



12 KONDENZ • October 23 – November 4 • 2019
FESTIVAL OF CONTEMPORARY DANCE AND PERFORMANCE

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This year's edition of Kondenz Festival of contemporary dance and performance has been made through a working process in various segments of the dance work in Belgrade and out of the need to discuss more certain topics, practices, questions and problematic points. The selection of programs that we offer is the result of our travels, meetings, discussions, confrontations and preoccupations during which we have articulated possible interpretations and reflections about the local matters. The «we» are not only us, the three curators of this edition, but all our collaborators from Station, Magacin and other places of production of dance and performance that have engaged themselves in everyday work and dialogue about where and what is our local dance and performance scene.

As always before, this edition of Kondenz insists on politicality of all segments of its program. Politicality is an aspect of the artwork that is a characteristics of each and every performance, as a social event practiced in public. We take the term *politicality* in the way Ana Vujanovic developed it through her essay "Notes on Politicality of Contemporary Dance" from 2010 in which she differentiated three main

modalities of politicality. One modality that Vujanovic registers would be politicality that relates to political content, usually connected to so called "engaged performance": "It has a capacity to *speak* about social subjects, mostly critical issues like: inequality, intolerance, militarism, misogyny, dictatorship, fascism, racism, etc.". The other modality is a politicality of the performance medium: its materiality and discursive dispositif. This framework reminds us that a performances does not have to display any particular political content and still be political - the question of *how* is more important than *what* (is said). This modality is especially important for dance „since it reveals that the very body images, positions, shapes, movements, and relations on the stage could oppose and subvert the dominant ideological". Politicality of the modes of work/production is the third one - the one that explores questions of property and licensing, technology of authorship, principles of sharing, position of performance in the exchange economy and market, production and distribution of knowledge, organization of artistic collectives, mechanisms of decision making, collaboration, networking, etc.

We were interested in artworks that deal with politicality in some or all of these modalities at once, so that the audience of Kondenz festival can get a full insight in the specter of different artistic approaches to dance and performance as "one of the training grounds or battlegrounds of political practice" today.

With its focus on (dance) bodies that are defined by various contexts and that open (self)critical view on the common patterns of the dance practice

and perception of the performing body, dealing with reconsideration of normativity in and around dance, this year's Kondenz thematizes conditions and needs, wishes and possibilities in this frame. Where is the border between a body that performs and a body that does everyday ordinary actions? To what extent and how is a body shaped by the context and material conditions and, even more important, to what extent and how does a body shape the context? With such an interaction of performance and everyday life it is possible to palpate the outlined borders and to open different perspectives on their fragility, fluidity, complexity, conditionality.

Ida Daniel in "I will not stay here long" exposes multiple existences and complexities of the body that is observed and that observes. Normativities of the dance body and breaking the imposed linearity of movement are topics in Zrinka Užbinec's performance "Exploded goo". Rita Góbi in "Volitant" introduces us into the world of metamorphosis with the music developed out of the Morse code. How the context which is defined by the capitalist mode of production and consumption, shapes the dance body and what strategies and attitudes are imposed on it in such conditions, as well as how we resist in front of them is articulated by Snježana Premuš in her work "Poiesis of self". In the site specific work "Walking Piece" by Theodore Teichman, Frosina Dimovska and Dunja Crnjanski the city is a scenography that imposes its rhythm and conditions to those who move through it.

This Kondenz deals with norms and their deconstruction questioning heteronormativity. Both the performance "Moonlight" by Aleksandar

Georgiev and Dario Barreto Damas and the collective “Ephemeral Confessions” in “Songs on Decadence, Paternity Crisis, and Alcohol” address, with loads of humor, complex social and political questions, deconstructing gender, class and social roles. Mariana Valencia investigates and calls in question the normative through an analysis of cultural patterns that had formed her as a person and artist in her performance “Yugoslavia”. The short dance film “Glance” directed by Marko Pejović points to the importance of inclusive work in arts and promotes creative work of the artists with disabilities.

In order to fully understand all the subject matters already mentioned, it is necessary to analyze the structural and material conditions of contemporary art production and working rights of artists, especially women artists in the current trends of repatriarchalization of our society. This conceptual line of the festival stretches throughout all activities, but it is most explicit in the presentation of the research, publication and mobile mural painting of the cultural female workers from Rijeka “How do female artists live?” as well as in the presentation of the Serbian pavilion at the Prague Quadrennial of Performance Design and Space Design 2019 called “Scene Work Ahead”. The workshop of Dejan Srhoj with its evincive title “Outside working hours” deals with the conditions in which contemporary dance is created.

