

BALCAN CAN CONTEMPORARY

BRIDGING NOMADIC CREATIVITY

BCC is an international arts information environment, which has the goal to support, connect, present, empower and raise visibility of artists and arts organizations involved in contemporary and innovative performing arts from the Balkans. Giving space to young and emerging as well as established artists who are interested in researching and questioning different models of producing, creating and presenting their work is at the core of our attention.

Each issue of the magazine is the result of cooperation between several arts organizations, practitioners and theorists from across the Balkans. Cooperation and information sharing are the keys to sustainability of the independent arts scene in this region and beyond and we are filling the communication gaps between different stakeholders (be it between performers and their audiences or even between arts organizations in different countries).

BCC 4 is focusing on outside perspectives of the Balkans by a few artists who do not live and work here anymore. In addition to artists and their experiences BCC 4 is questioning the very ideas of creating work in a new environment and what it means to see work in a new environment.

Ivana Müller, Ivo Dimčev, Saša Koruga, Andrea Božić have been talking to us about their work, the way they view the context in which it is produced and presented. Gordana Vnuk, Eurokaz Festival, writes an in depth analysis about Theatre from the Edges of Europe in an International Context. Georg Weinand, DasArts, talks about receiving end of multiculturalism and about the concept of Nomadic Creativity.

And again, BCC is a place where you can be informed about local performances and international tours and schedules of numerous artists and companies from the Balkans.

THEATRE FROM THE EDGES OF EUROPE IN AN INTERNATIONAL CONTEXT

Talking today about performing arts in the Balkan region (I will concentrate on former Yugoslavia and, being highly selective, on its creative highlights), takes into account, more seriously than elsewhere, the unreliable edges of historical contexts which have multiplied in the last 30 years.

After the death of Tito and Titoism thirty years ago, ex-Yugoslavia was passing through a tumultuous period of political disorientation. The arts, and theatre as its most vital branch, tried to stop this disorientation by either taking part in the national homogenization or in the transnational symbolization. Both paths looked anachronistic from the European point of view, but, if only somebody was willing to deal with it, also authentic.

While the theatre in Western Europe, in the sense of Badiou, turned towards totalitarianism, meaning *self-referentiality*, here the theatre still counted on playfulness and theatricality as an interspace between artistic use and political abuse. It had a sense for grandeur of a theme and some of the best Yugoslav directors were skilled in carrying these themes through a dialectical procedure, in contrast to *self-referential* purism which, instead of the deideologisation of social themes, abolished the social dimension altogether by putting a mediocre individual into a centrifuge, after which all laundry had to be white.

In the history of secondary cultures, as the Yugoslav ones were, we can find numerous art works that were created out of reach of artistic authorities, which enabled the creators to work with greater artistic freedom and, in this way, often come to radical and unique solutions which preceded the ruptures within a dominant style. (In Croatia there are examples from the Church of St. Cross in Nin and the Šibenik Cathedral to the visual arts movement of the fifties, EXAT, the 20th century poet Nikola Šop, etc.).

In the most influential discourse of the time it seemed that the *new theatre* of the eighties (later *post-dramatic* theatre), which rebelled against logo-centric statements in favour of media syncretism that opened the theatre towards new technology, other media, visual arts, dance and movement, was limited in its phenomenological aspect to Western Europe, which provided the examples for the theory of *post-dramatic* theatre. Although it pretended to be "European", its promoters who tried zealously to devise a theoretical and critical background for this new generation of artists, did not move further than the western capitals (and let's not mention non-European cultures).

The theatre in ex-Yugoslavia did not have a problem with the articulation of these post-dramatic aesthetics but had to accept playing with a reduced deck of cards. This kind of theatre would serve the purposes which Badiou refers to as *étatiques* and it would make a political and intellectual difference in Eastern Europe, however, mostly in its representational dimension through festivals. For a more serious and fundamental cultural purpose, it lacked the permission for a bigger stake.

No wonder that in the Yugoslav culture of festivals Robert Wilson appeared in Belgrade only a year after his European début in Nancy. The German hyper-realism (Stein, Peymann, Zadek, ..) was awarded many times at the same festival. We can say that Yugoslavia "kept pace," though the best examples of Yugoslav theatre were created outside the governing trends and in opposition to the technology of selfishness which was already taking root in our soil as well.

The fall of the Berlin Wall took place at the right moment, just as *post-dramatic* theatre formalized its informality through institutions (IETM, cultural strategies of EU, etc.), so there was no time to listen to the Other and the Otherness. In this way East European theatre was supposed to smell of the reiteration of Kantor and Grotowski (Purcarete & Co.), and Russia of the Slavic soul and mysticism (Vasiljev & Co.), while the field of action was directed towards those who experienced the fall of the Berlin Wall as a gift from above and not as a result of deep, uncompromising, social and aesthetic battles led by previous generations. These young ones (like Arpad Schilling, Grzegorz Jarzyina, Krzysztof Warlikowski, Alvis Hermanis, etc.) were easy to uproot from their countries' theatre traditions, with which they could no longer establish a dialogue. On the other hand, these traditions became politically hibernated, and furthermore, they showed a certain naivety, and aesthetically they were very fragile (for example, the video documentation of Grotowski's performances were barely or not at all available, and the book *Towards Poor Theatre* was written in an impressionistic way with apologetic amendments and with only a very small number of Grotowski's own texts).

So it was in the nineties, but in more recent times the approach has not been more profound either, as was shown by the notorious *Theorem programme*, which was never interested in taking the local context and meta-text into account. It could not exert a minimum of ethnological concentration on the variety



Woyzeck / Woyzeck's Wound /
Description Of A Painting, Drama
Theatre Sofia /
Young Stage
directed by: Ivan Stanev

Theorem was a multi-annual programme conceived in 1998 by around 14 European festivals and theatres (among them: Festival d'Avignon, LIFT London, Hebbel Theater Berlin, Intercult Stockholm, de Singel Antwerpen, Berliner Festspiele etc.) and supported by the European Commission. In its essence it was an organized hunt for East European directors who would then be produced under the label of **Theorem**. Particular attention was given to a new generation of artists, but mainly to those who could be easily tamed and exhibited in the market, who would not question the criteria of Western taste but would work on low level provocation which, by its context and the tourism of its tradition, could produce charming results. **Theorem** managed, in only few years, to destroy all possibilities for an authentic East European theatre by closing the door to any aesthetic which was different from the one upon which the West agreed as the only one which corresponds to the "contemporaneity".

of different culturological references – this was too much work for the European *post-dramatic* theatre.

The decisions about what is contemporary and innovative, and likewise the decisions about currency rates and the value of shares, were taken in the centres of economic and cultural power (Brussels, Amsterdam, Berlin, etc.) where several production and presentation organizations and theatres gathered, just as in the world of economics, in order to promote and protect their common interests. These were supported by invited critics and theoreticians whose task was to back up the aesthetics, coming mainly from Belgium, which were in the focus of the producing and touring funds. In the early nineties, one of these “clusters” was gathered around the magazine *Theaterschrift* (1992 – 1995), edited by some of the major “players” on the scene in those times (Kaaithheater, Theater am Turm, Hebbel Theater, Wiener Festwochen, Felix Meritis), and who were connected by “like-



Calling The Birds,
Yugoslav Drama Theatre,
directed by: Haris Pašović

minded interest” in certain artists. They started something that, in the course of the following years, would grow into a well organized and heavily funded platform for the inflated names (mostly from Belgium, Germany, etc.) whose artistic value has never been questioned because behind them stood the powerful structures and markets created by the consensus of producers and opinion-makers. The work of Jan Lauwers, Jan Fabre, Meg Stuart, Alain Platel, Lloyd Newson, Thomas Ostermeier, Rene Pollesch, etc., never posed perception problems, and so they became regular guests at festivals all over.

In those days the cultural West was quickly expanding its market towards the East of Europe, where it found another lucrative area for the export of its aesthetic concepts, its workshops and seminars, and its technology, giving in this way its contribution to the overall uniformity of the European theatre landscape.

Today these processes have gone even further, in the form of countless networks which work on creating a circle of artists who are then touring everywhere; the festivals provide alibis to one another (because what is good for Wiener Festwochen must also be good for Kunstenfestival or Festival d’Avignon). Everywhere we encounter the same names; the festivals neglect their creative potential and do not work on authentic selection decisions and programming concepts, what is, furthermore, highly supported by funding bodies and distribution organizations. If before everybody grabbed from the same sack, now they are all eating from the same plate.

But let’s get back to the eighties: ideas about the European Union were still in infancy, artistic exchange and information flow between the East and the West were almost symbolic and limited to a small number of festivals (in Yugoslavia, before the eighties, it was BITEF in Belgrade, and in Zagreb in the sixties and seventies, there was the propulsive festival of students’ theatre, IFSK, however these belong to another time period and would require a separate text). Thanks to its specific, eccentric position – neither in the East nor in the West – and to Tito’s political dystopia of the so called The Third Way (the movement of non-aligned countries, self-managed socialism as a milder variation of communism), Yugoslavia was one of the rare places where the West could encounter the East and where The Living Theatre could meet Grotowski, *tête à tête*.

In the eighties, after years of intelligent adjustments of Peter Stein-Botho Strauss models (in which the Serbian director Ljubiša Ristić and the Slovenian playwright and director Dušan Jovanović were at the forefront), there was a rupture – a new generation of Yugoslav directors (then all younger than 30) was running towards its creative peak. Among them we have to point out the Croatian Branko Brezovec, the Slovenian Dragan Živadinov and Vito Taufer, the Bosnian Haris Pašović, and into this group, following its aesthetic and dramaturgic affinity, we can also add the early performances of the Bulgarian Ivan Stanev. They were educated in the institutions of a rigid theatre system, but thanks to a free flow of information and cultural mobility (that allowed interesting aesthetic, cultural, and multilingual leaps) they could have produced strong concepts and erudition of the highest order comparable to any relevant European “generation” project (the generation of German directors in the seventies, the Flemish wave in the eighties). These directors did not belong to the so-called *independent scene*, the context in which the majority of *new theatre* in Western Europe was produced in often modest conditions, but they directed astoundingly radical performances in big repertory and national theatres, where the themes of social and political responsibility could be tested without the pressures of commercial exploitation.

