

# ZOOM FESTIVAL I PSi #15

## FOLLOW UP od

### 30. 08. do 4. 09. 2010.

# Rijeka

## Ponedjeljak/ Monday 30. 08.

20:00 **otvorenje/opening - Život (u nastajanju)**, Janez Janša (Slovenija/Slovenia) – MMSU, Dolac 1, (ostaje otvoreno do/opened till 4. 09.)

## Utorak/ Tuesday 31. 08.

20:00 - **Cookies**, Tamara Raban, Ensemble 209 (Izrael/Israel) – HKD na Sušaku, Strossmayerova 1

22:00 – **Heroine**, Mila Čuljak (Hrvatska/Croatia) – Molekula, Delta 5/1

## Srijeda/ Wednesday 1. 09.

20:00 - **Let us think of these things always. Let us speak of them never.** Every house has a door, (SAD/ USA) – HNK Ivana pl. Zajca

## Četvrtak/ Thursday 2. 09.

19:30 – **PSi#15 follow up otvorenje/opening**

20:00 - **PUPILIJA, papa Pupilo pa Pupilčki**, Janez Janša (Slovenija/Slovenia) – HKD na Sušaku, Strossmayerova 1

22:00 – **Matters of fact / Matters of concern//Činjenice/Važnost**, curator: Goran Sergej Pristaš – HKD na Sušaku, Strossmayerova 1

## Petak/ Friday 3. 09.

9:00– 11:15 - **Misfits: inverted concepts, inverted theories// Neprilagođeni: izokrenuti koncepti, izokrenute teorije**, chairs: P.A. Skantze and Edward Scheer, Art kino Croatia, Krešimirova 2

11:45 – 13:15 // 13:30– 15:00 - **Mis(sing)-aesthetics, ethics, politics// Nedostatak estetike, etike, politike**, chairs: Heike Roms and Marin Blažević, Art kino Croatia, Krešimirova 2

17:30 – 20:00 - **Shifting formats// Promjenjivi formati**, chairs: Maaïke Bleeker and Peter Eckersall, Art kino Croatia, Krešimirova 2

20:30 - **Let us think of these things always. Let us speak of them never.**, Every house has a door, (SAD/ USA) – HNK Ivana pl. Zajca

**Abandoned practices// Napuštene prakse**, curators: Matthew Goulish & Lin Hixson

20:30 - **Slovensko narodno gledališče**, Janez Janša (Slovenija/Slovenia) – HKD na Sušaku, Strossmayerova 1

## Subota/ Saturday 4. 09.

9:00 – 12:00 - **Off-regions, “failed” chronotopes// Rubne regije, “propali” kronotopi** , chairs: Lada Čale Feldman and Jon Mckenzie, Art kino Croatia, *Krešimirova 2*

12:30 – 15:00 - **Mystifications, misidentifications, mis-incorporations// Mistifikacije, krive identifikacije, kriva utjelovljenja**, chairs: Sophie Nield and Ric Allsopp, *Krešimirova 2*

15:30 – 18:30 - **Mis (e) en place/Mis (e) en scene (wish you were here) (a shift with food and friends)**, curators: Laurie Beth Clark & Michael Peterson, konoba Nebuloza, *Titov trg 2b*

10:00 -14:00 **“Duchampovi svjedoci”** Milijana Babić, *Korzo*

19:00 – 21:30 **PERFORMING IN AGONY**, Lois Weaver (SAD/USA) - *mjesto rezervirati na [petra@drugo-more/](mailto:petra@drugo-more.hr) reservation [petra@drugo-more.hr](mailto:petra@drugo-more.hr)*

22:00 – **Poluinterpretacije ili kako objasniti suvremeni ples nemrtvom zecu**, BADco - *HKD na Sušaku, Strossmayerova 1*

**Matters of fact / Matters of concern//Činjenice/Važnost**, curator: Goran Sergej Pristaš

## O Zoom festivalu:

Nakon dugodišnje realizacije programa Art&Clubbing u Rijeci odlučili smo prikupljeno iskustvo, znanje i kontakte usmjeriti u realizaciju novog festivala. Zoom festival je izraz težnje da u Rijeci stvorimo festival koji će se biti specifičan u odnosu na slične manifestacije u okolini, a koji će opet zadovoljiti potrebe lokalne publike za raznovrsnim i kvalitetnim umjetničkim programom. U fokusu festivala nalaze se oni umjetnički radovi koje je teško svrstati u umjetnička područja, koji bez problema kombiniraju različite tehnike, metode i izričaje, dakle oni koje nazivamo intermedijalnim. Želja nam je da na svakom Zoom festivalu posebno predstavimo jednog autora s više njegovih radova. Na taj ćemo način dati jasniji uvid u rad autora koji svakako bitno obilježava sadašnji trenutak. Ove godine autor u fokusu je Janez Janša (Slovenija). Paralelno uz festival ZOOM održat će se i Performance studies international konferencija koja će okupiti vodeće teatrologe svijeta.

## About the Zoom Festival

The Zoom Festival in Rijeka is a result of the wish to create a unique festival in this region, a festival that will meet the needs of local audiences for a diverse, quality art programme. The focus of the festival is those works of art that are difficult to assign to any specific art field and works that combine different techniques, methods and expressions. In other words it will be a festival of intermedial art. Furthermore, each festival will focus on one author and his works, thus hoping to give a better insight into the author's works and how they significantly mark the present moment. This year the author in focus is Janez Janša (Slovenia). The festival will be accompanied by the PSi conference, which will host world-leading teatrologists.

## Janez Janša

(Rijeka, Hrvatska, 1964)

Janez Janša je autor, režiser i izvođač interdisciplinarnih performansa. Studirao je sociologiju i kazališnu režiju na Sveučilištu u Ljubljani i teoriju izvedbe na Sveučilištu u Antverpu u Belgiji.

Njegovi komadi prikazivani su u cijelome svijetu - npr. performans za vojnike u mirovnim misijama "Svi smo mi Marlene Dietrich FOR" (u suradnji s Emom Ómarsdóttir), rekonstrukcija predstave iz 1969 "Pupilića, papa Pupilo pa Pupilčki" (2006), "Slovensko narodno gledališče" (2007) i "Život (u nastajanju) (2008). Sudjelovao je u improviziranom projektu At the table kustosice Meg Stuart. Janšini su radovi kritički, promišljaju odgovornost izvođača i gledatelja te se bave položajem performansa u neoliberalnim društvima.

Njegovi radovi uključuju vizualnu i multimedijску umjetnost i performans - "The Cabinet of Memories" (u suradnji s Peterom Šenk); interdisciplinarni umjetničko-istraživački projekt "The First World Camp"; interaktivni performans "Miss Mobile" i "Name Readymade" (Janez Janša i Janez Janša). Kustos je interdisciplinarnih radionica te začetnik organizacije P.E.A.C.E. - peacekeepers' entertainment, art and cultural exchange (u suradnji s Mare Bulc).

Objavio je niz eseja o suvremenom kazalištu i likovnoj umjetnosti uključujući i knjigu o flamanskom umjetniku i kazalištaru Janu Fabreu (JAN FABRE - La Discipline du chaos, le chaos de la discipline, Armand Colin, Paris 1994; objavljeno na nizozemskom, talijanskom i slovenskom). Od 1999-2006 bio je glavni urednik časopisa za izvedbenu umjetnost Maska. Urednik je zbornika suvremene kazališne teorije (PRESENCE, REPRESENTATION, THEATRICALITY, Maska, Ljubljana 1996) i zbornika suvremene plesne teorije (THEORIES OF CONTEMPORARY DANCE, Maska, Ljubljana, 2001).

Janša je od 1999. direktor Maske - neprofitne organizacije za nakladništvo, produkciju i obrazovanje, sa sjedištem u Ljubljani.

Janez Janša is author, director and performer of interdisciplinary performances. He has studied sociology and theatre directing at the University of Ljubljana, Slovenia and performance theory at the University of Antwerp, Belgium.

His pieces have been shown throughout the world - WE ARE ALL MARLENE DIETRICH FOR – Performance for soldiers in peacekeeping missions (with Erna Ómarsdóttir), the reconstruction of the piece from 1969 – PUPIL-IJA, PAPA PUPILO AND THE PUPILCEKS (2006), SLOVENIAN NATIONAL THEATRE (2007) and LIFE [IN PROGRESS] (2008). He performed in the improvisation project At the Table curated by Meg Stuart. The works by Janša contain strong critical dimension, reflect responsibility of performers and spectators and deal with the status of performance in neoliberal societies.

Janez Janša's work includes also visual, media and performance art works. Among others are THE CABINET OF MEMORIES, a tear donor session and interdisciplinary artistic and research project THE FIRST WORLD CAMP (with Peter Šenk), interactive performance MISS MOBILE, and NAME READYMADE (with Janez Janša and Janez Janša). He regularly curates interdisciplinary workshops and he is the initiator of the organization P.E.A.C.E. - Peacekeepers' entertainment, art and cultural exchange (with Mare Bulc).

He has published numerous essays on contemporary theatre and art including the book on Flemish artist and theatre maker Jan Fabre (JAN FABRE - La Discipline du chaos, le chaos de la discipline, Armand Colin, Paris 1994; published in Dutch, Italian and Slovene as well). He has been editor in chief of the performing arts journal MASKA (1999-2006). He has edited a reader of contemporary theatre theories (PRESENCE, REPRESENTATION, THEATRICALITY, Maska, Ljubljana 1996), a reader of contemporary dance theories (THEORIES OF CONTEMPORARY DANCE, Maska, Ljubljana, 2001) and several other titles.

Since 1999 he is the director of Maska, non-profit organization in publishing, production and education, based in Ljubljana, Slovenia.



## **“Život (u nastajanju)”, Janez Janša** (Slovenija/ Slovenia)

Ponedjeljak/ Monday 30. 08., 20:00, Muzej moderne i suvremene umjetnosti, Dolac 1

Formalni okvir projekta Život (u nastajanju) teško je odrediti, on neprestano lebdi između performansa i izložbe. Život (u nastajanju) prvi je poljubac, posljednje ljubavno pismo, protest, ulazak u političku stranku, dosada, alkohol, bol, bijes, samozadovoljavanje, promjena imena i izgleda, osjećaj krivnje, prijatelji, preminuli bližnji, sukob majke i kćeri, romanse (uključujući i one koje su nam ostale u najboljem sjećanju). No, Život (u nastajanju) povrh svega je odluka o reagiranju ili samo promatranju. Suvremeni umjetnici poput Yoko Ono, Christiana Boltanskog, Jana Fabrea, grupe OHO, Carolee Schneemann, Lucija Fontana, Abramović & Ulay, Jannisa Kounellis, Gina Pane, Pabla Picassa i Andya Warhola dio su vašega života, iako možda toga niste svjesni. Život (u nastajanju) stvara situacije u kojima se isprepliću sjećanja i vizije te one postaju nerazlučiva cjelina. Je li prošlost samo dio sjećanja ili političkih i kulturnih okolnosti? Koliko vizionarstva ima u našim vizijama? Je li vizija određena smrću ili strahom od smrti?

