

MEĐUNARODNI FESTIVAL RAZVOJNOG KAZALIŠTA
STUDENSKI CENTAR U ZAGREBU 19 — 23. 9. 2015.

ULAZ BESPLATAN, ZA VAS — POSTFESTUM: 26. 9. — GANZNOVI.SCZG.HR — SCZG.UNIZG.HR

GANZ NOVI --- FESTIVAL

AME HENDERSON I MATIJA FERLIN — DAVID ESPINOSA — MALA KLINE — ZLATKO PAKOVIĆ
BOJAN GAGIĆ I MIODRAG GLADOVIĆ — JAN VORMANN — IVANA MÜLLER — MARIA JEREZ
JULIEN FOURNET — PAVLE HEIDLER — THE PROJECTION BAND — FRANCE DISTRACTION

PROGRAM

19.9. SUBOTA

19:00 – 23:00 GALERIJA SC	FRANCE DISTRACTION: TERME INSTALACIJA
19:00 I 21:30 POLUKRUŽNA &TD	DAVID ESPINOSA: MY GREAT WORK (AN AMBITIOUS PROJECT) KAZALIŠNA PREDSTAVA
20:00 VELIKA &TD	IVANA MÜLLER: POSITIONS KAZALIŠNA PREDSTAVA
22:30 MM CENTAR	THE PROJECTION BAND: HIDDEN LANDSCAPES KONCERT

20.9. NEDJELJA

18:00 – 23:00 GALERIJA SC	FRANCE DISTRACTION: TERME INSTALACIJA
19:00 I 21:30 POLUKRUŽNA &TD	DAVID ESPINOSA: MY GREAT WORK (AN AMBITIOUS PROJECT) KAZALIŠNA PREDSTAVA
20:00 VELIKA &TD	IVANA MÜLLER: WE ARE STILL WATCHING KAZALIŠNA PREDSTAVA (HR)

17 – 22.9. – SEK – NATAŠA RAJKOVIĆ:
RAZVOJ UMJETNIČKIH PROJEKATA RADIONICA
DIO PROGRAMA OTVOREN JE ZA JAVNOST

21.9. PONEDJELJAK

18:00 – 23:00 GALERIJA SC	FRANCE DISTRACTION: TERME INSTALACIJA
18:00 POLUKRUŽNA &TD	MARIA JEREZ: WHAT IS THIRD PREZENTACIJA I RAZGOVOR
20:00 FRANCUSKI PAVILJON	MALA KLINE: GENEZA PLESNA PREMIJERA
21:30 VELIKA &TD	IVANA MÜLLER: WE ARE STILL WATCHING KAZALIŠNA PREDSTAVA (EN)

22.9. UTORAK

18:00 – 23:00 GALERIJA SC	FRANCE DISTRACTION: TERME INSTALACIJA
20:00 FRANCUSKI PAVILJON	MALA KLINE: GENEZA PLESNA PREDSTAVA
22:00 VELIKA &TD	PAVLE HEIDLER: THE COSMIC DUST PRACTICE PLESNA PREMIJERA

19. I 20.9. – SEK – PRODUKCIJA UMJETNIČKIH PROJEKATA
PREZENTACIJE, KONZULTACIJE I INTERVENCIJA JULIENA FOURNETA: LE JEU DE L'OIE
DIO PROGRAMA OTVOREN JE ZA JAVNOST

23.9. SRIJEDA

18:00 – 23:00 GALERIJA SC	FRANCE DISTRACTION: TERME INSTALACIJA
20:00 ZAGREBAČKI PLESNI CENTAR	AME HENDERSON I MATIJA FERLIN: OUT OF SEASON PLESNA PREMIJERA
21:30 FRANCUSKI PAVILJON	MALA KLINE: GENEZA PLESNA PREDSTAVA
22:30 VELIKA &TD	ZLATKO PAKOVIĆ: IBSENOV NEPRIJATELJ NARODA KAO BRECHTOV POUČAN KOMAD KAZALIŠNA PREDSTAVA

26.9. SUBOTA

POSTFESTUM U SKLOPU BIJELE NOĆI

18:00 – 4:00 ZAGREBAČKE ULICE	JAN VORMANN: DISPATCHWORK ULIČNA UMJETNOST
20:00 – 00:00 OKTOGON, CVJETNI TRG	GAGIĆ/GLADOVIĆ: LUMINOAKUSTIKA INTERVENCIJA U PROSTOR

22. I 23.9. – 10:00 – 17:00
POLUKRUŽNA &TD – 5. APAP LAB
(PERFORMING EUROPE)

MAPA

1 POLUKRUŽNA &TD
&TD – SEMICIRCULAR HALL

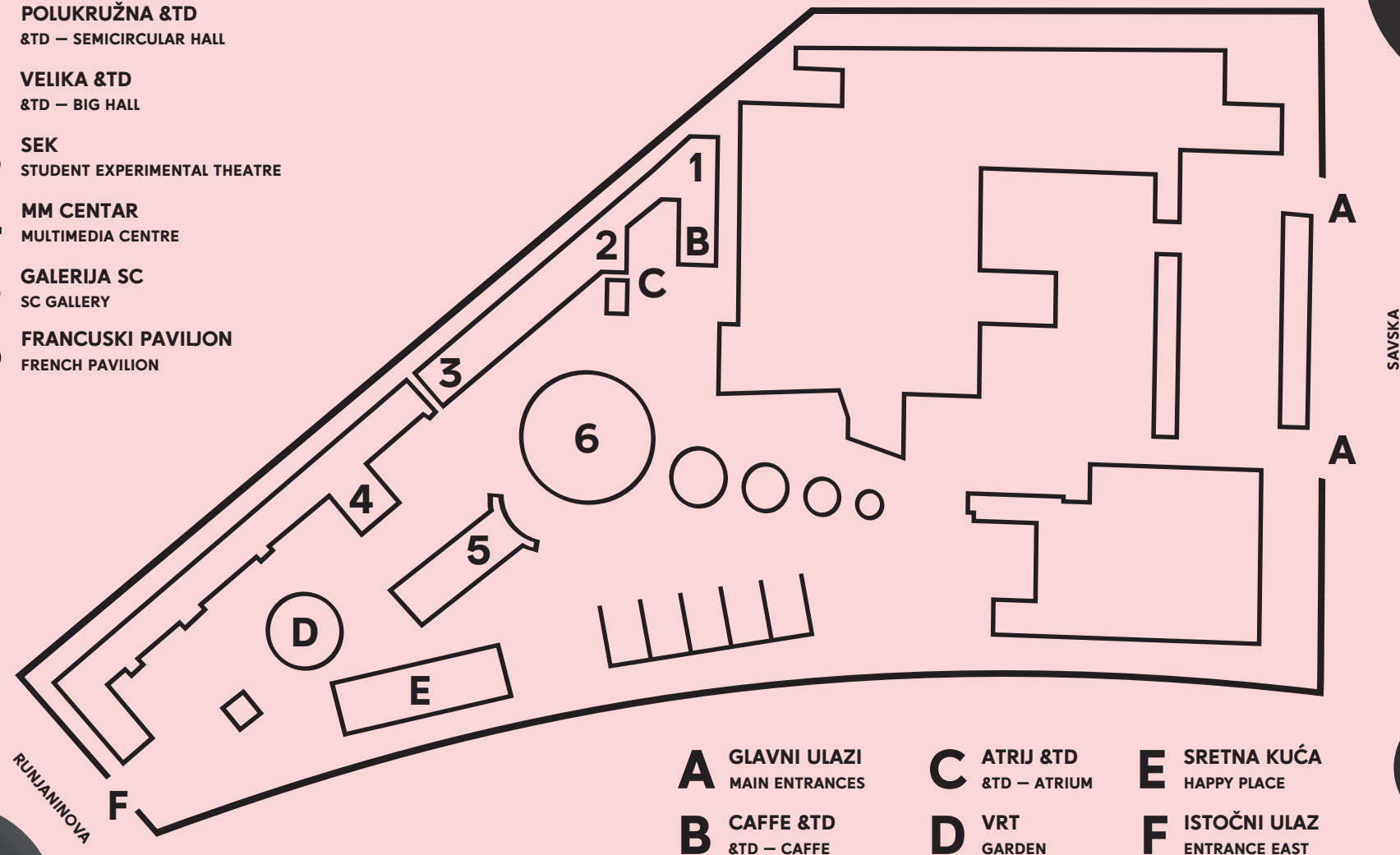
2 VELIKA &TD
&TD – BIG HALL

3 SEK
STUDENT EXPERIMENTAL THEATRE

4 MM CENTAR
MULTIMEDIA CENTRE

5 GALERIJA SC
SC GALLERY

6 FRANCUSKI PAVILJON
FRENCH PAVILION



A GLAVNI ULAZI
MAIN ENTRANCES

B CAFFE &TD
&TD – CAFFE

C ATRIJ &TD
&TD – ATRIUM

D VRT
GARDEN

E SRETNJA KUĆA
HAPPY PLACE

F ISTOČNI ULAZ
ENTRANCE EAST

**MEĐUNARODNI FESTIVAL RAZVOJNOG KAZALIŠTA
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ULAZ BESPLATAN, ZA VAS — POSTFESTUM: 26. 9. — GANZNOVI.SCZG.HR — SCZG.UNIZG.HR

GANZ NOVI

FESTIVAL

AME HENDERSON I MATIJA FERLIN — DAVID ESPINOSA — MALA KLINE — ZLATKO PAKOVIĆ
BOJAN GAGIĆ I MIODRAG GLADOVIĆ — JAN VORMANN — IVANA MÜLLER — MARIA JEREZ
JULIEN FOURNET — PAVLE HEIDLER — THE PROJECTION BAND — FRANCE DISTRACTION

GANZ NOVI FESTIVAL predstavlja mlade, nadolazeće autore i istražuje suvremene tendencije i nekonvencionalne pristupe u izvedbenim umjetnostima. Kazališnim i plesnim izvedbama, instalacijama, multidisciplinarnim radionicama, istraživačkim rezidencijama, razgovorima s etabliranim umjetnicima i stručnjacima, Ganz nastoji povezati lokalne i međunarodne umjetnike i organizacije, pokretati dijalog, prijenos i razmjenu znanja i iskustava među različitim generacijama umjetnika, područja umjetnosti i vještina. U vremenu kojeg, iz različitih razloga, ne prestajemo nazivati kriznim, doticaj sa suvremenim tendencijama zbivanja i misli u živoj umjetnosti (p)ostaje važan zbog mogućnosti susreta s drugačijim, kreativnijim vizijama stvarnosti, ili perspektivama gledanja iste.

U obnovljenom Francuskom paviljonu slovenska koreografinja i plesačica Mala Kline, u predstavi *Geneza*, govori o stvaranju svijeta kroz naše sanjanje, te se vraća načinu sanjanja kakvo smo poznavali kao djeca, a kojega se kao odrasli rijetko sjećamo. Mladi hrvatski plesni umjetnik Pavle Heidler premijerno predstavlja *The Cosmic Dust Practice*, četvrtu iz serije svojih izvođačkih praksi u kojima pokušava prepoznati nevidljive forme i konstrukte koji određuju naše djelovanje. Kanadska koreografinja Ame Henderson i hrvatski umjetnik Matija

GANZ NEW FESTIVAL presents young, emerging authors and focuses on exploring contemporary tendencies and unconventional approaches in performing arts. By means of theatre and dance performances, installations, multidisciplinary workshops, research residencies, talks with renowned artists and experts, the goal of Ganz New Festival is to connect local and international artists and organizations, establish dialogues, transmission and exchange of knowledge and experiences between different generations of artists, art fields and skills. In the so-called times of crisis, staying in touch with contemporary tendencies and developments in live art becomes important for the mere reason of encountering different, more creative visions of reality, or ways of its perception.

Genesis, a dance performance by Slovenian choreographer and dancer Mala Kline, will be presented in the restored French pavilion. In *Genesis*, Mala talks about the creation of world through our dreaming, a return to the place of dreaming so familiar to children, but easily forgotten by adults. Young Croatian dance artist Pavle Heidler is premiering with *The Cosmic Dust Practice*, forth in the series of his performing arts practices in which he explores the invisible forms and constructs that determine our actions. Canadian choreographer Ame Henderson and Croatian artist Matija Ferlin will premiere their new piece *Out of Season*, a practice of becoming that produces the possibility for many readings, connections and discoveries – both for the authors as for those that witness them. Spanish artist David Espinosa will present *My Great Work (An Ambitious Project)*, a theatre performance

Ferlin premijerno predstavljaju svoj novi autorski rad *Out of Season*, praksu postajanja koja proizvodi mogućnost višestrukih čitanja, veza i otkrića – za autore kao i za svjedoke njihove potrage. Iz Španjolske dolaze nam David Espinosa i Maria Jerez. Espinosa u predstavi *My Great Work (An Ambitious Project)* nedostatak koristi kao pogon kreativnosti i na pozornici okuplja 300 glumaca, vojni orkestar, rock bend, životinje, auto i helikopter, a Jerez s novim solom-u-nastanku *What is Third* pokušava odgovoriti enigmama susreta dvoje ljudi. U Galeriji SC možete uživati u instalaciji *Terme* francuskih umjetnika Annaloro, Defoorta, Fourneta, Goegera & Viala, gdje možete uroniti u bazen pun mekih, crnih loptica i napajati se stoičkom filozofijom.

