

Photo | Rebato Brandolica



contemporary scene

C

CONTEMPORARY



Absolute Movement Ensemble

Artistic Director:
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C

» TYPE OF WORK:

contemporary dance, dance theatre

» ABOUT THE COMPANY

Founded in 1998, the name of the group was inspired by the term „absolute music“, meaning music that follows its own rules and communicates by its own means. The members of this group are young professional dancers, ready for new challenges. It is an experimental company that tirelessly explores and creates their own original dance expression. Excellent technique and top shape are required for their performances therefore they remain faithful to Graham and Horton technique (yet, they do not ignore classical ballet, Cunningham and Release techniques). Their mutual aim is to not repeat themselves, which

makes each new project original and interesting.

» CURRENT PRODUCTIONS

Bed

choreographers: Rajko Pavlič, Igor Barberić and Suzana Sliva

number of performers: 6

There is a defined theme „bed“ and the three choreographers created their choreographies in their own, unique way. The performance is in fact three perceptions of one idea.

A Secret Bond

choreographer: Suzana Sliva

number of performers: 9

All secrets of this world abide in heaven. And the circle is a symbol of heaven. This performance talks about a protective circle, a ring that symbolizes alliance (vow), a ring as a means of recognition,

a circle that represents the highest point of internal life, a ring that is a part of heaven's influence, a ring with a seal (symbol of power and rule), a circle of destiny.

» REVIEW EXTRACT

...like real acrobats, the dancers devotedly perform their technically demanding dance sequences and their courage, energy and determination draw all the attention... Suzana Sliva remains persistent in her original approach and realization of her own vision of contemporary dance expression...

Utarnji list



Photo | Željko Jelenski

» Bed



Phantol Željko Jelenski

►► *Bed*



Atelier Chorégraphique



Artistic Director:
Mark Boldin

▶ **TYPE OF WORK:**
dance theatre

▶ **ABOUT THE COMPANY**
The company was established in 2001 by a group of inspired choreographers and dancers from the Croatian National Ballet in Zagreb out of their need for a space for continuous artistic creation. At present, Atelier Chorégraphique is a group of closely linked artists from the entire spectrum of the stage and related arts, searching to expand their potential, exchange their knowledge and share the joy of creation with their audience. The company's repertoire policy is to create a dance theatre that does not stop at dancing alone, but aims at a fusion of all stage knowledge. It is a living theatre that, like a living organism, breathes, moves and reproduces

itself. At the core of the work stands the belief that what makes theatre alive and lively are the life forms called performers themselves.

In their struggle against extinction they perform throughout Croatia and Europe. Atelier Chorégraphique continues its voyage through time and space, seeking to improve and renovate itself, facing new challenges with each new production under the inspired and uncorrupted guidance of the theatre spirit itself.

▶ CURRENT PRODUCTIONS

ERIK! A SATI(E)!

choreography: Mark Boldin
number of performers: 4
A kaleidoscope that consists of music by Satie, verses, miniature songs, pieces for the piano, nurtured casual thoughts, witty remarks and thoughts about art, dogs and life. Four performers are at one moment Satie, or his companions, or friends, or lovers, or fish, or thinkers, or passers-by,

or pianists, or submariners, or philosophers, or wanderers. Satie's music is not only the background, but the initiator and commentator, inspiration for improvisation and soft pillow for dreams and hopes to land on. Satie's verses and thoughts are the driving force for the verbal pieces of the performance which is structured as an association assembly, and dance and movement are inseparable elements of life of Satie's work on the stage.

A Night With the King

choreography: Mark Boldin
number of performers: 2
The performance is a two-woman show presented by two outstanding dance artists, Ersilia Nikpalj and Giulia Ferrari. In the one-hour event they lead us through an evening of 17 song by the king of rock'n'roll. His presence, whether alive or not, is felt equally by them on stage, spending a night in Heartbreak Hotel, as well as by the audience. The performance is not another Elvis

story retold, but rather an intimate and honest account of the women's emotions, evoked by his voice and charisma. It is a dance with an idea that lives on long after his death and homage to his incredible art and unforgettable stage appearances.

NMQP (No More Questions Please) and Self-portrait

NMQP (duration 10 min)
choreography: Mark Boldin
number of performers: 2

The duet contrasts two worlds of a couple in their everyday life. On the surface it is a humorous account of repetitive arguments and fights, their stubbornness and inability to communicate. At the core it depicts an accumulation of all the love they once felt and still share, though somewhat forgotten. In a short flash their mutual passion seems like a dream that passes as fast as the blink of an eye, but lasts long enough to change the world, and finally their mood.

Self-portrait (duration 20 min)

choreography: Mark Boldin

number of performers: 1

This is a journey through pictures of the personal past. In nine stages, the author depicts scenes from personal experience and dreams, which he feels are part of the human collective background and of which he is not sure that they are limited to a certain stage on the time-line. Symbols of archetypes lead him through that moment of self-analysis, finding parallels to the composers' personal drama.

Amore...mio

choreography: Mark Boldin

number of performers: 7

A cycle of love duets dreamt and told by mime. A man-woman couple, a man-man couple as well as woman-woman couple and variations of all three demonstrate that love, be it old or new, past or present, usual or unusual, has no limits in the same way that the dance which can express love has no limits either. A series of illustrations, in this case dance images, is viewed as if on a cinema screen. A potpourri of well known melodies gives

each image a different intonation.

►► REVIEW EXTRACTS

...The duets are very beautiful, dance-like and performed with expression, and each of them opens a new story...

Vijenac

...Choreographer and dancer Mark Boldin has worked on various projects, but their unvarying magic lies in the choice of powerful themes, what distinguishes him essentially from most Croatian choreographers.

Instead of generalities of the lack of any kind of explanation of the performed in the sense of a storyline or a thematic skeleton, he almost always comes to the point.

Radio 101

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Photo| Radomir Saraden

►► A night with the king



Photo| Radomir Saraden

►► ERIKI! A SA'TI(E)

BADco.

Artistic Directors:
collective

▶▶ **TYPE OF WORK:**

dance, live arts, theatre

▶▶ **ABOUT THE COMPANY**

BADco. is a Zagreb based performing group founded in 2000. The members of the group are: Pravdan Devlahović (choreographer), Tomislav Medak (philosopher), Goran Sergej Pristaš (dramaturge), Nikolina Pristaš (choreographer), Ivana Sajko (dramaturge) and Ivana Ivković (dramaturge) and Ana Kreitmeyer (dancer). The artistic work of BADco. is not so much determined by the choice of topics as by the production of problems through specific manners of cooperation and self-organization of authors in the process of creation. The authors see their performances as performing machines which can be included in different referential contexts such as social, political, intimate, dance and artistic in

general. BADco. has performed in Croatia, Slovenia, Bosnia and Herzegovina, Serbia and Montenegro, Poland, Czech Republic, Germany, UK, Holland, Luxembourg, Romania, Lithuania, Latvia, Norway, Sweden, Italy, USA, Austria and Greece.

▶▶ **CURRENT PRODUCTIONS**

Deleted Messages

director: Goran Sergej Pristaš
number of performers: 6
Deleted Messages is a performance about the phenomena in collective movement. As with quarantine, the number of spectators allowed to enter varies according to the size of the room – one person per three square meters of floor space. The audience is invited to freely move through the performance space. The behaviour and self-organization of the audience is a component of performance strategy, thus making the performance space responsive. Epidemic intelligence comes into effect through the

possibility of infectious behaviour.

Fleshdance

choreographer: Nikolina Pristaš
number of performers: 3

Fleshdance is a choreography in which the tactile potential of a surface does not govern movement but rather the movement makes visible the appearance of surfaces and their qualities. Flesh is not a boundary between the body and external materiality; it is a surface which determines movement by its ability to see by means of tactility, to desire without watching, to dissolve in the moment of sensation and affliction. The joy of flesh is neither its yearning nor the possibility of its realization; it grows in the process of the multiplication of erogenous zones and levels of intensity on the surface it creates.

Walk This Way

choreographer: Pravdan Devlahović
number of performers: 1

In this choreography, I explore

the possibilities of the body's movement within the extent of a step. I have translated that spatial limitation of movement to the range of my torso, arm, head, so they might also move within the step's interval. I used a treadmill as a starting point of the choreography's conceptualization because it offers the possibility of moving without travelling through space, moving above one single point. I can imagine my body resembling a treadmill in an everyday pedestrian, street environment.

RibCage

directors: BADco.

number of performers: 5

RibCage is a performance based on a play written by Ivana Sajko. A play with two characters and stage directions written to be spoken in the first person, this is a text which carries its politicality in the manipulations of reality. The performance is conceptualized to be a small performing mechanism which „plugs into“ other mechanisms such as family, war, terror-

ism, nuclear warfare strategies, prison, pop music and the like.

► Ivana Sajko won the Marin Držić award for the text *Rib Cage*.

► Goran Sergej Pristaš won the award for best performer at the Zlatni Lav (Golden Lion) International Festival in Umag.

Solo Me

choreographers: Pravdan Devlahović and Nikolina Pristaš
number of performers: 2

Solo Me is a solo for two performers – choreographers. It is a construction in which two different choreographic solo materials, opinions, processes come in touch with each other. Although both solos were made individually and can be performed as such, the idea of juxtaposing, adjoining and refracting one material in another seemed very interesting to be researched.

