

Groundfloor Group/Ferenc Sinkó: **Post.Sync**

www.groundfloor.ro

Imagine a world in which there is no sound. A world in which objects and devices lose their sounds and the familiar noises of vehicles and electrical appliances around us are gone. Imagine nothingness. Silence. And a human voice. This voice defines a schizoid space where fantasy merges with reality, where animation and feature films, sounds of radio emerge from subconscious to surprise, challenge and awaken us to grim reality: what we see or hear - whether it is present, past or future, real or screened - becomes a part of our personality. There is no silence. No human voice. No escape.

FERENC SINKÓ graduated at the Theatre and Television Department of Babes-Bolyai University in 2002 and he has been an actor of the Hungarian State Theatre of Cluj since graduation. He has taught at the same department since 2002. In the theatre he has played parts in plays by Chekhov, Shakespeare, Buchner, Ibsen, Euripides etc., and has worked with famous Romanian and international theatre directors: Andrei Șerban, Silviu Purcărete, Gabor Tompa, Mihai Măniuțiu, David Zinder. He has also worked as a choreographer of theatre plays as well as contemporary dance performances produced by the GroundFloor Group: *Message* (2009), *sunSET* (2007) and *Samples* (produced by AltArt Foundation: 2008 in Cluj, 2010 in Istanbul and Sofia). He has attended dance workshops with Ray Chung, Martin Koegh, Andrew Harwood, Scott Wells, David Zambrano, Jess Curtis, Kurt Koegel, Alicia Grayson, Thomas Kampe, Chris Aiken, Nita Little, Ko Murobushi, and acting workshops with David Zinder, Tadeus Bradeczki and Yoshi Oida. He is a former danceWEBer, taking part in the program in 2004 under the coaching of Mark Tompkins. He is the co-founder and president of the GroundFloor Group Association.

choreographer: Ferenc Sinkó *** dancers: Szabolcs Balla, Agota Székely *** design: András Szabó *** video: Tihamér Török *** sound design: Szabolcs Balla *** assistant director: Noémi Vajna *** production: Groundfloor Group *** Szabolcs Balla's suit was offered by Steilmann *** acknowledgement: Corso Café & Bistro, Smaranda Almășan

Performance presented with the financial support of the The National Dance Centre Bucharest
photo: István Biró

Proxima Dance Company/Maria Coliopoulou: **[Action] 8 - Singularity**

www.proxima.gr

The title of this solo is inspired by the theory of general relativity, where singularity arises during the creation of a black hole. At the centre of a black hole lies the singularity, where matter is crushed to infinite density, the pull of gravity is infinitely strong, and spacetime has infinite curvature. Here it's no longer meaningful to speak of space and time, much less spacetime. Jumbled up at the singularity, space and time cease to exist as we know them. Praxis [actions] is a series of cutting-edge, movement-based performances which are always in the process of self-generation. Inspired by the indeterminacy of the unconscious, the works are depictions of living forms whose specificity is articulated in a poetic idiom of movement. The title was prompted by the need to act, where, according to H. Arendt "to act, in its most general sense, means to take initiative, to begin, to set something in motion". [Praxis] actions do not comprise a spectacle, but choreographic events which are unique every time and always in progress.

MARIA KOLIOPOULOU studied with a scholarship at the Laban Centre for Movement and Dance in London, graduating in Dance Theatre with honours in 1995. She has been a founding member, co-artistic director, choreographer and performer of Proxima Dance Company since 1996.

During the New Europe Festival 2008 in Prague she has received the Jarmila Jeřábková choreography Award for her two solo works: *Action 3* & *Action 1.3*. She also received the Audience Award at the 4th Duo Dance International Festival 2005 for *Walzing Apart*; the Choreography & Performance Award at the Napolidanza "Il coreografo Elettronico" Festival

2005 for *Three Times*; and the Honorary Award at the Strange Screen Festival 2005 for her dance video *Motorbreath*.

choreographer, authoress: Maria Koliopoulou *** dancers: Karmiri Nikoleta, Evgenia Sigalou *** music & sound design: Yannis Isidorou *** light design: Thomas Economacos *** costume design: Adonis Volanakis *** set design: Konstantia Sarafianou *** production: Proxima Dance Company
photos: Milto Athanasiou & Vojtich Brtnický

Via Negativa/Marko Mandić: **Viva Mandić**

www.vntheatre.com

In one hour Marko literary extracts his artistic life into one single glass of sweat. On two video screens we simultaneously witness his theatre achievements from the beginning of his career up to the Slovenian National Award (2009) and his secret artistic experience from two nights spent in the Slovene National Theatre repository.

The essence of his performance can be summed up with the following questions: 1. Why am I doing all this? 2. Who is all this meant for? 3. What purpose do I serve?

With his answers Marko remains radical and uncompromising: 1. Because of me. 2. For Me. 3. My own. Viva Mandić! Exhibitionist, Narcissist, Jester, Intellectual, Animal, Egoist, Artist.

VIA NOVA is a series of performances (seventeen to date) engaging in questions about the relations between old and new, creation and destruction, theory and practice, contemporaneity and tradition, presence and absence...