Nakon sedam godina na zagrebačku se scenu s dvije predstave vraća međunarodno priznata hrvatska umjetnica Ivana Müller. Predstava *Positions* formalno funkcionira gotovo kao igra pokera koja kontinuirano postavlja pitanja o mehanizmima razmjene, vlasništva i vrijednosti. U predstavi *We Are Still Watching* autorica pokušava stvoriti performativni kontekst u sklopu kojega su svi izvođači u jednakoj poziciji. Svi čitaju scenarij prvi put u svome životu i nitko ne zna kako će predstava završiti. Iz susjedne Srbije, stiže etablirani pisac, redatelj i kritičar Zlatko Paković s predstavom *Ibsenov neprijatelj naroda kao Brechtov poučan komad*, u kojoj pomoću Ibsenove priče o sudbini Doktora Stockmanna i njegove obitelji, u brehtijanskoj formi dijalektičkog kazališta s glumcima i glazbenikom na sceni, oblikuje kazališni organizam estetike i etike otpora.

in which he uses scarcity as a creative drive, gathering 300 actors, a military orchestra, a rock band, animals, a car and a helicopter on stage. In her work-in-progress *What Is Third*, another Spanish artist Maria Jerez is trying to solve the enigma of an encounter between two people. In Gallery SC you can enjoy the installation *Les Thermes* devised by French artists Annaloro, Defoort, Fournet, Goerger and Vial, where you can dive into a pool full of soft, black balls and let the stoic philosophy gradually pervade you.

After 7 years, internationally renowned Croatian artist Ivana Müller returns to Zagreb art scene. Theatre performance *Positions* formally functions almost like a game of poker which constantly generates questions about the mechanisms of exchange and property. *We Are Still Watching* is a performance in which the author tried to set up a performative context in which everybody is in the same situation. Everybody reads the script for the first time in their life and nobody knows how all of it will end. From neighbouring Serbia we invited an establish writer, director and critic Zlatko Paković with his performance *Ibsen's An Enemy of the People as a Brecht's Teaching-Play* about the destiny of Doctor Stockmann and his family in the form of Brechtian dialectic theatre. The director, together with actors and a musician, creates a theatrical organism which reflects the aesthetics and the ethics of resistance.

On September 26, within *Nuit Blanche*, a 'sleepless' night of contemporary art and the closing event of *Rendez-vous*, festival of France in Croatia, Ganz New Festival presents two installations. Artist

26. rujna u sklopu manifestacije Bijela noć, 'besane noći' suvremene umjetnosti i završnog događanja Rendez-vous, festivala Francuske u Hrvatskoj, Ganz predstavlja dvije instalacije. Umjetnik Jan Vormann plastičnim kockicama popunjava narušene i oštećene zidove te pukotine u Zagrebu. S radom *Dispatchwork* Jan ne prkosi propadanju, nego naglašava prolaznost kao priliku za konstrukciju i rekonstrukciju naše okoline. Umjetnici Bojan Gagić, Miodrag Gladović i sudionici njihove radionice luminoakustičkim tehnikama interveniraju u prostor poznatoga zagrebačkog prolaza Oktogona.

Ganz Edu sastoji se od četiri programa čiji je zajednički cilj ponuditi edukativne programe, projekte i akcije na interdisciplinarnim, konkretnim i praktičnim osnovama, programâ koji inače izostaju iz klasičnoga obrazovnog programa, a nužni su za usavršavanje, napredak, stjecanje iskustva, primjenu znanja u praksi i budućem profesionalnom radu studenata i mladih autora. Ove godine, Ganz je domaćin petog apap laba posvećenog evaluaciji različitih aktivnosti europskog projekta *apap – Performing Europe* te dijeljenju, učenju i zamišljanju mogućih modela suradnje za budućnost.

Za glazbeni dio programa zadužen je The Projection Band koji će improvizirati uz video projekciju, inače rad *Hidden Landscapes* umjetnika Ivana Mršića.

Ulaz je besplatan, za vas.

Jan Vormann will fill in the broken and damaged walls of Zagreb with plastic construction bricks. With his project *Dispatchwork*, Jan is *not trying to defy deterioration, but aims to emphasize transitoriness as a chance for the construction and reconstruction of our environments*. Artists Bojan Gagić, Miodrag Gladović and the participants of their workshop will use the techniques of luminoacoustics to intervene into the space of the famous Zagreb passage Oktogon.

Ganz Edu consists of four different programs whose goal is to offer educational programs, projects and actions based on interdisciplinary, concrete and practical work. These kinds of programs are difficult to find in institutional educational programs, but are crucial for improvement, advancement, acquiring experience, applying knowledge to practice and future professional careers of students and young authors. This year, Ganz hosts the fifth apap lab, dedicated to the evaluation of multifarious activities of the European project *apap – Performing Europe* and to sharing, learning and imagining new models of future collaboration.

In the musical part of the program Ganz presents The Projection Band, an experimental band which will be improvising live to *Hidden Landscapes*, a video work made by Ivan Mršić.

Free entrance, for you.

GANZ PROGRAM

STR. 6 David Espinosa: *My Great Work (An Ambitious Project)*

STR. 10 France Distraction: *Terme*

STR. 14 Ivana Müller: *Positions*

STR. 17 Ivana Müller: *We Are Still Watching*

STR. 20 Mala Kline: *Geneza*

STR. 24 Pavle Heidler: *The Cosmic Dust Practice*

STR. 28 Ame Henderson & Matija Ferlin: *Out of Season*

STR. 32 Zlatko Paković: *Ibsenov Neprijatelj naroda kao Brechtov poučan komad*

STR. 36 Jan Vormann: *Dispatchwork*

STR. 40 Bojan Gagić & Miodrag Gladović: *Luminoakustika*

STR. 44 The Projection Band: *Hidden Landscapes*

GANZ EDU

STR. 45 *Produkcija umjetničkih projekata*

STR. 48 Nataša Rajković: *Razvoj umjetničkih projekata*

STR. 50 Maria Jerez: *What is Third*

STR. 52 *5. apap lab (Performing Europe 2011 – 2016)*

19. I 20. 9. — 19:00 I 21:30 — 50 MIN
POLUKRUŽNA &TD

KAZALIŠNA PREDSTAVA *ideja i režija* David Espinosa • *izvedba* David Espinosa, glumačka družina Hekinah Degul • *suradnja* Africa Navarro • *zvuk i glazba* Santos Martinez, David Espinosa • *scenografija* David Espinosa, Air Models and Architecture Projects • *produkcija* El Local E.C., C.A.E.T. u suradnji s Odjelom kulture Generaliteta Katalonije i I.N.A.E.M. – Ministarstvo kulture • *distribucija* M.O.M. – El Vivero • *subvencija projekta* program Artist in Residence, Bilbaoescena • www.davidespinosa.org

Događanje u Zagrebu ostvareno uz pomoć stipendije za mobilnost pod nazivom Programme for the Internationalisation of Spanish Culture (PICE) koju daje državna organizacija Acción Cultural Española (AC/E). www.accioncultural.es



OPIS Uz neograničen budžet, najveće kazalište na svijetu, tristo glumaca na pozornici, vojni orkestar, *rock* bend, životinje, automobile i helikopter, *My Great Work* visokobudžetna je produkcija u kojoj se nije razmišljalo o trošku i gdje su se ostvarivale sve ideje koje su, bez obzira na cijenu, Davidu pale na pamet, uz neograničena sredstva i umjetnički tim na raspolaganju. Razmišljajući kao da postavlja predstavu u stvarnoj veličini, a zapravo je postavljajući u omjeru 1:87, David uspijeva stvoriti minijaturni teatar epskih razmjera.

Testirajući granice kazališta te produbljujući interes prošlih projekata prema ideji izvođenja, *My Great Work* projekt je koji preispituje produkciju visokobudžetnih umjetničkih ostvarenja, kolosalnih predstava izgrađenih na obmanama i smicalicama upitne umjetničke vrijednosti.

DESCRIPTION Having an unlimited budget, the largest theatre in the world, 300 actors on stage, a military orchestra, a rock band, animals, cars and a helicopter, *My Great Work* is a large-scale show, in which no expense was spared, all the ideas were developed regardless of the expense, with an unlimited artistic team and financial means at disposal. But, obviously, with a slight difference in – scale. Thinking big and doing small, David manages to create a miniature theatre of epic dimensions.

Continuing the exploration into the limits of theatre and deepening the interest of previous projects on the idea of performing, *My Great Work* questions the meaning of high-budget artistic creations which most often turn out to be very gimmicky and disingenuous colossal works with questionable substance.



ZAŠTO BI NAS, KAO PUBLIKU, ZANIMALO ONO ŠTO RADIŠ? Neka vas ne bude briga! Ne volim umjetnike koji sebe shvaćaju preozbiljno, koji misle da je njihovo djelo transcendentno i da im svijet treba biti zahvalan... Čovjek radi što može i ako to nekome nešto znači, odlično. Mislim da je važno da barem tebi nešto znači, da se pritom osjećaš dobro, da te zabavlja na neko vrijeme i, ako je moguće, da ti pomaže pri plaćanju stanarine...

KOJE TE TRI STVARI UVIJEK RAZVESELE? Mogu ti reći da je proces stvaranja jedna od stvari u kojoj najviše uživam, to vrijeme razmišljanja, sumnje, briljantnih ideja i entuzijazma najbolji mi je dio ovog posla. Kao neka mozgalica ili hijeroglifi koje postepeno pokušavaš odgonetnuti i jednoga dana – *eureka!* Riješena je. Ovaj osjećaj najslikovitiji je seksu, dobroj *paelli* i savršenom udarcu u tenisu...

POLICA Knjiga *Blindness* Joséa Saramaga, filmska komedija *Welcome Mr. Marshall* redatelj Berlanga, kazališni redatelj Philippe Quesne, *Igra prijestolja*.

“Ne volim umjetnike koji sebe shvaćaju preozbiljno. Čovjek radi što može i ako to nekome nešto znači, odlično.”

ŽIVOTOPIS David Espinosa (1976.) završio je preddiplomski studij glume na ESAD-u u Valenciji. Od 1994. g. pohađa studije suvremenog plesa, improvizacije, CI i Capoeire u Valenciji, Bruxellesu i Barceloni.

WHY SHOULD WE, AS AUDIENCE, CARE ABOUT WHAT YOU'RE DOING?

Please don't care! I don't like artists who take themselves too seriously, who think that their work is transcendental and that the world should be thankful to them... You do what you can and in case anyone finds it useful, great. It's important that it's helpful at least to you, that it makes you feel good, it entertains you, and if possible, helps to pay your bills...

WHAT THREE THINGS NEVER FAIL TO BRING YOU PLEASURE? One of the things I enjoy most is the process of creation. This period of thinking, doubts, brilliant ideas and enthusiasm is the best part of this job. It's like a brain-teaser or a hieroglyph that you need to decode, and then one day – *eureka!* It's solved. This feeling can be compared to sex, having a good *paella* or hitting the perfect stroke in tennis.

BOOKSHELF *Blindness* by José Saramago (book), *Welcome Mr. Marshall* by Berlanga (comedy film), Philippe Quesne (theatre director) and *Game of Thrones*.

“I don't like artists who take themselves too seriously. You do what you can and in case anyone finds it useful, great.”

BIOGRAPHY David Espinosa (1976) holds a B.A. from E.S.A.D., Valencia. Since 1994, he has studied Contemporary Dance, Improvisation, CI and Capoeira in Valencia, Brussels, and Barcelona.

FRANCE DISTRACTION

BELINDA ANNALORO , ANTOINE DEFOORT, JULIEN FOURNET,
HALORY GOERGER, SEBASTIEN VIAL (FR)

10

TERME

11

19. 9. — 19:00 – 23:00; 20. – 23. 9. — 18:00 – 23:00 — GALERIJA SC



INSTALACIJA koncept France Distraction • tehnička direktorica Emilie Godreuil • administracija i menadžment Sarah Calvez • distribucija Anne Rogeaux • produkcija l'Amicale de production / Julien Fournet • www.amicaledeproduction.com

Događanje je organizirano u okviru Rendez-vous festivala Francuske u Hrvatskoj (www.rendez-vous.hr). Uz podršku apap mreže (apap – Performing Europe 2011 – 2016) te Francuskog instituta / projekta TransARTE i programa TEATROSKOP (www.institutfrancais.com).

OPIS *Terme* (*Les Thermes*) prostor su lje-kovitog retro-treninga koji publici nudi priliku da uroni u kupku stoičkog morala. Taj veliki drveni bazen ispunjava 25000 crnih, mekih plastičnih loptica na kojima je otisnuto 80 različitih citata, uvelike proizašlih iz stoičkih djela. Publika može uroniti u taj hamam misli, čitati poruke nasumičnim redom, postepeno se natopiti aforizmima i razmijeniti dojmove o njihovim značenjima. Istovremeno bazen s lopticama i konceptualna sauna, taj prostor može postati i mjestom susreta za rasprave i razgovore o stoičkoj filozofiji. Detaljne informacije možete pronaći na internetskoj stranici festivala.

“Iznenadenje je uspjelo kada osjetite lagani procijep između zadovoljstva dječjom igrom među lopticama i mirisa sjećanja na satove filozofije.

