



CoFestival 2017

mednarodni
festival
sodobnega
plesa

16. – 24. 9. 2017

Ljubljana

CoFestival že vse od leta 2012 nastaja v procesu kolektivnega kuriranja, ki ga njegova ekipa ustvarja debatno, s poslušom za razlike, a s prizadevanji za razvijanje kvalitetne argumentacije. Ta relacijski proces je hkrati proces učenja, razumevanja, poslušanja ter ostrenja misli in pogledov. Pri tem skušamo biti dobro informirani v teoriji, zgodovini in esejistiki s plesnega področja ter občutljivi za tisto, kar pripada redu navzočnosti in prisotnosti teles in njihovih fenomenov. Še vedno menimo, da so odnosi, ki jih pri tem gojimo med sabo, s skupnostjo, umetniškimi deli in umetniki, upor proti tistemu »življenju«, v katerem se sistemska protislovja rešujejo na individualni ravni.

Da bi razlike spregovorile, smo se letos odločili program razdeliti v več sklopov. To se nam zdi ustvarjalno in konstruktivno, ker si z izpostavljanjem koreografskih, političnih in socialnih problemov želimo intenzivneje nasloviti gledalsko opravilo in spodbuditi mišljenje tega procesa. V katalogu sklope in posamezne predstave pospremimo z besedili, ki ponujajo enega od možnih vstopov vanje, seveda pa se samo od sebe ponuja še veliko interpretacijskih in izkustvenih povezav med predstavami različnih tematskih sklopov.

Pričujoči katalog ni zgolj sredstvo za komuniciranje z javnostmi, saj skušamo s svojim delom javnost soustvarjati. Z njim odpiramo kuratorski proces, ki je delni rezultat časovnega, relacijskega, dialoškega in problemskega ravnanja s področjem, na katerem delujemo. Z njim skušamo nasloviti javnosti, da vstopijo v ta proces in ga med festivalom sooblikujejo. Hkrati pa je katalog dokument dela, ki je prepojeno s prepričanjem, da lahko v individualnem ali množstvenem telesu vznikne proces ali gibanje zgolj, če telo razume vse svoje materialne determinante. Tako se utegnejo ustvariti in evidentirati možnosti za spremembe.

Nezmožnost odnosa, empatije in dotika, o katerih govori Franco Berardi Bifo v nekrologu Marku Fisherju, nezmožnost občutenja in razumevanja lastne telesne teže, načinov, kako se telo lahko giblje z njo, bremena, ki ga delimo zaradi nezmožnost dojetja, da se penetracije zloveščega sveta ne bomo rešili z zapiranjem v oklepe in nameščanjem antivirusnih programov v naša telesa – vse to v sodobnem plesu spodjeda sporazumevanje. Verjamemo, da je prihodnost sodobnega plesa v skupinskem telesu: kar mora sodobni ples rehabilitirati, je možnost telesnega odnosa in njegove prezenze, ne reprezentacije. Resenzibilizacijo razumemo kot generiranje telesnih (materialno-gibalnih) šifer, odnosa teles, ki se izmikajo temu, da bi jih do konca nevtraliziral jezikovni kod. Ne želimo, da je vse dostopno takoj, podrejeno takojšnji zadovoljitvi potrošniških želja. Želimo čas in odnose, ki terjajo trajanje in postopnost. Upamo, da si boste z nami vzeli čas zanje.

Ekipa CoFestivala

Since 2012 CoFestival has been emerging through the process of collective curating, which its team has been introducing through debates open to differences while endeavouring to develop qualitative argumentations. This process is also a process of learning, understanding, listening and sharpening the mind and views. We strive to be well informed in the theory, history and essays on the dance field and sensitive for what belongs to the order of bodily presence and its phenomena. We believe that the relations we develop amongst each other, with the community, works of art and the artists are a rebellion against the 'life' in which systematic contradictions are solved on an individual level.

In order to allow for the differences to be heard we decided to split the programme into several thematic blocks. We believe this to be creative and constructive, for by exposing the choreographic, political and social issues we wish to intensively address the viewer's task and encourage the contemplation of this process. In the catalogue we have accompanied these blocks with texts that offer one of all the possible entries into them, however there are plenty of interpretational and experience connections between the performances in various thematic blocks.

The catalogue in front of you is not merely a means of public communication, for with our work we attempt to co-create the public. We open up the curatorial process, which is a partial result of the temporal, relational, dialogue and thematic work with the field within which we operate. Through this we try to address the public and get them to enter the process and co-create it during the festival. At the same time the catalogue is a document of our work, which believes that a process or movement can emerge in the individual or team body only if the body understands all of its material determinants. This is how opportunities for change can be created and evidenced.

The incapability of a relationship, empathy and touch, as mentioned by Franco Berardi Bifo in Mark Fisher's necrology, the incapability of feeling and understanding one's own weight, ways in which a body moves with it, the burden that we share due to the incapability of understanding that we will not get rid of the penetration of the sinister world by closing ourselves in armour and installing antivirus programmes into our bodies – all of these erode the understanding in contemporary dance. We believe that the future of contemporary dance lies in a shared body: contemporary dance has to exonerate the possibility of the bodily relation and its presence, not representation. We understand resensitization as generating bodily (material-movement) codes, relations between bodies that evade being neutralised by the language code. We do not want everything to be available immediately, to be subdued to instant gratification of the consumer desires. We want time and relations that demand duration and gradual development. We hope you will take the time for this and join us.

The CoFestival team

2017 program

Kino Šiška, Katedrala, torek, 12. 9. 2017, ob 20:00
Žigan Krajncan, Gašper Kunšek, Jan Krmelj:
Chorus

Kino Šiška, Kamera,
sobota 16. 9. do nedelje, 24. 9. 2017
Bojana Cvejić, Lennart Laberenz:
VOJNA Yvonne Rainer/Yvonne Rainer's WAR

Kino Šiška, Katedrala, sobota, 16. 9. 2017, ob 20:00 –
otvritev festivala
Doris Uhlich: Bum teles/Boom Bodies

Kino Šiška, Katedrala, nedelja, 17. 9. 2017, ob 20:00
Christos Papadopoulos: Elvedon
Po predstavi **Sic!**, pogovor: **Družbena koreografija**

Končna postaja Kino Šiška,
ponedeljek, 18. 9. 2017, ob 19:00
Mateja Bučar: Urbani zarisi/Urban notes, 2009–2017

Kino Šiška, Katedrala, ponedeljek, 18. 9. 2017, ob 20:00
Martin Nachbar: Ponavljaivec – Plesna predstava
z očetom/Repeater – Tanzstück mit Vater

Vodnikova domačija Šiška,
torek, 19. 9. 2017, 10:00–14:00
Konferenca Ples na različnih straneh časa/
Conference Dance on the Various Sides of Time

Slovensko mladinsko gledališče,
torek, 19. 9. 2017, ob 20:00
Barbara Matijević & Giuseppe Chico:
Zlivanje/Forecasting

Stara mestna elektrarna, torek, 19. 9. 2017, ob 21:30
Jefta van Dinther v sodelovanju z Minno Tiikkainen
in Davidom Kiersom: Drobir/Grind

Moderna galerija, avditorij,
sreda, 20. 9. 2017, 14:00–18:00
Andreja Rauch Podrzavnik: Trajanje – Minevanje,
odprti atelje/Lastings – Passings, open atelier

Kino Šiška, Katedrala, sreda, 20. 9. 2017, ob 19:00
Samuel Lefeuvre: mono(p)LES / MonoLOG

Kino Šiška, Komuna, sreda, 20. 9. 2017, ob 19:30
Willi Dorner: Eno/One

Kino Šiška, Katedrala, sreda, 20. 9. 2017, ob 21:00
Rodrigo Sobarzo de Larraechea: A P N E A
po predstavi **Sic!**, pogovor: **Razstavljanje**
pogleda/after the performance A P N E A Sic!,
discussion: **Disassembling the view**

Kino Šiška, Katedrala, četrtek, 21. 9. 2017, ob 19:00
Andrea Božić: Po Triu A/After Trio A

Kino Šiška, Katedrala, četrtek, 21. 9. 2017, ob 20:30
Jack Walsh, Christine Murray: Občutki so
dejstva – Življenje Yvonne Rainer, dokumentarni
film/Feeling Are Facts: The Life of Yvonne
Rainer, documentary film

Projektni prostor DUM, petek, 22. 9. sobota 23.9
16:00–18:00, nedelja 24. 9. 2017 13:00–15:00
Jevtović & Larrèrović: Koreografija, BABY! Epi-
zoda 6: Slava materinstvu/Choreography, BABY:
Hail Mammary

Moderna galerija, avditorij,
petek, 22. 9. 2017, od 18:00 do 20:00
Andreja Rauch Podrzavnik: Trajanje – Minevanje
galerijska uprizoritev/Lastings – Passings, Gal-
lery Performance
pred dogodkom **Sic!**, pogovor: **Tehnološki spoji/**
before the event **Lastings – Passings Sic!**,
discussion: **Technological joints**

Kino Šiška, Kamera, sobota, 23. 9. 2017, ob 18:00
Zavod Maska in NDA Slovenija: Predstavitev
posebne izdaje časopisa MASKA o arhiviranju
sodobnega plesa na Balkanu/Maska Institute and
NDA Slovenija Presentation of the special issue
of MASKA magazine on archiving of contempo-
rary dance in the Balkan region

Kino Šiška, Komuna, sobota, 23. 9. 2017, ob 20:00
Bacači sjenki/Shadow Casters: Bitka na Neretvi/
A Battle On The Neretva River

Kino Šiška, Katedrala in Komuna,
nedelja, 24. 9. 2017, ob 20:00
Magdalena Chowanec: Zatočišče/Sanctuary



Corpus in njegova negotova telesa

Corpus and its insecure bodies

Žigana Krajncan, Gašper Kunšek, Jan Krmelj: Chorus (Chorus, 2017)
Doris Uhlich: Bum teles (Boom Bodies, 2016)
Christos Papadopoulos: Elvedon (Elvedon, 2016)
Magdalena Chowanec: Zatočišče (Sanctuary, 2014)

Predstave, ki jih zadnja leta vabimo na CoFestival in v katerih nastopa večje število ljudi, so povezane z mišljenjem bodisi posameznega telesa bodisi skupine teles kot nečesa, kar si utegne v različnih okoliščinah nadeti zelo različne pripovedi: telo kot množina mogočih uobličenj, hkrati pa nikoli eno in samo. Negotova telesa niso samo telesa v zagatah, ampak telesa kot neizčrpen vir možnih utelešenj in med-telesij. Sodobni ples v zadnjih letih kaže povečano zanimanje za prostor prihodov v prisotnosti, za prostor, kjer se telesa pojavljajo s svojimi ne-gotovimi, postopnimi, nastajajočimi in nedokončnimi podobami. Telesa niso proizvodi imen in identitet (jezika), ampak ravno obratno. Uobličijo se zaradi svojih najrazličnejših poti v prisotnost, hkrati pa so vir vsega tistega, kar niso. V tem se skriva tudi njihova temeljna političnost. »Med-telesje ničesar ne pridržuje zase, ničesar razen ekstenzije, ki je sama res, arealna realnost, skozi katero se telesa izpostavijo med seboj. Med-telesje je njihov imeti-mesto [l'avoir-lieu] podob. Podobe niso dozdevki, še manj fantomi ali fantazme, temveč način, kako se telesa dajejo med seboj, postavitev v svet, postavitev na rob, postavitev v glorio meje in sijaja. Telo je podoba, ki se ponuja drugemu telesu, neki celoten korpus podob, ki se razteza od telesa do telesa, barve, lokalne sence, fragmenti, zrnca, areole, polmesečni madeži, nohti, dlake, kite, zobje, rebra, medenica, želodci, sluhovodi, sline, solze, pene, špranje, klade, jeziki, znoj, tekočine, vene, bolečine in užitki, in jaz, in ti,« zapiše Nancy v zadnjih odstavkih svojega dela Corpus, v katerem med drugim pravi, da telo ni nikogaršnja podoba, ampak je pot v prisotnost. Je kakor

podoba, ki se prikaže na filmu ali televizijskem ekranu, podoba, ki ne prihaja izza ekrana, ampak na njem preprosto vznikne – razprostrta bit obstaja kakor njegov podaljšek.

Žigana Krajncana, Gašperja Kunška in Jana Krmelja v predstavi Chorus zanimajo prav telesa kot neizčrpen vir možnih utelešenih podob, telesa v svojih ne gotovostih, v prostorih, preden se spremenijo v razvidne in določene podobe, ki si nadenejo imena ali jim imena pripišemo drugi. Zanimajo jih telesa, preden vstopijo v imenik spektakla (sveta). Poljsko koreografino Magdaleno Chowanec v predstavi Zatočišče zanima ravno nasprotno: osrednji problem njene predstave je poblagovljenje, inflacija in institucionalizacija telesnih podob, ki jim prihod v prisotnost zagotavlja ekonomska in religiozna transakcija. Pri predstavi Doris Uhliche je sam izbor plesalske zasedbe daje možnost, da v množici teles uzremo nikogaršnjo podobo. Namesto razvidne koreografske konfiguracije ustvarjalka postavi vrsto vprašanj, ki v odnosih med telesi povzročijo negotovost in s katerimi telesa drsijo v prostor pred svojimi gotovimi, a nikoli dokončanimi podobami. Nasprotno Christos Papadopoulos s podobnimi koreografskimi postopki vzpostavi pogoje, da odnos do koreomorfni množinskih konfiguracij dopiše gledalec sam. Meditativni, pulzirajoči gibalni ritmi, merjeni z ritmom srčnega utripa, brišejo konture posameznih teles in razpirajo med njimi prostore, ki jim gledalčev pogled pripisuje najrazličnejše pomene, nemara svoje lastne zgodbe, in se tako naseli vanje.

Performances with numerous performers that have been shown at CoFestival over the past years are linked to the thoughts on an individual body or a group of bodies as something that could apply different narrations in different circumstances: the body as a plural of all possible embodiments and at the same time never single and alone. Insecure bodies are not merely bodies in a pickle, but bodies as an endless source of possible embodiments and spaces in between bodies. Over recent years contemporary dance started showing an increased interest in paths leading into presence, a space in which bodies appear with their insecure, gradual, emerging and unfinished images. Bodies are not products of names and identities (language), it is the other way round. They embody themselves because of their various paths into presence, while at the same time being the source of everything they are not. This is where their basic political notion hides. »The between-bodies reserves nothing, nothing but the extension that is the res itself, the areal reality through which it happens that bodies are exposed to each other. The between-bodies is their images' taking-place. The images are not likenesses, still less phantoms or fantasms. It's how bodies are offered to one another, it's being born unto the world, the setting on edge, the setting into glory of limit and radiance. A body is an image offered to other bodies, a whole corpus of images stretched from body to body, local colors and shadows, fragments, grains, areolas, lunules, nails, hairs, tendons, skulls, ribs, pelvises, bellies, meatuses, foams, tears, teeth, droolings, slits, blocks, tongues, sweat, liquors, veins, pains, and joys, and me, and you,« wrote Nancy in the last paragraphs of *Corpus*. In this work he also stated that the body is not anybody's image, but a

path to presence. It is like an image that appears on film or a television screen, an image that does not come from behind the screen, but simply emerges on it – the spread out essence exists as its extension. In the performance *Chorus Žigan Krajnčan*, Gašper Kunšek and Jan Krmelj focus on bodies as an endless source of possible embodied images, bodies in their insecurities, in spaces, before they change into visible and defined images that assume names or are given names by others. They are interested in bodies before they step into the directory of the spectacle (world). In the performance *Sanctuary* the Polish choreographer Magdalena Chowaniec is interested in the exact opposite: the central focus of her performance lies on trademarking, inflation and institutionalisation of the bodily images, the entrance into the presence which is enabled by economic and religious transactions. The sole choice of the dancing line-up in Doris Uhlich's performance gives us the possibility to notice nobody's image in the mass of bodies. Instead of a visible choreographic configuration the artist poses a series of questions, which cause insecurities in the relations between bodies and with which the bodies slide into space with their definite, but always unfinished images. On the other hand Christos Papadopoulos uses similar choreography procedures to establish conditions in which the viewer himself has to add the relation to the choreomorphic mass configurations. The meditative, pulsating rhythms of movement, defined by the rhythm of the heart beat, erase the contours of individual bodies and open up the spaces between them. These are then absorbed by the viewers who ascribe various meanings to them, in most cases their own stories and this helps them enter these spaces.