MARKO MANDIĆ: Born in 1974. Graduated from the Academy of Theatre, Radio, Film and Television. He also studied at The Lee Strasberg Theatre Institute in New York and HB Studio. He received the Prešeren Student Award, the Sever Award and two Borštnik Awards. He was chosen for the "Shooting Stars" at the Berlinale 2007. He is a member of SNG Drama, Ljubljana. Regularly appears in independent productions (Mini teater, Via Negativa...)

conceived by: Marko Mandić and Bojan Jablanovec *** performer: Marko Mandić *** direction: Bojan Jablanovec ***
text: The argumentation of the "Prešernov sklad" Award 2009 *** Video "I Put a Spell on You": Marko Mandić
showreel fragment; Video "Marko": Marko Mandić; Video "Mandić" edited by Bojan Jablanovec (contains performance fragments from SNG Drama Ljubljana, Mini Teater Ljubljana, Cankarjev dom Ljubljana, Glej Theatre Ljubljana, AGRFTV Ljubljana and Via Negativa productions; video archive: Prodok Teater Ljubljana) ***
photos: Tone Stojko, Peter Uhan, Fulvio Grissoni, Tit Košir, Matjaž Rušt, Jure Eržen, Blaž Samec, Mavric Pivk, Matej Družnik, Tadej Regent, Tomi Lombar, Voranc Vogel, Janko Mandić, Goran Antlejš, Tina Ramujkić, Maja Slavec, Delo photo documentation *** music: Screamin' Jay Hawkins, I Put a Spell on You *** producer: Špela Trošt ***
production: Via Negativa supported by: The Ministry of Culture of the Republic of Slovenia, The City of Ljubljana

OKTANA Dance theatre/Konstantinos Rigos: **Dressed Undressed**

Dressed/Undressed, covered/uncovered. The body acting as a vehicle of beauty or as a vehicle of attrition is the dominant element in this new performance by Konstantinos Rigos. The protagonists are two men without identity, wearing the clothes of modern everyday life. During the performance they denounce their attire, willingly or unwillingly, in order to remain two naked bodies within a given space, from which it is impossible to escape. The space, deprived of objects, stresses the desolation that encircles the two men and renders their forced coexistence more painful.

KONSTANTINOS RIGOS graduated from the State School of Dance. In 1990, he founded Dancetheatre OKTANA and worked on the following performances: *Les Noces, Room No 5, The Garden, Daphnis and Chloe* (National Dance Award 1995), *The Athlete, 5 Seasons* (National Dance Award 1996), *Hotel Orpheus, Icarus - Explosive Decompression, La dames aux camélias, Alkestis, Ring* (National Choreography Award 1999), *Crazy Happiness* (National Choreography Award 2001), *Utopia, Wintereisse, Free besieged-Draft B, Neverland*. From October 2001 to October 2005 Konstantinos Rigos was the Artistic Director of the Dancetheatre of the National Theatre of Northern Greece, for which he choreographed the

following plays: *Sleeping Beauty*, *Bluebeard*, *The Ship Wreck*, *Winterreise*, *Igor's Room* (Les noces), *White Noise*, and *Free Besieged*. His works continued to be shown at many festivals abroad: in Portugal, USA, Georgia, France, Italy, Sweden, Holland, England, Bosnia, Brazil, Israel, Venezuela, Poland, Serbia, Singapore, Germany, Montenegro. He collaborated with many theatres and companies such as The National Theatre of Northern Greece, Hellenic Festival, National Theatre, National Opera, Thessaloniki International Film Festival, Athens Concert Hall. As a choreographer Konstantinos Rigos collaborated with more than thirty theatre, cinema, opera and television directors. He also collaborates with music artists on their music videos and concerts. As a visual artist Rigos has participated at various exhibitions. In 2007 he started the music-visual group "tageria" in which actors and choreographers participate. From 2006 to 2007 he worked with OKTANA again and presented the play *Free Besieged-Draft B* at the Hellenic Festival. In 2008 he directed the performance *Bossa Nova*, a multi production for 20 dancers and actors, for the National Theatre; and in 2009 he directed the performance *Titanic* for 46 dancers and actors. He also presented the play *Emperor's New Clothes* by Elena Penga in Theatre Roes. In 2010 he presented a new version of the famous ballet *Daphnis and Chloe* and the performance *Dressed Undressed* in Athens, and recently Tchaikovsky's *Nutcracker* at the theatre "Theseum, a theatre for the arts".

choreographer or author of the performance: Konstantinos Rigos *** dancers: Tasos Karachalios, Yannis Nikolaidis *** choreography, set-design, light-design: Konstantinos Rigos *** dramaturgy: Xenia Aidonopoulou *** assistant choreographer: Myrto Kontoni *** costume design: Natassa Dimitriou *** production: OKTANA Dance theatre / Konstantinos Rigos

Via Negativa/Kristian Al Droubi: Interview with an artist

www.vntheatre.com

Questions about the political powerlessness of radical art practices, about confession as a media spectacle, about the imperative of pleasure in the contemporary post-industrial society, about the impotence of communication, about the impossibility of subjectivization, etc. The questions, based on the text by Bojana Kunst, Ph.D., drill deep into the core of the issues which Via Negativa has always been concerned with.

The conversation with Kristian in the form of a classic interview is usually led by an interrogator from the area where the performance is held. Kristian deals with questions about his powerlessness in the contemporary post-industrial society as a performer – he argues his beliefs not only with his words but also with his whole body.