About the *semiosis* of their work we have already said something at the beginning of this text. It was a socially relevant, we might say, engaged theatre of high budgets which, almost perversely, dared to include into its wild and amazing synthesis a ritual, almost cathartic memory of the Balkan region, an element that the European theatre had forgotten, although not renounced. They jumped with superiority through different, sometimes incompatible dramatic levels within one performance, where it

was possible to create communication between the theatre of image and ancient ritual, Bosnian sevdah and Robert Wilson, emptied, recycled historical styles and technological schizophrenia. This gave a contaminated style that stood out against the formalism and hygiene of the theatrical languages that burdened the West European market.

The war which led to the break-up of Yugoslavia dispersed this generation which had experienced Yugoslavia as one cultural space. Newly formed states closed themselves inside national borders, within which these directors continue to provoke social and aesthetic claustrophobia, systematizing their own multiplicity (Brezovec carries on with the tradition of trans-national projects, as in his Slovenian-Croatian-Macedonian production of *Caesar*, and employs pop stars in the staging of Croatian literature; Živadinov radicalises his cosmic theatre by moving its visions into outer space; Taufer in his *Psyche* and Pašović in his Hamlet transcode and transform different dramatic myths either by destroying their pathos or turning them into pathology).

Although today many of the above mentioned proceedings are close to the usual stylistic repertory of so called *multicultural* projects, at the time when, in the eighties, this generation was applying them in their performances as an authentic theatre expression, their shift from the horizontal towards vertical *multiculturalism* was neither understood nor recognized on the European level.

At that time Europe decided to radicalise the protestant flavour of its theatre praxis and, under the aegis of the *Flemish wave*, insisted on aesthetic purity and hygiene, cold self-referentiality, epidemic of geometry, narcissism and cynicism, irony when it wants to be political, overdone wittiness. All these can be viewed today as overripe procedures that, in the meantime, have multiplied into thousands of variations in both Western and, without asking why, Eastern Europe.

In the nineties when Yugoslav theatre swiftly fell apart, a number of talented epigones made their way through by adapting their work to the aesthetics coming mainly from Belgium. The Slovenians were at the forefront: *Betontanc* and Matjaž Pograjc, Tomaž Štrucl, and Emil Hrvatin to whom the Croatian company Montažstroj and its director Borut Šeparović can also be added. European new theatre mainstream has had no problem with such performances – their contexts were minimized, their meta-text did not exist; you see what you watch.

The nineties are also the war years in the Balkans. The interest for the theatre from this region increased, but this interest would take us back towards The Living Theatre – La MaMa – like lyricism, the quasi-engagement of Eugenio Barba, and the theatre of political correctness. Here are the Serbs and Macedonians at the forefront. The Macedonian playwright Dejan Dukovski gains a European reputation with plays about the likeable, untamed savagery of the Balkans (*Balkan is not Dead*), and the Belgrade based Center for Cultural Decontamination interprets serious plays like *Macbeth* as a political-critical parallel (Milošević = Macbeth). Close to this understanding of theatre we can also place the Serbian playwright with European recognition, Biljana Srbljanović.

The late nineties bring onto the stage generations from the Balkans who take part on an equal level with other countries in the process of rendering uniform the European theatre landscape. They gain education with foreign bursaries, secured from all sides by workshops and seminars, and they do not mind the homogenization of global projects. They buy in one place and sell in another; sensation stands before confidence. Today they all dance to the same score, in Slovenia and in Macedonia (though here the influence of Russian neoclassicism causes some disturbances), just as in, for example, Portugal and Norway; it is impossible to determine the country of origin.

The romantic charm of the Balkans as a place of authentic energies, in the nineties, still inspired a generation of older artists, to whom the war gave a sporadic European alibi (the Roma director Rahim Burhan, the Macedonian Aleksandar Popovski, the Slovenian Eduard Miler). There were also a few intelligent directors who, with self-conscious refinement, imitated the heroic phase of the innovative theatre of the seventies and eighties and its authentic traits. In Slovenia Tomaž Pandur relies on the rigid monumentality of German theatre, in Croatia and Serbia, Paolo Magelli, in his early works, almost anticipated the procedures later used by Peter Sellers, and in Macedonia Slobodan Unkovski uses elegance after the model of Antoine Vitez.

Outside the formal parameters of *new theatre* but close to the concept of *self-referentiality*, the Croatian author duo who appeared in the mid nineties, Bobo Jelčić and Nataša Rajković, are tied to narratives cleared of their archetypal vocabulary. It is a theatre of *spending time* on stage in a very noble meaning of the phrase. Narrative structures are neglected, presentation is in the constant process of postponement, theatricality does not incite an event, the event is expected due to its dramatic absence in an interspace between sincerity and conditionality.

We are in the 21st century; among the generation of directors singled out above, only Brezovec has not lost his breath. In Živadinov's cosmic-Orphic concepts we can identify self-irony, which comes in place of the aesthetic narcissism and prophetic character of his early projects in the eighties. Pašović and Taufer, on the contrary, lose their irony and, without any special liveliness, put an emphasis on

— Eurokaz articulated and inaugurated **vertical multiculturalism** during its symposiums on **post-mainstream** in 1994 and 1995. A distinction between **vertical** and **horizontal multiculturalism** should have helped in clarification of the multicultural fog that had been hovering over West Europe since the time of Peter Brook. **Horizontal multiculturalism**, means cultural and social activity focused on minorities or the decorative use of traditional forms of mostly non-European cultures (Brook, Barba, Mnouchkine), a **musaka** that, with a little Indian make-up, magnificent Japanese costumes, or the screams of a few black actors, tries to convince us that it is engaged with the rest of the world, while in fact its manner of piling up sensations is intrinsically Western. In opposition to this, to name it clearly, **colonial** approach, artists of **vertical multiculturalism**, working at the intersections of different cultures and penetrating through the **simultaneity** of different cultural identities by using a kind of **schizo-analytical** approach, build a unique, innovative artistic form. That kind of actor manages to keep together a multitude of different archaic combinations and procedures within his mental habitus. At the same time his **physis** emanates the **gesture** of modern theatre responsible for giving vertiginous dimensions to the inner ritual element and the ritual sense of time. The same can be said about the aforementioned directing procedures. (from the book: **20 Years of Eurokaz**, 2006)

the elegance of their performances. In the ZKM theatre Brezovec staged three politically vehement projects (*Great Master of All Villains*, *Kamov*, *Necrology/Moulin Rouge and The Fifth Evangelium*) that employ an immense energy and complex transpositions – it is a political theatre based on entirely new assumptions and perspectives.

In the past decade Slovenian theatre, with the exception of the hybrid performances of Bojan Jablanovec and his company *Via Negativa*, has lost that what made it interesting in the last twenty years of the 20th century. Serbian theatre has had very self-conscious actors, but we cannot single out any particular director as important. In Macedonia, also with actors of exceptional quality and broad intuition, a young director Martin Kočovski uses Brecht's texts and elements of Meyerhold's constructivism. Bosnia, Montenegro and Kosovo *se débrouillent*.

But all these countries do not have shortage of festivals, which are abundant; here too, we can spot promiscuity on a European level.

And in the end – my Croatia: I can say that twenty years ago Croatia had strong festivals (among them, without false modesty, Eurokaz, which celebrated its 25th edition this year, but also summer festivals in Split and Dubrovnik), and weak theatre (especially in comparison with Slovenia).

Nevertheless, it seems that a new generation of directors (Oliver Frlić, Anica Tomić) who received their diplomas in recent years at the Zagreb Theatre Academy, is willing to engage on a social and political level, so hopefully the Croatian theatre will acquire a new sway. Among them Anja Maksić Japundžić shows a superiority on a formal level that can be seen in her performance *Njarabum*, where she starts from vertiginous concepts coming from spaces which are not yet occupied.

The Croatian director from the first half of the 20th century Branko Gavella said once: "I think that an uneven line of development is a characteristic of the literature of small countries and not their quantitative backwardness".

Unfortunately, this diagnosis is still valid. It looks as if the *new theatre* in this region was more influential twenty or twenty five years ago than it is now. Today, in a majority of its achievements it is epigonic (meaning, it keeps pace only in relation to its quantity), though not many people in Europe, especially younger people, could tell where the originals of these copies are, or who their predecessors were. They are the relapses of unknown roots.

This was the worst thing that could have happened to European theatre as well as to the theatre of this region.

The best statement which could help this diagnosis could be summarized in the following: if there are no originals, then this theatre follows the matrix of deep sub-consciousness after Lacan who sees the subconscious as a *translation without original*.



Drama Observatory „Zenit“, Mladinsko Theatre / Cosmo-Kinetic Theatre „Rdeči Pilot“, directed by: Dragan Živadinov



The Fifth Evangelium directed by Branko Brezovec, Zagreb Youth Theatre

BY VANJA NIKOLIĆ

Interview with Saša Krga, Andrea Božić and Ivo Dimčev,
three artists who don't live here anymore

HOME IS WHERE THE ART IS

Saša Krga, Metamorphosis



Ivo Dimčev: I don't feel part of two cultures. If I have to feel part of something I would rather think of myself as an individual element in a very large cultural mechanism or context, which is constantly changing and is defined by political decisions, social dynamics, financial conditions, the works of many artists, the subjective preferences of many presenters, the mass culture and, of course, the audience.

Saša Krga: Sometimes it is hard to imagine that you can just go somewhere, when a few years ago I needed tons of paper just to get a visa. All those traumas that we are inferior, that it is impossible to go somewhere, were hard to overcome. The biggest challenge was to deal with the anger and release all the trauma, anxieties and humiliation.

Saša Krga from Serbia, Andrea Božić from Croatia and Ivo Dimčev from Bulgaria all grew up and were educated in their own countries but continued their artistic work somewhere abroad. Even though they have similar experiences of leaving their home country, their current life, working environment and future plans are totally different.

Where did you grow up and where were you educated? How has that influenced your becoming an artist here and now?

Saša Krga: I was born and raised in Novi Sad. Due to the difficult situation in the country my mother forced me to finish trade school in order to have the opportunity to earn money easily. That's is why I didn't enrol in art school as I wanted to at the time. At the same time I started to make jewellery so I could pay for dance lessons in the Jelena Andrejev Dance School. When someone asked me what I would do in my life, I would say "I'll be dancer". People would ask how, as I was going to an electro-technical school, and I would say that I do not know how I would do it but that I would reach that goal.