KAKO BISTE OPISALI ‘TERME’ NASUMIČNOM PROLAZNIKU? Zamisli da odvedeš svoje dijete na bazen s lopticama i otkriješ da postoji verzija bazena i za odrasle u kojem možeš nastaviti tamo gdje si stao s čitanjem. Čini se kao najčudnije mjesto na svijetu gdje možeš nešto naučiti o stoičkoj filozofiji, a nakon nekoga vremena u bazenu poželiš da si doista i učio filozofiju na takav način. — HG

POLICA Bilo što od Davida Shrigleya, Jamesa Turrella, Waltona Forda. — HG; Planningtorock, Gelitin, Ambrogia Lorenzetta (*L'Allegoria ed Effetti del Buono e del Cattivo Governo*). — SV

DESCRIPTION *Les Thermes* is a place for therapeutic retro training offering the audience a chance to dive into the bath of stoic morality. A big, wooden swimming pool is filled with 25 000 black, soft plastic balls, engraved with 80 different quotes mostly coming from stoic philosophy. The audience can plunge into the hammam of thought, read the inscriptions randomly, gradually soak themselves in aphorisms and exchange impressions of their meanings. Something in between a conceptual sauna and a ball pool for grown-ups, this space can also become a meeting place for discussions or lectures on stoic philosophy. Detailed information can be found on the festival website.

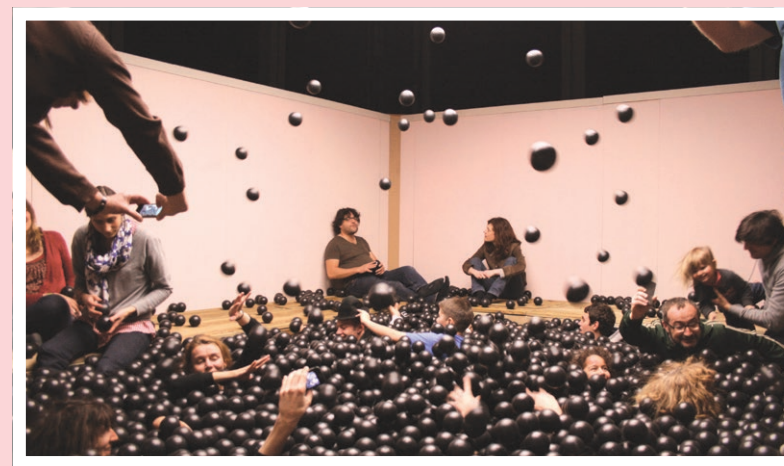
“The surprise is successful when you feel a slight gap between the guilty pleasure of playing in the ball pool and the stale scent bringing back the memories of philosophy courses.

HOW WOULD YOU DESCRIBE ‘LES THERMES’ TO A RANDOM PASSER-BY? Imagine taking your kid to a ball pool and discovering that there's also a model for grown-ups in which you can catch up on your reading. It feels like the weirdest place ever to get information on Stoic philosophy, but after a while in the pool you wish you'd studied philosophy this way. — HG

BOOKSHELF Anything by David Shrigley, James Turrell, Walton Ford. — HG; Planningtorock, Gelitin, Ambrogia Lorenzetti (*L'Allegoria ed Effetti del Buono e del Cattivo Governo*). — SV

ZAŠTO STE ODABRALI OVAJ MEDIJ DA BISTE GOVORILI O ŽIVOTU/STVARNO-STI? Iako smo većinu vremena stvarali u drugačijim vrstama medija, instalacija se za grupu umjetnika okupljenih oko projekta France Distraction pokazala presudnom. Htjeli smo uzbudljiva mjesta, zaobilaznice, otkrića. U pokušaju definicije pojma *popularno* vrlo brzo smo odlučili uključiti tijelo gledatelja u umjetnički događaj. Htjeli smo publiku koja neće biti opčinjena, prostore u kojima se publika može slobodno kretati, u kojemu će moći stiskati gumbe, pitati pitanja. Vidjeli smo ih kao mjesta kojima gledatelji pristupaju interaktivno. — SV

WHY DID YOU CHOOSE THIS FORM TO TALK ABOUT REALITY? Even if all of us most of the time worked with other kind of media, for the group of artists gathered around the project France Distraction installation proved to be crucial. We wished to have exciting spaces, detours, discoveries. Trying to define the term *popular*, very quickly we decided to involve the spectator's body. We wished a non-captivated audience, spaces in which the audience can move freely, in which buttons are to be pressed, questions to be asked. We saw them as places that can be activated by the audience. — SV



ŽIVOTOPIS France Distraction skupina je vizualnih umjetnika i izvođača sa sjedištem u Lilleu i Bruxellesu, poimence: Belinda Annaloro, Antoine Defoort, Julien Fournet, Halory Goerger i Sébastien Vial. U svom radu koriste razne medije: video, interaktivne uređaje, slike, instalacije, tekst i/ili glazbu.

BIOGRAPHY France Distraction is a group of visual artists and performers based in Lille and Bruxelles, namely: Belinda Annaloro, Antoine Defoort, Julien Fournet, Halory Goerger i Sébastien Vial. In their work, they use videos, interactive devices, painting, installation, writing and/or music.



19. 9. — 20:00 — 67 MIN
VELIKA &TD

KAZALIŠNA PREDSTAVA *koncept, režija i tekst* Ivana Müller • *u suradnji s izvođačima* Jean-Baptiste Veyret Logerias, Anne Lenglet, Bahar Tamiz & Galaad Le Goaster • *u svaku izvedbu uključeno je i 8 lokalnih izvođača* Petar Banda, Matea Bilosnić, Damir Bartol Indoš, Jelena Mesar, Hrvoje Perc, Nina Sabo, Alemka Sappe, Jasna Žmak • *umjetnički savjet* Sarah van Lamsweerde • *oblikovanje svjetla i tehnički direktor* Martin Kaffarnik • *produkcija* I'M'COMPANY / Chloé Schmidt i Gerco de Vroeg • *koprodukcija* BUDA Arts Center Kortrijk (B) / Festival NEXT, Musée de la danse / Centre chorégraphique national de Rennes et de Bretagne, Point Ephémère (Paris), Ménagerie de verre, Paris, u sklopu Studioplabs, ARCADY/Hors Saison (Paris). • I'M'COMPANY financijski je podržan od strane DRAC ILE DE France l'Aide à la création 2013.

Događanje je organizirano u okviru Rendez-vous festivala Francuske u Hrvatskoj (www.rendez-vous.hr). Uz podršku apap mreže (apap – Performing Europe 2011–2016) te Francuskog instituta / projekta TransARTE i programa TEATROSKOP (www.institutfrancais.com).

OPIS U predstavi *Positions*, Ivana Müller razrađuje koncept ekonomije i njegove različite oblike – ekonomiju pokreta, identiteta, emocije, kazališta, koristeći različita sredstva koja određuju naš društveni identitet, građanski status, klasnu poziciju i životni stil kao valutu. Kapital koji je prisutan na početku predstave, potencijal ili sudbina, koje svaki od izvođača posjeduje, bivaju predmetima razmjene, trgovine, cjenkanja i zarade kroz praksu koja ima elemente crnog tržišta. Ono što u početku nalikuje dječjoj igri, na kraju se razvija u maštovito i emotivno putovanje utemeljeno na ideji razmjene koja nudi složeno promišljanje ideje, mjesta i reprezentacije vrijednosti.

ZAŠTO BI NAS, KAO PUBLIKU, ZANIMALO ONO ŠTO RADIŠ? Mislim da se gledatelji zainteresiraju (ili ne) za određenu izvedbu čim pročitaju programsku knjižicu, ili nakon što pročitaju nešto o mome radu na internetu, ili jer već nešto znaju o mome radu, ili jer im je netko rekao nešto o tome, ili jer ih zanima određeni festival/ mjesto događanja, u ovom slučaju Ganz novi festival. Na takav se način ja kao gledatelj zainteresiram za nečiju izvedbu. Čini mi se da ne bih trebala govoriti gledateljima zašto bi trebali doći na predstavu. Oni su dovoljno pametni i mogu odlučiti sami za sebe.

POLICA Pasolinijeva *La Ricota*, *Illuminationen* autora Waltera Benjamina, *The Blazing World* Siri Hustvedt, Pasolinijeva *La lunga strada di sabbia*...

DESCRIPTION In *Positions* Ivana Müller works with the concept of economy and its different versions: economy of movement, economy of identity, economy of emotion, and economy of theatre using assets that define our social identity, our civil status, our class position and our life style as a currency. The capital that exists at the beginning of the show, a potential or a destiny that each of the performers possesses gets exchanged, traded, bargained for and capitalized on by means of an obscure practice resembling black market. What in the beginning looks almost like a children's game develops into an imaginative and emotional journey based on the idea of exchange that offers a complex reflection on the idea, place and representation of value.

WHY SHOULD WE, AS AUDIENCE, CARE ABOUT WHAT YOU'RE DOING? I think that spectators get interested in the pieces (or not) immediately after reading about the performance in the program booklet, or after reading about my work on the internet, or because they have seen my previous work, or because someone told them about it, or because it is performed at the festival/venue that they like, in this case Ganz New Festival. This is generally why I get interested in somebody's work as a spectator. Again, I don't think that it should be me to tell the spectators why they should or should not come to see my work. They are smart enough to know for themselves.

BOOKSHELF *La Ricota* by Pasolini, *Illuminationen* by Walter Benjamin, *The Blazing World* by Siri Hustvedt, *La lunga strada di sabbia* by Pasolini...

WE ARE STILL WATCHING

20. 9. — 20:00 — NA HRVATSKOM

21. 9. — 21:30 — IN ENGLISH

60 MIN — VELIKA & TD



KAZALIŠNA PREDSTAVA koncept i tekst Ivana Müller u suradnji s Andreom Božić, Davidom Weberom-Krebsom & Jonasom Rutgeertsom • oblikovanje svjetla i tehnički direktor Martin Kaffarnik • produkcija: I'M'COMPANY / Chloé Schmidt and Gerco de Vroeg • Predstava *We Are Still Watching* ostvarena je kao dio projekta *Encounters* (Frascati, Amsterdam 2012) koji dobiva potporu od fondova: Dutch Performing Arts Funds, Amsterdam Funds for Arts i SNS Reaal Funds, uz potporu kazališta Het Veem, Amsterdam.

Događanje je organizirano u okviru Rendez-vous festivala Francuske u Hrvatskoj (www.rendez-vous.hr). Uz podršku apap mreže (apap – Performing Europe 2011–2016) te Francuskog instituta / projekta TransARTE i programa TEATROSKOP (www.institutfrancais.com).

OPIS *We Are Still Watching* predstava je koju izvode gledatelji, tj. trenutačna zajednica članova publike koja se mijenja prilikom svakog izvođenja predstave. Predstava *We Are Still Watching* osmišljena je kao čitača proba u okviru koje gledatelji upoznaju jedni druge kroz zajedničko čitanje scenarija. Tokom jednog sata gledatelji stvaraju i igraju zajednicu, donoseći individualne i kolektivne odluke jednostavno čitajući tekst kojeg je netko drugi za njih napisao. U *društvu u malom* koje se razvije pri svakom izvođenju predstave, polako ali sigurno svatko dobiva svoju ulogu... Svi govore u prvom licu jednine, svi čitaju loše i svi se na ovaj ili onaj način uključuju, iako nitko pret hodno nije pročitao scenarij i nitko ne zna što će se sljedeće dogoditi.

DESCRIPTION *We Are Still Watching* is a show performed by spectators, meaning an instant community of audience members that changes every evening of the show. *We Are Still Watching* is structured as a reading rehearsal in which spectators encounter each other while reading a script together. During approximately an hour spent in the company of each other, spectators create and perform a community, they make decisions individually and collectively while simply reading a text that someone else has written for them. In the small society that gets created each evening of the show, everybody slowly but surely adopts his or her role... Everybody speaks in the I-form, everybody reads badly and gets involved one way or another, although no one has ever read the script before and no one knows what will happen next.



KAKO BI OPISALA 'POSITIONS' I 'WE ARE STILL WATCHING' NASUMIČNOM PROLAZNIKU? Mislim da nikad ne bih pokušala opisati svoju predstavu nasumičnom prolazniku. *Opisi svoju predstavu nasumičnom prolazniku* zvuči kao *objasni je ukratko, tako da svi mogu razumjeti...* a to je u neku ruku nadmoćni pristup... kao da je prolaznik netko kome trebaju upute, a ja imam odgovore. Svi zajedno sudjelujemo: izvođači, gledatelji, tehničari, redatelj, dramaturg... svi mi na pozornici, iza pozornice i u publici. I mislim da kazalište (ili bilo koja druga umjetnička forma) postaje uzbudljivo kada nudi mogućnost za onoliko verzija koliko je gledatelja u publici.

"Ja ne predstavljam nešto što onda gledatelj mora 'shvatiti' na ovaj ili onaj način. Svi gledamo 'istu stvarnost', svi smo dio istog događaja, ali svi ga vidimo malo drugačije... i ne moramo se slagati.

