

MARTINA JURAK,  
MARUŠA UHAN,  
REA VOGRINČIČ:  
NACRT  
PREMIKANJA

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Od zagona aplikacije TikTok 2.0 leta 2018 se zdi, da je ves svet zajela plesna mrzlica. Povezani z istimi plesnimi izzivi, uporabniki socialnega omrežja znotraj virtualnega sveta tvorijo množico plesočih teles. Ples je vsesplošna, množična dejavnost – način praznovanja, ki je dostopen vsem, in hkrati stroga, konceptualna umetniška disciplina, način definiranja mislečega telesa. Naj gre za obliko zabave ali umetniško sredstvo, ples s svojo hipnostjo uteleša duh sodobnosti, pripoveduje o družbenih strukturah, pomaga razumeti obnašanje množičnih gibanj. Naj gre za premikanje po *dancehall* plesiščih, jerseyshorovsko pumpanje s pestjo ali kratke plese TikToka, posamezniki skozi gib in ritem poleg svojih prvobitnih občutkov izražajo pripadnost različnim subkulturam in skupinam, ki jih definirajo družbeni razred, starost, spol, rasa.

Naučeno strukturirano gibanje znotraj danega konteksta pa ni lastno le plesom. Principe koreografije je možno prenesti v različne sfere našega vsakdana; koreografirane so poti premikanja v službo, dela za tekočim trakom, globalne poti ladijskega prometa ... Gibanje naših teles pogojujejo bolj ali manj jasno začrtani vzorci premikanja, ki zaznamuje posameznike in skupnost. Razstava *Načrt premikanja* razgrinja zapise koreografiranega giba, ki v sebi zrcalijo in soustvarjajo družbene ureditve. Raje kot na virtuoznost plesa se osredotoča na zatikanja in nespretne poskuse sledenja predloženim plesnim shemam. Tri umetnice se v izbranih projektih ukvar-

Since the launch of the TikTok 2.0 app in 2018, a dance fever seems to have swept the world. Connected through the same dance challenges, social network users form a multitude of dancing bodies within the virtual world. Dance is a universal, mass activity – a way of celebrating that is accessible to all, and at the same time a strict, conceptual artistic discipline, a way of defining the thinking body. Whether it is a form of entertainment or an artistic means, dance and its fleetingness embody the spirit of modernity, speak of social structures, help to understand the behavior of mass movements. Whether it is moving around dancehall dance floors, Jersey Shore fist pumps, or short TikTok dances, individuals use motion and rhythm to express their original feelings, as well their belonging to different subcultures and groups, defined by social class, age, gender, race.

However, learned structured movement within a given context is not unique only to dancing. The principles of choreography can be transferred into various spheres of our everyday life; choreographed are the paths of going to work, the jobs on the assembly line, global shipping routes ... The movement of our bodies is conditioned by more or less clearly defined patterns of movement that characterize individuals and the community. The exhibition *A Blueprint for Movement* unfolds the records of a choreographed motion that mirrors and co-creates social order. Rather than on the virtuosity of dancing, it focuses on the missteps and the clumsy attempts to follow the provided dance schemes. In the selected projects, the





jajo z mestoma nevidnimi in včasih na videz nesmiselnimi koreografijami. Naj gre zgolj za opazovanje ali ustvarjanje novih razmer, dela združujejo situacije, v katerih se subjekti s ponavljanjem naučenega premikanja prilagajajo novemu okolju ter znotraj njega gradijo svoj lasten prostor.

Delo **Prenos Ree Vogrinčič** prepleta dva poskusa shematskega zapisa – digitalni zapis distorziranega zvoka z analognim grafičnim zapisom plesa. Izhodišče projekta je poročni ples, ki ga praviloma vodi moški, a je tokrat predstavljen zgolj skozi plesne korake neveste. Umetnica koreogramu izbranega plesa dodaja svoje lastne simbole, ga prilagaja razstavnemu prostoru in ustvarja abstrahiran načrt za gibanje. Gledalec tako lahko postane tisti, ki zapisani gib proizvaja. Bele linije ga vodijo skozi prostor mimo objektov/zvočnikov, ki izmenično predvajajo posnetke zborovskega petja in hrupa. Glede na premikanje osebe se intenziteta zvoka nenehno spreminja, plastenje ponavljajočega se brnenja in večglasnega petja pa ustvarja melanholično atmosfero.