After the electro-technical school, I graduated from a school for tailors, I danced in the Jelena Andrejev school for six and half years until, as a talented dancer, I become part of the ensemble of the Serbian National Theatre. Just three days later I enrolled in the Dobrila Novkov Ballet School's La Silphide. I also finished MAPA – Moving Academy For Performing Arts

and two schools of alternative treatments: DNA Theta Healing and Reconnection. I am a certified practitioner of these techniques and I implement them in my pedagogical work.



Andrea Božić: I was born and raised in Zagreb, Croatia. There I also completed my studies in English and Comparative Literature at the Faculty of Philosophy in Zagreb. I actually thought I would study film directing but ended up studying dance through a series of dance programs available in Zagreb at the time (ZPA – Zagreb Dance Ansamble - had a 3 year dance program, which was then extended into Cunningham-based classes given by the French dance teacher Kilina Cremona at ZeKaeM). I would say that I ended up pursuing studies in both theoretical and practical directions due to the lack of more experimental practice-based art education in Croatia, at the classical academies. This is unfortunately still the case nowadays.

Ivo Dimčev: X-ON

Ivo Dimčev: I grew up in Sofia, Bulgaria. I was engaged in a non-professional theatre group since I was 12 years old. At the age of 15, I was accepted into the experimental theatre school of Nikolay Georgiev where I graduated at the age of 19. In that school I developed my relationship with my body, my voice and my need for expression which involves acting, music and physicality. Then I started working with some Bulgarian choreographers as a performer, but kept training professionally as a singer. At the age of 22 I applied to the National Academy of Theatre as actor, but in a few months I left, as it was too traditional for me and didn't cover the complexity of training I personally needed. When I was 23 I applied for funding for projects at the BBI festival in Switzerland. My project was selected and premièred there, and a few months later the piece was invited to France and Austria. And that's more or less how my international career began.

In this moment, which place do you feel is home, and why?

SK: I still see Novi Sad as my home. That's where my base will always be. But other places are wonderful experiences that are needed to extend one's life and creative horizons.

AB: Home is a fictional category. For me, home is not a place but a sense of belonging and engagement. In that sense, I am based in Amsterdam but operate within an international network.

ID: I still feel that Sofia is my home town, but I'm not sure I can live there any more. I spent 30 years there, and I think that's enough. I can feel at home in any place where I feel good working and where there are enough trees around, where I have some friends to hang out with, and where there are good shows in the local theatres. For now Brussels covers these requirements, except the trees, which is painful.

How was your experience of moving abroad? What were the reasons for it?

SK: I was performing with the National theatre for about 7 years when I realized that I couldn't work there any more. The monotony of constant repetition of the same plays was choking me, and more than that, many colleagues who were not dancing and enjoying it but doing it like some boring job. Dancing is a life for me, not just an ordinary job. I had a need for further development, and then I learnt about Theta DNA and Reconnection. I visited them to heal my leg and it turned out that my work on body awareness (ballet) was extended by working with the perception of such forms of healing. So I stayed in

the theatre for 4 more years learning other things and struggling to make a decision to quit my job.

AB: I moved to Amsterdam to study at the School for New Dance Development in 1996. It was absolutely inspiring to be in a totally new environment in every way and have a fresh start.

ID: I moved abroad technically because I was accepted to DasArts Amsterdam for my Master's studies in performing arts, so I was in a place which is quite supportive on many levels, and so for me the transition was very, very easy. When I graduated, I just moved 2 hours south by car, to Brussels. For now I'm thinking to stay here for a while, as I have my own studio to work in, which is all I need for now.

What are the biggest challenges you as an artist have faced in moving abroad?

SK: Challenge was in every situation. I believe that you can fulfil the expectations of the work, settle down and get to the right place anywhere in Europe from wherever I was in that moment.

Sometimes it is hard to imagine that you can just go somewhere, when a few years ago I needed tons of paper just to get a visa. All those traumas that we are inferior, that it is impossible to go somewhere, were hard to overcome. The biggest challenge was to deal with the anger and release all the trauma, anxieties and humiliation. I understand now that we are not even a little worse than others.

AB: I didn't see it as a challenge but as an opportunity. The challenge was only in obtaining a residence permit and securing finances for the studies.

ID: I don't speak French, nor Flemish, and this is the only discomfort I have in Brussels. Fortunately, most of the people that are related to my work speak English.

What did you gain and lose by moving abroad?

SK: I lost my trauma that I have already spoken about, a full time job and a pension and medical insurance. These are, I now know, a prison for most people.

AB: I have gained an opportunity to develop an artistic practice of my own in dialogue with a number of other artists and colleagues, in a very dynamic and diverse field. I have met some great people doing some great things. I have not lost anything.

ID: I have gained more work, I think, because distance matters. I lost the easy, cheap life in Sofia and my friends. But I go back sometimes and enjoy all of it, at least briefly..

What questions do you ask yourself through your work? What answers did you find? What topics do you explore?

SK: I wonder how far we can reach our mind, what we have forgotten that our ancestors knew, and patterns of culture, in order to restore themselves, nature. When people enter the bus they do not know whether to go further forward to the middle door, whether to sit or stand, and it is same in their lives; they live as pilgrims, passing through their lives, not living them. So I think about how to philosophise less and work with more emotions, how to communicate with people and give them instruction and faith to make decisions and to believe in them. I found that people forgot about themselves, forgot how to breathe, forgot to live and forgot how to release the frustration and disease. I discovered how to show them to do that. They forgot how to be children, to relax and notice nature and life around them. "God will be mad if you pass a field of purple colour, and you don't notice it!" This is the sentence from the film of the same name and it is the exact truth. We teach people to re-see the purple colour and gain back their power and their faith in their strength.

AB: I am busy with the questions of watching and being watched and how this process influences one's sense of what is real and what is performed. My approach is interdisciplinary, so different projects can take on extremely different forms, but they are all part of one practice.

ID: The particular conditions of life, the space I work, and my relationship with myself or the people I work with, define to a great degree the direction of my focus and artistic preferences.

To what extent is your artistic work affected by the fact of being part of two cultures?

SK: Working in Germany and Italy my colleagues from around the world and I were asked to get closer to the German and Italian population, in order not to be alienated from other people and to accept them. A project organized by the Instant Acts Berlin by interkunst e.V. has been working here for 19 years and I was part of it. I first realized that we are different because of the difference in the time the sun rises and sets, the temperature of the seasons, and then for many other aspects. That had an impact on my work to the extent that I begin to understand diversity and that anger for not understanding cannot be the first emotion to arise, but to welcome and accept the situation and then start to learn, to see better everyone's purple colour.

AB: I do not feel a division, I was never fully embedded in any tradition.

ID: I don't feel part of two cultures. If I have to feel part of something I would rather think of myself as an individual element in a very large cultural mechanism or context, which is constantly changing and is defined by political decisions, social dynamics, financial conditions, the works of many artists, the subjective preferences of many presenters, the mass culture and, of course, the audience. But I rarely think that way. I much prefer thinking that my work is a closed world that has its own dynamics which are defined mostly by all its history and me, myself, which is definitely not true, but thank God we can choose perspectives that serve us best, even if they are illusions.

How is your work connected to your home country, through production co-operations, festivals, artistic partners etc.?

SK: I am connected as I am doing projects, meeting people, exchanging experiences with other people I work with, conveying the experience of people with whom we cooperate in Serbia and vice versa. From August 21 I will be the representative of Novi Sad's dance scene in front of UNESCO so I will probably at some point help the co-operation and international co-production partnerships. I have only been free for one year, so it is only slowly that I am seeing the opportunities.

AB: I have presented my work in Croatia at the Dance Week Festival several times, and have taught a workshop within the framework of the Absent Interfaces project, within the Centre for Drama Arts, Zagreb. Furthermore, I have good contact with colleagues from the field in Croatia, and am following the scene in as much as I am able from a distance.

ID: Since I moved abroad 5 years ago, I have presented some of my works at festivals in Bulgaria. I also still organize an annual national competition for young choreographers in Sofia, which is very important to me, as the young ones need more motivation and reasons to follow and realise their artistic desires and I hope the competition is one that supports that.

What is the main difference between you and your colleagues artist who continued living in your home country?

SK: The difference is that I don't fear, and I believe in what I want and I do it, while many others (not to generalize) are afraid to live. Many blame the country and forget that they create their own life.

AB: I can't answer this question, as I do not really have a proper insight into the situation in Croatia at the moment.

ID: I suppose the main difference is the financial conditions we work in.

How and where do you see yourself in ten years?

SK: In 10 years I see myself as a citizen of the world, an artist whose work will be familiar to inhabitants of all continents. I see myself as a person whose work and way of creation will be a way of life, not just a job. In that way of life also to have financial and other opportunities to travel and live, and have everything I need for a decent life on Earth.

AB: Working actively.

ID: If I have become bored of making shows I may be writing Christmas songs and selling them on Ebay.



Andrea Božić, Julia Willms: Beginning,
photo by Olaf Siebert

BY UNA BAUER

Ivana Müller in conversation

THE DUAL NATURE OF THEATRE, AND THE ESTRANGEMENT OF CONVENTION.

Ivana Müller: I don't have any kind of nostalgic or romantic relationship with Croatia. It is always about relationships with certain people. My interactions are not with the country, or the nation, but with people.

Ivana Müller was born in Zagreb, artistically formed in Amsterdam, currently lives in Paris. Conversation took place in Rijeka, during the Zoom Festival, where Ivana presented three different performances:

While we were holding it together, 60 minutes of opportunism, Partitur

Can you explain some of the key features of artistic life in Europe today?

The concept of art and life practice which has many positive effects on the artistic work, is definitely nomadism. Europe in the last 10 years has become much more connected by, among other things, the Euro as the single currency. It has become a lot easier to work on projects during residencies, as part of a co-production. The artists are open to these forms of cooperation, as well as institutions, and a whole community of artists has developed, who permanently, or over long periods, function in exactly that way. Lots of people I know live in that way – have moved from their home country to another country to live there for a while, and then again from that country they leave to go somewhere else. But the problem is that what often happens is that in a situation where there is any problem or any indication of difficulty, they move on, and there is not enough interest to invest in the place that has the problem. On the other hand, those who stay develop a certain fixed way of working and thinking. The problem of Europe is no longer where we are going, but how to remain where we are, and therefore how to confront and fight against the sclerosis of Europe, with its 'museum-ization'. Europe is becoming more and more right-wing. The Netherlands, where I lived for a long time, and where I developed as an artist, has now, from a social democracy, turned into a neo-liberal society with an entirely different vision of what arts and culture in general should represent in society. Art and culture is increasingly becoming an exclusive and private matter, and less a matter for all of us.