Život (u nastajanju) čine pisane, foto i video upute. Gledatelji su ujedno i glumci; prolazeći pored uputa oni stvaraju performans prema svojem ritmu, osjetljivosti, vjerovanju i (ne)aktivnosti. Performans počinje kada to posjetitelji odluče, a gledatelj se pojavljuje kao “gledatelj-glumac” - gledatelj i glumac u jednom.

Iako se performans odvija ovdje i sada, možemo ga promatrati kao ponovnu izvedbu originalnog performansa, koji je foto-dokumentiran i čini dio uputa. Intervencije “gledatelja-glumaca” za sobom ostavljaju izložbu života koja pretvara performans Život (u nastajanju) u izložbenu instalaciju. Ovaj projekt predstavlja osnovnu razliku između izvedbenih i vizualnih umjetnosti. Kod izvedbenih umjetnosti autori i institucije kontroliraju vrijeme izvedbe, dok kod vizualnih umjetnosti tu kontrolu ima gledatelj.

The formal framework of the project Life [in Progress] is difficult to determine; it constantly drifts between performance and exhibition. Life [in Progress] is the first kiss, the last love letter, protesting, entering a political party, boredom, alcohol, pain, rage, masturbation, the change of name and appearance, a feeling of guilt, friends, our dear departed, mother-daughter conflicts, romances (including the ones that have not left the nicest of memories), and, above all, it is a decision to react or merely observe. Contemporary artists Yoko Ono, Christian Boltanski, Jan Fabre, OHO, Carolee Schneemann, Lucio Fontana, Abramović & Ulay, Jannis Kounellis, Gina Pane, Pablo Picasso and Andy Warhol are – perhaps without you being aware – a part of your life. Life [in Progress] creates situations where memory and vision intertwine and become indistinguishable. Is the past only a part of memory or is it also a matter of a political and cultural condition? How much visionariness is there in our visions? And is vision determined by death or the fear of death?

Life [in Progress] is composed of written, photo, and video instructions. The spectators are also the actors; walking past the instructions they create the performance according to their own rhythm, sensibility, belief, and (non-) activity. The performance takes place when the visitors decide, and the spectator emerges as the terminal “spectActor”, a spectator and actor in one.

Although the performance takes place in the here and now, we can also think of it as a re-enactment of the original performance, which was photo-documented to provide the instructions. SpectActors' interventions leave behind an exhibition of life that turns the performance Life [in Progress] into exhibited installation. The project displays the basic difference between performing and visual arts. In performing arts there are the authors and institutions that control the time of performance, while in visual arts the spectator is in control.

Koncept i režija/ Concept and direction: **Janez Janša**  
Izvedba/ Created and performed by **Caroline Decker, Dražen Dragojević, Teja Reba, Janez Janša u Janez Janša**  
Svjetlo/ Lights: **Miran Šušteršič, Igor Remeta**  
Glazba/ Music: **Dražen Dragojević**  
Fotografija/ Photography: **Janez Janša**  
Glavni tehničar/ Lead technician: **Igor Remeta**  
Produkcija/ Production: **Maska**  
Izvršni producent/ Executive producer: **Jedrt Jež Furlan**  
Koprodukcija/ Co-production: **Tanz im August, Berlin, Stara mestna elektrarna - Elektro Ljubljana (SMEEL), Ljubljana**  
Koprodukcija istraživačkog projekta Vaditi svobodo: **Tanzquartier, Dunaj/**  
Co-production of research project Vaditi svobodo: **Tanzquartier, Dunaj**



## **“Pupilija, papa Pupilo i Pupilčki”, Janez Janša** (Slovenija/ Slovenia)

Četvrtak/ Thursday 2. 09., 20:00 - Hrvatski kulturni dom na Sušaku, Strossmayerova 1

Predstava “Pupilija, papa Pupilo pa Pupilčki” rekonstrukcija je kultne neoavangardne predstave Dušana Jovanovića s kraja 60-tih godina, koja naglašava odmak od toga vremena i procesa.

Rekonstrukcija predstave, ispunjene eksperimentom i otporom, i sama je svojevrsni eksperiment s obzirom da rekonstrukcije predstava nisu česta pojava u Sloveniji. Stoga je naglasak usmjeren na kazališni govor i njegovu kontekstualizaciju i rekontekstualizaciju. Predstava je puna dijaloga i intervencija originalnog glumačkog postava, ali i reprodukcija odgovora na te dijaloge. U predstavi se ističu procesi korišteni u originalnoj izvedbi s posebnim fokusom na otvorenost i neformalnost. Rekonstrukcija je napravljena s posebnom pažnjom prema ponovnoj uspostavi sljedećih elemenata:

- općenitost i nevjestost
- ne-spektakularnost i ekstremnost izvedbe
- otvorena improvizacija i folklor te vojna disciplina
- kolektivna svijest i ne-svijest
- otvoren, ne-estetiziran i nelinearan jezik i politički angažman.

Janez Janša's theatre reconstruction of the cult and - for the Slovenian theatre - groundbreaking neoavangarde performance by Dušan Jovanović brings about the spirit of the 60s, while at the same time exposes the distance toward that time and the procedures of the reconstruction.

The reconstruction of the performance, which is impregnated with the spirit of experiment and resistance, is itself an experiment, since reconstructions of performances are not common in Slovenia. The emphasis is thus on theatrical speech as well as on its contextualization and recontextualization. The performance is furnished with conversations and interventions by the original cast and also with reproductions of the responses to it. It stresses the procedures used in the original performance, with the focus on openness and non-formality. The reconstruction was focused on how to re-enact the following elements:

- commonness and unskilfulness
- non-spectacular and extreme execution
- open improvisation and folklore and military discipline
- collective mind and mindlessness
- open, non-aesthetic and non-linear language and political engagement.

Rekonstrukcija i režija/ Reconstructed and directed by: **Janez Janša**

Izvedba/ Created and performed by: **Aleksandra Balmazović, Gregor Cvetko, Dražen Dragojevič, Lado Jakša, Alja Kapun, Boštjan Narat, Matjaž Pikalo, Dejan Srhoj, Ajda Toman, Irena Tomažin, Grega Zorc**

Glazba/ Music: **Gregor Cvetko, Lado Jakša, Boštjan Narat**

Glavni tehničar/ Lead technician: **Igor Remeta**

Asistent redatelja/ Assistant director: **Samo Gosarič**

Projekcije/ Projections: **Samo Gosarič, Emil Hrvat, Igor Štromajer**

Kamermani/ Camera operators: **Gregor Lipičar, Iztok Sajdl**

Montaža/ Montage: **Gorazd Kernel**

Vizašist/ Makeup artist: **Barbara Pavlin**

Fotografija/ Photography: **Marcandrea Bragalini**

Izvršni producent/ Executive producer: **Barbara Hribar**



Koprodukcija videa/ Co-producer  
of video: Videoprodukcija: **Kregar**  
Sponzor/ Sponsor: **Elle magazin**

n, da je tudi z menoj marsikdo užival v prikupni  
mizanscenskih premikov, režijskih in predvsem

priznamo, da smo se ob Pupiliji in njeni skromni  
avali, ker je bila pač sveža, mladostna, ljubka in kljub  
spontankrivosti tako vsakdanje odkrita, da ji njene sproščenosti ne moramo  
očitati."

Andrej Trupej: Pupilija papa Pupilo pa Pupilčo,  
Mladina, 3.11. 1969

In potem so ble Uganke, za katero se  
spet ne spomnim, kaj je blo. Ampak to je  
blo tko na en način narejen, Dušan to  
zna ne, da je bila stvar prelita, razen,  
če je bilo na en način ustrezno – ko  
obstal, pa "čk" v nast  
da je blo to z eni



## **“Slovensko narodno gledališče”, Janez Janša** (Slovenija/ Slovenia)

Petak/Friday 3. 09. , 20:30 – Hrvatski kulturni dom na Sušaku, Strossmayerova 1

Janez Janša dobio je na 43. Borštnikovim srečanjima nagradu za inovaciju za koncept i režiju “Slovenskoga narodnog gledališča”. Performans rekonstruira stvarne povijesne događaje poput političkih demonstracija u Sloveniji 2006. godine. Priča o sukobu dvije zajednice, koje su postale medijskom temom, izvedena je kazališnom formom antičkog zbora te radio i televizijskim prijenosom. Ta kombinacija klasične kazališne forme i suvremene medijalnosti stvara jedan rastrojen događaj koji ponovo otvara pitanje tragedije u današnjem vremenu. “Slovensko narodno gledališče” peti je dio projekta Program! i ujedno prvi ponovljivi događaj u kojem se Janez Janša kroz pristupe i procese nastavlja na prve četiri manifestacije iz projekta.

The award winning performance for innovation and aesthetic breakthrough at 43rd Borštnik Meeting in the year “Slovene National Theatre” reconstructs the actual historical events: political demonstrations that took place in several villages across Slovenia in the year 2006. It performs the story about the conflict of two communities, which proved to be a prime media event, through the theatrical forms of Antique chorus and radio and television transmission. The combination of the traditional theatre form with contemporary mediality creates a shattering event and re-opens the question of tragedy in the present day. Slovene National Theatre is the fifth part of the project Program! and the first repeatable event in which Janez Janša resumes the procedures and approaches, developed through the first four manifestations of the project.

Koncept i režija/ Concept and directed by: **Janez Janša**

Izvedba/ Performed by: **Aleksandra Balmazović, Dražen Dragojević, Janez Janša, Barbara Kukovec / Irena Tomažin, Matjaž Pikalo**

Oblikovanje zvuka/ Sound design: **Boštjan Narat**

Video/ Video: **Janez Janša**

Kamera/ Camera: **Janez Janša, Andrea Keiz**

Montaža /Montage: **Janez Janša**

Fotografija/ Photography: **Marcandrea, Andrea Keiz**

Izvršni producent/ Executive producer: **Barbara Hribar**

Tehnički direktor/ Technical director: **Igor Remeta**

Post-produkcija/ Post-production: **Tina Dobnik**

Zahvala/ Thanks to: **Andrea Keiz, Janez Janša, Andreja Kopač, Samo Gosarič, Iztok Ilc, Maja Šorli, Jelena Milovanović, Marcela Okretič, Kerstin Schrott, Bojana Kunst, Irena Tomažin, Seminar suvremene izvedbene umjetnosti, TV Slovenija, Slovenska nacionalna i sveučilišna knjižnica**

Produkcija/ Production: **Maska**, Ljubljana, 2007

Koprodukcija/ Co-production: **Aksioma**.



