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WHAT TO AFFIRM? WHAT TO PERFORM?

Newsletter # 03, November 2008
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Introduction

The two-year project *What to affirm? What to perform?* is based on the ongoing collaboration between the CDU Centre for Drama Art Zagreb, CNDB Centrul Național al Dansului Bucharest, Maska Ljubljana and Tanzquartier Wien and is realised in cooperation with the Allianz Kulturstiftung.

While the activities of the partners in Bucharest, Ljubljana and Zagreb focus on documenting the unwritten history of dance in Eastern Europe, the Tanzquartier Wien in a complementary way set up in a first step a research framework for an inter- and transmedia definition of dance, taking its starting point in the history of the Western avant-garde and asking about the “inadvertently” ignored in traditional historiography.

The project seeks in general to promote the understanding of structural difference and differentness of individual developments and avant-gardes as well as a cartography of particularities of heterogeneous aesthetics and of different articulations of the body.

What to affirm? What to perform? negotiates the question of affirmation as a performative method and political stance. To choose the aesthetics of subversive affirmation – in times of neoliberal relativism – means to take a political position, affirmative and performative at the same time.

The project comprises various formats of art and theory, among them archive work and the reconstruction of art projects, linking up to one’s own submerged tradition as well as to more recent projects.

The results of the first working phase have been presented to the public in Bucharest, Ljubljana, Zagreb and Vienna from spring 2008 on and will form the basis for the second project year in 2009. Planned, for example, are the creation of a *Dictionary of Choreography*, re-enactments of performances by Tomislav Gotovac, the Group of Six Artists, Stere Popescu, Adina Cezar, Gabriel Negri, Mare Bulc and the symposium *Parallel Slalom*. The Tanzquartier Wien is organising *Instruktionen verraten* (Giving (up) instructions) a 14-day curating in spring 2009 based on the research project “*Versehen*” – *A historioclastic avant-garde investigation in the room of manoeuvre of dance and choreography* from March 2008.

What to affirm? What to perform? is a cooperation between the [Allianz Kulturstiftung](#), [CDU Centre for Drama Art Zagreb](#), [CNDB Centrul Național al Dansului Bucharest](#), [MASKA Ljubljana](#) and the [Tanzquartier Wien](#).



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Events in October, November and December 2008 / Outlook 2009

01 CNDB Centrul Național Al Dansului București www.cndb.ro

18-12-2008

National Dance Centre Bucharest (Round Hall), B-dul Nicolae Balcescu no. 2, Bucharest

Research Team – Internal Meeting

Participants: **Irina Severin, Mihaela Michailov, Vava Stefanescu, Manuel Pelmuș and Mihai Mihalcea**

Following an initial meeting on 2 October to share information on the biography and activity of Stere Popescu recently discovered at the National Academy, the team will gather to talk about the content that has resulted from their individual research process dedicated to the life and activity of Romanian choreographers from 1930 until 1989.

In this framework, a group of artists will be selected and invited to work on the reconstruction of the piece *Ciocanul fara Stapin* (*The Hammer without a Master*) in 2009.

Mihaela Michailov is a dance critic.

Mihai Mihalcea is a choreographer and co-director of CNDB.

Manuel Pelmuș is a choreographer and performer.

Irina Severin is an anthropologist and sociologist.

Vava Stefanescu is the artistic director of CNDB.

March 2009

National Dance Centre Bucharest (Round Hall), B-dul Nicolae Balcescu no. 2, Bucharest

Unveil the Visible – Public Event

A display installation of the 2008 research with texts, video, photography, audio and video interviews, results of 2008 research by **Irina Severin, Mihaela Michailov, Vava Stefanescu, Manuel Pelmuș and Mihai Mihalcea**

In March 2009 the Bucharest National Dance Centre will organise a public event to share some of this project's results with the public. In this context the information on the production of the reconstruction of *Ciocanul fara Stapin* and the names of the artists involved in it will be officially announced as well as the argumentation regarding the local significance of this production. Although the final structure of the public event will be set in the last half of December 2008, the intention is to set up parallel conferences with topics related to reconstruction, collective and individual memory, history between comprehension and judgment.

April 2009

National Dance Centre Bucharest (Round Hall), B-dul Nicolae Balcescu no. 2, Bucharest

Interdisciplinary Dramaturgy Training – Reconstruction Performance Programme in Bucharest

Workshop with **Janez Janša, Goran Sergej Pristaš / Oliver Frlić**

Knowing the interdisciplinary and theoretical approaches of the partners' projects from Zagreb and Ljubljana and their immediate results, it seemed appropriate to invite them to

Bucharest to run a workshop with the artists working on the reconstruction of the *Ciocanul fara Stapin* and also with other interested artists.

A collaborative working period for rehearsal and production will continue from March to November.

Janez Janša is the artistic director of MASKA, Ljubljana, and a performance artist.

Goran Sergej Pristaš is a dramaturge and assistant professor at the Academy of Dramatic Arts (ADU) in Zagreb.

Oliver Frlić is a theatre director from Zagreb.

