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# COFESTIVAL

10.  
MEDNARODNI  
FESTIVAL  
SODOBNEGA  
PLESA



25. 11. – 2. 12.  
2021  
LJUBLJANA

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25. 11. – 2. 12.  
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# COFESTIVAL 2021

10.  
MEDNARODNI  
FESTIVAL  
SODOBNEGA  
PLESA

25. 11.–2. 12. 2021

10<sup>TH</sup>  
INTERNATIONAL  
FESTIVAL OF  
CONTEMPORARY  
DANCE

25<sup>TH</sup> NOVEMBER  
TO 2<sup>ND</sup> DECEMBER 2021

CO —————  
FESTIVAL ———  
—————

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**SLO** V času po epidemičnem zaprtju, ko so bili telesni stiki drastično okrnjeni, se je celoten spekter scenskih umetnosti in koncertne glasbe znašel pred temeljnimi problemi svojega obstoja. Plesne umetnosti so bile prikrajšane za praktično delo, brez katerega plesnih umetnosti ne more biti. Četudi se zavedamo družbene odgovornosti in solidarnosti, ki sta povezani s skupnim zdravjem, in kako je v času pandemij ali epidemij naše samoomejevanje neizbežno in nujno, nam je hkrati jasno, da so individualne in kolektivne plesne zgodbe različne in da določenih zaostankov in prekinitvev nikoli ne bo mogoče nadomestiti ali zapolniti. Nenazadnje imajo izolacije posledice za naše duševno zdravje.

Ob količini brezstičnega časa, ki je v zadnjem letu in pol okupiral naša življenja, smo se odločili, da letošnjo izdajo CoFestivala, mednarodnega festivala sodobnega plesa, osredotočimo na neki poseben stičen in relacijski čas, ki je pred približno pol stoletja v sodobnem plesu dobil ime *raziskovanje gibanja* (v angleščini uveljavljeni *movement research*). Tovrstni interesi v omenjenem obdobju niso vzniknili iz nič, ampak jih je že z vstopom v moderno dobo od druge polovice devetnajstega stoletja zaradi različnih razlogov proučevala kineziologija. Prvenstveno zaradi zdravstvenih, da bi z vpogledi v motoriko telesa zmanjšala število poškodb in jih primerno zdravila ali da bi optimizirala telesno delo manualne industrijske proizvodnje. A že zelo kmalu sta sodobnoplesna umetnost in kineziologija začeli sklepati pakete, se (ne)uradno družiti, oplajati in sestavljati svoja različna znanja in kompetence, da bi druga drugi koristili. Časa izkušenj ni bilo mogoče pospeševati, terjal je trajanje in v nekaterih primerih prehitel razvoj tehnologije, ki je analizo tovrstnih telesnih izkušenj lahko samo potrdila.

Da pa je *raziskovanje gibanja* lahko postalo del umetniških del in njihove recepcije, je morala v sodobnem plesu sovpadati cela vrsta načrtnih in naključnih situacij, okoliščin

in pogojev, ki jih na tem mestu ne moremo obravnavati, lotili pa se jih bomo z letošnjim programom. Med ključnimi pa je bila vendarle prepričanost javnosti in plesnih umetnikov, da se v dogodkovnih umetniških praksah (ali oblikah) v prostoru in času, ki so ga gledalci in umetniki pripravljani deliti, lahko postopoma razvije tudi kaj, kar nima končne oblike že pred dogodkom. Četudi se danes to zdi nekam samoumevno, sredi dvajsetega stoletja ni bilo tako. Takrat je imela odprto obliko v razmeroma jasnih in spremenljivih stilnih okvirih izključno jazzovska glasba, šele ko so javno legitimnost pridobili aleatorični načini glasbenega komponiranja, ki so z neobičajnimi notacijami terjali, da poustvarjalec v izvajanje skladbe vložil večji delež lastne interpretacije, so se razpoložljiva in razmeroma uspešna umetniška znanja lahko na postopkoven način vključila tudi v področje sodobnega plesa in moderne skulpture.

## UVODNIK

Razvoj, ki so ga od srede petdesetih do konca sedemdesetih let doživela ta umetniška področja, je proizvodnjo in recepcijo teh umetnosti temeljno spremenil. Od takojšnje sinhronizacije umetniških stilov in gledalskih okusov, ki so dela bodisi zavračali, bodisi sprejemali, se je interes umetnikov in gledalcev osredotočil na to, kar pred njihovimi telesi in očmi nastaja in se razvija sproti, ponavadi skladno z izhodiščnimi dogovori, zastavki ali koncepti. V proizvodnjo in recepcijo plesa je vstopil razvojni ali postopkovni čas, z njim pa tudi jezik, s katerim se je izkazoval interes, da se izkustvene plasti plesa pretvorijo v besede, izraze, termine in pojme, ki bi jim zagotovili pripadajočo racionalnost. Raziskovalnost.

CoFestival, mednarodni festival sodobnega plesa, ki smo ga prvič predstavili leta 2012, je v svojih dosedanjih programih predstavljal širok estetski in praktični spekter sodobnoplesnih umetnosti in praks, zato raziskovanje gibanja v naših programih ni nikakršna novost. Vendarle pa smo se odločili, da bomo tej temi letos posvetili posebno pozornost tudi zato, da bi s

tem retrospektivno osvetlili doseganje kuratorske odločitve in afirmirali delo plesnih umetnic in umetnikov, ki tovrstnim sodobnoplesni praksam pri nas posvečajo posebno pozornost. Njih namreč malo, njihovo delo pa v domačem kulturnem prostoru po našem prepričanju nima vidnosti in prepoznavnosti, kakršno bi si zaslužilo. Hkrati se nam zdi ključno, da do artikulacije specifičnih gledalskih izkušenj, povezanih z raziskovanjem gibanja, pomagamo tudi domači sodobnoplesni javnosti, saj je nujno, da se z našimi programi razvijajo tudi proceduralni pogledi na ples z njihovimi možnimi ubeseditvami, ki seveda nikoli ne ostanejo brez svojih neubesedljivih preostankov.

V letošnji program CoFestivala smo uvrstili odprta, proceduralna plesna dela in stabilnejše koreografske strukture, vendar niti ena niti druga ne bi nastala brez zelo podrobnih in izvernih raziskav gibanja ter specifičnih metodologij, ki so z njimi povezana. Nekateri izmed koreografinj in koreografov se s tovrstnimi raziskavami spopadajo že desetletja, zato so njihova znanja izjemno dragocena in zanimiva. Tako kot gledalci tudi oni postopoma razvijajo svoj recepcijski instrumentarij, povezan s kinestetično empatijo in inteligenco, oboji pa se zavedajo, da ta proces nikoli ni zaključen, da ni stvar produkcijske rasti, temveč ustvarjalnega razvoja, da se izkustvenega časa ne da prehiteti z nematerialnimi informacijami in da je prav čas stika (ali celo dotika) ključen, če se želimo prebiti onstran gotovih in razvidnih telesnih lupin, ki se ne zmorejo premikati brez takšne ali drugačne koreografije.

Ta *javna stičnost* sodobnega plesa, ki se odvija med gledalstvom in umetniškimi plesnimi delom, je hkrati po našem prepričanju v sodobnem trenutku globalnega sveta tista skupnostna potencialnost, ki zaradi svoje telesnosti vsebuje inherentno političnost. Predvsem zaradi tega, ker naše načine nematerialne, segregirane in virtualne delovne proizvodnje razkriva s svojim materialnim (telesnim, prostorskim in časovnim) negativom, s katerim naših življenj ni mogoče več

tako zlahka virtualno nadzirati, disciplinirati ali koreografirati njihovih želja. Prav zaradi tega se nam zdi že od samega začetka CoFestivala nujno afirmirati širok spekter plesnega dela, ki ga ne predstavljajo izključno gotove in nespremenljive oblike stabilnih koreografij. Ne zanima nas samo, kaj naša individualna ali kolektivna telesa so, ampak tudi kaj lahko šele postanejo; ne zanima nas zgolj identiteta, ampak predvsem razlika, ne zanima nas samo, kako večše se lahko telo premika, ampak ali se je sposobno z dotikom ali stikom odzvati na naše telo, si vzeti svoj čas, odpreti prostor skupnega in z nepredvidljivimi zamislimi poiskati oblike ali prehode stičišč, ki jih samo ne zmore načrtovati.

Od vsega, kar se ima zgoditi na programu CoFestivala 2021, nas najbolj veseli, da bomo gostili privlačne, fascinantne in gledljive in uspešne predstave, ki pa jim je nemara skupno to, da se pogled in ples srečujeta tako na odru, kakor tudi v avditoriju. Raziskovanje gibanja je v zgodovini sodobnega plesa namreč konstitutivno določilo to, da sta pogled in ples zavzela skupno, neločljivo mesto: da je vsaka plesalka hkrati tudi natančna gledalka lastnega početja, lastne izkušnje in da se izkušnja gledalke v ključnem trenutku znajde sredi plesa ali koreografiranja estetskega doživljanja. Tu se v plesu začne zgodba emancipirane gledalke.

*ekipa CoFestivala*

**ENG** In the period after the epidemic closure, when physical contact was drastically restricted, the whole spectrum of performing arts and concert music was confronted with the fundamental issues of its existence. The dance arts were deprived of the practical work without which there can be no art of dance. Recognising the social responsibility and solidarity that are linked to our common health, and how in times of pandemics or epidemics our self-limitation is inevitable and necessary, we are also well aware that individual and collective dance stories are different, and that certain gaps and discontinuities can never be compensated or filled. Ultimately, isolation has consequences for our mental health.

With the abundance of non-contact time that has occupied our lives in the last year and a half, we decided to focus this year's edition of CoFestival, the international festival of contemporary dance, on a particular contact and relational time, which in contemporary dance was named Movement Research about half a century ago. These interests did not arise out of thin air during the mentioned period, but were for various reasons already studied by kinesiology from the second half of the nineteenth century onwards as we entered the modern era. Primarily for health reasons, to reduce the number of injuries and treat them appropriately, or to optimise the physical work of manual industrial production with insights into the motor skills of the body. But very soon, contemporary dance art and kinesiology started to make pacts, to (un)officially meet, inspire each other and assemble their different knowledge and competences in order to benefit each other. The time of experiences could not be accelerated, it required duration and in some cases even outpaced the development of technology, which could only confirm the analysis of such bodily experiences.

However, in order that movement research would become part of the works of art and their reception, a whole range of intentional and accidental situations, circumstances and conditions had to coincide in contemporary dance, which we cannot address here, but we will tackle them with our programme this year. One of the key ones, however, was the conviction of the public and dance artists that in event-based art practices (or forms) in a space and time that the audience and artists are willing to share, something can gradually develop that did not have a final form before the event. Even if today it seems somewhat obvious, this was not the case in the mid-twentieth century. At that time, it was exclusively jazz music that had its open form within relatively clear and variable stylistic frameworks; it was only when aleatoric modes of musical composition gained public legitimacy, which, through unusual notations, required the composer to invest a greater share of his or her own interpretation in the performance of the composition, that the available and relatively successful artistic knowledge could be incorporated in a procedural way into the field of contemporary dance and modern sculpture.

## EDITORIAL

The developments that these artistic fields underwent from the mid-1950s to the end of the 1970s fundamentally changed their production and reception. From the immediate synchronisation of artistic styles and audience tastes, which either rejected or embraced the works, the interest of artists and audiences has focused on what is emerging and evolving in front of their bodies and eyes, usually according to initial agreements, commitments or concepts. A developmental or procedural time entered into the production and reception of dance, and with it a language that expressed an interest in translating the experiential layers of dance into words, expressions, terms and concepts that would provide them with an inherent rationality. A research orientation.

CoFestival, the international contemporary dance festival that we first presented in 2012, has so far featured a wide aesthetic and practical spectrum of contemporary dance arts and practices in its previous editions, so movement research in our programmes is not a novelty. Nevertheless, we have decided to pay special attention to this topic this year also in order to retrospectively highlight our curatorial decisions so far and to affirm the work of dance artists who pay special attention to this kind of contemporary dance practice in our country. There is quite a lot of them, and we believe that their work does not have the visibility and recognition it deserves in the domestic cultural space. At the same time, we consider it crucial to help the domestic contemporary dance public to articulate specific theatrical experiences related to the exploration of movement, since it is essential that our programmes also develop procedural views of dance with their possible formulations, which, of course, are never without their inarticulable remnants.

In this year's CoFestival programme we have included open, procedural dance works as well as more stable choreographic structures, but neither would have been possible without very detailed and original movement research and the specific methodologies involved. Some of the choreographers have been doing this kind of research for decades, so their knowledge is extremely valuable and interesting. Like the audience, they gradually develop their own receptive instrumentarium, linked to kinaesthetic empathy and intelligence, both aware that this process is never finite, that it is not a matter of production growth but of creative development, that experiential time cannot be outpaced by immaterial information, and that it is the time of contact (or even touch) which is crucial if we are to get beyond the ready-made and visible bodily shells which cannot move without choreography of one kind or another.