## **"Cookies" Ensemble 209** (Izrael/ Israel)

Utorak/ Tuesday, 31. 08. , 20:00 – Hrvatski kulturni dom na Sušaku, Strossmayerova 1

Performance Art Platform (PAP) jedini je centar u Izraelu koji se bavi izvedbenim umjetnostima. Centar je domaćin lokalnim i gostujućim izvedbenim umjetnicima, festivalima poput ZAZ festivala - međunarodnog festivala izvedbenih umjetnosti. U Centru se tijekom cijele godine organiziraju radionice. PAP je sjedište grupi interdisciplinarnih umjetnika - Ensemble 209. Samo dio njihove produkcije čine: "Bubblue" (izvedena na festivalu Acco, Shelter 209, Viener Festwochen, FFT - Dusseldorf, Fenomena - Jerusalem), "Dinner Dress - Tales about Dora" (u suradnji s Viener Festwochen, Zuercher Theater Spektakel, Kampnagal - Hamburg, također izvedena u Shelter 209, PAP i Israel museum. "The No book - Ivan's play" (u suradnji s Viener Festwochen, izvedena u Shelter 209, Hazira Performance Art - Jerusalem, Holon theater, Teatri di Vita - Bologna, Kuenstlerhaus Bethanien - Berlin). "Measures and relations" (u suradnji s Israel Festival - Jerusalem, izvedena na Blurr - Performance Art biennale i PAP) "The second Law of Thermodynamics", "Old Wives Tales", "Amplifier", "Cookies" (u suradnji s Umami - food and art festival - N.Y.) i "Remix" (izvedena u PAP). U tijeku je rad na novoj produkciji, Lorca "The House of Bernarda Alba" - prostorno specifična produkcija za stan u Haifi.

*Ensemble 209 podupiru Ministarstvo kulture Izraela i općina Tel-Aviv.*

"The Performance Art Platform" is the only center in Israel concentrating on performance Art, home for local and guest performance artists, hosts and organizes ZAZ Festival, an annual international festival for performance art. "PAP" holds year round Creativity Workshops. "PAP" is the permanent base of "Ensemble 209" - a group of interdisciplinary artists. The Ensemble's productions (partial list): "Bubblue" (performed at Acco festival, shelter 209, Viener Festwochen, FFT - Dusseldorf, Fenomena - Jerusalem), "Dinner Dress - Tales about Dora" (coproduction of: VienerFestwochen, Zuercher Theater Spektakel, , Kampnagal - Hamburg, performed also at Shelter 209, PAP and Israel museum. "The No book - Ivan's play" (coproduction of: Viener Festwochen, performed at Shelter 209, Hazira Performance Art - Jerusalem, Holon theater, Teatri di Vita - Bologna, Kuenstlerhaus Bethanien - Berlin). "Measures and relations" (coproduction with the Israel Festival - Jerusalem, performed also at Blurr - Performance Art biennale, and PAP) "The second Law of Thermodynamics", "Old Wives Tales", "Amplifier", "Cookies" (coproduction with Umami - food and art festival - N.Y.) and "Remix" (performed at PAP). A new production in progress: "The House of Bernarda Alba" by Lorca, a site specific production for an apartment in the city of Haifa.

*The ensemble is supported by the Israeli Ministry of Culture and Tel-Aviv municipality.*

### **"COOKIES"**

Performans Cookies premijeru je imao u travnju 2008. godine u Roulettu u New Yorku u suradnji s festivalom hrane i umjetnosti UMAMAI. Performans je vrlo intiman, poput performativne poezije koja se nadovezuje na fenomen mnogih gurmana koji poeziju povezuju s dobrom hranom. Tijekom performansa peku se kolačići, ali se istovremeno referira na virtualne kolačiće (i na čin brisanja istih). Virtualne kolačiće čine male tekstualne datoteke koje web stranice spremaju na osobna računala korisnika, a mogu se koristiti za spremanje podataka o posjeti korisnika web stranici. Performans je baziran na principu dekonstrukcije slova u riječi "Performance" u projektu L.E.P.P.: Lesson on Performance in English / English Lesson on Performance / Performance in English on Lesson / Performance on English Lesson.

First performed in April 2008 at ROULETTE, New York with the cooperation of UMAMAI, food and art festival. This is an intimate performance, a kind of performative poem that relates to the phenomenon of many gourmet aficionados comparing good food to poetry. During the performance, cookies are baked, but reference is also made to "cookies" (and to the act of "deleting the cookies") in the virtual world – small text files that web-

sites can save on the personal computer that can be used to save information about the user's visit to their website. The performance is based on the principle of deconstructing the letters of the word "performance" in the project L.E.P.P.: Lesson on Performance in English / English Lesson on Performance / Performance in English on Lesson / Performance on English Lesson.

Izvedba/ Performance by: **Tamar Raban i Ensemble 209**

Glazba i zvuk/ Music and sound: **Guy Gutman**

Direktor izvedbe/ Performance manager: **Kineret Max**

Kreativni suradnici/ Creative participants: **Efi Ben-David, Guy Gutman, Haya Barshinski Segalis, Hili Fridberg, Tamar Raban**

Hvala/ Thanks to **Carole Godin**



foto/ photo by: Shira Appel



## **"Heroine", Mila Čuljak** (Hrvatska/Croatia)

Utorak/ Tuesday 31. 08., 22:00 – Molekula, Delta 5/1

koreografija i izvedba/ choreography and performance: **Mila Čuljak**

glazba/ music: **Adam Semijalac**

vizualni savjetnik/ visual advisor: **Lara Mamula**

produkcija/ production: **prostor+**

oblikovanje/ design: **manufaktura**

trajanje/ duration: **35 min**

premijera/ premiere: **12.11.2005. HKD na Sušaku, Rijeka**

zagrebačka premijera: **05.12.2005., WARP2, Teatar &TD**

Pred nama se izmjenjuju rock-heroina i zadihana plesačica, dinamika pokreta varira od polagana i smirena do razigrana, energična trka i skoka. Kontinuitet je pritom zadržan razojem koreografskog materijala, a dojam nije onaj nesigurnosti, nego naprotiv neopterećenosti i nepretencioznosti autorice, kako u pojedinim segmentima koreografije, tako i u predstavi u cijelini. U podlozi Heroina nema prepoznatljivih referencija, nema citata popularnih teoretičara ili kritike pop-kulture. Heroine su tako i djevojke koje svakodnevno susrećemo, one koje su nam prijateljice, koje se znoje u dvorani ili rade za računalom, o kojima pišu tabloidi ili koje se voze gradskim autobusom.

*Ivana Ivković, "Vijenac", 19.01.2006.*

U istraživanje krenulo se pomalo neuobičajenim putem, naime, najprije su nastali stihovi zatim glazba i na kraju koreografski materijal predstave. Heroine su svo troje. One su impresum autorice o nekim ženskim osobama.

The rock-heroine and the dancer alternate in front of us. The dynamic of movement varies from slow and calm to playful and energetic, while choreography ensures continuity. The performer gives the impression of unpretentiousness and freedom throughout the play.

The performance is not underlined with distinguished references, quotations of popular theoreticians or pop-culture critique. Heroines are girls we meet every day, they are our friends, they sweat in the gym, they work at the computer, and they are tabloid news...

*Ivana Ivković, "Vijenac", 19 January 2006*

The research had a somewhat unusual path - first came the verses, then the music and finally the choreography. All three are heroines. They represent the author's impression of certain females.



# **“Let us think of these things always. Let us speak of them never”**

## **Every house has a door (SAD/USA)**

Srijeda/ Wednesday 1. 09., 20:00 - HNK Ivana pl. Zajca

Petak/ Friday 3. 09., 20:30 – HNK Ivana pl. Zajca

Nakon dvadesetogodišnje suradnje u grupi Goat Island, Lin Hixson i Matthew Goulish osnovali su grupu *Every House Has a Door* s namjerom ostvarivanja određenih suradničkih performansa s pozvanim gostima. Grupa zadržava uski tematski fokus i strogu prezentaciju Goat Islanda, no istovremeno se razvija kroz međukulturnu suradnju sa svim njenim nepoznanicama i nelagodnostima.

Lin Hixson and Matthew Goulish, after a twenty-year collaboration as co-founders of Goat Island, have formed *Every house has a door* to create project-specific collaborative performances with invited guests. This company seeks to retain Goat Island's narrow thematic focus and rigorous presentation, but to broaden the canvas to include careful intercultural collaboration, and its unfamiliar, even awkward, spectrum.

### **“LET US THINK OF THESE THINGS ALWAYS. LET US SPEAK OF THEM NEVER.”**

Predstava, odnosno redateljica Lin Hixson, izvođači Selma Banich i Mislav Čavajda iz Zagreba te Stephen Fiehn i Matthew Goulish iz Chicaga predstavljaju susret između Hrvatske i SADa kroz reakcije na rad švedskog redatelja Ingmara Bergmana. Jugoslavenske reakcije na Bergmana proizlaze iz rada *Sweet Movie* Dušana Makavejeva, američke reakcije na Bergmana (i Makavejeva) citiraju filozofa Stanleya Cavella, te one zajedno čine temeljni okvir za kazališni komad koji se bavi poviješću utopizma i promjena/otpora u nepravednom svijetu. Film postaje osnova za koreografiju, određenu dozu humora pruža katalog napuštenih praksi, a kazalište zamišlja susret različitosti u osjetljivoj sadašnjosti.

“Glavna uloga filmske umjetnosti je pretvoriti teška, komplicirana, zbunjujuća i ružna pitanja o ljudskome postojanju u nešto nalik pjesmi ili letećem tepihu.”

*Dušan Makavejev*

“Bio bi to neki drugi svijet - ma koliko on bio kratak, virtualan ili izmišljen (svo troje može proizvesti jaki doživljaj) - unutar ovoga svijeta: pa makar se samo i odvijao u tih sat i nešto kada nas u kazalištu podsjetje koliko se malo međusobno poznajemo.”

*Joe Kelleher, “Theatre & Politics”*

### **“LET US THINK OF THESE THINGS ALWAYS. LET US SPEAK OF THEM NEVER.”**

Under the direction of Lin Hixson, artists Selma Banich and Mislav Cavajda from Zagreb, and Chicagoans Stephen Fiehn of Cupola Bobber and Matthew Goulish, propose an encounter between Croatia and the US through responses to an unlikely, “equidistant” third entity, Swedish filmmaker Ingmar Bergman. Yugoslavian responses to Bergman, derived from the work of Dusan Makavejev (*Sweet Movie*), and American responses to Bergman (and Makavejev) extracted from philosopher Stanley Cavell, provide the foundation for a theatrical work that engages in the histories of utopianism and revulsion/revolt in an unjust world. Film becomes a basis for choreography, a catalogue of abandoned practices offers a degree of humor, and theater frames an encounter of difference in the delicacy of the present.

“The main work of film art is to transform heavy and difficult and confusing and ugly questions of human existence into something close to a song or a flying carpet.”

*Dušan Makavejev*



“That would be another world that, however brief, however virtual, and however fictional (the brief, the virtual, and the fictional are, after all, equally capable of exerting a memorable force), takes its place in this world: if only during that hour or so in the theatre when we are reminded of how little we know of each other.”

Joe Kelleher, *“Theatre & Politics”*

Predstava *Let us think of these things always* / *Let us speak of them never* je projekt National Performance Networka (NPN), Creation Funda i Forth Funda. Pripremljena je u suradnji s centrom Performance Space 122, Muzejom suvremene umjetnosti iz Chicaga, Festivalom Fusebox i NPNom. Creation Fund podržavaju Doris Duke Charitable Foundation, Ford Foundation i National Endowment for the Arts. Forth Fund podržava Andrew W. Mellon Foundation.