Different forms of documentation and musealisation of contemporary dance and performance are topics of another segment of the festival. It consists of lectures by two New York curators, Lydia Bell and Ana Janevski, and a video

interview followed by the discussion on the occasion of 35th anniversary of Mimart Theater. This segment vitally includes the question of collectivity and we will open it with the examples from New York, Rijeka and Belgrade. The local example will be analysed by Milica Ivić during the discussion “About potentialities of the Common and its actualisations”. We will celebrate one more anniversary – 25 years of the artistic work of Dušan Murić, dancer and choreographer; he will present his no-budget imaginarium of the close future “Partisans will come, again” which in its multi-layered structure simultaneously alarms and invites to the action from the bottom.

This is actually the main motive of the festival program’s concept that goes from insights and questioning of the wide specter of normativities and normalisations to placing them in a broader context defined by working and material conditions. Behind it all, there is a wish to draw attention to the universal problems that gather all of us and that go beyond the field of culture, tackling the general working conditions that are imposed to us as non-alternative. Is being overwhelmed with endless tasks, flexibility, existential insecurity and a default burn-out an unquestionable inevitability? Or not?

Mirjana Dragosavljević
Ana Dubljević
Marijana Cvetković

EPIHEMERAL CONFESSIONS - SONGS ON DECADENCE, PATERNITY CRISIS, AND ALCOHOL

● performance

After various revelations, turmoil, and fighting over poulain, the famous Marquis De Sada, the mad Decadence, and the insane Johanna Helmut Kohl spend pleasant days of leisure on a narrow and hot island in the Mediterranean. The lavender scent of serenity suddenly becomes disturbed by Johanna’s rude questions about her father’s origins. The mystery resurfaces, the drama is at its peak again. Will Johanna find out who her father is, will the sock on Marquises leg rip or will Decadence throw everyone in the pool and run away with a perfume smuggler find out in this crazy epopee. The atmosphere will, as always, be complemented by the music slides of the crazy pianist Fritz Klein. Don’t miss the inimitable stage-vocal spectacle full of sins, intrigue and scandal! Ephemeral Confessions is a post-cabaret music play that resists canons, categories, patterns with a series of performances focused on turbulent emotional relationships protagonists of different experiences and professions - drag queen Marquis de Sada and Decadence, drag queen Zed Zeldić Zed, Darlin Brando and Fritz Klein, as well as the false queen Johanna Helmut Kohl. The Ephemeral Confessions collective insists on a hybrid stage-music form that not only references the full range of historical examples of performances focused on the act of disguise, integrates all forms of drag expression in one place, but also critically articulates daily political reality.

● After talk with artists moderated by Igor Koruga.

Oct 23 • KC Grad • 20:00

VOLITANT

● performance

Choreography and dance: **RITA GÓBI** • Music: Dávid Szegő • Lighting design: Pavla Beranová • Lighting technician: Béla Kovács • Costume design: Judit Sinkovics • Creative producer: Ágnes Bakk • Production assistant: Liliána Maros • Supported by: National Cultural Fund, Ministry of Human Resources, Workshop Foundation, SÍN Cultural Centre, MOHA - Mozdulatművészetek Háza / Orkesztika Foundation, gaborgobi.com, Red Print • Video by: Krisztián Pamuki

Rita Góbi’s performance presents the intermediate state of “already not here” and “not there yet”, by guiding us in the world of metamorphosis. For this production Dávid Szegő composed the music by using Morse code sounds and noise sounds, both acoustic and electronic - these are landmarks for the dance performance designed from minimalist tools which lead to a full theatrical presence.

● After talk with artist moderated by Igor Koruga.

Oct 24 • Bitef teatar • 20:00

ABOUT THE POTENTIALS OF THE COMMON AND ITS ACTUALISATIONS

- talk

Using the doctoral dissertation of Milica Ivić “The principles of commonality and collaboration in contemporary theories of artistic production” as a starting point, within the framework of Kondenz festival, we are starting a conversation with a focus on the subject of the Common: about possibilities for thinking about the Common that are not “just” political, but also ontological, epistemological and logical; about different actualizations of the Common on the contemporary dance scene in Serbia; about exploitation and commodification of the Common in postsocialist circumstances, how to fight against it and how can Partisans be of help for us.