October 2008

Glossary of Poetics / Dictionary of Choreography in *Frakcija*, Performing Arts Journal, no. 47

by **Ana Peraica**, **Miško Šuvaković** and **Ana Vujanović**

Trying to answer the question (or at least open some perspectives on it) of whether there is a history (or another history) of contemporary dance in (eastern) Europe, Bojana Cvejić and Goran Sergej Pristaš propose a Glossary of Poetics / Dictionary of Choreography – a list of concepts which has been distributed to the editors of the magazines *..maska*, *TkH* and *Frakcija*, with the idea of publishing an analytical description of the four to five concepts in each issue of the magazines. A first series of concept descriptions deals with three items: “generations” (Šuvaković), “second hand knowledge” (Vujanović), “macho performance” (Peraica) – which will partly provide material for the Parallel Slalom symposia in December.

Glossary of Poetics / Dictionary of Choreography is a joint project by all organisations participating in the EDA project.

Ana Peraica is a professor of cultural studies at the University of Rijeka, a freelance curator and theorist from Croatia.

Miško Šuvaković is a contemporary aestheticist, art theorist and ex-conceptual artist born in 1954 in Yugoslavia, Belgrade.

Ana Vujanović is a performance theoretician and editor of the magazine *Walking Theory*.

The Group of Six Artists Scorebook in *Frakcija*, Performing Arts Journal, no. 47

by **Goran Ferčec** and **Jasna Žmak**

“Reconstructing actions-exhibitions by the Group of Six: maintaining the semantics of public space” – a project initiated and held by Goran Ferčec and Jasna Žmak – was started with the intention of conducting the analysis, examination and affirmation of the performative concepts in the public practices of the Group of Six during the seventies. Part of the research was also dedicated to the MAJ 75 magazine, published in the same years by the same authors. MAJ 75 was a liberal, DIY type of periodical magazine with a shifting base of contributing editors and artists.

By researching the existing materials that document the named practices (photographs, videos, interviews, catalogues, written documents, testimonies), the possibility of researching the concept of public space, thirty years after, as well as the reconstruction of the original practice of the group, has arisen. This possibility consists in trying to find a new referential and authorial array in the area of public and cultural space and its radical shift that occurred in the period between the 70s and today.

The goal of this project was the archiving and the affirmation of the materials mentioned, using the concept of the MAJ 75 magazine. In the follow up, this offered as raw material to other authors/artists to broaden this core structure theoretically or practically by questioning the applicability of the performative methods used by the Group of Six in a contemporary context of public space.

In the new edition of *Frakcija* the material will be presented in the form of two fictional diaries written by Jasna Žmak and Goran Ferčec. The content of the diaries is actually the fictionalisation of the process of working on this project. Additional material will be presented

in the form of a facsimile of collected materials and photographs. After publishing, a small number of copies will be edited and “affected” by hand.

Goran Ferčec is a Croatian author.

Jasna Žmak is a writer and student of Marketing and Dramaturgy in Zagreb.

Lazareti Art Workshop (AWL) in Dubrovnik

Artist-in-Residence: **deufert +plischke**

“How to constantly reformulate our way of working. How to share authorship or: theory hunts theory / practice hunts practice / theory hunts practice and practice hunts theory.”

During their stay in Dubrovnik, Katrin Deufert and Thomas Plischke investigated a theory of their own working method on the constant passing on and permanent reformulating, contextualising, expanding and reflecting of written ideas that later serve as a basis for the creation and composition of diverse materials such as movements, texts, sounds, images.

Katrin Deufert is an actor, performer and video-artist.

Thomas Plischke is a dancer, choreographer and video-artist. They have been working together as an artist twin since 2001 under the name deufert +plischke.

30-11 to 5-12-2008

Tuškanac cinema, Tuškanac 1, 10 000 Zagreb

Cinematic Modes of Choreography

Curated by **Nicole Brenez, Alexander Horwath, Go Hirasawa and Tanja Vrvilo**

Art project Film Mutations: Festival of Invisible Cinema, held for the first time in 2007 in collaboration with group of international film curators and filmmakers, explores connections and movements between innovative curatorial, artistic and film practices within broad scope of independent, avant-garde, experimental, minor, invisible history of cinema. As a cinema-extension of an epistolary-essay exchange between Alexander Horwath, Nicole Brenez, Raymond Bellour, Jonathan Rosenbaum, Adrian Martin and Kent Jones on the immaterial, invisible cartography of cinema, this collaborative project, based on interferences of film-images and film-thoughts, connects different pedagogues of perception within film-festival performance.

This year, Film Mutations will connect historically and geographically distant but equally radical film and body politics in film images of the 60s and today – from eastern European to Japanese cinema. The programme will be focused on cinematic modes of organisation, economy and choreography of attention in relation to alternative, non-institutional films that affirm different forms of artistic thought.

Film Mutations’ programme will present a film-theory project by East Dance Academy about modes of choreo-cinema, choreographic thought in Croatian and eastern European cinema, as a possible visual archive of contemporary dance and performance arts. Conclusions emerging from this presentation on cinematic modes of choreography (and a discussion which is to follow) will be revisited and reconsidered – together with concept descriptions from Glossary, published in *Frakcija*, no. 47 – during the Parallel Slalom symposia in Zagreb, which will follow in December.

Nicole Brenez is an author and lecturer for film studies at the University of Paris 1.

Go Hirasawa is a media activist and lecturer for film studies at the University of Tokyo.