VIA NOVA is a working platform allowing the performers to investigate different performing strategies autonomously: dance, lectures, video, interviews, auctions, concerts, radical body practices, visual theatre etc. These are mostly small format performances which we present as independent pieces or link them together into new integrities and more complex structures in order to directly address the context in which they are presented.

KRISTIAN AL DROUBI: A performer from Novi Sad, Serbia, working in the fields of dance, physical theatre, and performance. His unique performative expression has been crucial to each of the performances he has created within the framework of the Via Negativa project (*Incasso*, *Would Would Not*, *Viva Verdi*, *Not Like Me*, *Out*). In the performance *Incasso* he introduced himself: "By origin I'm mixed-race with Syrian and Arabic blood from my father's side and Serbian from my mother's side. That is why I have a great genetic potential. As you probably know, the best race horses come from the Arabic countries. I am a connoisseur of Tantric and Taoist sexual skills. I am in excellent shape. Sex takes me sixty minutes on average. Some say I resemble Johnny Depp... I'm a truck driver by profession, but I like to dance very much. My ass pleases even the most discriminating female and male audiences."

concept and direction: Bojan Jablanovec *** performers: Kristian Al Droubi and his guest *** questions based on the text by Bojana Kunst, Ph.D. (*Powerlessness of Radical Consumption*, 2009), adapted by Bojan Jablanovec *** answers: Kristian Al Droubi and Bojan Jablanovec *** producer: Špela Trošt *** production: Via Negativa *** supported by: Ministry of Culture of Republic of Slovenia and the City of Ljubljana

Alper Marangoz: **Normal**

The one who is normal is the one who adapts. The group creates its own norms and you obey. In case you reject, you are rejected.

Deviation from the norms creates abnormality. Too much deviation results in chaos.

At the end, abnormal becomes so common that it turns out to be normal. Abnormality becomes the norm itself...

ALPER MARANGOZ studied at the Music & Performing Arts Department of the Faculty of Art & Design at the Yildiz Technical University, Istanbul. Between 2002 and 2005 he danced at the Hürrem Sultan of the Dance Company and Sultans of the Dance Company. In 2007 he took part in the Cultural Visitors Programme at the John F. Kennedy Center for the performing arts in Washington and New York. Since 2006 he has been a member of the Zeynep Tanbay Dance Projects Company. With his second work, *Normal*, Alper Marangoz participated at the Dance Platform in Istanbul, the 2010 European Capital of Culture.

choreographer: Alper Marangoz *** dancers: Alper Marangoz, Bengi Sevim, Beril Şnöz, Evrim Akyay, Gül Batirbaygil, Mert Öztekin, Nil Batirbaygil, Suzan Alev *** music: Burçin Vural *** light design: Arek Nişanyan *** assistant: Seçil Demircan *** repetitor: Gizem Erdem *** costume design: Aygül Costumes Houses *** production: Alper Marangoz

Dance Studio Zodijak/Kire Miladinovski: **Bug's**

Dance can be found in every movement, even in lip-synching. The piece is named after the famous Las Vegas Drag Queen bar, "Bug's". It is a performance inspired by the marginalized groups in the heterosexist societies, representing imagery through which imagination, physical activity, concentration and outward appearance develops.

Bug's is a story about a single person, about the transformation of a single life. It is up to us to decide what kind of a person and which gender we want to be... This is a story of a single Drag Queen.

KIRE MILADINOSKI (1983) lives and works in Prilep, Macedonia. In 1998 he established the Dance Studio Zodijak for the research, production and education in contemporary dance. Since 2003 he has been a member of the Lokomotiva Dance Atelier. His works include *Process-in-Infinity-Progress*, *Rebirth-Dance of the Gods*, *The Painter's Vision*, *Little Night Game*, *Travelling-Sionski Priorium*, *One Way Inside and (Not)Close*. He received the Best Choreography Award at the state festival for modern dance Mak Dance - Kumanovo (04, 05 and 06). In 08 he was a NOMAD Dance Academy student and in 09 he took part in the scholarship programme DanceWEB in Vienna, Austria. Last year he received an award for his contributions in the field of dance and culture in Macedonia.

idea, concept and choreography: Kire Miladinovski *** performed by: Kire Miladinovski *** text editing: Kocho Andonovski *** light design: Elena Risteska *** music composed & selected by: Kire Miladinovski *** voice over: Kliment Poposki *** make-up: Angela Dimoska, Filip Sharkoski *** special effects: Irena Todoroska *** production: Kire Miladinovski Dance Studio Zodijak, MK *** in partnership with: Lokomotiva, Skopje, MK *** supported by: The Ministry of Culture of Republic of Macedonia; National Institution Cultural Centre "Marko Cepenkov"

LOOPING project/Marko Milić: **Series**

www.sweetandtender.org/wiki

Dance as observed in today's theatre is different from the spiritual séances in XVIII century which were the first inspiration for this solo. At these gatherings, dance was used as a tool for presenting the communication with spirits and transmitting the message to the participants. Where we can find the message or answers about the pressing social subjects such as the abolishment of slavery, drinking ban and women's right to vote?