This *public contact-fullness* of contemporary dance, which takes place between the audience and the work of dance art is, at the same time, in our conviction, in the current moment of the global world, a communal potentiality that contains an inherent political character due to its physicality. Above all because it reveals our immaterial, segregated and virtual modes of labour production with its material (physical, spatial and temporal) negative, with which our lives can no longer be so effortlessly virtually controlled, disciplined or their desires choreographed. This is why, from the very beginning of CoFestival, we have felt it is necessary to affirm a broad spectrum of dance work that is not exclusively represented by fixed and unchanging forms of stable choreographies. We are not only interested in what our individual or collective bodies are, but what they can only become; we are not only interested in identity, but above all in difference; we are not only interested in how skilfully the body can move, but whether it is capable of responding to our body by touch or contact, of taking its own time, of opening up the space of the common, and of using unpredictable ideas to find shapes or transitions of intersections that it cannot plan for itself.

Of all that is scheduled to take place at CoFestival 2021, we are most excited to be hosting compelling, fascinating, viewable and successful performances, which perhaps have in common the fact that the gaze and dance meet on stage as well as in the auditorium. What has been constitutive for movement research in the history of contemporary dance is that the gaze and dance have taken a common, inseparable place: that each dancer is also a precise spectator of her own doing, of her own experience, and that the experience of the spectator is at a crucial moment in the midst of dancing or choreographing of the aesthetic experience. This is where the story of the emancipated spectator begins in dance.

# **SLO PROGRAM**

razstavní prostor Krakovski nasip  
od 9. 11. 2021 do 10. 1. 2022

## **DOKUMENTI PLESNIH SODELOVANJ, 2012–2021**

razstava

Kino Šiška, zgornje preddverje  
od 26. 11. 2021 do 2. 12. 2021

## **PLESNA OKULISTIKA**

delavnica za bodoče plesne kritičarke  
in kritike

## **ČETRTEK, 25. NOVEMBER 2021**

Kino Šiška, Katedrala ob 20.00

## **ISABELLE SCHAD: ODSEV (2019)**

predstava, otvoritev festivala

## **PETEK, 26. NOVEMBER 2021**

Kino Šiška, Katedrala ob 20.00

## **ANDREJA RAUCH PODRZAVNIK: KAR NOSIM S SABO (2021)**

predstava

## **SOBOTA, 27. NOVEMBER 2021**

Plesni Teater Ljubljana ob 19.00

## **JONATHAN BURROWS in MATTEO FARGION: DUET, KJER OBA SEDITA (2002) in PISANJE NA NOVO (2019)**

predstavi

Kino Šiška, Katedrala ob 21.00

## **ANNA NOWICKA: UTRIPANJE (2021)**

predstava

## **NEDELJA, 28. NOVEMBER 2021**

Kino Šiška, Katedrala ob 19.00

## **RONI CHADASH: GOOFY (2016)**

predstava

Kino Šiška, Katedrala ob 20.00

## **TAKO DA OBČINSTVO NE VE, ALI SEM NEHALA PLESATI ...**

filmsko-pogovorni večer



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**PONEDELJEK,  
29. NOVEMBER 2021**

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Kino Šiška, Komuna ob 15.00

**RAZISKOVANJE  
GIBANJA**

konferenca, na katerem se  
mišljenje giblje

Kino Šiška, Katedrala ob 19.00

**JASEN VAŠILEV:  
NEMOGOČA DEJANJA  
(2021)**

predstava

Lutkovno gledališče Ljubljana,  
Šentjakobski oder ob 21.00

**SHEENA MCGRANDLES:  
ZAMIŠLJENO (2018)**

predstava

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**TOREK, 30. NOVEMBER 2021**

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Kino Šiška, Komuna ob 16.00

**INFRASTRUKTURA IN  
POGOJI ZA DELO**

film in diskusija

Nova pošta ob 20.00

**VITO WEIS:  
SLABA DRUŽBA (2021)**

predstava

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**SREDA, 1. DECEMBER 2021**

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Kino Šiška, zgornje predverje  
ob 19.00

**GLAS PLESA (2021)**

predstavitev nove številke Maske,  
časopisa za scenske umentosti

Kino Šiška, Katedrala ob 20.00

**CHRISTOS  
PAPADOPOULOS:  
ION (2018)**

predstava

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**ČETRTEK, 2. DECEMBER 2021**

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Kino Šiška, Katedrala ob 20.00

**SNJEŽANA PREMUŠ:  
VSAK ZDAJ JE ČAS,  
PROSTOR (2019)**

predstava

**ENG PROGRAMME**

Krakovski nasip exhibition space  
9 Nov, 2021 – 10 Jan, 2022

**DOCUMENTS OF DANCE  
 COLLABORATIONS,  
 2012–2021**

exhibition

Kino Šiška, upper foyer  
26 Nov, 2021 – 2 Dec, 2021

**DANCE OPTOMETRY**

workshop for future dance critics

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**THURSDAY, 25<sup>TH</sup> NOVEMBER, 2021**

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Kino Šiška, Katedrala Hall at 8:00 p.m.

**ISABELLE SCHAD:  
 REFLECTION (2019)**

performance, festival opening

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**FRIDAY, 26<sup>TH</sup> NOVEMBER, 2021**

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Kino Šiška, Katedrala Hall at 8:00 pm.

**ANDREJA RAUCH  
 PODRZAVNIK:  
 CARRY ON (2021)**

dance performance

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**SATURDAY, 27<sup>TH</sup> NOVEMBER, 2021**

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Dance Theatre Ljubljana at 7:00 p.m.

**JONATHAN BURROWS &  
 MATTEO FARGION: BOTH  
 SITTING DUET (2002)  
 and REWRITING (2019)**

dance performances

Kino Šiška, Katedrala at 9:00 p.m.

**ANNA NOWICKA:  
 FLICKER (2021)**

performance

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**SUNDAY, 28<sup>TH</sup> NOVEMBER, 2021**

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Kino Šiška, Katedrala Hall at 7:00 p.m.

**RONI CHADASH:  
 GOOFY (2016)**

performance

Kino Šiška, Katedrala Hall at 8:00 p.m.

**SO THAT THE AUDIENCE  
 DOES NOT KNOW  
 WHETHER I HAVE  
 STOPPED DANCING ...**

film and discussion evening

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**MONDAY, 29<sup>TH</sup> NOVEMBER, 2021**

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Kino Šiška, Komuna at 3:00 p.m.

**MOVEMENT  
RESEARCH**

a conference where the thinking  
moves

Kino Šiška, Katedrala Hall at 7:00 p.m.

**JASEN VASILEV:  
IMPOSSIBLE ACTIONS  
(2021)**

performance

Ljubljana Puppet Theatre,  
Šentjakob stage at 9:00 p.m.

**SHEENA MCGRANDLES:  
FIGURED (2018)**

performance

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**TUESDAY, 30<sup>TH</sup> NOVEMBER, 2021**

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Kino Šiška, Komuna at 4:00 p.m.

**INFRASTRUCTURE AND  
WORKING CONDITIONS**

screening and discussion

New Post Office at 8:00 p.m.

**VITO WEIS:  
BAD COMPANY (2021)**

performance

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**WEDNESDAY, 1<sup>ST</sup> DECEMBER, 2021**

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Kino Šiška, upper foyer at 7:00 p.m.

**VOICE OF DANCE (2021)**

presentation of the new issue of  
Maska, the performing arts journal

Kino Šiška, Katedrala Hall at 8:00 p.m.

**CHRISTOS  
PAPADOPOULOS:  
ION (2018)**

performance

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**THURSDAY, 2<sup>ND</sup> DECEMBER, 2021**

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Kino Šiška, Katedrala Hall at 8:00 p.m.

**SNJEŽANA PREMUŠ:  
EVERY NOW IS TIME,  
SPACE (2019)**

performance



©Sunčan Stone

**SLO** CoFestival je nastal leta 2012, ko so se združili festivali Pleskavica (Nomad Dance Academy Slovenija), Ukrep, festival plesnih perspektiv (do 2013, Plesni teater Ljubljana), in program Modul Dance (Kino Šiška kot član evropske plesne mreže European Dancehouse Network). V desetih letih se je na festivalu zvrstilo okoli 180 dogodkov z vrsto najuglednejših domačih in mednarodnih umetnic in umetnikov. CoFestival je mesto druženja, sodelovanj, izmenjav znanj, kontekstualnega mišljenja sodobnega plesa ter njegovega razvoja.

CoFestival je v teh letih spremljala vrsta izvrstnih domačih fotografov, ki so ga s svojimi pogledi in izrezi povezali v fotozgodbo.

Sodelujoči fotografi: Nada Žgank, Sunčan Stone, Urška Boljkovac

**ENG** CoFestival was created in 2012 when the festivals Pleskavica (Nomad Dance Academy Slovenija), Ukrep, a festival of dance perspectives (until 2013, Dance Theatre Ljubljana), and the Modul Dance programme (Kino Šiška, as a member of the European Dancehouse Network) merged. Over the past ten years, the festival has hosted around 180

razstavni prostor Krakovski nasip od 9. 11. 2021 do 10. 1. 2022  
 Krakovski nasip exhibition space from 9<sup>nd</sup> November 2021 to 10<sup>th</sup> January 2022

## **Dokumenti plesnih sodelovanj / Documents of Dance Collaborations, 2012–2021**

CoFestival, mednarodni festival sodobnega plesa / *CoFestival, international festival of contemporary dance*, razstava / *exhibition*

events with many of the most renowned national and international artists. CoFestival is a place of socialising, collaboration, knowledge exchange, contextual thinking on contemporary dance and its development.

Through the years, a number of excellent local photographers have accompanied CoFestival, providing the festival's photo story with their views and crops.

Contributing Photographers: Nada Žgank, Sunčan Stone, Urška Boljkovac

Razstava je nastala v sodelovanju s Turizmom Ljubljana /  
*Exhibition was created in collaboration  
with Turizem Ljubljana:*



S podpora / *Supported by:*





**SLO** Na *Plesni okulistiki*, delavnici za bodoče plesne kritičarke in kritike, bomo predstave z letošnjega CoFestivalovega programa kontekstualizirali, se dotaknili protislovnega razmerja med tekstom, kontekstom in ne-tekstualnim v sodobnem plesu, naredili bomo nekaj osnovnih vaj v publicističnem pisanju ter se o delih izdatno pogovarjali. Pisne izdelke bomo objavili na spletu, udeleženci delavnice pa si bodo program festivala lahko ogledali brezplačno.

Delavnico bo vodil: Rok Vevar

**ENG** At *Dance Optometry - on the selected chapters of dance blindness*, a workshop for future dance critics, we will contextualise the performances featured in this year's CoFestival programme, address the contradictory relationship between text, context and the non-textual in contemporary dance, perform some basic exercises in journalistic writing, and discuss the works at length. The written contributions will be published online and the whole festival programme will be available free of charge to participants.

The workshop will be led by: Rok Vevar

# Plesna okulistika–izbrana poglavja iz zgodovine plesnih slepot / *Dance Optometry–on the selected chapters of dance blindness*

delavnica za bodoče plesne kritičarke in kritike / a workshop for future dance critics

Kino Šiška, predverje, od 26. 11. 2021 do 2. 12. 2021

Kino Šiška, upper foyer, from 26<sup>th</sup> November, 2021 to 2<sup>nd</sup> December, 2021

Organizacija / Organisation:  
Maska, NDA Slovenija Inland Kino Šiška  
Brezplačna udeležba / Free attendance



©Urška Boljkovac

Četrtek, 25. november 2021, ob 20.00 / Kino Šiška, Katedrala  
 Thursday, 25<sup>th</sup> November, 2021, at 8:00 p.m. / Kino Šiška, Katedrala Hall

# Isabelle Schad: Odsev / Reflection (2019)

predstava / performance, otvoritev festivala / festival opening

Koncept in koreografija / *Concept and Choreography:*

Isabelle Schad

Soustvarjanje in izvedba / *Co-choreography and Performance:* Jozefen Beckers, Barbara Berti, Frederike Doffin, Ewa Dziarnowska, Josephine Findeisen, Przemek Kamiński, Mathis Kleinschnittger, Manuel Lindner, Jan Lorys, Claudia Tomasi, Nir Vidan, Natalia Wilk

Dramaturško sodelovanje / *Dramaturgical and Artistic Collaboration:* Saša Božič

Umetniška asistenca / *Artistic Assistance:* Claudia Tomasi

Glasba in zvok / *Composition and Sound:* Damir Šimunović

Svetlobno oblikovanje in tehnično vodstvo / *Light Design and Technical Direction:* Emma Juliard