Alexander Horwath is an Austrian film critic and director of the Österreichisches Filmmuseum, Vienna.

Tanja Vrvilo is a Croatian film curator and a performer.

12-12 to 14-12-2008

CDU, Djure Deželića 26, 10 000 Zagreb

Parallel Slalom Symposium at Zagreb

A symposium on cinematic modes of choreography following the discussion within the Film Mutations: Festival of Invisible Cinema and concepts published in *Frakcija*, no. 47. with **Jonathan Belle, Cosmin Costinaș, Bojana Cvejić, Ana Vujanović, Janez Janša, Bojana Kunst, Isabel de Naveran, Mårten Spångberg, Tanja Vrvilo, Ana Vujanović, Katherina Zakravsky**

The involvement of eastern European visual and performance artists in dance and language, produces a problematisation of formative categories of choreography and performance as metaphors in favour of thinking about dance as a cultural and not merely as an aesthetic category. The symposium will focus on the cinematic modes of choreography (modes of choreo-cinema, choreographic thought in Croatian and eastern European cinema), taking the discussion within *Film Mutations: Festival of Invisible Cinema*, as one the axes of the slalom. A parallel axis will be constructed around the concepts described and published in *Frakcija*, no. 47, and several concepts from the *Glossary of Poetics / Dictionary of Choreography*.

Cosmin Costinaș is an editor and curator living in Berlin.

Ana Vujanović is a performance theoretician, editor and dramaturge living in Belgrade.

Jonathan Belle is a philosopher living in New York.

Isabel de Naveran is a theorist and video-artist living in Bilbao.

Katherina Zakravsky is a cultural theorist and artist from Vienna.

Janez Janša is the artistic director of MASKA, Ljubljana and a performance artist.

Bojana Kunst is a philosopher and performance theoretician living in Ljubljana.

Tanja Vrvilo is a Croatian film curator and performer.

Marten Spångberg is a choreographer, dramaturgist and researcher from Stockholm.

Bojana Cvejić is an artist and theorist living in Brussels and Belgrade.

15-12 to 17-12-2008

Akademija dramske umjetnosti, Trg maršala Tita 5, 10 000 Zagreb

How are many on the move? On embodiment and collaboration

Workshop by **Bojana Kunst**

There has been much disillusionment with political movements and artistic communities in the 20th century, however in the present cultural and political situation there is also a great need to rethink the notion of plurality as a specific force of change. In the workshop created for the students of the Academy of Dramatic Arts, this need will be approached from the perspective of the body and processes of embodiment, which are deeply intertwined with the ways how we reflect and think about collaboration and movement of a group. Significant examples from the history of performance (particularly from the second half of the 20th century) will be analysed and discussed, especially the ways in which the processes of embodiment are tightly woven into the formal and aesthetic approaches to community. The potential for change, sensorial togetherness, belonging, counting, community, immunity, all these issues are connected with a specific understanding of the body and have been major influences on the aesthetic and formal procedures of performance over recent decades.

Today the notion of embodiment and collaboration touches new fields, where bodies are part of the augmented space, moving as swarms, multitudes, deterritorialised communities. What can then be the body of a group? How to think about the body of a group after deep disappointments with the collective body? How are “many” on the move today?

Bojana Kunst is a philosopher and performance theoretician, living in Ljubljana.

15-12 to 17-12-2008

Akademija dramske umjetnosti, Trg maršala Tita 5, 10 000 Zagreb

Interdisciplinary Dramaturgy Training

The programme is dedicated to artists of a predominately younger generation whose stage work is interdisciplinary and grounded in contemporary forms of dramaturgy. It was created through the initiative of numerous producers and artists who frequently face the problem of roughly made performances, the problems of a reflection of interdisciplinarity and practical methodologies and diverse artistic approaches.

Interdisciplinary dramaturgy training presumes practical work with artists who together with their tutors intensively deal with the process of making a performance. The coaching project is planned in the form of short intensive workshops and will enroll artists who are in the process of making a performance or artistic research and wish, under tutorship, to deepen their way of working, think about dramaturgical issues and strategies of an art work.

The aim is first and foremost to focus on the key role that dramaturgy plays in the making of a contemporary stage event. Therefore the attention is directed towards a development of thinking and of practical methods that deal with issues of concept and structure. The main method of interdisciplinary dramaturgy coaching is the analytical discussion with the artists. Individual as well as group work is planned. The work will primarily be focused on projects connected to What to affirm? What to perform?.

15-12 to 19-12-2008

Akademija dramske umjetnosti, Trg maršala Tita 5, 10 000 Zagreb

Liberation of Zagreb – reconstruction research

by Janez Janša and Goran Sergej Pristaš

The project focuses on the development and discussion of dramaturgical methods of the reconstruction and takes the liberation of Zagreb in early May 1945 as its starting point. German and Ustasha troops were retreating from the city: several filmmakers, mostly pioneers of Croatian film, participated in the action of saving the cine equipment and material, which the occupation forces intended to take with them. Some of the equipment was transported from the former state production building into private homes, but it was impossible to hide everything. The cameramen grabbed the cameras and went out into the streets, filming the retreat of German and Ustasha convoy from Zagreb. In order to avoid suspicion, they camouflaged some of the cameras behind the windowpanes or behaved as if they were fleeing themselves. Sometimes they even asked the retreating soldiers to help them transport the equipment to a film location. The whole action was coordinated by the film director Branko Marjanović, who was based in the city centre and planned the locations. On May 8, the partisan forces finally entered the city, but the filming went on. Mistrustful partisans occasionally stopped civilians carrying cameras, but the cameramen gave them the pre-arranged password: "Florijan knows everything!" Even though Florijan did not exist and the cameramen had invented the password, a name behind the action helps to calm the situation. The cameramen were left alone. In this way, a historical document was created that is known in present-day literature as the "Liberation of Zagreb".