MILICA IVIĆ holds a PhD in theory or art and media, at the University of Arts in Belgrade (dissertation “The principles of commonality and collaboration in contemporary theories of artistic production”). She collaborates on the local performing arts scene as a dramaturge and theoretician. She translates and publishes articles from the field of art theory, and also articles of different genres in graphic novels, museum publications, exhibition announcement. She is a member of Station’s team for the regional project “Contemporary Dance Archive”, that is being realized within Nomad Dance Academy regional network. As an artist, editor and organizer she is a member of network Matrijaršija/Novo doba/Fijuk.

PARTISANS WILL COME, AGAIN

- performance

No-budget imaginarium of near future created and realized by: **HRISTINA ŠORMAZ, JANA MILENKOVIĆ, MILOŠ JANJIĆ, NEMANJA BOŠKOVIĆ, DUŠAN MURIĆ** • Light: Regular Magacin user 1 • Sound: Regular Magacin user 2 • Thanks to: Nataša Šmelc, Ksenija Đurović, Filip Jevtić, Danka Sekulović, Jugoslav Hadžić, Phil Ochs and Magacin, of course.

Partisans will come, you should too!

Partisans will come, again
They will eradicate roots of everyday shiny evil
And then plant seeds, trees, watermelons and hemp
They will crush towers and level cities, bone to bone to dust
They will saddle up priests, then dance on eyebrows raised

Just before the midnight struck
A knock on the door
Your life as a shoe

You are sleeping, you don’t want to believe
Intertwined with screens and machines
Liking yourself in your dream
And then a face, maybe of a child
Oh, some eyes, maybe digital
For the revolution is beautiful, only while you wait for it
...a fallout, two robots clearing the ground of zeros and ones

- After talk with artists moderated by Igor Koruga.

WALKING PIECE

- performance

Concept and realisation: **THEODORE TEICHMAN, FROSINA DIMOVSKA, DUNJA CRNJANSKI**

I think I should somehow merge with the space
Physical and mental
Physical – to find a comfortable place on the sofa, bed, floor, mat
Then everything is out of scale and time and space seem to be out of my orbit,
walking is how I can reassert my control on my environment.

The Walking Piece searches for methods of site specific work through participative, non-linear, epistolary narrative. It is inspired by the work Taking Time (a collaboration of F. Dimovska and D. Crnjanski) which embedded reading of texts and stories, using movement and audio tapes while performing was adapted to the specific space. This time the authors start from the similar basic ideas looking for ways to place them in a broader context (city streets) and focusing on a dialogue between walkers and urban topography.

POIESIS OF SELF

- performance

Concept and direction: **SNJEŽANA PREMUŠ** • Co-authors and performers: Snježana Premuš and Rok Vevar • Light design and space consultation : Sonda4 • Sound for sound installation: Boštjan Perovšek • Public relation and producer: Ksenija Kaučič • Production: Zavod Federacija Ljubljana • Co-production: Bunker, Ljubljana • Commissioned by: Mestna občina Ljubljana • Residency 2016: Tanzfabrik Berlin

The Greek word *poiesis*, which had been gradually migrating into the literary field , only to end up as a label for the art of poetry, signified handicraft in the classical era of Greek antiquity: a manufacturing that implied certain skill, dexterity, or technē. At a time when we are fighting for the extension of the concepts of choreography and dance work, a play with its original work connotation seems to make sense.

The self in the sum of relations-images, which are nothing more than our body, “a body as an image offered to other bodies” (Jean-Luc Nancy: Corpus).

- After talk with artists moderated by Igor Koruga.

POSTCARD FROM NEW YORK

- lecture

LYDIA BELL, Program Director & Associate Curator at Danspace Project, will speak about recent and upcoming dance projects in New York City. Topics will include: collective research practices, documentation strategies, and the historical imagination. Bell will show video excerpts from Dancing Platform Praying Grounds: Blackness, Churches, and Downtown Dance curated by Reggie Wilson and collective terrain/s, co-organized by Bell, Jasmine Hearn, and Tatyana Tenenbaum.