Kino Šiška, Katedrala, torek, 12. 9. 2017, ob 20:00
Kino Šiška, Katedrala Hall, Tuesday, 12th September 2017, 8pm

Žigan Krajnčan, Gašper Kunšek, Jan Krmelj:
Chorus (Chorus, 2017)



Ustvarjalce predstave Chorus ples zanima kot transgresivna gesta, ki lahko preseže normirano in stvarno, saj je gibanje kot relacijska reč vselej medtelesno, s čimer ponuja zelo plodna tla za razmislek o politični emancipaciji. »Ples je vselej umeščen vmes – v pogoj za skupnost. Nima lastne pozicije; dar je, ki ga prejmemo brez sprejetja, dar, ki ga damo brez dajanja. Skupaj lahko obstajamo le vmes, v praznih prostorih, črnih luknjah, naših nenehnih nesporezumi, ki vzpostavljajo resničnost. Eno smo lahko le skozi razliko,« pravijo.

Tragiški chorus, iz katerega nena zadnje izhajata besedi chorêgos (meščan, ki ureja in plačuje zbor) in koreograf, je kot manifestacija različnih vidikov javnosti, zakonov in morale zanje retoričen glas informacije in družbenega komentarja. »Naš chorus molči. Vse preveč dogodkov in konceptov je, da bi jih lahko naslovili. Chorus se tu distancira od človeškega sveta, ponovno vstopi v predtragiško formo, da bi se dotaknil nečesa, kar ni sporočljivo.« In da bi naslovil nekaj, kar najčisteje naslavlja beseda: Odsotnost.

The creators of the performance Chorus are interested in dance as a transgressive gesture, which can overcome the standardised and real, for movement focuses on relations and thus always takes place between bodies, which offers extremely fertile grounds for political emancipation. »Dance is always placed in between – into the condition for community. It does not have its own position; it is a gift we receive without acceptance, a gift we give without giving. We can coexist only in between, in the empty spaces, in the black holes, in our constant misunderstandings, which establish reality. We can only become one through differ-

ence,« they say. They understand the tragic chorus, from which the words chorêgos (the bourgeoisie who organises and pays the choir) and choreographer emerged, as a manifestation of various aspects of the public, laws and morals that gives the rhetoric voice of information and social commentary. »Our chorus remains silent. There are way too many events and concepts for us to address. Chorus distances itself from the human world, it re-enters the pre-tragic form in order to touch upon something that cannot be passed on.« Chorus also addresses something, which can in its purest form be addressed merely by the word: Absence.

Produkcija/Production: Center urbane kulture/Center for Urban Culture Kino Šiška
Koproducenti/Co-producers: Alien Express, Exodus Ljubljana, Plesna šola/Dance School Urška, Urban Roof
Koreografija in režija/Choreographed and directed by: Žigan Krajnčan, Gašper Kunšek, Jan Krmelj
Gibalni principi/Movement principles: Žigan Krajnčan, Gašper Kunšek
Konceptualna zasnova/Concept: Jan Krmelj (DivinaMimesis)
Izvajalci/Performers: Sara Janašković, Žigan Krajnčan, Gašper Kunšek, Teja Modrijan, Kristýna Šajtošová, Alex Tesch
Skladatelj in izvajalec glasbe/Composer and performer of music: Kristijan Krajnčan
Oblikovalec svetlobe/Lighting Design: Borut Bučinel
Izvršna producenta/Executive producers: Nataša Zavolovšek, Mitja Bravhar

Predstava je v okviru festivala Spider in v sodelovanju s CoFestivalom.
Chorus je zmagovalni projekt razpisa za Kulturni evro 2016.
The performance will take place within the Spider festival in cooperation with CoFestival.
Chorus was the winning project of the 2016 Cultural Euro call.

Vstopnina/Tickets: 7/9 EUR
Trajanje/Duration: 45-60 minut/minutes

Kino Šiška, Katedrala, sobota, 16. 9. 2017, ob 20:00

– otvoritev festivala

Kino Šiška, Katedrala Hall, Saturday, 16th September 2017, 8pm

– opening of the festival

Doris Uhlich: Bum teles (Boom Bodies, 2016)



Avstrijska koreografinja Doris Uhlich, ki se je na CoFestivalu 2015 predstavila s predstavo *More Than Naked*, v delu *Bum teles* nadaljuje raziskavo sledi, ki jih materialnost telesa pušča v prostoru in odzvenu časa. Kot v vrsti svojih drugih koreografij, se ustvarjalka tudi tokrat osredotoča na pulz skupinskega organizma in njegovo telesno nedokončanost, da bi lahko vanj nastavljala pasti ustvarjalnih in zvedavih vprašanj, privezanih na zavozlana mesta telesnih razmerij, ter tako subtilno zagotovila ustrezno koreografsko optiko tudi

občinstvu. Nedokončanost se v predstavi razpre kot potencialnost, kot tista sila, ki skozi ponavljanje proizvaja konfiguracije majhnih razlik. Z njimi vznikajo novosti, presenečenja in z negotovostjo ustvarjajo spremembe, ki našim telesom zagotavljajo čas. Ponavljanje – kot ga z delikatnimi koreografskimi postopki razprostrira Doris Uhlich, z delokacijo ritualnega mesta, v katerem že sam izbor plesalcev kot tudi komponiranje njihovih pojavnosti odpira prostor za motrenje iz različnih perspektiv – je namreč v nasprotju z reprezentacijo.

The first time the Austrian choreographer Doris Uhlich performed at CoFestival was in 2015 when she visited us with her performance *More Than Naked*. This time she will perform her work *Boom Bodies* in which she continues to research the traces the body leaves in space and the resonance of time. Similar to an array of her other choreographies, this performance also focuses on the pulse of the group organism and its unfinished body into which the artist lays traps full of creative and curious questions tied to the knotted points within the bodily relations, through which she subtly ensures

an appropriate choreographic optics also for the audience. The incompleteness of the performance is opened as a potentiality, as a force that uses repetition to produce configurations with minute differences. Novelties and surprises emerge and they tentatively create changes that provide time for our bodies. Repetition – which Doris Uhlich creates through delicate choreographic procedures, the delocation of the ritual space, in which the choice of dancers, compositions and appearances open the space for viewing from various perspectives – is in opposition to representation.

Koreografija/Choreography: Doris Uhlich

Plesalke in plesalci/Dancers: Eyal Bromberg, Ewa Dziarnowska, Christina Gazi, Hugo Le Brigand, Mzamo Nondwana, Yali Rivlin, Roni Sagi, Anna Virkkunen

Dramaturgija/Dramaturgy: Heike Albrecht

DJ: Boris Kopeinig

Oblikovanje svetlobe/Lighting Design: Bruno Pocheron

Strokovni komentarji/Feedback: Katalin Erdödi, Yoshie Maruoka, Christine Standfest

Tehnično svetovanje/Technical adviser: Gerald Pappenberger

Produkcija/Production: Theresa Rauter, Christine Sbaschnigg/insert (Theaterverein)

Koprodukcija/Co-producer: Tanzquartier Wien

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BUNDESKANZLERAMT ■ ÖSTERREICH
KUNST

Dogodek so omogočili/The event was made possible by:

avstrijski kulturni forum™

Vstopnina/Tickets: 7/9 EUR

Trajanje/Duration: 60 minut/minutes

dorisuhlich.at

Kino Šiška, Katedrala, nedelja, 17. 9. 2017, ob 20:00
Kino Šiška, Katedrala Hall, Sunday, 17th September 2017, 8pm

Christos Papadopoulos: Elvedon (Elvedon, 2016)



Elvedon je neobstoječi magični, mitični prostor, namišljeni nekraj, ki ga je ustvarila Virginia Woolf v romanu Valovi (The Waves) kot simbol, nadrealističen in sanjski prehod, v katerem se do neprepoznavnosti zlijejo sreča in strah, razlogi in čustva, življenje in smrt. A tudi življenje samo je, če ga pogledamo iz daljave, blizu sanjskemu. Določa ga utripajoče, ritmično ponavljanje, ki je vselej v nekakšnem odnosu do večjega organizma: množstva, skupnosti, s katerimi neizbežno valovi in drsi v nedoločeno in razprto priho-

dnost. Tako kot je telo posameznika nedokončano in na različne načine negotovo, a vselej odvisno od okolice, je tudi koreografija koreomorfni množinskih konfiguracij grškega koreografa Christosa Papadopoulosa strukturirana odprto. Tako se odprejo možnosti, da gledalec v koreografijo zaplava s svojimi zgodbami, pričakovanji, mislimi in čustvi. V tem prostoru nastaja nova, negotova, tankočutna sanjska zgodba in krajina. Ne preseneča, da je avtor s tem delom prepričal tudi mednarodno žirijo mreže Aerowaves.

Elvedon is a fictive, magical and mythical space, an imagined non-place created by Virginia Woolf in her novel The Waves. Elvedon was created as a symbolic, surrealist and dreamlike transition in which happiness and fear, reasons and emotions, life and death merge until they can no longer be recognised. However, if we look from afar we could say that even life is dreamlike. It is defined by a pulsating, rhythmical repetition, which is always in some sort of a relationship with the larger organism: the multitude, the communities, with which it inevitably waves and slides into an unspecified open future. In the same way

as the individual body is unfinished and insecure in a number of ways, yet always dependent on its surroundings, the choreography of the choreomorph mass configurations laid out by the Greek choreographer Christos Papadopoulos is openly structured. This gives the viewers the opportunity to dive into the choreography with their personal stories, expectations, thoughts and emotions. A new, insecure, sensitive, dream-like story and landscape emerge within this space. Taking all of this into account it is hardly surprising that this performance persuaded the international jury at the Aerowaves network to support it.

Koncept in koreografija/Concept and choreography: Christos Papadopoulos.

Izvirna glasba/Original music score: Cotti K

Oblikovanje svetlobe in tehnika/Lighting design and technician: Miltos Athanasiou

Kostumografija/Costume design: Aggelos Medis

Plesalke in plesalci/Dancers: Georgios Kotsifakis, Maria Bregianni, Chara Kotsali, Ioanna

Paraskevopoulou, Nadi Gogoulou, Charalampos Kousios

Navdihnjeno z romanom Valovi Virginije Woolf/Inspired by the novel Waves by Virginia Woolf

Produkcija/Production: Christos Papadopoulos, Leon, Wolf Dance Company

Vstopnina/Tickets: 7/9 EUR

Trajanje/Duration: 50 minut/minutes

dancedays.gr/2016/christos-papadopoulos-elvedon/

Kino Šiška, Katedrala, nedelja, 17. 9. 2017, po predstavi Elvedon

Kino Šiška, Katedrala Hall, Sunday, 17th September 2017,
after the performance Elvedon

Sic!, pogovor: Družbena koreografija
Sic!, discussion: Social choreography

Sogovorniki: članici sic!, ekipa Cofestivala, ustvarjalci predstave Elvedon, Bum teles in Ponavljavec. Parametri pogovora: Hewittov koncept družbene koreografije, družba, skupno, solidarnost, medgeneracijskost. Task: kako biti skupaj.



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Debaters: members of sic!, Cofestival team, creators of the performances Elvedon, Boom Bodies and Repeater. Discussion parameters: Hewitt's concept of social choreography, society, sharing, solidarity, inter-generational. Task: how to be together.

Kino Šiška, Katedrala in Komuna, nedelja, 24. 9. 2017, ob 20:00
Kino Šiška, Katedrala Hall and Komuna Hall,
Sunday, 24th September 2017, 8pm

Magdalena Chowaniec: Zatočišče (Sanctuary, 2014)



Poljska koreografinja, plesalka, performerka in glasbenica Magdalena Chowaniec, ki živi in dela na Dunaju, predstavo Zatočišče zastavi kot mesto spopada z invazivnim pobilagovljenjem naših življenj in biti. Ritmizirana pobilagovljena vsakdanjost spodbuja nastanek monotone koreografije človeških samorazprodaj, ki se utrjujejo z družbenimi in družabnimi rituali, z znamčenjem človeških teles in z balastno mimikrijo. Predstava si postopoma nadeva vse bolj absurdna oblačila populizma. Nezapovedano postaja obveza,

borba za (raz)vidnost posameznega življenja pa vse bolj banalna igra samouprizarjanja. Enačaj med različnimi ideološkimi aparati, ki v predstavi nastopajo kot metagledališki stroji, postane vse bolj neposreden. Gledališče je poligon za eksperimentiranje, metafora sodobne pobilagovljene družbe in koreografsko zatočišče. Magdalena Chowaniec podčrtuje praznino prenasčenih podob, besed in vedenjskih matric z maščevalnim obrazcem plakadne ploskosti, z grotesknostjo pa ta absurdni ritual sili v implozijo.

The Polish choreographer, dancer, performer and musician Magdalena Chowaniec, who lives and works in Vienna, set up the performance Sanctuary as a place of combat between the invasive trademarking of our lives and existence. The rhythmical trademarking of the everyday encourages the emergence of the monotonous choreography of human self-sales, which are strengthened by social rituals, by branding human bodies and ballast mimicry. The performance is gradually becoming dressed in ever more absurd populist clothes. The unstated becomes an obligation, while the struggle

for clarity of an individual life becomes an ever more banal play of self-depiction. The equal sign between the various ideological apparatuses, which appear in the performance as meta-theatre machines, becomes increasingly direct. The theatre is an experimentation range, a metaphor for the contemporary trademarked society and the choreographic sanctuary. Magdalena Chowaniec underlines the void of the over-jaded images, words and behavioural matrixes with a revengeful form of poster two-dimensionality, while the grotesqueness pushes this absurd ritual towards its final implosion.

Koncept in režija/Concept and directed by: Magdalena Chowaniec
Nastopajoči/Performers: Magdalena Chowaniec, Mzamo Nondlwana, Markus Steinkellner, Tini Rozman, Tea Grahek, Tamara Polanec, Veronika Valdés
Glasba/Music: Mermaid&Seafruit (Markus Steinkellner, Magdalena Chowaniec)
Besedila/Lyrics: Mermaid&Seafruit
Oblikovanje svetlobe/Lighting design: Joe Albrecht
Kostumografija in scenografija/Costume and set design: Magdalena Chowaniec
Produkcija/Production: VierHochDrei
Koprodukcija/Coproducer: WUK Theater/Tanz

Vstopnina/Tickets: 7/9 EUR
Trajanje/Duration: 75 minut/minutes
magdalenachowaniec.webs.com

Ples na različnih straneh časa

Dance on the various sides of time

V sodobnem plesu je v zadnjih desetletjih postalo aktualno vprašanje starostnega izključevanja. Četudi so se v zgodovini sodobnega plesa v plesno polje predvsem z ljubiteljskimi dejavnostmi vključevale skoraj vse starostne skupine, je dober primer obravnave tovrstnega izključevanja plesni portret francoske balerine Véronique Doisneau v koreografiji Jérômea Bela (2004), portret, v katerem plesalka dva dni pred upokojitvijo pripoveduje svojo delovno biografijo, ki se v baletni hierarhiji ni uspela idealno realizirati. »Nikoli mi ni uspelo postati zvezda,« pravi plesalka, našteje vse poškodbe in demonstrira najljubše plesne sole, ki jih je odplesala zgolj kot solistka zbora. Podobna vprašanja so v domačem plesnem kontekstu v zadnjem času razprli Maja Delak v predstavi Kaj če (2013) ter Iztok Kovač in Janez Janša v duetu Sokol! (2013).

Sodobni ples zaradi fleksibilnejšega repertoarja in manj invazivnih gibalnih tehnik morda ni tako zavezan starostnim postulatom kot balet, a tudi ti so v veliki meri še vedno izključujoči. V sklopu Ples na različnih straneh časa želimo odpreti vprašanja in možnosti, ki jih prinaša vključevanje starejših teles v ples. Že nekaj let v programu CoFestivala vabimo tudi koreografska dela preteklih zgodovinskih obdobj ter tako sodobnost soočamo z njenimi odločilnimi preteklimi umetniškimi

Martin Nachbar: Ponavljaivec – Plesna predstava z očetom

(Repeater – a Dance Performance with Father, 2007)

Larrèrovič & Jevtović: Epizoda 6: Koreografija, BABY! Slava materinstvu

(Episode 6: Choreography, BABY: Hail Mammary, 2017)

Konferenca Ples na različnih straneh časa/Conference Dance on the Various Sides of Time

Zavod Maska in NDA Slovenija: Predstavitev posebne izdaje

časopisa MASKA o arhiviranju koreografskih praks na Balkanu

Maska Institute and NDA Slovenija: Presentation of the special issue

of MASKA magazine on archiving of contemporary dance in the

Balkan region

konteksti. Vprašanja starosti teles v sodobnem plesu ne želimo odpirati zgolj v smislu gerontoloških problemov, ampak v smislu različnih vpisov v telo in dediščin (kulturnih, umetniških, ekonomskih, družbenih, političnih, družinskih, genetskih itn.), ki soustvarjajo naše sedanjosti in sočasnosti.