On your website, it says that you live and work "as a foreigner", as if this 'foreigner' is a role in a play. But you probably live as a local. How do these two roles interact with each other?

When you are in a new context, you are much more conscious of your position than when your context is unquestionable, or when you did not choose it personally. You have to make some choices, because you are confronted with other mentalities and so on. But the idea of a foreigner is not only interesting to me in my civic life. I have started to productively apply it in my art practice. We can talk about being a stranger in some other medium, about how some way of working may be foreign, but that it should be adopted, about the transformation from a foreigner to one who is not a foreigner any more, about the process of integration as an artistic process.

It seems to me that one of your major artistic strategies is the strategy of estrangement. The position of estrangement in art is conceptually analogous to the position of a foreigner. Art makes us see everyday objects through new eyes. Being a foreigner is a repetition of this process, even a continuous implementation of the metaphor of art. The literal realisation of that metaphor, or the rejection of the standard meanings, it is all connected, even with artistic practice and the position of the foreigner.



Ivana Müller,
60 Minutes of Opportunism,
graphic by Thomas Brosset

While We Were Holding it Together is quite symptomatic of that idea, because this show is about the constant, repetitive viewing of an image, actually trying to read and re-read that image, over and over again. In fact, it is not even about re-reading the images, but about trying to imagine new possible realities. And what is interesting is the participation of the audience, the effort and investment, again and again, the investment in the imagination or the day-dream of the possible. If we come back each time to the zero-point, and again put ourselves in the position of the possible, it seems that things are constantly multiplying and becoming more and more inter-layered.

While We Were Holding it Together has been performed 70 times on three different continents. Can you tell me how those performances were received in the different contexts?

There is the context of the specific location of a theatre or festival, which is perhaps more important than the national context. I have had the experience, when playing in one city at three different locations, where there has been a different audience reaction in each location. Again, of course, there are some national clichés. For example, in Anglo-Saxon countries, the performance went a lot better, if you judge it from the reactions during the performance. Probably the fact that the text was originally written in English, and so there is a direct relationship to the language, and the ability to see more detail, and a greater number of interpretative possibilities. When I first played in New York, with a different play, I was almost scared when the audience began to react audibly. But that is a cultural thing, to show clearly when you understand something, or when something is easy to connect with.

I saw **While We Were Holding it Together** in **Sadler's Wells** in London in 2009, and saw in it some of that Python-esque British hilarity, while yesterday in Rijeka the show had more of a crazy Balkan flavour, heavier and darker, less relaxed and campy. And again, you, as an artist, play with those changes of perception, depending on the context.

Of course I play with it. I have thought a lot about how I do not know some of the codes of reaction in Croatia, as I have played in Croatia very little. Less than in Romania, or in Slovenia. The reactions of people here really surprised me. In Belgium, people are also very quiet during the show, but later they will ask many questions, and be interested in how you made something, and how you decided on a particular thing. Yesterday in Rijeka, no one wanted to know anything about it, and yet it was about the context of a festival. Perhaps they simply showed no interest, but it seemed to me that it is to do with some kind of code that indicates a certain blackout after the end of the show. It seems to me, and perhaps I'm wrong, that people 'consumed' it, and moved on.

I think that that is more connected with some unwillingness to ask questions, because it can be interpreted as not understanding something. Asking questions is a form of exposure which can be understood as a lack, as if the person is not sufficiently informed. It seems to me that in this context, in this sense, it is not so connected to the possibility of being open and vulnerable; it is difficult to be open and giving.

I am not familiar with the 'game' here, either literally or metaphorically, but it seemed to me that the audience yesterday reacted strongly to the jokes, to the things that were very obvious. One thing that was interesting to me was the use of mobile phones – I've never seen so many turned on and off during the show. This may seem anecdotal, but it is not irrelevant, as it indicates the type of engagement. What is the dominant theatre code in which you play? The theatre is specific because of the physical presence, and does not work so well if people act as if it is a television in front of them. There must be some kind of interaction.

You are presenting three different shows at the Zoom Festival. These three pieces are not a trilogy, but if you needed to connect them with some sort of narrative, how would you do it? How are the three performances related to each other, and how are they connected?

All three works deal with the relationship between the spectator and the performer, and to me that is the most important relationship in my work. It is the dual nature of theatre. It is never about anything, but is always between something, between any two things, whether it's between backstage and in front of the stage, or between audience and artist, image and text. You mentioned before that I deal with everyday things – I would rather say that I deal with conventions, things that are taken for granted. When you deal with conventions, you deal with mentalities and the way in which we are assembled, in which we come to conclusions, and in which we are connected. All three shows deal with some kind of convention. **While We Were Holding it Together** is about a living tableau; **Partitur** deals with the idea of action by instruction or even a **silent disco** and **60 Minutes of Opportunism** is about the convention of public performance in their most minimal and formal form. Also, in each of the three performances,

A **Silent disco** is a club in which one dances to music that you can hear through earphones, instead of from speakers. Those without earphones get the impression that whole room is dancing without music.

the text is choreographed, and that is something that interests me. I start with texts that are not in dialogue, not 'psychologized', always more or less philosophical, often in a form which sounds like everyday speech, which is directly spoken to the audience. Even in the children's play *Partitur*, that kind of thinking is kept. I had never done a children's show before, because I'm not interested in that genre, but it was the custom of the festival in Utrecht. It was interesting to make a show for children that is also political, which is totally crazy. What is problematic with shows that include children is exactly that division of roles between the viewer and the performer. In children's plays you either have adults playing children on stage, infantilizing them, which is quite painful for me to watch, or you have authors who put the children on the stage, and then they look very sweet. But those authors then deliberately or inadvertently place some of their ideologies in the mouths of the children, because it is they who wrote the text. As a spectator you cannot be critical, because your sympathies are with the child, and so you are just drinking in those ideologies. When I sit in a theatre, I want to be critical. I thought a lot about how to conceptualise the show to avoid such problems. It seemed a good idea to have the viewer and the performer as one and the same person, and that they change roles. This is a conceptual theatre performance for children, but it is very entertaining for them. The point is that they themselves are creating the show on the spot. They get instructions, and then interpret them however they can, individually and groups. The third thing that might be running through all three performances is the relationship between the individual and the group, individuality and collectivity, a possible imagining of society and community.

Your critique of the perception of children is interesting to me, and of how adults perceive children in children's shows. To me, in some of your performances, your method of putting in place complex ontological questions in such a way that at first glance they seem trivial, or the quasi-naïve tone that occasionally sounds to me manipulative, makes me ask myself if I am too easily drawn in and seduced. And that reminds me of some recent female authors' voices in Croatia, who are taking that 'out of the mouths of babes' idea and starting to exploit it.

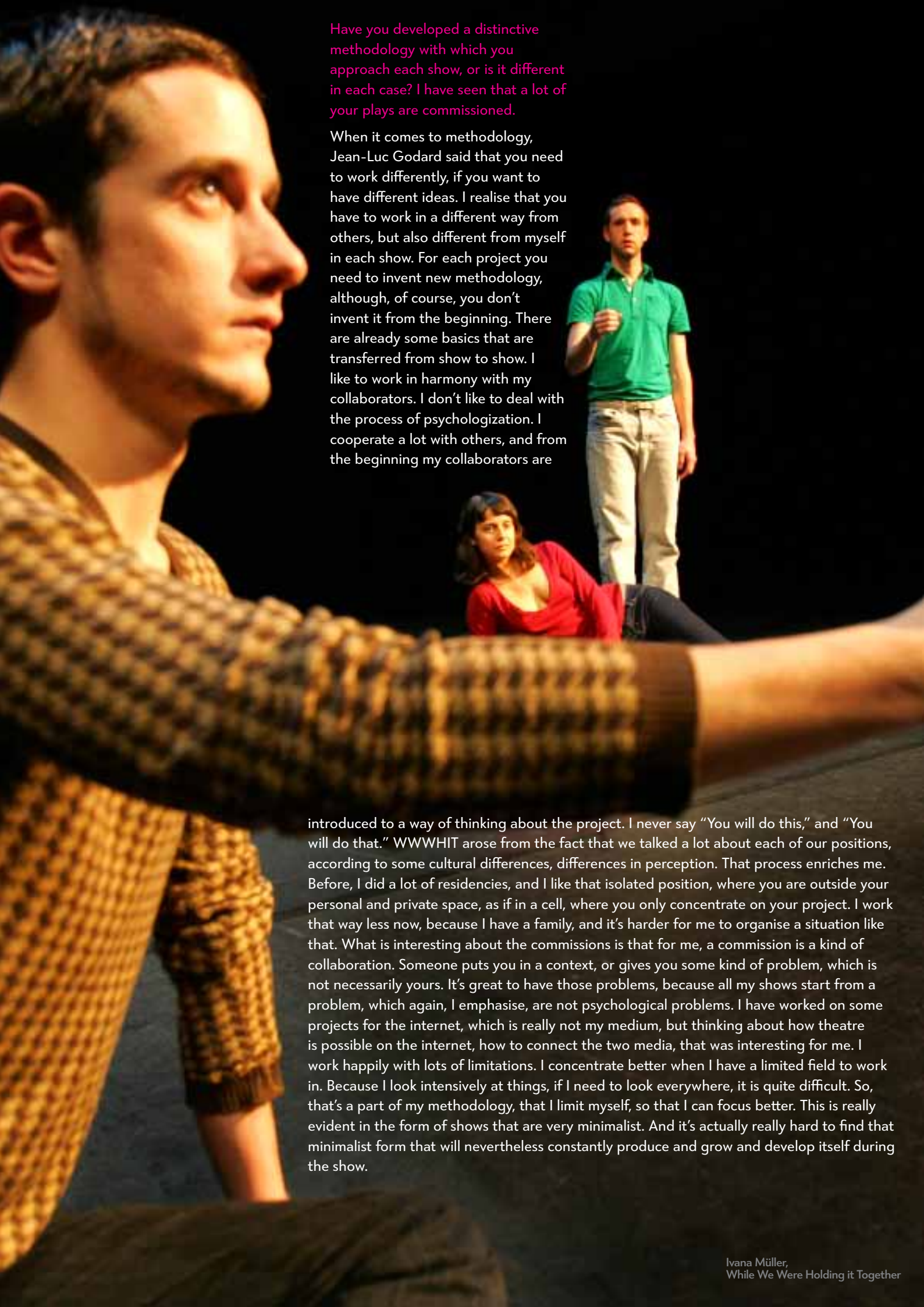
It seems to me that the play *While We Were Holding It Together* doesn't have that problem, because I am not in it as the author. That 'I' and 'we' is a question for those who are performing the show; it comes from the performers and the viewers. So I don't see that problem here. Maybe you are referring to my piece *How Heavy Are My Thoughts* from 2003. There is a good article about that show, written by Maaïke Bleeker, which was published in the journal *Deleuze and Performance*, which is edited by Laura Cull. Maaïke talks – and I wasn't thinking about it when I was doing this show – about the position of the idiot, someone who doesn't know, and someone who, from that position, develops their own discourse. When I was involved with HHAMT, I was basically interested in metaphors, and I wasn't working with the idea that you are talking about. I was, of course, aware of the question, "If our thoughts are heavy, is our head heavy too?" – totally silly, naïve, something a child would ask. But in HHAMT there is a distance, and I was playing with the elastic idea of identity, as Bill Aitchinson talks about my research. My initials are I.M. (I am), which by themselves contain my identity. However, in my more recent pieces, I am totally abandoning that perspective. *Playing Ensemble* is a play about a group. In *60 Minutes of Opportunism*, I also play, but the drama is in the distance between me and the situation. The play isn't personal, and it seems to me that the main difference between the authors that you mentioned, and me is that they put themselves personally in that naïve position. While I question it more through the philosophical, ontological situation. Or at least I try.