V videu **Go Big and Go Home Maruša Uhan** obotavljajoče korake gledalca nadomesti video skupine ljudi, ki v popolni tišini nerodno izvajajo zaporedje gibov, podobno kavbojskim plesom. Domala nadrealistična scena neveščih plesalcev pod gradbenim žerjavom pripoveduje o univerzalni težnji po pripadanju. Čeprav umetnica izhaja iz svoje lastne izkušnje bivanja v tujini, kjer se je primorana prilagoditi novemu okolju in kulturi, prav vsi po svojih najboljših močeh, obotavljaje in spotikaje, sledimo zapove-

three artists deal with sometimes invisible and sometimes seemingly meaningless choreographies. Whether just observing or creating new conditions, the works combine situations in which subjects adapt to a new environment by repeating the learned movement and build their own space within it.

**Rea Vogrinčič's** work *Transmission* intertwines two attempts at a schematic notation – a digital notation of distorted sound with an analogue graphic notation of dance. The starting point of the project is a wedding dance, usually led by a man, but this time presented only through the dance steps of the bride. The artist adds her own symbols to the choreogram of the chosen dance, adapts it to the exhibition space and creates an abstract plan for movement. The viewer can thus become the one who produces the recorded movement. White lines guide them through the space, past objects/speakers that alternately play a recording of choral singing and noise. The intensity of the sound is constantly changing according to the viewer's movement, and the layering of repetitive humming and polyphonic singing creates a melancholy atmosphere.

In **Maruša Uhan's** video *Go Big and Go Home*, the hesitant steps of the viewer are replaced by a video of a group of people awkwardly performing a sequence of movements, similar to cowboy dances, in complete silence. The almost surreal scene of inexperienced dancers beneath a construction crane tells of a universal tendency to belong. Although the artist derives from her own experience of living abroad, where she is forced to adapt to a new environment and culture, all of us do our best, hesitatingly and stumblingly,



dani nevidni koreografiji. S kakršnim koli odstopanjem se izpostavimo in zarežemo v ustaljeni družbeni red.

**Martina Jurak** išče vzorce premikanja na gradbiščih, kjer človeški gib nadomesti koreografirano premikanje gradbenih strojev. Umetnica opazuje dinamike, ki se vzpostavijo v procesu materialnega dela, ki je nasprotno ustaljenemu razumevanju (ali definicijam) plesa. Njena video instalacija **Construction Stories** beleži spontane plese žerjavov na različnih berlinskih in ljubljanskih gradbiščih, ki s svojo prisotnostjo nemalokrat naznanjajo spremembe v urbanem prostoru, še preden se te zares zgodijo. Po ritmu, ki ga narekuje razvoj (in kapital), spreminjajo dele mest, pogosto podvržene procesu gentifikacije. Gre za proces, ki se nenehno zažira, vpliva in preoblikuje obstoječe mestne koreografije. Navidezno poetično premikanje žerjavov prav tako odkriva za konstruiranje mesta ključno, a prevečkrat marginalizirano delo gradbenih delavcev.

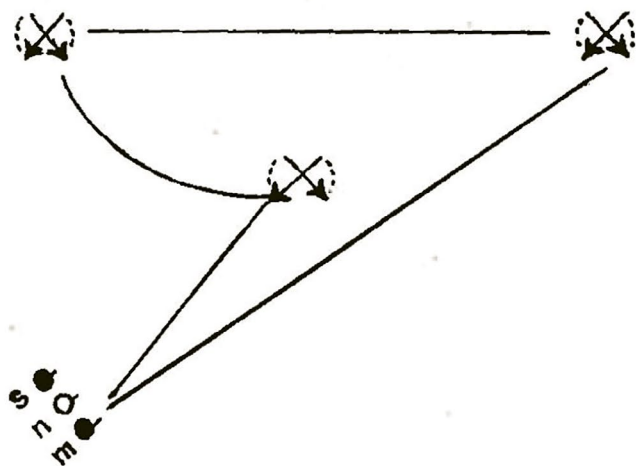
Zgodovina plesa je zgodovina človeka in zdi se, da vsi plešemo brez prestanka – po predlogah strukturiranih koreogramov, izven ritma, z improviziranimi ali priučenimi koraki, na plesiščih, odrih, v svojih sobah. Kot je nekoč rekla Pina Bausch: Plešimo, plešimo, drugače bomo vsi izgubljeni.