The interest of this artistic plan will remain in the field of reconstruction, primarily because re-enactment includes restarting the mechanism of the aesthetic ideology of action. Reconstruction presupposes a new approach to construction, in which a place for the voice of those who speak non-constitutively, on the brink of muteness, on the brink of becoming literature is to be found.

Janez Janša is a conceptual artist, performer, producer and the artistic director of Aksioma – Institute for Contemporary Arts, Ljubljana.
Goran Sergej Pristaš is a dramaturge and assistant professor at the Academy of Dramatic Arts (ADU) in Zagreb.

20-12-2008, 20:00

CDU, Djure Deželića 26, 10 000 Zagreb

It was acceptable in the 80s

Project-presentation by **Oliver Frlić** and discussion

As a point of departure for the project *It was acceptable in the 80s* is the thesis that the specific knowledge accumulation in performative practices of the 1980s and its ideologisation in the 90s has become a main obstacle for the breakthrough and reception of another type of knowledge and its relative performative models. Namely, these models reflect the very terms of knowledge production and specific productive capacities, with particular emphasis on the local scene.

In December 2008 a short presentation of the project will be held in Zagreb. It will consist of a presentation of a rough version of video material including paradigmatic performances from each of these periods. Discussion with people who were active at the time will follow.

Oliver Frlić is a theatre director from Zagreb.

February 2009

Share of Methods

A project by **Marjana Krajač** and **Milana Broš**

The project aims to translate methodological aspects of the choreographic work from 1960s and 70s into the contemporary studio. Marjana Krajač will collaborate with the Croatian choreographer Milana Broš on a lecture performance which will present Milana Broš' method of work on improvisation.

Marjana Krajač is a choreographer, author and dancer who lives and works in Zagreb.

Milana Broš is a Croatian choreographer and founder of the Free-Style Dancing Chamber Company (KASP).

22-11 to 25-11-2008

Cankarjev dom, Ljubljana

East Dance Academy

An event on archiving, performing and displaying the history of contemporary art.

The event is a working space in which the participants display historical examples of performances and actions in their local context, which might be possible examples of how to think about dance in a broader cultural perspective. Ljubljana is considered to be an interesting place for this event because important work has been already done there in the field of visual art (we would emphasise exhibitions such as *Body and the East* and *Seven Sins*, and the recent publication *East Art Map*).

The event will comprise reconstructed performances, screenings of dance and performances from the 1960s and 70s, demonstrations, live archiving, debates and lectures as well as exhibitions. Part of the event will be dedicated to re-enacting of historical events, with the live archiving of the occupation of the University of Ljubljana in 1971 as well as presentation of the *Re:akt!* platform by Janez Janša and the performance Slovene National Theatre by Janez Janša.

The aim of *EDA* is to detect and find the places, areas and events where dance has been breaking through. Dance was unable to establish its own institutional status until the communist regime had started to decline in the 1980s, but it was constantly present and emerging in those fields that were the so-called fields of experiment – visual arts, experimental music and theatre, performance art, etc. The project affirms interdisciplinarity, crossing boundaries between disciplines and strong social contextualisation of artistic production. In this sense the project brings together an audience from different fields and different perspectives.

Alongside the event a special section of *..maska* will be dedicated to the analysis of historicisation, archiving, reconstructing and re-enacting artistic and historical events.

With *East Dance Academy* MASKA introduces the platform *Artchive*, a one-year programme of research, events, performances and publications on history of contemporary art, performance and society. The processes of historicisation in contemporary performing arts will be presented through art projects, presentations of working methods, dramaturgical analyses, research, suggestions and workshops. The purpose of the platform is to place the discussion on contemporary performing arts in the broader context of the art history of the second half of the 20th century.

East Dance Academy takes place in collaboration with Cankarjev Dom, Ljubljana, Aksioma, the Institute for Contemporary Arts, Ljubljana and Cona, Ljubljana. Supported by the Ministry of Culture of the Republic Slovenia.

Janez Janša is the artistic director of MASKA, Ljubljana and a performance artist.

Mojca Planšak is the general coordinator of the *Artchive* platform.

Tina Dobnik is the project leader of the *East Dance Academy*.

Bojana Kunst is a philosopher and performance theoretician, living in Ljubljana and artistic director of the Seminar for Contemporary Performing Arts.

Katja Praznik is the editor-in-chief of *..maska*

28-10-2008

Cankarjev dom, M hall

EDA pre-event: ***Tiger's Jump***

Lecture / demonstration by **Ana Vujanović** of interviews with choreographers from Serbia.