Tehnika / *Tech Team:* Andreas Harder,

Dominik von Stillfried

Oblikovanje kostumov / *Costumes:* Charlotte Pistorius

Asistenca oblikovalca kostumov / *Costume Assistance:*

Maja Svartåker

Teoretsko sodelovanje / *Theoretical Collaboration:*

Elena Basteri

Izvršna produkcija / *Production Management:*

Heiko Schramm

Produkcija / *Production:* Isabelle Schad

Koprodukcija / *Co-production:* HAU Hebbel am Ufer, Pact Zollverein Essen

Podpira / *Supported by* Hauptstadtkulturfonds (Kulturni sklad prestolnice), Oddelek za kulturo in Evropo berlinskega senata. Podprla sta ga Wiesen55 e.V. in Goethe-Institut Indonezija / *Capital City Cultural Fund, Berlin Senate Department for Culture and Europe Supported by Wiesen55 e.V., Goethe-Institut Indonesia*

**SLO** Na spletni strani koreografinje Isabelle Schad, ki je leta 2019 za svoje izjemne dosežke na področju sodobnega plesa prejela Nemško plesno nagrado, je uvodoma zapisano, da se njeno delo »osredotoča na materialnost in postopkovnost telesnosti ter na možnosti, da bi to lahko izkusili. Prav na tem presečišču se koreografinja ukvarja z odnosom med telesom, koreografijo in (re)prezentacijo, problemi gradnje skupnosti in politične angažiranosti«. Ta programski zapis bi težko natančneje povzel umetniški zastavek koreografinje, ki je s sodobnega plesa snela stilno, formalno, kompozicijsko in figurativno navlako, z gledališkega plesa pa identitetne posebnosti, da bi se telesa s sabo ali drugimi srečevala le še v svoji materi-

alni in človeški potencialnosti. Nobenega od gotovih družbenih ritualov, sestavov, manir in vzorcev (obnašanja), ki jih je Pina Bausch v svojih koreografijah z užitek in humorno brutalizirala, Isabelle Schad ne potrebuje več. V trilogiji na temo kolektivnih teles, ki jo je začela s *Kolektivnimi poskoki* (leta 2016 smo jih gostili na CoFestivalu) in jo zaključuje s predstavo *Odsev*, se koreografinja ne ukvarja z demontažo socialnih kompozicij ali ideoloških telesnih treningov, temveč s potencialnostjo človeških prisotnosti (z arhivom neudejanjenega), ki lahko vzniknejo na način kritičnih modalnosti dejanj samo, kadar telesa »pridejo k sebi«. Kadar vstopijo na področje razlike, v pogoj tega, kar lahko šele postanejo. Nemara smo prav zaradi tega pri predstavah Isabelle Schad tako osupli, saj nas – samo če se čas za trenutek, kakor v predstavi *Odsev*, zavrti nazaj in človeškim telesom zagotovi nekaj perspektive – nenadoma obide, kako redko v plesnih predstavah gledamo ljudi, ne da bi jih koreografije prikazovale (zastopale). Ljudi, s krhko in nestabilno polnostjo njihovih teles. Kadar se kaj takega zgodi, nam postane razvidnejša političnost plesa, ki se mora odpovedati (samo)uprizorjanju, da bi našel pot do drugega telesa.

**ENG** The website of choreographer Isabelle Schad, who was honoured for her outstanding artistic development in contemporary dance as part of the German Dance Award in 2019, introduces her work by saying that it »focuses on the materiality and processuality of the body and on its possibility to be experienced. At exactly this intersection, she deals with the relationship between body, choreography and (re)presentation and issues of community building and political engagement«. This programme note could hardly summarise more





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accurately the artistic commitment of this choreographer, who has stripped contemporary dance of its stylistic, formal, compositional and figurative clutter, and theatre dance of its identity specificities, so that bodies do not encounter themselves or others in anything but their very material and human potentiality. Isabelle Schad no longer needs any of the established social rituals, configurations, manners and patterns (of behaviour) that Pina Bausch had delightfully and humorously brutalised in her choreographies. In her trilogy on collective bodies, which she began with the work *Collective Jumps* (hosted at CoFestival in 2016) and concluded with her performance *Reflection*, the choreographer is not concerned with the dismantling of social compositions or ideological body trainings, but with the potentiality of human presences (with the archive of the unrealized), which can only emerge in the form of critical modalities of action when bodies »arrive to themselves«. Once they enter the realm of difference, into the condition of what they can only become. Perhaps this is why we are so struck by the performances of Isabelle Schad, because, if only for a brief moment, as in *Reflection*, time is reversed and human

bodies are given some perspective, we are suddenly struck by how rare it is to see people in dance performances without the choreographies showing (representing) them. People, with the fragile and unstable fullness of their bodies. When this happens, the political character of dance becomes more apparent, which has to give up (self-)performance in order to find its way to another body.

S podpora sklada za mednarodna gostovanja na področju plesa NATIONALES PERFORMANCE NETZ, ki ga financira komisar za kulturo in medije zvezne vlade Nemčije. / Supported by the NATIONALES PERFORMANCE NETZ International Guest Performance Fund for Dance, which is funded by the Federal Government Commissioner for Culture and the Media.

**npn** nationales  
performance  
netz



Die Beauftragte der Bundesregierung  
für Kultur und Medien

Organizacija / Organisation:  
Kino Šiška in/and NDA Slovenija

**Vstopnina / Entry: 7/9 EUR**

Koncept, koreografija in umetniško vodenje / *Concept, Choreography and Artistic Direction*: Andreja Rauch Podrzavnik  
 Soustvarjanje in izvedba / *Co-choreography and Performance*: Dejan Srhoj, Giorgia Belotti, Sara Šoukal, Luka Piletič, Maja Dekleva Lapajne, Jošt Drašler, Anja Bornšek in/and Andreja Rauch Podrzavnik  
 Oblikovanje zvoka / *Sound Design*: Jošt Drašler, Christopher Benstead  
 Glasba (v živo) / *Music (Live)*: Jošt Drašler  
 Svetlobno in prostorsko oblikovanje / *Lighting and Set Design*: Jaka Šimenc  
 Tekst / *Text*: nastopajoči ustvarjalci / *performers*  
 Pesem / *Poem*: Sara Šoukal  
 Video / *Video*: Andrej Lamut  
 Produkcija / *Production*: Federacija  
 Koprodukcija / *Co-production*: CUK Kino Šiška, DUM društvo umetnikov / *association of artists*  
 Partner / *Partner*: Srednja vzgojiteljska šola, gimnazija in umetniška gimnazija Ljubljana / *Secondary Preschool Education, Grammar School and Performing Arts Grammar School Ljubljana*  
 Finančna podpora / *Financial Support*: Mestna občina Ljubljana / *City Municipality of Ljubljana*  
 Zahvala / *Thanks to*: Martin Podrzavnik, Andreja Kopač

**SLO** Koreografinja in plesna umetnica Andreja Rauch Podrzavnik, letošnja prejemnica nagrade Ksenije Hribar in Župančičeve nagrade za koreografske dosežke v zadnjih dveh letih, se v svojih koreografijah ukvarja z načini, kako se telo

prostori v njej ves čas tečejo, se prepogibajo, lahko pa jih tudi razgrnemo in izobesimo pod strop.

**ENG** Choreographer and dance artist Andreja Podrzavnik, this year's recipient of the Ksenija Hribar Award and the Župančič Award for choreographic achievements in the last two-year period, deals in her choreographies with the ways in which the body and dance confront different aspects of time. *Monday at Eight, Lastings – Passings, What Stays, Heritage, Formation, Time Body Trio, Tuesday, Melodies of Beginnings* – the very titles of her choreographies are replete with forms or markers of time, which in her works is never the condensed time that classical theatre observes at its dramatic endings, but a landscape time that always moves backwards towards the future, by looking back towards its expansive beginnings. This might be the reason why in Andreja Podrzavnik's (always partially open) choreographies we have the feeling that there is always sufficient oxygen for the various dance, movement, performative and narrative bodies, without losing their dancing breath or choreographic em-

tem izgubljala plesnih ali koreografsko reliefnost. Plesnost Andreje Rauch Podrzavnik je nekaj najbolj markantnega in emblematičnega, kar je v zadnjih desetletjih zavzemale domače, pa tudi mednarodne sodobnoplesne odre, a v njeni sugestivni in lirični koreografski govorici je prostora za vse. V predstavi *Kar nosim s sabo* ima telesni tovor različne meditativne oblike, vendar nikoli depresivnih tež, saj

Petek, 26. november 2021, ob 20.00 / Kino Šiška, Katedrala  
 Friday, 26<sup>th</sup> November, 2021, at 8:00 p.m. / Kino Šiška, Katedrala Hall

## Andreja Rauch Podrzavnik: Kar nosim s

### sabo / Carry on (2021)

predstava / performance

in ples soočata z različnimi vidiki časa. *Ponedeljek ob osmih, Trajanje – minevanje, Kar ostane, Dediščina, Nastajanje, Čas telo trio, Torek, Melodije začetkov* – že naslovi koreografij so polni oblik ali markacij časa, ki pa v njenih delih nikoli ni zgoščen čas, kakršnega klasično gledališče motri ob dramatičnih zaključkih, temveč krajinski čas, ki se v prihodnost vselej pomika vzvratno, tako da se ozira proti svojim prostranim začetkom. Morda imamo prav zaradi tega pri (delno odprtih) koreografijah Andreje Rauch Podrzavnik občutek, da je v njih dovolj kisika, ki so ga deležna različna plesna, gibalna, performativna in pripovedna telesa, ne da bi pri



bossment. The dancing character of Andreja Podrzavnik is one of the most distinctive and emblematic features to have taken over the national and international contemporary dance stages in recent decades, but her evocative and lyrical choreographic lan-

guage has space for everything. The bodily burden takes various meditative forms in *Carry On*, but never depressingly heavy, as the spaces in the performance are constantly flowing, folding, and can be laid open and suspended from the ceiling.

S podpora / Supported by:

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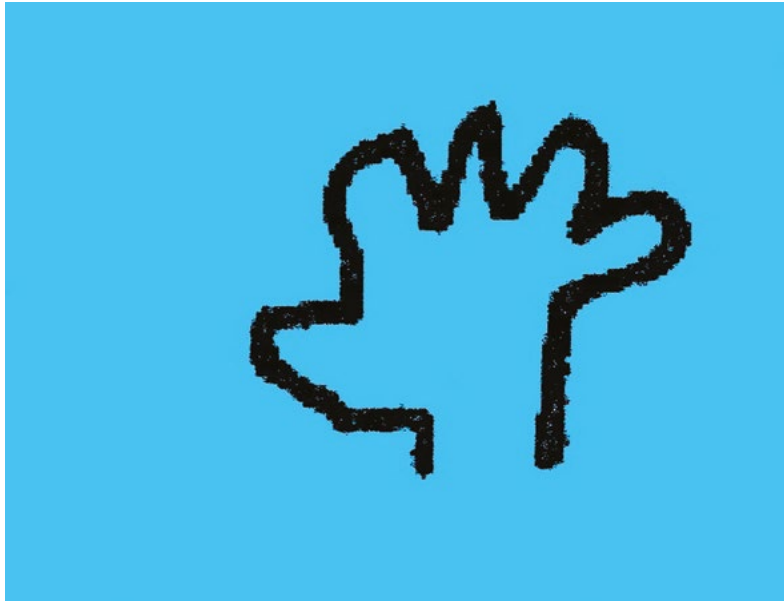
Organizacija / Organisation:  
Kino Šiška in/and NDA Slovenija

**Vstopnina / Entry: 7/9 EUR**

**SLO** Jonathan Burrows je pri nas prvič nastopil leta 2001 skupaj z Janom Ritsemo v duetu *Šibek ples z močnimi vprašanji* (2001). Odtlej je pri nas predstavil vrsto del, ki jih je po letu 2001 ustvaril skupaj s skladateljem in performerjem Matteom Fargionom, pri Maski in JSKD pa je leta 2010 izšel prevod njegovega *Koreografovega priročnika* (2010), v katerem je plesalec in koreograf morfološke, estetske, kompozicijske idr. teme, povezane z ustvarjanjem sodobnega plesa, uredil v serije vprašanj, trditev,

komentarjev in citatov, ki se pogovarjajo s tistimi dilemami koreografovega procesa, ki se jih ta velikokrat boji izgovoriti na glas. *Duet, kjer oba sedita* (2002) sta Jonathan Burrows in Matteo Fargion ustvarila skoraj pred dvesto letoma, danes pa je to delo, ki ga po nenavadnem naključju pri nas še nismo videli, sodobnoplesna klasika. Količina publicistike, ki ga je do danes pospremila, je obsežna predvsem zato, ker gre za – rečeno preprosto – pristen koreografski izum, kakršen se v sodobnem plesu zgodi le redkokdaj. Ne da bi ga spremljal ali generiral kakršenkoli zvok, *Duet* s svojo subsonoričnostjo in orkestralno odrsko situacijo deluje kot plesno-kinetična skladba, v kateri se zdi, kakor da sta izvajal-

ca ločena od njegove izvedbe. A mimo vseh mogočih konceptualnih in plesno-teoretskih in zgodovinskih vidikov, ki jih je doslej proizvedel, je delo nadvse humorno, virtuozno, spomni pa nas tudi na čutno in intelektualno radost ob gledanju plesa. Leta 2003 je *Duet, kjer oba sedita* v New Yorku prejel ugledno nagrado Bessie. Solo *Pisanje na novo* (2019) je avtorjeva meditacija o utelešenih, vendar črtanih delih koreografij. Kaj bi lahko pomenilo, da v sebi nosiš spomin nečesa, kar je izgubilo kontekst in pomen? Solo svoje vprašanje sooča s 108 karticami, na katerih so zapisane izjave iz *Koreografovega priročnika* (število, ki ni naključje!). Če bi bil Hitchcock koreograf, bi nemara trdil, da je treba koreografsko



Sobota, 27. november 2021, ob 19.00 / Plesni Teater Ljubljana  
 Saturday, 27<sup>th</sup> November, 2021, at 7:00 p.m. / Dance Theatre Ljubljana

## **Jonathan Burrows & Matteo Fargion: Duet, kjer oba sedita / Both Sitting Duet (2002) in/and Pisanje na novo / Rewriting (2019)**

plesni predstavi / dance performances

delo, potem ko je enkrat končano, samo še odplesati. Na ta način bi izpustile glavnino gradiv, za katera je Burrows prepričan, da sestavljajo koreografsko delo. Delo je to, kar vznikne med procesom. Proces je nenazadnje delo.