Would you like to work in Croatia?

The real question is, would the project be interesting to me? The question is what the terms would be, with whom would I work, and on what. I received a call from Eks-scena, and I found the idea interesting, but it's no more interesting to me than if someone called me to go and work in Mexico, Bolivia, Romania, or anywhere else. I don't have any kind of nostalgic or romantic relationship with Croatia. It is always about relationships with certain people. My interactions are not with the country, or the nation, but with people.

Do you have any idea what kind of reception your show from here would have in the Netherlands or France?

The whole scene is very small, and it doesn't go outside of itself much. I follow TkH (Theory that Walks). They perform a lot in Paris and Amsterdam, because they are doing a residency with Les Laboratoires d'Aubervilliers. I know BADco., but I haven't seen their work in a long time.



Have you developed a distinctive methodology with which you approach each show, or is it different in each case? I have seen that a lot of your plays are commissioned.

When it comes to methodology, Jean-Luc Godard said that you need to work differently, if you want to have different ideas. I realise that you have to work in a different way from others, but also different from myself in each show. For each project you need to invent new methodology, although, of course, you don't invent it from the beginning. There are already some basics that are transferred from show to show. I like to work in harmony with my collaborators. I don't like to deal with the process of psychologization. I cooperate a lot with others, and from the beginning my collaborators are

introduced to a way of thinking about the project. I never say "You will do this," and "You will do that." WWWHIT arose from the fact that we talked a lot about each of our positions, according to some cultural differences, differences in perception. That process enriches me. Before, I did a lot of residencies, and I like that isolated position, where you are outside your personal and private space, as if in a cell, where you only concentrate on your project. I work that way less now, because I have a family, and it's harder for me to organise a situation like that. What is interesting about the commissions is that for me, a commission is a kind of collaboration. Someone puts you in a context, or gives you some kind of problem, which is not necessarily yours. It's great to have those problems, because all my shows start from a problem, which again, I emphasise, are not psychological problems. I have worked on some projects for the internet, which is really not my medium, but thinking about how theatre is possible on the internet, how to connect the two media, that was interesting for me. I work happily with lots of limitations. I concentrate better when I have a limited field to work in. Because I look intensively at things, if I need to look everywhere, it is quite difficult. So, that's a part of my methodology, that I limit myself, so that I can focus better. This is really evident in the form of shows that are very minimalist. And it's actually really hard to find that minimalist form that will nevertheless constantly produce and grow and develop itself during the show.

NOMADIC CREATIVITY

A social-economic perspective

The Netherlands, and Amsterdam in particular, has been known for centuries for its welcoming society: as traders, the Dutch have explored the world with their business and have, in return, also opened their homeland to people willing to bring their creativity and manpower into to local society. The Dutch cultural system has been no different. After World War II the Dutch installed a very rigid, but solid cultural infrastructure. During the post war period the Dutch theatre was highly focussed on classical representational forms and hermetic drama. This system was transformed after the cultural revolution of the 60's into more flexible mechanisms which structurally stimulated innovation, avoided institutional inflexibility or bureaucracy and facilitated the integration and rise of new artists. In comparison with other European countries where cultural budgets were smaller or mainly used to maintain existing structures, the Dutch system was quite unique. Many emerging artists come from East European countries and from all over the world. Artists found their way to the Netherlands, counting on that 'open system' that was made for growth and development towards the "big audience". The change of perspectives made the scene rich, specific and diverse. This might be one explanation for why non-verbal stage art, the so-called 'visual theatre' became, in the Lowlands, a genre in itself.

That situation has drastically changed since the present right wing government took over around a year ago. Under the influence of the so-called 'party of freedom,' the announced subsidy cuts for theatre from 2013 will be more than 50%! That measure stands for an ideological choice that announces a paradigm change that goes far beyond the pure financial aspect. The government intends to drastically reduce its responsibility in several areas, including, for example, health care for disabled people, by emphasizing the role of 'the private'.

One has to admit that the production of small and middle size performing arts had achieved a level where the absence of audience became, in some cases, obvious: "Over production" was the motto. The announced measures take the international financial crisis and this 'over-production' as a welcome argument for the new policy, cynically entitled 'more than quality' – meaning more entrepreneurship and private funding. The opportunities for emerging artists to get access to public money will be drastically reduced in the future. The most evident fact: not just 5 or 10 production houses in the Netherlands will lose their national money. but all twenty!

From a creative perspective

Socrates pointed out one central desire every philosopher should have; that desire is the capacity of 'astonishment'. If a thinker cannot be astonished by what surrounds them, to detect what lies beyond the obvious, they cannot articulate it and think about it. 'Astonishment' is a central need for artistic creation too. Without the artist's capacity to discover, explore and transform our reality, they would be as lost as the philosopher. Without 'astonishment' there would be no base for unfolding talent and skills.

In the present practice of art production, there is one effective tool that stimulates astonishment: displacement, and it takes the form of residencies in unknown environments. The presumed mechanism goes like this: I go somewhere else and, as I am in unfamiliar territory, I will be 'astonished'. This displacement gives a fresh impetus to the artist's perception. On the other side, for the individual or institution being visited, it offers an opportunity to take a new look at their own existence. This combination allows for many cultural encounters and exchanges. Nowadays, it constitutes a powerful motor for many international artist residency programmes: the artist as the one who brings a fresh look.

From a network perspective

That practice of residencies goes hand in hand with the need and the wish to improve the conditions for artistic creation. Residencies are motivated by the desire to offer shelter; to offer shelter to artists who do not have a fixed place for their practice.

Cultural institutions are financed to offer this 'shelter', to offer suitable conditions. Often, the received amount depends on the amount of cooperation. There is a direct link between the number of cooperative ventures – and sometimes their international character – and the size of production opportunities. Thus Cultural Globalism was born.

Not so long ago, there was no reason for cultural institutions to have an international programme. This was because the roles of theatres, cultural centres and festivals were much more distinct. While festivals were the ones who engaged in international programming, cultural centres focused on local artists. Today, this way of covering a broad range of cultural activity has fundamentally changed. If we analyse curatorial practices, many institutions appear to function like former festivals. Without any judgement,

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DasArts is a residential Master of Theatre in the form of a training laboratory for professionals in the performing arts. The institute is part of 'de Theaterschool', the theatre faculty of the Amsterdam School of the Arts.

DasArts defines itself as a challenging environment and engages itself deeply in following the development of its students.

DasArts is located in a historic school building in the vicinity of the Oosterpark close to the Amsterdam city centre. The building houses facilities that include studios, a library and light-, sound-, video- and digital equipment.

we have to notice that the sector has become nomadic: the sector has become an 'ongoing festival'. Welcoming the artist from 'abroad' is part of the daily activities.

From a philosophical perspective

In his theoretical writings, on what, at the time, he called 'aesthetics', Friedrich Schiller distinguishes three 'worlds', three kingdoms, three areas (the German word is 'Reich', which literally means 'kingdom' and 'rich'). There is the 'Reich' of natural forces; Tsunamis and earthquakes belong there and we can't do much about them. Secondly, there is the world of 'laws' that rule our common living. And then, says Schiller, as well as the worlds of nature and morality there is the kingdom of 'Spiel und Schein', meaning 'play and appearance'. By distinguishing this 'Third Reich' (which is not to be confused with the other 'Third Reich' that terrified the world and that has really nothing to do with 'Spiel und Schein'), Schiller also claims that in this third kingdom natural forces and moral laws have limited power. This re-balancing makes creation possible.

So what art and residencies are trying to do is to 'install a physical place' for something that actually negates the laws of our existence. Art & Residencies try to frame what cannot be framed: inspiration, creativity, encounter, spontaneity, and intuition. That is a serious dilemma – and a challenge.

From a pedagogical perspective

Also in the higher education of the arts, Amsterdam became a unique spot. Institutions like the Rijksacademie, DasArts or the SNDO managed to build a unique international reputation. The Dutch students in those institutions are a clear minority. For the cultural venues in search of new talent they were sources of young talent that you had better keep an eye on. This was especially true for centres of excellence where the teaching of technical skills was not at the core of their (academic) programs. With restricted access, it was and is the expertise students bring with them that form the base for productive exchange and real 'learning': understanding differences in approach and execution is a key element of this education. Similarly, at PARTS, the dance school of Anna Teresa de Kearsmaker, it is an open secret that students 'learn more from each other than from the teacher'. First, students tend to be more receptive to colleagues; second, the lesson in itself might be interesting and new, but the opportunity to observe your peers dealing with the lesson multiplies the learning effect considerably. It is in this phase of exercising that similar practice-based institutes build and nurture precious expertise.