2

choreographer: Nikolina Pristaš
number of performers: 2
2 is intimate – it unites two different bodies, two different natures of movement. 2 is an attempt to keep in contact in spite of intentionally imposed obstacles:

to shut one's eyes, to listen to the body of the other and find the mute language of communication. 2 is a struggle for stability through the minimal mechanisms that support the structure: breathing, sounds, vibrations of the air, memory of space, feeling for the invisible other. ► Nikolina Bujas-Pristaš won first award for most perspective young choreographer in Europe at the Julidans Festival in Amsterdam.

Man.Chair

choreographer: Goran Sergej Pristaš
number of performers: 3

Man.Chair is a dance performance inspired by and using as a ready-made the performance art piece *Man-Chair*, created in 1982 by D.B. Indoš, a respected Croatian performance artist. The performance reconstructs, remakes, remixes and upgrades the original piece using dance improvisations and individual approaches of dancers towards the semantic characteristics of the original piece.

► D.B. Indoš won the award for best performer at the Zlatni lav (Golden Lion) International Festival in Umag.

►► REVIEW EXTRACT

...The performance is the result of an unpredictable process. The Croatian performing arts collective BADco. loosens the boundaries not only between spectator and dancer, but lets our search for the self-deleting performance become „the performance“. About ourselves in the meeting with others... The basis for BADco.'s work is both theoretical and conceptual; about art and democracy, about borders and the subtle codes we send and receive. But what makes Deleted Messages a somewhat utopian experience is the feeling of living here and now. Take responsibility...

Svenska Dagbladet



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Bajza/Kovač/Kovač/Tropp

Artistic Directors:
(group of authors)

▶▶ TYPE OF WORK:

contemporary dance and acting

▶▶ ABOUT THE COMPANY

This group of authors (Kristina Bajza, Maja Kovač, Mario Kovač and Sanja Tropp) started with their cooperation in 2003 and have created two full-evening performances so far. From the very beginning, their work allows for all forms of theatre and therefore it is impossible to say at the beginning of the creative process whether the final product will be a drama or physical material. It is team work in which directing, acting, dance and choreography interweave, furthermore, all means are allowed in the realization of an agreed upon idea. So far, they have used text as their starting point, which is then subjected to fragmentation and a detailed transformation. Some

parts are transformed into a drama situation and others into a physical situation, often into both at the same time. They investigate to what extent words and movement can merge or obstruct each other.

▶▶ CURRENT PRODUCTIONS

Birds Birds Birds

authors: Kristina Bajza, Maja Kovač, Mario Kovač and Sanja Tropp

number of performers: 3
Based on the motifs of Radovan Ivšić's drama *Daha*, the performance tries to investigate in what way the same body functions in conditions of complete and utterly unrestricted freedom. Is it possible that absolute freedom sometimes inhibits and restricts us exactly by the innumerable possibilities that lie in front of us

and we do not dare to choose only one and affirm with conviction that it is the right one?

Morning

authors: Kristina Bajza, Maja Kovač, Mario Kovač and Sanja Tropp

number of performers: 3

The starting point for this project is the play by Sarah Kane *4.48 Psychosis*. The text is poetic enough to move away from its dramatic identity, especially after choreographic interventions. The exploration focuses on how far a body can go in nonverbal expressions of emotions such as anxiety, weakness or inhibition, in other words, how a body reacts on the stage in conditions of imposed physical and mental obstruction and limitation. An intense desire for suicide as the last act of breaking up with the

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worldly (physical) seems to be a starting place to enter the unknown.

▶▶ REVIEW EXTRACT

...all three performers skilfully immersed themselves into painful states of mind, exhausted facial expression and excellently integrated the uncoordinated movements (twitches or dance) of the body...

Slobodna Dalmacija

...Performers-authors balance very successfully between drama and dance sequences, sometimes separating them completely, sometimes counterpointing, and at other moments setting them as illustrations of one another...

Vijenac



Photo| Eva Kraljević | Mario Sardelic

» Morning



Photo| Eva Kraljević & Kan

» Birds Birds Birds



Banana Guerilla

Artistic Directors:

Oliver Frljić
Petra Zanki



CONTEMPORARY



▶▶ TYPE OF WORK:

theatre performances

▶▶ ABOUT THE COMPANY

Banana Guerilla was founded in 2005 by Oliver Frljić and Petra Zanki with the intent to explore other possibilities of communication among participants in a creative process. It is not a regular artistic organization with an established hierarchy, but rather a space of creation and investigation of new modes of creativity. The impulse for establishing this organization was the book by Jacques Rancière, *The Ignorant Schoolmaster*, whose ideas and the insisting on an anti-methodology approach were implemented in the artistic environment and became a mode of communication between the members. The work of Banana Guerilla is related to not only the local social and artistic context, but also to a

broader, European context and the position of our society in this context. Banana Guerilla attempts to emphasize the manipulative potential and metaphysical background of the notion identity. Our society is strongly marked as being in search for identity. Banana Guerilla works on denouncing identity as a stabile entity. It blurs the boundaries and shows identity as a dynamic, almost incomprehensible reality. Most members are also active in other projects and institutions and they consider Banana Guerilla as a unique space for examining possibilities that they lack in their institutional work. Banana Guerilla is an organization with a wide range of artistic activities. Apart from theatre, they plan to expand their work to dance, new media, publishing, social activism, etc.

▶▶ CURRENT PRODUCTIONS

Death of Danton

direction: Oliver Frljić

number of performers: 6

This performance is conceived as a machine with the possibility of plugging into another machine (a literary one or a social one, for example) rather than a (re)production of stabile entities (presupposed meaning, for example). The starting point of this work is the idea of different connections which can be established between the performance and diverse contexts of its occurring. The concerns are quantitative potential, productive ability and parameters which influence the productivity of a performance. Apart from the perceptive changes that occur, it is also focused on the decrease and increase of its own functionality, depending on the spatial quality of a given location.

Group dynamics is another field of interest and the performance explores the changes to which it is subjected (micropolitics of the performance and relations between the performers, produced by a particular context of performing). The performers are not only observed, but are also observers.

LAREDO

SOUVENIRS / living the memories

author: Petra Zanki

number of performers: 5

This is a stage recomposition of memories and a story about existing and non-existing cities. It is created as a combination of a video record and live performance. The audience is invited to take a journey into the world of Laredo, created from our dreams and desires, and the experiences of those who we have met on our

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way. The stage displays the illusion of travelling to a big, illuminated city, a place that is always somewhere else. Our journey is unintentionally directed to far-away places. Is it possible to express a universal relationship through the marginal, discarded, emptiness? The story, text and movement create Laredo as a virtual, cybernetic world – a place of moving non-place. A place of memory or retelling reminiscences. A place of theatre non-activity.

▶▶ REVIEW EXTRACT

...The open feature of performed material invites the audience to voluntarily intervene in the performance (by choosing a desired destination of the journey) and consequently, it draws them into the creation of a perceptual-emotive impact of the performance...

Vijenac



▶▶ Death of Danton



▶▶ Laredo

Burka

Artistic Director:
Neda Marović Turković

OFF SCENE

▶▶ TYPE OF WORK

free dance and dance theatre

▶▶ ABOUT THE COMPANY

The Burka Dance Company is an independent non-institutional theatre-dance company which nurtures contemporary free dance expression through original theatre-dance projects created by independent artist Neda Marović Turković.

Her artistic work is based on a broad perception of dance/movement that refuses to exist within the boundaries of either traditional or modern choreography. As a starting point in her work, she chooses improvisation and individual work with bodies, and motivation for the movement is emotion and/or making an effort to conquer space. The resulting work is intimate and personalized choreography, rather spontaneous and one that comes from within rather than following a choreo-

graphic pattern.

▶▶ CURRENT PRODUCTIONS

The Rare Appearance of the Expected

choreography: Neda Marović Turković

number of performers: 1

The performance is a chamber and intimate production of movements which does not aspire to be aesthetically likeable, functional or dance-like. The movements are the reflection of the external restrictions of the stage, marked with objects of wasted lives. The performer creates new compositions by embodying emotive investment and, at the same time, skilfully avoids the traps of the a priori expected.

Images of Our Movement Neophod*

*a word play consisting of the words „necessary“ and „walk“,

thus creating a noun that can denote a concept of „the necessity of walking“

▶▶ REVIEW EXTRACT

...dancer Tatjana Liktar dances the man's everlasting disquiet, struggle and loneliness. She persistently produces movements: forceful, rough, sharp, repetitive, exhausting. Her gaze emphasizes the intensity of the struggle she is expressing or suppressing... The ending is emotive and physical exhaustion, while movement subsides and is only expressed as twitches and wriggles which relate to the precisely marked and walked directions of paths and discarded objects of wasted lives...

Glasnik Samobora i Svete Nedelje

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Photo | Tom Marver



►► *The Rare Appearance of the Expected*

The Crystal Cube of Brightness Company

Artistic Director:
Jasminka Petek-Krapljan

▶▶ TYPE OF WORK

dance theatre

▶▶ ABOUT THE COMPANY

The Crystal Cube of Brightness was founded in 1979 in the town of Sisak. Since that time, its artistic director, Jasminka Petek-Krapljan has choreographed more than twenty performances. The company participated in numerous festivals of alternative theatre all over the world (Switzerland, Germany, India, Belgium, etc.) and won a number of prizes at choreography contests both in Croatia and abroad. Being the only dance company (studio) in the region, The Crystal Cube of Brightness is of enormous importance for the town of Sisak and the surrounding area.