Više informacija na : [www.npnweb.org](http://www.npnweb.org).

*Let us think of these things always. Let us speak of them never.* is a National Performance Network (NPN) Creation Fund/Forth Fund Project co-commissioned by Performance Space 122 in partnership with Museum of Contemporary Art, Chicago, Fusebox Festival and NPN. The Creation Fund is supported by the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts (a federal agency). The Forth Fund is supported by the Andrew W. Mellon Foundation.

For more information: [www.npnweb.org](http://www.npnweb.org).

*Predstavu su koproducirali: OOUR, Centar za dramske umjetnosti*

*Predstavu su podržali: Trust for Mutual Understanding, Gradski ured za obrazovanje, kulturu i šport Grada Zagreba, Ministarstvo kulture RH, Ekscena, CeKaO "Zagreb", The School of the Art Institute of Chicago, FACE Croatia i United States Artists Ziporyn Fellowship*

*The creation of this performance has been supported by a grant from the Trust for Mutual Understanding. It is a co-production with OOUR and Centre for Drama Art with further support from the City Office for Culture Zagreb, The Ministry of Culture of the Republic of Croatia, ekscene platform in collaboration with CeKaO "Zagreb", The School of the Art Institute of Chicago, FACE Croatia, and a United States Artists Ziporyn Fellowship.*



## **“Poluinterpretacije ili kako objasniti suvremeni ples nemrtvom zecu”, BADco (Hrvatska/Croatia)**

Subota/ Saturday, 4. 09., 22:00 - Hrvatski kulturni dom na Sušaku, Strossmayerova 1

BADco. je izvedbena skupina osnovana 2000.g. koja djeluje u Zagrebu. Jezgru skupine danas čine Pravdan Devlahović, Ivana Ivković, Ana Kreitmeyer, Tomislav Medak, Goran Sergej Pristaš, Nikolina Pristaš i Zrinka Užbinec, a jedna od suosnivačica bila je i Ivana Sajko.

Skupina u kojoj djeluju umjetnici različitih edukacijskih i profesionalnih povijesti – četiri plesna umjetnika, dva dramaturga i jedan filozof - od svog osnutka sistematski usmjerava pažnju na istraživanje protokola izvedbe, predstavljanja i gledanja strukturirajući svoje projekte oko različitih formalnih i percepcijskih odnosa i konteksta. Rekonfiguriranje postojećih konvencionalnih odnosa između izvedbe i gledatelja, preispitivanje perspektivnih datosti teatra i arhitektonike izvedbe te problematizacija komunikacijskih struktura ključna su obilježja koja su rad skupine svrstala među značajne kazališne pojave u međunarodnom kontekstu. Četrnaest predstava (Čovjek.Stolac, 2tri4, Diderotov nećak ili krv nije voda, Solo Me, Persen, Misa za predizborno šutnju i kopita u grlu, Walk This Way, Rebros kao zeleni zidovi, Brisane poruke, Fleshdance, Žena-bomba, Stanje br.2, Memories are made of this... izvedbene bilješke, Promjene i 1 poor and one 0), brojni istraživački projekti, radionice i predavanja kojima su se BADco. predstavili jasno upućuju na raznolikost pristupa stvaranju teatra, umjetničku znatiželju i intelektualna nastojanja skupine.

BADco. is a collaborative performance collective based in Zagreb, Croatia. The artistic core of the collective are: Pravdan Devlahović, Ivana Ivković, Ana Kreitmeyer, Tomislav Medak, Goran Sergej Pristaš, Nikolina Pristaš and Zrinka Užbinec, and Ivana Sajko was one of the co-founders.

The collective combines artists with different educational and professional background - four choreographers / dancers, two dramaturges and one philosopher. Since it's beginning in 2000 BADco. systematically focused on researching protocols in performance, presentation and observation by structuring its projects around diverse formal and perceptual relations and contexts. Distinct features of their work include reconfiguring established relations between performance and audience, challenging perspective givens and architectonics of performance as well as questioning communicational structures. All this enabled BADco. to become part of the significant international theatre scene.

Fourteen performances (Man.Chair, 2tri4, Diderot's Nephew or Blood is Thicker than Water, Solo Me, RibCage, Walk This Way, Mass (for Election Day Silence), Deleted Messages, Fleshdance, memories are made of this... performance notes, Gravitation, Changes, 1 poor and one 0, The League of Time), numerous research projects, workshops and lectures clearly present the collective's diverse approaches to theatre, artistic inquisitiveness and intellectual endeavours.

### **“POLUINTERPRETACIJE ili kako objasniti suvremeni ples nemrtvom zecu”**

“Ne znam kako stvari stoje. Ne znam ni tko sam ni što želim, ali drugi tvrde da to znaju za mene, drugi koji me određuju, tjeraju me na govor, interpretiraju moje riječi i uključuju me. Bilo da sam oluja, štakor, stijena, jezero, lav, dijete, radnik, gen, rob, nesvjesno ili virus, oni mi šapuću, navode me, nameću interpretaciju toga što sam i što mogu biti.”

*Bruno Latour, “Pasterizacija Francuske”*

### **“SEMI-INTERPRETATIONS or how to explain contemporary dance to an undead hare»**

“I don't know how things stand. I know not who I am nor what I want, but others say they know on my behalf, others, who define me, link me up, make me speak, interpret what I say, and enroll me. Whether I am a storm, a rat, a rock, a lake, a lion, a child, a worker, a gene, a slave, the unconscious, or a virus, they whisper to me, they

suggest, they impose an interpretation of what I am and what I could be.”

*Bruno Latour, "The Pasteurization of France"*

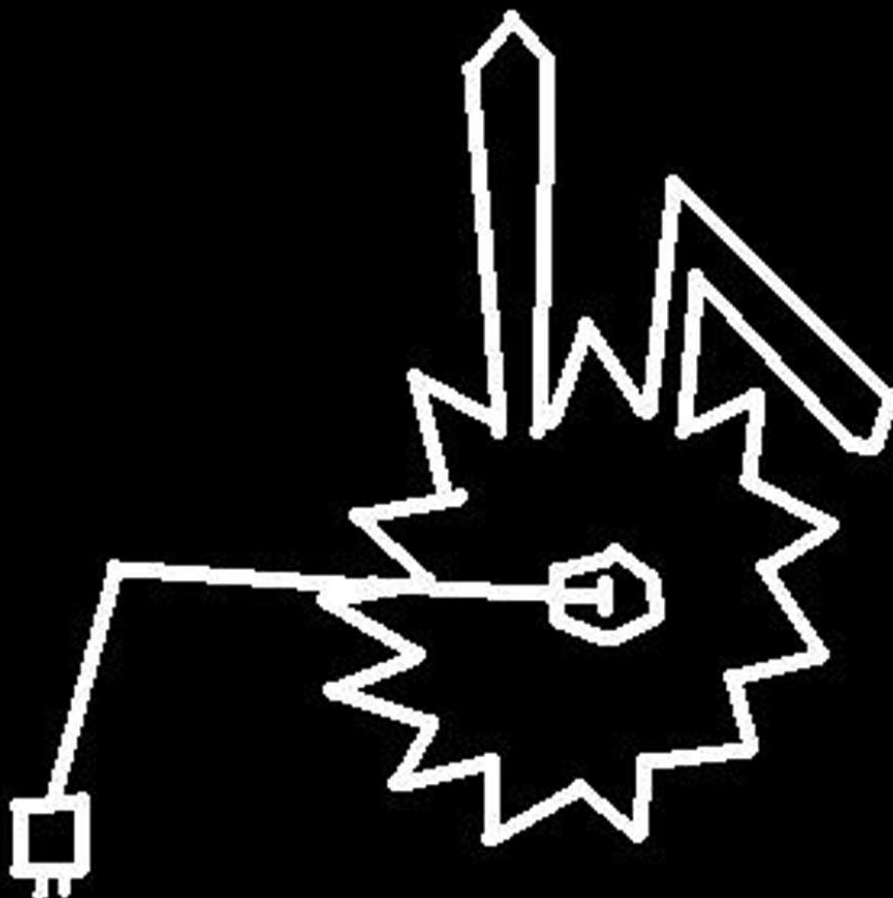
Kompozicija i modulacije/ Composition and modulations: **Nikolina Pristaš**

Bilješke i blackboxing/ Notes and blackboxing: **Goran Sergej Pristaš**

Suradnici/ Collaborators: **Jasmin Dasović** (sound), **Alan Vukelić** (light), **Silvio Vujičić** (costume), **Ana Ogrizović** (hare).

Poluinspirirano radovima/ Semi-inspired by work of: **Joseph Beuys**, **Francoise Delsarte**, **Steven Shaviro**, **Bruno Latour** and **Graham Harman**

Projekt podržan/ Project is supported by: **Zagreb City Office for Education, Culture and Sport**, **Ministry of Culture of the Republic of Croatia**



## «Duchampovi svjedoci», Milijana Babić (Hrvatska/Croatia)

Subota/ Saturday 4. 09. 10:00 – 14:00 – Korzo

Milijana Babić rođena je 1974. u Rijeci. Diplomirala je 2002. na odsjeku Likovnih umjetnosti (kiparstvo) na Durban Institute of Technology, Durban, Južnoafrička Republika. Magistrirala je 2007. na Akademiji za likovnu umjetnost in oblikovanje u Ljubljani. Od 2004.-2006. radi u organizaciji Internacionalnog festivala suvremene umjetnosti – Mesto žensk, Ljubljana, s kojim i dalje surađuje.

Živi i radi u Rijeci. Članica je HZSU-a i HDLU-a Rijeke i Zagreba. Vanjska je suradnica na Katedri za kiparstvo na Akademiji primijenjenih umjetnosti u Rijeci.

Izlagati počinje u Južnoafričkoj Republici (NSA Gallery, Durban Art Gallery, Grahamstown Art Festival). Sudjeluje na međunarodnim manifestacijama (Centraal Museum, Utrecht, 2003; Festival Mesto žensk, Ljubljana, 2003, S.M.A.K., Gent, 2004; Rohkunstbau Castle, Berlin, 2005; Association of Visual Arts, Cape Town, 2007; Trouble Festival, Brussels, 2008; Galleria Comunale d'Arte Contemporanea, Monfalcone, 2009; Fondazione Bevilacqua La Masa, Palazzetto Tito, Venecija, 2010.). Na riječkoj i hrvatskoj sceni pisutna od 2004.

Milijana Babić was born in Rijeka in 1974. She graduated in 2002 as a sculptor from the Durban Institute of Technology in South Africa and holds an MA from the Academy of Visual Arts in Ljubljana. In 2004 - 2006 Babić participated in the organization of the international festival of contemporary art - The city of women, Ljubljana. She lives and works in Rijeka and is the member of the Croatian Association of Visual Artists (HDLU) both in Zagreb and Rijeka and of the Croatian Freelance Artists' Association (HZSU). She is an associate at the department for sculpture at the Academy of Applied Arts in Rijeka.