The number of Eastern European artists increased considerably in the years after the breakdown of the Soviet Union. In comparison to some other students, many of those artists had two features that fitted particularly well in those advanced learning programmes. First, they had a solid education in a specific discipline – their exceptional craftsmanship from traditional schools formed a solid platform for the intended development of their individual authorship. Second, a rather unsupportive environment had forced them to develop a strong urge to express their artistry. If you leave your home and friends for the sake of your creativity, you do not give so quickly. The learned skills, the urge, the environment based on diversity and exchange are a promising environment for many artists leaving the Balkans.

From a future perspective

Due to good sense and for the sake of civilization one may not agree with the ideological choices that motivate the above mentioned paradigm change (and definitely not with the lack of long term perspective and radicalism that it demonstrates). However, the sector had become partly self-sufficient. If more than 40% of the audience are professionals, one should not be surprised that the term "saturation" appeared. The question of how to maintain structural stimulation, innovative art production and the connection to an interested audience was on the agenda.

The necessary 'astonishment' might, in the future, need to be stimulated in other ways than by displacement. In a time, where local values and sustainability, combined with rising conservatism and a liberal economy, gain importance, other artistic accents need also to be made – and are actually very promising. In this digitalized era we live in, theatrical parameters such as live presence and alternative physical (non-digital) representation are becoming attractive again. New formats of artistically motivated gatherings, the appreciation of physical transformation and our eternal imagination will give birth to alternative scenarios for a globalized festival network.

This development might affect the present culture of co-production. It might be one of the reasons why the global network of international co-production in performing arts will probably melt down (even though it might not affect artist-migration in the long term). As a paradox, two factors seem to be of equal importance for a flourishing creation: the friction with daily reality and, almost in opposition, the battle for economical support. The relation between those two will be re-balanced. In that perspective it is not an illusion that we can learn from Eastern European colleagues. Great flexibility, expertise in alternative fund-raising and the experience of creating forms and formats under hostile conditions might become more important than we wish. A present pessimism in the Netherlands might be enriched by a wave of surprising creative initiatives – even under extremely difficult conditions. The expertise and people are present, while the multiplication of perspectives will continue to enrich creativity. Let's look forward towards the spectacular ways in which art will encounter our daily existence – again and again.

UPCOMING AND UP&COMING IN THE REGION



Who is next



Via Negativa — Katarina Stegar: Drop Dead, photo: Marcandrea



Shining, photo: Urška Boljkovac

Recent news from Kosovo suggest that The National Theatre of Kosovo changed Artistic Direction under circumstances that were not in the spirit of the benefit of the arts. You can read the exchange between Mr. Jeton Neziraj, the former Artistic Director, and Mr. Krasniqi, Minister of Culture, Youth and Sports of Kosovo, online at www.balcanconcontemporary.org

CROATIA

SAMICE / Solitaries

INK, Pula.

Choreographer/Director: Matija Ferlin

Author: Jasna Žmak

October 6, 2011, October 20, 2011

(Perforacije, Zagreb)

Samice is a play that unfolds the story of the decadence of nine women (played by Croatian actors and actresses) with aristocratic manners and habits, all of them stuck in an unknown future space and time. In an atmosphere marked by permanent expectation, moments of strong euphoria and even stronger disappointment, these heroines have one thing in common – they all speak backwards: from full stops to capital letters. Matija Ferlin was interested in transferring his knowledge and experience in choreography to the field of spoken word. As always in his work, the starting concept is extremely simple: setting up a dramatic performance that pays respect to conventions of dramatic theatre, but with all sentences written and performed backwards. As such, deformed and void of their original meaning, actors are asked to say these sentences with the intention and motivation of their original meaning. This seemingly banal concept provides him with countless research possibilities, and research itself is one of the main project objectives. Unlike his previous projects in which research focused on the body and its performing possibilities, this project is dedicated to the study of language and its performance and communicative potential.

PLATFORMA.HR

Tala Dance Centre

ZAGREB

October 9 – 16, 2011

(festival)

Platforma.hr is a seven-day international gathering of choreographers, dance artists and groups which, through a range of various formats (performances, workshops, lectures), exchange ideas, experiences, reflections and individual approaches to dance, while at the same time presenting their creative work.

The purpose of Platforma.hr is the promotion, establishment and development of local, regional and international cultural cooperation through

networking, exchanging and achieving various programs and projects.

The Platform of Young Choreographers came to life in 2000, out of a need to create and strengthen the Croatian dance scene. Through the eleven years of its existence it has grown into a large and important manifestation and has become an unavoidable meeting point for the best Croatian and international dancers and choreographers. Authors who today embody the concept of Croatian dance have made their debuts under the Platform's wing, and the Platform helped their establishment and breakthrough into the international dance scene. This year, the Platform of Young Choreographers has changed its name, and will now be known as Platforma.hr.

This year's Platforma.hr is held from 09-16.10.2011 and will present eminent choreographers and dancers from Croatia, Israel, Hungary, Sweden, Finland. The program of Platforma.hr includes 6 premiere dance performances, 3 performances from the Aerowaves selection, 2 performances by our network partners from Lille and Almada, as well as several lectures and workshops with our NDA partners. The program of Platforma.hr will be held at the Museum of Contemporary Art (the gala opening – an all-night event), in the foyer and the Museum café, at the Gorgona Hall (performances), and at the Zagreb Dance Center.

Maša Kolar & Zoran Marković

Broadcasting "Shake Your Booty"

Zagreb Dance Centre, Ilica 10, 10 000 Zagreb

Premiere October 14, 2011 at 6pm,

December 15, 16, 17, 2011

The idea of equality of men and women is over a hundred years old, based on a theses that the two are the same and equal in everything. But, my gentle people - This is Not So! Men and women are so very different, even contradictory! In the maelstrom of these differences, amidst the controversy of interpersonal relationships, the most amazing twists occur! And, it is precisely these unpredictable, yet constant conflicts between them that are the guilty (responsible) ones.

If you don't believe this, come out to our full-of-humor dance event - Broadcasting "Shake Your Booty"! With the irrefutable evidence of a "scientific" parody, we will try to convince you of exactly this!

www.masakolar.com

Selma Banich and Sandra Banić Naumovski

THIS IS A SHOW FOR SEVEN PERFORMERS AND THE AUDIENCE

Platform of Young Choreographers

Gorgona, Museum of Contemporary Art Zagreb

October 15, 2011

PROSTOR + & OOUR,

Co-production: Drugo More

(dance)

Citizens, stay calm and do not panic when you hear the sirens. This is an evacuation and rescue drill for seven performers and the audience. In the case of an unexpected event that could put your safety at risk, we shall provide a plastic suit for each dancing individual.

Because art needs to be fucked with.

In the direct relationship between name and object there is no space for an epilogue. Art needs to be fucked with while it's still alive, so it can disappear, at least for a while.

Citizens, this is not a drill. Stay calm and do not panic. This is just one performance less, and part of something I can maybe understand. "What is art compared to this creature?", from a postcard of a photo-action in 1978, calls for evacuation.

Because the state needs to be fucked.

Angelo Madureira & Ana Catarina Vieira (BR / HR)

Oil

HKD na Sušaku, Strossmayerova 1, Rijeka

(dance)

Brazilian – Croatian dance co-production developed by Drugo more from Rijeka and Domino from Zagreb, two art organizations dedicated to promoting local and international collaborations. Two choreographers from Sao Paulo have spent 9 weeks in Croatia working with 6 dancers from Rijeka. The performance will be the opening event of Perforacije festival.

Perforacije Festival

Rijeka, Zagreb, Dubrovnik

October 20 – 29, 2011

(festival)

This festival is presenting over 25 artists and collectives in its 2011 program, which spans over three cities, and crosses the borders of genres between dance, theatre, live and visual art. Perforacije festival is dedicated to developing local, regional and international artistic projects, commissioning young and emerging, as well as established artists, whose work is based on exploration and research, whose work challenges

traditional contexts in which artistic production is being developed. The program includes a special segment dedicated to Showcasing Croatian Performing Arts to international curators, producers and festival directors. Strengthening international visibility and status of local and regional artists is one of the tools that Perforacije uses to support the arts in the Balkans. The festival web site contains also an extensive database of artists who have been a part of this festival since 2009. www.perforacije.org

Miroslav Krleža
Salome

Avenue Mall shopping centre, October 21 – 24, 2011-10-02

Co-producers: KotorArt / Eurokaz / Museum of Contemporary Art Zagreb / ZKM / KKV Cultural Centre Dance Studio

directed by Branko Brezovec

In a radical interpretation of Krleža's play Salome, Croatian iconoclastic director Branko Brezovec encloses the audience, together with the actors, in an unusual and spectacular set: a slow-moving cube which glides on rails along the street stopping in front of shop windows and cafés which serve as a temporary stage for Biblical characters, whose conflicts and dramas take place in a contemporary shopping paradise. Miroslav Krleža (1893-1981), the renowned Croatian author, wrote an almost ironic, mild variation of the Biblical text. His Salome is bored to death, the world is absurd and unbearably predictable, so its value is measured by its sterility. In the performance the play's decadent charm collaborates with crude consumerism in a very serious way.

7th New Circus Festival (FNC)

Zagreb
October 25 - 30, 2011
(festival)

The seventh edition of the only regional contemporary circus festival presents the famous French company of tightrope artists, Les Colporteurs, a series of tightrope art documentaries and a new show by the young Croatian contortion sensation, Room 100. FNC also brings back the Red Room Cabaret, pure, unadulterated variety that played to full houses and rave reviews during the festival in 2010 and the Queer Zagreb festival in 2011. This show, proclaimed by critics to be one of the most important performance events of the season, is certainly not to be missed. On the final festival night you can discover unknown local talents, some of which are announced as too extreme for super-talent TV shows. Reserve the hottest tickets in town at ulaznice@cirkus.hr. More information is available at www.cirkus.hr.