▶ In her work, Ms Petek-Krapljan is mainly concerned with emotional states in a broad sense, interpreted by contemporary dance. During the

years, she has developed an authentic and recognizable style, very poetic, characterized by a strong sense of the visual and enriched with carefully chosen details.

▶▶ CURRENT PRODUCTIONS

Behind Closed Doors

authors: Jasminka Petek-Krapljan and Jasmin Novljaković

number of performers: 12

The performance reveals memories of a boy presented in beautiful pictures, which resemble photos in a family album due to a skilful play of light and shadow. The atmosphere is gloomy and sad, indicating moments in life of ordinary people in war times, yet never becoming a direct interpretation.

Cinnamon Coloured Room

authors: Jasminka Petek-Krapljan and Jasmin Novljaković

number of performers: 10

The performance deals with the relationship between a man and woman, offering variations in the relationship when they are partying and drinking, which produces an explosion of energy presented in a very dynamic choreography, accompanied by equally dynamic music and interesting visual solutions.

The Night of a Great Season

authors: Jasminka Petek-Krapljan

number of performers: 8

Supermodels, fashion and glamorous way of life are the topic of this performance. The audience, while waiting for the beginning of the performance are exposed to fashion magazines scattered on tables in the hall, with Fashion TV on the screen. However, the beginning of the

performance opens a completely new world, with the same protagonists, but showing the other side of what seems to be a beautiful life at first sight. It is a choreographic insight into the cruel duality of glamour, which at the end inevitably becomes one.

▶▶ REWIEV EXTRACT

...Dance theatre of Jasminka Petek Krapljan...has attracted the audience for fifteen years with her strong personal expression.

Her performances...lyrically weave impressive images, imbued with carefully and precisely chosen music. Movement and dance are solemn, significant and perhaps distant. Each object on the stage carries a symbolical meaning, and all together always create a profound whole and idea.

Vijenac

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►► *Behind Closed Doors*



►► *Cinnamon Coloured Room*

dance-lab collective

Artistic Director:
Nensi Lazić

▶▶ TYPE OF WORK:

dance research

▶▶ ABOUT THE COMPANY

The company was formed in 2003 in need to research the established dance forms and to explore new methods for creating dance vocabulary and dance performances. Several choreographers create their artistic works within dance_lab collective (Petra Hraščanec, Nensi Lazić and Roberta Milevoj). The productions by dance_lab_collective have been presented on a number of dance events in Croatia. In 2006, Nensi Lazić's choreography *BorderLines* was selected to be presented at Aerowaves, London with 9 other performances. It was selected among more than 300 works from all over Europe

▶▶ CURRENT PRODUCTIONS

The Third Imaginarium is a project divided into three separate parts: *7 Stages*, *BorderLines* and *Nine in One*. The third part is not materialised, but is conceptually imagined therefore the audience imagine it themselves according to a written model. The project explores movement in geometrically restricted spaces and the ways of physical presentation within the defined forms.

Part I - 7 Stages

choreography: Nensi Lazić
number of performers: 2
The dancers move within 7 squares in a structured improvisation and by following certain rules thus defining them thematically by individual parts of their bodies. The space imposes its own rules and (de)forms the dancers and their movements,

eventually becoming elusive.

Part II - BorderLines

choreography: Nensi Lazić
number of performers: 3
The defined space are lines, and the dancers, by repetition of movement, build a simple structure on these lines. The space remains unchanged and the attention is more focused on time and its continuum.

▶▶ REVIEW EXTRACT

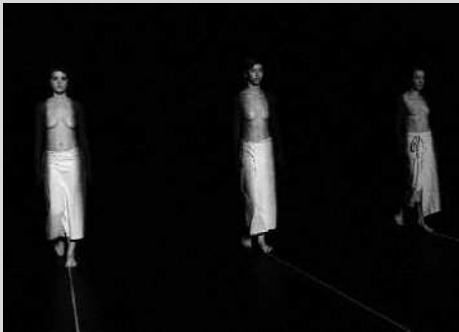
...BorderLines is a stimulating conceptual work, establishing disciplined structure within an extremely confined space: for almost the full half-hour each woman's steps did not deviate from her straight line and when they suddenly weaved out of the light and back through it, to left and right, it was the sign for the work to end... Lazić has created a pared down, deconstructed dance text of such breathtaking, yet simple, intensity

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that it fits into an intellectual investigation that incorporates Judson Church and travels through Trisha Brown and Anne Teresa de Keersmaker...

www.londondance.com



»» *Borderlines*

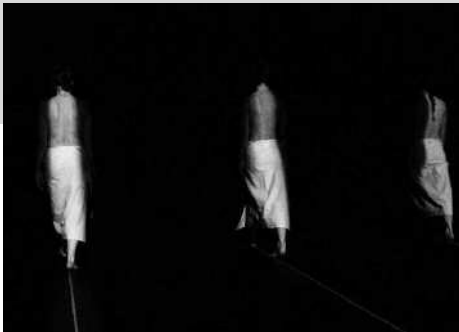


Photo | EkS-scene



»» *7 Stages (2005)*

Photo | Kan

Dance Soloists

Artistic Director:
Jasminka Neufeld
Imrović

▶ **TYPE OF WORK:**
multimedia projects

▶ **ABOUT THE COMPANY**

The name Dance Soloists stands for Jasminka Neufeld Imrović and Ivan Branko Imrović, a wife and husband, dancer and sculptor (painter, drawer) who have created a number of multimedia projects together, always combining their own dance and visual arts. Therefore, their projects consist of dance, painting, sculpting, exhibitions, music and often poetry.

▶ **CURRENT PRODUCTIONS**

▶ **Mother and Child**

authors: Jasminka Neufeld Imrović (choreography) and Ivan Branko Imrović (sculptures)
number of performers: 2
The performance is a co-play of dance, music, poetry and paint-

ing, which reflects an intimate story about relationship of a mother and daughter. The emotive and social complexity of motherhood is represented in the complexity of performing process, which represents the „story“ in different media and modes. The project has resulted from a series of drawings titled *A Drawer's Diary* by sculptor and painter Ivan Branko Imrović, whose works are displayed as slides and are merging with the moving bodies on stage.

▶ **Modelling the Landscape**

authors: Jasminka Neufeld Imrović (choreography) and Ivan Branko Imrović (sculptures)

number of performers: 4

A multimedia project in two parts: the first part is a dance-visual performance in which the audience can observe creation of sculptures inspired by dance and

an exhibition of sculptures and landscape paintings and the second part is a dance performance in which visual material that has already been seen on the exhibition is used in animated form.

▶ **REVIEW EXTRACT**

...a mother and daughter are in the foreground, real mother and daughter: Jasminka, who used to be the Dancer and has become the Bearer and Vanesa, little, charming future Dancer, mother's „multiplied burden wrapped in the cradle“, „intention, awakening, pride“, protected and surrounded by shiny pink Disney world. Father is also here, silent and present, as a silhouette of the one who follows and records, the Drawer...

Vijenac

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Photo | Renato Brandolice

▶ **Modelling the Landscape**



Photo | Renato Brandolice

▶▶ *Mother and Child*



Histeria Nova

Artistic Director:
Marija Ščekić

CONTEMPORARY

▶▶ TYPE OF WORK:

contemporary dance, multimedia projects

▶▶ ABOUT THE COMPANY

Histeria NOVA was the pseudonym for Marija Ščekić from 1998 to 2005 and the Histeria NOVA Artistic Association was founded in July 2005. It is structured in three different directions: production / coproduction of original multimedia artistic projects within the field of experimental choreography, interactive stage performance and electroacoustic theatre; Crolateral movement in the form of professional seminars, lectures and workshops; and art and science research which explores and develops new, original ideas integrating art+science.

In her artistic work as a choreographer and dancer, Marija Ščekić is always research-oriented and

concerned with movement as a phenomenon occupying space and consisting of rhythm, energy, time, space geometry and dynamics. Therefore, her movement is abstract and mathematically precise.

▶▶ CURRENT PRODUCTIONS

Sjena / Shadow

choreography: Marija Ščekić
number of performers: 2

The frequency of the „Alpha-Theta border“ inside the human brain (fully active mind and fully relaxed body) ranges between 7-8 Hz, which corresponds to the resonant frequency of the Earth and ionosphere (7.83Hz). This correspondence indicates the existence of a universal planetary truth created by the balanced energy dynamics between Man and Nature. *Sjena (Shadow)* balances between the forms of clas-

sical ballet, contemporary dance, butoh and free jazz. It is an attempt to create Dance which dwells within the opposite dynamics of two dancers, completely different in terms of their race, sex, age, nationality, cultural background, dance education and artistic expression, political and religious beliefs. Their differences create one mutual thought, a movement in which they both look the same.

One - reconstructed

choreography: Marija Ščekić
number of performers: 1

Every abstract movement in dance reveals a „story“... underneath which there is a dynamic thought, a visual picture defined by the nature of movement and the conscious will of a dancer to shift and move inside, outside and within the boundaries of these movements. Within a strictly

defined choreography, music and light structure (created in 2002), the performer is left with a new space for interpretation but almost no room to „improvise“. Accompanied by the digitally processed sound of the dancer's breath (lavalier headset), the entire performance creates ONE active thought within a mutual construction set by an even more complex structure, but „free“ movement accords.