Oct 27 • Ostavinska Gallery • 17:30

YUGOSLAVIA

- performance

Created and Performed by **MARIANA VALENCIA** • Original Score “Jedan, Eden, Jeden, Uno” by Mariana Valencia • Voiceover by Biljana Tanurovska and Marijana Cvetkovic • Painting by Richard Kondrat (1990) • Music by Ace of Base, “Beautiful Life (Instrumental)” (1995) • References: “I Love Dick”, a book by Chris Kraus (2006); “Tonight Will Be Fine”, a song by Leonard Cohen (1969); “Yugoslavia: How Ideology Moved Our Collective Body”, a film by Marta Popivoda (2013) • Funding Credits: *Yugoslavia* was made possible through the Artist in Residence Program at BAX/Brooklyn Arts Exchange with support from the National Endowment for the Arts, New York State Council on the Arts, NYC Department of Cultural Affairs, Andrew W. Mellon Foundation, The Jerome Robbins Foundation and the Jerome Foundation • Additional support: GPS of Movement Research, TMU • Additional residency: The King Fund administered by SPACE Gallery as part of the Andy Warhol Foundation for the Arts’ Regional Regranting Program.

Mariana Valencia explores themes of transmission, translation, relation, proximity and blend through differently angled anecdotal, historical, whimsical, and observational texts. She draws connections between pan-Slavic language and her upbringing by a Polish stepfather; she analyses her blended identity through the transmitted cultural exposure of a non-blood relative. Valencia’s relationship to her father echoes the kinship tangents that she finds between the folklore of vampires and bodies dying of AIDS.

- After talk with artist moderated by Igor Koruga.

Oct 27 • Bitef teatar • 20:00

SCENE WORK AHEAD

- public listening of the audio performance *Scene Work Ahead*; video *A View of the Scene*

Concept and curators: Maja Mirković, Siniša Ilić, Bojan Đorđev • **Scene Work Ahead** authors: Milutin Dapčević, Mirjana Dragosavljević, Dušica Dražić, Selena Orb, Vladimir Pejković, Katarina Popović, Igor Vasiljev i Tanja Šljivar • Artists and collectives from **A View of the Scene** selection: Mia David, authors of *Borderline Beauty*, Nikola Isaković, The Applause Institute, Jelena Janković, Karkatag Collective, Marko Milić, group of authors (S. Jankov, Đ. Prnjat, J. Ormezu, N. Mitrović), Sofija Mitrović, Igor Koruga and Maja Pelević, Zorana Petrov, Jovana Rakić, Aleksandar Ramadanović, Andreja Rondović, Branislava Stefanović, Veljko Stojanović, Urbanium, Srđan Veljović, Marta Popivoda and Ana Vujanović, Nikola Zavišić • Commissioners: Tatjana Dadić Dinulović, Ljiljana Miletić Abramović • Researchers: Aleksandra Tatić, Jelena Veljković • Organisers: Museum of Applied Arts, Belgrade, SCEN - Center for Scene Design, Architecture and Technology, Faculty of Technical Sciences, University of Novi Sad. • Production: Andrija Dinulović, Dragana Jovović, Object Constructors • Supported by Ministry of Culture and Information of the Republic of Serbia

Scene Work Ahead is exhibition presented at Prague Quadrennial of performance design and space 2019, based on studying cultural policies of Yugoslavia and Serbia and the way they “design” the artistic scene and determine work conditions. *A View of the Scene* presents artistic production in the field of performance and stage design in the period of last four years, selected through an open call.

Oct 29 • Ostavinska Gallery • 18:00

HOW DO FEMALE ARTISTS LIVE?

- presentation and talk: Nina Gojić and Tajana Josimović

Authors of the research and editors of the publication: **SELMA BANICH** and **NINA GOJIĆ** • Research Associate and Producer: Tajana Josimović • Collaborators in the making of the mural: Nikolina Hrga i Helvecia Tomić • Creators of the mural: Maja Biondić, Tanja Blašković, Lea Čepić, Mila Čuljak, Tajana Josimović, Ena Jurov, Nika Krajnović and Luisa Ritoša • Creating and issuing the publication “How do female artists live?” was financially supported by Department of Culture of the City of Rijeka and Primorsko-goranske županije. Association Prostor Plus is a user of the institutional support of the foundation *Kultura nova* • Tittle illustration: Ena Jurov

Within the framework of the project “How do female artists live in Rijeka and its surroundings?” in 2017 and 2018, Selma Banich and Nina Gojić conducted a research involving over a hundred female artists and cultural workers from Rijeka and the surrounding area. This research resulted in a publication, a kind of organizational and artistic memento, and a mural dedicated to the women of Rijeka.

This project is our contribution to the ongoing struggle for women’s artistic, labor and reproductive rights, as well as a tangible trace of that struggle in the public space of the city.