BOSNIA & HERZEGOVINA

Festival MESS 30.9.-9.10.2011.
International Theater Festival
Program online at <http://mess.ba/>

'Roses for Anne Teresa - Football stories'
choreography: Edvard Klug (Slovenia) /
music: Philip Tan (Singapur)

September 25, Prijedor

September 27, Bihać

September 29, Bosanska Gradiška

September 30, Jajce

October 2, Sarajevo

Unexpectedly, we witness a thoughtful manhood instead of the alpha-male bully power. No trace here of the stereotypical expectations of the Balkan exoticism. The Balkan popular tunes in "Roses for Anne Teresa – Football Stories" create sometimes passionate and erotic atmosphere and at times express a poignant drama of human relations. As

the action progress we discover that the Balkan speaks for male sub-consciousness in the universal language applicable to any man regardless of his race, ethnicity, sexuality, education or social class. A unique dance style and fierce physicality of the dancers together with an exciting visual beauty and a superb singing and live music make "Roses for Anne Teresa – Football Stories" an urgent artistic experience.

The show is dedicated to Anne Teresa de Keersmaeker, a choreographer and her masterpiece "Rosas danst Rosas".

www.bnp.ba/site/
<http://eastwest.ba>

SERBIA

DDT Creative Centre For Movement
The Platform for the Development of Dance
Pedagogy

DDT Workshop IX, Katarina Ščekić educator,
Serbia-Austria

UK Parobrod

September 19 - 24

During the six days of workshops, the main focus will be directed towards the basic principles of Contact Improvisation: communication and play, the giving and receiving of partner's weight, learning about and recognising various physical forces (gravity, inertia, resistance), their applications and benefits for players.

Boris Čakširan / Group "Hajde da..."

Physical Theatre workshops for veterans of wars
from 1991 to 1999 young artists and activists
Cultural Centre Rex

September 22-24

Group "Hajde da ..." and the Centre for War Trauma, in cooperation with Cultural Centre REX, will as part of the Bitef Polyphony present physical theatre workshop for youth (artists and activists), and veterans of wars from 1991 to 1999. The workshops are aimed at a series of activities to encourage dialogue between young people, war veterans and the wider community on issues of war, destruction, where to find the strength to survive the crisis, and the hope that change is possible. The results, in the form of a play, will be presented on the 24th of September, 2011. The workshops will be led by Boris Čakširan, an international artist in the field of contemporary theatre and film. In addition to theatre artists and practitioners, war veterans will also perform and share their testimonies of a time which we hope we survive.

ENPARTS and Bitef

Lesley

Bitef Theatre

September 24

After the performance during the IFEM (SE) and the FEST Festivalen (SE) and MKM (RS), Lesley represents a version of their last work, on stage in the Bitef Theatre.

Lesley are: Attila Antal (RS), Ulrika Berg (BE), We shall give Ludwig (NO), Ana Dubljevic (RS), Eliisa Erävalo (FI), Katharina Merschel (DE), Claudia Schwartz (DE) and Rebecka Stillman (SE). The group was formed in ENPARTS campus 2010. During July and August of this year, the group had residences in IFEM (SE), Dansens Hus-in (SE) and Bitef Theatre (RS).

Kulturanova and Multimedia

Patriotic hypermarket

Bitef Theatre

October 3

The Kulturanova Association from Novi Sad and the Multimedia Center from Pristina interviewed members of the Serbian and Albanian population of Kosovo during the summer of 2010, searching for their memories, views of the world, and thoughts about the future. On that occasion, the images recorded the authentic atmosphere of life

in Kosovo. Exhibitions presented in Novi Sad and Pristina aimed to demonstrate the exchange of stories. People were interviewed anonymously in order to enable a better understanding of life in Kosovo. Based on the interviews collected by Minja Bogovac, Jeton Neziraj wrote the play and Dino Mustafić directed this bilingual piece. It will attempt to show relations between Albanians and Serbs from Kosovo, their similarities and differences. Dino Mustafić: "I got very emotional, and felt a huge responsibility towards this issue and with a kind of empathy because I know how painful that matter could be, which has elements dealing with the past, with delusions, with stereotypes, with various forms of discrimination and nationalism, with the manipulation of emotions, from patriotism. Again, I realize how important for the future this issue is, and what questions it opens."

SLOVENIA

Snježana Premuš

Copy

Španski Borci, Ljubljana

October 10 at 8PM

www.spanskiborci.si

(dance)

Only in the culture of the copy can we give such motivational power to the original. It speaks to us directly with the power we believe to have lost among ourselves. The project is a continuation of research into interactions between body, picture and sound, whose beginnings reach back to 2000 and the first project in the series, Amplified Body.

Miha Nemec

Life®anti

Glej Theatre, Ljubljana

October 10 and 11 at 8PM

www.glej.si

(theatre)

Marisa Carnesky & Rasp Thorne

Cabaret performance workshop with public
presentation

Klub Gromka, Metelkova City, Ljubljana

October 11 - 13 from 1PM to 6PM

October 14 from 1PM to 10PM: Preparation of

individual acts for public performance

October 14 at 11PM: Public performance with

the presentation of workshop results

[www://emanat.si](http://www.emanat.si)

(workshop with public presentation)

Combining theatre training exercises, movement and vocal work, butoh, mime techniques and devising exercises, Marisa Carnesky works with participants to develop short cabaret / physical theatre ideas and pieces. Rasp Thorne will assist participants who want to work more with sound and music. Throughout the three-day project, Carnesky and Thorne will mentor and support the participants in creating short acts, which will be performed in a club setting at the end of the project, hosted by Carnesky. Participants are encouraged to come with an initial idea for a performance piece, and footage of numerous different international performers from past and present will also be shown to inspire new ideas to help create something amazing and unusual.

3rd Dance National

Španski Borci, Ljubljana

October 15 at 6PM

www.en-knap.com and www.spanskiborci.si*

(dance)

A evening presenting Slovenian creators of contemporary dance through short segments of their work. Intended as an open free event for general public and as a meeting and gathering of the Slovenian contemporary art scene. Dance National does not have selectors.

Via Negativa

Barbara Kukovec: THE FIRST LAW OF B. K.

Katarina Stegnar: Drop Dead

Stara mestna elektrarna – Elektro Ljubljana

October 15 at 8PM and 9PM

<http://vntheatre.com/>

(video performance / performance)

Video performance by Barbara Kukovec. The first law of thermodynamics reads: "Energy can neither be created nor destroyed, only transformed from one state to another." In the performance Barbara reduces her existence to the thermodynamic function and by use of the bicycle transforms food energy into luminous energy.

Performance by Katarina Stegnar in which she stages death as profoundly intimate but at the same time as extremely spectacular sensation. Drop Dead is a play in which we all must take our parts: the performer becomes a corpse, the audience becomes the undertaker and the performance becomes a funeral.

Simone Sandroni

Not Made for Flying

Španski Borci, Ljubljana

October 17 (premiere) and 18 at 8PM

www.en-knap.com and www.spanskiborci.si

(dance)

The co-production between Slovenian producer EN-KNAP and Italian company Deja Donne is choreographed by Simone Sandroni, the co-founder of Flemish company Ultima Vez. The performance for 7 dancers deals with the tensions between humans and the heroic, seeking heroic elements in failures and tragedies instead of in high goals and ambitions. Performed by EnKnapGroup, the only Slovenian permanent contemporary dance company, and Deja Donne.

Marko Bratuš

Mystery-Bouffe

Glej Theatre, Ljubljana

October 20 – 23 at 8PM

www.glej.si

(theatre)

What happens when the Koper air, the freshness of Maribor, the Ljubljana basin and excellence in puppetry meet? This spring, exclusively on Glej's stage, a unique revolutionary spectacle (with a limited budget): 4 actors for 64 roles. Mystery-Bouffe by Vladimir Majakovski is a spectacular hymn to the worker's revolution, overthrowing the leading class and dragging Russian workers from the mud to the front door of the utopian commune. A hundred years later, we are faced with a similar situation. The Commune didn't come to much, communism and socialism have been replaced by capitalism, the economy in crisis, workers are not getting paid for their labor, a falling standard of living, and elites getting larger and larger pieces of the pie. There are two justices – you go to jail for stealing bread but on vacation for stealing a factory. Our Mystery-Bouffe is, for now, a humorous warning to co-homo-sapiens, who too often forget that history repeats itself. The next warning will probably not be so funny.

BITEF Dance Company

Matjaž Farič: KUČA CVIJEČA

Branko Potočan: IGRALE SE DELIJE

Stara mestna elektrarna – Elektro Ljubljana

October 17

(dance)

BITEF Dance Company:

Guy Weizman, Roni Haver: ALPHA BOYS

Stara mestna elektrarna – Elektro Ljubljana

October 18

(dance)

Disform

Španski Borci, Ljubljana, Slovenia

October 19 at 8PM

www.spanskiborci.si

(dance)

An improvisation series connecting artists from contemporary music practices with performing artists and allowing reflection of creative principles, encounters with other artists, research of creative methods.

46th Maribor Theatre Festival Borštnikovo

srečanje

Maribor

October 14 – 23

www.borstnikovo.si/en

(festival)

Miloš Lolić after Hwerman Melville

Bartleby The Scrivener

46th Maribor Theatre Festival

Borštnikovo srečanje

October 19 at 10.30PM

www.mini-teater.si

(theatre)

Janez Jansa, Janez Jansa, Janez Jansa

The More of Us There Are, the Faster We Will

Reach Our Goal

46th Maribor Theatre Festival

Borštnikovo srečanje

October 20 at 5.30PM

www.maska.si

(documentary performance)

Miha Nemeč

Life[®]anti

46th Maribor Theatre Festival

Borštnikovo srečanje

October 18 at 7PM

www.glej.si

(theatre)

Via Negativa

Katarina Stegnar: Drop Dead

46th Maribor Theatre Festival

Borštnikovo srečanje

October 22 at 6PM

(performance)

Maja Delak

Shame Project (working title)

Stara mestna elektrarna – Elektro Ljubljana

November 3 (premiere) and 4, 2011

<http://emanat.si>

(dance performance)

This new project from Maja Delak deals with and researches the notion of shame, a theme that has also inspired her previous work. The intertwining of embarrassment, shame and guilt in one affect creates a complex theme for research as it touches upon pleasure, content, interest, identity, courage, and position, all at the same time. A multitude of coexisting elements in the spatial composition that breaks and avoids the interpretation of stereotypical ways of seeing and reconstructs the landscape of social and symbolic production of emotions.

Via Negativa

Bojan Jablanovec and collaborators: Shame

(working title)

Stara mestna elektrarna – Elektro Ljubljana

November 3 (premiere) – and 5, 2011 at 8PM

<http://vntheatre.com/en>

(performance)

Janez Janša

Who is Next?