▶▶ REVIEW EXTRACT

...the richness of three personalities (Marija, Tadashi and Zoran) gradually revealing themselves in each new sequence reflect three almost life stories, which, although different, show what is universal in all of us a human being...

Vijenac



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*...it can look as a cage (icosahedron);
especially when the dancer enters, ten-
der and trembling and exhausted, in
contrast to its provocative, safe stabili-
ty. Like two inseparable opposites
which make one: indifferent night
tranquility and engaged, quivering
life...*

Vijenac



Photo | sandra Vrtaljic



Kelkope Company

Artistic Director:
Tamara Savićević

▶▶ TYPE OF WORK:

jazz ballet

▶▶ ABOUT THE COMPANY

In their fourteen years of continual work, the members of the Kelkope Company have always searched for their own artistic expression, changing and acquiring new experiences. As a result, their performances are always different, both in terms of concept and the danced material. However, with the strong jazz dance background of the performers and their emphasized physicality, their performances are always very dynamic, energetic and attractive.

▶▶ CURRENT PRODUCTIONS

Free Your Mind

choreography: Tamara Savićević
number of performers: 19
This is a dance project shaped as

nine life stories. Each of them deals with a certain prejudice and tries to enlighten the viewer through music and movement. The energy and skills of the nineteen performers are a perfect medium for expressing our everyday thoughts, with a little help from popular sounds (Madonna, Justin Timberlake, Skunk Anansie...).

Lost Worlds... Myth... The Symphony of Life

choreography: Tamara Savićević
number of performers: 12
The performance deals with the always present duality: Is it better to pursue one's own dreams and walk one's own path or lose oneself in the mass, not taking any risks? The performers reflect on the multitude of choices offered to every person and the consequences arising from a particular choice.

▶▶ REVIEW EXTRACT

...in their one-hour-long fairytale, the dancers portray the path of an individual who attempts to follow his or her own dreams, searches for love, tries to fulfil his or her purpose and faces a number of choices offered at the same time...

Vecernji list



Photo | Goran Varsomopoulos

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▶▶ Free Your Mind



Photo | Goran Varsonopolus

k.o. /combined operations/

Artistic Directors:

Željka Sančanin
Saša Božić

CONTEMPORARY

▶▶ TYPE OF WORK:

performing arts, contemporary dance

▶▶ ABOUT THE COMPANY

k.o. / kombinirane operacije / (combined operations) was formed in December 1998 through a clearly excessive lapse of staging their first performance *EXIT* at the Festival of Youth in Kikinda (Serbia). Imagined as a collaboration of the artistic duo Saša Božić and Željka Sančanin, k.o. has developed non-institutional models of artistic work and production in contemporary dance and performance surroundings. Up to the present, k.o. has created nine autonomous and collective dance performances in which they have collaborated with different artistic individuals and a great number of independent organizations from the Croatian and international art scene. The group is comprised of: Saša Božić (director / dance

dramaturge), Željka Sančanin (choreographer, dancer / performer), Barbara Matijević (choreographer, dancer / performer) and Andrej Vučenović (video artist).

▶▶ CURRENT PRODUCTIONS

Roland Barthes: Lover's Discourse

authors: Selma Banich, Saša Božić, Oliver Frljić, Milan Marko Jastrevski, Željka Sančanin and Andrej Vučenović

number of performers: 4

Conceived as a multimedia happening, freely touching on the delicate curves of Barthes' text, the performance questions the modes of an author's creativity and collective work in the performative media. Starting from the thesis by the famous French philosopher on the dislocation of lover's language from the representative model of reality, the performance affirms the ineffi-

cient possibilities of speech on human solitude and the necessity of mirroring in the Other through an increased referentiality of language. The performance deals with the lover's discourse as a place of creation, a space where language in its neglected, denied aspect surprisingly becomes a model of simulated, non-realistic action. In other words, the work on the project is directed towards the re-evaluation of the amorous discourse to the profit of a potentially structured performative fact.

Solo: Cycle / 1 / project On Labour

choreography: Željka Sančanin

number of performers: 1

A choreographic essay which refers to different aspects of artistic work phenomena in the medium of dance and choreography. Through auto-referentiality, the performance explores the normative ideology of choreo-

graphic practices, attempting to emphasize the tangibility of the dance medium, its perceptive visibility and semiotic elusiveness. The landscape of choreography is deliberately sculptural, affirming Barthes's idea of the *punctum*: a detail that escapes every rationalisation. Expanding the territory of manipulation, from performer's body via performing space to the perception of recipients, the performance attempts to multiply the signifying process by the constant transformation of the dance material therefore dissolving its own need for conceptual meaning.

▶▶ REVIEW EXTRACT

...What Željka Sančanin manages to do is emotive distance, separateness from her own body which she manipulates on a purely physical level in order to perhaps create a sign that may or may not have a personality...

Vijenac



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Photo | Andrej Vučenović

►► Solo



Photo | Petra Zanki

►► Roland Barthes: *Lover's Discourse*





Liberdance – Free Dance Company

Artistic Director:
Rajko Pavlič

CONTEMPORARY

▶▶ **TYPE OF WORK:**
contemporary dance

▶▶ **ABOUT THE COMPANY**

The company was founded by Rajko Pavlič who is the choreographer of the majority of the performances. His style is specific in terms of fusion of highly physical contemporary dance with other dance forms, such as ethno, show dance, breakdance and ballroom dance.

In over two decades of artistic work, the company has always seen fragmentariness as the basic approach to movement thus transforming images into associative ideas. This play of rational and irrational is reflected in movement that becomes either structured and balanced or dispersed and fragmentary. Such an approach to dance art has opened up many possibilities for the company to collaborate

with a wide range of dance artists and to produce theatre works as well as choreographies in the amusement industry.

The company has performed in Croatia and abroad (Germany, Mexico, Italy).

▶▶ **CURRENT PRODUCTIONS**

***Domestic vulgaris* or Plain Domestic**

choreography: Rajko Pavlič
number of performers: 4
A music and dance project, inspired by albums *Zeleni kader* and *Domesticus vulgaris* (by Croatian band Cinkuši) and the animated film *Ciganjska* by Marko Meštrović and Davor Međurečan. Every song is a motivation to dance, creating a distinctive *corpus poeticum* of music and movement, which, consciously or unconsciously, becomes a genuine source of contemporary

„ethno dance“. The film serves as a counterpoint to a rapturous, poetic atmosphere that suddenly turns into an „anti-happy ending“.

There is No Business like Show Business* or *Neue kroatische Kunst

choreography: Rajko Pavlič
number of performers: 10
A musical-dramatic staging, dealing with an idea on what should be the new Croatian art. The performance is a satire and deals with values in a consumer's world and the influence of media. It is performed by an outstanding Croatian actress Zrinka Cvitešić, who is accompanied by an ethno band.

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▶▶ **REVIEW EXTRACT**

...the dance-film-musical performance in three parts leaves the audience moved and convinced that goodness or beauty really (sometimes, often?) hides in small things also, as well as in, at first glance, simple but perhaps basic emotions. The personal sincerity, self-irony and warmth of the choreographer along with his consistency in the credible and gifted building of his own dance world, unique on the Croatian dance scene, which combines regional roots and contemporary dance education win respect...

Vijenac



Photo | Davor Višnjić

»» *There is No Business like Show Business*



Photo | Renato Brandolice

»» *Domesticus vulgaris or Plain Domestic*

llinkt! dance project

Artistic Directors:

Iva Nerina Sibila
Katja Šimunić
Ljiljana Zagorac

▶▶ TYPE OF WORK:

site responsive dance performances

▶▶ ABOUT THE COMPANY

llinkt! dance project is an independent, cross-media, collaborative, research-oriented group of authors who produce original works and research the relation between dance and other arts /media/phenomena/events. Their research into dance art takes llinkt! to displacing dance from safe theatre spaces into unsafe urban locations (airports, city squares, art galleries, abandoned buildings, waiting rooms, coffee bars and libraries), shifting dance towards other media and arts (video, architecture, radio-play, computer animation etc.).

llinkt! dance project strives to open new grounds for the development of dance and to promote

dance art that is aware of its context, that feeds from it and nourishes it. ▶ The company has performed in Croatia and abroad (Italy, Germany, Poland).

▶▶ CURRENT PRODUCTIONS

Fragile Points of the City

concept: Katja Šimunić
number of performers: 2-7
Dance-urban actions on damaged, abandoned, badly treated and forgotten but culturally valuable locations. The performances establish the interaction of a concrete architectural point, a text by an architecture theoretician and dance. They are performed in Zagreb, but are also applicable in other cities.

Gentle Gymnastics

choreography: Katja Šimunić
number of performers: 4
Performance based on a novel by Erich Kästner *Das doppelte Lottchen*. It is about forgotten bravery and uncompromisingness of childish creation, seriousness and fragility and almost equally

about non-aggressive communication, staring at the notebook, book, dance record of one's own body on the stage, about uncovered time.