Since 1990 MARKO MILIĆ (1981, Belgrade, Serbia) has been committed to photography while attending workshops in the "Stari Grad" Cultural centre. In the same centre he has been taught in a series of workshops for children with learning disabilities. In 2002 Marko began working his own performances. In 2006 he was a DanceWEB scholarship recipient in Vienna. Until 2008 he was mostly a performer in different productions, working with authors from Serbia, Croatia, Holland, Germany and Bulgaria. In 2010 he was a LOOPING artist.

choreographer, dancer: Marko Milić *** collaboration: David Wampach *** artistic supervisor: Martine Pisani ***
artistic advisor: Andreja Široki, Olivier Hespel
music: Dušan Bročić *** production: LOOPING project *** developed by: Uz ès danse CDC *** partnership:
TanzWerkstatt Berlin, O Espaço do Temp *** supported by: The Culture Programme of the European Union, CCN de
Franche-Comté Belfort, Treffen Total

Damaged/ Çağlar Yiğitoğulları: Diss & Luvstory

A series of physically rough scenes (bordering on self-injury), designed by the author to provoke a strong emotional response with his audience and shatter the established staging (...). A very good and uncompromising work with an extraordinary emotional charge. – Igor Burić/www.dnevnik.rs, 25-11-10

Wash yourself in your tears and build the church of your faith, or DISS.
Ekrem Pehlivan/Milliyet gazetesi blog'dan

Diss & Luvstory are solo performances. They are an autobiographic projection, changing continuously due to different venues, locations and audiences. Every time the performances are subject to change and recreation. No performance ever repeats itself, as it is always performed in a new form. And as for the audience: the performer's idea "to live" and "to make" as he adds, cuts and changes makes the audience "witness a personal history".

After he studied acting, Çağlar Yiğitoğulları joined the Istanbul City Theatre in Istanbul. Beside this he performs in other projects and works with choreographers such as Vava Stefanuscu, Ilyas Odman, Handan Ergiydiren, etc. In 2010 he received the "Youth Talent of the Year by International Association of Theater Critics (IATC)" as well as the "Afife Prize" as the best supporting actor. He is still working at the Istanbul City Theatre.

choreographer, dancer etc: Çağlar Yiğitoğulları *** supervisor: Handan Ergiydiren *** production: Damaged

Flota MS/Matjaž Farič, Milko Lazar: Shiver

www.flota.si

They meet and divide the world into male and female poles. They find each other in the crevice of the world. Inspiration incites the rod to strike an object. The man propels the sound, the female body accepts it. The vibrating skin makes music and pours out into a shift. The body shifts, the consciousness shifts, then the shift turns into a dance. The rhythm breaks apart and several pairs of eyes witness how teeth sink into the solid crust. A taste spills out into the mouth and the jaws stiffen in a spasm. Her gaze stops on the surface, which is subjected to slaps. His hand administers them with precision, and so she has no difficulty finding her bearings in time. As time lapses, they look at each other and bow ceremoniously. They then forget each other. The drum beats give one the shivers. The more frequent and the more rhythmically complex the beat, the more the shiver turns into a light sensation of flying.

MATJAŽ FARIČ's career, ranging from dance to choreography, began in the eighties. With his first company, the Eastern Dance Project, he performed a series of his early works: *Sixth of April* and *Breakdown* (1988), *Red Alarm* (89), *Emotional* (90), *Icht* (91). In 1988, he danced in the Ballet Observatory ZENIT within the scope of the Red Pilot group. In the autumn of 1999 Flota was established with which Farič first staged *Terminal* as the resident choreographer of Cankarjev dom. There followed *10 degrees below 0* (2000), *Temptation* (01), *3.oLo* and *Talk*

Me Your Body (both in 02), *A circle in the body – A square in the head* (03), *Bari* (04). Abroad Farič has asserted himself as a dancer with the Amsterdam group Testworks, as a choreographer with Contemporary Dance Studio Zagreb and with Diversions Dance Company Cardiff. In 2004 he staged BETA for the French Compagnie Coline. As a choreographer he contributed to theatre and opera performances in Slovenia, Croatia and Belgium.

MILKO LAZAR studied piano and saxophone on Music Academy in Graz - on the classical and jazz departments - and continued his studies of harpsichord and baroque music on the Royal Conservatory in Haag. Now he lives in Ljubljana, where he is engaged with RTV Slovenia Big Band Orchestra as a soloist on first alto saxophone, conductor and composer. Together with other members, he started off ensembles Quatebriga and the still active Štefbet Rifi, he is performing baroque music on harpsichord, but lately he has mostly been composing, since he writes music for all sorts of chamber ensembles and orchestras.

authors: Matjaž Farič (choreographer), Milko Lazar (composer) *** dancers: Rosana Hribar, Kaja Janjič, Manca Krnel, Ana Mrak, Mateja Rebolj *** pianist: Milko Lazar *** musicians: SToP – Slovenian Beat Project (Franci Krevh, Barbara Kresnik, Matevž Bajde, Damir Korošec, Tomaž Lojen) *** costumes design: Sanja Grcić *** space and props: Manca Bajec *** light design: Borut Lampret *** production: Flota Murska Sobota *** co-production: Cankarjev dom, Flota Ljubljana, PTL - Ljubljana Dance Theatre *** partner: Slovenian Philharmonic *** supported by: The Ministry of Culture of the Republic of Slovenia, The Culture Department of the City Municipality of Ljubljana

Sezen Tonguz: **Crimson**

Crimson was recreated on the basis of the original piece *Composition with Nude and Red* by the Portuguese choreographer Margarida Bettencourt, which premiered in 1993 at Culturgest, a programme dedicated to Isadora Duncan. The creative process and the physical practice of the original piece were translated into a different body and composition.