I'll open the lecture with explanation of the methodological principles employed in the research work *Tiger's Leap into the Past* (evacuated genealogy) by Sasa Asentic and myself. A *Tiger's Leap* is aimed at articulating the past of the contemporary local dance historically. Its point of departure is the following set of questions: Why don't we have a local history of contemporary dance? How do we use the notion "contemporary dance"? Is it an universal umbrella term for all artistic and cultural practices of bodily movement of a certain currency or not? Are there other names in the local past that signify the same or similar practices? What can we identify as local dance history? Why wasn't it called contemporary dance at the time? Can we call it contemporary dance now?... Through the interviews with participants, actors, and observers of the scene we set a vast rhizomatic network of ideas, concepts, images, stories, experiences, and remembrances, offered to the audience's interpretations depending on their own historical moments, contexts, and subjectivities.

In the second part of the lecture I'll use the network of the past and construct a provisional theoretically-based history of contemporary dance in Serbia. My main task is to identify what we had in place of the contemporary dance in the past and how it was socially conditioned in a specific context of socialist country. I'll start with Maga Magazinovic's eurhythmics and SOKOLI's slets, and then go through their transformations in the age of socialism, through amateurish dance, folklore dance, communists slets and parades, body art and performance art, modern ballet of "small scenes", choreo-drama, physical theatre, to nowadays when alongside the transition toward capitalist democratic country we have contemporary dance as particular artistic discipline and art world.

Ana Vujanović is a performance theoretician and editor of the magazine *Walking Theory*.

12-11-2008

Cankarjev dom, M1 hall

EDA pre-event: ***History, Memory and the Dancing Body***

Lecture by **Valerie Briginshaw** and **Ramsay Burt**

Ways of rethinking history and temporality are considered by exploring contemporary dance works and dance film from the last decade that have engaged with memory in different ways. Valerie Briginshaw and Ramsay Burt are concerned about how certain experiences of the dancing body, read in conjunction with concepts from the philosophies of Henri Bergson and Gilles Deleuze, can suggest ways of thinking about temporality as we experience or sense it as duration, and consequently about rethinking history. This means focusing on the process of dancing and understanding movement, not as something that happens at instants in time, but in the intervals between, where affects, intensities and sensations – triggered by memories – fluctuate. In this sense the dancing body can function as a site of cultural memory.

Ramsay Burt is a professor of dance history at the De Montfort University.

Valerie Briginshaw is a former lecturer at the dance department at the University of Chichester and a choreographer.

12-11 to 14-11-2008

Cankarjev dom, M1 hall

EDA pre-event: ***Exploring History, Memory and Repetition through Recent Dance Examples***

Workshop by **Valerie Briginshaw** and **Ramsay Burt**

The workshop will focus around viewing complete dances and excerpts from key works, which may include: *Ellis Island* (Meredith Monk 1981), *Three* (Isaac Julien 1999), *Once* (Anne Teresa de Keersmaeker 2002), *Both Sitting Duet* (Jonathan Burrows and Mateo Fargion 2002), *Remember to Forget* (Emilyn Claid 2003), *Yippee!!!* (Lea Anderson 2006), and *Small Boats* (Isaac Julien 2007).

Viewing these works and in some cases source material for them in conjunction with readings from selected theoretical extracts, independent research tasks and student presentations will allow us to:

- provide tools for rethinking temporality experiences as duration by dancers and beholders.
- find new ways of positioning ourselves in relation to history and memories.
- investigate the sensations affects and intensities involved in the process of experiencing dancing.
- see how choreographers use repetition productively to reveal differences and the potential either for action or change.
- identify interdependencies involved in the dance experience that can suggest ethical relations with others.

19-11-2008

History – Experience – Archive

..maska, no. 117–18

The last issue of *..maska* in 2008 deals with questions of history, archive and related artistic strategies and actions. The authors, among them Marta Verginella, Zdenka Badovinac, Eda Čufer, Ana Vujanović, Heike Roms, Franz Anton Kramer, analyse the status of history of contemporary art in the context of eastern Europe and the problems with its construction and writing, they reflect on methods of exploring and archiving the history of artistic practices, and focus on the subject of archiving in contemporary art as well as on constructions and manipulations of history through various artistic procedures.

22-11-2008, permanent

Airport Jože Pučnik, Brnik

EDA: ***Diaspora***

Installation by **Irena Pivka**, **Brane Zorman**

The term diaspora refers to any population with a common ethnic identity who have either been forced to leave or have voluntarily left their original territory and become residents in often far-distant places. It is the opposite of the nomadic lifestyle. Diaspora cultural development often assumes a different course to the population in the original place of

settlement and tends to vary between remotely separated communities in culture, traditions and other factors.

Irena Pivka is an artist, set designer and architect.

Brane Zorman is a sound manipulator, composer and artist.

22-11-2008, 20:00

Airport Jože Pučnik, Brnik

EDA: *As a Raindrop into the Mouth of Silence*

Performance by **Irena Tomažin**

The new performance by Irena Tomažin, one of the most interesting experimental performers and performance makers, is based on research of voice and its performative potential.

Irena Tomažin is a dancer, singer and choreographer.

23-11-2008, 10:30 to 13:30

Štih's Hall

EDA: Lectures and Presentations

Heike Roms: *What's Welsh for Performance? Staging an "Oral History of Performance Art in Wales"*

For more than forty years artists have created events of performance art in Wales, yet their work has remained largely confined to half-remembered anecdotes, rumours and hearsay. An Oral History of Performance Art in Wales aims to uncover Wales' hidden history of performance through publicly staged conversations with key artists who have shaped the development of Welsh performance art since the mid-1960s.