Zagreb - Dessau, 15 hours by train

short film, duration: 6 min
author: Barbara Blasin
Zagreb - Dessau, 15 hours by train is part of the *Café Café* project. It is an artistic documentary video record of llinkt!'s performance at Urban Lab in Dessau, Germany.

Café Café

concept by: Katja Šimunić and Ljiljana Zagorac
number of performers: 6
Urban intervention in a café, when its many visitors are in their usual numbers, the dancers are sitting at two tables wearing clothes not different from the other guests – casual, usual for such a location / communication. Their movements, at first similar to other visitors, very slowly become repetitive, then change and turn into a dance

at the table, and later on, into a dance with which the dancers occupy the whole café.

llinkt! dances text / Talking to Lilia

choreography: Katja Šimunić
number of performers: 1
The choreography *Talking to Lilia* is a dance solo based on a radio-drama of the same name written by Katja Šimunić.

llinkt! dances text / Without title

choreography: Ljiljana Zagorac
number of performers: 2
Without title is a poem by contemporary Croatian poet Branko Maleš performed as a dialogue between dance and sign language of the deaf.

▶▶ REVIEW EXTRACT

...Enough has already been written about the wonderful effects of coffee. If the side effects are as charming as could be seen in Café Venezia in Rathauscenter yesterday, then we invite the inhabitants of Dessau:

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„Drink more coffee!“ ... Mixed with the guests in the café, a quartet of young female performers emerge from the anonymity of the mass by dancing simple and playful choreographies developed from short, technically demanding compositions in the passages among the waiters, children and guests. This time, the guests do not shake their heads in irritation, but they laugh, inspired, perhaps wondering why they still do not feel the same side effects from their coffee. Mitteldeutsche Zeitung



Photo | Renato Brandolice



MARMOT

Artistic Director:
Irma Omerzo

▶▶ TYPE OF WORK

contemporary dance

▶▶ ABOUT THE COMPANY

Irma Omerzo graduated from the Centre Nationale de Danse Contemporaine, Angers France, and joined Philippe Decoufle's company DCA as a dancer and assistant choreographer (1993–2000). She returned to Croatia and founded her own company Marmot in 2001. She has also collaborated with Croatian companies and dance artists on their projects. MARMOT produces performances and video dance projects in which the author shares the issues of her personal interest with the public. Therefore, the directive in her artistic work is sincerity to the material both in form and approach. In this sense, her choreographic work is never completely defined but leaves

enough space for the performers to build their own expressions according to their sensibilities. MARMOT has performed both in Croatia and abroad (Slovenia, Bosnia and Herzegovina, Hungary, Czech Republic, France, Portugal and USA).

▶▶ CURRENT PRODUCTIONS

Short Programme No 1

author: Irma Omerzo
number of performers: 5
Shot Programme No 1 is a performance developed in 2006 as continuation of one part of dance-exploration project *Let's Continue with Movement* (2004). It is about triple expression and the direct interaction of dance, drawing and music which develop simultaneously. The form is structured improvisation where the three elements are equally important and represented during the performance. The performance is dealing with the phenomenon of trace as something that is or is not left behind as a consequence

of an action of the dancers, painter and musician.

Euro vision

choreography: Irma Omerzo
number of performers: 5
The reality in which live provoked me to re-examine and express my personal vision of society and Europe through the medium of theatre. Considering Croatia's situation as a candidate for the membership in the European Union, I find myself facing an intricate geographical, historical, political, economic, ethnical, ethical and cultural web of causes and consequences, relations, systems, laws, statistics, norms, human destinies, frustrations and expectations.

Mi - Nous

choreography: Irma Omerzo
number of performers: 2
A subtle love relationship between a physically separated man and woman is reflected in the subtle movements in their effort to reach

one another at least in their minds if not in reality. A love story told in film-like clarity, *Mi - Nous* takes the audience from laughter to tears, reaching out with deeply personal, yet universal themes.

In Our City

director and choreographer:

Irma Omerzo
A dance-video project in the form of a short dance film shot in a typically urban situation. This film also criticises the society in which we live. The film was programmed on Videodanse 2005, the Beau-bourg festival in Paris and was the winner of a special award at the Napolidanca Film Festival in Italy in 2005.

▶▶ REVIEW EXTRACTS

...The gently witty choreography played games with space to comment on the relationship. Ms. Omerzo sometimes placed them close together, yet made them seem emotionally distant. At other times when they stood apart, they appeared emotionally united. A changing sense of psycholog-

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ical distance helped enliven this hour-long dance for two people...

The New York Times

Irma Omerzo's piece is firmly rooted in the narrative, engaged, ludic dance theatre, with the clever use of props and the equal treatment of dance and text. Although at a first glance the humorous, excellently performed story might seem as a high-quality easy entertainment in the vein of History of the World: Part I, the ending undoubtedly points to the seriousness of her attitude and the hopelessness of the situation reminiscent of the supreme absurdity in the film No man's land.

Vijenac



Photo: Jasenko Rasol

OOUR

Members:

Selma Banich, Sandra Banić, Ana Banić, Mila Čuljak, Adam Semijalac

▶▶ TYPE OF WORK

collaborative performing art/
performance research

▶▶ ABOUT THE COMPANY

The co-authorship initiative OOUR was established by a group of authors from different fields of art who are willing to explore limitations of their own authorial dispositions and oppositional friction within given performative concepts. In 2006, OOUR plans to produce *Come forward* (sport event). The group has performed their productions at various theatre events and dance festivals in Croatia and abroad (Spain, Germany).

▶▶ CURRENT PRODUCTIONS

H

authors: Selma Banich, Sandra Banić, Ana Banić, Mila Čuljak and Adam Semijalac

number of performers: 4

A multidisciplinary performance that deals with the structuring of the absurd by questioning performance strategies and contents, by creating a different reality in a joint adventure and by socializing – while making a stupid performance.

to be confirmed

choreography: Selma Banich, Sandra Banić and Zrinka Užbinec
number of performers: 3

Here is time facing existence as such, in order to make you feel that there is something mysterious about continuum and that we must not be all too astonished with the failure of our attempts to use it for precise description of nature; here is existence facing time as such, in order to make you feel that there is something.

orangecut

choreography: Selma Banich and Sandra Banić

number of performers: 2

The situations of joint work on the material, the marking of individual dancer's identity, the periods of waiting, support and cheering up each other are integrated into a fragmented code of the physical material with the intention of humanizing, uncovering and demystifying working process.

blackbox-the first box

authors: Selma Banich, Sandra Banić, Ana Banić, Branko Cvjetičanin, Čuljak, Ivković and Semijalac
number of performers: 4

An interactive performance that deals with the ways of defining and the possibilities of positioning performing situations in which the audience become direct subjects of performing mechanism

by their very presence. By this automatism, the performers take over the role of the audience as active participants in the performing situation. The definition of the relation audience–performers is realized in a symbiotic way.

Limb

authors: Selma Banich and Adam Semijalac

number of performers: 2

A collaboration between a dancer and musician that investigates a possibility of achieving the transcendental through various phases of emitting corporal projection in relation to the affirmation of sound, which is perceived as a material projection through the same body.



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►► REVIEW EXTRACTS

...orangeut is a performance that opens up to an „error“. This means that the dancers integrate elements, incited by their own beings, into the structured material in each new performance. This is not mere means of reproduction, but a living organism...

Kretanja

...already recognizable feature of OOOR, filtering choreography to just a few phrases, is used to its very extreme here ... Their dance is a flow and should only be continuous or something that is to be confirmed...

Vijenac



Photo | Alan Vukelić



Photo | Ivana Ivković



Op.sa.co.

Artistic Director:
Natalija Manojlović



▶▶ TYPE OF WORK

dance theatre

▶▶ ABOUT THE COMPANY

The company was founded in 2003 and gathers five dancers who cooperate with musicians, visual and new media artists.

▶ They explore media such as drama theatre, video and installation. The artistic vocabulary used in their works is accessible and humorous and their mode of operation is always open to experimentation. In their work, they explore everyday situations and interpersonal relations in an urban environment by using non-verbal as well as verbal ways of communication, often interpreting them in a humorous manner.

▶▶ CURRENT PRODUCTIONS

Corrosion ltd.

choreography: Natalija Manojlović

number of performers: 4

The performance is intended as a choreographic exploration. It is inspired by the procedures of rationalisation of task fulfilment in industrial production where productivity is more important than humanity. Therefore, they investigate the body as machine. The process of production is an illustration of the relationship of the workers to a machine, of a company to an employer, of a dancer to the body. In the process of work, they search for an economical movement and the chance to replace the body with machine and the machine with body. The movement refers to functionality in industrial production, the laws of mechanics and „metalness“ of the sound.

Exc(a)use me

concept by: Natalija Manojlović

number of performers: 5

The performance deals with something called „denf“, a specific problem of discomfort or trouble that appears in various forms and is a result of a number of situations (for example, when a child is reciting a poem in front of everybody in the class and starts to squeeze his trousers with his hand out of embarrassment). In a humorous and very sincere manner, the performers create this kind of situation on stage.

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▶▶ REVIEW EXTRACT

....*The manner in which the performers take the role of machine and represent only tools without faces and names is excellent in every respect.*

With a continuous mechanical movement of their own bodies, they merge with the surroundings as if we are watching a play of vertical and horizontal lines...