Oct 29 • KC Magacin • 20:00

STATION'S HOMAGE TO NELA ANTONOVIĆ AND MIMART FOR THEIR 35TH ANNIVERSARY

- video interview
- artist talk

In the video interview and the discussion with Nela Antonović, the founder of the Mimart Theater, we will talk about the perseverance and motivation for acting at the art scene for 35 years. How conditions have changed as well as creative processes, forms and ways of expression, what knowledge has been accumulated. She will talk about the body as a place of action, the connection of her pedagogical work with her art work, about the people who collaborated with Mimart, about today's context and where she sees the potential for new influences, where she sees the future in artistic, pedagogical and political terms.

Oct 30 • CZKD • 18:00

MOONLIGHT

- performance

Choreography and performance: **ALEKSANDAR GEORGIEV** and **DARÍO BARRETO DAMAS** • Dramaturgy by Nina Gojić • Sound Design by Emilian Gatsov – Elbi • Graphic Design by Nemanja Trajkovikj • Co-produced by: Lokomotiva - Centre for New Initiatives in Arts and Culture within the frame of the project “What is choreography?”, curated by Biljana Tanurovska-Kjulavkovski; and Garage- collective platform for independent artists within the frame of the project “Dissemination of Performances of Garage Collective 2015-2017” • Supported by: Ministry of Culture of the Republic of Macedonia, Municipality of Centar City of Skopje, Konstna'rsna'mnden – Swedish Art Grants Committee (International Exchange Grant), Ministry of Culture of the Republic of Bulgaria.

“Moonlight” is a choreographic project focused on poetic structures, a staged exploration of dispersed meanings, a malleable reality. This proposal rediscovers persistently established identities, unfolding and queering normativity. “Moonlight” functions as a quick machinery of change and disruption. “Moonlight” plays with Disney heritage, dislocating its known dispositions and understandings. “Moonlight” is a moon and its light. Centrifugal disruption, a punk symphony of the recognizable, magically maneuver. “Moonlight” is a dreaming filter, bodies at risk. The queering room, an intuitive architecture, Aurora, Snow White and Prince Erik are part of it.

- After talk with artists moderated by Igor Koruga.

Oct 30 • CZKD • 20:00

GLANCE

- short inclusive dance video

ABOUT SOCIAL FUNCTION OF ART

- talk moderated by Irena Ristić

Performers: Ana Ignjatović-Zagorac, Danijel Todorović, Jana Milenković, Nataša Galić, Natascha Schmelz, Stojan Simić • Choreography: Tamara Pjević • Director and script: **MARCO PEJOVIĆ** • Photography director: Stefan Momirov • Editing: Nataša Pavlović • Music: Bojan Palikuća • Costume design: Boris Čakširan • Make up: Gavrić Aleksandra i Jovana Pejanović • Associate in production and realization: Jovana Rakić • Production: Group „Hajde da...” • Financial support: Ministry of culture and information of the Serbian Republic and International woman's club • We thank Cultural centre Magacin and Astronomical Observatory in Belgrade for helping us with the realization of the project.

Glance is a short inclusive dance video produced by the Group “Hajde da...”. It is a co-authored work of dancers (with and without disabilities), choreographers and directors that reflected together choreography, thematic frame and the cinematic structure. Beside its artistic qualities, the film aims at pointing out the importance of the inclusive work in arts and at promotion of the creative work of the people with disabilities.

Oct 31 • KC Magacin • 19:00

EXPLODED GOO

- performance

Concept, Performance: **ZRINKA UŽBINEC**
• Choreography, Stage, Lights: Ida Daniel, Carlos Franke, Katarzyna Kania and Zrinka Užbinec
Sound: Aran Kleebour

A friendly warning: It is possible you will come and find a head looking at its own ass from afar, one big belly, a flashing pair of tiny eyes giving a dirty look, nails that don't work anymore, a biting stingy lip that makes an annoying sound, a dance performed for the imaginary cat, and a robot leg kicking.

Exploded Goo is a choreography that tries to assemble a monster in real time. It is inspired by cut-outs in photomontages and made of exploded parts of the dance, movements, gestures, images and meanings. It is a personal wish to challenge a normative and linear perception of a dancer's body on stage by reclaiming a monstrous one, a body of many, a body in-between. Exploded Goo explores a chimeric and montage-like perception of the dancing body, embracing their interruptions and glitches while dancing.

- After talk with artist moderated by Igor Koruga.