ŽIVOTOPIS Ivana Müller je koreografkinja, umjetnica i autorica tekstova. Njezina su djela predstavljena i producirana u kazališnim kućama diljem Europe, SAD-a i Azije tokom posljednjih dvanaest godina. Rođena je u Zagrebu, odrasla je u Hrvatskoj i Amsterdamu. Živi u Parizu, a radi u međunarodnom kontekstu.

HOW WOULD YOU DESCRIBE 'POSITIONS' AND 'WE ARE STILL WATCHING' TO A RANDOM PASSER-BY?

I don't think I would even try to describe my performances to a random passer-by. *Describe your performance to a random passer-by* sounds like *do it in a simple way so that everybody gets it...* and that's a patronising approach... as if a passer-by is someone who needs instructions and I'm the one that has the answers. We are all basically working together: the performers, the spectators, the technicians, the director, and the dramaturge... all of us on stage, backstage and in the audience. And I think that theatre (or any other art form) gets exciting when it offers a possibility for as many versions as there are spectators in the audience.

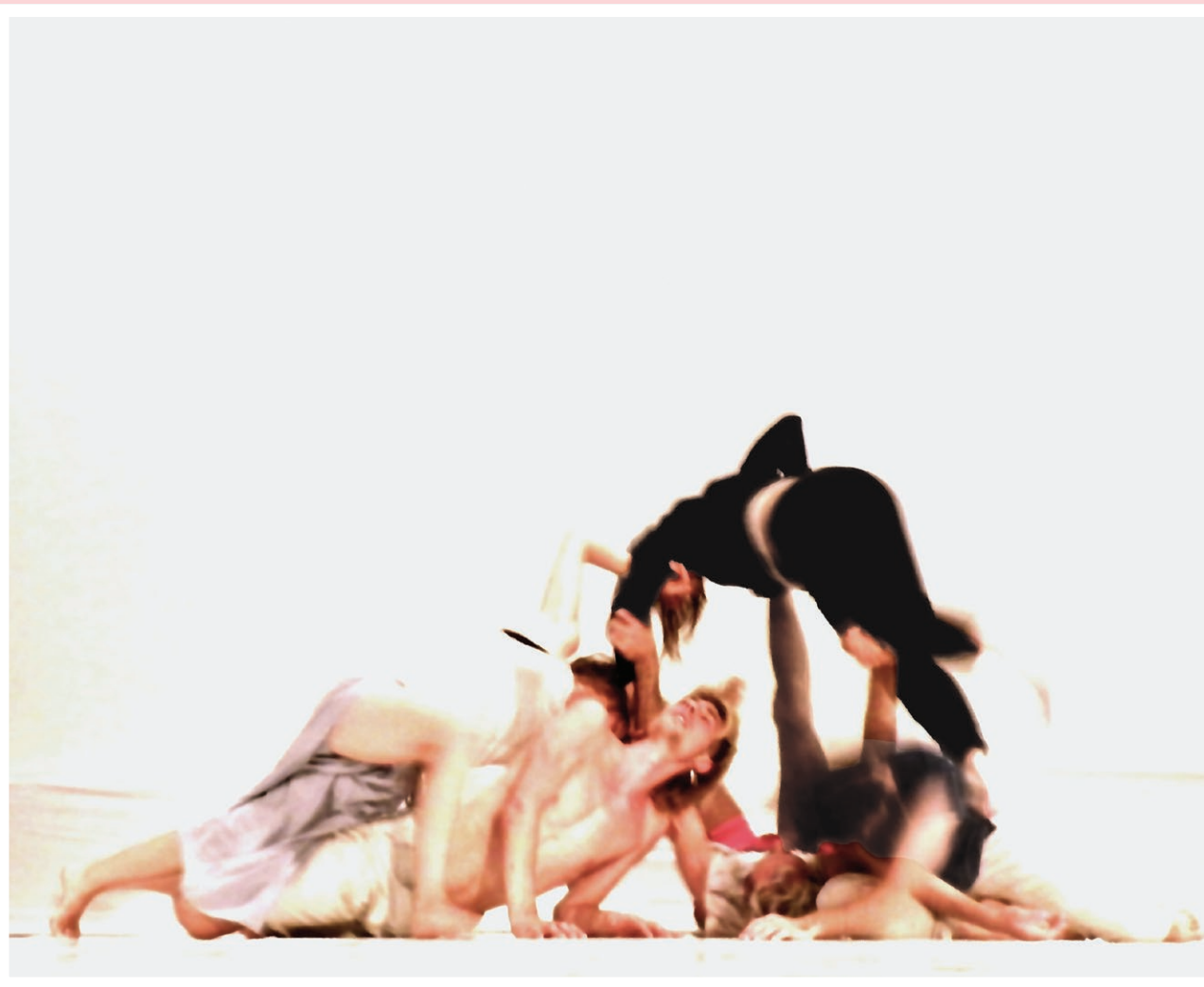
"It is not that I propose something that the spectator should 'get' this way or the other. We are all looking at the 'same reality', we all take part in the same event, but we all see it slightly differently... and we don't have to agree.

BIOGRAPHY Ivana Müller is a choreographer, artist and author of texts. Her work has been presented and produced in some of the major theatre festivals/venues in Europe, USA and Asia over the last 12 years. Ivana Müller was born in Zagreb, she grew up in Croatia and in Amsterdam. She lives in Paris and works internationally.

21. (PREMIJERA) | 22. 9. — 20:00
23. 9. — 21:30 — OKO 70 MIN
FRANCUSKI PAVILJON

PLESNA PREDSTAVA *koncept i koreografija* Mala Kline • *prostor, svjetlo i kostimi* Petra Veber • *zvuk i glazba* Gideon Kiers • *ples* Loup Abramovici, Tomislav Feller, Mala Kline, Jasmina Križaj, Andrius Mulokas • *asistentica za pokret* Florence Augendre • *izvršni producenti* Žiga Predan, Silvija Stipanov • *produkcija* Mercedes Klein, Pekinpah Kink Kong, Studentski centar Sveučilišta u Zagrebu – Kultura promjene – Teatar & TD • *koprodukcija* Old Power Station – Elektro Ljubljana, Festival City of Women, Plesna Izba Maribor • *podrška* Ministarstvo kulture Republike Hrvatske, Ministarstvo kulture Republike Slovenije, Gradski ured za kulturu, obrazovanje i sport Grada Zagreba • *Rezidencija u sklopu* *What is Third* Marije Jerez uz podršku apap mreže (apap – Performing Europe 2011–2016) • *Geneza* je utemeljena na metodi *Saphire™*. *Saphire™ Work* registrirani je zaštitni znak Catherine Shainberg • www.malakline.com

Događanje je organizirano u okviru Rendez-vous festivala Francuske u Hrvatskoj (www.rendez-vous.hr). Uz podršku Francuskog instituta i programa TEATROSKOP (www.institutfrancais.com).



OPIS *Kao da sam u filmu koji započinje mirno, ali nešto se komeša i može se neočekivano pojaviti svakog trena. Budim se (...) Pogledam u dijete, a ono se pretvori u rotirajući objekt. Pogledam ga ponovno i objekt se pretvori u nepomičnu bijelu tvarinu. Nešto se kristaliziralo u oblik.*

Geneza je iskana od snova petero izvođača. Svijet *Geneze* rastvara se prvo kao san, a onda kao utjelovljena slika i oblik. Svaki je trenutak početak, povratak kreativnom prostoru u kojem sanjanje i ovdje i sada neprekidno prodiru jedno u drugo i informiraju jedno drugo. Mi smo krajevi ovoga jedinstvenog prostora. Mi uspostavljamo zakone dok zajednički sanjamo *Genezu* u postojanje. *Geneza* je neprekidno napinjanje svijeta da se rodi putem našeg sanjanja.

ZAŠTO BI NAS, KAO PUBLIKU, ZANIMALO ONO ŠTO RADIŠ? Zanimaju me performativne situacije kao iskustvo supostojanja na jedan malo drugačiji, pojačani način. Zanima me susret kao prostor koji omogućava trenutke transformacije. Međutim, netko može jednostavno uživati u promatranju slike koja se rađa kroz ljudsko tijelo.

KAD BI IMALA NA RASPOLAGANJU BILO KAKVA SREDSTVA (LJUDE, NOVAC, MOGUĆNOSTI...) — KAKAV PROJEKT BI NAPRAVILA? U svakom mogućem svijetu radila bih točno ovaj projekt. Jedina stvar koja bi bila drugačija je da bi svi suradnici projekta bili jako dobro plaćeni za svoj rad i svoju posvećenost.

DESCRIPTION *It's like I'm in a movie that starts quietly, but something is simmering underneath and may rise unexpectedly at any time. I wake up (...) I look at the baby and it transforms into a whirling object. I look again and the object transforms into a still white formation. Something has crystallized into form.*

Genesis is weaved from the dreams of five performers. The world of *Genesis* comes into being first as a dream then as an embodied image and form. Every moment is the beginning, a return to the creative space where dreaming and the here-and-now continuously penetrate and inform each other. We are the kings of this singular space. We set its laws as we communally dream *Genesis* into being. *Genesis* is the ongoing striving of the world to be born through our *dreaming*.

WHY SHOULD WE, AS AUDIENCE, CARE ABOUT WHAT YOU'RE DOING? I'm interested in performative situations as an experience of coexistence, of spending time together in a slightly different, intensified way. I'm interested in an encounter as a space that allows for moments of transformation. On the other hand, one may also simply enjoy watching the image unfold and come to life through the human body.

IF YOU HAD ANY MEANS AVAILABLE (PEOPLE, MONEY, POSSIBILITIES...) WHAT KIND OF PROJECT WOULD YOU DO? In every possible world I would be doing exactly the project I am doing now. The only thing that would be different is that everyone collaborating on the project would be very well paid for their work and their commitment.



POLICA Sveti tekstovi Zapada, ali ako ih iskustveno proživimo te ako su važni za naš svakodnevni život.

BOOKSHELF Sacred texts of the West – but understanding them on the level of our experiencing bodies and recognizing their relevance in our everyday lives.

“Geneza postaje tvoj san, odvodi te na mjesta koja poznaješ, mjesta koja ne poznaješ, mjesta koja su ti odnekud poznata.”

“Genesis becomes your dream. It takes you to the places you know, some you don't know and some that feel somehow familiar.”

ŽIVOTOPIS Mala Kline je izvođačica, koreografkinja i spisateljica. Završila je prediplomski studij filozofije i komparativne književnosti, diplomski studij kazališta te završava doktorski studij s temom *Philosophy of Ethics in Contemporary Performing Arts*. Ovlaštena je za prakticiranje i podučavanje metode rada *Saphire™ Work*.

BIOGRAPHY Mala Kline is a performer, choreographer and writer. She holds a BA in Philosophy and Comparative Literature, MA in Theater and is completing a PhD in Philosophy on Ethics in Contemporary Performing Arts. She is a certified practitioner and teacher of *Saphire™ Work*.

22.9. (PREMIJERA) — 22:00
60 MIN — VELIKA & TD



PLESNA PREDSTAVA pavleheidler for TOGETHER
ALONE • pavleheidler.wordpress.com

OPIS *The Cosmic Dust Practice* izvođačka je praksa koja nastaje iz želje za proučavanjem izvođačkog potencijala čina pričanja (to je prva želja) o plesu (to je druga želja). Kakve točno veze pričanje ima s plesanjem bit će djelomično otkriveno za vrijeme izvedbe.

Glavna tema večeri bit će ples, ali vezane teme koje bi mogle obogatiti diskusiju kao što su disanje, odrastanje, tradicija, međuljudski odnosi i/ili kazalište bit će srdačno prihvaćene. Govornim i plesnim jezicima umjetnik gradi performativnu praksu koja će se sastojati od pričanja, čitanja i pripovijedanja. Publika je pozvana na gledanje, slušanje, smijanje, pa čak i sanjarenje.

“Najdraža neovisnost mi je neovisnost od binarnog načina razmišljanja, na primjer... shvatiti da loša predstava ne znači nužno loše iskustvo.”

ZAŠTO SI ODABRAO OVAJ MEDIJ DA BI GOVORIO O ŽIVOTU/STVARNOSTI?

Za ples sam uvijek i jedino morao imati vlastito tijelo koje, za razliku od violine koju sam tada svirao, nikad nisam morao *nositi sa sobom*; niti sam ga ikada mogao *zaboraviti*. Tjelesna općeprisutnost izrazito je zanimljiv i bogat konceptualni problem o kojemu treba glasno promišljati. Bavljenje tjelesnom općeprisutnošću tako samo po sebi postaje razrađivanje tematike života, odnosno stvarnosti.

DESCRIPTION *The Cosmic Dust Practice* is born out of the wish for the exploration of the performative potential of the act of speaking (the first wish) about dance (the second wish). How exactly talking relates to dancing will be partially revealed during the exchange.

The main topic of the evening will be dance, but other related themes that could enrich the discussion such as breathing, growing up, tradition, relationships and/or theatre, will be warmly embraced. The exchanged performative practice will consist of talking, reading and storytelling by the use of both verbal and movement languages. The performance practice will offer itself to watching, listening, laughing and – daydreaming.

“I like to be independent from the binary way of thinking, for example... realizing that bad performance doesn't necessarily mean bad experience.”