Puls Company



Artistic Directors:
Ana-Maria Bogdanović
Katarina Đurđević

CONTEMPORARY

▶▶ TYPE OF WORK

contemporary dance, multimedia projects

▶▶ ABOUT THE COMPANY

Puls is a professional association, founded in 2001, that gathers professional dancers, pedagogues and choreographers with the aim of cultivating and further developing dance art. In this sense, Puls is a dance centre that provides education to young dancers as well as being a dance company. As a company, they produce performances both for the theatre stage and other spaces. Also, they are very open for collaborations with artists in other fields of arts, and they consequently participate in manifestations that are not directly related to dance as guest artists. However, they collaborate with other Croatian dance companies on dance projects as well, as teachers, per-

formers and choreographers.

▶▶ CURRENT PRODUCTIONS

THC Positive

choreography: Katarina Đurđević
number of performers: 6

The performance deals with the problem of drug addiction. By using the stair-like construction of the auditorium as the stage and placing the audience on the real stage space, the choreographer plays with the ups and downs of drug addicts in numerous aspects of their life, leading to a tragic end.

Where has My Navel Disappeared?

choreography: Katarina Đurđević and Ivančica Horvat
number of performers: 1

The performance is a reflection of the author's new personal experience of being an emanci-

pated woman and single mother as well as an observation of this important social issue in a broader sense, in today's reality.

▶▶ REVIEW EXTRACT

...Katarina Đurđević is not an aggressive feminist, she just assembles her own pictures in a touching and humorous manner. These pictures are performed in a very impressive and powerful way by Ivančica Horvat, a Croatian-Spanish dance artist...

Vijenac

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Photo | Petar Baburić



»» *Where has My Nevel Disappeared?*

Silvia Marchig



▶▶ **TYPE OF WORK**
contemporary dance

▶▶ **ABOUT THE ARTIST**

Silvia Marchig is a dancer, dance pedagogue and choreographer. She finds research material for her performances in herself and the other dancers, musicians and artists she collaborates with. The traces of performing and personal biographies, chosen depending on a specific area of research, build the basic tissue of a performance. The intention of her performances is to communicate, and this primarily on an emotional level.

▶▶ **CURRENT PRODUCTIONS**

Cardioadapter

choreography: Silvia Marchig
number of performers: 2
Cardioadapter is a device for recharging a mobile heart, the heart of a person who cannot attach themselves to a particular space. The feeling of freedom is crucial for a person with a mobile heart. In cases where this feeling finds itself suspended in emptiness, such a person needs a cardioadapter.

The Left Thigh

choreography: Silvia Marchig
number of performers: 5
This is a dance-vocal performance that consists of five solos, which occur simultaneously and intersect, hiding and emphasizing each other. The performers draw the viewer's focus to unusual angles of observing the performed

material. They attempt to direct the viewer to what is usually hidden from them: to their weaknesses and inabilities and here they reveal their own human and performing vulnerability.

▶▶ **REVIEW EXTRACTS**

...Following her obvious intention, an intrinsic approach to movement, Marchig has collaborated this time with two excellent dancers, Zrinka Šimičić and Maja Marjančić, letting them both create their own dance vocabulary of restlessness and anguish... She evokes states of unbearable sentimentality, gives touchable and formed emotion. Her performance therefore has a soul...

Vijenac

*...The dancing body is subjected to testing, to self-questioning, so that each dancer listens for herself how it sounds, how much it can endure, what it can do... **Vijenac***



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Photo | Jasenko Rasol

▶▶ *The Left Thigh*



Photo | Jasenko Rasol

►► *The Left Thigh*



Sodaberg Choreographic Laboratory/Art Organisation

Artistic Director:
Marjana Krajač



CONTEMPORARY



▶▶ TYPE OF WORK

choreographic research / contemporary dance

▶▶ ABOUT THE ARTIST

Sodaberg is a choreographic laboratory and art organisation that gathers artists from different fields of contemporary dance production and further. Sodaberg's conception, research, choreography, education as well as a new approach to music use (for example, traditional opera material) positions their work within a new Croatian dance scene. The initiative was founded in 2005 by choreographer and dancer Marjana Krajač, choreographer and dancer Nensi Lazić and theatre theoretician Andrej Mirčev. Author/choreographer and dancer Selma Banich, sound-designers Darius Gall and Guido Henneboehl as well as video-artist Anna Safary are also regular support to the

creation and research. In her choreographic work, Marjana Krajač is oriented to research on new performing concepts in the field of contemporary dance expression, often in fruitful confrontation with other fields of art. Her strictly defined performing strategies of high visual quality are determined by an effort to create choreographic materials that are formally clear and complete, yet semantically open and associative. Within these parameters, her poetics is being built on two levels which always interweave in her performances: impressive visuality (resulting from her cooperation with visual artists) and transparent dance language (resulting from her intensive work on the articulation of movement quality).

▶▶ CURRENT PRODUCTIONS

Lady Macbeth has Nothing to Lose/Phase II - Research on Opera

choreography: Marjana Krajač and Selma Banich

number of performers: 2

The performance deals with the confrontation between choreographic and vocal material. The deconstruction of the libretto for Verdi's opera *Lady Macbeth* leads to the creation of a new musical score and the dramaturgy is concentrated around the motif of Lady Macbeth's madness and gradual defragmentation of her world. Ranging from abstract movement to a soprano performance which is very dramatic at moments, the entire performance takes place at the point in which choreography transforms into opera and vice versa.

Seducing Pablo Escobar - A Solo

choreography: Marjana Krajač
number of performers: 1

The major drug dealer of the Medellin Cartel was the first man in the history of crime to make a billion US dollars. Loved by many and persecuted by only a few, Escobar's life came to an end at the age of 43. On November 6th, 1985, a bloody deed shocked the world public: Pablo Escobar's men attacked the Columbian court of law and murdered a number of guardians of the law. It was a desperate attempt to escape being handed over to the United States of America. Even though he was unable to change it, he at least wanted to defy the law and eliminate the policemen. This indescribable bloody deed was witnessed by journalist Elizabeth Mora who interviewed Pablo Escobar six times.

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Discovery Channel News
Pablo and Elizabeth met for the
seventh time...

» REVIEW EXTRACTS

*...Among visiting Croatian choreographers, the cerebral game of Marjana Krajač, *Seducing Pablo Escobar*, turned out to be remarkable in terms of a completely different way of thinking about dance, where theatre and narrative elements are present in distorted form, overburdened with meanings which are interpretative traps at the same time...*

Radio 101



Photo | Rodion

Space +

Artistic Director:
Žak Branko Valenta

CONTEMPORARY

▶▶ TYPE OF WORK

performing arts, site-specific, street actions, art installations, multimedia

▶▶ ABOUT THE COMPANY

Since 2001, the Association for Performing Arts Space + has been involved with the education of young talents in dance and movement theatre by organizing workshops, trainings, video lectures and presentations held by both Croatian and foreign teachers. The association also produces dance and mime productions with intent of ensuring space, mentorship and logistics to young artists, in other words, providing a safe environment for creative expression and experimentation in the field of performing arts.

In cooperation with other similar organizations, it launches projects which are conceived in accordance to the main priorities and

aims of the association as well as provides support and working conditions for further development to performers and unestablished artists in other fields of performing arts. It also encourages multimedia, experimental and alternative forms of artistic expression.

▶▶ CURRENT PRODUCTIONS

Slippings

author: Jasmina Safić

number of performers: 3

The performance resulted from research on the definition of leitmotif and the theory of crime fiction works of art. A strict definition of leitmotif in a crime story is a constant. Suppressed and seductive, yet scary, the atmosphere opens up three positions – the detective, the murderer and the victim. By investigating the typicality, determination and exclusiveness of the protagonists, their relationship and the situations which they have found or will find themselves in, an attempt at defining their profile is made.

What happens when we break up the definition? Can we escape the defined circumstances? The possibilities are numerous. However, we are seduced eventually. There remain fragmented evidence of a possible crime, possible relationships, possible personalities and states of the protagonists, and the positions within the triangle become unstable and slippery.

Heroines

choreography: Mila Čuljak

number of performers: 1

The research began in a rather unusual manner: the verses were created first, then the music and eventually the choreographic material. The heroines are all three. They are the author's impression of some female persons. What connects the author's female friends, anonymous heroines in everyday life and the women who became important figures in the last century? They are all special in some way. In what way? Progressiveness, vul-

nerability, anonymity, intelligence, talent, desires, fears, strength... The author attempts to detect and evoke all these. And these women are unique, different, intriguing and charismatic. The feeling of connection is strong and elusive, it becomes timeless, universal. The body of the performer is a medium through which the heroines speak. The music record (soundtrack) and verses serve as a „memory stick“ that enables the viewers to evoke the heroines if they want to.

Kurzschluss

concept and director:

Aleksandar Acev

number of performers: 2

Movement that collapses, is imbalanced and without control forms the main ingredients of the gestural material of this performance. The act of establishing communication that always eludes and burns out spontaneously. The movement arises from a momentary internal necessity and emotional charge and the result-

ing energy pulsates between explosion and collapse, instability and stability.

Trsat stairs

moderator and co-creator: Žak Valenta

co creators, performers &

authors of the installations: 15
This is a creative exploration of the Trsat stairs, an emblematic space in the town of Rijeka, which includes a spiritual dimension apart from the urban one.