**ENG** Jonathan Burrows first appeared in Slovenia in 2001 together with Jan Ritsema in the duet *Weak Dance Strong Questions* (2001). Since then, he has presented a number of his works here, created with the composer and performer Matteo Fargion since 2001, and a translation of his work *A Choreographer's Handbook* was published by Maska and JSKD (Public Fund for Cultural Ac-

tivities) in 2010, in which the dancer and choreographer had organised (morphological, aesthetic, compositional, etc.) topics related to the creation of contemporary dance into a series of questions, statements, comments and quotations that address those dilemmas of the choreographer's process that he is often afraid to say out loud. *Both Sitting Duet* (2002), created by Jonathan Burrows and Matteo Fargion almost two decades ago, and which by a strange coincidence has never been seen in this country before, is today a classical work of contemporary dance. The amount of coverage that has accompanied it

to date is extensive because it is, simply put, a genuine choreographic invention, the likes of which is enjoyed by contemporary dance only every so often. Without being accompanied by or generating any sound, the *Duet* functions as a dance-kinetic piece with its subsonority and orchestral stage situation, in which the performers seem to be separated from its execution. But despite all the possible conceptual, dance-theoretical and historical aspects it has produced so far, the piece is utterly humorous, it has virtuosity, and it reminds us of the sensual and intellectual joy of watching dance. In 2003, the *Both Sitting Duet* won the prestigious Bessie Award in New York. The solo *Rewriting* (2019) is the author's meditation on the embodied but crossed out parts of choreographies. What could it possibly mean to carry within you the

recollection of something that has lost its context and meaning? This solo faces his question with 108 cards on which

there are statements from the publication *A Choreographer's Handbook* (this number that is not random!). If Hitchcock had been a choreographer, he might have argued that once a choreographic work is finished, it just needs to be danced. In this way, he would omit the bulk of the material that Burrows believes constitutes the choreographic work once the working process is complete.

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Organizacija / Organisation: Kino Šiška in NDA Slovenija, v sodelovanju s PTL / Kino Šiška and NDA Slovenija, in collaboration with Dance Theatre Ljubljana

**Vstopnina / Entry: 7/9 EUR**

Avtorica in izvajalka / *Choreographer and Performer:*

**Anna Nowicka**

Glasba in zvočna kompozicija (v živo) / *Music and Sound*

*Composed and Performed Live by:* **Jasmine Guffond**

Svetlobno oblikovanje / *Lighting Design:* **Aleksandr**

**Prowaliński / Naia Burucoa**

Zunanje oko / *Outside Eye:* **Peter Pleyer**

Kostumografsko svetovanje / *Costume Consultation:*

**Martin Sieweke**

Produkcija / *Production:* **Anna Nowicka**

Koprodukcija / *Co-production:* **DOCK ART**

S podpora / *With support:* **Oddelka za kulturo in Evropo**  
**Berlinskega senata / DOCK ART funded by Berlin Senate**  
**Department for Culture and Europe**

Posebna zahvala / *Special Thanks to:* **Mateusz Szymanówka,**  
**Lulu Obermeyer, Joanna Leśniewska, Nele**  
**Warthemann, Christoph Winkler and Matthias Rieger**

**SLO** Plesalka in koreografinja Anna Nowicka je pred selitvijo v Berlin nekaj časa živela in delala v Ljubljani, zato jo mnogo umetnic in umetnikov domače sodobnoplesne skupnosti osebno pozna. Žal pa v zadnjih letih pri nas ni bilo dovolj priložnosti za predstavitev njenega

dela, ki se je razvilo v Berlinu. Njen najnovejši plesni solo *Utripanje (Flicker, 2021)* je študija odnosa med materialnim in imaginarnim telesom. Kinetično-plesni potopis gibalnih premen in pretvorb, prehodov in prihodov nas povede v gestične krajine, nepredvidljive topografije, v katerih se v plesalkinih dejanjih razprostrejo, prepletajo in prekinjajo sanjski in konkretni svetovi ter njihova afektivna in čustvena ozračja, ki jih beremo tudi na njenem obrazu. V *Utripanju* je plesalka oblikovalko zvoka Jasmine Guffond ter oblikovalca svetlobe Aleksandra Prowalińskiego in Naio Burucoa povabila k zbiranju raztreščenih koščkov sanj, upanj in želja, da bi jih skupaj prepletli v poglobljeno, tekoče in čutno popotovanje. *Utripanje* se vrti, obrača in ozira, topota in vdihuje svoje korake, vabi podobe, da prispejo, premikajo telo in se razpustijo. *Utripanje* s svojo izrazno kinetično retoriko tolmači nam nedostopno krajino podob, kakor da bi bila

Sobota, 27. november 2021, ob 21.00 / Kino Šiška, Katedrala

Saturday, 27<sup>th</sup> November, 2021, at 9:00 p.m. / Kino Šiška, Katedrala Hall

## **Anna Nowicka: Utripanje / Flicker (2021)**

predstava / performance



na delu *tejhoskopija* (poročanje o dogodkih izza zidu v starogrški tragediji), pri kateri nam je vidno samo telo poročevalca. V utripajoči svetlobi se solo Anne Nowicka zgošča in redči, večja in manjša ter ostaja v negotovem telesu, v katerem še nič ni do kraja in za zmeraj določeno in dorečeno. *Utripanje* je izjemen primerek sodobnih raziskav gibanja.

**ENG** Before moving to Berlin, Polish dancer and choreographer Anna Nowicka lived and worked in Ljubljana for a while, which is why many artists in the local contemporary dance community know her personally. Unfortunately, in recent years there have not been enough opportunities to present her work, which was developed in Berlin. Her latest dance solo, *Flicker* (2021), is a remarkable study of the relationship between the material and the imaginary body. A kinetic-dance travelogue of movement transformations and transfigurations, transitions and arrivals leads us into gestural landscapes in which dream and concrete worlds unfold in the actions of the dancer,

together with their affective and emotional atmospheres, which we can also read on her face. In *Flicker*, the dancer invited sound designer Jasmine Guffond, and lighting designers Aleksander Prowaliński and Naia Buruco, to gather scattered pieces of dreams, hopes and desires in order to weave them together into an immersive, fluid and sensual journey. *Flicker* spins, turns and looks back, stomps and breathes its steps, invites images to arrive, move the body and dissolve. *Flicker*, with its expressive kinetic rhetoric, interprets for us an inaccessible landscape of images, as if *teichoscopia* (the reporting of events happening beyond the wall in ancient Greek tragedy) was at work, where only the body of the reporter is visible to us. In the flickering light, the solo by Anna Nowicka condenses and dilutes itself, grows larger and smaller, and remains in an uncertain body, where nothing is fully and permanently defined and finalised. *Flicker* is an outstanding example of contemporary movement research.

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Organizacija / Organisation:  
Kino Šiška in/and NDA Slovenija

**Vstopnina / Entry: 7/9 EUR**

**SLO** Izraelska plesalka in koreografinja Roni Chadash se v solu *Goofy*, ki ga je naslovlila z medjezikovnim trkom, saj v hebrejščini beseda z isto izgovarjavo pomeni *moje telo*, v angleščini pa je to neformalen, pogovorni označevalec za bedasto, butasto ali čudaško, posveti socializacijskemu trenutku konstrukcije stereotipne ženskosti. Simone de Beauvoir v svojem prelomnem delu *Drugi spol* leta 1949 zapiše, da je ženskost vsakokratni kulturni konstrukt in nikarkršno naravno dejstvo. Roni Chadash »kulturni izvirni greh« poišče v *Prvi Mojzesovi knjigi*: »Ženi pa je [Gospod] rekel: [...] Po možu boš hrepenela, on pa bo gospodoval nad teboj« (Geneza 3,16). Zanima jo trenutek vsakokratnega socializacijskega preloma, ko se ta družbeni spolni konstruktivizem spremeni v uspešen projekt mizoginega sveta. »Želela sem postaviti vprašanje in preveriti, ali lahko resnično posedujemo svojega telesa. V naši sodobni stvarnosti, v kateri ljudje drug z drugim ravnajo, kakor s kosom mesa, se mi zdi to vprašanje še posebej relevantno. S solom *Goofy* si poskušam razložiti, kako lahko telo izgubi svojo nedolžnost in kako se lahko nekaj tako amorfnega kot telo spremeni v poznano in običajno bitje z imenom ženska.« V solu *Goofy* je zanimiv register plesnih, kinetičnih in telesnih strategij, s katerimi se umetnica loti obravnave zastavljenega problema. Zdi se, da umetnica uporablja predvsem tista gibalna gradiva, ki se s svojimi različnimi strukturami in morfologijami v pogled vračajo sprevernjene, negotove, nenavadne. Njeno telo se v podivjano in neorientabilno snov ne spremeni, da bi moraliziralo ali jadikovalo, temveč da bi normativni pogled, ki proizvaja specifično ženskost soočilo z njegovim disciplinskim družbenim nasiljem.

**ENG** Israeli dancer and choreographer Roni Chadash addresses the socialising moment of the construction of stereotypical femininity in her solo *Goofy*, which she entitled with a cross-linguistic collision, since the homonym word in Hebrew means my body, while in English it is an informal, colloquial marker for stupid, odd or weird. In her renowned and ground-breaking 1949 work *The Second Sex*, Simone de Beauvoir writes that femininity is a cultural construct and not a given fact of nature. Roni Chadash locates the »cultural original sin« in *Genesis*: »To the woman he [The Lord] said, [...] Your desire will be for your husband, and he will rule over you« (Genesis 3:16). She is interested in the moment of

Nedelja, 28. november 2021, ob 19.00 / Kino Šiška, Katedrala  
 Sunday, 28<sup>th</sup> November, 2021, at 7:00 p.m. / Kino Šiška, Katedrala Hall  
**Roni Chadash: Goofy (2016)**  
 predstava / performance



Avtorica in izvajalka / *Choreographer and Performer*:  
 Roni Chadash

Svetlobno oblikovanje / *Lighting Design*: Amir Castro  
 Koordinator vaj / *Rehearsing Management*: Dana Shoval

Scenografija / *Set Design*: Adam Gorlizki  
 Glasba / *Music*: Arvo Pärt, Nicolas Jaar, Chopin



each and every socialisation break, when this social sexual constructivism turns into a successful project of the misogynist world. »I wanted to raise a question mark on that, and check if we could really own our bodies. In our modern reality, where people are treating each other like a piece of meat, it becomes even more relevant to me. 'Goofy', is an attempt to understand how a body can lose its innocence, and how something so amorphous can transform into the known and common creature called 'A WOMAN'.« In

the solo *Goofy*, there is an intricate register of dance, kinetic and bodily strategies in which the artist addresses the issue at hand. It seems that the artist uses mainly those movement materials which, with their different structures and morphologies, return to the gaze as twisted, uncertain, strange. Her body is transformed into a wild and unorientable substance, not to moralise or to complain, but to confront the normative gaze that produces a specific femininity with its disciplinary social violence.