Crimson is a solo piece about a woman struggling to reveal her inner world through body language. It enacts a circular ritual, in which the qualities that women are supposed to embody, such as purity, virginity and fertility, are questioned.

A set of actions reveals the transition from one state to another while the tension grows through an impressive exploration of identity in a strong atmosphere.

SEZEN TONGUZ (Balıkesir, Turkey) lives and works in Istanbul and Lisbon. She graduated from the Environmental Engineering Department at the Istanbul Technical University in 2003. Since 2002 she has regularly attended the dance classes and workshops in the ÇATI Dance Studio and worked on different techniques with many dancers and choreographers. She created her solo piece *Crimson* which was staged in Lisbon, Istanbul, Coimbra and Porto. She performed in *Good Feelings, Bad Feelings* by Vera Mantero.

Her interdisciplinary site-specific performance project *Memento For Sale* was selected for the 2010 artist residency in Forum Dança. She is still working on a piece with Seyhan Baysoy which was performed as a "work-in-progress" at the 2010 Dance Platform Istanbul Local Selection programme. Recently she has worked with the visual artists Özlem Günyol and Mustafa Kunt as a dancer and choreographer in the video piece *On the stage* for the "Invisible Play" exhibition in Istanbul.

choreographer & dancer: Sezen Tonguz *** dramaturgical assistance: Margarida Bettencourt, Ali Moini, Acerina Amador *** costume and set design: Sezen Tonguz *** producer: Sezen Tonguz *** supported by: Forum Dança, Portugal; CENTA, Artists' Residency, Portugal; ÇATI Contemporary Dance Artists' Association, Turkey; Sibel Kutman Oral
photo: Vera Rodrigues, Claudia Mateus

Ivo Dimčev: **I-on**

www.ivodimchev.com/I-on.htm

A solo performance, an exploration of some of the adaptive sculptures created by the Austrian visual artist Franz West. The solo is a first part of a group project called *X-on* which will be premiered at the end of the year.

Franz West has created his first adaptives in the early 70s as his reaction to the Viennese actionism. According to the artist the portable sculptures become complete only when someone does something with them. In that way West questions our frequent distancing from the objects of art.

IVO DIMČEV (DIMCHEV) is a choreographer and performer from Bulgaria. His work is an extreme and colourful mixture of performance art, dance, theatre, music, drawings and photography. Dimchev is an author of more than 30 performances. He has received numerous international awards for dance and theatre and has presented his work all over Europe and North America. Besides his artistic work Ivo has given master classes in the National Theatre Academy in Budapest/Hungary, the Royal Dance Conservatorium of Belgium in Antwerp, DanceWeb/Vienna etc. He is the founder and director of the Humarts foundation in Bulgaria and organizes the annual national competition in contemporary choreography. In October 2009, after completing his master studies of performing arts at the Dasarts Academy in Amsterdam, Ivo moved to Brussels where he opened his own performance space Volksroom.

performed by Ivo Dimčev in co-operation with Franz West *** production Volksroom, Humarts Foundation

Exodos Ljubljana/Snježana Premuš: **Stories of the Body: MOVE-AS**

www.exodos.si

Stories of the Body is a series of dance performances focusing on the body, in which the choreographer Snježana Premuš explores the corporeality of persons and the personality of bodies. She is interested in movement and studies the signals that the body communicates through it. When we try to understand these signals or codes, we can learn interesting stories of the people's history, their secrets and personality traits.

This is the fourth performance in the *Stories of the Body* series, and it focuses on a man: on his body, the poetics of the communication established by the male body movement, the expression of power, vulnerability, capability and personality through movement.

SNJEŽANA PREMUŠ Snježana Premuš from Maribor, Slovenia, has started her dance career in 1990 in the Maribor Dance Centre. She graduated from the London Contemporary Dance School and has worked with various authors and performers, including Iztok Kovač, Ignatz Schick and Elena Alonso. This time she cooperated with the actor and performer Primož Bezjak.

concept and choreography: Snježana Premuš *** dance and movement: Primož Bezjak *** light design: David Orešič *** music arrangement: Ivan Mijačević *** costumes, photography and visual design: Madster *** technical director: Borut Cajnko *** technical assistance: PTL - Dance Theatre Ljubljana *** production: Exodos Ljubljana *** co-production: PTL - Dance Theatre Ljubljana, Narodni dom Maribor, Stage

Compagnie Krassen Krastev/Krassen Krastev: **Are You Lonesome Tonight?**

www.krassenkrastev.ch

Are you lonesome tonight? explores the universal question of loneliness. It is a research of the intimate, a physical approach emphasizing the relationship of the individual with others, the Self and the Other (his twin), the positive and negative, hope and despair. It focuses on the emotional deprivation or emotional breakdown on the Being in its ultimate sadness due to the lack of the Other and, as the title suggests, because of the loneliness of the night...

Body movements are slow, hesitant, sensitive, and they seem to be more dreamlike than real.