Respecting the authentic atmosphere, the author and performers structured their performance around this very space, which, with its surrounding houses, side exits and resting spaces imposed itself as a unique stage in an open space, containing hidden messages that should only be read through.

Relief

directors: Žak Branko Valenta and Frits Vogels

number of performers: 3

The performance, inspired by female characters from the Alfred Hitchcock's films *Birds*, *Rebecca* and *Psycho*, does not intend to transfer the film stories into the theatre language, but deals with three women and their internal fear. What happens when they meet? *Relief* was performed in Croatia as well in Germany, Hungary and Romania.

►► REVIEW EXTRACT

...the first original choreographic work by the versatile artist (Mila Čuljak) who delighted the audience with her performance, but with her voice as well. The author first wrote verses related to her own contemplation about heroines and, with the help of Adam Semijalac (who made an excellent soundtrack for the performance), set them to music and sang them, and only then did she start to work on the choreography...

Novi List



►► Relief

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Photo | Demi Šesnić



The Studio Contemporary Dance Company

Artistic Director:
Bosiljka Vujović-Mažuran

CONTEMPORARY

▶ **TYPE OF WORK**
contemporary dance

▶ **ABOUT THE COMPANY**
The Studio Contemporary Dance Company is the oldest dance company in Croatia (founded in 1962). The work of the company is based on the tradition of contemporary dance expression, which always embraces new cultural trends and adjusts to the requirements of artistic and cultural communication. In its long history, the company has produced numerous contemporary dance performances in collaboration with respected Croatian and foreign choreographers. Also, the company has participated in various TV shows. The Studio Contemporary Dance Company produces performances for adults as well as for children. The company has performed successfully abroad (Germany, Sweden, Lithuania, Azerbaijan, South Korea,

Portugal, Peru etc.).

▶ **CURRENT PRODUCTIONS for adults**
A woman who speaks too much

choreography: Mirjana Preis
number of performers: 3
The performance talks about an eternal subject, a woman: about her frustrations, relationship with her partner, her life in the „man's world“ and the search for her own self. The characters are caricatures, and the dancing figures are inventive, somewhat comic and detached from the complex reality.

The Rite of Spring
choreography: Matjaž Farič
number of performers: 11
How could the rite of fertility look like? What sort of meaning would that kind of rite have in today's urban environment? Is it today a rite of beginning and new rebirth or an urban rite of death? These

questions make us face the great musical work of Igor Stravinsky and awaken the reflections of the ancient rites written in our genes. And in glass, concrete and metal.

Kaputt
choreography: Mirjana Preis
number of performers: 2
A relationship between two people, unpredictable, complex, framed in ordinary everyday space inside a coat. The coat represents love, hate, conflict of destinies and eventually love again, everything that life brings along - it may represent the end as well as the beginning of something new.

for children
Ugly Duckling
choreography: Desanka Virant
number of performers: 6
Based on the original story by H.C. Andersen, the performance speaks about a complex relationship between an individual and

their environment without the intention of presenting concrete solutions. Instead, it uses movement as a tool to express emotions and the moral of the story.

The Nightingale
choreography: Desanka Virant
number of performers: 9
A fairytale about a nightingale and the Emperor of China presented in dance form talks about values in life.

▶ **REVIEW EXTRACT**
...the choreography by Farič is really dance and music, and it is very clear in mastering the space. The movement is interwoven with and supplemented by music, without conceding, without yielding...
Vijenac



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Photo | Renato Brandolice

►► *Woman who speaks too much*



Photo | Renato Brandolice

►► *Woman who speaks too much*



Dance Centre Tala

Artistic Directors:

Larisa Lipovac
Tamara Curić

▶▶ TYPE OF WORK:

contemporary dance

▶▶ ABOUT THE COMPANY

TALA Dance Centre is a non-profit artistic organisation established in 2000 by Larisa Lipovac and Tamara Curić, two artists who have been active in contemporary dance as professional dancers and choreographers over a number of years. The Dance Centre's programme is the popularization of contemporary dance among children, youth and adults through the preparation and realization of different programmes in the area of contemporary dance.

The aim is to achieve cooperation and develop networking with dancers, choreographers, cultural institutions, centres and organizations in Europe and worldwide. The Dance Centre is oriented to regional programme through network of partners so as to keep

developing them, keep up with new trends, advance and acquire better working conditions, education and involvement in systems of modern funding of art and culture. The Centre has successfully collaborated with many theatres and festivals, on a national and international scale.

▶▶ CURRENT PRODUCTIONS

The Seed

choreography: Tamara Curić
number of performers: 2

In the beginning, there was stone and lava. Stone became lava and lava became stone, and it was the way of things for a long, long time... too long to count. And then, seed-buds were planted and the seed sprouted. Fragile and alone, in the middle of the dominion of elements, too powerful to even notice it... But, in the desolated universe it was not alone. Perhaps it will grow, perhaps it will not. Perhaps it will become that which observes and carries gifts, and its fruits bear new seed.

There is no bad outcome because each emotion, thought, sense and exhilaration has already enriched the cosmic garden.

Lift

choreography: Larisa Lipovac and Tamara Curić

number of performers: 5

You are on your way out, you lock the door, you walk along the corridor... A routine. You approach the lift. A routine? You enter. What do you do in the lift? You waste your time on thinking, you watch yourself in the mirror, you think what would happen if the lift stops, you are in an awful hurry but everybody has decided to go somewhere at the same moment and you never reach the ground floor, you feel fear, discomfort, nervousness, you hum, you are silent, you meet people you have never seen before (you are not sure if they live here), you look at the floor, „good morning“, „good bye“, someone is staring at you, you want to stop the lift, you want to make love between two floors...

or you simply want to make a performance. Lift is...

Men in Skirts, Women - Too!?

choreography: Larisa Lipovac and Tamara Curić

number of performers: 6

The performance consists of three parts. Part one, WHITE, is abstract minimalistic movement, the beginning, purity: men and women are the same, wearing skirts, in unison, yet they are individuals, each showing their character and their stories begin to reveal themselves. Six dancers with six different stories – who are they in skirts? Part two, BLACK, is physical: a competition and game between the individuals; as in life, they struggle, fight, win or lose, but they keep on going. But, there are interruptions, little solos, in which the dancers, one by one, are getting colours / personality / skirts. Part three, COLOUR, ends up in a room where the atmosphere is very warm, representing the idea that everybody, with all their

colours, personalities, philosophies of life and thoughts, can harmoniously exist together in one small space, a room.

Aquaplan

choreography: Larisa Lipovac

number of performers: 1

A solo multimedia performance, which is an interaction of movement, drama text and video and light. The contact between the audience and performer is of great relevance therefore the audience is seated around the stage and the performer tries to bring the audience into the world and system of the *Aquaplan* by means of mime, text, movement, sound – everything the performer is experiencing. The three states of water represent three spatial plans – male space is the space of ice, stiff and restricted, and the man feels pleasant here, unlike the woman; female space is the space of steam, imagination and play, and the woman feels pleasant here, unlike the man; liquid state is a mutual space – the area of harmony where all begins and ends, it is the unity and togetherness of a man and a woman.

Balloons

choreography: Larisa Lipovac and Tamara Curic

number of performers: 2

This project is intended for children. We would like to show them, in a different dimension, a creative way of expression that we achieve through movement. We explore the body at zero gravity through different situations. The balloon takes on the characteristics of humans and the humans (dancers) take on the characteristics of the balloon. Our improvisations create fragments that make a dramaturgical sequence and turn the play into a story. The performance stimulates imagination and opens up creative opportunities in other artistic fields.

►► REVIEW EXTRACTS

...In her creation, as a choreographer and the only performer, she was very personal, sincere and open to the audience, to which she wanted to transfer her own deep emotional experience... To Larisa Lipovac, it is as if there is no border between the performance and life. Very intellectual, broad, free, sensitive and utterly controlled. She stands out for her

peculiarity, originality and the power of expression. Her dance is strict, controlled movement...

Vjesnik

...The story generated by movement attempts to point to the absurdity of existing male-female roles, which restrict and separate therefore increase the personal confusion and disorientation of an individual instead of decreasing it...

Novi list



Photo| Slavica Subotic

►► Lift

►► CONTACT:

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►► Lift

Photo| Slavica Subotic

TO Dance Theatre Troupe

Artistic Director:
Iva Pavičić

▶▶ TYPE OF WORK:

alternative movement theatre

▶▶ ABOUT THE COMPANY

TO Dance Theatre Troupe was founded in 2000. Artistic director, choreographer and performer, Iva Pavičić, abides by the new techniques of dance where she combines the art of improvisation and the harmony of structured and well-rehearsed dancing skills.

▶▶ CURRENT PRODUCTIONS

Immersing Silences

choreography: Iva Pavičić
number of performers: 3

This is a dance-theatrical performance that deals with mystery, intimate worlds, fiction and suspense. There are two versions of the performance: one is site-specific and the other a theatre version.

▶▶ REVIEW EXTRACT

...Director Iva Pavičić continually creates extremely visual characters, all the while working on the plasticity of the dramatic scenes. Therefore, the dominating aspects of the stage are gigantic sculptures of glaring colours and unnatural size. Amongst them the three dancers lose their human traits in pursuit of more shaped frames of mind and consciousness. The dance forwards their existence into different and unusual dimensions of space and time...