V predstavi Ponavljaivec – Plesna predstava z očetom nemški koreograf Martin Nachbar socializacijski obrazec uporabi kot koreografsko orodje: »Kot je nekoč oče meni postavljajl meje, jih v predstavi Ponavljaivec jaz njemu.« Nachbar k sodelovanju povabi svojega očeta, da bi presegel časovne omejitve sodobne delovne ekonomije in ponovil pogoje za skupno preživljanje časa. V umetnosti se kot igra ponovi nekaj, kar je bilo nekoč stvar socialne obveze. Socialna obveza pa je neposredno operativna v predstavi Koreografija, BABY! Slava materinstvu (2017) Jane Jevtović in Céline Larrèrovič, ki se sprašujeta o podobnostih in razlikah med rojstvom predstave in otroka. Na konferenci Ples na različnih straneh časa bomo poskušali z gosti razpreti različna vprašanja, ki jih postavljajo pred nas konkretne predstave v programu, kakor še vrsto drugih, s katerimi se NDA SLOVENIJA ukvarjamo kot člani evropskega projekta DANCE ON PASS ON DREAM ON.

Over the past decades contemporary dance has started to question age exclusion. Even though the history of contemporary dance included almost all age groups, predominantly through amateur activities, a good example of addressing such exclusion can be found in the dance portrait of the French ballerina Véronique Doisneau in Jérôme Bel's choreography (2004). In this portrait the dancer speaks about her work biography two days before her retirement, and reveals that she did not manage to realise herself ideally in the ballet hierarchy. »I never became a real star,« explained the dancer while listing all her injuries and showing all her favourite dance solos that she performed merely as a corps de ballet soloist. In Slovenia similar issues were recently raised by Maja Delak in her performance *What if* (2013) and Iztok Kovač and Janez Janša in their duet *Falcon!* (2013).

Due to the flexible repertoire and less invasive movement techniques, contemporary dance might not be as committed to old age postulates as ballet, but even they are to a large extent exclusive. With the *Dance on Various Sides of Time* we wish to open the issues and possibilities that are brought forth by including older bodies in dance. For the past few years CoFestival has included choreographic works from the historic periods of yesteryear which made contemporaneity face its decisive art contexts from the past. We do not wish to open the issues

of body age in contemporary dance merely in the sense of gerontological problems, but also in the sense of various inscriptions into the body and heritage (cultural, artistic, economic, social, political, family, genetic, etc..) that co-create our presences and simultaneousness.

In the performance *Repeater – A Dance Performance with Father* the German choreographer Martin Nachbar uses a socialisation form as a choreographic tool: »In the same way as my father used to set boundaries for me in the past, I set them for him in the performance.« Nachbar invited his father to participate in the performance in order to overcome the temporal restrictions of the contemporary work economy and repeat the conditions for spending time together. A social obligation from the past is repeated in art as a part of a game. The social obligation is directly operative in the performance *Choreography, BABY! Hail Mammary* (2017) created by Jana Jevtović and Céline Larrière. In their performance they consider the similarities and differences between giving birth to a performance and a child. The conference *Dance on Various Sides of Time* will address a number of issues, questions that are placed in front of us by the concrete performances found in the programme, as well as numerous other issues addressed by NDA SLOVENIA as members of the European project *DANCE ON PASS ON DREAM ON*.

Kino Šiška, Katedrala, ponedeljek, 18. 9. 2017, ob 20:00
Kino Šiška, Katedrala Hall, Monday, 18th September 2017, 8pm

Martin Nachbar: Ponavljavec – Plesna predstava z očetom
(Repeater – A Dance Performance with Father, 2007)



Ponavljavec – Plesna predstava z očetom nemškega koreografa Martina Nachbarja nas sooči s spremenljivostjo družinskih odnosov, ki so vselej proizvod časa. Časa, ki ni pogojen zgolj z individualnimi življenji, temveč je tudi odraz širšega, spreminjajočega se družbenega ustroja. Nachbar obe različici naslovi z ukinitvijo časovne meje sodobne delovne ekonomije in v gozdu svojega lastnega poklica izseče jaso, na kateri se lahko ponovno sreča z očetom. Kljub

temu da je gonilna sila procesa zdaj Nachbar sam, da je tisti, ki narekuje pogoje in omejitve, ki mu jih je v otroštvu zapovedoval oče, pa ne gre za golo reverzibilno ponovitev socializacijskih obrazcev, temveč za ustvarjanje možnosti drugačnega so-bivanja. Predstava na subtilen način obravnava problem ranljivosti, krhkosti in negotovosti srečanja, bližine in življenja samega. Za preoblikovanje nekega danega odnosa. V Ljubljani bomo videli zadnjo ponovitev predstave.

Repeater – A Dance Performance with Father by the German choreographer Martin Nachbar presents us with changes in family relations, which are always a product of time. Time, which is not conditioned merely by individual lives, but is a reflection of the broader, changing social structure. Nachbar addresses both versions with the abolition of the temporal border of the contemporary work economy and cuts out a clearing within the forest of his own profession, a clearing in which he can meet his father once again. Even though

Nachbar is now the driving force of the process, for he is the one who dictates the conditions and limitations that were given to him by his father in his childhood, this is not merely a reversed repetition of the socialisation forms, but a possibility for a different co-existence. The performance subtly addresses the problem of vulnerability, fragility and insecurity of the meeting, proximity and life itself. It transforms a given relationship. The final repeat of the performance will take place at our festival in Ljubljana.

Koreografija/Choreography: Martin Nachbar
Ples in nastopajoča/Dance and performers: Klaus Nachbar, Martin Nachbar
Umetniško sodelovanje/Artistic collaboration: Jeroen Peeters
Oblikovanje svetlobe/Lighting design: Bruno Pocheron
Oblikovanje zvoka/Sound design: Boris Hauf
Produkcija/Production: Martin Nachbar
Koprodukcija/Co-producers: brut Wien, FFT Düsseldorf, Sophiensaele, Berlin

Dogodek so omogočili/The event was made possible by:



DANCE ON
PASS ON
DREAM ON



Vstopnina/Tickets: 7/9 EUR
Trajanje/Duration: 55 minut/minutes
martinnachbar.de

Vodnikova domačija Šiška, torek, 19. 9. 2017, od 10:00 do 14:00
Vodnik's Homestead, Tuesday, 19th September 2017, between
10am and 2pm

Konferenca Ples na različnih straneh časa
Conference Dance on the Various Sides of Time

Udeleženci/Participants: Maja Delak, Silvia Marchig,
Martin Nachbar, Madeline Ritter, Nelson Valmor



Na konferenci Ples na različnih straneh časa bodo strokovnjaki, poznavalci in umetniki s sodobno-plesnega področja spregovorili o vidikih staranja, političnih implikacijah staranja plesne populacije, izkušnjah spreminjajočega se telesa in oblikah medgeneracijskih vezi na sodobnoplesnem področju.

PLES NADALJEVANJA, PLES POSREDOVANJA, PLES SANJANJA (DANCE ON PASS ON DREAM ON) je obsežen kulturni in umetni-

ški projekt, ki ga je razvilo devet organizacij iz osmih evropskih držav, da bi naslovile problematiko staranja na plesnem področju in v družbi nasploh. Vodi ga neprofitna organizacija Diehl+Ritter iz Berlina, njegovi partnerji pa so Beograjski plesni festival, nizozemska umetniška univerza Codarts, kolektiv GRIP belgijskega koreografa Jana Martensa, avstrijski kulturni center Festspielhaus iz St. Pöltna, Nizozemski plesni festival, švedska plesna skupina Jus de la Vie,

Nomad Dance Academy Slovenija in gledališče Sadler's Wells iz Londona.

Zveza partnerjev se je s svojim produkcijskim znanjem, mrežo predstavitvenih prizorišč, festivalov ter izobraževalnih institucij in programov zavezala k spremembam: da bi se ignoriranje in zapostavljanje starejših plesalcev in človeških teles nehalo, se je odločila, da bo tako v okvirih scenskih umetnosti kakor tudi v družbi afirmirala proces staranja in njegovo izkustveno bogastvo.

Projekt je sestavljen iz treh vsebinskih stebrov:

PLES NADALJEVANJA je usmerjen v zagotavljanje dolgoročnosti plesnih karier. Skupina vrhunskih plesalcev, starejših od 40 let, razvija in pleše razmeroma obsežen repertoar del, ki jih zanje ustvarjajo vrhunski mednarodno uveljavljeni koreografi. Z njimi jih postavljajo pred izzive v trenutku, ko bi se njihove kariere običajno zaključile. Skupina gostuje po Evropi.

PLES POSREDOVANJA raziskuje načine predajanja tako efemernih in izkustvenih znanj in del, kakršen je ples. Akademске in raziskovalne projekte s področja športnih znanosti, plesnih študij in družboslovja združuje z izkustvenimi in performativnimi oblikami podajanja znanja, pri čemer plesalci in koreografi eksperimentirajo z novimi digitalnimi načini in formati dokumentiranja.

PLES SANJANJA je namenjen starejšim ljudem, ki jih zanima ples

in gibalno ustvarjanje. Udeležujejo se različnih programov in si skupaj s partnerji zastavljajo vprašanja, kako želimo živeti, ko se postaramo. Lokalni plesni projekti, participatorne oblike predstav in medgeneracijski projekti dajejo starejšim glas ter spodbujajo nova srečanja in deljenje različnih izkušenj v plesu.

Nomad Dance Academy Slovenija se kot partner evropskega projekta PLES NADALJEVANJA, PLES POSREDOVANJA, PLES SANJANJA ukvarja s fenomenom časa v skladu z domačimi potrebami, pričakovanji in interesi. Zanimajo nas oblike medgeneracijskih sodelovanj v umetniških in aktivističnih oblikah ter v regeneriranju potencialnih družbenih vezi. Čas nas zanima z vidika zgodovinskih družbenih vezi, v katerih so stvarne institucionalne mreže nadomestile imaginarne institucije v obliki regijskega povezovanja in zgodovinskih vidikov jugoslovanske in post-jugoslovanske (plesne) umetnosti. Obenem te družbene vezi zagotavljajo dokumentacijo, arhiviranje in zgodovinenje naših skupnih zgodbin in v izbrisani skupnosti ustvarjajo nove povezave. To vprašanje je za nas zelo pomembno, saj se soočamo z izzivi neizpodbitnega dejstva, da se starejša generacija domače sodobnoplesne skupnosti v naslednjih letih približuje prvemu valu upokojitve, s čimer se odpirajo socialni in skupnostni problemi, s kakršnimi se nam doslej ni bilo potrebno soočati.

At the conference Dance on Various Sides of Time experts, connoisseurs and artists from the world of contemporary dance will discuss the aspects of aging, the political implications of the aging dance population, the experiences linked to changing bodies and the forms of intergenerational ties in the contemporary dance field.

DANCE ON PASS ON DREAM ON is an extensive cultural and art project, which was developed by nine organisations from eight European countries. Its primary aim is to address the problem of ageing in the dance field and society in general. It is led by the Berlin based non-profit organisation Diehl+Ritter together with the partners Dance Festival from Belgrade, the Dutch Art University Codarts, the GRIP collective headed by the Belgian choreographer Jan Martens, the Austrian cultural centre Festspielhaus from St. Pölten, the Dutch dance festival, the Swedish dance group Jus de la Vie, Nomad Dance Academy Slovenia and Sadler's Wells theatre from London. With its knowledge of production, network of venues, festivals and educational institutions and programmes, the union of partners is dedicated to introducing chan-

ges: in order to stop the ignoring and neglect of older dancers and human bodies, the union has decided to affirm the richness of the ageing process within the frame of performing arts as well as in society in general.

The project rests on three supporting pillars:

DANCE ON is oriented towards ensuring long dance careers. A group of excellent dancers, all aged 40 and over, is developing and performing a relatively vast repertoire of works, which is being created specifically for them by excellent internationally established choreographers. Through these works they present the challenges they face at a time their careers would have usually come to an end. The group performs throughout Europe.

PASS ON researches the ways of passing on ephemeral knowledge, experience and dance works. Academic and research projects from the field of sport sciences, dance studies and humanities are merged with experience and performative forms of passing on knowledge, in which the dancers and choreographers experiment with new digital ways and forms of documenting.

DREAM ON is aimed at the elderly who are interested in dance and

creativity through movement. They participate in various programmes and pose questions as to how we wish to live once we get older. The local dance projects, participatory performances and intergenerational projects give the elderly a voice and encourage new meetings and the exchange of various experiences through dance.

As a partner in the DANCE ON PASS ON DREAM ON European project the Nomad Dance Academy Slovenia deals with the phenomenon of time in accordance to the domestic needs, expectations and interests. We are interested in the various forms of artistic and activist intergenerational cooperation as well as in the regeneration of potential social ties. We are

interested in time from the aspect of historical and social ties in which actual institutional networks substituted imagined institutions in the form of regional connections and historical aspects of Yugoslav and post-Yugoslav (dance) art. At the same time these social ties ensure documentation, archiving and historization of our shared stories and create new connections within the deleted community. This issue is of great importance for us, for we face the challenges of the undeniable fact that the older generation of the domestic contemporary dance community is getting ever closer to retiring, which will open social and community problems that we did not need to face until now.

Dogodek so omogočili/The event was made possible by:

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Kultura



Občina
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Ustanova
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dopodo.eu

Kino Šiška, Kamera, sobota, 23. 9. 2017, ob 18:00

Kino Šiška, Kamera Hall, Wednesday, 23rd September 2017, 6pm

Zavod Maska in NDA Slovenija: Predstavitev posebne izdaje časopisa MASKA o arhiviranju koreografskih praks na Balkanu
Maska Institute and NDA Slovenia present a special issue of the MASKA magazine on archiving contemporary dance in the Balkans

Udeleženci/Participants: Ivana Ivković, Andreja Kopač, Rok Vevar, Jasmina Založnik



Nova tematska številka Maske z naslovom Arhiviranje koreografskih praks na Balkanu objavlja študije primerov z interpretacijami balkanskih plesnih kontekstov, članke, ki so skupaj z arhivskim in dokumentacijskim delom nastajali v okviru projekta Nomad Dance Institute balkanske plesne mreže Nomad Dance Academy in so za ključek prve delovne faze skupine

za arhiviranje in dokumentiranje. Številko bodo predstavili odgovorna urednica Andreja Kopač ter pisci prispevkov Jasmina Založnik, Rok Vevar in Ivana Ivković. S finančno podporo Javne agencije za knjigo RS in evropskega projekta DANCE ON PASS ON DREAM ON v sozaložništvu z Zavodom Maska in NDA Slovenija.

The new thematic issue of Maska entitled Archiving Chorographical Practices in the Balkans presents case studies with interpretations of Balkan dance contexts, articles that have evolved alongside the archival and documentary work that took place within the Nomad Dance Institute project carried out by the Balkan dance network Nomad Dance Academy which presents the conclusion of the first phase of the work carried

out by the group for archiving and documenting. The publication will be presented by the editor in chief Andreja Kopač and the authors published in this issue: Jasmina Založnik, Rok Vevar and Ivana Ivković. The publication is supported by the Slovenian Book Agency, the European project DANCE ON PASS ON DREAM ON, and published in coproduction with Maska Institute and NDA Slovenia.

