



**Locomotion** - festival for contemporary dance and performance is formed in 2008 under the auspices of the Nomad Dance Academy network with the aim to challenge market oriented local festivals with experiment-oriented productions, discursive programs and collaborative formats. Festival though years presents authors from Macedonia, Balkan region, Europe and beyond, emphasizing openness and access, trying to minimize the gap between the creators and the audience through different program approaches.

**LocoMotion** is the only festival with such program orientation and format in the country, and yet not or minimally supported financially in the past years by the city of Skopje and Ministry of Culture of the R. Macedonia.

Dealing with such situation festival has become a screen to socio - cultural and political (non)conditions in which art and culture is produced which have become constitutive part of the programming. Those conditions have intervened in the programation that can't be sustained without the economy of sharing, supporting and solidarity of professionals in the field. **LocoMotion #8** stays as a free access, frequent meeting point, a vacuum, an open space for contemporary performing arts, critical action and reflection that programmers, organizers, professionals and audience are trying to preserve with different tactics and actions, as indispensable part of the program.

**Saturday 24.10.2015**

**20:00 STREAMLINED /@YCC**



photo: Tomislav Sporiš

**Authorship & performance:** Igor Koruga / Dramaturgical/choreographic assistance: Ana Dubljević /  
**Production:** Ksenija Đurović

**Co-production:** Station/Belgrade, Uferstudios GmbH/Berlin, Workspace Brussels & Rosas danst Rosas & PARTS/Brussels – within the Life Long Burning EU network, Tala Dance centre & TASK program within PLATFORMA/Zagreb and Bitef Theatre/Belgrade.

**Financial support:** Ministry of culture and information of the Republic of Serbia, Tanzstipendium Senat/Berlin

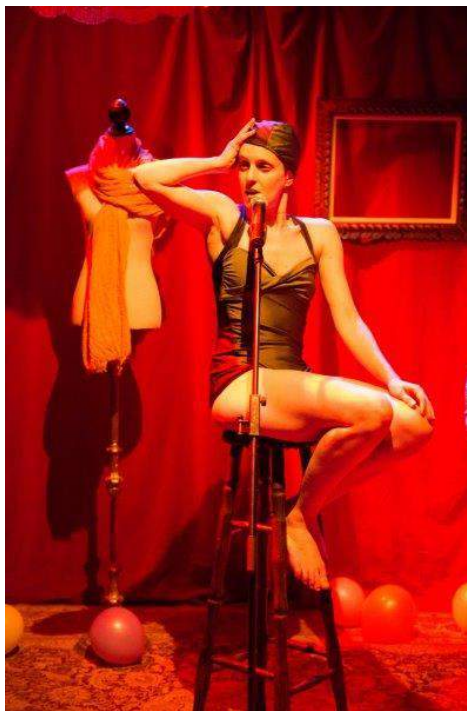
**Thanks to:** Nicolas Y Galeazzi, Charlotte Vandevyver, Barbara Friedrich, Nina Kurtela and Ana Vujanović

Work explores role of public speaking  
within mediatized, neoliberal, capitalistic society  
through questioning the social statuses  
of pop- and contemporary art icons and  
new generation of contemporary dance and performance artists.  
As a hybrid choreographic performance  
of public speaking, dance and video,  
this work exposes different popular rhetorics within the artworld  
which reflects nowadays conditions for art production,  
emerging artists continuously face with.  
By critical and analogical requestioning  
of such rhetoric's statuses  
within wider context of popular culture,  
the aim of this work is to analyse  
a general popularised image of the artist within nowadays society  
and the space of his/her (non-)politicality within it.  
On a formal plan,  
work also analyses choreography  
within sphere of immaterial form - language,  
producing the "language choreography"  
as an extended form of stage expression.