WHY DID YOU CHOOSE THIS MEDIUM

TO TALK ABOUT REALITY? The only thing I needed for dance was my own body which, as opposed to the violin that I played at the time, I never had to *carry with me* nor could I ever *leave it behind*. Physical omnipresence is an extremely interesting and loaded conceptual problem and it is important to think about it, especially out loud. By this very nature, dealing with the physical omnipresence becomes elaboration on the topics of life, meaning reality.

BOOKSHELF I think that at the moment the most interesting thing is to propose that it's not important what, but how.

POLICA Mislim da je trenutačno najzanimljivije predložiti da nije bitno što, nego kako.

ZAŠTO BI NAS, KAO PUBLIKU, ZANIMALO ONO ŠTO RADIŠ? Izrazito mi je bitno ustvrditi kako smatram da je odnos koji neka osoba održava s vlastitim interesima, odnosno s vlastitom zainteresiranošću, jedan od rijetkih praktičnih načina na koji je još uvijek moguće, ako je još uvijek moguće, zadržati ikakvu osobnu autonomiju unutar kapitalističke strukture o kojoj smo na dnevnoj bazi tako ovisni. Naposljetku, interes publike za moj rad – odgovornost je svake osobe ponaosob.

WHY SHOULD WE, AS AUDIENCE, CARE ABOUT WHAT YOU'RE DOING? It is of great importance for me to clarify that I consider the relation that a person maintains with his or her own interests, or with his or her own interestedness, to be one of the rare practical ways in which it is still possible, if it is possible at all, to preserve any kind of personal autonomy within the capitalist structure that we so strongly depend on in our everyday life. And finally, the interest of the audience for my work – is a responsibility of each individual.



ŽIVOTOPIS Pavle Heidler radi kao autor, izvođač, suradnik, učitelj i/ili kritičar. Studirao je na plesnoj akademiji SEAD u Salzburgu, na plesnoj akademiji PARTS u Bruxellesu, te na MFA programu *New Performative Practices* Sveučilišta u Stockholmu.

BIOGRAPHY works as an author, performer, collaborator, teacher and/or critic. He studied at the dance academy SEAD in Salzburg, dance academy PARTS in Bruxelles, and the MFA program *New Performative Practices* at the University in Stockholm.

AME HENDERSON (CA) & MATIJA FERLIN (HR)

28

OUT OF SEASON

29



23.9. (ZAGREBAČKA PREMIJERA)
20:00 — 60 MIN — ZAGREBAČKI
PLESNI CENTAR

PLESNA PREDSTAVA *koreografija i izvedba* Ame Henderson i Matija Ferlin • *glazba* Victoria Cheong • *Scenografija* Mauricio Ferlin • *disajn svjetla i tehnički direktor* Paul Chambers • *svjetlo* Saša Fistrić • *produkcija* Sandra Henderson • *produkcijaska potpora* Canada Council for the Arts; Ontario Arts Council; Grad Pula; Istarsko narodno kazalište Pula; HIPPI kroz rezidencijalni program Zagrebačkog plesnog centra; u suradnji s Ganz novim festivalom Kulture promjene Studentskog centra Sveučilišta u Zagrebu • *koprodukcija* National Arts Centre (Ottawa, Kanada), Zagrebački plesni centar • www.publicrecordings.org • www.facebook.com/matijafferlin



OPIS Matija Ferlin i Ame Henderson vraćaju se ugodnoj nemogućnosti svoje posljednje zajedničke predstave *The Most Together We've Ever Been*. Ponovno se predaju tajanstvenoj obuzdanosti i šaljivoj sofisticiranosti njihova zajedničkoga izvedbenog jezika, razrađujući uvjete suradničkog procesa u kojemu se oboje odriču svoje autorske kontrole predajući je drugome. Poštuju strogu podjelu između uloge plesača i koreografa. Istodobno zahtijevaju tečnu tranziciju uloga koje svaki od njih preuzima i nameće. Nastavljajući tamo gdje su stali, par usmjerava pozornost jedno na drugo. Čak i ako nije pravo vrijeme, oni su ovdje. I ne idu nigdje.

POLICA *The Clock* Christiana Marclaya (video rad), *Cinema of the Present* Lise Robertson (knjiga).

DESCRIPTION Matija Ferlin and Ame Henderson are returning to the comfortable impossibility of their last co-creation *The Most Together We've Ever Been*. They're once again embracing the uncanny restraint and humorous sophistication of their shared performance language and elaborating the terms of their collaborative process in which each person relinquishes his or her authorial control entirely to the other. They maintain a stringent division between the roles of the dancer and the choreographer. Simultaneously they demand a fluency in transition between the role each adopts and consequently imposes. Starting now where they left off, the pair turns their attentions to each other. Even if the time isn't right, they're here. And they're not going anywhere.

ZAŠTO BI NAS, KAO PUBLIKU, ZANIMALO ONO ŠTO RADITE? Možda će vas zanimati, kao nas, iskustvo provedenog vremena, pažnje i pozornosti, povjerenja i posvećenosti onome što se rađa između nas. I kad kažemo nas, mislimo na sve nas.

KOJE VAS TRI STVARI UVIJEK RAZVESELE? Jedno drugo. Jutarnja kava. Poezija.

“Zamišljamo da možemo biti nešto drugo dok plešemo. Posvećeni smo praksi postajanja koja proizvodi mogućnost višestrukih čitanja, veza i otkrića – za nas kao i za svjedoke naše potrage.

ŽIVOTOPIS Ame Henderson (Toronto, Canada) plesna je umjetnica koja je kao vanjska suradnica zaposlena u organizaciji Public Recordings, suradničkoj platformi koja spaja umjetničko istraživanje, rad na izvedbi, učenje i izdavaštvo. Njezini koreografski radovi osmišljeni su i izvode se u Kanadi i diljem svijeta.

Matija Ferlin (Pula, Hrvatska) diplomant je škole The School for New Dance Development u Amsterdamu. Od 2007., Matija se intenzivno bavi istraživanjem raznih performativnih formi te prezentira svoje radove u Hrvatskoj i inozemstvu.

BOOKSHELF *The Clock* by Christian Marclay (video work), *Cinema of the Present* by Lisa Robertson (book).

WHY SHOULD WE, AS AUDIENCE, CARE ABOUT WHAT YOU'RE DOING? Maybe you'll be curious, as we are, at the experience of time spent, of attention and care, of trust in and dedication to something that is coming into being between us. And by us, we mean all of us.

WHAT THREE THINGS NEVER FAIL TO BRING YOU PLEASURE? Each other. Morning coffee. Poetry.

“We imagine that we can be something different when dancing. We are committed to the practice of becoming that produces the possibility for many readings, connections and discoveries – both for us and for those that witness us.

BIOGRAPHY Ame Henderson (Toronto, Canada) is an Associate Artist with Public Recordings, a collaborative operation that conjoins artistic research, performance creation, learning, and publication. Her choreographic works have been created and performed in Canada and internationally.

Matija Ferlin (Pula, Croatia) is a graduate of The School for New Dance Development in Amsterdam. Since 2007, Matija has intensively investigated different performative forms, showing his work at home and abroad.

23.9. — 22:30 — 95 MIN — VELIKA &TD



KAZALIŠNA PREDSTAVA *autor i redatelj* Zlatko Paković • *glumci* Igor Filipović, Vladislava Đorđević, Jelena Ilić, Božidar Obradinović i Zlatko Paković • *skladatelj i pijanist* Božidar Obradinović • *scenograf i kostimograf* Zlatko Paković • *produkcija* Centar za kulturnu dekontaminaciju, Beograd; Ibsen Scholarships, Skien, Norveška

OPIS Pomoću Ibsenove priče o sudbini Doktora Stockmanna i njegove obitelji, u brehtijanskoj formi dijalektičkog kazališta, redatelj s glumcima i glazbenikom na sceni oblikuje jedan sasvim originalan kazališni organizam estetike i etike otpora. Sudbinu Ibsenovih junaka redatelj ovdje povezuje sa sudbinom gubitnika – one nijeme, ogromne većine stanovnika u društvu tranzicije, društvu koje prelazi iz realnog socijalizma u realni kapitalizam, i na scenu izvodi ljude iz neposrednog života. Ovaj spoj Ibsenove i Brechtove dramaturgije pokazuje da u društvu i/ili kazalištu nisu presudne psihološke karakteristike ličnosti i/ili lika, nego logika moći i profita.



“Kazalište je politična umjetnost par excellence i najdemokracičnija je institucija ljudskog roda u kojoj se uistinu mogu prevrednovati sve vrijednosti.”

DESCRIPTION With the help of Ibsen's theatre play about the destiny of Doctor Stockmann and his family, in the form of Brechtian dialectic theatre, the director, the actors and the musician on stage create a completely original theatrical organism reflecting the aesthetics and the ethics of resistance. The destiny of Ibsen's heroes is the destiny of losers, the mute majority of population in a society of transition from real socialism to real capitalism. This play brings the common people on stage. The combination of Ibsenian and Brechtian dramaturgy shows that the psychological characteristics of a personality and/or a character are not important in society and/or theatre. What is important is the logic of power and profit.

BOOKSHELF Kafka's opus. Today, more than anything else, Kafka's work. If I had to choose one of them, it'd be the novel *Amerika*.



“Theatre is a political art par excellence and it is humanity's most democratic institution, where all values can truly be reassessed.”

POLICA Kafkina djela. Danas, prije svega, Kafkina djela. Ako između njih moram birati, onda neka bude roman *Amerika*.

KAD BI IMAO NA RASPOLAGANJU BILO KAKVA SREDSTVA (LUDE, NOVAC, MOGUĆNOSTI...) — KAKAV PROJEKT BI NAPRAVIO? Kazalište se mora iskazati onim sredstvima koja su mu na raspolaganju. Sada sam zaokupljen idejom o uključivanju migranata koji prolaze kroz moju zemlju u svoju sljedeću predstavu, čiju će strukturu, dakle, iscertati sama sudbina ovih ljudi koji su mutna savjest naše Europe.

KAKO BI OPISAO 'IBSENOV NEPRIJATELJ NARODA KAO BRECHTOV POUČAN KOMAD' NASUMIČNOM PROLAZNIKU? Poziv na druženje s pravim ljudima! S onima koji su se usudili. Koji su se usudili kazati *NE* moćnicima kojih se gnušaju i *DA* onima koji su potlačeni, a imaju hrabrosti da se suprotstave! Ovo je, dakle, druženje s Doktorom Stockmannom, Henrikom Ibsenom, Bertoltom Brechtom i Walterom Benjaminom. Vrijeme provedeno s istinskim prijateljima. Ono bodri. Alternativno vrijeme čovječnosti u nečovječnom čovječanstvu. Jer, onaj tko pristaje na vlastito poniženje, sudionik je u nepravdi i smrti. A onaj tko se usuđuje, istinski je živ.

ŽIVOTOPIS Zlatko Paković rođen je 1968. godine. Diplomirao je kazališnu i radio režiju na FDU u Beogradu. Režirao je u kazalištima u Bugarskoj i na Cipru, a posljednjih godina najviše u CZKD-u, gdje razvija autorsku poetiku žestokog političkog napada i naglašenoga ludičkog izraza.

IF YOU HAD ANY MEANS AVAILABLE (PEOPLE, MONEY, POSSIBILITIES...) — WHAT KIND OF PROJECT WOULD YOU DO? Theatre works with means that are at its immediate disposal. At the moment, I am preoccupied with the idea of including immigrants passing through my country in my next performance. The structure of the performance will be determined by the very destiny of these people, the muddy conscience of our Europe.

HOW WOULD YOU DESCRIBE 'IBSEN'S AN ENEMY OF THE PEOPLE AS BRECHT'S TEACHING-PLAY' TO A RANDOM PASSER-BY? Invitation to keeping company with the right people! With those who dared. Who dared to say *NO* to the elite they are disgusted with and to say *YES* to those who are oppressed, but who have enough courage to be in the opposition! Consequently, this means hanging out with Dr. Stockmann, Henrik Ibsen, Bertolt Brecht and Walter Benjamin. Time spent with true friends. It encourages. Alternative time of humanity faced with inhuman humanity. Because, the one who agrees to humiliation is an accomplice to injustice and death. And the one who dares is truly alive.

BIOGRAPHY Zlatko Paković was born in 1968. He graduated from FDU in Belgrade with a degree in theatre and radio directing. He worked as a director in Bulgaria and Cyprus. Lately he has been producing his work mainly with the Center for Cultural Decontamination, where he has developed his original poetics of intense political attack and outspoken ludic expression.

26.9. — 18:00 – 4:00
ZAGREBAČKE ULICE
BIJELA NOĆ*



ULIČNA UMJETNOST Projekt se realizira uz potporu Goethe-Instituta u Hrvatskoj (www.goethe.de/zagreb) te je dio programa Edukulture Kulture promjene Studentskog centra u Zagrebu • www.janvormann.com • www.dispatchwork.info

*Događanje *Bijela noć* organizirano je u okviru manifestacije Rendez-vous, festivala Francuske u Hrvatskoj (www.rendez-vous.hr).