Dogodek so omogočili/The event was made possible by:

**DANCE ON
PASS ON
DREAM ON**

Ustanoviteljica
Mestna občina
Ljubljana

East European
Performing Arts
Institute

Initiated by:

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Ljubljana

**Projektni prostor DUM, petek-sobota 22.-23. 9. 2017 16.00-18.00
in nedelja 24. 9. 2017 13.00-15.00**
Project space DUM, September 22nd-23rd 4pm-6pm and
September 24th 2017 1pm-3pm

Larrèrovič & Jevtović: Epizoda 6: Koreografija, BABY! Slava materinstvu
(Episode 6: Choreography, BABY: Hail Mammary, 2017)



Koreografija, BABY! Slava materinstvu je nova epizoda v seriji Koreografija, BABY!, ki sta jo Jana Jevtović in Céline Larrèrovič zasnovali leta 2011, da bi se soočili s kompulzivnostjo filozofaže v sodobnem plesu, z izpraznjenimi oznakami v koreološki vednosti, ki zavrtno sooblikujejo njuno delo, z njim pa tudi življenje. Ustvarjalki sta se zagrizli v betonski novorek centralnega komiteja koreografske partije Evrope in ga z opiatskimi kompozicijskimi razpostavami, anti-biotičnimi ritmi in vrtoglavo rabo scenskih, zvočnih in plinskih elementov izpostavili njegovim lastnim protislovjem. Nekakšno izganjanje konceptualnega hudi-

ča, bi lahko rekli. V novi epizodi Koreografija, BABY! Slava materinstvu bosta ustvarjalki proces ustvarjanja obravnavali z zelo vprašljivo enačbo med ustvarjanjem umetnosti in življenja. »Moje predstave so kakor moji otroci,« smo večkrat slišali govoriti umetnike. »A res? Morda. Morda pa ne.« Kaj bi to lahko pomenilo, se bosta ustvarjalki kot mladi mamici spraševali na enomesečni rezidenci v Ljubljani, kjer bosta z njima tudi njuna malčka. Ali je ustvarjanje življenja in umetnosti primerljivo, kaj pomeni, iz česa izhaja in ali je to primerna ali neprimerna pomenska vzporednica, to je zdaj vprašanje.

Choreography, BABY! Hail Mammary is a new episode in the series Choreography, BABY!, which was created by Jana Jevtović and Céline Larrèrovič in 2011. With this series they wished to confront the compulsion of philosophising in contemporary dance, the empty signifiers in choreographic knowledge, which adversely co-shape their work and consequently their lives. The artists have bitten into the new language developed by the central committee of the European choreographic party and through opiate compositional expositions, antibiotic rhythms and vertiginous use of set, sound and gas elements exposed it to its own contradictions. One could say they are dealing

with some sort of exorcism of the conceptual demon. In the new episode Choreography, BABY! Hail Mammary the artists address the creative process with an extremely questionable equation between creating art and life. We can often hear artists say: »My performances are like my children.« »Is this true? Possibly. But then again maybe not.« During their one-month residency in Ljubljana, at which they will be accompanied by their babies, the artists and young mothers will wonder what this could possibly mean. Are creating life and art comparable, what does it mean, from where does it emerge and is it an appropriate or inappropriate parallel, that is the question.

Koncept/Concept: Jana Jevtović, Céline Larrèrovič
Izvajalci/Performers: Jana Jevtović, Iljas Grabarac Jevtović, Céline Larrèrovič, Mahault Vernerey, in posebni gosti/and special guests
Oblikovanje svetlobe/Lighting Design: Zoran Grabarac
Produkcija/Production: Nomad Dance Academy Slovenia, Jana Jevtović, Céline Larrèrovič
S podporo Mestne občine Ljubljana – Oddelka za kulturo, Javnega sklada za ljubiteljske kulturne dejavnosti republike Slovenije in projekta Ples nadaljevanja, ples posredovanja, ples sanjanja/Supported by: Municipality of Ljubljana – Department for Culture, The Public Fund for Cultural Activities of the Republic of Slovenia and the project DANCE ON PASS ON DREAM ON.

Dogodek so omogočili/The event was made possible by:

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choreographiebaby.blogspot.mk

Paralakse teles

Parallax of bodies

Barbara Matijević & Giuseppe Chico: Zlivanje (Forecasting, 2012)

Jefta van Dinther: Drobir (Grind, 2011)

Samuel Lefeuve: mono(p)LES (monoLOG, 2012)

Rodrigo Sobarzo de Larraechea: A P N E A (A P N E A, 2013)

Sklop Paralakse teles je sestavljen iz štirih koreografij. Te si za predmet obravnave jemljejo telesne procese in pojave, ki so posamezniku običajno neprepoznalni, zakriti, četudi so prisotni. Eden od takšnih pojavov je npr. apnea, začasna prekinitev dihanja, zadržani ali izostali dihi. Med apnejo dejavnost mišic zastane, pljučni volumen se ne spremeni, med pljuči in okolico pa se prekine izmenjava plinov. Kadar jo telo doživi med spanjem, je ni sposobno zaznati. Paralaktičnost pričujočega sklopa je ravno v tem, da se pred gledalcem v koreografiji skupaj s telesi pojavijo prav ti običajno neregistrirani vidiki telesnih prisotnosti, anomalij, odmikov, senc. Na vidno mesto se postavi tisto, kar je običajno očem zakrito. Lahko bi rekli, da se razkrivanje telesnih nevidnosti v teh predstavah pojavi kot postopek. Če je v fiziki posledica paralakse premestitev, ki nastane pri pogledu na objekt, kadar zapremo eno oko, jo v tem festivalskem sklopu razumemo kot načine, kako lahko koreografski objekti in različni vidiki telesnosti v njih postanejo gledalcu razvidni in zaradi tega njegov pogled – premestijo.

V predstavi Zlivanje hrvaške koreografinje in plesalke Barbare Matijević in italijanskega dramaturga Giuseppa Chica s pomočjo vmesnika (prenosnega računalnika) nastopi hibridno telo, sestavljeno iz slikovne

video reprezentacije in materialnega telesa. Serija amaterskih videov z Youtubea ustvarja zabavno, drsečo video dramo, ki pa jo njena materialna telesna dopolnitev iz računalniškega zaslona abstrahira v razprto pomenskost. Predstava na vidno mesto postavlja na eni strani podaljševanje naših teles v virtualni prostor, na drugi pa virtualne intervencije v način, kako danes občutimo, vidimo, razumemo svoja telesa. To neposredno koreografira tudi načine, kako si lastna in druga telesa želimo. V kratkem solu mono(p)LES francoski plesalec in koreograf Samuel Lefeuve udejanji razklanost telesa z nenadzorovano silo, ki kot zaloga sodobnih kinematičnih tehnoloških možnosti brutalno koreografira njegovo gibanje, in obupane poskuse, da bi to tehnološko krajino v sebi ukrotilo. Švedski koreograf Jefta van Dinther v predstavi Drobir telo v neorientabilnem prostoru razstavi na različne čutne manifestacije in njihove sledi. Svetloba in zvok sta ritmična prenosnika, po katerih telo na afektiven, invaziven in ločen način vstopa v gledalčevo zaznavo. V predstavi A P N E A čilski koreograf in performer Rodrigo Sobarzo de Larraechea fiziološko anomalijo prekinjenega dihanja prestavi v prostor, tako da se specifično telesno stanje prenese v vrsto materialnosti, ki jih razmejujejo različne oblike membran, s katerimi situacija nikoli ni nepredvidljivo zaprta.

The block Parallax of Bodies is comprised of four choreographies. They deal with the subject of bodily processes and phenomena, which can usually not be recognised by the individual, for they are hidden even though they are present. One such phenomenon is for instance apnea, a temporary pause in breathing, a held or skipped breath. During apnea the muscle activities cease, the volume of the lungs does not change, and the exchange of gases between the lungs and the environment is brought to a halt. When the body experiences this during sleep, it is incapable of recognising it. The parallax effect of this block can be seen in the fact that, in unison with the bodies, these usually unregistered aspects of the bodily presence, anomalies, deviations, shadows appear in the choreography presented in front of the viewer. What is usually hidden from the eyes is now placed in clear view. We could say that revealing the bodily invisibilities appears in these performances as a process. If the shift that occurs when looking at an object after shutting one eye is a consequence of parallax in physics, parallax is understood in this part of the festival as a way in which choreographical objects and various aspects of embodiment become visible to the viewer who then shifts his view.

In their performance Forecasting, the Croatian choreographer and dancer Barbara Matijević and the Italian dramaturge Giuseppe Chico use

a laptop to create a hybrid body composed of a video representation and a material body. The series of amateur videos found on YouTube creates an entertaining video drama, which is abstracted into a vague significance by its material bodily addition from the computer screen. The performance makes the extension of our bodies into the virtual space visible and at the same time sheds light on the virtual interventions into the way that we feel, see and understand our bodies today. This also directly choreographs the ways in which we desire our own and other bodies. In his short solo monoLOG the French dancer and choreographer Samuel Lefeuvre realises the disunity of the body with uncontrolled force, which as an array of contemporary cinematic technological possibilities brutally choreographs his movements and his desperate attempts to tame the technological landscape within. In the performance Grind the Swedish choreographer Jefta van Dinther dismantles the body in a non-orientable space into various sensory manifestations and their traces. Light and sound are rhythmical laptops, through which the body enters the viewer's perception in an affective, invasive and unique way. In the performance A P N E A the Chilean choreographer and performer Rodrigo Sobarzo de Larraechea transfers the physiological anomaly of paused breathing into the environment, with which he transfers the specific bodily state to a type of materiality separated by various membranes, thus never hermetically sealing the situation.

Slovensko mladinsko gledališče, torek, 19. 9. 2017, ob 20:00
The Mladinsko Theatre, Tuesday, 19th September 2017, 8pm

Barbara Matijević & Giuseppe Chico: Zlivanje (Forecasting, 2012)



Zabavna in premišljena dramaturško-koreografska serialka za laptop in človeško telo, v kateri hrvaška koreografinja in performerka Barbara Matijević s svojim telesom do celovitosti (telesne podobe) dopolnjuje izbor posnetkov z YouTube, nas nagovori na več ravneh: kot »sprožilec fikcije, zaloga znakov in njihovih pomenov, sklad izrekov, ki obiskovalca ali uporabnika postavljajo pred vajo informacijske obdelave, razpete med fragmentirano empirično neposred(ova)nostjo in hiper abstrakcijo.« Ta preprosti performativni predlog postane pogoj za malo ali veliko dramo, za konfrontacijo med virtualnim svetom in stvarnostjo telesne (samo)zaznave, za spoj prostorskih in časovnih premestitev, za spoj mediatizirane (dvodimenzionalne)

in neposredne (prisotne) telesne podobe. »Rezultat je vrtoglava hibridna izkušnja, področje nerazloč(e)nosti, ki ga ustvarja sama logika videov, razpeta med banalnostjo vsakdanjih položajev, gibanj in predmetov in možnost njihove preobrazbe v nova orodja samo-pripovedi.« Barbara Matijević, ki je ljubljanskemu občinstvu znana po sodelovanju s kolektivom Via Negativa, se s predstavo Zlivanje, zadnjim delom trilogije z naslovom Teorija performansa prihodnosti ali Je morda edini način, da se izognemo masakru, prevzem njegovega avtorstva? (vanj spadata še Jaz sem 1984, 2008, Skladbe, 2009), ljubljanskemu občinstvu kot samostojna avtorica (natančneje kot soavtorica z Giuseppejem Chicom) predstavlja prvič.

An entertaining and well thought out dramaturgy-choreography series for a laptop and a human body, in which the Croatian choreographer and performer Barbara Matijević adds her body to the body images shown in a selection of YouTube recordings to address us on multiple levels: as a »trigger of fiction, a stock of signs and their meanings, fundamentals, which place the viewer or user in front of a drill of information address, caught between the fragmented empirical directness and hyper abstraction.« This simple performative suggestion leads to a minute or great drama, a confrontation between the virtual world and the reality of the bodily (self) perception, a fusion of spatial and temporal relocations, a fusion of the mediated (two-dimensional) and direct (present) bodily image.

»The result is a vertiginous hybrid experience, a field of unrecognisability, which is created by the logic of the videos, torn between the banality of everyday position, movements and objects and the possibilities of their transformation into new tools of self-narration.« Barbara Matijević is known to the Ljubljana audience for her cooperation with the collective Via Negativa, however with her performance Forecasting, the last part in the trilogy entitled The Theory of Performing the Future, or: Is the Only Way of Escaping the Massacre in Becoming its Author (the trilogy includes I am 1984, 2008, Tracks, 2009) she presents herself as an independent artist (or to be more precise as the co-author with Giuseppe Chico) to the Ljubljana audience for the first time.

Avtorja scenarija in režiserja/Written and directed by: Giuseppe Chico, Barbara Matijević
Nastopajoča/Performer: Barbara Matijević
Dramaturško svetovanje/Dramaturgical assistance: Saša Božić
Produkcija/Production: 1er Stratagème and De facto
Koprodukcija/Co-producers: Kaaitheatre (Brüssel), UOVO (Mailand)

Vstopnina/Tickets: 7/9 EUR
Trajanje/Duration: 50 minut/minutes
premierstratageme.net

Stara mestna elektrarna, torek, 19. 9. 2017, ob 21:30
The Old Power Station, Tuesday, 19th September 2017, 9.30pm

Jefta van Dinther v sodelovanju z Minna Tiikkainen in Davidom Kiersom: Drobir/Jefta van Dinther in cooperation with Minna Tiikkainen and David Kiers: Grind, 2011



© Victor Gårdestier

»Predstavljajte si prostor, ki se izmika čutom. Predstavljajte si ritme, ki napadejo vaš vid. Predstavljajte si sobo, v kateri dimenzije prostora postajajo prožne. Predstavljajte si naval zvoka, ki telo spreminja v vibracije. Predstavljajte si svetlobo, ki vas pripravi do zaznave teme. Drobir je prostor, v katerem komponente telesa, svetlobe in zvoka ustvarjajo vezi, ki zadenejo, zmedejo in premaknejo.« Predstava Jefte van Dintherja zdrobi različne oblike materialnosti in energij v

spremenjeno, premeščeno čutno snov, ki nam omogoči, da telo zavonjamo v barvah, zvokih in oblikah prostora. Premesti in presnovi se v krajino naše nepričakovane zaznave in tako ustvarja posebno obliko telesnih paralaks. Predstavo Jefte van Dintherja Drobir v programu CoFestivala vabimo že več let. Letos nam je končno uspelo. Gre za enega najreferenčnejših sodobnoplesnih solov zadnjih let, za katerega bi bilo resnično škoda, da ga ne bi videli.

»Imagine a place that defies your senses. Imagine rhythms that affect your vision. Imagine a room where the dimensions of the space appear resilient. Imagine the pressure of sound transforming a body into vibrations. Imagine light that makes you perceive darkness. Grind offers this place – where the components of body, light and sound create binds that affect, confuse and move.« Jefta van Dinther's performance crushes the various forms of materiality and energies into a changed, trans-

ferred sensory substance, which enables us to smell the body in colours, sounds and shapes of our surroundings. It moves and metabolises into a landscape of our unexpected perception and with this creates a special form of bodily parallax. CoFestival has been trying to invite Jefta van Dinther's performance Grind to the festival for a number of years and this year we finally succeeded. This is one of the most referential contemporary dance solos of the last years, and it truly should not be missed.

Koncept/Concept: Jefta van Dinther, Minna Tiikkainen
Koreografija in ples/Choreography and dance: Jefta van Dinther
Oblikovanje svetlobe/Lighting design: Minna Tiikkainen
Oblikovanje zvoka/Sound design: David Kiers
Produkcija/Production: Jefta van Dinther Sure Basic, Minna Tiikkainen
Produksijsko vodstvo/Production management: Emelie Bergbohm
Postprodukcija/Distribution: Koen Vanhove
Administracija/Administrative structure: Interim Kultur Sweden, Frascati Productions The Netherlands
Koprodukcija/Co-producers: Frascati Productions (Amsterdam), Weld (Stockholm), Tanzquartier (Vienna), PACT Zollverein (Essen), Grand Theatre (Groningen) in/and Jardin d'Europe preko/through Cullberg Ballet (Stockholm)

Zaradi svetlobnih učinkov epileptikom ogled predstave odsvetujemo./
Due to special lighting effects people with epilepsy are advised not to attend the performance.