**Igor Koruga** (1985) is a freelance artist working within contemporary dance and choreography. He graduated in MA studies in Anthropology at the University of Belgrade and in Solo/Dance/Authorship at Universitat der Kunste/HZT in Berlin. In his own artistic work, Igor is focused on applying choreography as an extended practice and tool for interpreting socio-cultural phenomena, citizen praxis and ideologies. As an active member of STATION service for

contemporary dance (Belgrade), he collaborated with various organisations, theatres, cultural institutions, and participated in non-institutional educational platforms locally, regionally and internationally (Summer Coaching programme/WorkSpace Brussels; FastForward Laboratory-Station Belgrade & Lokomotiva Skopje; AIR KulturKontakt Austria; TanzFabrik Berlin/APAP; BUDA cultural centre in Kortrijk, Uferstudios Berlin, HAU Berlin etc). He was a recipient of dance scholarships for educational programmes DanceWeb, Nomad Dance Academy and by Berlin Senate and Mayor's Office. In 2015 he won a first prize and critics award at the XIX festival of choreographic miniatures organised by Association of Ballet Dancers in Serbia, and a recipient of a yearly NORBS prize by National Organisation of Rare Diseases Serbia for outstanding achievement in rising awareness on rare diseases in Serbia through his art work. Igor is currently teaching studies in contemporary choreography at the Institute for dance in Belgrade. [www.igorkoruga.com](http://www.igorkoruga.com)

## 21:30 -das marionette- : Saudade / @YCC



**Performed by** Adriana La Selva, **Live music by** Arnaud Stox / **Directed by** Vinicius Torres Machado, **Dramaturgy by** Tineke de Meyer and Regis Dragonetti / **Production by** Evelyn Demaertelaere and –das marionette- vzw / **Funded by** Stad Gent, Provincie Oost Vlaanderen and Vlaamse Overheid

A figure appears on the scene. At the site of what is inexpressible, she talks about her childhood, her husband and her adventures on both sides of the world's oceans. Meanwhile, she wanders about what they would call 'here'. It is an existential etude where she is hovering between being a performer and herself. Her memory determines the key, sometimes fragile, and sometimes confident. And somewhere in between, lives saudade.

Saudade is a Galician-Portuguese word that has no immediate translation in other languages. Saudade describes a deep emotional state of nostalgic longing for an absent something or someone that one loves. Saudade is one of the deepest human feelings, and the greatness of its power is exactly that it transcends itself, creating other feelings, which, by their turn, stimulate men. And that's certainly one of the difficulties of translating or even grasping the philosophical significance of saudade: saudade becomes greater and deeper while illuminating other feelings, but it also becomes more difficult to understand it. In an intercultural context, saudade is related to the pain of living things behind in order to go after a life of your own, to go after your dreams. Paradoxically, saudade is leaving what you love to look for what you will love.

The new physical-theatre project of –das marionette- deals with saudade as a theme to be explored by two Brazilian artists that live in a foreign land, Belgium. We want to bring into light the psychophysical process of constructing a new though "displaced" life through the abandoning of past histories. And even

though our starting point is an individual story, this theme could not be any more relevant nowadays, where immigration seems to be rearranging and questioning everything we knew about our own cultures.

Another level of discussion of this show lies on the aesthetic paradigms that guide the notion of performance in contemporary arts. Our research investigates different levels of theatricality and presence within a theme that deals essentially with absence. The dialogue between research and artistic practice is guided by an experimentation within the duality of presence and absence, to investigate different ways of 'being in scene'. Faithful to a physical conceptualization of theater, the piece focuses on a physical language, which has priority on spoken languages. Texts are worked as a complement to be further developed as rhythms, images and music.

**Adriana La Selva** is a Brazilian performer and the artistic director of the theatre collective -das marionette-, based in Gent, Belgium, where she lives. This collective is the outcome of a long-term collaboration between artists of different media in performative investigations about corporeality. Adriana has a long-term research in actor training methods and the relation between expressivity, training and the ethos of a performer. From this perspective, she has been studying several training methods and performing styles with artists from butoh, martial arts, contemporary dance and theatre. She is currently working on a practice-as-research PhD at the University of Ghent in association with the School of Arts (KASK) and the Institute a.pass (Brussels), which looks into contemporary training methodologies in theatre in relation to Odin Teatret's traditions.