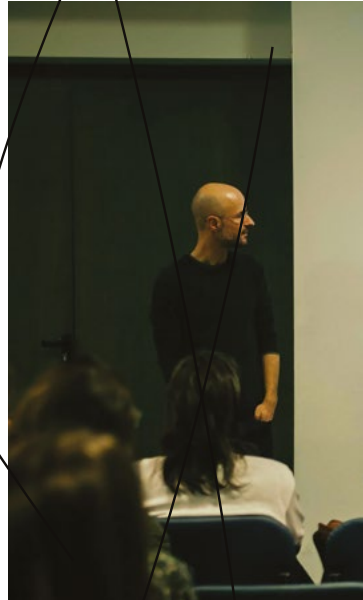
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Organizacija / Organisation:  
Kino Šiška in/and NDA Slovenija

**Vstop prost v zameno za doplačilo KE /  
Free entry (with Cultural Euro contribution)**



Nedelja, 28. november 2021, ob 20.00 / Kino Šiška, Katedrala  
 Sunday, 28<sup>th</sup> November, 2021, at 8:00 p.m. / Kino Šiška, Katedrala Hall

# Tako da občinstvo ne ve, ali sem nehala plesati ... / So That The Audience Does Not Know Whether I Have Stopped Dancing...

filmsko-pogovorni večer / film and discussion evening



Vodita: Dragana Alfirević in Rok Vevar

**ENG** The well-known title phrase, borrowed from Trisha Brown, very accurately describes the problem that emerged in public when dancers and choreographers in contemporary dance began to explore and problematize movement that was stylistically and formally unmarked, unencumbered and unrepresented. When dance gave up its desire to create an impression and to manifest a technical skill, a space was created for a wide range of movements in the public sphere and an interest in their morphology, procedures and unfolding over time. In this film and discussion evening, we will present excerpts from various sources in order to configure the developmental logics of a phenomenon that was once entitled *Movement Research*.

**SLO** Znani naslovni stavek, ki smo si ga izposodili od Trishe Brown, zelo natančno očrta problem, ki je v javnosti nastal, ko so se plesalke in koreografinje v sodobnem plesu začele raziskovalno in problemsko ukvarjati z gibanjem, ki je bilo stilno in formalno nezaznamovano, neobremenjeno in nereprezentirano. Ko se je ples odpovedal želji po ustvarjanju vtisa in manifestaciji tehnične veščine, je v javnosti nastal prostor za širok spekter gibanj in interes za njihovo morfologijo, postopke in razvijanje v času. Na filmsko-pogovornem večeru bomo predstavili odlomke iz različnih virov, da bi z njimi konfigurirali razvojne logike pojave, ki so ga nekoč poimenovali 'raziskovanje gibanja' ali 'movement research'.

Moderated and Hosted by: Dragana Alfirević and Rok Vevar

S podpora / Supported by:



Organizacija / Organisation:  
 Kino Šiška in/and NDA Slovenija

**Vstop prost / Free entry**



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**SLO** Praktična konferenca *Raziskovanje gibanja* (Movement research) se bo posvetila sodobnim pristopom in praksam, umetnicam in

to drugi zaznava, kaj je koreografija onstran formalističnega objekta ali ekspresivne proizvodnje plesnega subjekta. Verjamemo, da somatske prakse presegajo izključno studijski prostor in čas ter da so nahajališče občutljivosti in čuječnosti, ki v stiku z javnostjo lahko preide v politično dejanje, saj ima njihova konstitutivna in nerazločljiva vez med dejanjem in njegovo recepcijo, ki sta ji podvržena tako plesalka kot gledalka, moč skupnostne konfrontacije in konsolidacije, nenazadnje pa je lahko tudi proizvajalka individualnih etičnih integritet. Pri nas raziskovanje gibanja nima zadostne vidnosti in prepoznavnosti, v pretežnem delu pa je izključeno tudi iz kulturno-političnih in produkcijskih sistemov ne glede na to, da zanj obstaja v slovenskem sodobnoplesnem prostoru velik interes, saj umetnice in umetniki v izjemnem obsegu ustvarjajo svoje lastne prakse. Dogodek bo obravnaval vprašanja umetniškega, studijskega raziskovanja kot relevantne avtonomne prakse ter jih zastavil problemsko in dialoško.

Gostje in gosti: Aleksandra Janeva Imfeld, Katja Legin, Matej Kejžar, Anja Bornšek, Jan Rozman, Ana Kreitmeyer in drugi

Ponedeljek, 29. november 2021, ob 15:00 / Kino Šiška, Komunna  
Monday, 29<sup>th</sup> November, 2021, at 3:00 p.m. / Kino Šiška, Komunna Hall

## Raziskovanje gibanja / Movement Research

Konferenca, na kateri se mišljenje giblje / a conference where the thinking moves

umetnikom, ki se s svojim delom vsaj deloma posvečajo raziskovanju gibanja na izkustven, analitičen in metodološki način. Pojav raziskovanja gibanja zgodovinsko ni generiral zgolj sistemov, ki so se odmaknili od tehnik (npr. somatika), niti ne izključno funkcionalnih sistemov, ki so se ukvarjali z zdravstvenimi aspekti kinetike, temveč je proizvedel individualne in skupinske plesne prakse, ki so temeljito spremenile idiom sodobnega plesa in ga iz stilno-formalnih pristopov premaknile v čas, v katerem se gibanje spreminja, pretvarja in razvija.

Konferenco posvečamo lokalnim in regionalnim umetnikom in umetnicam, ki plesno gibanje proizvajajo na postopkoven način (z nalogami, dogovorjenimi načeli, partiturami, napotki in drugimi orodji) ter ga s čutno kinetiko pretvarjajo v odzivno snov. Podvrgli ga bomo vprašanjem, kaj in kako delamo ter kako



**ENG** *Movement Research* practical conference will focus on contemporary approaches and practices, artists whose work, at least in certain segments, is devoted to movement research in an experiential, analytical and methodological way. Historically, the emergence of movement research has not only generated systems that have moved away from techniques (like somatics), nor exclusively functional systems that have dealt with the health aspects of kinetics, but has produced individual and group dance practices that have fundamentally changed the idiom of contemporary dance, moving it from stylistic-formal approaches to a time in which movement is changing, transforming and evolving.

The conference is dedicated to local and regional artists who are producing dance movement in a procedural way (with tasks, agreed principles, scores, instructions and other tools) and transforming it into a responsive material through sensual kinetics. It will be subjected to questions of what we do, how we do it and how others perceive it, what is choreography beyond the formalist

object or the expressive production of the dance subject. We believe that somatic practices transcend the exclusive space and time of the studio, and that they are the site of a sensibility and mindfulness that, in contact with the public, can become political action, since their constitutive and indistinguishable link between the action and its reception, to which both dancer and spectator are subject, has the power of communal confrontation and consolidation, and can ultimately be the producer of individual ethical integrities. In Slovenia, movement research lacks visibility and recognition, and is largely excluded from cultural-political and production systems, despite the fact that there is a great deal of interest in it in the Slovenian contemporary dance scene, as artists are creating their own practices on a remarkable scale. The event will address questions of artistic, studio research as a relevant autonomous practice, and will pose them in a problematic and dialogic manner.

Guests: Aleksandra Janeva Imfeld, Katja Legin, Matej Kejžar, Anja Bornšek, Jan Rozman, Ana Kreitmeyer and others

S podpora / Supported by:



Organizacija / Organisation:  
Kino Šiška in/and NDA Slovenija

**Vstop prost / Free entry**

Ponedeljek, 29. november 2021, ob 19.00 / Kino Šiška, Katedrala  
 Monday, 29<sup>th</sup> November, 2021, at 7:00 p.m. / Kino Šiška, Katedrala Hall

# Jasen Vasilev: Nemogoča dejanja / *Impossible Actions* (2021)

predstava / performance

**SLO** Bolgarski umetnik Jasen Vasilev je dramaturg, pesnik, dramatik in koreograf, ki predstavlja nekoliko presenetljivo kombinacijo umetniških praks in medijev, kar se dogaja redkeje, kot bi si želeli. Leta 2020 je na našem najstarejšem mednarodnem literarnem festivalu Vilenica prejel nagrado Srednjeevropske pobude, ki je namenjena spodbujanju meddržavnega sodelovanja in promocije na področju literature

za mlade avtorje iz držav članic SEP-a. Na letošnjem CoFestivalu bo Jasen Vasilev sodeloval s prenosljivim koreografskim formatom, ki vključuje delo z lokalnimi plesnimi umetnicami in umetniki. *Nemogoča dejanja* Jasena Vasileva so proceduralno delo za deset izvajalcev, ki se v precej natančno odmerjenem in strukturiranem delovnem času spopadejo s postopki (strukturno, nalogami in dramaturgijo) plesnega sola *Nutricula*, da bi ga nato posamično in skupaj udejanjili. Delo se začne skrajno upočasnjeno, se nadaljuje s serijo nalog, pri katerih združitvi delujejo ločeno, da bi se pri prostorski zažitvi in ob menjavi svetlobe združili v sekvenci z naslovom *Odmev*, v odprtem koncu katere zapustijo svoje ločene prostore, dogovorjene naloge in koncepte ter se združijo v igri drug z drugim, s trajanjem in



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občinstvom. Konci *Nemogočih dejanj* so bili ob različnih izvedbah različni: gledalci so prizorišče zapuščali, nekateri so se kasneje vrnili in ostali do konca. *Nemogoča dejanja* so kombinacija natančno strukturiranega in odprtega dela ter hkrati naloga za izvajalce in gledalce, ki se trudijo za nemogoče zastavke poiskati mogoče rešitve, domišljijo ponesti onstran poznanega in udobnega ter nemogočemu priskrbeti »stvarne alternative«.

Avtor in koreograf / Author and Choreographer:

Jasen Vasilev / *Jasen Vasilev*

Izvajalci / Performers:

udeleženci delavnice / workshop participants

**ENG** Bulgarian artist Yassen Vasilev is a dramaturge, poet, playwright and choreographer whose talents present a somewhat surprising combination of artistic practices and media, which in reality happens less often than we would like. In 2020, he won the Central European Initiative Award at Vilenica, our oldest international literary festival, which aims to encourage cross-country cooperation and promotion in the field of literature for young authors from the CEI member states. In this year's CoFestival, Yassen Vasilev will participate with a portable choreographic format that involves working with local dance artists. *Impossible Actions* by Yassen Vasilev is a procedural work for ten performers who grapple with the procedures (structure, tasks and dramaturgy) of the dance solo *Nutricula* in order to activate it together in the fairly precisely measured and structured time of the work. The



work begins in extreme slow motion, continuing with a series of tasks in which the participants work separately, only to come together in a spatial merger and a change of light in the sequence entitled »Echo«, where, in the open end of the work, they leave their separate spaces, their agreed tasks and concepts, and come together in a common play with each other, with duration and with the audience. The endings of *Impossible Actions* have had different outcomes in different versions: spectators have left the venue, some have returned later and stayed until the end. *Impossible Actions* is a combination of a precisely structured and open-ended work, and a task for both performers and spectators, who try to find possible solutions to the impossible stakes, to take their imaginations beyond the familiar and comfortable, and to provide the impossible with »realistic alternatives«.

S podpora / Supported by:



Organizacija / Organisation:  
Kino Šiška in/and NDA Slovenija

**Vstop prost v zameno za doplačilo KE /  
Free entry (with Cultural Euro contribution)**

**SLO** Koreografinja in plesalka Sheena McGrandles v duetu *Zamišljeno*, s katerim je bila leta 2020 izbrana v program Nemške plesne platforme, skupaj s plesalko Annegret Schalke ustvari koreografsko-kinematično študijo, v kateri podrobno razdelano gibalno mikrosekvenco, ki se odvija pred generično leseno steno, podvrže seriji kompozicijskih rekonfiguracij, ob katerih moramo gledalci

svoj recepcijski proces vsakič začeti na novo ne glede na to, kar smo pred tem v njenem plesu že videli. Enako, kakor morata plesalki svoje gibalne permutacije. Skrbno izbrana, a precej vsakdanja gibalna gradiva, ki se v *Zamišljenem* z aropriacijo filmskih postopkov koreografsko permutirajo ali zlagajo celo na nelogičen način, omogočajo kompleksen recepcijski proces, pri katerem se z variiranjem zaporedij na pretanjen in zanimiv način (če si smemo za tale opis izposoditi semiotične kategorije) spreminja razmerje med tekstom in njegovim kontekstom, med različnimi pripovedmi, ki jih gledalci vanje vlagamo ali pa zgolj variabilne možnosti ene same kratke gibalne sekvence. Duet *Zamišljeno* navduši



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Koncept in režija / *Concept and Directed by:* Sheena McGrandles

Izvajalki / *Performers:* Sheena McGrandles, Annegret Schalke

Zvok / *Sound:* Stellan Veloce

Svetlobno oblikovanje / *Lighting Design:* Annegret Schalke

Prostorsko oblikovanje/scenografija / *Stage Design:*

Sheena McGrandles

Luči / *Lights:* Elliott Cennetoglu

Zunanje oko / *Outside Eye:* Zinzi Buchanan, Thomas Schaupp

Koordinacija gostovanj / *Tour Management:* ehrlische arbeit - freies Kulturbüro

S podpora / *Supported by:* Oddelka za kulturo in Evropo berlinskega senata / *Berlin Senate Department for Culture and Europe, Agora MOVE Berlin*

Ponedeljek, 29. november 2021, ob 21.00 / Lutkovno gledališče Ljubljana, Šentjakobski oder

Monday, 29<sup>th</sup> November, 2021, at 9:00 p.m. / Ljubljana Puppet Theatre, Šentjakob stage

## Sheena McGrandles: *Zamišljeno* / *Figured* (2018)

predstava / *performance*





s kompleksno kompozicijsko nalogo, ki sega onstran samih plesnih gradiv, saj je v raziskavo giba, njegovih montažnih možnosti vedno vključena tudi že potencialnost gledalskih zaznav in branj. Koreografinja bo s samostojnim delom v Ljubljani gostovala prvič, vendar pri nas ni neznano ime. Leta 2018 je sodelovala v predstavi Ane Vujanovič in Marte Popivoda *Narodna sprava: Krajine svobode* v Slovenskem mladinskem gledališču.