Milijana started exhibiting in South Africa (NSA Gallery, Durban Art Gallery, Grahamstown Art Festival). She participated in international manifestations (Centraal Museum, Utrecht, 2003; Festival Mesto žensk, Ljubljana, 2003; S.M.A.K, Gent, 2004; Rohkunstbau Castle, Berlin, 2005; Association of Visual Arts, Cape Town, 2007; Trouble Festival, Brussels, 2008; Galleria Comunale d'Arte Contemporanea, Monfalcone, 2009; Fondazione Bevilacqua La Masa, Palazzetto Tito, Venice, 2010.). Since 2004 she is active on the Croatian scene, especially in Rijeka.

Projekt *Duchampovi svjedoci* bazira se na ideji Jehovinih svjedoka, svijetom raširene sekte čija je misija pridobiti što više poklonika za svoju vjeru. Posuđujući njihove manire, Duchampovi svjedoci propovijedaju suvremenu umjetnost i šire glas svojeg proroka Marcela Duchampa. *Duchampovi svjedoci* posuđuju i naziv njihovog časopisa *Probudite se!*, za svoju publikaciju koja čini okosnicu rada.

Brošura se sastoji od slijedećih poglavlja: Tko su Duchampovi svjedoci?; Tko je Marcel Duchamp?; Što je suvremena umjetnost?; Kratka povijest Duchampovih svjedoka; Duchampovi svjedoci danas; Slikovnica Duchampovih svjedoka; Česta pitanja zainteresiranih osoba o našoj sekti; Pozivamo vas.

Brošura je pisana jednostavnim rječnikom i edukativnog je karaktera, s ciljem dostizanja najšire publike. Njezin "Jehovin" ton može biti bezbrižan, ali i provokativan, u smjeru religije ili umjetnosti same.

"DUCHAMP'S WITNESSES" use the form of communication practiced by the Jehovah's Witnesses, but they preach contemporary art and the words of their prophet Marcel Duchamp. The focus of the project is the brochure "Wake up!" - the name was borrowed from the brochure of Jehovah's Witnesses.

The brochure consists of eight chapters: Who are Duchamp's Witnesses?; Who is Marcel Duchamp?; What is contemporary art?; Short history of Duchamp's Witnesses; Duchamp's Witnesses today; Duchamp's Witnesses picture book; Frequent questions; We invite you.

The language is simple and educating, aimed at the masses. The Jehovah's voice can sound carefree but yet provocative as regards religion or art.

Produkcija/Production: **Perforacije – tjedan izvedbenih umjetnosti, Zagreb**

Projekt je sufinancirao/ The project is supported by **Odjel gradske uprave za kulturu Grada Rijeke**



# Probudite se!

**Tko su Duchampovi svjedoci?**

**Saznajte istinu o  
suvremenoj umjetnosti**

# PERFORMANCE STUDIES international #15 follow up 2. 09. – 4. 09. 2010.

*PSI#15 follow up održat će se na engleskom jeziku./The official language of the PSI#15 follow up will be English.*

## Četvrtak/ Thursday 2. 09.

**19:30 – opening / otvorenje, HKD na Sušaku, Strossmayerova 1**

**20:00 - PUPILIJA, papa Pupilo pa Pupilčki, Janez Janša (Slovenija/Slovenia) – HKD na Sušaku, Strossmayerova 1**

**22:00 - shift 1: MATTERS OF FACT / MATTERS OF CONCERN//ČINJENICE/VAŽNOST, curator: Goran Sergej Pristaš – HKD na Sušaku, Strossmayerova 1**

**part 1: Late Night Theory Show With CDU (Centar za dramsku umjetnost)**

*participants: Una Bauer, Ramsay Burt, Ivana Ivković, Marko Kostanić, Bojana Kunst, Tomislav Medak, Nikolina Pristaš, Ana Vujanović, Goran Sergej Pristaš*

## Petak/Friday 3. 09. - Art kino Croatia, Krešimirova 2

**9:00– 11:15 - panel 1: MISFITS: INVERTED CONCEPTS, INVERTED THEORIES// NEPRILAGOĐENI:**

**IZOKRENUTI KONCEPTI, IZOKRENUTE TEORIJE,**

*chairs: P.A. Skantze and Edward Scheer*

Ana Vujanović

**A lexicon of inverted notions: Parallel Slalom, by East Dance Academy**

Bojana Kunst

**Affection, disempowerment and proximity of theory: giving chance to performance**

Jon Mckenzie

**Misperformance and the Posthuman**

Alan Read

**The Emaciated Spectator & The Witness of the Powerless**

(the presentation is also part of the shift ABANDONED PRACTICES)

**11:45 – 13:15 // 13:30– 15:00 - panel 2: MIS(SING)-AESTHETICS, ETHICS, POLITICS// NEDOSTATAK ESTETIKE, ETIKE, POLITIKE, chairs: Heike Roms and Marin Blažević**

Carol Becker

**The Space Between What Is and What Wants to Be: The Abandoned Practice of Utopian Thinking**

(the presentation is also part of the shift ABANDONED PRACTICES)

Branislav Jakovljević

**Forensics of Performance: ...Let us speak of them never. Let us face them now.  
(the presentation is also part of the shift ABANDONED PRACTICES)**

Joe Kelleher

**Infinite Misattention**

Peter Eckersall

**Misperforming bodies and activist misbehaviour: reading student protests in 1960s Japan and radicalised everyday**

Ed Scheer

**Myra's Olympic Snafu and other subversions of sentimental nationalism**

Maaïke Bleeker

**"I did not have..."**

**17:30 – 20:00 - panel 3: SHIFTING FORMATS// PROMJENJIVI FORMATI,**

*chairs:* Maaïke Bleeker and Peter Eckersall

P. A. Skantze

**Shift Epistemologies: Inter-medial, Inter-discipline, Inter-taining**

Sophie Nield

**Past Imperfect, Future Tense; On History as Discarded Practice**

Ric Allsopp

**'Walking Backwards'**

Marin Blažević

**Shifting Dramaturgy**

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**20:30 – 23:00- shift 2: ABANDONED PRACTICES// NAPUŠTENE PRAKSE,**

*curators:* Matthew Goulish & Lin Hixson, Let us think of these things always. Let us speak of them never., Every house has a door (SAD/USA) – HNK Ivana pl. Zajca

*participants:* Selma Banich, Stephen Fiehn, Mislav Čavajda, Carol Becker, Alan Read, Branislav Jakovljević, Joe Kelleher, Lin Hixson, Matthew Goulish

## **Subota/Saturday 4. 09. - Art kino Croatia, Krešimirova 2**

**9:00 – 12:00 - panel 4: OFF-REGIONS, "FAILED" CHRONOTOPES// RUBNE REGIJE,  
"PROPALI" KRONOTOPI,**

*chairs:* Lada Čale Feldman and Jon Mckenzie

Nicolas Salazar Sutil

**'Set in Poland, that is to say Nowhere'. Placelessness and the abstracting imagination:  
the case of Ubu Roi**

Heike Roms

**Teaching the Avant-garde – (Mis)Performing Pedagogies**

Freddie Rokem

**The Ontological Instability of the Aesthetic Object: Shifting Perspectives**

Laurie Beth Clark and Michael Peterson

**Asymmetries of Tourism: mis-timed, mis-placed, mis-aligned, mis-informed**

Reana Senjković

**Youth summer work actions: from sheer necessity to mere performativity**

**12:30 – 15:00 - panel 5: MYSTIFICATIONS, MISIDENTIFICATIONS, MIS-INCORPORATIONS// MISTIFIKACIJE, KRIVE IDENTIFIKACIJE, KRIVA UTJELOVLJENJA,**

*chairs:* Sophie Nield and Ric Allsopp

Annalisa Sacchi

**Historian's and Artist's Mis-recognitions**

Ramsay Burt

**Imitation, corporeal generosity, and the globalised dance market.**

Nicholas Ridout

**Ekphrasis: The Return of the Mis-Spectator**

(the presentation is also part of the PERFORMING IN AGONY shift)

Richard Gough

**Leaving the Table: Devouring the Stage**

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**15:30 – 18:30 - shift 3: MIS EN PLACE/MIS EN SCENE (WISH YOU WERE HERE)  
(a shift with food and friends),**

*curators:* Laurie Beth Clark & Michael Peterson, *konoba Nebuloza*

**19:00 – 21:30 - shift 4: PERFORMING IN AGONY// IZVOĐENJE U AGONIJI** (performance),

*curators:* Lois Weaver and Lada Čale Feldman, *HNK Ivana pl. Zajca*

*participants:* Julia Bardsley, Nataša Govedić, Nicholas

Ridout, Lada Čale Feldman and Lois Weaver

**22:00 – 23:00 - shift 1: MATTERS OF FACT / MATTERS OF CONCERN//ČINJENICE/VAŽNOST (Part 2),**

*curator:* Goran Sergej Pristaš, *HKD na Sušaku, Strossamyerova 1*

**part 2: SEMI-INTERPRETATIONS or How To Explain**

**Contemporary Dance To an Undead Hare**, a performance by BADco//**Poluinterpretacije ili kako objasniti suvremeni ples nemrtvom zecu**, BADco



## MISperformance / Kriva izvedba - obrnuti pristup izvedbenim studijima

PSi#15 follow up pristupa izvedbi kao fenomenu i aktivnosti, kao doživljaju i funkciji, procesu i cjelini, te kao temeljnom konceptu paradigme izvedbenih studija iz – izokrenute perspektive. U prvi plan želimo postaviti kontingenciju, kao i često paradoksalnu učinkovitost neuspjeha, nefunkcionalnosti i uzaludnosti izvedbe.

Od izvedbe se, bila ona normativna ili liminalna ili normativno liminalna (prema liminalnoj normi Jona McKenzia), očekuje da (re)producira i (re)prezentira barem ideju o “obećanju vlastite ontologije” (Phelan). Proces izvedbe sastoji se od (re)akcija i kontinuiteta kojeg osigurava mogućnost izvođača da (re)generira svoje “tijelo-um” (Barba). Svaka izvedba ima određenu pragmatiku kojom se vodi, čak i kada (se) deformira kako bi se prilagodila određenoj politici otpora ili transgresivnim pomacima/promjenama. MISperformance napose želi istražiti koncept i tijek izvedbe ili samo onaj trenutak kada se izvedba nađe izvan liminalnog stanja ili normativne inscenacije, kada joj je daljnji razvoj suspendiran i pragmatika promašena.

Međunarodni skup znanstvenika i umjetnika istražuju širok spektar kulturnih, organizacijskih, tehnoloških i političkih izvedbi, ali tako da u fokus postavlja probleme njihove (ne)uspješnosti, uzroke i posljedice izvedbene pogreške, krivog čitanja, nerazumijevanja, nespornosti, krivog imenovanja itd. Dakle, istražuje se one ishode krivih izvedbi (MISperformance) koji uzrokuju poremećaje, podbačaje – čak i duboke promjene – u različitim sferama života, od privatne do društvene i političke, uključujući i umjetničku praksu. Krive izvedbe promatra se iz perspektive njihovog mogućeg regresivnog, pa čak i tragičnog ishoda, zatim njihove moguće transgresivne djelotvornosti, ali i u svjetlu odsutnosti ili napuštanja bilo kakvog razloga u izvedbi ili za izvedbu.