**Sunday 25.10.2015**

**20:00 VERFREMDUNGSZWECKE/ Purpose Of Alienation/@YCC**



(photo from left: Angela Kecinski, Elisabeth Leopold, Patricia Carolin Mai)

**Choreography:** Angela Kecinski

**Performance:** Teresa Hoffmann, Angela Kecinski, Elisabeth Leopold, Patricia Mai

**Sound:** Quendolin Fender

**Video:** Lotta Timm

**Mentoring:** Ana Vujanović, Martin Nachbar

Première 20.06.2014 at Kampnagel Hamburg, Germany (in the frame of MA Performance Studies / University of Hamburg / artistic graduation)

From one functional task derives one particular movement material as a red thread. We asked six people to lay down and stand up, recorded their action and physically memorized it precisely. Setting this material into different contexts becomes a parameter for creating a pictorial broadsheet of human behavior and attempts of communication with the public as well as among each other. The performance on stage begins with a video screening of the recorded raw material.

The matter does not only contain functional aspects of every individual body's technique, but also very personal and humorous aspects. By opening up a new context for the material and applying it to this, functionality will transform into a non-functionality (from the perspective of its origin), but it will gain a new one, which will serve a wider purpose. During the performance, we create an accumulative and a multi-layered space where malleable material causes different perceptions.

**Angela Kecinski** took up her professional dance studies at the Academy of Dance Arts Hamburg, continued her studies at the ArtEZ Arnhem with the BA of Dance and concluded her MA in Performance Studies at the University of Hamburg. After her BA, she was engaged as a dancer at Tanzkompanie nordwest/Staatstheater Oldenburg, Skanes Dansteater Malmö and Tanztheater Bremen and collaborated among others with Johann Kresnik, Rami Be'er, Club Guy & Roni, Ted Stoffer and Reinhild Hoffmann. In the frame of her MA graduation, she created her first choreographic work VERFREMDUNGSZWECKE. Angela has been choreographic assistance for Samir Akika and co-curated two festivals for performing arts in Hamburg. In June, her second piece TEMPTRESS premiered at K3 Choreographic Centre Kampnagel in Hamburg.

At the moment, she is cooperating with the young choreographers Jonas Woltemate and Nora Elberfeld.



This performance on LocoMotion#8 is supported by Goethe Institute Skopje

**Monday 26.10.2015**

**20:00 MOVEMENT OF LOVE / @YCC**



**Author:** Sabrina Železnik

*Movement of Love* is a lecture performance and a presentation of a Zine\* that is a part of my research on Strategies of love at ArtEZ Institute of Arts in Arnhem, Netherlands. It is about life, love and how my ideas are moving all the time, despite my mainly sitting practice.

They move from music, illustration, romance, theories, reflections, passions, discussions... from place to place, from office to studio, from kitchen to bedroom...

\*A zine (/ˈziːn/ ZEEN; an abbreviation of fanzine, or magazine) is most commonly a small circulation self-published work of original or appropriated texts and images usually reproduced via photocopier.

**Sabrina Železnik** Born in Celje, Slovenija in 1988. Started dancing at the age of 6. Besides many achievements in the field of contemporary dance, such as awards in the national events and international festivals she gained experiences also in the theatre. In past 2 years she has been performing, participating in international workshops and giving classes. Currently she is in a master program Theatre Practices at ArtEZ Institutes of Arts in Arnhem, Holland but mostly based in Skopje, Macedonia. She is a lover.

**21:00 MRF/ @YCC**



**Co-authors, performers, music and text:** Dragana Zarevska and Aleksandar Georgiev // research presentation

MRF is an acronym for “madness runs in the family”, which would shortly say that insanity is inherited and travels through generations. Georgiev and Zarevska began this long-term process after the collaboration Georgiev and his mother had during 2014, when they created the performance “Freshly - baked theatrical spaces”.

MRF is comprised of three larger segments: 1) initiating and documenting family collaborations in the sphere of performance, primarily in the larger family constellations of the two artists 2) production of the stage performance 3) workshops and research of the possibilities for rhizomatic connections with other people and practices which would enrich and expand the MRF concept.