**ENG** In the duet *Figured*, with which she was selected for the German Dance Platform programme in 2020, choreographer and dancer Sheena McGrandles creates a choreographic-cinematic study with dancer Annegret Schalke, in which a detailed movement micro-se-

quence takes place in front of a generic wooden wall; she subjects it to a series of compositional reconfigurations, where the audience is forced to start its reception process all over again with everything we have already deposited into their dance with our gaze. All over again, just as the dancers do

with their movement permutations. The very carefully chosen, but rather quotidian movement materials, which are choreographically permuted or even stacked in an illogical way in *Figured*, through the appropriation of film procedures, allow for a complex reception process, in which the relationship between the text and its context, between the different narratives that the audience invests in or the merely variable possibilities of a single short movement sequence, is altered by the variation of sequences in an extremely subtle and interesting way (if we may borrow semi-otic categories for this description). The duet *Figured* impresses with a complex compositional task that goes beyond the dance constructions themselves, as the potentiality of possible audience perceptions and readings is always already involved in the exploration of movement and its editing possibilities. This will be the first time the choreographer will be presenting her solo work in Ljubljana, but she is not an unknown name here. In 2018, she participated in Ana Vujanović and Marta Popivoda's performance *National Reconciliation: Freedom Landscapes* at the Mladinsko Theatre.

S podporo sklada za mednarodna gostovanja na področju plesa NATIONALES PERFORMANCE NETZ, ki ga financira komisar za kulturo in medije zvezne vlade Nemčije. / Supported by the NATIONALES PERFORMANCE NETZ International Guest Performance Fund for Dance, which is funded by the Federal Government Commissioner for Culture and the Media.



nationales  
performance  
netz



Die Beauftragte der Bundesregierung  
für Kultur und Medien

Organizacija / Organisation: Kino Šiška in NDA Slovenija,  
v sodelovanju z LGL / Kino Šiška and NDA Slovenija, in  
collaboration with Ljubljana Puppet Theatre

Vstopnina / Entry: 7/9 EUR

TALA (skupaj) / TALA / *to-gether*, dokumentarni film / *documentary film*

Avtorji / *Authors*: Tamara Curić, Larisa Lipovac Navojec, Aleksandra Janeva Imfeld

Režija in montaža / *Directed and Edited by*: Aleksandra Janeva Imfeld

Kamera / *Camera*: Oliver Imfeld

Kamera in oblikovanje / *Camera and Design*: Hrvoje Jelinčić

Montaža zvoka / *Sound Editing*: Predrag Bobić

Fotografije / *Photos*: Slavica Subotić MacCormick, Maja Kljaić, Tomislav Sporiš, Krunoslav Marinac, Đuro Gavran, arhiv Plesnega centra Tala / *archive of the Tala Dance Centre*

Produkcija / *Production*: Plesni center Tala / *Tala Dance Centre*

S podpora / *Supported by*: Ministrstvo za kulturo in medije RH / *Ministry of Culture and Media of the Republic of Croatia*, Zaklada Kultura Nova / *Foundation Kultura Nova*, Life Long Burning (EU program Ustvarjalna Evropa / *EU Creative Europe Programme*), NDA

**SLO** Vprašanje prostorov je temeljno povezano z raziskovanjem gibanja, saj je to mogoče le v ustreznih časovnih, prostorskih, temperaturnih in higienskih pogojih. Pri raziskovanju gibanja se vadbeni prostori spremenijo v studije, delovne plesne prostore, ki s svojo specifično materialnostjo zagotavljajo eksperimentalne, metodološke in analitič-



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Torek, 30. november 2021, ob 16:00 / Kino Šiška, Komuna  
 Tuesday, 30<sup>th</sup> November, 2021, at 4:00 p.m. / Kino Šiška, Komuna Hall

**Infrastruktura in pogoji za delo /**

**Infrastructure and Working Conditions**

film in diskusija / *screening and discussion*

ne parametre, s katerimi se raziskave lahko pretvorijo v rezultate. Hkrati pa raziskovanje gibanja terja tudi tiste prostorske pogoje, v katerih je rezultat ali postopke mogoče deliti z javnostjo, ki je pripravljena kinetično-plesne raziskave opravljati tudi s svojim pogledom. Po ogledu filma o zagrebškem plesnem centru Tala, ki je pomagal preoblikovati zagrebško sodobnoplesno krajino, se bomo o tovrstnih problemih pogovarjali z gosti. Zanimajo nas različni primeri in dinamike v infrastrukturi, namenjeni scenskim umetnostim, ter načini njihovega upravljanja, kaj je fizični prostor in kako se ga lahko oblikuje za potrebe določenega načina dela in določene skupnosti?

Udeleženske/ci: Agnieszka Jakimiak, Marga Kroodsma, Mitja Bravhar, Larisa Lipovac Navojec, Aleksandra Janeva Imfeld in Dejan Srhoj  
Pogovor bo moderirala: Tjaša Pureber.

At the same time, movement research also requires premises in which the results or processes can be shared with a public that is willing to engage with kinetic-dance research with their own gaze. After watching a film about the Tala Dance Centre in Zagreb, which helped transform the contemporary dance landscape of Zagreb, we will discuss such issues with our guests. We are interested in different examples and dynamics in the infrastructure for performing arts and the ways of managing them – what is physical space and how can it be shaped to meet the needs of a certain way of working and a certain community?

Participants: Agnieszka Jakimiak, Marga Kroodsma, Mitja Bravhar, Larisa Lipovac Navojec, Aleksandra Janeva Imfeld and Dejan Srhoj  
The discussion will be moderated by Tjaša Pureber.

**ENG** The issue of space is very fundamentally linked to movement research, as this is only possible if the conditions for it exist in terms of time, space, temperature and hygiene. In movement research, rehearsal spaces are transformed into studios, working dance spaces that, with their specific materiality, provide the experimental, methodological and analytical parameters that can be used to translate research into results.



S podpora / Supported by:



Organizacija / Organisation:  
Kino Šiška in/and NDA Slovenija

**Vstop prost / Free entry**

**SLO** Na CoFestivalu so nas zmeraj zanimala liminalna scenska dela ali hibridi, ki presegajo disciplinarnosti in jih je mogoče gledati z različnih perspektiv. Zanimala so nas scenska dela, ki nastanejo v neobičajnih situacijah in so proizvod nepričakovanih okoliščin. Takšna, ki jih ne ustvari partikularna umetniška ambicija, temveč prej življenjska neizbežnost, nujnost. Pri avtorskem prvencu *Slaba družba*, ki ga je igralec in performer Vito Weis ustvarjal v neprostovoljnem kulturnem molku epidemičnega zaprtja v Republiki Sloveniji, se zdi, da gre natanko za to. Pandemija je avtorju prekrizala načrte, prečrtala vse, kar je snoval, ko je v lanskem letu pripravljaval avtorski prvenec, in mu v skrajno neprijetnem položaju začela pisati scenarij na novo. Z izolacijo je prinesla tudi močno psihično negotovost in ... novo družbo. Naenkrat smo ostali sami, sami s seboj. *Slaba družba* je tako čisti odlitek duha

časa, ki krvavo potrebujee gledalce. Odlitek, oluščeen besed in malone vseh odrskih iluzij, a vendarle polnokrvna gledališka izkušnja. Odlitek, ki se gledalcu ne vsiljuje, a mu odrska dejanja, premissljevanja, performerjeva stanja in afekte razvrsti drugega ob drugem kot serijo gledaliških slik, s katerimi se avtor dotakne številnih žgočih vprašanj trenutka, ki ga živimo. Hkrati pa je *Slaba*

*družba* začinjena z glasbo iz nekih drugih časov, časov neke druge epidemije. *Slaba družba* Vita Weisa je kakor borghesovski refren iz *Izmišljij*, v katerih se vlak brez razloga in brez najavljenega odhoda vedno ustavi »skoraj sredi polja«. Kakor v slabih sanjah ali nemo-goči predstavi.

**ENG** At CoFestival, the international festival of contemporary dance, we have always been interested in liminal stage works or hybrids that transcend disciplinarity and can be viewed from different perspectives. We have always been interested in stage works that are created in unusual situations and are the product of unexpected circumstances. The kind that are not created by a particular artistic ambition, but rather by the inevitability of life, by its necessity. The début of the actor and performer Vito Weis, *Bad*

*Company*, which he created during the involuntary cultural silence of the epidemic closure in the Republic of Slovenia, seems to be about exactly these kinds of things. The pandemic interrupted his plans, scrapped everything he had planned when he was preparing his début last year and, in an extremely uncomfortable situation, began to rewrite his script.

Avtor in izvajalec / Author and Performer: Vito Weis  
Svetovanje za režijo / Directing Consultation: Žiga Divjak  
Svetovanje za gib / Movement Consultation:

Nina Pertot Weis

Svetovanje za glasbo in oblikovanje zvoka /  
Music Consultation and Sound Design: Tomaž Grom  
Dramaturško svetovanje in pomoč pri konceptu /

*Dramaturgical Consultation and Concept Assistance:*

Žiga Divjak, Nina Pertot Weis, Tomaž Grom

Oblikovanje svetlobe / Lighting design:

Vito Weis, Igor Remeta

Scenografija in kostumografija /

Scenography and Costumeography: Vito Weis

Vodja tehnike / Technical Director: Igor Remeta

Producentki / Producers:

Tina Dobnik (Nova pošta), Nika Bezeljak (Moment)

Koprodukcija / Co-production: Nova pošta (Slovensko

mladinsko gledališče in Maska Ljubljana), Moment

Predstava je nastala s podporo Mestne občine Ljubljana

in Ministrstva za kulturo RS. / The performance was

made possible with the support of the City Municipality

of Ljubljana and the Ministry of Culture of the Republic

of Slovenia.

Torek, 30. november 2021, ob 20.00 / Nova pošta

Tuesday, 30<sup>th</sup> November, 2021, at 8:00 p.m. / New Post Office

## Vito Weis: *Slaba družba* / *Bad Company* (2018)

predstava / performance



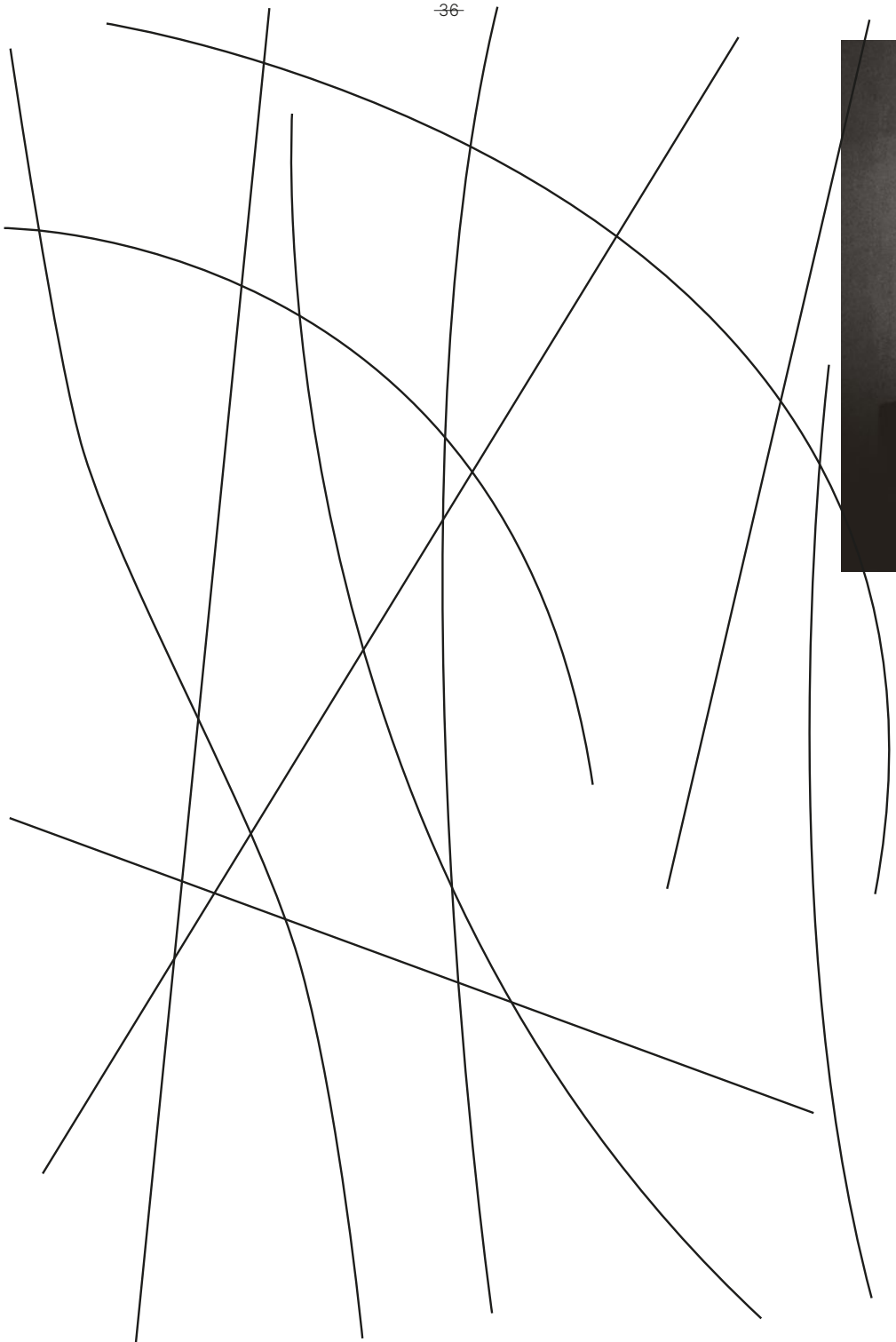
©Ivian Kan Mujezinović

With isolation it also brought a very intense psychological insecurity and... new company. Suddenly we were left all alone, on our own. *Bad Company* is thus a sheer casting of the Zeitgeist, which bleeds for an audience. A casting, stripped of words and almost all stage illusions, yet still a convincing theatre experience. A casting that does not impose itself on the spectator, but arranges the performer's actions, reflections, states and affects side by side as a series of theatrical images, with which the author addresses