to follow the commanded invisible choreography. With any deviation, we expose ourselves and cut into the established social order.

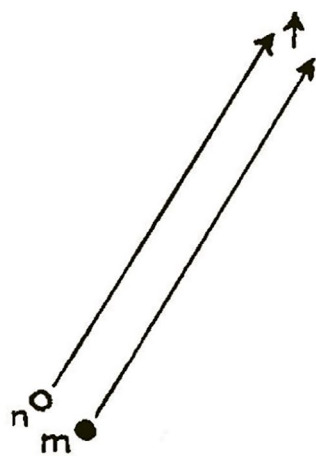
**Martina Jurak** is looking for patterns of movement on construction sites, where human motion is replaced by the choreographed movement of construction machines. The artist observes the dynamics that are established in the process of material work, which is contrary to the established understanding (or definitions) of dance. Her video installation **Construction Stories** records the spontaneous dancing of cranes at various construction sites in Berlin and Ljubljana, whose presence often announces changes in the urban space before they even really happen. Following the rhythm dictated by development (and capital), they change parts of cities, often subjected to the process of gentrification. It is a process that is constantly devouring, influencing and reshaping existing urban choreographies. The seemingly poetic movement of the cranes also reveals the crucial but too often marginalized work of construction workers when it comes to the construction of a city.

The history of dance is the history of man and we all seem to be dancing non-stop – according to the blueprints of structured choreograms, off-beat, with improvised or learned steps, on dance floors, on stages, in our rooms. As Pina Bausch once said: Dance, dance, otherwise we are all lost.