The idea behind MRF performance has its roots in the concept of the refrain presented in the book “ A 1000 Plateaus” of Deleuze and Guattari. Refrain is repeatable, and that quality brings out certain possibilities, conditions and consequences. In the same repeating spirit are the family stories, - happy and sad scenarios. Performance through music refrains is exploring the family tree refrains.

In the frame of LocoMotion#8, the artists will organize warm atmosphere in which they will invite and accommodate the guests/audience. They will present part of the materials of the performance, and will talk about the practice they've had so far. One of the guests from the audience will get something as a surprise - a gift one does not get every day. Guests will be introduced to the magical practice of “picture-telling” (as “fortune-telling”), a practice created by Zarevska and Georgiev especially for the needs of the MRF project. More about the project: [www.mrfmrfmrf.com](http://www.mrfmrfmrf.com)

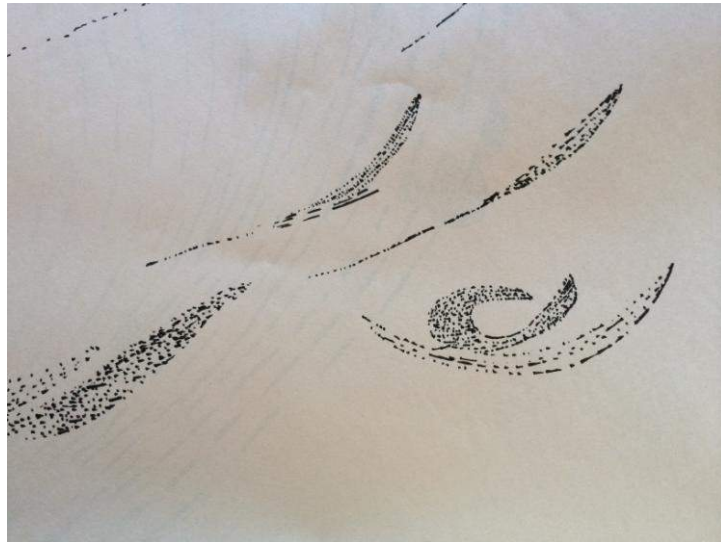
The project was developed during artistic residencies provided by Lokomotiva's libero partnership with the APAP network. The artists had two residencies in the frame of this partnership - one in SC Zagreb Kultura Promjene and second in BUDA Kortrijk (Belgium). Dramaturgical support for the Belgium residency was provided by Igor Dobricic (DE/NL). MRF will be further developed in 2016 during new artistic residencies in Workspace Brussels and BUDA Kortrijk.

**Dragana Zarevska** (1985) is a visual artist. Worked as an artist-in-residence at SITE - Production Centre for Performing Arts (Stockholm), Trafó (Budapest), AIR Krems (Krems an der Donau), BUDA Kortrijk (Belgium), SC Zagreb (Croatia) and participated in projects realized at Ausland (Berlin), PACT Zollverein (Essen), Les Laboratoires d'Aubervilliers (Paris), Moderna Museet (Stockholm), Dansens Hus (Stockholm), Norrlands Operan (Umeå) and others. Zarevska and Jasna Dimitrovska constitute the artistic duo Ephemerkki. She also composes and performs music under the pseudonym Telemama.

**Aleksandar Georgiev** (1985, MK/BG/SE) is a choreographer and performer. He had his BA education at the Dance Theater department at the New Bulgarian University (2004-2008) and attended couple of non-formal educational programs such as NOMAD Dance Academy, 50 Days fly low and passing through with David Zabranov, Spazio, DanceWeb, etc. During 2014 he graduated from the MA program in Choreography at DOCH, Stockholm. Since 2008 he works actively on exploring intensities in the choreographic work, since 2014 his main focus of work is family constellations. Along the way he has been working in many spaces which are mostly research based in Europe, around choreography and dance, and have presented his work in many European places.