Vstopnina/Tickets:: 7/9 EUR
Trajanje/Duration: 60 minut/minutes
jeftavandinther.com

Kino Šiška, Katedrala, sreda, 20. 9. 2017, ob 19:00

Kino Šiška, Katedrala Hall, Wednesday, 20th September 2017, 7pm

Samuel Lefeuivre: mono(p)LES (MonoLOG, 2012)



18. februarja 1989, pet dni pred misterioznim umorom Laure Palmer v kultni televizijski seriji Davida Lyncha Twin Peaks, Gospa s polenom sreča Lauro pred barom Bang Bang. Najprej ji prisloni roko na svoje poleno, nato na njeno čelo. Mladenka popolnoma osupne, ko Gospa spregovori: »Kadar vznikne takšen ogenj, ga je zelo težko pogasiti. Krhke veje nedolžnosti zgorijo prve, in ko postane vetrovno, je v nevarnosti prav vsa dobrota.« Gospa s polenom je samo ena od nenavadnih osebnosti Lyncheve serije, poleno v njenih rokah pa medij negotovih informacij. Njen karakter je režiser razvil iz nekega drugega, ki naj bi se sprva imenoval Preizkusil bom svoje poleno v

sleherni veji vednosti. Interferenca kratkega sola Samuela Lefeuvra mono(p)LES z Gospo iz Twin Peaks proizvaja toliko pomenov, kolikor jih sami želimo. Informacij, ki jih prenaša na Lefeuvrovo telo poleno (angleško log), ne moremo natančno razbrati ali dešifrirati, vendar je iz gibanja razvidno, da so srhljivo diabolične in neizprosno uničujoče. Komponira jih – tako se zdi – strojna in programska oprema za filmsko montažo, toda Lefeuvrovo telo nam ne zmore sporočiti, o čem film govori. V nekem trenutku je poleno prebrutalen medij informacij, a ko ga naš protagonist končno odloži, se zdi, kakor da se njegovo telo spremeni v neko novo bojišče.

On 18th February 1989, five days before Laura Palmer was murdered in David Lynch's cult television series Twin Peaks, the lady with the log had a brief encounter with Laura outside the local roadhouse, the Bang Bang Bar. Placing her hand on the log and then the stunned Laura's forehead, Margaret intoned: »When this kind of fire starts, it is very hard to put out. The tender boughs of innocence burn first, and the wind rises, and then all goodness is in jeopardy.« The lady with the log is merely one of the unusual characters in Lynch's series, and the log in her hands is a medium of uncertain information. The director developed her character from a different character, which was at first planned to be named I'll Test My Log with

Every Branch of Knowledge. The interference of Samuel Lefeuivre's short solo monoLOG with the Lady from Twin Peaks produces as many meanings as we desire. The information that the log transfers to Lefeuivre's body cannot be precisely read or deciphered, however it is clear from the movement that it is eerily diabolical and unbearably destructive. The information appears to be composed by machines and film editing software, however Lefeuivre's body is incapable of passing on to us what the film is about. At some stage the log becomes an overly brutal medium of information, however when our protagonist finally lays it down it seems that his body turns into an entirely new battlefield.

Koreografija, ples in glasba/Choreography, dance and music: Samuel Lefeuivre
Umetniško svetovanje/Artistic advice: Florencia Demestri
Glasba/Music: Groupe Entorse
Produkcija/Production: LOG asbl

Vstopnina/Tickets: 7/9 EUR.

Vstopnica velja tudi za predstavo A P N E A.

Trajanje/Duration: 13 minut/minutes

wbtd.be/log-asbl

Kino Šiška, Katedrala, sreda, 20. 9. 2017, ob 21:00

Kino Šiška, Katedrala Hall, Wednesday, 20th September 2017, 9pm

Rodrigo Sobarzo de Larraechea: A P N E A (A P N E A, 2013)



© Hanne Nijhuis

Čiljskega koreografa Rodriga Sobarzo de Larraechea, ki živi in dela na Nizozemskem, je domače občinstvo spoznalo leta 2011 na festivalu Plesna Vesna, ko je v Mini teatru nastopil s predstavo Rudarjenje. Rodrigo Sobarzo de Larraechea v svojih predstavah telo zadržuje na mestu, na katerem meje med gibalno, plesno in drugimi materialnostmi (snovnostmi) prehajajo v oblike enačb ali se manifestirajo kot neka vrsta zaznamovane, a minimalne razlike. Sobarzo de Larraechea se v predstavi A P N E A kakor obsesivni znanstvenik ukvarja z istoimensko telesno anomalijo ali patološkim fenomenom,

ko človeku zastane dih – z neko fiziološko in materialno prekinitvijo, ki ji skuša v koreografskem delu najti prostorsko ustreznico. Zato predstava deluje kot neka vrsta instalacije v času. Da bi to udejanjil, mu je v pomoč zvočna in svetlobna tehnologija ter vrsta različnih snovi in njihovih tekstur, s katerimi v ritem (odmerjen s frekvenco srčnega utripa) namešča prekinitev ali manipulira prekinitev z ritmičnimi akcijami. Kar se spreminja in proizvaja svojevrstno lepoto, so v predstavah Sobarzo de Larraechea telesni in materialni učinki koreografskih akcij. V njih spregovori neki novi konstrukt narave.

The Chilean choreographer Rodrigo Sobarzo de Larraechea, who lives and works in the Netherlands, was first introduced to the Slovene audience in 2011 at the Plesna Vesna festival, where he performed his performance Mining in Mini Theatre. In his performances Rodrigo Sobarzo de Larraechea keeps his body at a spot where the borders between movement, dance and other materiality merge into shapes of equations or are manifested as some sort of marked, but minimal differences. In his performance A P N E A he addresses the bodily anomaly or pathological phenomena in which a person fails to breathe as an obsessive scientist

– he tries to find a spatial parallel in his choreography with a physiological and material break. Because of this the performance functions as some sort of an installation in time. In his attempt to realise this he is aided by sound and light technology and a series of various substances and their textures, with which he – in the rhythm defined by the heartbeat – positions the interruption or manipulates it with rhythmical actions. The substances that change and produce the unique beauty in the performances of Sobarzo de Larraechea are the bodily and material effects of choreographic actions. A new natural construct speaks through them.

Koncept in izvedba/Concept and performance: Rodrigo Sobarzo de Larraechea

Oblikovanje svetlobe/Lighting design: Jan Fedinger

Produkcija/Production: Het Veem Theater production

Koprodukcija/Co-producers: Dance4 Nottingham, Workspace Brussels

Vstopnina/Tickets: 7/9 EUR

Trajanje/Duration: 60 minut/minutes

Kino Šiška, Katedrala, sreda, 20. 9. 2017, po predstavi A P N E A

Kino Šiška, Katedrala Hall, Wednesday, 20th September 2017,

after the performance A P N E A

Sic!, pogovor: Razstavljanje pogleda

Sic!, discussion: Disassembling the view



Initiated by



Jointly organised with



Sogovorniki: članici sic! in občinstvo.

Parametri pogovora: o predstavah Eno in Drobir, igra, naključje, premeščanje perspektiv, igranje s formati.

Task: igra.

Debaters: members of sic! and audience.

Discussion parameters: performances One and Grind, playfulness, serendipity, changing perspectives, playing with formats.

Task: play.

Koreografija kot prenos: Yvonne Rainer in Trio A

Choreography as a transmission: Yvonne Rainer and Trio A

Leta 2015 sta režiser Jack Walsh in producentka Christine Murray dokončala dokumentarni film o življenju in delu Yvonne Rainer, plesne radikalke iz kolektiva Judson Dance Theatre (1962–1964) in avtorice izjemnega eksperimentalnega filmskega opusa, ki ga je z močno koreografsko izkušnjo in angažiranimi feminističnimi podtoni začela snemati na začetku 70. let 20. stoletja. Interes, ki se je v Evropi in ZDA prebudil za koreografske eksperimente ameriških plesnih neoavantgard, je po letu 2000 nekoliko pozabljeno koreografinjo Yvonne Rainer ponovno povlekel na rampo mednarodnih sodobnoplesnih odrov in v ospredje drugih prizorišč, v muzeje sodobnih umetnosti, v katerih se je njen umetniški opus nenadoma razprostrl kot raznorodna, a smiselna celota. Prav film je botroval k odločitvi, da Yvonne Rainer letos na festivalu namenimo nekaj prostora.

V CoFestivalovem programu s sklopom Koreografija kot prenos: Yvonne Rainer in Trio A nadaljujemo s predstavitvami referenčnih koreografov, ki so temeljno zaznamovali sodobne koreografske prakse. Odkar je ameriška plesalka in koreografinja Yvonne Rainer leta 1966 fragment Trio A skupaj z Davidom Gordonom in Stevom Paxtonom prvič predstavila v cerkvi Judson na Washington Squaru v New Yorku, je to najbolj reprezentativno delo ameriške postmoderne koreografije doživelo vrsto premen ter nepregledno število različnih utelešenj in upodobitev. Trio A je skupaj s svojim Manifestom Proti (No Manifesto, 1965) postal nekakšen

Andrea Božić: Po Triu A (After Trio A, 2010)

Jack Walsh, Christine Murray: Občutki so dejstva – Življenje Yvonne Rainer (Feelings Are Facts: The Life of Yvonne Rainer, 2015)

VOJNA Yvonne Rainer, instalacija Bojane Cvejić in Lennarta Laberensa Yvonne Rainer's WAR, installation by Bojana Cvejić and Lennart Laberenz

koreografski podpis Yvonne Rainer. Leta 1978 ga je na film posnela francoska filmska režiserka Babette Mangolte, Yvonne Rainer pa s takratno izvedbo ni bila preveč zadovoljna. Toda Trio A je postal eden od osrednjih sodobnoplesnih filmskih dokumentov 20. stoletja. Njegova razširjenost je povezana z dejstvom, da je ta plesna partitura, ki se je doslej izvajala v najrazličnejših koreografskih konfiguracijah in kontekstih, doživela izjemno veliko število različnih utelešenj, hkrati pa je manifestacija, koncept in udejanjenje plesnega populizma in egalitarizma, ki so ga v boju proti elitizmu modernih ameriških plesnih institucij bili judsonovski koreografi. Pri nekaterih primerih koreografske distribucije je sodelovala koreografinja sama, pri drugih njeni prenosniki, t. i. transmitterji, certificirani pedagogi, ki plesalce in gledalce znajo naučiti Trio A.

V pričujočem sklopu se bo zvrstilo več dogodkov in predstavila vrsta del, povezanih z delom Yvonne Rainer. V dokumentarcu Občutki so dejstva – Življenje in delo Yvonne Rainer (2015) se avtorja Jack Walsh in Christine Murray lotevata umetniške in privatne biografije ameriške umetnice na igriv in performativen način. Hrvaška koreografinja Adrea Božić se v predstavi Po Triu A epohalnega dela loteva prav pri konceptu in problemu njegove specifične distribucije, pri katerem so različni postopki prenosa in utelešenja podvrženi podobnim postopkom redukcij in sprememb, kot ga je Rainerjeva izpisala v slavnem Manifestu Proti.

In 2015 the director Jack Walsh and producer Christine Murray completed their documentary film on the life and work of Yvonne Rainer, a dance radical from the Judson Dance Theatre collective (1962–1964) and the author of an exceptional experimental film opus, which she started to film at the beginning of the 1970s with a strong choreographical experience and engaged feminist sub-tones. The interest in American dance neo-avant-garde choreographic experiments that arose in Europe and USA after the turn of the millennia, once again dragged the slightly forgotten choreographer Yvonne Rainer to the forefront of the international contemporary dance stages as well as other venues – for instance to museums of contemporary art, in which her artistic opus suddenly appeared as an entity that was diverse yet made perfect sense. It was the film that persuaded us to give Yvonne Rainer some space at this year's festival.

With CoFestival's block Choreography as a Live Broadcast: Yvonne Rainer and Trio A we continue with the presentation of important choreographers, who have decidedly marked contemporary choreographic practices. Since 1966, when the American dancer and choreographer Yvonne Rainer, David Gordon and Steve Paxton first presented a fragment of Trio A in the Judson church on Washington Square in New York, this representative work of American post-modern choreography has experienced numerous repeats and infinite different embodiments and depictions. Trio A and the No Manifesto (1965) became Yvonne Ra-

iner's choreography signature. In 1978 the French film director Babette Mangolte recorded it, however Yvonne Rainer was not pleased with that performance. Nevertheless Trio A became one of the central contemporary dance film documents of the 20th Century. Its wide reach is connected to the fact that this dance score, which has been performed in various choreographic configurations and contexts, has seen an extremely high number of different embodiments. At the same time it is a manifestation, concept and realisation of dance populism and egalitarianism, which was defended by the Judson choreographers in their struggle against the elitism of modern American dance institutions. In some repetitions of the choreography the choreographer herself participated, in others her place was taken over by her transmitters, i.e. certified pedagogues licensed to teach Trio A to dancers and viewers.

In this block we will see a number of events and works connected to the work of Yvonne Rainer. In the documentary Feelings Are Facts: The Life of Yvonne Rainer (2015) the authors Jack Walsh and Christine Murray addressed the artistic and private biography of the American artist in a playful and performative manner. In the performance After Trio A the Croatian choreographer Andrea Božić addresses the epochal work focusing on the concept and problem of its specific distribution, at which the various transferral and embodiment procedures are subdued to similar reductions and changes as described by Rainer in her famous No Manifesto.

Kino Šiška, Katedrala, četrtek, 21. 9. 2017, ob 19:00
Kino Šiška, Katedrala Hall, Thursday, 21st September 2017, 7pm

Andrea Božić: Po Triu A (After Trio A, 2010)



Hrvaška koreografinja iz Amsterdama Andrea Božić v svojem delu Po Triu A uporabi kanonično plesno delo Yvonne Rainer, za katerega je težko reči, ali je to koreografija ali zgolj njen fragment (delec), trio ali solo, plesna partitura ali vsota vseh njenih različnih utelešenj in realizacij, realizacij v različnih medijih, koreografski potaknjenec, ki se je doslej znašel v celi vrsti različnih umetniških, družbenih in političnih situacij in kontekstov, oziroma najprezentativnejši destilat ameriškega postmoderne plesa. V resnici vse to in še več. Trio A je nekaj,

kar vztraja. Resnični množstveni ali serialni primerek plesnega ali koreografskega dela v najširšem pomenu te besede. Po Triu A, kot pravi avtorica, ni rekonstrukcija, temveč dialog, v katerem naslavlja pojem rabe, prenosa in kopiranja kot neposredno odvisnega od specifičnega konteksta, v katerem gostuje, in zato negotovega, spremenljivega, pregibnega. Več kot petdeset let po nastanku Trio A vstopi v plesno delo Andree Božić, vendar tokrat z novimi tehnologijami, ki jih je Rainerjeva nenazadnje začela uporabljati prav v času njihovega nastanka.

In her work After Trio A, Andrea Božić, the Croatian choreographer living in Amsterdam, uses the canonic dance piece by Yvonne Rainer, for which it is hard to say whether it is a choreography or merely its fragment, a trio or solo, a dance score or the sum of all of her various embodiments and realisations, realisations in various media, a choreographic cutting, which has so far found itself in an array of various artistic, social and political situations and contexts, or the best presentation of American post-modern dance. In reality it is all this and more. Trio A is per-

sistent. A real team or serial example of dance, or a choreographical piece in the broadest meaning of the word. The artist states that After Trio A is not a reconstruction, but a dialogue in which she addresses the term of use, transfer and copying as directly dependent on the specific context in which it is hosted, and is thus insecure, changeable, foldable. More than fifty years after Trio A was created it has entered the dance of Andrea Božić, however this time with new technologies that Rainer started using at the time they were beginning to emerge.

Koncept in koreografija/Concept and choreography: Andrea Božić
Koncept, video in izvedba/Concept, video and live performance: Julia Willms
Glasba, zvočna instalacija in izvedba/Music, sound installation and live performance: Robert Pravda

Ples/Dance: Izvirna predstava je bila ustvarjena v sodelovanju s plesalcema/The original performance was made in collaboration with dancers Dereck Cayla in/and Neda Hadji-Mirzaei

Izvedba na CoFestivalu/Performed at CoFestival by: Kaja Lorenci, Snježana Premuš

Oblikovanje svetlobe/Lighting Design: Henk Danner

Tehnična izvedba/Technical execution: Nico van der Vegte

Produkcija/Production: International Choreographic Arts Centre Amsterdam

Koprodukcija/Co-producers: Frascati, naročilo in koprodukcija/commissioned and co-produced by Cover#2 Festival

Naslov izvirne predstave/Title of the original piece: Trio A (1966) in Manifesto Proti/and No Manifesto (1965)

Koreografija/Choreographer: Yvonne Rainer

Dogodek so omogočili/The event was made possible by:

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REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Občina
Mestna občina
Ljubljana

Vstopnina/Tickets: 7/9 EUR
Trajanje/Duration: 50 minut/minutes
andreabozic.com

Kino Šiška, Katedrala, četrtek, 21. 9. 2017, ob 20:30
Kino Šiška, Katedrala Hall, Thursday, 21st September 2017, 8.30pm

Jack Walsh, Christine Murray: Občutki so dejstva – Življenje
Yvonne Rainer (*Feelings Are Facts: The Life of Yvonne Rainer*,
2015) – dokumentarni film/documentary film



Dokumentarni film Občutki so dejstva – Življenje Yvonne Rainer je pripoved o ključnih, brez-kompromisnih in izjemno vplivnih idejah ameriške postmoderne koreografije in filmske ustvarjalke Yvonne Rainer. V dolgoletni karieri je uspela revolucionirati moderni ples, soustvariti nekaj, kar se je kasneje uveljavilo s pojmom umetnost performansa, in spremeniti osnovna izhodišča eksperimentalnega ameriškega filma. Vse to je počela v času, ko je

umetniški svet ženske večinoma ignoriral. Ustvarjalnemu prevratništvu se tudi danes ni odrekla, saj še vedno ustvarja dinamična, pogumna in nepredvidljiva dela, s katerimi navdušuje nove generacije umetnikov ter jih spodbuja k problematiziranju, sprevačanju in ustvarjanju novih umetniških možnosti. Občutki so dejstva – Življenje Yvonne Rainer je film o neverjetni življenjski zgodbi in izjemnih časih, ki so izoblikovali njeno umetniško delo.