Using video extracts from the interviews, the lecture will explore the theoretical, practical-curatorial and methodological implications of staging these conversations as public events in front of a live audience (which often involve past collaborators or witnesses of past performances). These include a consideration of the inherent performative nature of the interview situation and its usefulness for performance documentation; strategies for encouraging shared remembering and interactive archiving; problems of artistic authorship and scholarly authority with regard to non-mainstream performance art; and an investigation of the disparities that frequently occur between personal memory and audio-visual documentation of past performance works.

Heike Roms teaches performance studies at Aberystwyth University.

Manuel Pelmuş: *Interviews with choreographers in Romania*

Manuel Pelmuş will introduce some of the tools and methodology he has used in order to relocate several key events that took place in Romanian contemporary dance during the totalitarian period. He introduces excerpts from the interviews he has conducted with the main protagonists of the dance scene of the 70s and 80s. His main focus is to contextualise a practice that remained mainly unofficial, non-institutionalised and almost undocumented. He intends to analyse and discuss the political and cultural implications of that practice, as well as to reflect upon its relevance and impact on today's performing arts field and in society as a whole.

Manuel Pelmuş is a choreographer and performer.

Janez Janša: *Procedures in reconstructing Pupilija, papa Pupilo and the Pupilceks*

Lecture / presentation by Janez Janša will analyse different approaches to dealing with the material from the original performance Pupilija, papa Pupilo and the Pupilceks, from 1969. The dramaturgy of reconstruction was based on the complex relation towards copying, appropriating, re-enacting and demonstrating the original show.

Janez Janša is the artistic director of MASKA, Ljubljana and a performance artist.

Ayara Hernández Holz: *Performance Remains: Towards An Organic Documentation – A Collection of Memories of Performances Remembered by the Audience.*

Performance Remains (working title) is a collection/archive of memories of dance performances remembered by the audience. The project deals with the questions:

What remains in the memory of the people after a performance “disappears”? What do we remember? How do we remember?

For the creation of this archive I am inviting people from different cultural, social and geographic contexts to tell me their memories of a performance they want to remember. I film these encounters without interfering in what they say. The framework of the meetings depends on the person’s choice.

Ayara Hernández Holz is a dancer and a choreographer from Uruguay.

23-11-2008, 15:30 – 18:00

Štih's Hall

EDA: Lectures and Presentations

Joe Valenčič: *Slovene dancers in the US*

The lecture will focus on Slovene modern and post-modern dancers who emigrated to the United States and made their professional career in the US.

Joe Valenčič writes, lectures and produces documentaries on Slovenian-American immigration history and popular culture.

Rok Vevar: *Dance on video before video dance – Contemporary dance in 60's on TV Slovenia*

In the 60s, Slovenia TV functioned as one of the very rare public spaces for contemporary dance. The lecture accompanied by screenings reflects these interesting phenomena and goes into the archaeology of the relation between video and dance.

Rok Vevar is a dance and theatre critic and a dramaturge.

23-11-2008, 18:00

Štih's Hall

EDA: *Walk Performance*

Lecture / Demonstration by **Samo Gosarič**

Walk Performance is set as series of re-enactments of walking performances from the 60s and 70s in eastern Europe. The performance intends to introduce into contemporary urban context questions of freedom, utopia, negation of history and early consumption society as they were raised in the 60s.

Samo Gosarič is a performer and a writer.

24-11-2008, 12:00

Čopova Street

EDA: *Walk Performance*

Performance by **Samo Gosarič**

24-11-2008, 15:00

Cankarjev dom, Kosovelova dvorana

EDA: *Cinematic Modes of Choreography*

Lecture / Screenings by **Tanja Vrvilo**

The author will present her research on choreographic thinking in the field of cinema, based on Croatian narrative and non-narrative film. Her starting points are the fundamental historical and theoretical determinants of film in terms of technology and recording – film as a reflection of scientific and philosophical spirit of the times, in which film and philosophy seek to reflect upon movement together. She has studied the continuity of movement describing the figure (rather than the figure in a given moment) from its prehistory, from chronophotography to the aesthetics of attraction: film choreography between composition, mise-en-scène, deframing and montage in a broader sense: choreography for the camera and choreography of the camera.

Tanja Vrvilo presents two fundamental but opposed modes of corporality in experimental film: the choreography of the everyday and ceremonial (festive) body (Deleuze) in the experimental films by Vlado Kristl and Ivan Martinac.

Tanja Vrvilo is a Croatian film curator.