OPIS Cilj je projekta *Dispatchwork* popuniti pukotine i ruševne dijelove zidova u gradovima diljem svijeta. Ovim projektom Jan pokušava promijeniti lice urbane infrastrukture i dodati boju urbanim sivim tonovima umetanjem bazičnoga građevinskog materijala: plastičnih građevinskih cigli (PCB-a) od kojih su najpoznatije – Lego kocke! Prilagođavajući se različitim gradovima, šarene *zакрпе* polako se počinju uvlačiti u zaštićene zidove kulturne baštine, utvrde, zidine, ali i manje poznate (za)kutke i ulice. Jedan od najvažnijih aspekata projekta mogućnost je uključena svih koji se žele pridružiti bilo gdje na svijetu, ali u nekomercijalne svrhe. Jan prikuplja fotografije na internetskoj stranici projekta www.dispatchwork.info te na ovaj način pokušava potaknuti stvaranje transnacionalne mreže ljudi koji sudjeluju u izgradnji kolektivne kulture.

ZAŠTO SI ODABRAO OVAJ MEDIJ DA BI GOVORIO O ŽIVOTU/STVARNOSTI?

Koristim medij skulpture da bih pričao o stvarnosti jer osjećam da se mogu izravnije izraziti koristeći se trodimenzionalnim materijalom, tj. običnim objektima koji čine našu svakodnevicu. *Glas* bilo kojeg materijala možemo čuti i možemo ga koristiti kao note ili riječi kojima se gradi *rečenica*, a kojim možemo opisati situacije koje ne možemo opisati na drugačiji način.

POLICA Preporučam publici Ganz novog festivala da bude otvorena duha – naravno, da *hrani mozak* na različite načine (koncerti, izložbe...), ali i da uživa u *malim stvarima* kao što su npr., razgovaranje s djecom i slušanje onoga što ona imaju za reći.

DESCRIPTION *Dispatchwork* aims to patch holes in broken walls, in order to complete the material compilation of urban construction and add color to the urban greyscale by inserting a very basic construction material: Plastic Construction Bricks (PCBs), the most famous example of which are – Lego bricks! Adapting to various cities, the project infiltrates walls of cultural heritage, historic facades, fortifications and yet many more less spectacular corners. One of the main aspects of the project is the invitation to all the people worldwide to join in the project. By collecting the images for non-commercial purposes on the project website (www.dispatchwork.info), Jan is trying to create a transnational network of people assuming a collective culture.

WHY DID YOU CHOOSE THIS MEDIUM

TO TALK ABOUT REALITY? I use the form of sculpture to talk about reality because I feel like I can express myself more directly using three-dimensional materials, meaning everyday objects that we are surrounded with in our daily lives. The *voice* of any material can be heard and used like musical notes or words to make up *sentences* that can describe situations which would be otherwise indescribable.

BOOKSHELF I recommend the audience of the Ganz New Festival to keep an open spirit, of course to continue *feeding your head* in manifold ways (concerts, exhibitions...) but also just to *enjoy the small things*, like for example to speak and listen to kids and what they have to say.

KAKO BI OPISAO 'DISPATCHWORK'

NASUMIČNOM PROLAZNIKU? Jeste li primijetili da su igračke za djecu većinom sjajne i šarene? Pitam se zašto, budući da je djeci većinom suđeno odrastati i živjeti u dosadnim sivim gradovima. Budući da sam živio u više takvih gradova, htio bih poboljšati izgled javnih prostora na različite načine, u skladu s onim što ja smatram poboljšanjem.

"Cilj je projekta naglasiti zaigrani i prizemni aspekt stvaralaštva u našoj svakodnevnici te mogućnost sudjelovanja u izgradnji i oblikovanju stvarnosti po svojoj mjeri."

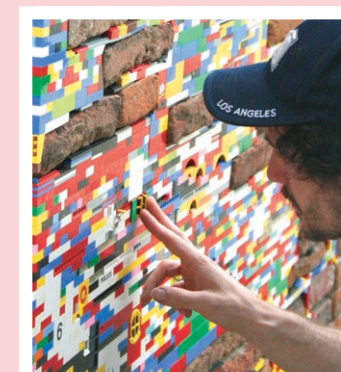


ŽIVOTOPIS Jan Vormann završio je studij vizualnih umjetnosti (smjer: skulptura) na umjetničkoj školi Kunsthochschule Berlin-Weißensee (КНВ). Sudjeluje u transnacionalnim i međuregionalnim izložbama, umjetničkim sajmovima i galerijama, i predaje na Sveučilištu za primijenjene znanosti Berliner Technische Kunsthochschule (БТК).

HOW WOULD YOU DESCRIBE 'DISPATCHWORK' TO A RANDOM PASSER-BY?

Have you noticed that toys for kids are generally very shiny and colorful? I wonder why that is, given that they are to be brought up to live in mostly dull and gray cities. Since I lived in many dull and grey cities, I am seeking to improve the appearance of public spaces in different ways, in terms of what I consider improvement.

"The project highlights the playful, hands-on aspects of creation in our daily lives, as well as the possibility of participating in the development and modeling of reality to our own liking."



BIOGRAPHY Jan Vormann finished Visual Arts (sculpture) in Kunsthochschule Berlin-Weißensee (КНВ). He takes part in transnational and interregional exhibitions, art fairs and galleries and teaches at the Berliner Technische Kunsthochschule (БТК).

BOJAN GAGIĆ & MIODRAG GLADOVIĆ ^(HR)

40

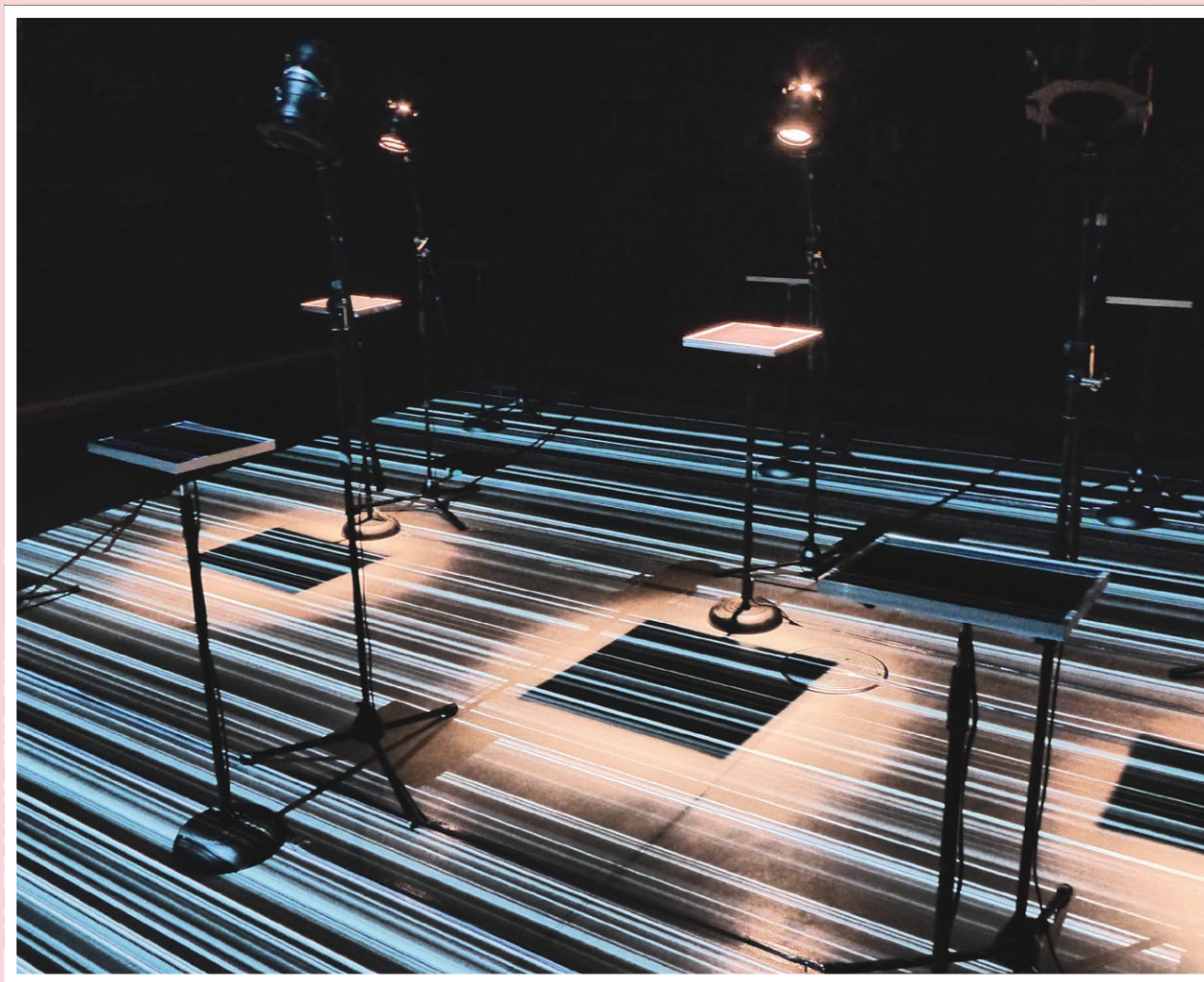
LUMINOAKUSTIKA

41

26.9. — 20:00 – 24:00
OKTOGON
BIJELA NOĆ*

INTERVENCIJA U PROSTORU Radionica i intervencija dio su programa Edukulture Kulture promjene Studentskog centra u Zagrebu • www.lightuneg.com

*Događanje *Bijela noć* organizirano je u okviru manifestacije Rendez-vous, festivala Francuske u Hrvatskoj (www.rendez-vous.hr).



OPIS Povodom manifestacije *Bijela noć*, besane noći suvremene umjetnosti u organizaciji *Rendez-vous*, festivala Francuske u Hrvatskoj, hrvatski umjetnici Miodrag Gladović i Bojan Gagić održat će 25. i 26. 9. dvodnevnu radionicu luminoakustike, performativne tehnike koja se temelji na pretvaranju svjetlećih objekata u zvukovne slike putem foto-naponskog efekta. Radionica će završiti umjetničkom intervencijom: pomoću tehnika luminoakustike umjetnici i sudionici osmisle će kreativne načine intervencije u prostor poznatoga zagrebačkog prolaza Oktogona.

Oktogon će postati poligon za suptilnu igru svjetla i zvuka. Temeljna je ideja minimalistička: prostor naizgled ostaje isti ali će, zapravo, biti pomaknut, proširen (*augmented*) upotrebom svjetla koje generira zvuk, atipičan za taj prostor. Suptilna intervencija pretvorit će se, na trenutke, u kratki performans – intenzivniju igru svjetlima – nakon čega će se umiriti i opet iz prikrajka zadirki-vati prolaznike.

KAKO BI OPISAO 'LUMINOAKUSTIKU' NASUMIČNOM PROLAZNIKU? Ovdje gdje sjedim, pod ovim svjetlima, tu postoji zvuk, ali ga ne možemo percipirati. I onda staviš solarni panel, on svjetlo pretvori u zvuk i postaneš svjestan toga da je zvuk prisutan cijelo vrijeme, samo što ga ti nisi mogao percipirati. — MG

DESCRIPTION On the occasion of *Nuit Blanche*, a sleepless night of contemporary art organized by *Rendez-vous*, festival of France in Croatia, Croatian artists Miodrag Gladović and Bojan Gagić will hold a workshop of luminoacoustics, a performance technique based on the conversion of light into sound through the photovoltaic effect of solar panels. The workshop will result in an artistic intervention: using the technique of luminoacoustics, the artists and the participants will devise imaginative ways of intervening in the public space of Octogon, a well-known Zagreb passage.

Oktogon will become a polygon for a subtle game of light and sound. The basic idea is minimalistic: at first sight the space will seem the same, but it will actually be expanded or augmented by the usage of light generating sound untypical for that space. The subtle intervention will occasionally take the form of a short performance – an intensive play of lights – after which it will get quiet again, covertly teasing the passers-by.

HOW WOULD YOU DESCRIBE 'LUMINOACOUSTICS' TO A RANDOM PASSER-BY? Where I'm sitting now, under these lights, there's sound, but we can't perceive it. And then you put a solar panel, it transforms light into sound and you become aware of the fact that sound has existed the whole time, you were just not able to hear it. — MG

KAD BI IMAO NA RASPOLAGANJU BILO KAKVA SREDSTVA (LJUDE, NOVAC, MOGUĆNOSTI...) — KAKAV PROJEKT BI NAPRAVIO? Pomrčinu sunca u Zadru na rivi. Napravio bih diverziju na način da bismo uletjeli, stavili panele, što bi se odmah čulo na zvučnicima jako glasno, kao iznimno naporan zvuk. Onda bih još napravio jednu veliku grafiku u promjeru sunca smotanu u tepih. Cijeli performans sveo bi se na odmotavanje pret hodno otisnute grafike nekakvoga uvrnutog mjeseca smotane u tepih – preko sunca, kojeg bi sve više prekrivao mrak. Zvuk bi se smanjio do tišine i na kraju ostao bi samo zvuk orgulja. — MG

POLICA *Playa* Rubéne d' Hers (zvučna instalacija) i *Sva predjerna, beskonačna i konačno mrtva!* Borisa Popovića.

“Zanimaju me uvijek neka nova sredstva za omogućavanje percepcije zvuka u situacijama u kojima ljudsko uho bez pomoći tehnologije to ne može. — MG

ŽIVOTOPIS Bojan Gagić multimedijalni je umjetnik, dizajner svjetla i zvuka. Miodrag Gladović inženjer je elektroakustike, glazbenik i producent. Za svoj rad na razvoju luminoakustike dobili su treću nagradu na prestižnom natjecanju *Margaret Guthman New Musical Instrument Competition* održanom u Atlanti 2012.