PSi#15 follow up je nastavak i (barem privremena) kulminacija rasprave i istraživanja konferencije MISperformance koja je održana u Zagrebu u lipnju 2009. godine. PSI#15 je zamišljen kao provokacija i poziv izvedbenim studijima da se pomaknu u područje često nepopravljivih pogrešaka i posjete regiju koja povijesno opstoji kao permanentna iznimka, mjesto nemira i neizvjesnosti. Stoga je jedan od važnih izazova ove konferencije uzimati u obzir glasove iz regija koje su bile izvan vidokruga dominantne američke i britanske paradigme izvedbenih studija i udruženja Performance Studies international. Ti glasovi, ponekad uznemirujući ili čak subverzivni, izazivaju dobro uhodane načine provedbe i prezentiranja izvedbe (kao studija i kao umjetnosti) unutar i izvan svojih granica.

PSi#15 je uveo format tzv. shifts (smjena/mijena/pomaka), eksperimente umjetnika i znanstvenika na sjecištima funkcija i strategija, protokola i dramaturgija različitih modela izvedbenih prezentacija. PSI#15 follow up nastavlja raspravu o mogućim formatima interagiranja umjetničkih i znanstvenih istraživanja, o njihovoj organizaciji, dramaturgiji kao i strategiji prezentacije – posebno kada su podložni promjenama zbog krive izvedbe.

## MISperformance – an inverted approach to doing Performance Studies

PSi#15 follow up approaches performance as a phenomenon and activity, as experience and function, as a process and a complex, and as the basic concept of the Performance Studies paradigm, from the somewhat inverted perspective. We want to foreground contingency as well as often paradoxical efficiency of failure, non-functionality, futility, and inoperativeness of performance.

Whether normative or liminal, or normatively liminal (after Jon McKenzie's liminal-norm), a performance is expected to (re)produce and (re)present at least the idea of the “promise of its own ontology” (Phelan).

Performance's proceeding is constituted by (re)actions and its continuation ensured by the potential of those who perform to (re)charge their "body-mind" (Barba). In all of those cases, there is a certain pragmatics which informs performance, even when it deforms in order to conform to a certain resistant politics or transgressive shift. The MISperformance intends to explore the concept and the flow, or just the moment of performance when it finds itself beyond the liminal state or normative staging, when its course is suspended and pragmatics missed.

International scholars and artists address a spectrum of cultural, organizational, technological and political performances by focusing on the causes and the problems of performance misfirings, mistakes, misreadings, misunderstandings, misfittings, misrecognition, misnaming, misguiding etc. Aspects and impacts of MISperformance that are susceptible to provoking disturbances, distortions, alternations, abortions, if not disasters within diverse spheres of private and social life, including aesthetic and political practices, are investigated in the light of their potentially both regressive, even tragic outcome, and resistant, even transgressive efficacy, as also in the light of the absence or abandonment of any reason in or for performance. Without presumptuously claiming a re-mapping of Performance Studies interests and re-figuring of their auto-critical impulse, the PSi#15 follow up nevertheless explores the possibilities for further queering of their initial ambitions brought about by unpredicted trajectories of their reach in thought, science, art, action, reception, organization, culture, society and policy.

The range of the themes explored at the PSi#15 follow up include organizational and technological "counter-performativity"; mis-historicization in the current obsession with the archives of the future; shift epistemologies - "shift" as a form of thinking, of making, of thinking in making and making in thinking across media and disciplines; misattention and distraction as aesthetic response to "theatrical coercion"; utopian thinking as the abandoned practice of the contemporary world; "audience democracy" and misperformed political advertising; asymmetries of tourist mis-performance; urgency as a creative modality responding subjectively to the state of emergency in the public sphere; mathematical thinking and Jarry's theatrical atopia; mis-recognitions of the corporeal experience of history in the context of performance; missing identity in acting as well as in its discursive renderings; ekphrasis representing mis-spectatorship as the tactical mis-representation of theatre.

The discussion is organized around a twofold conceptual and political aim: to approach the distinctive forces of the all-englobing "performance" through its inherent negative side, as also to point to the site in which this debate is emerging, the location of its culture.

The PSi#15 follow up is continuation and (at least temporary) culmination of the debate and research on the MISperformance which took place in Zagreb in June 2009. PSi#15 mother conference and follow up are devised as provocations and invitations for Performance Studies to move to the realm of the often irreparable mistakes and visit a region which historically exists in a permanent state of exception, unrest and uncertainty. One of the distinctive challenges of the PSi#15 is to make allowances for voices heard from the regions which were largely outside of the horizon of the predominantly U.K. and U.S. paradigm of Performance Studies and international association of the scholars and artists in the field – the PSi. Those voices – sometimes disturbing or even subversive – enhance initiatives coming from the specific region and challenge the well-tuned ways of doing and dealing with performance (studies and arts) within, as also across its borders.

PSi#15 introduced the shifts, a format that was devised to make various forms of actual performance (as opposed to academic paper presentations) an equal and integral part of the conference program. PSi#15 shifts are experiments on the intersections of functions and strategies, protocols and dramaturgies of various modalities of performative presentations; hybrid collaborative platforms inviting both artists and scholars to jointly (mis)perform "in between" conventional or at least recognizable modes of doing a conference, doing art, being an artist or an activist, being a scholar or a curator. The PSi#15 follow up continues the discussion on the experimental formats of interrelated scholarly and artistic research, their organization, dramaturgy and presentation strategies, particularly those formats that risk deformation due to MISperforming.

## Činjenice/Važnost

Dio 1. Četvrtak, 2. 09., 22:00, HKD na Sušaku, Strossmayerova 1

Dio 2. Subota, 4. 09., 22:00, HKD na Sušaku, Strossmayerova 1

Osam godina nakon što je CDU organizirao konferenciju "Vague, Volatile, Incomprehensible", okruženi smo sve većim očekivanjima koja se postavljaju pred umjetnost - da bude transparentna, stabilna, poučna i razumljiva. Današnje izvedbeno tržište odabire rasprave o posve običnom, pseudo konkretnom i izuzetno normalnom – za koje se pretpostavlja da su jednostavniji i djelotvorniji oblici izvedbe za komunikaciju s publikom. Tematika kojom će se CDU baviti sljedećih nekoliko godina problematizira različita pitanja: živimo li i djelujemo li u doba u kojem se izvedbu doživljava kao čuvstveni servis; kako je strukturirana i zamišljena prosječna publika (u dvorani) i stvarni ljudi (koje vidimo i na pozornici); kako se stvaraju lanci ekvivalencije u predstavama koje se bave samo jednim problemom, izvedbena predavanja, dokumentarno kazalište, izvedbeni eseji ili preskriptivne konceptualizacije i jesu li ti fenomeni odjek sve većeg populizma u politici i medijima općenito.

Umjesto kritičke rasprave o činjenicama, pozivamo izlagatelje da ponude nove koncepte o stvarima koje moramo uzeti u obzir, o onome što je važno. Pozivamo ih da kroz desetominutne prezentacije pokušaju predstaviti suvremeno polje konceptualnog djelovanja u izvedbi i na izvedbi kao radikalne estetske prijedloge, propise ili reakcije na kompleksnost stvarnosti, doživljaja i komunikacije.

Povezana s ovom raspravom je i nova izvedba BadCo. "Polu-interpretacije ili kako objasniti suvremeni ples nemrtvom zecu".

*Izlagatelji:* Una Bauer, Ramsay Burt, Ivana Ivković, Marko Kostanić, Bojana Kunst  
Tomislav Medak,, Goran Sergej Pristaš, Nikolina Pristaš, Ana Vujanović

## Matters of Fact / Matters of Concern

Part 1. Thursday, 2. 09., 22:00, HKD na Sušaku, Strossmayerova 1

Part 2. Saturday, 4. 09., 22:00, HKD na Sušaku, Strossmayerova 1

Eight years after CDU organized the international conference entitled "Vague, Volatile, Incomprehensible", we find ourselves surrounded by growing expectations for the arts to be transparent, stable, instructive and comprehensible. Performance market today seems to be favoring the discourse of super-ordinary, pseudo-concrete and exceptionally normal, presumably easier and more efficient performance formats to mediate to audience. The questions of interest to CDU in the next few years are: are we living and producing in an age where performance is seen as an affective service; what is the structure of an average audience (in auditorium) and real people (that we also see on stage) and how are they perceived; how are the chains of equivalence produced in formats of single-issue performances, performance lectures, documentary theatre, essay performances, prescriptive conceptualizations; and are these phenomena in resonance with the growing populist urge in politics and media in general.

Instead of a critical debate on the urge for the real, on the matters of fact (to borrow the distinction from Bruno Latour), we invite our speakers to offer new concepts on the matters of concern. Through 10-minute presentations they will try to frame a contemporary field of conceptual operation in and on performance as a radical aesthetic proposition, prescription or reaction to complexities of reality, experience and communication.

The discussion will be followed by BADCO's new performance "SEMI-INTERPRETATIONS or How To Explain Contemporary Dance To an Undead Hare"

*Speakers:* Una Bauer, Ramsay Burt, Ivana Ivković, Marko Kostanić, Bojana Kunst  
Tomislav Medak, Goran Sergej Pristaš, Nikolina Pristaš, Ana Vujanović

## Napuštene prakse

**“Let us think of these things always. Let us speak of them never.”**

izvedba: **Every house has a door**

trajanje: **80 minuta**

Carol Becker, Alan Read i Branislav Jakovljević održat će izlaganja na teme kojima se bavi ova smjena/shifta. Nakon predstave pridružiti će se umjetnicima u razgovoru koji će moderirati Joe Kelleher.

**“Let us think of these things always. Let us speak of them never.”**

Redateljica Lin Hixon, izvođači Selma Banich i Mislav Čavajda iz Zagreba te Stephen Fiehn i Matthew Goulish iz Chicaga bave se susretom između Hrvatske i SAD-a koji se realizira kroz reakcije na rad treće strane, jednako udaljene od SAD-a i od Hrvatske: švedskog redatelja Ingmara Bergmana. Jugoslavenske reakcije na Bergmana proizlaze iz rada Sweet movie Dušana Makavejeva, američke reakcije na Bergmana (i Makavejeva) preuzete su iz radova filozofa Stanleya Cavella, te one zajedno čine temeljni okvir za kazališni komad koji se bavi poviješću utopizma i promjena/otpora u nepravednom svijetu. Film postaje osnova za koreografiju, katalog napuštenih praksi nudi dozu humora, a kazalište osigurava okvir za susret različitosti u osjetljivoj sadašnjosti.