24-11-2008, 17:30

Cankarjev dom, Kosovelova dvorana

EDA: *Screenings of short films (1968-72)*

- Fried Brain of Pupilija Ferkeverk
- Monument G
- OHO – happenings, actions, performances, experimental films

24-11-2008, 19:00

Cankarjev dom, Kosovelova dvorana

EDA: *Live Archiving*

Debate with the main protagonists of the occupation of the Faculty of Arts in Ljubljana in 1971. (original with simultaneous interpreting in English)

25-11-2008, 10:30 to 13:30

Cankarjev dom, Kosovelova dvorana

EDA: *What do we actually do when we reconstruct?*

Lectures and debates in English

Goran Sergej Pristaš: *The Liberation of Zagreb*

Reconstruction requires a previous interruption of myth, a sort of Brechtian literarisation, an introduction of the originating speech, of mythological operation before the interruption, of communication that no longer establishes a community, but points to the performers that now have nothing in common with those in the situation origination, however aestheticised their social choreography may be:

“This literarisation of the theatre, as indeed the literarisation of all public affairs, must be developed to the greatest possible extent. Literarisation means putting across ideas through actions; interspersing the ‘performed’ with the ‘formulated.’ . . . So far as the communication of the subject matter is concerned, the spectator must not be misled along the path of empathy; instead, a form of intercourse takes place between the spectator and the actor, and basically, in spite of all the strangeness and detachment, the actor addresses himself directly to the spectator.” (Brecht)

Goran Sergej Pristaš is a dramaturge and assistant professor at the Academy of Dramatic Arts (ADU).

Maaïke Bleeker: *Re-enactment and the meaning of understanding*

Re-enactment habitually derives its rationale from, first, the belief that a simulation or reconstruction of past situations is a useful way of making history “come alive” and, second, that participants can learn something from the experience that would be less accessible using conventional methods for studying the past. My presentation engages with the question of what re-enactment as methodology can teach us about what it means to understand and how understanding might be conceived of in terms of embodied rationality.

Maaïke Bleeker is a professor of theatre studies at Utrecht University.

Bojana Kunst: *What did not happen?*

The lecture will reflect on the problem of historicisation in art from the perspective of potentiality. Potentiality is a temporal mode which reveals how life comes into being. When speaking about potentiality we have to be aware of the paradox in potentiality itself: one can namely become aware of his or her potential to exist, create and spring forth from oneself only when this potential is not realised. Potentiality will be analysed as a temporal and spatial constellation divided from the action itself, a mode when the potential of the thing or man is not realised.

Bojana Kunst is a philosopher, dramaturge and performance theoretician and currently a researcher at the University of Ljubljana, Faculty of Arts – Department for Sociology.

25-11-2008, 16:00

Cankarjev dom, Kosovelova dvorana

EDA: *Re-enacting history – RE:akt! Platform*

Presentation by Janez Janša and Antonio Caronia

RE:akt! – meaning not only “to act again” but “to respond to/react to” and “Regarding: act!” – confronts current ideological and intellectual canons, power structures, policies, and distribution channels by re-enacting selected historical and culturally relevant events. Through processes of analysis, deconstruction, re-enactment and (re-)reporting, the intermedia research and presentation project RE:akt! examines the media’s role(s) in manipulating perceptions and creating (post)modern historical myths and contemporary mythology.

RE:akt! thus also displays a linguistic and meta-linguistic dimension, according to Deleuze’s

view that repetition only operates through difference: there is a change in every repetition, a change taking place in the mind which is gazing at it, and we know very well that in every mind change is above all a matter of language.

Antonio Caronia teaches “Design of Social Communication” in the Accademia di Belle Arti of Brera, and “Aesthetics of Media” in the NABA (Nuova Accademia di Belle Arti), both in Milan.

Janez Janša is a conceptual artist, performer, producer and the artistic director of Aksioma – Institute for Contemporary Arts, Ljubljana.

25-11-2008, 19:00

Cankarjev dom, Kosovelova dvorana

EDA: Slovene National Theatre

Performance by **Janez Janša** (original with subtitles in English)

The 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 of the conflict of two communities, which proved to be a prime media event, through the theatrical forms of the 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.

Janez Janša is the artistic director of MASKA, Ljubljana, and a performance artist.

20-2-2009

Monument G

A reconstruction of the 1971 performance directed by **Dušan Jovanović** and **Janez Janša** in co-production with MGL – Ljubljana City Theatre.

Monument G was directed by Dušan Jovanović and performed by Jožica Avbelj. The performance was one of the inaugural shows of the Experimental Theatre Glej, the oldest still-existing independent performance association. The reconstruction will be based on restaging the original show (with the performer from the original performance). In parallel, a dance version of the same show is planned, performed by a young dancer. The reconstruction is a live display of two different times and two different approaches to body, physicality, performance and memory.

Dušan Jovanović is a dramaturge and author of the famous play “Exhibicionist”.

April to September 2009

Platform of Interdisciplinary Dramaturgy

Although this part of the project doesn't deal directly and necessary with history it evokes and reflects concept of community, friendship and collective by offering coachings from artist to artist. MASKA will develop the Platform of interdisciplinary dramaturgy in collaboration with young artists in the region.