The documentary film *Feelings Are Facts: The Life of Yvonne Rainer* is a narration of defiant, uncompromising and influential ideas of the American post-modern choreographer and film artist Yvonne Rainer. In her long career she managed to revolutionise contemporary dance, co-create something that later established itself with the term the art of performance, and change the basic starting premises of American experimental film. She did all of this at a time when

the art world more or less ignored women. She has not renounced her creative revolutionary ideas even today, for she still creates dynamic, bold and unpredictable works, with which she thrills new generations of artists and encourages them to discuss, overturn and create new artistic possibilities. *Feelings Are Facts: The Life of Yvonne Rainer* is a film about an incredible life story and exceptional times that formed her artistic work.

Scenarij in režija/Written and directed by: Jack Walsh
Produkcija/Production: Jack Walsh, Christine Murray

Filmska projekcija s slovenskimi podnapisi./
Film screening with Slovenian subtitles.

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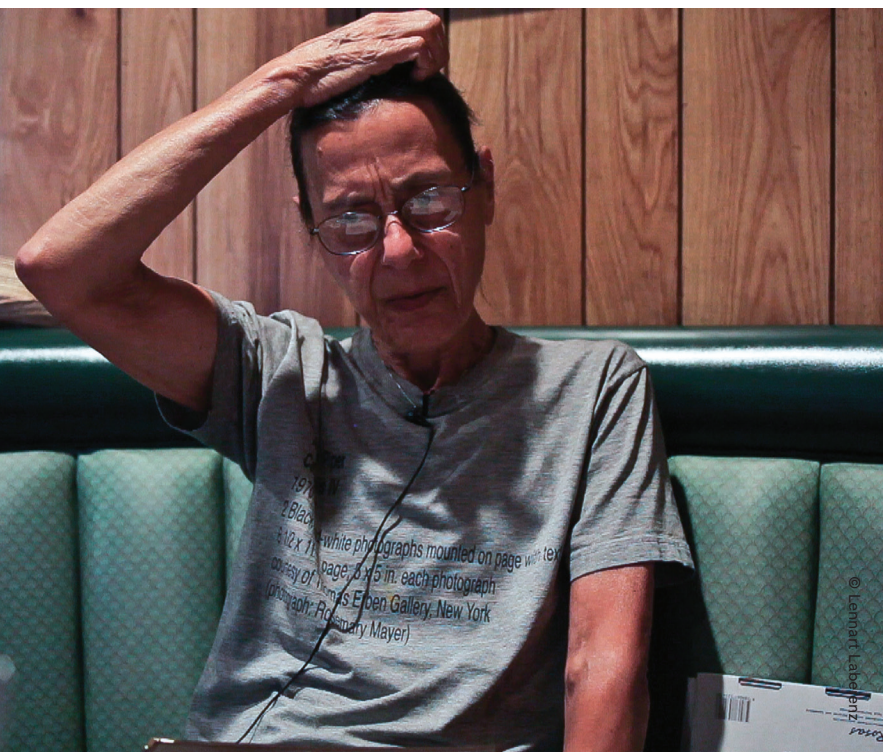


Občina
Mestna občina
Ljubljana

Vstop prost/Free entrance
Trajanje/Duration: 82 minut/minutes
feelingsarefacts.com

Kino Šiška, ponedeljek, 18. 9.–24. 09. 2017, ob 19:00, instalacija
Kino Šiška, Monday, 18th September 2017, 7pm (until Sunday, 24th
September 2017)

Bojana Cvejić, Lennart Labrenz: VOJNA Yvonne Rainer/
Yvonne Rainer's WAR



Delo Yvonne Rainer VOJNA iz leta 1970 je v zgodovini sodobnega plesa ena redkih koreografij, ki se eksplicitno posveča problematiki vojne. Nastala je v času protestov proti vietnamski vojni, tik po Nixonovem vojaškem vdoru na kamboško ozemlje. »To je široko razprostirajoče se delo, zasnovano na netekmovalnih principih igre, ki ga izvaja enaintrideset udeležencev. Nekakšna hrbtna stran vojne, delo, v katerem se

udeleženci odpovedujejo svojim zastavam in se odločajo za predačo in smrt. Zbirka telesnih metafor o neutemeljenosti vojne,« zapiše Yvonne Rainer v svoji knjigi Dela 1961–1973. Instalacija razprostira delo v obliki intervjujev z Yvonne Rainer, ki sama izvedbe VOJNE nikoli ni videla, saj je bila takrat zaposlena z nastopi kolektiva Grand Union, in s Pat Catterson, plesalko, ki se dobro spomni svojega nastopa.

One of the rare choreographies that explicitly foregrounds “war” is Yvonne Rainer’s work from 1970, made in the time of protests against the Vietnam War, immediately after Nixon’s Cambodian incursion: “a high sprawling non-competitive game-like piece for 31 people... an ass-backwards war, with people willingly relin-

quishing the flags and opting for capture and death. Physical metaphors for war without motivation.” (Yvonne Rainer, Work 1961–1973, Halifax, Nova Scotia, 1976). An interview with Rainer, who never saw the performance, and Pat Catterson, the dancer who recalls the movements she performed, unearths the forgotten work.

Dogodek so omogočili/The event was made possible by:

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Ljubljana



Initiated by:

Jointly organized with:

EDUCAP

Tublin

Situacije, premestitve, razpostave

Situations, displacements, rearrangings

Mateja Bučar: Urbani zarisi (Urban notes, 2009–2017)

Willi Dorner: Eno (One, 2016)

Andreja Rauch Podrzavnik: Trajanje – Minevanje

(Lastings – Passings, 2016)

Bacači sjenki: Bitka na Neretvi

(Shadow Casters: A Battle On The Neretva River, 2016)

Čeprav se zdi sklop Situacij, premestitev, razpostav v letošnjem programu najbolj heterogen in mu na prvi pogled težko zagotovimo skupni imenovalec, so zgodovinsko gledano ravno tovrstne umetniške tendence, ki jih zgodovina umetnosti umešča v zgodbo različnih avantgard, temeljito zamajale razporeditve čutnega, režime gledanja in različne institucije umetniških praks. Odpirale so meje med praksami, recepcijami in produkcijami umetnosti ter pod vprašaj postavljale tudi običajne okvire umetniških kontekstov.

Vprašanje situacije je, kako je pripravljena: kakšen ekosistem ustvari dogodek, da se lahko odprejo gledalčeva senzibilnost, radovednost in mišljenje, kako so načrtovane možnosti gledalčeve izkušnje, da bi ji ta lahko pripisal sveže in nepredvidljive pomene, skratka, kako se umetniški objekt spremeni v taktiko in kako gledalcu postane razvidna tudi njegova specifična produkcija smisla. Situacije in premestitve v našem programu niso brutalne umetniške invazije, ampak okolja, v katerih se premislek o koreografijah, telesih, razmestitvah, prostoru ali kratko malo o nas samih odvija v deljenju skupnega časa in prostora.

Mateja Bučar je leta 2009 začela serijo koreografij v javnih prostorih. S koreografiranimi redi inertnim funkcijam javnih prostorov zagotovi estetizirano kinetično membrano, ki kot nekakšna motnja vstopa v življenja mimoidočih. Na ta način mimobežnim plastem vsakdanjosti daje vidnost:

arhitekturni prostorski parametri, ritmizirana vsakdanjost, koreografija urbanih opravil, družbeni in družabni rituali. Če se spomnimo bravuroznih plesnih improvizacij Andreje Rauch Podrzavnik, ugotovimo, da je bil njihov ritem vselej razprt med gibalnimi zgoščanji in redčenji, med impulzivnostjo in njenimi zastanki, med podrobnostjo in krajinami njihovih okvirov. V njih se je igrala s formalnimi volumni in dinamikami, v katerih so se vzpostavljali pogoji za razlike v zaznavanju plesa. Zdi se, da ima struktura njenih situacijskih del v galerijskih prostorih, ki na njene koreografske kompozicije učinkujejo kot povečevalno steklo, podobno strukturo, le da so njihovi časovni in prostorski volumni obsežnejši. Pri nas predstavlja eno najbolj izčiščenih iger s formalnimi razsežnostmi koreoloških parametrov. Razprostrtost časa v predstavi Bitka na Neretvi kolektiva Bacači sjenki je izrazito prostorska: sprožilni zgodovinski dogodek, s katerim se leta 1943 vzpostavijo pogoji Avnojske Jugoslavije, se v formatu zaslišanja pred nami razprostre kot polimorfno, metaforično, metonimično, do kraja pregibno tematsko gradivo, ki ga akterja komponirata v nekakšen kubističen portret. V njegovem centru je Socialistična Jugoslavija prostorsko in dramaturško objektivirana kot nenehna bitka, vest in odgovornost. V delu Willija Dornerja za naslovom Eno je motor koreografije igra znakovja, lahko bi ji rekli bitka semiotike, pri čemer se iz raznorodnega znakovja kadijo male eksplozije pomenov. Predstava se dobesedno pretvori v razstavo, saj tisto, kar se v običajnih teatralnih formatih ponavadi enoti v kompaktno strukturo, koreograf razstavi pred očmi gledalcev.

The block Situations, Displacements, Rearrangings seems to be the most heterogeneous in this year's programme and apparently hard to classify under a common denominator. Yet, historically speaking, it was those artistic tendencies that the history of art placed within the context of various avant-gardes, which fundamentally shook the classification of the sensuous, the viewing regimes and the various institutions of artistic practices. They were the ones that blurred the borders between practices, receptions and productions of art, along with questioning the usual frames of artistic contexts.

The question of situation is how it is prepared: what kind of eco-system is created by an event in order to open the spectator's sensitivity, curiosity and reflection; in what way are the potentials of the spectator's experience planned so that s/he might add to it fresh and unexpected meanings; in other words, how does an artistic object change into a tactic and how does the spectator's specific production of sense becomes evident to her/himself. Situations and Displacements in our programme are not brutal artistic invasion but rather environments in which the reflection on choreographies, bodies, displacements, space or simply ourselves, unfolds through sharing common time and space.

Mateja Bučar initiated in 2009 a series of choreographies in public spaces. Through choreographic orders, she provided an aestheticized kinetic membrane to the inertia of functional usage of public spaces, a membrane that enters the lives of passers-by's as some kind of disturbance. Hence she provides certain conditions to the fleeting beauty of the treasures of everyday life, in which the architectural spatial parameters become evident, along with the rhythmical everyday life, the choreography of urban errands, social and socializing rituals.

If we recall Andreje Rauch Podrzavnik's masterful dance improvisations, we might realise that their rhythm was always torn between the movement's thickening and thinning, between impulsiveness and its stand-still, between details and the edges of their frames. In other words, before the formal volumes and dynamics in which the conditions for the differences in perceiving dance would be established. It seems that the structure of her situationist works in gallery spaces, which have the effect of magnifying glass on her choreographic compositions, is similar. The difference is that those compositions have an ampler time and space volume. She will present at the festival one of her purest dances with the formal dimensions of choreological parameters.

The unfolding of time in the production A Battle On the River Neretva by the collective Shadow Casters is extremely spatial. The initial 1943 historical event, which provided the conditions for establishing the AVNOJ Yugoslavia (AVNOJ – Antifascist Counsel of People's Liberation of Yugoslavia), unfolds in front of us in a format of interrogation as a polymorphous, metaphorical, metonymic, highly flexible thematic material. The two performers compose this material into some sort of Cubist portrait. It's centre is the Socialist Yugoslavia, spatially and dramaturgically objectified as a permanent battle, conscience and responsibility.

The motor of choreography in Willi Dorner's work entitled One is a play of signs. We might even call it a semiotic battle, with small explosions of connotations smoking out of the variety of signs. The performance literally turns into an exhibition as the choreographer dismantles in front of the spectators that, which in regular theatre formats usually fuses into a compact structure.

Končna postaja Kino Šiška, ponedeljek, 18. 9. 2017, ob 19:00
final destination Kino Šiška, Monday, 18th September 2017, 7pm

Mateja Bučar: Urbani zarisi (Urban Notes, 2009-2017)



Seriya urbanih koreografij, ki jo je koreografinja in plesalka Mateja Bučar med letoma 2009 in 2016 umeščala v različne javne urbane prostore (Zelena luč, 2010; Parking packing, 2012; Neumestljivi, nedoumljivi, 2013; Zelena miza, 2015), s svojo estetsko opno koreografskih formacij, ritmi vsakdanjih opravil in družabnih ritualov, harmoniziranimi kompozicijami kaotičnih prehodov in nefunkcionalnimi, a smiselnimi koreografskimi komentarji arhitekturnih linij gledalcu na zabaven način nadene očala, s katerimi

lasten kinetični avtomatizem lahko zagleda kot problem. Urbane koreografije s plesnimi odredi obiščejo mimoidoče in pešce, generične gledalce, ki jih terjajo prijavni obrazci javnih fundacij. S komaj opazno prisotnostjo vdrejo v rutino krajev, ki sicer imajo imena in jih običajno naseljujejo samo hitri prehodi in hipni postanki pred nadaljnjimi opravki. Kadar se gledalec znajde v urbani estetizaciji mesta, se ozre naokoli, saj ga obide tesnoben občutek, da prav vsi okoli njega nastopajo v koreografiji.

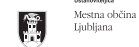
With its membrane of choreographic formations, rhythms of everyday errands and socializing rituals, harmonised compositions of chaotic passages and non-functional yet sensible choreographic comments of architectural lines, a series of urban choreographies that choreographer and dancer Mateja Bučar intercepted in various urban spaces between 2009 and 2017 (Green Light, 2010, Parking packing, 2012, Mistifs, Unfathomables, 2013, Green Table, 2015) offer to the spectator in an entertaining manner the spectacles through which s/he may see her/his own

kinetic automatism as a problem. Urban choreographies with dancing squads visit the passing-by pedestrians, the generic spectators, claimed by application forms of public foundations; the squads creep into their routine with a barely noticeable presence in places which do have a name but are usually visited in rush of a passage or in brief pauses between two errands. Once the spectator compares the urban aesthetisation of the city, s/he looks around and is overwhelmed with the anxious feeling that everyone around her/him is part of choreography.

Koncept in koreografija/Concept and choreography: Mateja Bučar
Izvajalke/Performers: Evin Hadžialjević, Maja Kalafatić, Kaja Lorenci, Nina Pertot Weis, Veronika Valdés, Aja Zupanec
Produkcija/Production: DUM-društvo umetnikov/Association DUM
Koprodukcija/Coproduction: CoFestival 2017

Dogodek so omogočili/The event was made possible by:

DANCE ON
PASS ON
DREAM ON



Vstop prost/Free entrance
Trajanje/Duration: 150 minut/minutes
dum-club.si

Kino Šiška, Komuna, sreda, 20. 9. 2017, ob 19:30
Kino Šiška, Komuna Hall, Wednesday, 20st September 2017, 7.30pm

Willi Dorner: Eno (One, 2016)



Eden od najprepoznavnejših avstrijskih koreografov Willi Dorner v predstavi Eno izhaja iz metodo- loško asketske, t.i. enobesedne in konkretne poezije avstrijskega vizualnega umetnika in pesnika Heinza Gappmayerja (1925-2010). Z njo ustvari žanrsko hibridno koreo- grafsko krajino, v kateri se v duete zapletajo znaki, črke, številke, predmeti, telesa, grafične oblike, črte in pike. Lahko bi rekli, da se pred nami razprostre koreografska krajina (oblika prostora in čas), v kateri konkretne materialnosti, ob- like ter njihovi znakovni substituti

vstopajo v različna razmerja. Gle- dalcu je v ločenih medijih razvidna proizvodnja predstave, kakor tudi njen filmski produkt, prav zara- di tega je njegov režim gledanja pred dvema hkratnima nalogama, ob katerih mora sam sprejemati umetniške odločitve. Ta koreograf- ska formula, neenakost ali enačba se razpre kot urejena koreografska algebra, gledalec pa ji mora sam pripisati tisti člen, ki ga Joseph Kosuth s svojimi instalacijami v 60. letih 20. stoletja razume kot jezik, diskurz ali slovarsko definicijo.