*Glavna uloga filmske umjetnosti je pretvoriti teška, komplicirana, zbunjujuća i ružna pitanja o ljudskome postojanju u nešto nalik pjesmi ili letećem tepihu.*

*Dušan Makavejev*

*Bio bi to neki drugi svijet koji - ma koliko kratak, virtualan ili izmišljen (kratko, virtualno i izmišljeno, naposljetku, mogu proizvesti snažan doživljaj) – događa se unutar ovoga svijeta: pa makar samo taj sat i nešto kada nas kazalište podsjeti koliko se malo međusobno poznajemo.*

*Joe Kelleher, Theatre & Politics*

### **Every house has a door**

Nakon dvadesetogodišnje suradnje u grupi Goat Island, Lin Hixson i Matthew Goulish osnovali su grupu Every House Has a Door kako bi se posvetili suradničkim projektima s pozvanim gostima. Grupa zadržava uski tematski fokus i savjesnu prezentaciju Goat Islanda, istovremeno šireći polje interesa kako bi uključila posvećenu međukulturnu suradnju sa svim njenim nepoznanicama i nelagodnostima.

## Abandoned Practices shift

**Let us think of these things always. Let us speak of them never.**

Performance by **Every house has a door**

Duration: **80 minutes**

Carol Becker, Alan Read, and Branislav Jakovljevic will present papers on themes related to this shift earlier in the day. They will join the artists after the performance for a conversation moderated by Joe Kelleher.

Friday, 3. 09., 21:00, HNK Ivana pl. Zajca

**Let us think of these things always. Let us speak of them never.**

Under the direction of Lin Hixson, artists Selma Banich and Mislav Čavajda from Zagreb, and Chicagoans Stephen Fiehn of Cupola Bobber and Matthew Goulish, propose an encounter between Croatia and the US through responses to an unlikely, "equidistant" third entity, Swedish filmmaker Ingmar Bergman. Yugoslavian responses to Bergman, derived from the work of Dušan Makavejev (*Sweet Movie*), and American responses to Bergman (and Makavejev) extracted from philosopher Stanley Cavell, provide the foundation for a theatrical work that engages in the histories of utopianism and revulsion/revolt in an unjust world. Film becomes a basis for choreography, a catalogue of abandoned practices offers a degree of humor, and theater frames an encounter of difference in the delicacy of the present.

*The main work of film art is to transform heavy and difficult and confusing and ugly questions of human existence into something close to a song or a flying carpet.*

Dušan Makavejev

*That would be another world that, however brief, however virtual, and however fictional (the brief, the virtual, and the fictional are, after all, equally capable of exerting a memorable force), takes its place in this world: if only during that hour or so in the theatre when we are reminded of how little we know of each other.*

– Joe Kelleher

*Theatre & Politics*

### **Every house has a door**

Lin Hixson and Matthew Goulish, after a twenty-year collaboration as co-founders of Goat Island, have formed Every house has a door to create project-specific collaborative performances with invited guests. This company seeks to retain Goat Island's narrow thematic focus and rigorous presentation, but to broaden the canvas to include careful intercultural collaboration, and its unfamiliar, even awkward, spectrum.

## Mis(e) en place / Mis(e) en scene: wish you were here

Subota, 4. 09., 15:30 – 18:30, *Konoba Nebuloza*

Mise en place (postavljanje na mjesto) je kulinarski termin kojim se označava priprema svih sastojaka (sjeckanje mesa i povrća, čišćenje ribe, odabir začina) potrebnih za kuhanje odabranog jela. Ovaj događaj kombinira umjetničke, kulinarske, akademske i društvene sastojke te ih istovremeno locira i dislocira.

Wish you were here je stereotip s razglednica. Razmišljali smo o užicima i privilegijama putovanja, doma i gostoprimstva: Tko je ovdje? Tko nije? Koliko su kompatibilni običaji kazališta i restorana? Što znači putovati? Imati dom? Kako hrana i performans predstavljaju globalizaciju i lokalizaciju? I hoćeš li to pojesti?

Znamo da kod kuhanja i kod performansa pogreške samo ponekad izazovu katastrofu. U dvadeset godina koje smo proveli zajedno oboje smo priređivali raskošne večere i skromne roštilje, ugostili stotine i improvizirali doručak nekolicini prijatelja, organizirali raskošne tematske zabave ili slavili plodove iz vlastitog vrta i jednostavne sastojke poput domaćih kiselih krastavaca ili misa. Nikada nismo te estetske pothvate doživljavali kao dio našeg profesionalnog rada.

Na dvadesetu smo godišnjicu odlučili povezati naš profesionalni život i osobnu gostoljubivost. Pod imenom Spatula and Barcode obavezali smo se u slijedećih dvadeset godina proizvesti barem jedan performans godišnje koji je vezan uz estetiku koju smo prethodno ostavljali za naše kućne "zabave".

Prvi takav performans izveden je prošle godine u Zagrebu. To je bilo na kraju jednogodišnjeg putovanja oko svijeta pa se i događaj, MISadventure, bavio putovanjem i prisutnošću. S obzirom da smo cijelu godinu kod kuće, sada nas zanimaju dom i odsutnost.

Zahvalni smo svima koji su ovoj smjeni doprinjeli svojim sastojcima, idejama i prisutnošću, kao i koncentričnom krugu suradnika - Konoba Nebuloza, domaćini konferencije i smjena, ostali prijatelji iz Hrvatske i naši videokonferencijski gosti iz cijeloga svijeta.

Zahvaljujemo se i ljudima i performansima koji su utjecali na nas: Richardu Goughu, Josephu Beuysu, Marinu Blaževiću, Anthonyju Bourdainu, Nicolasu Bourriaudu, Bertoltu Brechtu, Juliji Child, Ping Chongu, Clarkovima (posebno Danny, Julian, Rita i Melissa), škampima i kozicama, Diegu Felix, Geoffreju Hendricksu, klapskom pjevanju, Francisu Mallmannu, Novim godinama u Havani, phôu za doručak, Utei Ritschel, uličnoj hrani i štandovima, Yue Wah namirniama, Phillipu Zarrilliju i nebrojenim ljudima koji su nas posjetili ili ugostili.

## MIS(E) EN PLACE / MIS(E) EN SCENE: WISH YOU WERE HERE

Saturday, 4. 09., 15:30 – 18:30, Restaurant Nebuloza

*Mise en place* is a cooking term meaning to prepare and arrange all the ingredients of a dish before beginning to cook. This event assembles artistic, culinary, academic, and social ingredients and puts them both in and out of place.

Wish you were here is a clichéd sentiment from souvenir postcards. We've been thinking about the pleasures and privileges of travel, home, and hospitality; Who's here? Who's not? How compatible are the conventions of the theatre and the restaurant? What does it mean to travel? To have a home? How do food and performance enact globalization and localization? And are you going to finish that?

We know that in cooking, as in performance, mistakes only sometimes lead to disaster. During the first 20 years we have spent together, we both gave elaborate dinner parties and made humble barbecues, hosted crowds of 100 and improvised breakfast for visiting friends, developed elaborately themed parties and celebrated food from our garden and simple ingredients like homemade pickles and miso. We never treated these aesthetic endeavours as part of our professional work as practicing artists.

On our twentieth anniversary, we decided to formalize a connection between our professional lives and our personal hospitality. Under the company name Spatula and Barcode, we have committed ourselves for the next twenty years to make at least one performance annually drawing on the aesthetics we had previously reserved for domestic "entertaining."

The first of these took place in Zagreb last year. It happened at the end of a yearlong round-the-world trip and so the event, called MISadventure, focused on travel and presence. Having been home for one year, now we are focusing on home and absence.

We're grateful to everyone here for contributing your ingredients, ideas and presence to the shift, and also to concentric circles of contributors, starting with Konoba Nebuloza, the conference and shift hosts, other Croatian friends, and our guest telepresences from around the world.

We are indebted to performances and other influences from Richard Gough, Joseph Beuys, Marin Blažević, Anthony Bourdain, Nicolas Bourriaud, Bertolt Brecht, Julia Child, Ping Chong, various Clarks (especially Danny, Julian, Rita and Melissa), crayfish and crawfish, Diego Felix, Geoffrey Hendricks, klapsko pjevanje, Francis Mallmann, New Year's in Havana, phở for breakfast, Ute Ritschel, street food and market stalls, Yue Wah grocery, Phillip Zarrilli, and countless folks who have visited or hosted us.

## Izvoditi u agoniji

KUSTOSICE: Lada Čale Feldman i Lois Weaver

PROSTOR: *Hrvatsko narodno kazalište Ivan pl. Zajc, Rijeka*

SUDIONICI: Julia Bardsley, Lada Čale Feldman; Nataša Govedić, Nicholas Ridout i Lois Weaver

OPIS SMJENE: Okosnica smjene je site specific solo izvedba Lois Weaver, nastala na temelju novele Miroslava Krležu Ispod maske, u engleskom prijevodu Lade Čale Feldman. Smjena će se odvijati u formi povremenih prekida glumičina obraćanja publici, tijekom kojih će sudionici izlagati i raspravljati o različitim problemima što niču na presjecištu neuspjeha recepcije i produkcije, pokusa i konačnog uprizorenja, osobne (pri)povijesti i izvedbene sadašnjosti/nazočnosti, proscenija i zakulisja, svakodnevnih, profesionalnih i umjetničkih izvedbenih pritisaka, egzistencijalnih i rodnih ili pak dobrih izvedbenih tjeskoba, izvedbe kao događaja i njezine tekstovne (neuspjele) reprezentacije, umjetničke prakse i teorije, kazališnih i izvedbenih studija.

“Agonija” na koju upućuje naslov smjene tiče se iskustva treme, prema sudu Nicholasa Ridouta jedne od zataškanih neuralgija modernoga kazališta koja se dosad još nije testirala kao poticaj izvedbi, tijekom koje bi izvođač bio izložen opasnosti gubitka vlastite osobnosti. Može li se trema podvrgnuti pokusu i nastupu i u koju svrhu, kako bi je se izvođačica riješila ili kako bi pojačala njezine učinke? Je li to povijesno, kulturno i diskurzivno inducirana, kontingentna pojava svojstvena isključivo materijalnim uvjetima modernog građanskog kazališta i njegovih društvenih korelata u različitim drugim profesionalnim okolnostima, ili je pak riječ o fenomenu pertinentnom i za suvremene forme izvedbe? Je li posrijedi stanje koje valja njegovati, zanemarivati ili krotiti? Kako ga izvođačevo iskustvo, dob i rod pojačavaju ili slabe? Kada ono započinje ili okončava u konkretnom događaju izvedbe – koje facete prostornosti i vremenitosti, bilo izvanjske ili unutrašnje, to stanje upošljuje? Može li se ono prenijeti i dijeliti s drugima? Koju politiku implicira odluka da se trema tretira kao estetski materijal i teorijski problem?