Timetable

10-2008		Glossary of Poetics / Dictionary of Choreography in Frakcija, Performing Arts Journal, no. 47 by Ana Peraica, Miško Šuvaković and Ana Vujanović	CDU
10-2008		The Group of Six Artists Scorebook in Frakcija, Performing Arts Journal, no. 47 by Goran Ferčec and Jasna Žmak	CDU
6-10-2008 to 19-10-2008		Lazareti Art Workshop (AWL) in Dubrovnik Artists in residence: <i>deufert +plischke</i>	CDU
28-10-2008		EDA pre-event: Tiger's Jump Lecture-demonstration of interviews with choreographers from Serbia by Ana Vujanović	MASKA
12-11-2008		EDA pre-event: History, Memory and the Dancing Body Lecture by Valery Briginshaw and Ramsay Burt	MASKA
12-11 to 14-11-2008		EDA pre-event: Exploring History, Memory, and Repetition through recent Dance Examples Workshop by Valery Briginshaw and Ramsay Burt	MASKA
19-11-2008		History – Experience – Archive ..maska, no. 117-118	MASKA
22-11-2008 to 25-11-2008		EDA: Diaspora Installation by Irena Pivka, Brane Zorman	MASKA
22-11-2008	20:00	EDA: As a Raindrop into the Mouth of Silence Performance by Irena Tomažin	MASKA
23-11-2008	10:30 to 13:30	EDA: Lectures and Presentations by Heike Roms, Manuel Pelmuş Janez Janša and Ayara Hernández Holz	MASKA
23-11-2008	15:30 to 18:00	EDA: Lectures and Presentations by Joe Valenčič and Rok Vevar	MASKA
23-11-2008	18:00	EDA: Walk Performance Lecture / Demonstration by Samo Gosarič	MASKA

24-11-2008	12:00	EDA: <i>Walk Performance</i> Performance by <i>Samo Gosarič</i>	MASKA
24-11-2008	15:00	EDA: <i>Cinematic Modes of Choreography</i> Lecture / Screenings by <i>Tanja Vrvilo</i>	MASKA
24-11-2008	17:30	EDA: <i>Screenings of short films (1968-72)</i> <i>Fried Brain</i> by <i>Pupilija Ferkeverk / Monument G / OHO</i>	MASKA
24-11-2008	19:00	EDA: <i>Live Archiving</i> Debate with the main protagonists of the occupation of the Faculty of Arts in Ljubljana in 1971. (original with simultaneous interpreting in English)	MASKA
25-11-2008	10:30 to 13:30	EDA: <i>What do we actually do when we reconstruct?</i> Lectures and debates in English by <i>Goran Sergej Pristaš, Maaïke Bleeker</i> and <i>Bojana Kunst</i>	MASKA
25-11-2008	16:00	EDA: <i>Re-enacting history – RE:akt! platform</i> Presentation by <i>Janez Janša</i> and <i>Antonia Caronia</i>	MASKA
25-11-2008	19:00	EDA: <i>Slovene National Theatre</i> Performance by <i>Janez Janša</i> (original with subtitles in English)	MASKA
30-11 to 5-12-2008		<i>Cinematic Modes of Choreography</i> An East Dance Academy Programme at <i>Film Mutations: Festival of Invisible Cinema</i> by <i>Nicole Brenez, Alexander Horwath, Go Hirasawa</i> and <i>Tanja Vrvilo</i>	CDU
12-12 to 14-12-2008		<i>Parallel Slalom Symposium in Zagreb</i> The symposium will focus on cinematic modes of choreography based on the discussion within the <i>Film Mutations: Festival of Invisible Cinema</i> and concepts issued in <i>Frakcija</i> , no. 47	CDU
15-12 to 17-12-2008		<i>How are many on the move? On Embodiment and Collaboration</i> Workshop by <i>Bojana Kunst</i>	CDU
15-12 to 17-12-2008		<i>Interdisciplinary Dramaturgy Training</i> Workshops, group work and individual coachings focused on projects connected to <i>What to affirm? What to perform?</i>	CDU
15-12 to 19-12-2008		<i>Liberation of Zagreb</i> Reconstruction Research by <i>Janez Janša</i> and <i>Goran Sergej Pristaš</i>	CDU

18-12-2008		Research Team – Internal Meeting Talks about the research on the life and activity of Romanian choreographers from 1930 to 2009 and selection of artists for the reconstruction of <i>Ciocanul fara Stapin (The Hammer without a Master)</i> .	CNDB
20-12-2008	20:00	It was acceptable in the 80s Project-presentation by <i>Oliver Frlić</i> and discussion	CDU
20-02-2009		Monument G Reconstruction of the performance from 1971 by <i>Dušan Jovanović</i> and <i>Janez Janša</i>	MASKA
2-2009		Share of Methods A project by <i>Marjana Krajač</i> and <i>Milana Broš</i>	CDU
3-2009		Unveal the visible – Public Event Multimedia display-installation with texts, photography, audio and video interviews of the research by <i>Irina Severin</i> , <i>Mihaela Mihailov</i> , <i>Vava Stefanescu</i> , <i>Manuel Pelmuș</i> and <i>Mihai Mihalcea</i>	CNDB
4-2009		Interdisciplinary Dramaturgy Training – Reconstruction Performance Programme Workshop with <i>Janez Janša</i> , <i>Goran Sergej Pristaš</i> / <i>Oliver Frlić</i>	CNDB
4-2009 to 9-2009		Platform of Interdisiciplinary Dramaturgy A training programme in collaboration with young artists in the region.	MASKA
25-5-2009 to 6-6-2009		Instruktionen verraten (Giving up) Instructions) A 14-day curating with contributions by <i>Tim Etchells</i> , <i>Chris Haring</i> , <i>deufert +plischke</i> , <i>Helmut Ploebst</i> and others to be confirmed.	TQW

Subject to change