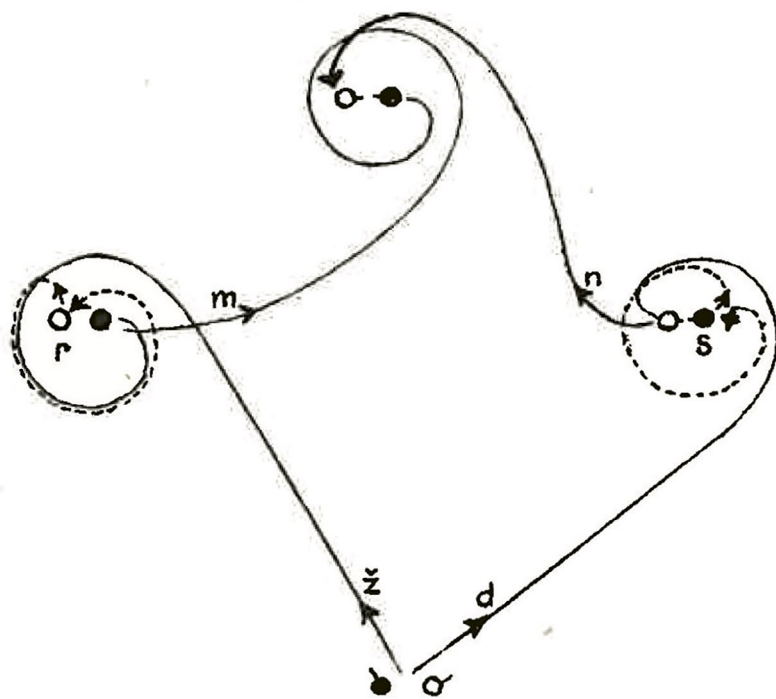
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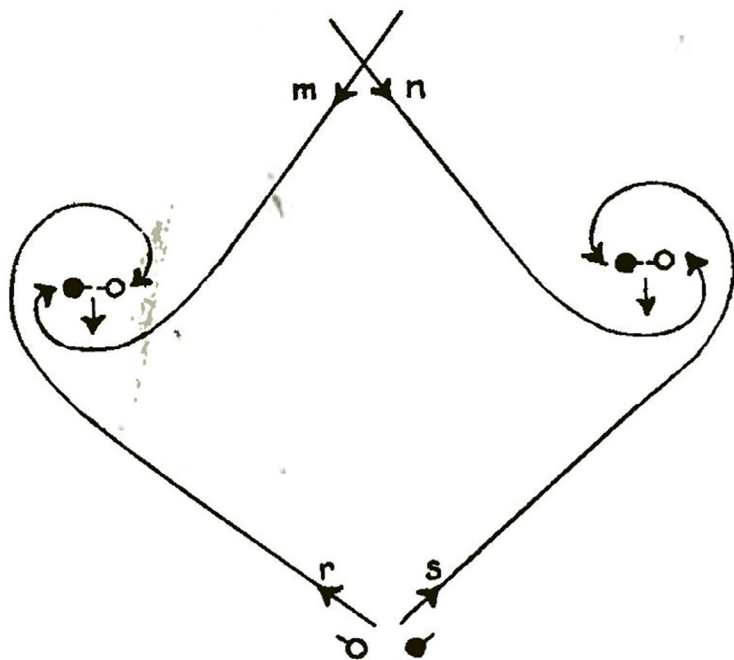
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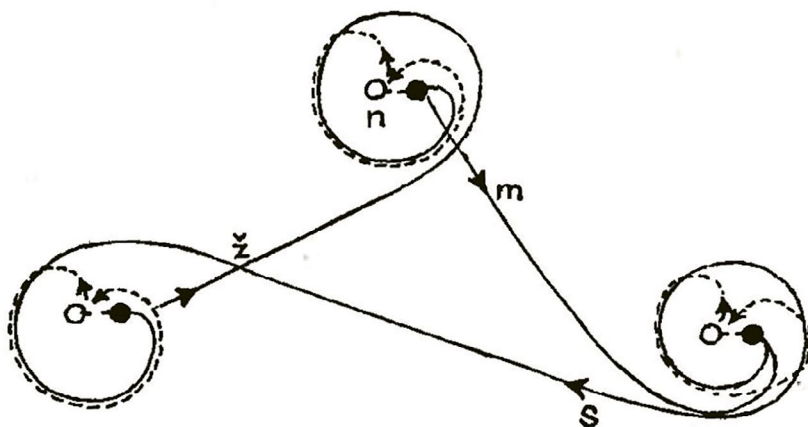
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skica 3



skica 5







## **Martina**

*S temo (performativnega) telesa v javnem prostoru se ukvarjaš že kar nekaj časa, zadnjih par let pa se posvečaš predvsem plesu. Kako razumeš odnos telo-gib-prostor?*

Vse troje razumem kot celoto delcev, ki vplivajo in oblikujejo eden drugega. S performativnim raziskovanjem sem telo vedno postavila v določen prostor, ki mi je nakazoval kontekst. Tako sem razvila koreografije, ki so bile ustvarjene glede na izbran prostor in gibalno (ne-)umeščenost telesa. Gib mi pomeni povezovalni del med telesom in prostorom ter način konstrukcije bivanja. Zanima me fenomen mesta, bolj natanko ustaljenega, tako rekoč spontanega gibanja in določenih odmikov.

V svojih delih se ukvarjam z elementi prostora, ki jih prenesem v koreografijo, ki ji telo sledi do določene mere, do določene mere pa se zgodi spontan telesni odziv na prostor. Tako gre za relacijski odnos med vsemi tremi definicijami (telo-gib-prostor).

*Zakaj si se odločila, da v tem projektu premikajoče telo nadomestiš s strojem?*

To se je zgodilo kot posledica daljnoročnega opazovanja mesta in potrebe po razširitvi definicij plesa in koreografije. Že nekaj časa namreč fotografiram delovišča v Berlinu, kar je letos preraslo v snemanje poteka njihovega delovanja.