The starting point of the produc- tion One (2016) by one of the most renowned Austrian choreographers Willi Dorner is the methodological- ly ascetic, so-called one-word and concrete poetry of Austrian visual artist and poet Heinz Gappmayer (1925-2010). Through Gappmayer's poetry, Dorner creates a hybrid genre choreographic landscape, in which signs, letters, numbers, ob- jects, bodies, graphic shapes, lines and dots enter into intricate duets. We might say that we witness the unfolding of a choreographic landscape (a time-space shape) in which concrete material qualities, shapes and their semantic substi-

tutes establish various relations. The production of the perfor- mance, as well as its film product, is made evident to the spectator through separate media. This is the reason why the spectator's viewing regime is faced with two simultaneous tasks, where s/he has to make artistic decisions. This choreographic equation, formula or un-equation is disclosed as an organised choreographic algebra to which the spectator is supposed to assign the element that Joseph Kosuth in his installations from the 1960s understands as language, discourse or dictionary definition.

Koncept in koreografija/Concept and choreography: Willi Dorner
Izvajalca/Performers: Esther Steinkogler, Chris Owen
Scenografija/Stage design: Eric Klaering
Video: Adnan Popović
Glasba in oblikovanje zvoka/Music and sound design: Dieter Kovacic
Produkcija/Production: Stefanie Reichl, Emanuela Panucci

S podpora/With the support of:

avstrijski kulturni forum^{im}

Vstopnina/Tickets: 7/9 EUR
Trajanje/Duration: 50 minut/minutes
ciewdorner.at

Moderna galerija, petek, 22. 9. 2017, pred dogodkom Trajanje – Minevanje
Modern Gallery, Friday, 22nd September 2017,
before the event Lastings – Passings

Sic!, pogovor: Tehnološki spoji
Sic!, discussion: Technological joints



Sogovorniki: članici sic!, Robert Bobnič, Jernej Kaluža.
Parametri pogovora: teoretsko-filozofski premisleki o tehnologiji v krogu ljubimcev.
Task: kako mislijo in gledajo sodobnoplesne predstave tisti, ki jih običajno ne gledajo.

Debaters: members of sic!, Robert Bobnič, Jernej Kaluža.
Discussion parameters: theoretical and philosophical thoughts on the technology within a circle of lovers.
Task: how are contemporary dance performances seen and considered by those who do usually not watch them.

Moderna galerija, avditorij, sreda, 20. 9. 2017, od 14:00 do 18:00 (Odpri atelje)

Modern Gallery, Auditorium, Wednesday, 20st September 2017,
2pm – 6pm (Open Atelier)

Moderna galerija, avditorij, petek, 22. 9. 2017, od 18:00 do 20:00 (galerijska uprizoritev)

Modern Gallery, Auditorium, Friday, 22nd September 2017,
6pm – 8pm (Gallery Performance)

Andreja Rauch Podrzavnik: Trajanje – Minevanje (Lasting – Passing, 2016)

Trajanje – Minevanje je »sklop petih kompozicijskih predlogov, ki delujejo kot gibajoča se zvočna slika. Obiskovalca vodimo skozi prostor, pri čemer vstopi v čutne modulacije, ki jih gleda in posluša, hkrati pa sooblikuje. Dogajanje je osredotočeno na lastnosti in konture giba, ki mu je čas odmerjen, ter na spremenljiva razmerja med zvočnim in imaginarnim prostorom in prostorom kadra,« pravi koreografinja Andreja Rauch Podrzavnik. Avtorica trajanja ne razume kot statične spokojnosti ali obmirova-

nja, saj se v njem izvršijo vse premene gibanja, vključno z njegovim izginotjem. »Trajanje ni zanikanje gibanja, tudi ne zanikanje (za) časnosti (plesa),« pravi. Blaž Lukan je zapisal: »Čas skozi trajanje šele postaja čas. Manj znotraj slik kakor v prehodih med njimi. Natančneje: v neki točki, ki ni niti slika niti prehod, temveč neke vrste kavelj, ki drži sliko pritrjeno na čas.« Kavelj je torej pogoj, da si trajanje izobesimo v prostor kot sliko časovne razvidnosti. Zdi se, da je za to potrebno okolje, situacija.



Lastings – Passings is “a cluster of five compositional proposals that function as a moving audio image. We guide the visitor through the space: s/he enters into sensuous modulations, watching and listening to them, at once co-shaping them. The happening is focused on the traits and contours of time-determined movement, as well as on the changing relations between the audio and the imaginary space and the space of the frame”, says choreographer Andreja Rauch Podrzavnik. The author doesn't see lasting as

static serenity or stillness, for it contains a full cycle of movement including its disappearance. “Lasting is neither denying movement not denying the ephemeral nature (of dance)”, she says. To be more precise: “at some point, which is neither image nor passage but some sort of hook that holds the image pinned to time”, wrote Blaž Lukan. The hook is thus a prerequisite for Lasting to be hanged in space as an image of temporal dimension. It seems that one needs an environment or a situation in order to achieve that.

Koreografija/Choreography: Andreja Rauch Podrzavnik

Soustvarjalci in izvajalci/Cocreators and performers: Josip Maršić (zvok/sound), Henry Montes in/and Andreja Rauch Podrzavnik (gib in prostor/movement and space), Nada Žgank (fotografija/photography), Jaka Šimenc (prostor/space)

Produkcija/Production: Federacija

V sodelovanju z/In Collaboration with: MG+MSUM

Projekt je finančno podprla Mestna občina Ljubljana – Oddelek za kulturo/Project was financially supported by Municipality of Ljubljana – Department for Culture

Dogodek so omogočili/The event was made possible by:

DANCE ON
PASS ON
DREAM ON



Kultura



Ustvarjalci
Mestna občina
Ljubljana

MG+MSUM
Mestna občina Ljubljana
Department of Culture

Vstop prost/Free entrance

Trajanje/Duration: 240 minut/minutes in/and 120 minut/minutes

Kino Šiška, Komuna, sobota, 23. 9. 2017, ob 20:00
Kino Šiška, Komuna Hall, Wednesday, 23rd September 2017, 8pm

Bacači sjenki/Shadow Casters: Bitka na Neretvi
(A Battle On The Neretva River, 2016)



Bitka za ranjence pomeni merjenje moči, vojaško bitko, etično dilemo, taktični problem, pretkano zmago, pamet pred močjo, zasilni prehod, zgodovinski preobrat, žrtvovanje, razlog konsolidacije, novi temelj, začetek, potrditev, moralno zavezo, mesto identifikacije, pa tudi pozabo, potlačitev, zanikanje, zavrnitev, izdajo, izbris, neznanko. Dogodek, ki razkolje čas na neki prej in neki potem in dandanes tudi neki onstran. Bitka na Neretvi v istoimenski predstavi zagrebškega kolektiva Bacači sjenki je veriga osebnih, družbe-

nih, političnih, kulturnih vidikov, konfliktov, bitk, dilem, zagat, očitkov, retrospekcij, vprašanj in problemov, ki se nočejo oblikovati v nikakršno gotovo in dokončno razvidnost, ker želijo ostati protislovje. Verjetno ena najboljših odskih razstav o jugoslovanski zgodovini, komponirana v žanru izmeničnega zasliševanja, konfrontacije, da bi vzpostavili pogoje za celjenje ran. Bacači sjenki so se od leta 2002 s svojimi nepredvidljivimi in brezkompromisnimi umetniškimi deli ljubljanskemu občinstvu predstavili že večkrat.

The battle for the wounded usually means power play, a military battle, an ethical dilemma, a tactical problem, a cunning victory, intelligence over force, forceful crossing, historical tour de force, sacrifice, the reason for consolidation, a new milestone, the beginning of affirmation, suppression, denial, refusal, betrayal, erasure, an unknown. An event that divides time into a certain before and a certain after, and to this day even a certain beyond. A Battle On the River Neretva in the performance of the same name by the collective Shadow Casters (Zagreb) is a chain of person-

al, social, political and cultural perspectives, conflicts, battles, dilemmas, quagmires, reproaches, retrospections, questions and problems, that refuses to be shaped into any kind of finished or final dimension; that wants to remain contradictions. Probably one of the best stage exhibitions on Yugoslav history, composed in the genre of cross-examination and confrontation in order to establish conditions for healing wounds. Since 2002, Shadow Casters have presented their unpredictable and uncompromising works to the Ljubljana audience on several occasions.

Koncept in režija/Concept and director: Boris Bakal
Dramatičarka/Playwright: Anja Pletikosa
Scenarist in soustvarjalec/Scriptwriter and co-author: Leo Vukelić
Izvedba/Performers: Boris Bakal and Leo Vukelić
Glasba in glasbena oprema/Music and soundtracks: Tomislav Babić
Oblikovalec videa/Video designer: Vedran Senjanović
Kostumografija/Costume designer: Ivana Bakal
Produkcija/Production: Bacači sjenki
Koprodukcija/Coproduction: Kulturno informativni centar Zagreb

Dogodek so omogočili/The event was made possible by:

DANCE ON
PASS ON
DREAM ON



Vstopnina/Tickets: 7/9 EUR
Trajanje/Duration: 75 minut/minutes

“SOBIVANJA S FESTIVALOM SI NISVA ZAMISLILI LE KOT DIALOG, TEM-VEČ TUDI KOT IGRO IN EKSPERIMENT”

Sodelovanje med kolektivom Sic! in umetniškim odborom CoFestivala

CoFestival: Tako umetniška ekipa CoFestivala kot tudi Nomad Dance Academy SLO in regijska mreža NDA je interes našla v kolaborativnem, skupnem delu, ki velikokrat požre veliko časa in je morda na prvi pogled na kratki rok manj učinkovito kot individualno delo. Hkrati pa je negotovost takšnih procesov, v katerih se vsak posameznik nenehno pogaja s svojimi razmeroma gotovimi pozicijami, nazori in vednostmi, na dolgi rok veliko bolj ustvarjalna, kadar je posameznik v odnosih ves čas soočen z neravnotežjem. Večkrat nam takšno delo nenadoma postreže s presenetljivimi, nenadejanimi, neobičajnimi in izjemno navdušujočimi spoznanji. Gre za zavestno pristajanje na negotove pozicije v mišljenju na račun hitro zadovoljujočih rešitev vednosti. Gre za upor proti nujni kapitalizaciji časa, hkrati pa takšno delo predpostavlja ne-prestano prestrukturiranje politike sodelovanja.

Zanima nas, kako je prišlo do kolektiva Sic!? Kako zavestno ste vstopili v kritiško in teoretsko prakso, ki se je za razliko od običajnih samotnih primerov mišljenja v naši množičnosti odločila za kolektivno delo. Na kakšen način delate in delujete? Ali ste določili kakšne protokole dela? Ali je bila vaša odločitev za skupno delo poskus eliminacije samote?

Alja: Kolektiv Sic!, sprva poimenovan Gib-telo, je nastal v času, ko je na teoretski sceni vzniknilo množstvo kolektivov, ki so se lotili skupnega branja filozofskih tekstov. Pri tem nismo bili nič posebnega. Kar nekako simpotomatično je bilo, da je nastala ta pokrajina ad hoc »skupnosti«, v katerih smo osamljeno kognitivno delo podvrgli poskusom skupnega delovanja, mnogokrat na presečišču med teorijo in prakso. Del kolektiva (Alja Lobnik, Rok Bozovičar, Robert Bobnič) je takrat že nekaj let deloval na Radiu Študent in tam spletel poznanstva, Pia Brezavšček pa je ravno zaključevala porodniški dopust. Zadržano smo jo poklicali, da bi jo povabili k bralnemu krožku, saj smo se takrat poznali le bežno preko RŠ-a. Interesi so bili pri vsakem članu partikularni – **kar nas je gnalo v kolektivizacijo, je bil gotovo pobeg pred samotno naravo dela.** Branje teorije in skupne ogleda predstav, o katerih smo skušali razvijati refleksivno senzibilno govorico, ki bi se sistematično pretakala v pisanje, smo skušali odpreti tudi drugim obiskovalcem krožka, vendar smo s hermetičnostjo diskurza

in prijateljsko mrežo, ki smo jo vmes napletli, najbrž delovali zaprto in smo začetno idejo pedagoških procesov kratko malo opustili. Usmerili smo se na pogovore, predavanja in pisanje. **Vedno smo bili nekje na meji med (profesionalnim) sodelovanjem in prijateljevanjem.** Nazadnje smo si skupaj ukradli čas še za poskus kolektivnega anonimnega pisanja pod zaimkom zaimka “me”, mlade kritičarke. Naše delo se je tudi sicer pogosto zataknilo pri neenakomerni distribuciji dela in hierarhiji, ki ji je težko ubežati, je bilo pa vsekakor vznemirljivo iti proti toku politike lastnega imena in avtorstva, kakršna vlada v današnjem času.

Pia: Mene je kolektivno delo bolj zanimalo kot nekakšna samotna misel, ki s pozicije vzvišenega, na avtorstvu utemeljenega mesta polemizira s kulturno in teoretsko produkcijo. Brez delovno-prijateljsko-kolektivnih krogov, v katerih sem vedno delovala, bi verjetno težje našla dovolj dober razlog za izrekanje v javni sferi. To seveda ne pomeni, da gre tukaj za nekakšno skrivaštvo za kolektivnimi telesi, ampak je produktiven dialog v manjšem krogu veliko boljši povod za razširjanje tega dialoga v širšo sfero kot pa poplava osebnih mnenj, ki se poenostavlja na konkurenčniško javno merjenje inteligenčnih kvocientov.

Po porodniški sem se počutila precej izolirano, prejšnji »kolektiv« se je razbil in razpršil po svetu, tako da sem bila take pobude zelo vesela, saj mi je pomenila odlično motivacijo in osmišljala ponovni vstop v polje. To polje vendarle je nekako opustošeno – ljudje odhajajo bodisi v tujino bodisi opustijo zanimanje, ker je malo priložnosti za delo. **Področje je zapolnjeno z nepropustnimi generacijskimi bloki, za mlajše delo na tem polju tako ostaja zelo negotovo, prekarno in izčrpavajoče, je bolj životarjenje.** In če se tega dela v teh pogojih že lotiš, je to smiselno samo, če se imaš pri tem vsaj dobro, če imaš podporo, če si torej v prijateljskem kolektivu. **Sicer smo del tiste generacije, ki se je, se mi zdi, v širši meri nekako poskusila zavestno upreti načinom vsiljenega dela »samostojnih podjetnikov«** – Tribuna je denimo delovala kolektivno. Seveda se je zgodil tudi Rog, nekateri smo delovali v kolektivu Živko Skvotec. Te izkušnje seveda niso bile izključno samo dobre, zato kolektivnega dela niti ne idealiziramo. Vemo, da je podvrženo stalnim pogajanjem in da je velik porabnik časa. Medtem je potrebno preživeti v čisto ekonomskem smislu, zato so kolektivi na žalost krhki in tudi naš krožek Sic! na to očitno ni imun. Vseeno pa se mi zdi dobro, da se, tudi če se interesi individualizirajo, vztraja vsaj na zavezništvu, ki je nasprotje konkurenčnosti. Samo tako bomo preživeli.

V najbolj aktivnem obdobju si je naš krožek skozi delovanje poskušal izboriti čas za tiste stvari, za katere jih sicer zmanjka – enkrat na dva tedna smo si ga vzeli za skupno branje in pogovore. Prvo leto smo na MOL dobili neki drobiž iz naslova mladinskih dejavnosti. Takrat smo imeli ogromno aktivnosti, morda celo več, kot bi nam ustrezalo – javna predavanja in pogovore – ker smo izpolnjevali cilje iz preveč ambiciozne prijave. Vsekakor smo delali preveč glede na finančni izkupiček. Zato smo, ko smo naslednje leto ostali brez sredstev, počeli bolj zasebne stvari, zares samo tisto, kar nam je manjkalo, in tisto, kar smo hoteli početi – brali smo, gledali predstave, pisali tekste, hodili na pivo.