**Tuesday 27.10.2015**

**12:00 " EMBODYING CREATIVE PROCESS: MOVEMENT, CONTACT, POTENCY" Workshop by Anita Chari / @YCC**



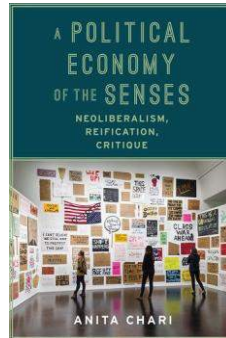
This workshop brings somatic and creative techniques that have been pioneered by important American figures in dance, choreography, and somatic practice, which are yet to be disseminated into the wider cultural field. In particular, the work of the late Emilie Conrad, a dancer and somatic pioneer, is as of now relatively obscure outside of the American context. Similarly, important developments in the relationship between somatics and creativity in America in the last 20 years are still relatively underexplored outside of America, and this workshop will illuminate the contribution of this important work.

**Anita Chari** is critical theorist, creative writer, singer, cellist, composer, musician. She is assistant professor of political science at the University of Oregon, United States of America. She is related to developing creative techniques that have been pioneered by important American figures in dance such as late Emilie Conrad's choreography and somatic practices, which are yet to be disseminated into the wider cultural fields. She draws from a diverse palette of techniques in teaching including embodiment process work, transformative teaching, biodynamic therapy. She is focused on innovation practices in arts and science and way of learning processes integrated into the capacity of creative processes. This month she published her book: *A Political Economy of the Senses: Neoliberalism, Reification, Critique* (Columbia Press: October, 2015)

This workshop is organized in collaboration between Lokomotiva and Research Centre in Science and Arts, ARISA, Skopje



**20:00 PROMOTION BOOK TALK: Conversation between Senka Anastasova (University of Ss. Cyril and Methodius, Macedonia) and Anita Chari (University of Oregon, United States of America)/ A Political Economy of the Senses: Neoliberalism, Reification, Critique / @MENADA**



They would discuss the concept of reification from Marx and the Frankfurt School to spotlight the resistance to neoliberal capitalism now forming at the level of political economy and at the more sensate, experiential level of subjective transformation. Reading art by Oliver Ressler, Zanny Begg, Claire Fontaine, Jason Lazarus, and Mika Rottenberg, as well as the politics of Occupy Wall Street, Chari and Anastasova would be identifying practices through which artists and activists have challenged neoliberalism's social and political logics, exposing its inherent tensions and contradictions.

**Anita Chari** is critical theorist, creative writer, singer, cellist, composer, musician. She is assistant professor of political science at the University of Oregon, United States of America. *A Political Economy of the Senses: Neoliberalism, Reification, Critique* is published last week (Columbia Press: October, 2015)

**Senka Anastasova** is philosopher, script writer, feminist political theorist. She is university professor of philosophy, cultural and social sciences. As Head of Research Centre of Sciences & Arts, Skopje she is engaged into (re)exploring methodology and interpretations of new epistemology and directions of current contemporary critical theory and art theory. She has published these books: *Gala & Gala* (1995), *Sketch Sequences* (2005), *Politics of Narrative Identities: Christa Wolf, Dubravka Ugresic* (2007), *Theory of Popular Culture* (Introduction to Cultural Studies, 2012).

Promotion is organized in collaboration between Lokomotiva and Research Centre in Science and Arts, ARISA, Skopje

**Wednesday 28.10.2015**

**20:00 THE TRAP / @YCC**



Photo: Marco Pires

**A solo by Mariana Tengner Barros Artistic advisor:** Mark Tompkins **Assisted by:** António Mv And Nuno Miguel **Video:** António Mv and Mariana Tengner Barros **Texts:** Mariana Tengner Barros and Nuno Miguel **Technical Director:** Nuno Patinho **Costume:** António Mv **Set:** Nuno Miguel, António Mv and Mariana Tengner Barros **Music:** Filipe Lopes **Dramaturgy collaborator:** João Manuel De Oliveira **Production:** EIRA **Coproduction:** CIRCULAR - Festival De Artes Performativas **Funded by** Calouste Gulbenkian Foundation Eira is supported by the Government Of Portugal - State Secretary For Culture / Dgartes - Directorate-General For The Arts

In THE TRAP Mariana Tengner Barros places herself inside the 'bodies of old glamour' - dead movie divas and burlesque stars - to have a conversation with God about art and financial markets ending up singing an epic song out of boredom, in a deceitful play, where things are never really what they appear to be. THE TRAP by Mariana Tengner Barros is a trap on the ultimate trap - the society of the spectacle. THE TRAP was awarded with the "PRIX JARDIN D'EUROPE 2013 - AUDIENCE AWARD, the European Prize of Young Choreography at the 30th edition of ImPulsTanz - Vienna International Dance Festival (Austria).