Cankarjev dom, Ljubljana

November 6 at 8PM

www.maska.si

(performance)

Who is next? is the project in which 6 strong and experienced performers from Slovenia dive into some crucial questions of contemporary art and performance: how to think about the limits of the time we live in and how to think about the future in conditions of uncertainty and precariousness. They join forces with Janez Janša who shows his interest from reconstruction, documentation and

conceptual performance towards the politics of imagination and thinking about the future.

Barbara Kapelj Osredkar

Explosion

Glej Theatre, Ljubljana

November 8 – 10 at 8PM

(theatre)

"Man is only an experiment, opposed by time, inevitability, fate and a stupid, constantly growing stronger prerogative of numbers. Humanity will kill man." Marguerite Yourcenar Explosion is a labyrinth of stories of common, small, average people who live out their own tiny worlds in loneliness and feel destroyed, impoverished and lost to the pressures of the external, drastically artificial world, blown out of proportion by media idiotism, political intrigue and deception. They yield to the weight of headless, repressed passions; they are victims of slander, shame, fear, jealousy, boredom. We offer a few critical insights into our little world of functioning in order to show our own dispositions and what awaits and stalks us.

Irena Tomažin

VOICE WORKSHOP /regular weekly workshop /

Cepetka studio (JSKD), Cankarjeva 5, Ljubljana

November 9, 16, 23, 30 from 5PM to 7.30PM

<http://emanat.si>

Disform

Španski Borci, Ljubljana

November 17 at 8PM

www.spanskiborci.si

Antonia Baehr & Keren Ida Nathan

Tiny Buttons, Collaborative workshop with a public presentation

December 3 – 6 from 2PM to 7PM, Stara mestna

Elektrarna – Elektro Ljubljana

December 6 at 8PM – public presentation, Stara

mestna Elektrarna – Elektro Ljubljana

<http://emanat.si>

(workshop and public presentation)

Performing, directing, writing and interpreting scores - how to collaborate? How can we work together? Between the hierarchical pyramidal structures and the collective, there is an endless plurality of forms of collaboration possible. This workshop addresses different models of conceiving and reading scores, directing and collaboration. It also looks at gender performance as a form of score that encompasses language, gestures, and all kinds of socio-symbolic signs. It examines the boundaries between score/interpretation, rehearsal/performance, director/performer, and audience/presentation, and explores the artistic form of "Burlesque". This workshop's focus is an investigation through praxis. It ends with a public showing.

Irena Tomažin

VOICE WORKSHOP /regular weekly workshop /

Cepetka studio (JSKD), Cankarjeva 5, Ljubljana

December 7, 14 from 5PM to 7.30PM

<http://emanat.si>

Maja Delak & Luka Prinčič

Transmittance #2

Gallery 001, Ljubljana

December 13

<http://emanat.si> and <http://transmittance.si>

Transmittance explores collaboration which is local, global, networked and broadcast. It involves an artistic group of performers, visual artists, musicians and computer programmers in researching performative possibilities of streaming, broadcasting and telepresence, forging new types of performance and audience. With a focus on critical and socially-aware artistic languages this work is based on asking questions about body, self and society - opening non-dualistic perspectives. The project tries to rethink the notions of spectatorship and spectacle, ways of watching and seeing, and the audience as spectators from the outside.

TOURS

Zanki/Wirthmüller
Vierfüßer
September 10, 2011 at 8pm.
Internationales Festival für Performance / Live-
Art / Kunst "Wunder der Prärie",
Mannheim, Germany
<http://www.wunderderpraerie.de>

November 4 and 5, 2011 at 8:30pm.
TANZQUARTIER VIENNA/Studios
Vienna, Austria
<http://www.tqw.at/>

BADco.
Whatever Dance Toolbox
A lecture on the toolbox and an introductory
workshop. Whatever Dance Toolbox is a set of
software tools designed for the analysis and
development of dance and movement
Pavilion Dance
Westover Road, Bournemouth, UK
September 8-10, 2011
[http://dancedigital.org.uk/2009/10/
symposia-2011/](http://dancedigital.org.uk/2009/10/symposia-2011/)

International Choreographic
Arts Centre Amsterdam
Nieuwezijds Voorburgwal 120-sous, 1012
SH Amsterdam, The Netherlands
December 2-7, 2011
<http://www.ickamsterdam.com/>

Janez Jansa, Janez Jansa, Janez Jansa
NAME Readymade
ISEA 2011 Istanbul (Turkey)
September 15th, 1 pm - 2 pm
At the 17th International Symposium on Electronic
Art ISEA 2011 Istanbul, the artist Janez Janša
will, in the co-production with Maska Ljubljana
and Aksioma, present a series of aspects of three
Slovenian artists (David Grassi, Emil Hrvatin
and Žiga Kariž) changing in 2007 their names –
officially, with all required documents and stamps
– in the name of the then Slovenian, economically
liberal and conservative Prime Minister Janez Janša.
www.aksioma.org

Janez Jansa
Fake It!
10! International Contemporary Dance Festival
Body/Mind, Warsaw (Poland)
September 23rd, 7 pm
If We Cannot Afford Originals,
Let's Dance Counterfeits.
The starting point of this production are
contemporary dance productions that Slovenia
never saw and probably never will see - if not
because of the economic facts defining the
programming in houses with international stage
programme and at festivals of performing arts, then
because of the bare, factual biological transience
of creators. As we can find counterfeits of products
at the black market, similarly we intend to launch
counterfeits of works of several key choreographers
from the second half of the 20th century to
the contemporary dance market. The project
also directly reflects on one of the prevailing
interpretations of the Slovene national culture, i.e.
the theory of lagging behind.
www.exodos.si

Borut Bučinel
Šajning
PLaRTFORMA festival Klaipėda, Lithuania
September 29 at 20.00
A prestigious hotel in isolated nature. A recovering
alcoholic Jack Torrence, the hotel's new caretaker,
brings along his wife Wendy and son Danny. The
guests leave, leaving the family alone. And yet
they are not alone ... they are accompanied by the
ghosts of the past and premonitions of the future.
After attempting to kill his wife and son, Jack
Torrence either freezes to death in the hedge maze
or burns inside the hotel. It depends on the version:
Stanley Kubrick or Stephen King. Šajning begins
when either version of The Shining ends.
www.glej.si

BADco.
SEMI-INTERPRETATIONS, or How to Explain
Contemporary Dance to an Undead Hare
Including an introductory workshop
with Whatever Dance Toolbox
Nov.Ples
Srpsko narodno pozorište,
1. Pozorišni trg, Novi Sad, Srbija
October 6 and 7, 2011
www.perart.org

Bitef teatar,
Skver Mire Trailović br. 1, Belgrade, Serbia
November 11, 2011
Performance organized by TkH - Walking Theory
as a part of the project Balcan Can Contempo-
rary
<http://www.tkh-generator.net/>

Janez Janša
Who is Next?
Cultural Centre Inkonst, Malmö, Sweden
October 14 and 15 at 7PM
www.maska.si
(performance)

BADco.
1 Poor and One 0
Teater Garage
A-1010 Wien, Petersplatz 1
November 18, 2011

Tea Tupajić & Petra Zanki
THE CURATORS' PIECE
(world premiere)
Performing curators: Per Ananiassen (No), Sven
Age Birkeland (No), Vallejo Gantner (USA), Gun-
dega Laivina (Lv), Florian Malzacher (At/De), Priit
Raud (Est), & Mark Yeoman (NI).
October 24 and 25, 2011.
METEOR FESTIVAL, Bergen, Norway, in co-pro-
duction with all partners in the project.
"Curators' Piece" is a performance that is
developed with chosen performing arts curators
and presented at their festivals and venues in
a form of a staged performance. We invited
international curators who are relevant for
shaping the global picture of today's landscape
of contemporary performing arts. The curator
takes part in the performance as a performer,
collaborator and co-producer. Relying on the
relations between the artists, the curators and the
audience, the performance itself deals with the
possibility of art's influence on today's society. What
is art today? Can it save the world? What is the role
of the artist, the curator and the audience in it?
"Curators' Piece" is fiction and reality at the same
time: A trial against art and its protagonists. Where
the gathered community judges by itself each time
anew.
www.curatorspiece.net



BADco. — SEMI-INTERPRETATIONS, or How to
Explain Contemporary Dance to an Undead Hare

Ivica Buljan after B.M Koltes and Salinger
Ma and AI
Theatre Festival Havana, Cuba / October 24 -
November 6
(theatre)

Ivica Buljan is one of the most productive directors
of post-dramatic theater in Croatia, and he has
directed and toured all over Europe. His most
recent show Ma and AI is based on inspiration on
texts by J.D. Salinger and Bernard-Maria Koltès
in which the reader can recognise the parenting
couple from the dysfunctional family Glass.
www.mini-teater.si

Via Negativa
Boris Kadin: What Joseph Beuys Told Me while I
was Lying Dead in His Lap
Natura dei teatri Parma, Italia
November 15 at 8PM
Solo performance by Boris Kadin
On categorisations in art. Boris deals with
categorizations in art in an extremely self-ironic
way. "There are three basic categories of artists:
those who have earned the theme they are dealing
with; those who might earn it, and those who
definitely have not earned their theme. In my view,
the artist can only be worthy of the theme if he
unconditionally takes it into himself and provides
evidence of it with his own body. To confirm this
thesis, I will need a knife tonight." According
to Boris Joseph Beuys is an artist beyond all
categories. The only one able to talk about Beuys is
"the dead rabbit" which at the opening of his first
independent exhibition lay in his lap and listened to
Joseph Beuys explanation of the work of
Joseph Beuys.
<http://vntheatre.com/en/>

Ivica Buljan after Heiner Mueller
Macbeth after Shakespeare
La MaMa, New York (USA)
December 8 - 11
This theatre of cruelty is amplified by the subversion
of seriousness and the »decomposition of heroes«. Müller gives Macbeth a sociological dimension; he draws attention to peasants and soldiers set as opposite to the aristocratic elite. Marko Mandić leads a group of nine members in a provocative performance with strong physical energy, emotions and political voice.
www.mini-teater.si and <http://lamama.org/>

Barbara Matijević & Giuseppe Chico
THE SPEECH PROJECT (working title)
Premiere: Kaaistudio's, Brussels
December 9 & 10, 2011
Touring: PACT Zollverein, Essen
December 17, 2011

BALCAN CAN CONTEMPORARY

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www.balcancancontemporary.org

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