Naked or dressed in a nightgown, immaculate, lit or plunged into darkness, the body is illustrated by its own shadow. It becomes a dancing shadow, expressing melancholy, the pain of absence, the absence of the Other, the absence of Being, of dance...

Three years after creating the first contemporary dance company in Bulgaria, Amarante Dance Studio in 1993, KRASSEN KRASTEV joined the company Linga as a dancer and assistant. In 2002 he presented *Leaning Points* at the Festival de la Cité and Festival International de Danse de Lausanne. In 2003 and 2004 he created *Hanging Possibilities* and *The Invisible Somehow Someone* for the Festival Les printemps de Sévelin. In 2004 he took part in the DanceWEB Europe (Vienna) programme, where he worked with Alain Buffard and performed his piece *Bad Sort* at the Impuls Tanz Festival. Since 2005 Krassen Krastev has worked with Brice Leroux / Continuum vzw (Brussels), initially participating in *Gravitations* and later participating as a performer and artistic assistant in the creation of *Quantum* and *Solo #2 - Frequencies*, created for the KunstenFestival des Arts (Brussels) and Théâtre de la Ville (Paris). The latest production of Krassen Krastev is the solo *Shift_une pièce pas terminée*, presented in 2005 at the Festival Les printemps de Sévelin, in Lausanne, The Balkan Dance Platform in Skopje and The Red House in Sofia.

choreographer, performer, set design, costumes: Krassen Krastev *** music: Frédéric Morier, Vaughn De Leath - *Are You Lonesome Tonight* (1927)*** light-design: Guillaume Gex, Krassen Krastev *** production: Compagnie Krassen Krastev *** supported by: Loterie Romande, Fondation Suisse des Artistes Interprètes *** acknowledgement: Ivan Pittalis, Stéphane Bonin, Pavlina Krasteva

De Facto, 1er stratagème/ Giuseppe Chico, Barbara Matijević: **I am 1984**

I am 1984 focuses on the year 1984 and takes the audience on a pseudo-scientific journey, presenting a richly textured depiction of 1984 using language and drawings. Everyday our own personal little story meets History or, at least, certain events taking place elsewhere and which don't seem to have anything to do with us. *I am 1984* plays with the links between autobiographical events and historical facts, questioning whether nowadays, in a constantly-expanding virtual world, the dichotomy between reality and imagination still has value, or whether it has become obsolete.

I am 1984 is the first part of a trilogy with a working title: *The Theory of the Performance to come or - Is the Only Way to Avoid the Massacre to Become Its Authors?*

The performance received The Special Award of the international jury at the INFANT festival in Novi Sad (Serbia) in 2008.

BARBARA MATIJEVIĆ (1978, Našice, HR) studied Language and Literature at the University of Zagreb (M.A.). Trained as a dancer in the Hypaxis Dance Center, Wilton (New Hampshire, US) and the International Center for Contemporary Dance and Performance Art - ATHENA under the artistic direction of Kilina Cremona in Zagreb (HR). She is the co-founder (with Saša Božić) of the performance group De Facto.

She collaborated with Bojan Jablanovec (project *Via Negativa*), Boris Charmatz (project *Bocal*), and Joris Lacoste ("*Purgatoire*"). She teaches dance at the National Arts Academy in Osijek (HR).

GIUSEPPE CHICO (1974, Bari, IT) makes his debut in theater at the age of 10 after having studied with the Abeliano Company under the direction of Tina Tempesta. He continues his studies in the Kismet Theater with Robert McNeer and Teresa Ludovico. As a stage designer he collaborates with Paolo Baroni. Since 2000 he has lived in Paris where he studied dance with Joao Fiadeiro, Vera Montero, Julyen Hamilton, Mark Tompkins, Vera Orlock, Pooh Kaye, K.J. Holmes, Olivier Besson. He has worked as a dancer in the Mille Plateaux Associés company for four years and continued his work with George Appaix. In theater he worked with Joris Lacoste.

authors: Giuseppe Chico and Barbara Matijević *** performer: Barbara Matijević *** production: De Facto and 1er stratagème *** co-production: ZeKaeM, Zagreb, HR

DUM/Mateja Bučar: **I Would've Been a Palm Tree**

www.dum-club.si

The perversity of fate, which we refer to as reality, is a flux of various interpretations or even creations of the human mind.

I Would've Been A Palm Tree is a fantasy about a journey into an exotic world, separate from ours, different and dreamlike, while in reality we face the motionless, static life, rooted in a single point.

In these circumstances we try to find a way to unite dreams and reality.

The performance, which can also work as an installation, consists of movement (dance), constantly taking place in a single place – it is "rooted" into the centre of the space; however, it continuously interacts with the space around it.