**Mariana Tengner Barros** is a choreographer and performer living and working in Lisbon. Her work has been presented in several countries in Europe. She created and performed "Piece of the Heart" (a solo with 'backing dancers', 2008), "And So?...The End" (2010), Après le bain (2011), "At Once" (2011, as part of the Deborah Hay's "Solo Performance Commissioning Project" in Findhorn, Scotland, 2009), "The Trap" (2011 Winner of the Prix Jardin D'Europe Audience Award, Vienna), "Piece of the Heart : for him, a new fragrance by Mariana Tengner Barros" (2012) and "A Power Ballad" a duet with the North American choreographer and dancer Mark Tompkins (2013). She has choreographed "End of Transmission" for Ballet Contemporaneo do Norte and "Dance Against The Machine" for the post-graduate company Edge from The Place, London in collaboration with musician Jonny Kadaver. She currently develops a new work sTOP OF THE POPS to be premiered in 2015. She has developed several projects in collaboration with various artists. She has worked as a dancer, actress and performer with various artists in Portugal and abroad. Completed the "Choreographic Creation, Dance Research and Training Programme -PEPCC" at Fórum Dança (2010), having studied with Francisco Camacho, Vera Mantero, Miguel Pereira, Deborah Hay, Julyen Hamilton, Mark Tompkins, Meg Stuart, amongst others. Graduated from The Northern School of Contemporary Dance-NSCD (UK 2003) where she was awarded the University of Leeds Arms Prize for Outstanding Achievement at the end of the degree. Was an apprentice dancer with the Ballet Theatre Munich (Germany 2004) under the direction of Philip Taylor and one of the first Associated Artists at NSCD (2004/05) where she choreographed 'Best Imitation of Myself' for the graduates company VERVE05. Mariana is an Associate Artist of EIRA, Lisbon.

## 21:30 NAJBOLJA / THE BEST / @YCC



**The Best** was conceived on the occasion of the best birthday party with the best food in the best bed at the best time.

**The Best** is an artistic entity, which emerged out of the best intention to redistribute relations in the immediate surrounding mainly addressing the steam of cultural production.

**The Best** through her associates, re-examines the forms and the performativity of her appearance and self-representation.

**The Best** using re-appropriation cheerfully negotiates the values by which we talk of something or of someone as of the best, continuously observing herself in her own act.

★ Associate ★ Associate ★ Associate

**The Best** wishes to clarify that not stating the names of her associates and referring to them simply as “associates” is neither an attempt of anonymity neither explicit concealment of identity.

The associates of **The Best** prefer to be regarded as “the associates” by which they feel they are, in a playful way, passing over their own identities in service of **The Best**.

Though the associates of **The Best** act as a collective, **The Best** does not think of herself as a collective. **The Best** thus is a shared entity, available to any one of her associates.

**The Best** considers this way of operating a gesture of active resistance to imposed models of agreement. Only the three closest associates are stated above but **The Best** has many more associates and is affiliated with numerous other artists and projects.

**The Best** is obviously an idealist, but she is coming to terms with the fact that she needs to make compromises.

There were three of us, actually four, but it was supposed to be only her.

**CV (ENG)** / ★ / e-mail: [naajbolja@gmail.com](mailto:naajbolja@gmail.com) / [facebook/naajbolja](https://www.facebook.com/naajbolja)

**The Best** is currently preparing for her best performance at this year's LocoMotion festival.

In April 2015 **The Best** performed at the Platforma festival through the frame of TASK-program where she got the award of the public for the best performance.

Born in 1982, 1990 and then again in 1992. In 2009 she graduates at the department of psychology at the Croatian Studies. In 2010 she acquires a BA degree at the University for Art in Berlin, at the Hochschulübergreifendes Tanz Zentrum for “Contemporary dance, choreography and context”.