many of the pressing questions of the moment we are living through. At the same time, *Bad Company* is seasoned with music from another time, the time of some other epidemic. Vito Weis's *Bad Company* is like a Borgesian chorus from the book *Ficciones*, where the train always stops for the protagonists of the short stories »almost in the middle of the field« for no apparent reason and with no announcement of its departure. Like in a bad dream or an impossible performance.

Organizacija / Organisation: Kino Šiška in NDA Slovenija, v sodelovanju s SMG in Masko / Kino Šiška and NDA Slovenija, in collaboration with Mladinsko Theatre and Masko.

**Vstopnina / Entry: 7/9 EUR**





Sreda, 1. december 2021, ob 19.00 / Kino Šiška, zgornje predverje  
 Wednesday, 1<sup>st</sup> December, 2021, at 7:00pm / Kino Šiška, upper foyer

## Glas plesa / Voice of Dance (2021)

predstavitve nove številke Maske, časopisa za scenske umetnosti /  
 presentation of the new issue of Maska, the performing arts journal

**SLO** Nova številka Maske, časopisa za scenske umetnosti, se z osrednjo temo *Glas plesa* posveča rabi glasu v sodobnem plesu. Četudi raba plesalkinega glasu v koreografijah ni nov pojav, se je o tem fenomenu doslej razmeroma malo pisalo. Lanski CoFestival, ki smo ga z naslovom *Ojačevalci glasov* domači javnosti predstavili delno v spletni delno v živi izvedbi, se je posvetil prav tej temi. Soukuratorica CoFestivala Jasmina Založnik je k urednikoma Maske pristopila z željo, da bi s tematskim sklopom o glasu v plesu okrepili glas koreovokalnim praksam, s čimer bi našle svoje lastne, trajne oblike prenosa in odmeva.

Na predstavitvi bodo sodelovali souredniki Maske Jasmina Založnik, Pia Brezavšček in Rok Bozovičar z gosti.

**ENG** The new issue of Maska, the performing arts journal, focuses on the use of voice in contemporary dance with its central theme, *Voice of Dance*. Even though the use of the dancer's voice in choreography is not a new phenomenon, relatively little has been written about it. Last year's CoFestival edition, entitled *The Amplifiers of Voices*, which was presented

to the local audience partly online and partly live, focused on this very topic. CoFestival co-curator Jasmina Založnik approached the editors of Maska with the desire to give a stronger voice to choreo-vocal practices through a thematic section on the voice in dance, so that these practices could find their own, lasting forms of transmission and resonance through the medium of writing.

The presentation will be attended by co-editors of this issue of Maska: Jasmina Založnik, Pia Brezavšček and Rok Bozovičar with guests.

Organizacija / Organisation:  
 Kino Šiška, NDA Slovenija in/and Maska

**Vstop prost / Free entry**

Sreda, 1. december 2021, ob 20.00 / Kino Šiška, Katedrala  
 Wednesday, 1<sup>st</sup> December, 2021, at 8:00 p.m. / Kino Šiška, Katedrala Hall

## Christos Papadopoulos: Ion (2018)

predstava / performance



©Elina Gioumani

**SLO** Koreografsko delo Christosa Papadopoulosa, ki je na CoFestivalu s svojim kolektivom prvič nastopil leta 2017 s predstavo *Elvedon*, leto zatem pa festival otvoril s koreografijo *Opus*, je zagonetno s svojo navidezno preglednostjo in varljivo razvidnostjo. Če bi o njem sklepali iz fotografij, bi nas lahko zavedlo v prepričanje, da gre za okularocentrično komponiranje plesa s koreografovo »božjo« *sanitarizacijo gibanja, kakršno je cenil modernizem*. A kar se pri Papadopoulosu izvija iz njegovih rab naravnih sistemov ali klasičnih kompozicijskih konceptov, so skupinske gibalne konfiguracije, ki s filigransko nestabilnostjo, prehodnostjo, pretvornostjo, nihanjem ali utripanjem našemu pogledu onemogočajo enotno zaznavo. Prehodne niso samo kinetične strukture njegovih kolektivnih koreografskih konfiguracij, temveč tudi načini, kako jih gledamo. Kinetična for-

ma se pred našimi očmi spreminja v socialno kompozicijo, a v istem trenutku prehaja v dinamično, nihajočo snov. Koreografsko delo Christosa Papadopoulosa se z nami ne pogaja z nikakršno ekspresivno retoriko, s katero bi nas v kaj specifičnega prepričeval, niti pred nas ne stopa kot geometričen objekt plesnega modernizma, ki bi nas učil gledati razprt prostor in zaslišati njegov neobičajni ritem. Če recepcijo plesa osvobodimo navezanosti na optične podatke in atletiko očesa razprostrimo, kakor da imamo oči po vsem telesu, se skupina v naše gledalsko telo vpiše s premenami svojih kinestetičnih dinamik, kakor kinestetična koreografska skulptura ali celo naravna snov. Mikrokinetična organizacija *Iona* skupaj z zvočnimi in vizualnimi elementi individualno in kolektivno človeško telo udejanji kot dinamiko (naravnega) organizma ali snovi. Če okularocentričnosti klasične



spekulativnosti spre-  
menimo perspektivo,  
se lahko s pomočjo  
Jane Bennett, ki v  
svojem delu *Živah-  
na snov, Politična  
ekologija reči* (2011)  
predlaga nehierarhi-  
čen pogled na raz-  
merja med človeškim  
in naravnim, vpraša-  
mo, ob kakšne pro-  
bleme bi nenadoma  
trčile raziskave iz-  
vornih celic, če bi se  
odpovedali predpo-  
stavki, da je edini vir  
vitalnosti v snoveh  
človeški duh. Ali če si  
izmislimo svoje vpra-  
šanje: kako bi gledali  
na koreografijo, če bi  
gibanje subjektov na odru za trenutek raz-  
lastili in si zamislili, da teles ne premikajo niti  
koreograf niti plesalci sami, temveč naravni  
procesi v njih? Zdi se, da koreografsko delo  
Christosa Papadopouloua onstran koreograf-  
skih stilov in retorik na nov način naturalizira  
prav tovrstne probleme, s katerimi koreogra-  
fija vstopa v nove vidike političnosti.

**ENG** The choreographic work of Christos Pa-  
padopoulos, who debuted at CoFestival with  
his collective in 2017 with the performance  
*Elvedon* and opened the festival the following  
year with the choreography *Opus*, is enigma-  
tic in its apparent transparency and decep-  
tive visibility. If we were to draw conclusions  
about it from the photos, we might be misled  
into believing that it is an oculocentric dance  
composition with the choreographer's »di-  
vine« sanitisation of movement, as valued by  
Modernism, for instance. But what emerges  
from Papadopoulos's use of natural systems  
or classical compositional concepts are group  
movement configurations which, with their  
filigree instability, transience, transmutability,  
oscillation or flickering, make it impossible for

Koncept in koreografija / *Concept & Choreography:*  
Christos Papadopoulos  
Dramaturgija / *Dramaturgy:* Tassos Koukoutas  
Plesalci / *Performers:* Maria Bregianni, Nanti Gogoulou,  
Amalia Kosma, Georgios Kotsifakis, Sotiria Koutsopetrou,  
Katerina Liontou, Efthimios Moschopoulos, Alexandros  
Nouskas-Varelas, Ioanna Paraskevopoulou, Alexis  
Tsiamoglou  
Glasba / *Music:* Coti K  
Svetlobno oblikovanje / *Lighting Design:*  
Tasos Palaioroutas  
Kostumografija / *Costumes:* Angelos Mentis  
scenografija / *Set Design:* Evangelia Therianou  
Asistentki koreografa / 1<sup>st</sup> and 2<sup>nd</sup> Assistant Choreographer:  
Katerina Spyropoulou, Ioanna Antonarou  
Scenski in zvočni tehnik / *Set and Sound Technician:*  
Michalis Sioutis  
Koordinatorica gostovanj / *Tour Manager:*  
Konstantina Papadopoulo  
Organizatorica produkcije / *Production Organization:*  
Theodora Kapralou, Produced by Onassis Stegi  
With the support of The Fondation d'entreprise Hermès  
within the framework of the New Settings programme  
Koprodukcija / *Co-production:* Théâtre de la Ville-Paris,  
Le Lieu Unique-Scène nationale de Nantes  
Partnerstvo / *Partnership:* Dublin Dance Festival,  
International Distribution, Key Performance

our gaze to perceive  
them in a unified  
way. It is not only  
the kinetic struc-  
tures of his collective  
choreographic con-  
figurations that are  
transient, but also  
the ways in which  
they are viewed. The  
kinetic form trans-  
forms before our  
eyes into a social  
composition, but at  
the same moment it  
becomes dynamic,  
oscillating matter.  
The choreograph-  
ic work of Christos  
Papadopoulos does  
not negotiate with  
us through any ex-

pressive rhetoric to convince us of anything  
specific, nor does it come before us as a geo-  
metric object of dance modernism, which  
would teach us to look at the open space and  
interrogate its unusual rhythm. If we liberate  
our reception of dance from its attachment to  
optical data and unfold the athleticism of the  
eye as if we had eyes all over our body, the  
group inscribes itself in our spectatorial body  
by transforming its kinaesthetic dynamics,  
like a kinaesthetic choreographic sculpture  
or even a natural substance. The microkinet-  
ic organisation of the work *Ion*, together with  
the sound and visual elements, brings the in-  
dividual and collective human body into being  
as the dynamics of a (biological) organism or  
substance. If we change the ocular-centric  
perspective of classical speculativism, we  
can ask, with the help of Jane Bennett, who  
in her work *Vibrant Matter, A Political Ecology  
of Things* (2011) proposes a non-hierarchical  
view of the relations between the human and  
the natural, what problems would suddenly  
affect stem cell research if we were to give  
up the assumption that the only source of  
vitality in matter is the human spirit? Or, to

Sreda, 1. december 2021, ob 20.00 / Kino Šiška, Katedrala  
Wednesday, 1<sup>st</sup> December, 2021, at 8:00 p.m. / Kino Šiška, Katedrala Hall

# Christos Papadopoulos: Ion (2018)

predstava / performance

invent a question of our own: how would we view choreography if we were to momentarily expropriate the movement of the subjects on stage and imagine that the bodies are not moved by the choreographer or the dancers themselves, but by the biological processes