IF YOU HAD ANY MEANS AVAILABLE (PEOPLE, MONEY, POSSIBILITIES...) — WHAT KIND OF PROJECT WOULD YOU DO? Solar eclipse at Zadar seafont. I would create a diversion by setting up solar panels, which would immediately be heard as a very loud and strenuous sound on the speakers. I would prepare a large graphics in the size of the Sun Salutation rolled in a carpet, and I would unroll the graphics – some kind of bizzare moon – along the Sun, which would be slowly getting obscured. Simultaneously, I would reduce the sound to silence, and in the end, only sea organ would be heard. — MG

BOOKSHELF *Playa* by Rubéna d' Hers (sound installation) and *Sva predjerna, beskonačna i konačno mrtva!* by Boris Popović.

“I am always interested in new ways of enabling the perception of sound in situations in which human ear needs to be helped by technology in order to hear it. — MG

BIOGRAPHY Bojan Gagić is a multimedia artist, lighting and sound designer. Miodrag Gladović is an electroacoustic engineer, a musician and a producer. They were awarded third prize in the prestigious Margaret Guthman New Musical Instrument Competition in Atlanta in 2012 for their work on the development of luminoacoustics.

THE PROJECTION BAND: HIDDEN LANDSCAPES (NZ/HR)

44

19. 9. — 22:30 — MM CENTAR

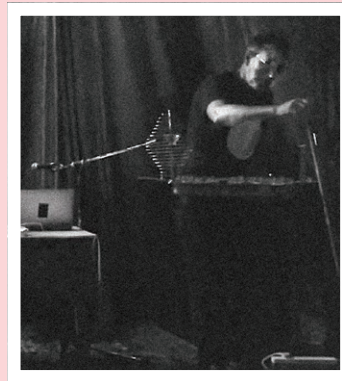
OPIS The Projection Band u svojim izvedbama koristi se novom audio-vizualnom tehnologijom, novoizumljenim instrumentima, prepariranim gitarama, sintisajzerima i raznim *homemade* udaraljkama. Uživao će improvizirati uz video-projekciju *Hidden Landscapes*, rad Ivana Mršića napravljen u kubističkom stilu, kojeg odlikuje mnogostrukost gledišta, geometrijski oblici i višeslojnost, fragmentarnost i nabijenost bojom.

DESCRIPTION In its performances, The Projection Band uses new audio-visual technologies, invented instruments, prepared guitars, synthesizers and homemade percussion instruments. The Projection Band will improvise live to Ivan Mršić's work *Hidden Landscapes*, a video projection compiled in cubist style using multiple viewpoints, geometric shapes and multi-layers, fragmented and color infused.



POLICA *The Poetics of the Open Work* Umberto Eca (knjiga), *Towards a Poor Theatre* Jerzyja Grotowskog (knjiga), *Odrastanje* Richarda Linklatera (film), Marcel Duchamp (umjetnik)

KONCERT *kontrabas* Roko Crnić • *preparirana gitara, sequencer* Phil Dryson • *preparirana električna gitara* Franjo Glušac • *svjetlosni oscilator, low sink springomatic de Lux, cymbalon* Ivan Mršić • *saksofon i analogni sintisajzer* Damir Prica Kafka • *homemade udaraljke* Bruno Vorberger



BOOKSHELF *The Poetics of the Open Work* by Umberto Eco (book), *Towards a Poor Theatre* by Jerzy Grotowski (book), *Boyhood* by Richard Linklater (film), Marcel Duchamp (artist)

PRODUKCIJA UMJETNIČKIH PROJEKATA

PREZENTACIJE, KONZULTACIJE
I INTERVENCIJA

PRODUCTION OF
ARTISTIC PROJECTS —
PRESENTATIONS, CONSUL-
TATIONS, INTERVENTION

45

19. 9. — 12:00 – 19:00
20. 9. — 11:00 – 17:00
TEATAR & TD — SEK

OPIS Zanima vas život jednoga umjetničkog projekta od ideje do turneje? Što uključuje posao producenta jedne izvedbene skupine, a što onaj projektnog menadžera europskog projekta? Možda vam je napeto nakratko se ubaciti u kolektivno mozganje oko razvoja projekta kolaborativne umjetničke platforme? Želite doznati više o različitim modelima rada na promociji i distribuciji svog projekta? Trebate pomoć oko razvoja ideje za projekt, pisanja aplikacije, izrade budžeta ili traženja partnera i sredstava?

DESCRIPTION Are you interested in a project's lifespan, from idea to touring? What does a theatre producer do and what is the job description of an EU project manager? Maybe you would like to join in the collective brainstorming concerning the development of a collaborative artistic platform? Would you like to know more about different PR and distribution models for your project? You need help with developing a project idea, writing applications, budgeting or looking for partnership and funding?

Kroz dvodnevni susret i druženje, svoja iskustva s vama će podijeliti koautor projekta Muzeja prekinutih veza Dražen Grubišić, producent BADco. kolektiva Lovro Rumiha te kulturni menadžer Gerco de Vroeg. Radionica se sastoji od dva dijela. Prvi dan uključuje prezentacije projekata Muzeja prekinutih veza i izvedbene skupine BADco., nastavlja se razgovorom i razmjenom iskustava s francuskim gostima festivala: Romaricom Daurierom, umjetničkim direktorom Le Phénix, Scène Nationale de Valenciennes, te Anne Rogeaux, uključenom u rad L'Amicale de Production te završava edukativnom igrom o ekonomiji u izvedbenim umjetnostima *Le Jeu de L'Oie* francuskog umjetnika Juliana Fourneta.

During the workshop, the co-author of the Museum of Broken Relationships Dražen Grubišić, producer of the collaborative performance collective BADco. Lovro Rumiha, and cultural manager Gerco de Vroeg will be sharing their experiences of successful production practices. The workshop consists of two parts. The first day will feature presentations about the Museum of Broken Relationships and collaborative performance collective BADco., as well as discussions and experience exchange with French guests of Ganz New Festival: Romaric Daurier, the artistic director of Le Phénix, Scène Nationale de Valenciennes, and Anne Rogeaux, associate collaborator of L'Amicale de Production artistic platform. The first day will be rounded up by an educational game about the economy of performing arts called *Le Jeu de L'Oie* devised by French artist Julien Fournet.

Drugi dan posvećen je zajedničkom razmišljanju, kreativnom adaptiranju,

rekontekstualiziranju projekta kolaborativne umjetničke platforme Les Éphémères Gerca de Vroega. Nastavljamo s individualnim konzultacijama sa sudionicima radionice oko specifičnih potreba njihovih aktualnih projekata.

Radionica je besplatna. Pošaljite nam čime se trenutno bavite (opis projekta, kratki životopis, kontakt) i oko čega trebate pomoć. Detaljne informacije i prijave na edukultura.sc@gmail.com do 15. rujna u ponoć.

Događanje je organizirano u okviru Rendez-vous festivala Francuske u Hrvatskoj (www.rendez-vous.hr). Uz podršku apap mreže (apap – Performing Europe 2011–2016) te Francuskog instituta i programa TEATROSKOP (www.institutfrancais.com).

The second day will be dedicated to collective thinking, creative adaptation and recontextualisation of Gerco de Vroeg's project of collaborative artistic platform Les Éphémères, which will be followed by individual consultations with workshop participants concerning the specific needs of their own ongoing projects.

The workshop is free of charge. The application consists of the description of your current project (with short biography & contact) and the specific needs or problems you would like to address. All the abovementioned materials should be sent to edukultura.sc@gmail.com by midnight, September 15, 2015.

JULIEN FOURNET: LE JEU DE L'OIE (FR)

OPIS Nakon hrvatskih i inozemnih primjera iz prakse, prvi dan radionice produkcije umjetničkih projekata završit će u zabavnom tonu. Sudionici će se imati prilike upoznati s procesom rada na predstavi putem sudjelovanja u jednoj partiji društvene igre *Le Jeu de L'Oie* (hrv. *Igra guske*).

Sudionici, koji biraju uloge umjetnika, producenta ili agenta, moraju proći kroz etape pripreme predstave te se bacanjem kocke kreću po spirali u kojoj mogu upasti u kojekakve zamke te naići na razne prepreke i probleme. Igru vodi animator, u ovom slučaju glumac i redatelj Miran Kurspahić.

“Igrajući, ubrzo shvaćamo da je svaki tijek rada na predstavi kompleksan, krivudav i ponekad nelogičan. Uglavnom, najčešće imamo premalo vremena za rad, u prostoru koji uopće nije prilagođen, s ljudima koji su potpuno nekompetentni, ne računajući da gotovo uopće nisu plaćeni (jer nema novaca).”

19.9. — 17:30 – 19:00
TEATAR & TD

DESCRIPTION After being presented with the examples of outstanding practice from Croatia and abroad, the first day of the workshop will be rounded up by an educational game. The participants will have a chance to go through the process of producing a performance by participating in a round of a board game called *Le Jeu de L'oie* (eng. *Game of the Goose*).

After choosing the roles of the artist, the producer or the agent, the participants have to pass through the stages of producing a performance by moving along the spiral scattered with various traps, obstacles and/or problems. The game will be animated by the actor and director Miran Kurspahić.

“When playing, we very soon realize that each process of producing a performance is complex, winding and sometimes illogical. Most often we don't have enough time, we work in unsuitable spaces with completely incompetent people, not counting the fact that those people are underpaid (because there's no money).”



17. – 22. 9. — 17:00 – 20:00 — TEATAR &TD — SEK

OPIS *Ono o čemu je riječ, a čemu prethodi razmišljanje zašto je riječ o tome, zašto baš to? To rješavate sami sa sobom i ako to uspješno razriješite na dobrom ste putu da predstavu odvedete točno tamo gdje trebate.* — N. Rajković (Kazalište br. 53 / 54.)

Čini se da nam se za rad koji se prema zao-kruženju kreće nenasilno, uzimajući u obzir sve zadatosti, potrebno vratiti motivaciji, strukturi, kompoziciji i dramaturgiji – osnovnim pojmovima koje brkamo, a bez kojih ne možemo. Tijekom šestodnevne radionice koju će voditi kazališna redateljica Nataša Rajković, imat ćete se priliku u formi razgovora, prezentacija ili individualnih konzultacija, susresti s Milivojem Solarom, Damirom Bartolom Indošem, Goranom Sergejem Pristašem i pojedinim ganzovim umjetnicima. U fokusu radionice bit će i specifične potrebe vašega projekta, pa ćete tijekom trajanja radionice svoje ideje moći razvijati na individualnim konzultacijama i/ili praktično isprobavati u prostorima SC-a.

RADIONICA Pojedini razgovori otvoreni su za javnost 18. 9. od 17:00 – 20:00 — gosti: Milivoj Solar i Damir Bartol Indoš, 20. 9. od 17:00 – 20:00 — gosti: Nataša Rajković i Goran Sergej Pristaš. Radionica je dio programa Edukulture Kulture promjene SC-a.

DESCRIPTION *What we are talking about, preceded by thinking why are we talking about that, why that in particular? You have to deal with this on your own and if you resolve that question, you are on the right way to take your performance where it needs to go.* — Nataša Rajković (Kazalište #53 / 54.)

In order to produce a work which moves towards integrality non-violently taking into account all the givens, we need to go back to motivation, structure, composition and dramaturgy – elementary concepts which get mixed up, but which we cannot do without. Lead by the theatre director Nataša Rajković, a six-day-long workshop will consist of conversations, presentations and individual consultations. Participants will have a chance to meet with Milivoj Solar, Damir Bartol Indoš, Goran Sergej Pristaš and several Ganz artists. The focus of the workshop will be on the special needs of participants' own projects. During the workshop, they will be able to develop their ideas by means of individual consultations and/or practically test them in the Student Center's facilities.

RAZVOJ UMJETNIČKIH PROJEKATA

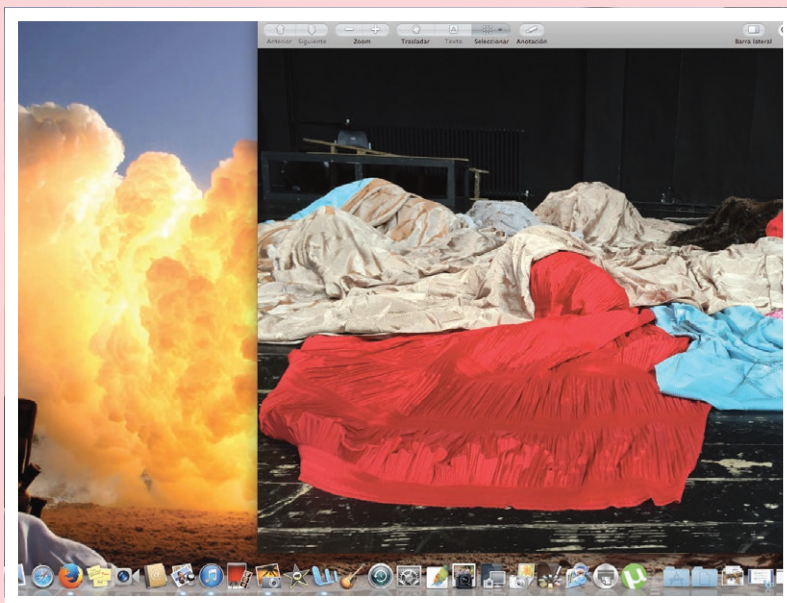
DEVELOPMENT OF ARTISTIC PROJECTS



ŽIVOTOPIS Nataša Rajković, kazališna autorica i redateljica, od 2004. umjetnička ravnateljica Kulture promjene Studentskog centra Sveučilišta u Zagrebu. Zajedno s redateljem Bobom Jelčićem radi u kazalištu od 1993. Njihove su kazališne predstave gostovale diljem Europe te osvojile brojne nagrade.