Nov 1 • KC Magacin • 20:00

OUTSIDE WORKING HOURS

- performance

Concept and choreography: **DEJAN SRHOJ** • Performers: Gaja Madžarevič, Urška Henigman, Manca Dorrer, Mojca Volf, Klemen Košir, Tjaša Nabergoj, Sašo Rutar, Irena Plešivčnik, Tina Koščak, Dejan Srhoj and others. • Music: tba • Project is supported by Nomad Dance Academy Slovenia.

Let's assume we work the whole day. Let's assume we come home. Let's assume we search for joy. Let's imagine we do it together. Let's imagine we use choreographic tools to do so. Let's see what happens.

Performance will be created specifically for Kondenz festival in a three days working session in Belgrade. Everyone with some previous knowledge in performing or dance is invited to participate. Performers from Ljubljana are participants of Friday improvisational sessions "composing differences".

- After talk with artists moderated by Igor Koruga.

Nov 2 • KC Magacin • 17:00

I WILL NOT STAY HERE LONG

- performance

IDA DANIEL in collaboration with Todor Stoyanov, Zrinka Užbinec and Katarzyna Kania.

A collaboration between Künstlerhaus Mousonturm and MA Choreography and Performance in the frames of Hessian Theatre Academy HTA.

She is standing silently and looking at us: A woman in green velvet jumpsuit. Ida Daniel, is searching the traces and multiple existences that inhabit this body that is uncanny and familiar at the same time. A body lives in a promising relationship with all those who inhabit it. But what type of body do they enjoy? Maybe a singing and dancing one? Or one that is rather invisible? Or constantly jumping? Or constantly sleeping? Or just one superbody? Or two?

You know that a moment has finished when a new unlived life gets started. For I will not stay here long Ida Daniel fantasizes bodies of text, sound, light, image and matter that want to expose themselves in stillness and in motion. Bodies that refuse to get settled.

- After talk with artist moderated by Igor Koruga.

Nov 2 • CZKD • 20:00

CONTEMPORARY DANCE AND MUSEUM: PRODUCTION CHALLENGES

- lecture

Curator of the Museum of Modern Art (MoMA) in New York in the Department for media and performance, **ANA JANEVSKI** will speak about musealisation of dance and performance and museal context for production, research and preservation of dance and performance as immaterial heritage.

Nov 2 • MoCAB • 12:00

CONTEMPORARY DANCE AND MUSEUM: EXHIBITON ABOUT JUDSON DANCE THEATRE IN MOMA

- lecture

Curator of the Museum of Modern Art (MoMA) in New York in the Department for media and performance, **ANA JANEVSKI** will speak about will speak about the last exhibiton in MomA about the famous and historic Judson Dance Theatre.

Nov 3 • KC Magacin • 19:00

DELICATESSEN MONDAY

- final party of Kondenz Festival

STATION SERVICE FOR CONTEMPORARY DANCE will cook for you! Home-made kitchen with sweet surprise for the end will wait for you at the Cultural Centre Grad together with the Festival crew, DJ Mario Perović and the guests.

Nov 4 • KC Grad • 19:00

12. KONDENZ FESTIVAL OF CONTEMPORARY DANCE AND PERFORMANCE

Curatorial team: Ana Dubljević, Marijana Cvetković, Mirjana Dragosavljević • Production: Ana Vuković • Assistents: Jovana Jankov, Anuška Antić, Aleksandra Đonin • Graphic design: Katarina Popović • Technical director: Boris Butorac • Marketing i PR: Monika Husar / KomunikArt • Photo team: Jelena Mijić, Marko Pejović, Luka Knežević Strika, Lidija Antonović • Technical support: Milan Janevski, Nemanja Čalić • After talk with artists moderates: Igor Koruga • Financial support: Creative Europe program of the European Union through the project Life Long Burning; Tala Dance Center and BrainStoreProject in the frame of Nomad Dance Academy, Ministry of Culture and Information of the Republic of Serbia, American Embassy in Srbia, Accion Cultural Espanola: PICE grant • Partners: Bitef Theater, KC Grad, Magacin, Center for cultural decontamination, KomunikArt. • Media partners: SeeCult, BeforeAfter, Izlazak, Belgrade edit, Gle, Kolumnista, Kulturnik, Čupava keleraba, Lookerweekly, Oblakoder, Plezir magazin, portal Preporučujemo, Storyteller, U bloku urban magazin, Remix press, Mašina



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