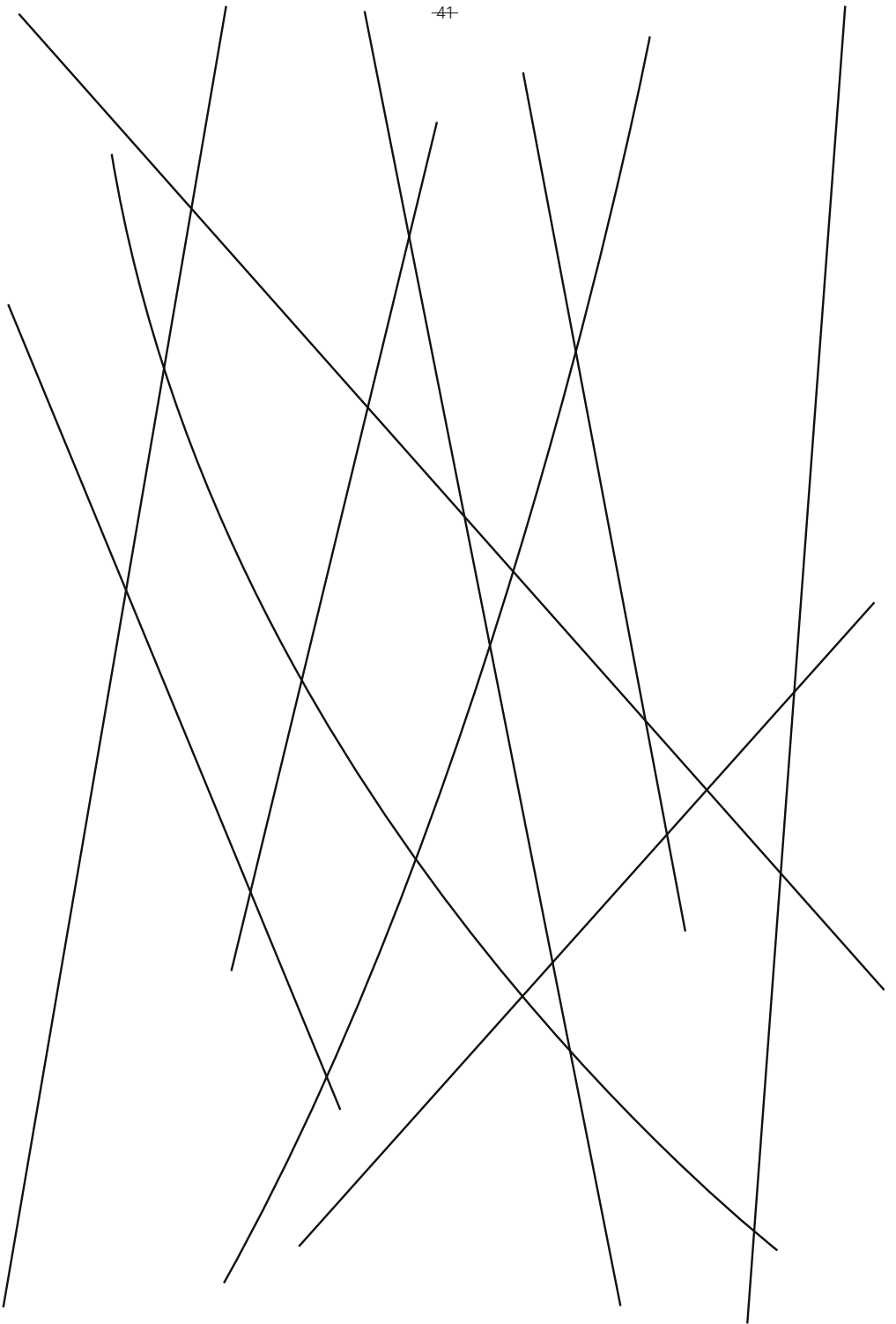
within them? It seems that the choreographic work of Christos Papadopoulos, beyond choreographic styles and rhetorics, naturalises in a new way precisely these kinds of issues, with which choreography enters into new aspects of the political.

Predstavljeno s podporo programa Onassis STEGI –  
Outward Turn / Presented with the support of Onassis  
STEGI - Outward Turn Program

**ONASSIS STEGI**

Organizacija / Organisation:  
Kino Šiška in/and NDA Slovenija

**Vstopnina / Entry: 7/9 EUR**





Avtorica koncepta in principov, umetniška vodja projekta / *Author of the Concept and Principles, Artistic Director of the Project:* **Snježana Premuš**  
 Soustvarjalci, pesalci / *Co-creators. Dancers:* **Dragana Alfirević, Anja Bornšek, Snježana Premuš, Dejan Srhoj, Tina Valentan, Gregor Zorc, Ivan Mijačević**  
 Avtor zvočnih pokrajin in izvajalec / *Soundscape Author and Performer:* **Boštjan Perovšek**  
 Oblikovalka svetlobe in izvajalka / *Lighting Designer and Performer:* **Špela Škulj**  
 Kostumografinja / *Costume Designer:* **Barbara Kapelj**  
 Koordinatorica in podporna producentka / *Coordinator and Support Producer:* **Jasmina Založnik**  
 Partnerji projekta / *Project Partners:* **Bunker, Workshop Foundation Budapest, Lokomotiva, Kino Šiška**  
 Avtorski projekt je del programskega sklopa / *The project is part of the:* **Creative Crossroads (2019/20)** v okviru večletnega programa / *within the multiannual programme:* **Life long burning** (EU program Ustvarjalna Evropa / *EU Creative Europe Programme*)  
 Projekt so podprli / *The project was supported by:* **Ministrstvo za Kulturo RS, Mestna Občina Ljubljana / Ministry of Culture of the Republic of Slovenia, City Municipality of Ljubljana**

snih raziskovanj, ki vzpostavlja pogoje, v katerih si plesalčevo telo lahko zagotovi samo-opazovalen instrumentarij za razvidne in nerazvidne gibalne procese v telesu. S tem instrumentarijem lahko doživlja in razume, kaj se v telesu dogaja, kje se dogaja in kateri anatomske sistemi so mobilizirani pri njegovem gibanju. BMC sodi med t. i. somatske prakse in je nekakšna predmetoda katerekoli

plesne tehnike. V zadnjih letih jo je Snježana Premuš vnašala skoraj v vse umetniške programe Zavoda Federacija, v seriji *Fizične manifestacije* pa je v procesno delo, ki se je zaključevalo z vrsto faznih dogodkov, vključevala umetnike različnih plesnih provinienec ter gledalce in opazovalce različnih profilov,

Četrtek, 2. december 2021, ob 20.00 / Kino Šiška, Katedrala  
 Thursday, 2<sup>nd</sup> December, 2021, at 8:00 p.m. / Kino Šiška, Katedrala Hall

## Snježana Premuš: Vsak zdaj je čas, prostor / Every Now Is Time, Space (2019)

plesna predstava / dance performance

**SLO** Koreografsko in plesno delo Snježane Premuš se v zadnjem desetletju osredotoča na proučevanje in razvijanje telesne prakse BMC (body-mind centering, opisno bi jo lahko prevedli kot uravnavanje telesa in njegovih perceptov), ki se je v šestdesetih letih 20. stoletja začela razvijati v ZDA (njena začetnica je Bonnie Bainbridge Cohen). To je eno od fundamentalnih metodičnih tele-



poklicev in senzibilnosti, ker jo je zanimalo, kje je prag, kjer gledalski percepti zagotavljajo njenemu delu razvidnost. V predstavi *Vsak zdaj je čas, prostor* avtorica skupaj z umetniškimi kolektivom in občinstvom ustvarja prostor, v katerem lahko doživljamo in opazujemo, kaj nas poganja ter kako nezaznavne podobe percepcije vznikajo v t. i. skupnih simultanih prostorih. Predstava je situacijski sistem prostorskih modalnosti, v katerem se različne podobe integrirajo in razpadajo v edinstvene kompozicije. Občinstvo je povabljen in vključeno v situacijo, v kateri se sooča z nelinearno dramaturško strukturo. Sodelujoči skupaj z izvajalci meandrirajo v razširjeni pokrajini simultanih dogodkov, podob, možnih povezav, ki jih ne urejajo zgolj v svojo zgodbo, ampak dovolijo izkušnji, da se odvijeta in uredi v deljeni topo-kinesteziji.

**ENG** In the last decade, after becoming a certified master of the body mind method that began to develop in the USA in the 1960s (pioneered by Bonnie Bainbridge Cohen), the choreographic and dance work of Snježana Premuš has focused on the study and development of the *Body-Mind Centering* (BMC) practice (it could be described as: balancing the body and its perceptions). This is one of the fundamental methodical body researches, which establishes the conditions in which the dancer's body can provide itself with a self-observational instrumentarium for the visible and invisible movement processes in the body. With these instruments, he can experience and understand what is happening in the body, where it is happening, and which anatomical systems are mobilised in its movement. BMC belongs to the so-called somatic practices and is a kind of pre-method of any dance technique. In recent years, Snježana Premuš has introduced this method into virtually all of the artistic programmes of the Federacija Institute, and in the *Physical Manifestations* series she has engaged

artists from different dance provenances, as well as spectators and observers of different profiles, professions and sensibilities; this process work culminated in a series of gradual events, because she was interested in the threshold where the spectator's perceptions provide her work with discernment and visibility. In *Every Now Is Time, Space*, the artist, together with the artistic collective and the audience, creates a space where we can experience and observe what drives us and how imperceptible images of perception arise in so-called common simultaneous spaces. The performance is a situational system of spatial modalities, in which different images integrate and decompose into unique compositions. The audience is invited and involved in a situation in which it is confronted with a non-linear dramaturgical structure. The participants meander together with the performers in an expanded landscape of simultaneous events, images, possible connections, which they do not merely arrange into their own story, but allow the experience to unfold and arrange itself in a shared topo-kinaesthesia.

S podpora / Supported by:

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Organizacija / Organisation:  
Kino Šiška, NDA Slovenija v sodelovanju s /  
in collaboration with Federacija

**Vstopnina / Entry: 7/9 EUR**

**Naslovi prizorišč**  
**CoFestivala /**  
**Addresses of the**  
**venues of CoFestival:**

**Center urbane kulture Kino Šiška**  
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**Dance Theatre Ljubljana**  
Priateljeva 2a, Ljubljana

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**New Post Office**  
Robbova 15, Ljubljana

**Nakup vstopnic / Ticket sales:**

www.eventim.si in/and  
www.kinosiska.si

**Festivalska vstopnica /**

**Festival Pass:** 30 eur

**Vstopnina / Entry:** 7 eur (predprodaja/  
presale), 9 eur (prodaja/walk-up)

M: 030 310 110; T: 01 500 3000

**Informacije / Information:**

info@cofestival.si

**Dodatne informacije /**

**Additional Information:**

www.cofestival.si  
www.kinosiska.si  
www.nda.si

Blagajna Kina Šiška je odprta od ponedeljka do petka od 15. do 20. ure ali med vikendom uro pred dogodkom. M: 030 310 110; T: 01 500 3000. /

*Kino Šiška box office is open from Monday to Friday 3 p.m. to 8 p.m. and one hour prior to any scheduled event during the weekend. M: 030 310 110; T: 01 500 3000.*

Blagajna na drugih prizoriščih je odprta uro pred predstavo. /

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# CoFestival

## KOLOFON / CREDITS

Umetniški odbor / *Artistic Board:*

**Dragana Alfirević, Mitja Bravhar, Rok Vevar, Jasmina Založnik**

Produkcija / *Production:* **Dragana Alfirević, Mitja Bravhar, Jasmina Založnik**

Organizacija / *Organization:* **Mitja Bravhar, Andreja Bolčina, Jasmina Založnik**

Odnosi z javnostmi / *Public Relations:* **Rok Avbar**

Odnosi z občinstvom / *Audience Relations:*

**Urška Comino**

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Tehnični vodja / *Technical Director:*

**Matej Bobič**

Urednika kataloga / *Catalogue Editors:*

**Jasmina Založnik in/and Rok Vevar**

Prevod gradiv / *Translation of Materials:*

**Urban Belina**

Lektura gradiv v slovenščini / *Proofreading of Slovenian Materials:* **Iztok Ilc**

Lektura gradiv v angleščini / *Proofreading of English Materials:* **Jana Jevtović**

Oblikovanje / *Design:* **www.lealudvik.com**

Družbena omrežja / *Social Media:*

**Dominika Maša Kozar**

Fotodokumentacija / *Photo Documentation:*

**Urška Boljkovac**

Videodokumentacija / *Video Documentation:*

**Mato Marinček**

Spletno programiranje in urednikovanje /

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**Academy Slovenija, zanj/for**

**Dragana Alfirević**

*Za vizualno podobo festivala so uporabljene fotografije iz predstav / For the visual identity, we have used the photos from the performances:*

**Snježana Premuš »Vsak zdaj je čas, prostor«  
©Marcandrea, Jasen Vasile »Impossible Actions«  
©Martin Atanasov, Christos Papadopoulos »ION«  
©Elina Giounanli in/and Andreja Rauch Podrzavnik »Kar nosim s sabo«  
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*Pridružujemo si pravico do spremembe programa. / We reserve the right to change the programme.*



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S podpora / With Support:



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Ljubljana

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MEDNARODNI festival sodobnega plesa  
(10 ; 2021 ; Ljubljana)

Cofestival 2021 : 10. mednarodni  
festival sodobnega plesa : 25. 11.-2.  
12. 2021 = 10th International Festival  
of Contemporary Dance : 25th Novem-  
ber to 2nd december 2021 / [urednika  
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10.  
MEDNARODNI  
FESTIVAL  
SODOBNEGA  
PLESA

# COFESTIVAL

[www.cofestival.si](http://www.cofestival.si)



25. 11.–2. 12.  
2021  
LJUBLJANA

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# COFESTIVAL



25. 11.–2. 12.  
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