BIOGRAPHY Nataša Rajković is a theatre director and author. Since 2004, she has been the artistic director of the Culture of Change program within the Student Center of the University of Zagreb. Together with the theatre director Bobo Jelčić, she has worked in theatre since 1993. Their performances were shown all over Europe and won multiple awards.

21.9. — 18:00 — 25 MIN — POLUKRUŽNA &TD



‘WORK-IN-PROGRESS’ PREZENTACIJA *autorica projekta* Maria Jerez • *koprodukcija* La Casa Encendida (Madrid), Buda Kunstencentrum (Kortrijk), Sveučilište u Zagrebu – Studentski centar Zagreb – Kultura promjene, Teatar &TD u sklopu projekta apap – Performing Europe, kojega podupire Europska komisija – Kultura 2007 – 2013. Rezidencije u Teatru &TD: 22.6. – 5.7.17. – 21.9. • mariajerez.tumblr.com • whatisthird.tumblr.com

Nakon prezentacije, pozivamo zainteresiranu publiku na razgovor o daljnjem razvitku rada. Moderira Siegmar Zacharias.

OPIS *What Is Third* suočava se s enigmom.

Kako susret dviju stvari može stvoriti nešto treće, treću dimenziju, nešto što prije susreta nije postojalo? Dok se rađa, ta *treća stvar* transformira i prvu i drugu... na taj način dolazi do pomjeranja, do procesa deidentifikacije. Emocija! Trenje! Kritika! Ljubav! Drugost! Granica govornog jezika! S druge strane, u sklopu ovog projekta Maria koristi svoje resurse kao katalizatore kako bi stvorila sadržaj s drugim ljudima, kako bi se umiješala u rad drugih i kako bi dopustila drugima da se umiješaju u njen rad u potrazi za neočekivanim susretima, kritikom, zajedništvom i pažnjom.

POLICA Ne smijete propustiti film *Nightfall* Jamesa Benninga!!!!!! Ni predstave, knjige i filmove koje su napravili umjetnici i teoretičari koji su dio ovog projekta!

ŽIVOTOPIS Maria Jerez španjolska je umjetnica čiji rad obuhvaća područje filma, koreografije, arhitekture i vizualnih umjetnosti. Zanimaju je: granica. Prošle je godine sudjelovala na Ganz novom festivalu s dvjema predstavama: *The Case of the Spectator* i *The Perfect Alibi*.

DESCRIPTION *What Is Third* faces an enigma. How can the meeting of two things create a third one, a third dimension, something that hadn't existed before? While appearing, the *third thing* simultaneously transforms the first and the second thing... thus making a shift, a process of deidentification. Emotion! Friction! Critique! Love! Otherness! The limit of the spoken language! On the other hand, in this project Maria uses her process' resources as catalysts that help her create content with other people, interfere in others' work and let the others interfere with her work. She is looking for unexpected encounters, positive criticism, togetherness and attentiveness.

BOOKSHELF You cannot miss the film *Nightfall* by James Benning!!!!!! And the performances, books and films made by all the artists and theoreticians that are involved in this project.

BIOGRAPHY Maria Jerez is a Spanish artist whose work travels in between cinema, choreography, theatre, architecture and visual arts. She is interested in: the limit. Maria participated in Ganz New Festival 2014. with two performances: *The Case of the Spectator* and *The Perfect Alibi*.

APAP — PERFORMING EUROPE: 5. APAP LAB

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22. & 23. 9. — 10:00 – 17:00
POLUKRUŽNA &TD

OPIS Europska mreža apap (projekt unapređivanja izvedbenih umjetnosti) od svog je osnutka 2000.g. realizirala više od 100 umjetničkih projekata. Performing Europe najnoviji je program mreže apap. Započet 2011. g., povezuje osam europskih organizacija, a namijenjen je razvijanju suvremenih izvedbenih umjetnosti i njihovog utjecaja na europska društva. Obuhvaća područja produkcije, prezentacije i distribucije umjetničkih djela te se usredotočuje na privlačenje nove publike i istraživanje novih načina medijacije umjetnosti. Svake godine apap održava jedan laboratorij, platformu koju organiziraju umjetnički voditelji, stručnjaci, mentori i umjetnici kojima je cilj povezati teorijske pristupe s umjetničkim i organizacijskim praksama. Svaki lab zamišljen je kao mjesto susreta umjetnika, partnera i zainteresirane publike i posvećen je određenoj temi – analizira primjere i stvara strategije za jačanje programa Performing Europe i kulturnih aktivnosti partnera i umjetnika.

Zagrebački, peti po redu apap lab, usmjeren je na evaluaciju projekta Performing Europe. Promišljanje o uspjeha projekta obično ukazuje na završetak nekog projekta. Međutim, da bismo rekapitulirali projekt, želimo započeti definiranjem evaluacije kao takve. Umjesto da nabrajamo rezultate i mjere koje moramo poduzeti, evaluaciju

DESCRIPTION apap (advancing performing arts project) is a European network founded in 2000 and has since then turned out more than 100 artistic projects. It focuses on the exchange between artistic activities, cultural workers and their know-how. Performing Europe, the newest apap programme introduced in 2011, connects eight European organisations and supports the development of contemporary performing arts and their impact on European societies. This includes producing, presenting and distributing artistic works, as well as concentrating on attaining new audiences and seeking new ways of mediation. apap annually holds one apap laboratory, a platform designed by directors, experts, mentors and artists with the goal to connect theoretical approaches with artistic and organisational practises. The labs are imagined as the meeting point of artists, partners and interested audience and are dedicated to certain themes, analysing examples and conceiving strategies to influence and strengthen the Performing Europe program and cultural activities of partners and artists.

The fifth apap lab in Zagreb deals with the evaluation of the Performing Europe project. Reflection on the project's achievements usually means that something has come to an end. However, in order to recapitulate, we want

“U smislu ideje skupne inteligencije, mogućnosti koje apap otvara nadilaze lokalni kontekst produkcije i prezentacije i upravo ta proširena inteligencija pravi je kapital mreže.

— Helmut Ploebst (*Network and Emergence, Notes on the apap Meeting in Berlin, 2011*)

doživljavamo kao proces, direktni feedback, priliku za apap umjetnike i partnere da provedu vrijeme zajedno, da postavljaju pitanja, razmišljaju, pričaju, razmjenjuju iskustva i prakse te, u najboljem slučaju, osmišljavaju nove radne modele, uspostavljaju bolje odnose i nauče nešto u samom procesu. Radeći u različitim grupnim formacijama i diskurzivnim formatima, umjetnici i partneri produbit će razgovor o temama kao što su kvaliteta komunikacije i razmjene unutar mreže, različite potrebe pojedinačnih članova mreže, mehanizmi potpore za umjetnike i partnere, strategije i modeli suradnje, radni modaliteti različitih umjetničkih i produkcijskih pitanja, problemi ograničenosti, pitanja održivosti te zajedničko zamišljanje novih struktura. Lab moderira Siegmara Zacharias.

ŽIVOTOPIS Siegmara je rođena i odrasla u Rumunjskoj. Studirala je filozofiju i komparativnu književnost u Freiburgu, Berlinu i Londonu te Izvedbu na DasArtsu u Amsterdamu. Pored umjetničkog rada, od 1991.g. predaje retoriku, menadžment konflikta i pregovaranje radnicima u korporativnom svijetu.

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“In the sense of a swarm intelligence, its possibilities surpass those of local units of production and presentation, and this expanded intelligence is the true capital of a network.

to start with defining the evaluation itself. Rather than asking for results to be counted and measures to be taken, evaluation is taken as a process, a live feedback, a chance for apap artists and partners to share time and space together, asking questions, reflecting, conversing, exchanging experiences and practices, and at best reinventing work modalities, establishing better relations and learning something in the process. Working in different group formations and discursive formats, artists and partners will be expanding conversations on subjects such as the quality of communication and exchange within the network, different needs of individual network members, support mechanisms for artists/partners, strategies and models of collaboration, work modalities of different artistic and/or production issues, questions of limitation and sustainability, and hopefully co-invention of new structures. The lab is moderated by Siegmara Zacharias.

BIOGRAPHY Siegmara was born and raised in Romania, studied philosophy, and comparative literature in Freiburg, Berlin and London and Performance at DasArts in Amsterdam. Next to her artistic work she has been teaching rhetoric, conflict management and negotiation mostly to worker representatives in the corporate world, since 1991.

Festival Francuske
u Hrvatskoj
svibanj — rujan 2015.

www.rendez-vous.hr

Rendez — vous

Festival de la France
en Croatie
mai — septembre 2015



Rendez
— vous

Festival Francuske
u Hrvatskoj
svibanj — rujan 2015.

Nuit
Blanche

Bijela noć

ZAGREB
26. rujna 2015.
18h - 4h

www.rendez-vous.hr





apap

ADVANCING PERFORMING ARTS PROJECT
WWW.APAPNET.EU

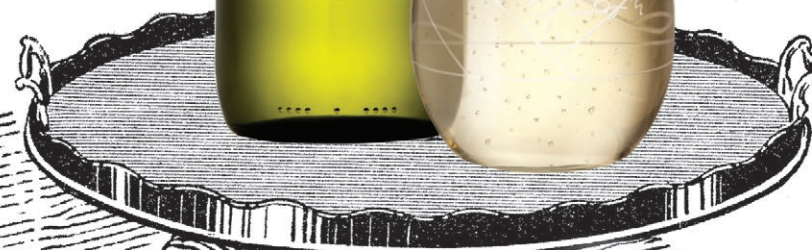
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Initiated by the Institut français, the TransARTE program fosters the circulation and promotion of forms of creation stemming from a hybridization of artistic processes and disciplines, today opening up the frontiers of contemporary creation. Designed as a brand in itself, this innovative program was launched in Europe and in Latin America in 2012, and is now expanding with a large number of partners all over the world. www.institutfrancais.com

TEATROSKOP

Part of the programme is supported in the framework of the TEATROSKOP programme, creating new dynamics for the performing arts in South-East Europe.



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Dio događanja organiziran je u okviru manifestacije Rendez-vous, festival Francuske u Hrvatskoj — www.rendez-vous.hr. Rendez-vous, festival Francuske u Hrvatskoj organiziraju:

Za Hrvatsku — Ministarstvo kulture, Ministarstvo vanjskih i europskih poslova, Ministarstvo znanosti, obrazovanja i sporta, Ministarstvo turizma, Ministarstvo gospodarstva, Hrvatska gospodarska komora, Hrvatska turistička zajednica, Veleposlanstvo Republike Hrvatske u Francuskoj, Grad Zagreb. Glavna urednica: Alemka Lisinski.

Za Francusku — Francuski institut uz potporu Ministarstva vanjskih poslova i međunarodnog razvoja, Ministarstvo kulture i komunikacija, Ministarstvo nacionalnog obrazovanja, visokog školstva i znanosti, Ministarstvo socijalnih djelatnosti, zdravlja i prava žena, Ministarstvo grada, mladih i sporta, Ministarstvo gospodarstva, industrije i digitalne tehnologije, Veleposlanstvo Francuske Republike u Hrvatskoj. Glavna urednica: Anne Coutard.



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Jajčinović i svim sudionicima, par-

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cima Studentskog centra koji su

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tners, sponsors and all Student

Centre Zagreb's employees that

have made this festival possible!

ULAZNICE Ganz nove besplatne ulaznice možete rezervirati već od 12. rujna 2015. na ganznovifestival@gmail.com ili na 01 459 3510 (11 – 13, 18 – 20 sati) te 01 459 3613 (9 – 15 sati) te ih možete podići najkasnije do 13 sati na dan izvedbe predstave.

Na dan izvedbe nerezervirani dio ulaznica puštamo u promet, pa ih možete pokupiti na blagajni Teatra &TD, Savska cesta 25, od 18 do 20 sati, odnosno dva sata prije početka predstave, po principu tko prvi, njegova ulaznica! Za koncerte, instalacije i prezentacije nije potrebno preuzeti ulaznicu – samo se pojavite!

TICKETS You can book your Ganz New tickets online at: ganznovifestival@gmail.com or over the phone: 01 459 3510 (11 AM – 1 PM, 6 PM – 8 PM) and 01 459 3613 (9 AM – 3 PM) already from Saturday, 12 September 2015. If not picked up by 1 PM on the day of the performance, your tickets will be released.

On the day of the performance, the rest of the tickets will be available for pick up at Teatar &TD Box Office, Savska cesta 25, from 6 PM to 8 PM or two hours prior to the performance on a first come, first served basis! You don't need tickets for concerts, installations and presentations – just show up!

ORGANIZATOR

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