Izvedba Lois Weaver rađa se oko novele koja prepričava iskustvo treme tipične modernističke glumice i stoga je djelomice zamišljena i kao sučeljenje izvođačice s estetskim i političkim slijepim ulicama dramskoga kazališta s kojima se osobno morala nositi na početku svoje karijere (“Kada sam završila glumačku naobrazbu, shvatila sam da je najveći feministički angažman koji će mi se u životu pružiti biti glumiti Ibsenovu Noru”). Stoga se izvođačica sada voljno vraća poziciji “bivanja režiranom” i nastupa u prostoru i kostimu preopterećenima upravo onom vrstom kazališne povijesti koja je naizmjenice potiskivala i divinizirala ženske glasove i tijela, a iz koje je nekoć odbjegli. Povratak koji uprizoruje jednako je nostalgičan spram “prikladnog”, “specijaliziranog” i samodostatnog kazališnog mjesta koliko i disruptivan u odnosu na njegove regulacijske mehanizme i ideološke konotacije. Izvođačica to mjesto stoga ponovno prisvaja kao “žena sama na pozornici”, ujedno ironijski hipertrofirajući potisnuti sadržaj ženskog divizma. Uporaba pak novele koja opisuje glumičino iskustvo treme u modusu koji tetura između pripovijedanja u trećem licu i slobodnog neupravnog stila dodatno uznemiruje bilo kakvo jednostavno podudaranje između osobne investicije u izvedbenu situaciju i uloge (koje uloge?) koju izvođačica igra ili treme o kojoj izvješćuje. Tako njezina izvedba potkresuje i ideal uživljena utjelovljenja koliko i ideal distancirana samo-promatranja: pitanje je međutim kako posredovati između dezintegrativnih i produktivnih aspekata traumatskog trenutka u kojemu se gubi identitet?

Kako izvedba treme po sebi implicira čudnu smjesu voljnosti i prisile, a opet i iskustvenog i kazališnog referiranja izvođačice na samu sebe, koje bi moglo voditi do samoinducirane psihičke dezintegracije jednako kao i do uzbudljive izvedbene vitalnosti, razmjena između izvođača i diskutanata teći će u različitim formama osmišljenima tako da poštuju tijek i ritam njezina nastupa, a isto tako i njezine tjelesne, emocionalne i intelektualne zahtjeve: sudionici će se stoga uzajamno ispitivati i komentirati nastup, kombinirat će se glumičini osobni stavovi i prisjećanja s dodatnim etnografskim materijalom, a sudionici će ponuditi i teorijska razmatranja o specifičnoj “materijalnoj situaciji” u koju je izvođačica smještena.



## Performing in Agony

SHIFT CURATORS: Lada Čale Feldman and Lois Weaver

SHIFT VENUE: Croatian National Theatre "Ivan Zajc", Rijeka

SHIFT PARTICIPANTS: Julia Bardsley; Lada Čale Feldman; Nataša Govedić, Nicholas Ridout and Lois Weaver

SHIFT DESCRIPTION: Centred on the work-in-progress site-specific solo performance by Lois Weaver, which takes as its point of departure Miroslav Krleža's short story *Behind the Mask* translated in English by Lada Čale Feldman, this shift is a direct collaborative outcome not only of PSI 15 encounters and debates, but above all of its experimentation in joining performance artists and scholars with different backgrounds. It will proceed in intermittent interruptions of the performer's addresses to the audience, during which the participants will engage in a discussion on various issues arising at the interface of mis-spectating and mis-performing, of rehearsal and "final" enactment, of life-history and performance present/presence, of front-stage and back-stage, of every-day, professional and artistic performance pressure, of existential and gender- or age-inflected performance anxiety, of performance as event and its textual (mis-)representation, of artistic practice and theory, of theatre and performance studies.

The "agony" referred to in the title of our shift concerns the experience of stage-fright, recently theorized by Nicholas Ridout as one of the neuralgias of modern theatre, the brink of its human failure, which, however, has never been actually tested as a risk of performer's "depersonalization" around which to build up a performance. Can one rehearse and perform stage-fright and for what purpose should one do it – to dispense of it or to heighten its effects? Is it a historically, culturally and discursively induced, contingent phenomenon pertaining to material conditions of modern bourgeois theatre, with social corollaries in various other professional settings, or is it still pertinent to contemporary performance – as a state to be cherished, ignored, or tamed? How do performer's acting experience, age and gender add to or subtract from its hold? Where and when does it begin and end in the actual event of performance – what facets of spatiality and temporality, either internal or external, does it engage? Can one communicate and share it? What is the politics of making it an aesthetic experience or theoretical problem?

Lois Weaver's work-in-progress that evolves around a short story narrating the stage-fright experienced by a typical modernist actress is, however, also partly envisaged as a confrontation of the performer with the aesthetic and political dead-end of dramatic theatre, the personal implication of which hit her at the beginning of her career ("This is what I realized after having finished my acting training: that the most I would have been able to do in terms of feminist engagement was to play Nora my whole life"). It is therefore that she willingly returns to the position of "being directed" and of performing in both a space and a costume over-burdened by the kind of theatrical history that alternated between suppression and divinization of female voices and bodies, from which she once escaped. This return is both nostalgic of a "proper", "specialized" and self-contained theatrical site and disruptive of its regulatory mechanisms and ideological connotations, both a re-appropriation of its space by "a woman alone on stage" and an ironic display of the repressed content of any kind of female stardom. The use of a short story presenting a theatrical "ekphrasis", narrated in a mode that vacillates in-between a third person account and reported speech, additionally troubles any simple co-incident between the performer's personal investment in the performing situation and the role (whose role?) she plays or the stage-fright on which she reports. Thus her performance undermines both the ideal of absorbed impersonation and the one of distanced (self-)observation. The question remains, however, how to negotiate between the disintegrative and the productive aspects of this traumatic moment of "missing identity"?

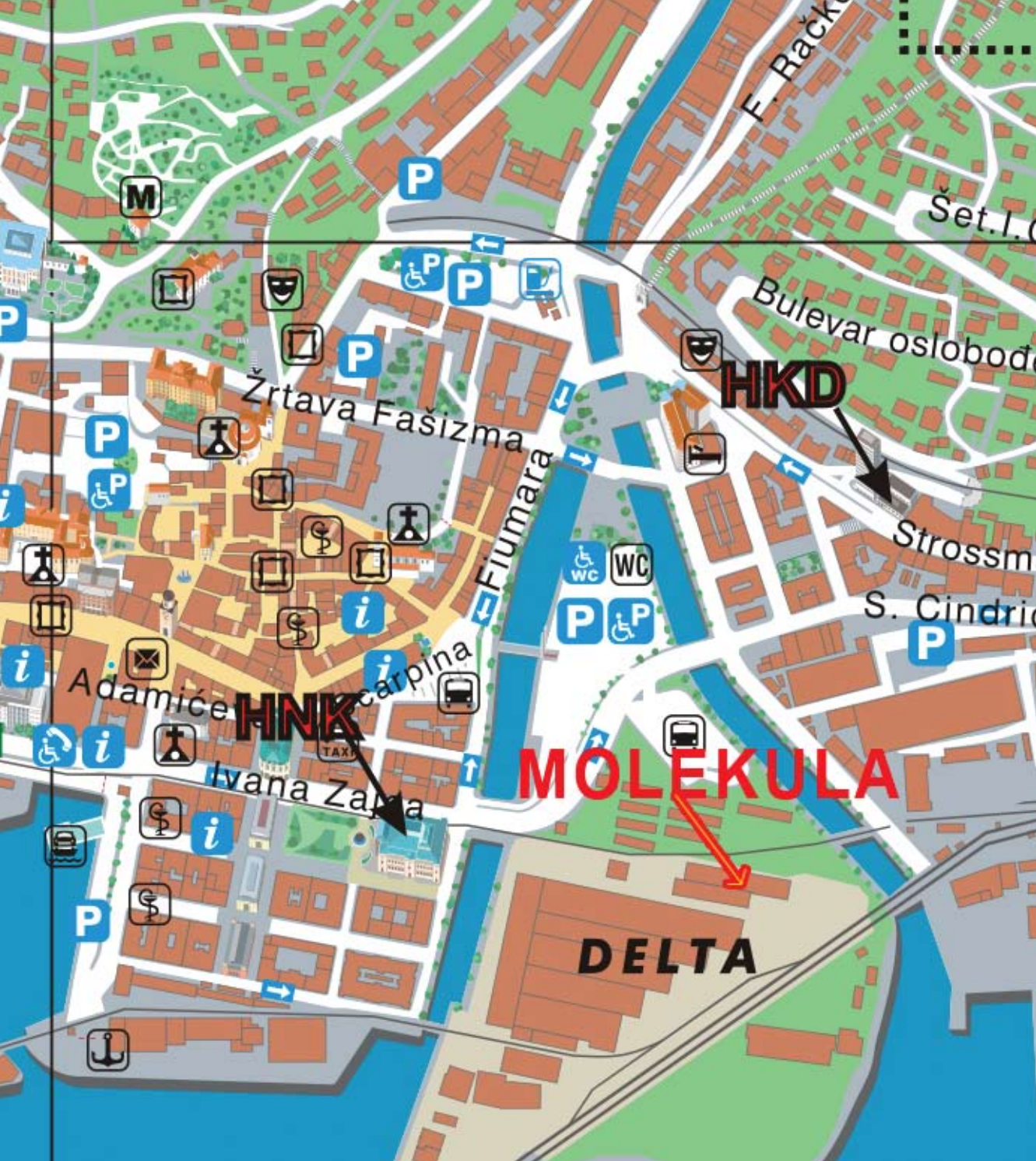
Since performing the stage-fright implies in itself a curious mixture of volition and coercion, as well as of experiential and theatrical auto-reference that could lead both to a self-induced psychic disintegration and to a shattering vitality of enactment, the exchange between the performer and the discussants will take various forms designed to respect not only the pace and rhythm of her delivery, but also her physical, emotional and intellectual demands: from mutual questioning to commenting on the piece, from combining the actress's personal statements and recollections with additional "ethnographic" material to offering theoretical underpinnings regarding the specific "material situation" in which she is placed.



# STARI GRAD

**ART KINO**

**Muzeji**



1. HKD na Sušaku, Strossamyerova 1
2. HNK Ivana pl. Zajca, Trg Ivana Zajca
3. Muzej moderne i suvremene umjetnosti, Dolac 1
4. Molekula, Delta 5/1
5. Art kino Croatia, Krešimirova 2

*Produkcija/Production:* Drugo more

*Partneri/Partners:* Centar za dramsku umjetnost, Zagreb, Performance studies international, Muzej moderne i suvremene umjetnosti, Rijeka, HNK Ivana pl. Zajca

*Producenti/Producers:* Petra Corva, Davor Mišković

*Tehnički direktor/Technical director:* Alan Vukelić

*Tehničari/Technicians:* .....

*Odnosi s javnošću/Public relations:* Petra Corva

*Vizualni identitet/Visual identity:* Škart

*Oprema/Equipment:* HKD na Sušaku, HNK Ivana pl. Zajca, Kongresni servis Matulji

*Radijska reklama/Radio advertisement:* Manufaktura

*PSI direktori konferencije/PSI conference directors:* Marin Blažević, Lada Čale – Feldman

*PSI koordinatorica konferencije/PSI conference coordinator:* Una Bauer

PSi#15 follow up is taking place as a Performance Studies international Regional Research Cluster.

Psi#15 follow up zajedno organiziraju CDU i Drugo more kao dio Zoom /PSi#15 follow up is being coorganized by the Centar za dramsku umjetnost (Centre for Drama Arts, Zagreb) and Drugo More (Other Sea, Rijeka) as a part of the Zoom Festival.

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NOVLIST



**ZOOM**