MATEJA BUČAR graduated in classical and modern dance at the Ballet school Ljubljana and Centre de dance international Rosella Hightower (Cannes, FR), as well as continued her biology studies at the University of Ljubljana. In 1984 she joined the Slovenian National Ballet in Ljubljana, and in 1989 PTL - Dance Theatre Ljubljana. Since 1992 she has worked as an independent choreographer: *Ton-Ka*; *Cukrarna*; *Discipline As A Condition Of Freedom*; *A.B. Sence*; *Pleasure In Displeasure*; *DependDance*; *Telborg*; *O kvadrat*; *Media Medici*; *Concept of Concept*; *Room&Road*; *Brothers Karamazov – Worldwide – Vol.1*; *Brothers Karamazov – Vol.2/Made in China*; *Sorry Out Of Ideas*; *I Would've Been A Palm Tree*; *Green Light*.

choreographer & dancer: Mateja Bučar *** light design: Vadim Fishkin ***
music: Borut Savski, Errorist *** text: Renata Salecl *** software: Miha Grčar, Miha Petelin *** assistant for movement: Mateja Rebolj *** production: DUM *** supported by: The Ministry of Culture of The Republic of Slovenia; Cultural Department of the City of Ljubljana; freekoders.org

Future Time

Azra Ibrahimović: **Vacumess**

Igor Koruga, Aleksandar Georgiev: **Store at Room Temperature**

Aleksandra Spasova: **From Them to Everlasting**

Vacumess is a work in progress, based on improvisation; it studies movement in relation to sound and in relation to silence. The performance investigates the vacuum in time, the waiting and its structure through movement, where movement originates from, how do we create movement while we wait, what is time devoid of waiting, is time active or does it have a purpose.

Store at Room Temperature is a co-authorship project that examines the over emotional/pathos and its presence in the society. The project thus focuses on exploring the perception of pathos in modern society and ridding it of its modern and familiar meanings (such as outrageous, overdone expression) with search for different/new ones (suffering, illness, passion, warmth, the sublime etc.).

From Them to Everlasting is a twenty minute duet, a miniature surrealistic and minimalist picture. The idea is not to seek contact occurring between the pictures. The idea is try to find that which is related to women's inner space.

At the age of 18 AZRA IBRAHIMOVIĆ auditioned for the professional theatre group in her hometown and was part of it for the next three years. At the age of 21 she moved to Sarajevo and continued performing in the field of street art. She took part in a fire dance project by Tanzelarija.

In 2009 she developed her first contemporary dance performance with elements of fire in collaboration with the performing artist Elma Selman. In 2010 she joined MAPA (Moving Academy for Performing Arts), where she was educated in the field of physical theatre. Her first independent art project is Theydream, a site-specific dance and physical theatre

performance. Azra has worked on numerous dance and theatre performances and expanded her knowledge in order to become a professional performing artist.

IGOR KORUGA has been involved in alternative forms of theatre, performance and contemporary dance since 1998. He is a member of Station, a service for contemporary dance in Belgrade. In 2009 Igor received two dance scholarships for European educational programmes – DanceWEB and NOMAD Dance Academy. Recently he started to create his own work: This Figuration in C-minor, a video-dance collaboration I Wanted to Tell You Something (with Nina Zeljković), and – most recently – the dance collaboration Store at Room Temperature (with Aleksandar Georgiev). Igor also has a degree in socio-cultural Anthropology from the University of Belgrade.

ALEKSANDAR GEORGIEV has a degree in dance theatre from the New Bulgarian University in Sofia. In 2009 he was a NOMAD Dance Academy student. His own works: Treshol (in process "d"), in which he addresses pain; Heidi, a solo performance in which he focuses on the subject of stupidity and naivety; Store at Room Temperature (with Igor Koruga). In 2009 Georgiev was one of the 50 people that were trained by David Zambrano, spending three months in Costa Rica, and one of ninety-six people in the scholarship programme DanceWeb in Vienna. Amazed by the term 'nomad', he is trying put it into practice.

ALEKSANDRA SPASOVA, a dancer and a choreographer. Between 2002 and 2006 she studied at the New Bulgarian University, Sofia, the Theatre Department - Dance Theatre Programme. In 2006 she received the special jury prize for her solo performance The Voices in Red at the National Competition of Contemporary Choreography of Humarts Foundation - Ivo Dimchev. In Bulgaria she works with some of the best choreographers: Galina Borisova, Christian Bakalov, BrainStoreProject, Petia Stoikova, Teodora Popova. Aleksandra has gained a lot of skills from many workshops and works in progress with artists like Izabel Shad, Sibrig Dokter, Iztok Kovač, Gregor Luštek, Jon Jaspers, Matek Kejžar ...

Paul Dunca: We Went With These Bodies As Far As We Could

Dr. Poul-Erik Paulev of the Department of Medical Physiology, University of Copenhagen writes that pregnancy seems to increase muscle strength in female athletes. "Top female athletes - just following the time when they gave birth to their first child - have set several world records. Of course, this is acceptable as a natural and unintended event. However, in some countries female athletes have become pregnant for 2-3 months, in order to improve their performance just after the abortion."

Sports always harms the female energy, and purity doesn't get your picture on the cereal box; winning does.

PAUL DUNCA (1983, Bucharest, RO) graduated "Goethe" German Collegue, National University of Drama and Film "I.L.Caragiale" (Choreography section) and studied play writing at U.N.A.T.C., Bucharest. He worked with the choreographers: Madalina Dan, Eduard Gabia, Maria Baroncea, Alexandra Pirici, Valentina del Piante, Mihaela Dancs, Ana Maria Costea, Iuliana Stoianescu and the dramaturg Rui Catalao. He acted in *Some Explicit Polaroids* (07) and *Pool(No Water)*(09) by Mark Ravenhill, both directed by Miruna Dinu, and in the movie *Scanteia* (09), directed by Hano Hoffer and written by Cristian Mungiu. He also had a TV show on MTV (08) and featured in different music videos. Since 05 Paul has been a member of Ofensiva Generozitatii, an initiative seeking to prove the importance of art for everyone by working with different communities.