Začela sem videti delovne stroje kot plesna telesa, ki ustvarjajo tehnične ritme, ko sledijo gradbenim načrtom.

## **Martina**

*You have been dealing with the topic of the (performative) body in public space for quite some time, and in recent years you have been focusing mainly on dance. How do you understand the body-motion-space relationship?*

I understand all three as a whole of particles that affect and shape each other. Through performative research, I always placed my body in a specific space that indicated the context to me. Thus, I developed choreographies that were created according to the chosen space and the motion (non-)placement of the body. To me, a motion means the connecting part between the body and space and a way of constructing living. I am interested in the phenomenon of the city, more precisely established, so to speak spontaneous movement and certain deviations.

In my work, I deal with the elements of a space, which I transfer into choreography that the body follows to a certain degree, while a spontaneous bodily response to the space occurs to a certain other extent. Thus, it is a relational relationship between all three definitions (body-motion-space).

*Why did you decide to replace the moving body with a machine in this project?*

This happened as a result of long-term observation of the city and the need to expand the definitions of dance and choreography. For some time now, I have been photographing construction sites in Berlin, which has grown into filming the course of their operation this past year.

Gradbišča se mi zdijo fascinirana zaradi svoje odprte strukture in kot pokazatelj mestnih ter družbenih sprememb. Predvsem v Berlinu so simbol mesta, ki se zelo hitro spreminja, širi in nadgrajuje. Tudi med zaprtjem so gradbišča nenehno delovala, kot dejavniki investicij in napredka, medtem ko je ples v kulturnih institucijah obstal.

Obenem se razkriva delo, ki je večkrat tako integrirano v samo mesto, da je nevidno. Skozi perspektivo plesa se tako preobrne funkcija zelo tehničnega in velikokrat marginaliziranega dela.

### **Rea**

Čeprav deluješ zelo intermedijsko, v svoje projekte še vedno velikokrat vnašaš principe slikarstva. Bi lahko koreograme v prostoru razumeli kot nekakšne risbe? Kdaj lahko risba postane tudi zapis giba?

Izhodišče dela se nahaja v risbi. Tudi pri koreogramih gre za risbo oziroma zapis premikov/gibov. Sama projekt oziroma njegov začetek vidim kot raziskavo, v kateri sem se osredotočila na idejo o vmesnosti in povezovanju različnih medijev in tehnik. Vmesnosti kot točki med zapisom in gibom. Za izhodišče sem vzela risbo oziroma zapis koreograma, iz katerega sem izključevala različne motive in jih nadomeščala s svojimi. Hkrati sem razmišljala, kako lahko v prostoru nadomestim plesno figuro z nečim drugim.

*Kako si prišla do povezave med folklornim plesom in programiranim zvokom? Zakaj je ta kombinacija zate pomembna?*

I started to see the heavy machinery as dance bodies creating technical rhythms as they follow the construction plans.

Construction sites are fascinating to me because of their open structure and as indicators of urban and social change. Especially in Berlin, they are a symbol of a city that is changing, expanding and upgrading very quickly. Even during the lockdown, the construction sites operated continuously, as factors of investment and progress, while dancing in cultural institutions came to a halt.

At the same time, the labour, which is often so integrated into the city itself that it is invisible, is revealed. Through the perspective of dance, the function of very technical and often marginalized labour is thus reversed.

### **Rea**

*Even though you are very active in intermedia, you still often incorporate the principles of painting into your projects. Could the choreograms in space be understood as a kind of drawing? When can a drawing also become a record of movement?*

The starting point of the work is in the drawing itself. Choreograms are also a drawing or a recording of movement/motions. I see the project and its beginning as an investigation in which I focused on the idea of intermediateness and the linking of different media and techniques. Intermediateness as a point between record and motion. As the starting point, I took a drawing or record of a choreogram, from which I excluded various motifs and replaced them

Moram priznati, da imam s tem vprašanjem precej težav. Pravzaprav ne vem, raziskovala sem različne stvari in nekje vmes začela luščiti ven vsebine in medije, ki me zanimajo in ki so se mi zdeli "kompatibilni". Sama kombinacija je odraz tega, da me ples in zvok kot medija precej zanimata in sem ju najverjetneje tudi zato podzavestno vključila.