Nikoli nismo zavestno artikulirali kakšnih posebnih načinov dela, smo pa veliko delali bodisi v parih bodisi kot kolektiv – na ta način smo objavljali tekste, včasih tudi anonimno oz. pod oznako kolektiva. Gotovo smo se dobro naučili uporabljati googledocs. Seveda bi se dalo načine dela natančneje opredeliti, preoblikovati, najti obliko dela, ki bi si jo želeli. Fino bi bilo oblikovati nekakšen manifest, ampak za to bi rabili redno, čeprav minimalno podporo od zunaj, finančni stimulans, ki bi nam dal vsaj osnovne pogoje za delo in motivacijo. **Če vrednost tvojega dela ni prepoznana, če ni zagotovila za stabilnost in kontinuiteto, jo je preverjeno težko vzdrževati z lastnimi prekarnimi psihološkimi in ekonomskimi resursi.**

CoFestival: Na kakšen način ste se odločili vstopiti v CoFestival, potem ko smo vas povabili k sodelovanju?

Alja in Pia: V CoFestival sva se odločili vstopiti samo Pia in Alja, torej v prepolovljeni zasedbi, saj smo se trenutno malo razpršili glede na interese. Pa tudi zastonski čas, ki smo ga v Sic! vložili, je terjal neko mero izčrpanosti in rahljanje kolektiva. Nemara Sic! niti ne obstaja in je prisoten zgolj še kot neka potencialnost, ki se utegne ponovno aktualizirati takrat, ko se partikularni interesi ponovno konsolidirajo. Midve sva na CoFestival želeli vstopiti sicovsko!, z določenim razmislekom, zakaj kaj počneva. Odločili sva se, da bova vstopili samo tja, kjer se lahko s svojimi zanimanji in preferencami naveževa na vsebine in to v meri, ki naju ne bo preobremenila in nama bo vseeno omogočila, da se imava zraven dobro. Vstopava izključno zato, ker naju je pritegnil program. Odločili sva se, da bova vsebine v kar največji meri povezali tudi s formami svojih intervencij, seveda pa je takšen eksperiment vselej tvegan. A mislim, da je CoFestival takšen festival, ki se tega ne boji. Posebej se veseliva tudi poskusa okužiti z gledališčem nekatere strokovnjake in prijatelje, ki do njega nimajo

posebnega odnosa – zanima naju mešanje ekspertiz, razpiranje interesnih mehurčkov. Blizu pa nama je tudi kolektivni način dela, ki ga prakticirate CoFestivalovci, občudujeva, kako je tudi metodološko dovršen in razmeroma stabilen. Zato je za naju povabilo seveda tudi afirmacija najinega dela in ga razumeva kot dober zgled (medgeneracijskih) povezovanj, ki so za naju razveseljujoč znak odpiranja; dihanja tega precej nepretočnega prostora.

Odložili ste se, da nas na prvi pogovor povabite kot kolektiv, četudi vam mi tega nismo sugerirali.

Sic!: Ker bo prvi pogovor tematsko obdeloval vprašanje kolektivnega telesa, ki se ravno v plesu kot umetniški praksi zadnje čase na veliko različnih načinov pogosto zastavlja, se nam je to kot kolektivu zdelo smiselno razširiti tudi na vprašanja siceršnjega kolektivnega delovanja, ki ni vezano na umetniške forme. Tako se nam je zdelo logično, da v ta pogovor vključimo ekipo CoFestivala kot kolektiv, ki je po eni strani izbral tovrstne predstave in jih umestil v svoj festival, po drugi strani pa tudi sami zavestno delujete na način kolektiva, v katerem se odločitve sprejema po določenih sporazumno postavljenih protokolih. Ste odličen primer za Hewittov estetski kontinuum – ste materializacija načinov, kako imajo različne forme utelešenj v mediju umetnosti tudi nekakšen transformativni potencial za naše konkretno delovanje v smislu načinov organizacije dela in našega vsakodnevnega sobivanja in delovanja. Pa tudi obratno seveda – prepričani smo, da je vaš izbor predstav na CoFestivalu povezan tudi s premislekom načinov in postopkov, po katerih te predstave nastajajo in se skladajo z vašimi načini dela, ki so zavesten upor proti ustaljenim proceduram, ki iščejo golo učinkovitost in slepo odgovarjajo povpraševanju.

Lahko morda poveste kaj o tem, kako ste zasnovali program sobivanja z našim festivalskim programom.

Pia in Alja: Sobivanja s festivalom si nisva zamislili le kot dialog, temveč tudi kot igro in eksperiment. Razmišljali sva o načinih organiziranja dogodkov, ne da bi se preveč naslanjali na utečene protokole. V središču sva hoteli ohraniti idejo kolektivnosti in pretočnosti. Zadali sva si vstop v niz situacij, pri katerih se ne postavlja v pozicijo gotove vednosti, hkrati pa bo najin vstop tudi vam kot razmeroma zaprtemu kolektivu mogoče odprl neko drugačno perspektivo. Tako bo prvi dogodek, na katerem se bomo srečali vsi, vzpostavil to poroznost in tudi s tem odprl določena

vprašanja, ki se tičejo kolektivov. Drugi dogodek se bo ubadal s temo razstavljanja in montaže in vplivi teh tehnologij na načine percepcije. Zato sva si formo najinega pogovora z udeleženci zamislili kot igro, ki bo skozi delegiran postopek, ki bo od zunaj vnašal naključja, režirala potek samega pogovora na dane teme. Želeli bi zrahljati pozicijo moderatork ter vključiti in skozi splet kontingence in igre premeščati pozicijo gledalcev. Tako bodo denimo tudi replike udeležencev pogovora do določene mere podrejene nekakšni montaži, ki nas bo vse zajela. V zadnjem pogovoru pa bi, ker gre tematsko za nekakšno interakcijo teles in strojev, z oseb- nim vabilom želeli spodbuditi oziroma okužiti nekaj ljudi, ki se ukvarjajo z izjemno aktualnimi vprašanji tehnologije, da se v zvezi s tem poukvarjajo tudi na polju gledališča in ne le v teoriji. To bodo pretežno ljudje, ki jih dobro pozna, in bi jih radi (iz sebičnih razlogov) kontaminirali z odlično produkcijo, ki se nam obeta. Radi bi vzpostavili kontinuum med teorijo in prakso in omogočili ustvariti nove povezave. Pa še s formalnimi povabili bova lahko precej enostavno opravili ob jutranji kavi.

**“WE ENVISAGED OUR CO-HABITATION WITH THE FESTIVAL AS A DIA-
LOGUE, BUT ALSO AS A PLAY AND EXPERIMENT”**

**Collaboration between the artistic collective Sic! and the CoFestival
Artistic Board**

CoFestival: The artistic team of CoFestival, as well as Nomad Dance Academy SLO and the NDA regional network, found their interest in collaborative and collective work. It is true that often this kind of work devours significant amounts of time and is perhaps less prone to immediate effects as is the case with individual work. Yet in the long run, the uncertainty of such processes, in which each individual is constantly negotiating her/his fairly defined positions, views and knowledge, is much more creative, as one is constantly exposed to disbalance in relations. This kind of work often unexpectedly brings us to surprising, sudden, unusual and extremely thrilling insights. We plead for the conscious acceptance of uncertain cognitive positions as opposed to instantly gratifying solutions. We plead for resisting the compulsory capitalization of time. At the same time, such type of work presupposes a constant restructuring of the politics of collaboration.

We would like to know how did the collective Sic! come about? To what extent was your decision to enter the critical and theoretic-

cal practice, which as opposed to the usual lonely examples of our multitude opted for collective work, was a conscious one? What is your modality of work and action? Did you articulate any working protocols? Was your decision for collective work a sort of attempt to eliminate solitude?

Alja: The collective Sic! was at first named Movement-body. It was founded at a time when there were many collectives on the theoretical scene that tackled collective reading of philosophical texts. Hence we were nothing special. It was kind of symptomatic that this array of newly-formed ad hoc “groups” was created and that we subjected the solitary cognitive work to an experiment of collective work, often on the crossroads of theory and practice. A part of the collective (Alja Lobnik, Rok Bozo- vičar, Robert Bobnič) has already been active for several years at Radio Študent and it was there that we got to meet. Pia Brezavšček was about to conclude her maternity leave. We cautiously called her and invited her to the reading circle, as we scarcely knew her from Radio Študent. Each member had their own particular interest, but what drove us all towards collectivisation was certainly to escape solitary work. We strove to make the readings of theory and collective viewings of performances accessible to other visitors of the circle. We also strove to develop a certain reflexive sensitised discourse, which would be systematically transposed into writing; yet the hermetic nature of the discourse and the friends’ network that was interwoven in the meantime probably made us look closed. [...]

Pia: I was always interested in collective work rather as a solitary thought that opens a polemic with the cultural and theoretical production from the position of a superior, authorship-based point. I would probably find it a lot harder to find a good enough reason to express myself in the public sphere were it not for some working-friendly-collective environments. This of course doesn’t mean hiding behind collective bodies. In a smaller milieu, a productive dialogue is a much better incitement for expanding that dialogue into a wider sphere than a flood of personal opinions reduced to some competitive public measuring of IQ’s. [...]

The field is crammed with impenetrable generation blocs, leaving to the young generation a volatile, precarious and exhausting working situation. You might even call it scraping by. And if you still decide to tackle work under such conditions, it only makes sense if you feel good while doing it, if you have support; in other words, if you find yourself in a friendly collective. We are part of the generation that – at least I see it that

way – strove to consciously resist the working model of “independent entrepreneurs”, which was the call of the day. For instance, Tribuna acted as a collective, there was of course Rog, and some of us were part of the collective Živko Skvotec (John Squat). Those experiences were not exclusively positive and that is why we don't idealise collective work. We know that it is subject to constant negotiation and that it is highly time-consuming. In-between that work, one needs to survive in a strictly economical sense. That is why collectives are unfortunately fragile and our circle Sic! is obviously not immune to it as well. [...]

In the first year, we applied with the programme to the Youth Activities programme of the Ljubljana City Municipality, and received some odds and bits. This was the year in which we had a great number of activities, perhaps even more than it suited us – public lectures and talks – as we attempted to fulfil the goals stated in an overly ambitious application. We definitely worked too much considering the financial revenue. Thus when we were left without finances the following year, we turned towards more private things, only to those, which we lacked and those, which we wanted to do – we read, watched the performances, wrote texts, had beers. [...]

CoFestival: You decided to invite us to the first talk as a collective although the suggestion didn't come from our side.

Sic!: Since the first talk will thematically deal with the question of collective body, a question which is lately often brought up in various ways in dance as artistic practice, we as a collective found it sensible to expand it and also include questions of collective work in general, not only the one connected to art forms. Thus it seemed logical to us to include in this discussion the CoFestival team as collective, which, on the one hand, selected those performances and included them in the festival, while on the other hand you consciously act as a collective, where the decisions are accepted through consensually established protocols. You are a great example for reflecting Hewitt's aesthetic continuum – you are the materialisation of ways in which different forms of corporeality in the medium of art have certain transformative potential for our concrete acting in terms of organisation of work and our everyday co-habitation and acting. And that goes the other way round too, of course – we are

convinced that your selection of performances at CoFestival is also connected with the reflection of methods and procedures by which those performances are being made and which somehow correspond with your working method, which is a conscious opposition against established procedures that follow merely the criterion of efficiency and blindly respond to demand.

CoFestival: Can you tell us something on how you conceived your programme of co-habitation with our festival programme?

Pia and Alja: We envisaged our co-habitation with the festival as a dialogue, but also as a play and experiment. We thought of ways of organising events without relying too much on the already established protocols. We wanted to preserve as central the idea of collectivity and fluidity. We gave ourselves a task to enter various situations in which we would avoid putting ourselves in a position of readymade knowledge. At the same time, our entrance might provide a different perspective for you as a fairly closed collective. Thus the first event where we all are going to meet will expose this porousness and with that open some questions concerning collectives. The second event will deal with the subject of disassembling and montage and the influence of those technologies on our ways of perceiving. That is why we envisaged the form of that talk with participants as a play that, through a delegated procedure, will introduce chance from the outside, will direct the unfolding of the talk on particular subjects. We would like to loosen our position of moderators and include and shuffle the position of spectators through a cluster of contingencies and play. For instance, the lines of participants in the talk will be to a certain extent subject to some montage that will include all of us. As the last talk thematically tackles the interaction between bodies and machines, we would like to stimulate, that is, contaminate certain people with a personal invitation to commitment. These are people who are currently involved with extremely relevant issues in technology. We'd like them to get involved with those issues in the field of theatre, not only in theory. We know well most of those people and we'd like (for selfish reasons) to contaminate them with excellent production that this year's festival is promising. We would want to establish certain continuity between theory and practice thus enabling some new connections. And on top of it, we will deal with formal invitations very simply over morning coffee.

Naslovi prizorišč CoFestivala/Addresses of the venues of CoFestival:

Center Urbane Kulture Kino Šiška, Trg Prekmorskih brigad 3, Ljubljana
Vodnikova Domačija Šiška, Vodnikova 65, Ljubljana
Stara mestna elektrarna Elektro Ljubljana, Slomškova 18, Ljubljana
Slovensko Mladinsko Gledališče, Vilharjeva 11, Ljubljana
Moderna Galerija, Cankarjeva 15, Ljubljana
Projektni prostor DUM, Kolodvorska 6, Ljubljana

Nakup vstopnic/Ticket sales:

www.eventim.si in na vseh prodajnih mestih Eventima.
www.eventim.si and all authorized Eventim outlets across Slovenia.
Festivalska vstopnica/Festival pass: **30 EUR**

Blagajna Kino Šiška je odprta od ponedeljka do petka od 15. do 20. ure. Na dan dogodka se odpre uro prej.
M: 030 310 110; T: 01 500 3000. Blagajna na drugih prizoriščih je odprta uro pred predstavo. **Popusti:** Dijaki, študentje, upokoenci, registrirane brezposelne osebe, registrirane samozaposlene osebe na področju kulture in medijev, z veljavnim dokazilom o svojem statusu ter skupine nad 5 oseb, imajo 20% popust pri nakupu vstopnic v predprodaji (ne na dan dogodka) v Kino Šiška. Morebitni popusti se ne seštevajo. Otroci do 6. leta imajo vstop prost. Za gibalno in senzorno ovirane osebe je vstopnica brezplačna. Prost vstop pripada tudi nemu (t) spremljevalcu./Kino Šiška box office is open from Monday to Friday 5pm-8pm and one hour prior to any scheduled event. M: 030 310 110; T: 01 500 3000. At other venues the box office is open only one hour to any scheduled event. **Discounts:** Secondary school and university students as well as senior citizens, registered unemployed, registered self-employees in culture and media, groups of 5 people are entitled to purchase one advance ticket per event at a 20 % discount at all Eventim outlets. The discount can only be asserted based on status certificate. Various discounts are mutually exclusive. Admission free for children (ages 6 and under) as well as physically impaired and sensory-deprived people.

Dodatne informacije/Additional information:

www.cofestival.si
www.kinosiska.si
www.nomaddanceacademy.org
Sledite nam na Facebooku 

Umetniški odbor/Artistic Board: Dragana Alfirević, Goran Bogdanovski, Mitja Bravhar, Dejan Srhoj, Rok Vevar, Jasmina Založnik
Produkcija/Production: Dragana Alfirević in Mitja Bravhar
Organizacija/Organization: Dragana Alfirević, Mitja Bravhar in Andreja Bolčina
Odnosi z javnostmi/Public Relations: Rok Avbar
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Kino Šiška je član EDN mreže./Kino Šiška is a member of EDN network.
Pridržujemo si pravico do spremembe programa./We reserve the right to change the programme.

Za vizualno podobo festivala so uporabljene fotografije iz predstave A P N E A avtorja Rodriga Sobarza; ©Hanne Nijhuis./For the visual identity of the festival we used photos from the performance A P N E A by Rodrigo Sobarzo; ©Hanne Nijhuis.

Produkcija/Production:



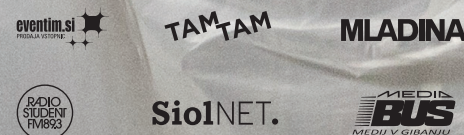
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