Own Works: *Flexible 1 & 2* (documentaries about how people dance in Bucharest done together with Maria Draghici, 08), *Oracolul din Culinaria* (Kitchenday, 08), *We Went With These Bodies As Far As We Could* (09), *Lady Elisabeth* (work done for the residency Jardin D'Europe, Mogosoiaia, 09), *I.C.*(10).

choreographer and author of the performance: Paul Dunca *** dancers: M?d?lina Ghi?escu, Stefan Cosma, Paul Dunca, Eduard Gabia *** light design: Catalin Nicolescu *** producer: Paul Dunca *** supported by: The National Dance Centre in Bucharest

EMANAT, Ferlin/Matija Ferlin: *Now I Am /Almost 6/*

www.emanat.si

In his solo *Now I Am /Almost 6/*, Matija Ferlin explores the children's mentality, which is not restricted by anything, not even its own existence. In the process of growing up our conscience clashes with social norms and limitations, which it experiences as harassment and repression. All the fictional characters from our childhood become enemies. The fact that we have to grow up leads to imperfection, which makes our lives and ways of survival individual and special.

Now I Am /almost 6/ is yet another work in the Sad sam (Now I Am) series of solos, which began in January 2004 in Amsterdam with the staging of the first production *Now I Am*, followed by *Now I Am /Revised/* in 2004/2006.

MATIJA FERLIN is a dancer and choreographer. He graduated in choreography and dance from SNDO in Amsterdam. He has worked with a variety of choreographers and directors, including Maja Delak, Ivica Buljan, Ame Henderson, Sasha Waltz, Keren Levi, Martin Bulter, David Zambrano and Mauricio Ferlin. He also creates his own performances, short films and exhibitions, which he has presented all over Europe and North America. Currently he lives and works in Pula, HR. In 2010 he received the Croatian Theatre Award for his choreography of the work *Appearance* (Nastup), the best Croatian dance performance in 2010 in the contemporary dance category.

performer: Matija Ferlin *** dramaturgy: Katja Praznik *** light design: Urška Vohar *** set design: Artiki, Silvio Živković *** costumes: Artiki *** collaborators: Alexander Nussbaumer, Mauricio Ferlin, Maja Celija, Maja Delak *** production coordination: Sabina Potočki *** production: EMANAT Institute, Ljubljana, SI; Ferlin, Pula, HR *** co-production: Chez Buswick, New York, US; Bunker, Ljubljana, SI *** financial supported by: Istra Region, The Ministry of Culture of The Republic of Slovenia *** with the support of: Tanzquartier Wien & Kulturkontakt Austria (artist-in-residence programme)

Serial Paradise Company, Gabriela Tudor Foundation/Cosmin Manolescu: *Supergabriela**

gabrielatudor.ro

Supergabriela is a "disturbing and beautiful and weird" two-part evening. The performance includes *dreams.land* (a duet piece created in 2007) and *superGabriela* (a new solo piece). Alternately sexy, confounding, and dark-humored, this two-part evening of dance explores the expressions of love & loss, heightened sensation, and the illusion of everyday life. Manolescu continues his investigation of and desire to deepen the relationship between performers and audience. The bond carries through to *superGabriela* as Cosmin performs an emotionally intimate solo expressing the very personal story of lost love.

Supergabriela was premiered in New York, 4 & 5 November 2010.

*Dedicated to Gabriela Tudor, Cosmin's manager and wife, whose work was infused with passion and dedication and who set many landmarks in the world of Romanian contemporary art.

COSMIN MANOLESCU is a choreographer, performer and cultural manager based in Bucharest, Romania. He is the executive director of Gabriela Tudor Foundation and artistic director of Serial Paradise Company. His artistic work has been successfully presented as part of international festivals and venues in Amsterdam, Barcelona, Beirut, Bremen, Bucharest, Dublin, Florence, Liverpool, Lyon, New York, San Diego, Paris, Porto, Rome etc. He has received several awards and fellowships such as the Award of the Soros Center for Contemporary Arts for the development of contemporary dance in Romania (1998), CEC Artlink fellowship (02), and the SACD "Nouveau Talent Choregraphie" prize (Paris, 05).

He is the co-founder and co-organiser of the Balkan Dance Platform and he is the executive director of ArtistNe(s)t, an artist-in-residence network in Romania created by Gabriela Tudor in 2006.

Part 1: *dreams.land*; conceived and directed by Cosmin Manolescu *** choreography created by Cosmin Manolescu in collaboration with the performers *** performed by: Camille Mutel and Litsa Kiousi *** external eye: Gabriela Tudor *** music excerpts by: Nick Cave, Arvo Part, Ana Piuariu *** original light design: Lutz Deppe
Part 2 (with no break between the parts): *superGabriela*; created and performed by: Cosmin Manolescu *** music: Nouvelle Vague, Mondial
production: Serial Paradise Company/Gabriela Tudor Foundation *** financial supported by: Sibiu & Luxembourg and Grande Region - European Cultural Capitals 2007, Centre de Creation Choregraphique Luxembourgeoise - 3 CL, National Cultural Fund, National Dance Centre in Bucharest
Performance presented with the financial support of the The National Dance Centre Bucharest