### **Maruša**

*Veliko tvojih projektov izhaja iz performansa, nemalokrat večje skupine ljudi; ples, tekaška štafeta, uniformirani gestualni premiki. Kako bi se opredelila do kolektivnega in performativnega? Kako to dvoje sovpada s tvojo prakso?*

V svojih delih znam razmišljati samo celostno, družbeno orientirano, ne znam jih pripraviti za zaprte galerijske prostore. S skupinami ljudi kot akterji sprašujem kolektivne premike in javna udejstvovanja, naj bodo službena ali socialna/polsocialna. S tvojim nagovorom se hitro poistovetim; osebno me pritegnejo samoprisilne formalne kompatibilnosti, načrtano delovanje na izpostavljenih pozicijah. V svoji praksi s pomočjo "nesmiselnih" formulacij te sistemske dogodke večkrat parodiram. Javni performans vidim kot dodano, vstavljeno realnost; sistemsko motnjo.

*Kako si sestavila koreografijo za video Go Big or Go Home?*

Video, kupljena izkušnja, je posnet kot komentar na ciljno usmerjeno, efektivno držo uspešnega sodobnika.

with my own. At the same time, I was thinking about how I could replace a dance figure in the space with something else.

*How did you come up with the connection between folk dance and programmed sound? Why is this combination important to you?*

I have to admit that I have quite a few issues with this question. I don't really know, I researched different things and somewhere in between I started peeling out content and media that interested me and that seemed "compatible" to me. The combination itself is a reflection of the fact that I am quite interested in dance and sound as a medium, and that is probably why I subconsciously included them.

### **Maruša**

*Many of your projects originate in performances, often by a larger group of people; dancing, running relay, uniformed gestural movements. How do you view the collective and the performative? How do these two coincide with your practice?*

In my works I can only think holistically, socially oriented, I do not know how to prepare them for closed gallery spaces. With groups of people as actors, I question collective movements and public engagements, whether official or social/semi-social. I quickly identify with your address; personally, I am attracted to self-imposed formal compatibilities, to outlined action in exposed positions. In my practice, I often parody these systemic events with the help of "nonsensical" formulations. I see public performance as an added, inserted reality; systemic disorder.

Tudi nesmiselni, humorni gibi znajo biti kompleksnejši, kot si mislimo. Koreografijo sem oblikovala na podstrešju, skupaj s prijateljicama. Predstavljeni ples nam je bil tuj, neoseben; ta prvenstven občutek sem želela prenesti tudi na performerje. Čeprav je bil kolektiven, je bil dogodek zanje torej odtujeno doživetje.

*How did you put together the choreography for the Go Big or Go Home video?*

The video, a purchased experience, is filmed as a commentary on the goal-oriented, effective stance of a successful contemporary person.

Even meaningless, humorous motions can be more complex than we think. I designed the choreography in the attic, together with two friends. The dance presented was foreign to us, impersonal; I wanted to pass on this primal feeling to the performers as well. Even though it was a collective event, it was therefore an alienated experience for them.

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*A BLUEPRINT  
FOR MOVEMENT*

avtorica/author: Martina Jurak,

Maruša Uhan, Rea Vogrinčič

kuratorka/curator: Lara Reichmann

vodja projekta/project manager: Anja Zver

zahvala za tehnično pomoč pri projektu Prenos/

technical support: Lovrencu Košenini

oblikovanje in izvedba/design: Matjaž Komel

prevajalec/translator: Daniel Sheppard

tisk/print: Printpoint

naklada/edition: 100

produkcija/production: Kino Šiška

zanj/for: Simon Kardum

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Kino Šiška

Trg prekomorskih brigad 3

1000 Ljubljana

+386 30 310 100

info@kinosiska.si

*Kino Šiška si pridržuje pravico do sprememb v programu.  
Vse morebitne spremembe bomo objavili na spletni strani  
[www.kinosiska.si](http://www.kinosiska.si)*



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