In 2011 she begins promoting and advocates copyleft agenda through the QuestionCopyright.org platform. From the same year she works as a pedagogue in the field of performing arts.

In 2012 she enrolls in the Academy of Fine Arts in Zagreb, at the department of animated film and new media. In 2013 she is a part of the organizational board (OOPP) of the Zagreb Pride (LGBT Pride Parade) and becomes a member of the coordination team of Ekscena (Experimental Independent Scene/Eksperimentalna Slobodna Scena) association for development and affirmation of performing arts in Zagreb. From 2014 she is no longer associated with both of the above-mentioned NGOs

As a psychologist she partakes in ACT (Acceptance and Commitment Therapy), and from the 2014 she is an external associate of an association for prevention and treatment of addiction.

In 2014 she partakes in the ERASMUS student exchange program, two times, at the Facultad de bellas Artes Complutense in Madrid. She is interested in the field of performing arts, film and its derivatives, contemporary artistic practices, comic-books and activism, storytelling, automatic writing etc. She is also focused on implementation of meditation practices in the process and the development of performative practices. She is currently practicing her knowledge at the department for human resources in one Croatian company, as well as completing her studies of animated film and new media at the Academy of Fine Arts in Zagreb. Artistically she cooperates with many local and foreign artists and artist groups. **The Best** is a precarious worker.



## **LIFE LONG BURNING/ CRITICAL PRACTICE\_Made in Yu\_programme**

Critical practice\_Made in Yu\_ is oriented towards empowering discursive reflections on contemporary performing arts while enabling their breakthrough into the larger public, focused on the post-Yugoslav region and its relation to the European context. The disciplinary framework of the programme is predicated on issues, coming from critical theory, artistic practice and cultural policy, considered as interconnected constituents of the performing arts scene and cultural scene in general.

Programme works on development of critical thinking through art as a social constituent and field for socio-political influence, through lectures, workshops, discussions, seminars, and publishing that will allow wide spreading of the project ideas and results. It enables the political and creative potential of the Balkan region to become visible and articulated as a critical platform of young thinkers able to make a social and cultural change.

Programme of LocoMotion#8 has been followed by the participants of Critical practice\_Made in Yu. They have been engaged in festival programme through different activities.

Critical Practice\_Made in Yu\_ Participants 2015: Ida Daniel (Bulgaria), Kristof Farkas (Hungary), Shir Hacham (Israel), Livia Andrea Piazza (Italy / Germany), Aisling Marks (UK / Netherlands), Stina Nyrberg (Sweden), Ana Schnabl (Slovenia)

Mentor of the programme: Ana Vujanović // program coordinators: Marijana Cvetković Marković and Biljana Tanurovska Kjulavkovski

More information about the programme> <http://criticalpracticemade.ipage.com/>

Critical Practice\_Made in Yu\_ in Skopje is organized by Lokomotiva and Nomad Dance Academy as part of the Life Long Burning project [www.lifelongburning.eu](http://www.lifelongburning.eu). Supported by EU programme for culture.



Culture



LIFE LONG  
BURNING

With the support of the Culture Programme of the European Union

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Organizer of the festival: Lokomotiva – Centre for New Initiatives in Arts and Culture/ partner Teatarot na Navigatorot Cvetko and project KINO KULTURA

Festival programme of LocoMotion #8 is supported by Municipality Centar through project KINO KULTURA, Goethe Institute Skopje and Ministry of Culture of R. Macedonia

Critical Practice \_Made in Yu\_ programme in the frame of Life Long Burning project is supported by EU programme for Culture.

Thanks to project KINO KULTURA, Youth Cultural Centre, all artists, cultural workers, curators and friends involved in realisation of LocoMotion #8 that have donated their time, knowledge and fees for its realisation.



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**SPACES of the festival:**

**Youth Cultural Centre (YCC)/Младински Културен Центар:** Quay Dimitar Vlahov 15, 1000 Skopje and

**MENADA** Podragje, (Old Bazaar)

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**free entrance**

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