Vijenac

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Photo | Nina Durdević

▶▶ *Immersing Silences*



Photo | Nina Durdevic

Trafik [transitive-fiction-theatre]

Artistic Director:
Magdalena Lupi



CONTEMPORARY



▶▶ TYPE OF WORK

physical theatre, contemporary dance, mime, site-specific theatre

▶▶ ABOUT THE COMPANY

TRAFIK is an independent theatre company founded in Rijeka in 1998 with the aim of exploring different contemporary theatre expressions, particularly theatre of movement, mime and physical theatre. The work of TRAFIK is based on a team collaboration of artists from various fields: drama-turgy, dance, mime, acting and music. Due to their crossover feature, TRAFIK produces performances that cannot be easily placed into a single artistic category. However, working in various forms always results in unique and original works of art, with profound themes and well-presented material. The company has toured in Croatia as well as abroad (Czech Republic, Slovakia,

Italy, Spain, Slovenia and Yugoslavia) and won awards for their work.

▶▶ CURRENT PRODUCTIONS

Greetings from the Adriatic

director: Edvin Liverić

number of performers: 6

Time, space and body are the three points through which TRAFIK questions the phenomenon of tourist consumerism. During summer vacation, the body of an individual, drowned in the mass, easily loses its identity, which often results in the so-called „holiday blues“ – a depression caused by unfulfilled expectations.

Beaufort Scale

author: Magdalena Lupi

co-authors: Selma Banich, Mila Čuljak, Žak Valenta

number of performers: 4

What would happen if an individual was the wind, and the margins were the air, the weather charts and the place where he or she could record his or her presence? How could the three typical Adriatic regional winds, *bora* (north-eastern wind), *tramuntana* (north wind) and *jugo* (south wind), be recognized in the physical body and how does the bio-meteorological forecast influence our heads?

Danceurope

authors: Magdalena Lupi, Iva Nerina Sibila, Žak Valenta

number of performers: 3

The homeless playwright ÷d'n von Horv:th's world is a starting-point for TRAFIK in developing its own imaginative space in *Danceurope*. The performance opens up issues about the individual and the multitude, difference and uniformity, belonging to

given reality and escape into illusion.

▶▶ REVIEW EXTRACTS

...the piece is good not only because it bravely takes the choreographically demanding theme of wind description, but also because the first part of the performance truly represents a poetic theatre of witty and precise dance premonitions or aerial languages...

Novi list

...Sincere, highly professional, investigative, with contemporary sensibility and unique aesthetics, TRAFIK stands out in the context of Croatian theatre...

Vijenac

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Photo | Dražen Šokčević

» Greetings from the Adriatic



Photo | Dražen Šokčević

» Beaufort Scale

Zadar Dance Company

Artistic Director:
Sanja Petrovski



CONTEMPORARY

▶▶ TYPE OF WORK

contemporary dance, multimedia projects, site-specific theatre

▶▶ ABOUT THE COMPANY

Founded in 1991, the Zadar Dance Company is both a company and educational dance centre. They have collaborated with many Croatian dance artists, both in an educational and artistic sense.

Because they exist in a small town on the coast, the company is extremely present in the town's cultural life, with numerous smaller performances and pieces for the town's festivities and other events.

As a company, they produce contemporary dance performances dealing with different themes and concepts.

▶▶ CURRENT PRODUCTIONS

Solo

choreography: Sanja Petrovski, Petra Hraščanec, Lada Petrovski and Andela Herenda

number of performers: 4

The project resulted from meetings in a one-year interval of the four artists and their independent work. The motif is the concept of trace, closely related to the individual and the personality of each performer. Everything that lives leaves a trace... still, it is different for each of us. Also, this trace eventually depends on the influence of the environment therefore the performance is, to a certain extent, a reflection of the current cultural events and development of culture in the town of Zadar. This multimedia performance uses a structured improvisation technique.

Potjeh

choreography: Sanja Petrovski
number of performers: 15

Based on a fairytale by Ivana Brlić Mažuranić, this is a story about searching for truth. The story about three brothers and their life paths, where a sense of justice, truthfulness and faith are indisputable virtues, is told through Slavic mythology, tradition and folk customs.

Kenges

choreography: Sanja Petrovski
number of performers: 5

The laws of life are unique, always new and always the same and these differences or oppositions are the basis for the performance. It deals with the states of relaxation and contraction, two closely related opposites which cause a specific state of mind. And the body... which is



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most visible in its very natural state for all living beings – pregnancy. The dynamism of changes during pregnancy and their intensity serve as the starting point for creating the pulsating rhythm of the performance.

» REVIEW EXTRACTS

...realistic elements related to very concrete situations which happen during the months of pregnancy breathing exercises, recommended positions for relaxation, allowed calories, information on layettes, commentaries by close ones are incorporated in a humorous and unpretentious manner...

Vijenac



Photo | Srdan Babic



Zagreb Dance Company

Artistic Director:
Snježana Abramović

▶ **TYPE OF WORK**
contemporary dance

▶ **ABOUT THE COMPANY**
The Zagreb Dance Company has an enviable continuity of its work (founded in 1972) and has educated a number of dancers and dance experts working in Croatia and abroad. The starting point in the work of the company has always been contemporary dance as an artistic expression and an open space for research and a new way of thinking about dance. The company is equally concerned with the process of work and the education of dancers. Being a repertory company, in addition to their always fresh collaborations with most respected Croatian choreographers of high artistic value, the Zagreb Dance Company has systematically worked on the internationalisation of dance art in Croatia in the past couple of seasons, which has resulted in suc-

cessful collaborations with well-known foreign choreographers (Bebeto Cidra, Alexey Taran and Emilio Gutierrez). ▶ The company has performed throughout Croatia as well as abroad (Germany, Russia, Hungary, Italy, Portugal, Lithuania, Spain). In 1996, their performance *Identifying Landscape* was awarded as the best production by the European Council Commission at La Herencia de la Danza Festival at Valladolid, Spain.

▶ **CURRENT PRODUCTIONS**

Solitaire
choreographer: Iztok Kovač
number of performers: 8
The key words in this performance are loneliness and perception. The performance is inspired by the ancient Indian parable about blind wise men and elephant (each of them is convinced that they understand the true nature of the elephant, but none is able to perceive the entirety) and it questions the concept of truth as an essential difference between

things as they really are and how an individual perceives them. It is a provocative research on contemporary media image of reality and the crucial question here is whether the truth is restricted solely to the visions of individuals or could contact with the Other enable true communication.

Stories without threads, Poem No 1

choreographer: Alexis Eupierre
number of performers: 5
This performance is a metaphoric journey through a 24-day-long experience in which we explore three main themes: everyday communication dialogues, the flow and trace of energy paths involved in any given activity, and in night dreams and daydreams. This piece is a physical poem constructed as a puzzle, out of the fragmentation of multiple pieces that are linked together following a totally idiosyncratic order, in the way dreams do, developing out of a totally subjective point of view, instead of being constructed

through a logical narrative thread with a specific story line. So it should be looked at as a puzzle that only makes sense in its totality.

Alike

choreographer: Ksenija Zec
number of performers: 4
This minimalist choreography underpins the conceptual and contextual divergences within two duets in which the performers use their personal techniques, styles and body qualities to explore the potentials of alteration to a dance material. By stressing the similarities (in the first duet) and differences (in the second duet), the performers evolve into explorers of their own biographies. The different styles in which the performers approach the dance matrix creates a tension between their awareness of similarities and a natural call for difference. Yet, following a pattern of mirror-like movement, the dancers are strained to search for touching points in their respective dance

practices. Guest artist in the new Zagreb Dance Company production is prominent ballet dancer Almira Osmanović.

Something, Maybe Personal

choreographer: Snježana Abramović

number of performers: 6

In the form of a dance production for six dancers, we ask the following questions: how can you retell something private, autobiographical? What does it mean to analyze the events of your own experience through somebody else? How does one's body remember its own autobiographical moments, and how does it reproduce those of another? The doubt – that the totality of one person's emotions, memories and sensations can never be available to somebody else, because it is not available to him/herself – is explored through sharp sketches representing banal human relationships on the verge of the absurd, witty, surreal... Still, the emphasis is on the dance experience improvised from the given human disharmonies... Fragmentation and onyric iconophilia are the reflection of the

choreographic intuition in the restructuring of her own little histories...

▶▶ **REVIEW EXTRACTS**

...Snježana Abramović talks about her own life-path, remaining in the sphere of the associative and making it recognizable enough on a general human level, not only to the professionals or the people personally close to the author... Zagreb Dance Company has proved itself again as the production peak of the Croatian dance scene, with best dancers, and its artistic director has proved herself as an author...

Radio 101

...in cooperation with one of the most acknowledged Spanish choreographers, Alexis Eupierre, they have created a non-narrative story connected with invisible threads... With the harmony of movement, mime and sound, the dancers have created a visual and physical poem... Zagreb Dance Company has managed to show the energy which exists in us. The choreography itself relies on the individual and the group of dancers, on the creation of their mutual relationships and on the consequences of the contacts between them... Even

those who are not familiar with this kind of dance, could enjoy in the beauty of the movement and the ambience created by music and masterful illumination.

Slobodna Dalmacija



Photo| mare Milin

▶▶ Alike

▶▶ **CONTACT:**

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Photo| mare Milin

▶▶ Alike





Photo | Marko Biljak