

# EkS-scena [Experimental Free Scene] working platform

## Organizational board:

Selma Banich, Sandra Banić, Silvia Marchig,  
Željka Sančanin, Sanja Tropp, Zrinka Užbinec, Petra Zanki

## ▶▶ ABOUT THE PLATFORM

EkS-scena is a working platform for research and education in dance and performing arts. In this sense, the platform is creating a new scene, which includes young talented artists, primarily dancers, choreographers and performers, but also artists from other fields (musicians, video artists etc.), thus opening up a space for multimedia research projects. The platform is present in all projects in Croatia that are related to contemporary dance.

▶ The platform offers education for dancers as well as space for creative work on individual projects. In addition to everyday dance practice, held by a number of Croatian professionals, the platform has collaborated with other dance institutions and organized several workshops held by foreign teachers (Patricia Bardi, USA, Vincent Silva Nunes, Mexico,

Jackie Gray, New Zealand, Kate Foley, USA, Boris Charmatz, France, etc.).

▶ In their effort to include all artists who are willing and inspired to participate in the work of platform and aware of the importance and potential of exchanging information, the platform opened their mailing list (eks-scena@lists.mi2.hr) with over 200 users so far, both in Croatia and abroad.

## ▶▶ CONTACT:

### Experimental Free Scene

EkS-scena /radna platforma/  
CEKAO „Zagreb“

Vukovarska 68

10 000 Zagreb

**eks-scena@mi2.hr**

mailing list:

eks-scena@lists.mi2.hr

## ▶ Artists and independent companies working in cooperation with EkS-scena platform include:

### ▶▶ OBEP YU

The company gathers together a dancer, dramaturge and video artist who create video-dance performances. At the beginning (founded in 1998), their work was concerned with the concept of the artist in politically violent times and space (confrontation of different cultural and ideological patterns), but has become more and more oriented towards dance, movement and visual constructions. Therefore, recent projects are based on choreographic research dealing with different dance norms and the search for a new movement.

## Private In Vitro

**choreography:** Željka Sančanin  
**number of performers:** 1

The performance is primarily concerned with parameters that define the private and public in a certain space. The questions are how to establish an intimate space for a performance in relation to the public space for the audience and in which way the performer's private space intrudes into the spectator's private space. Therefore, the performance was performed at different locations (furniture shop, art gallery, private flat or shopping centre passage).

## (Hard To) Dig It

**choreography:** Barbara Matijević and Željka Sančanin  
**number of performers:** 2

The performance is inspired by certain motifs in the writings of Gilles Deleuze (Deleuze & Guattari: *Capitalisme et Schizoprenie*).

*L'Anti-Oedipe*). The performers are placed in an isolated environment and exposed to different stimuli (music, video) without the possibility of shaping the reactions of their bodies into a differentiated and semantically finished movement.

#### **Places where**

**choreography:** Saša Božić and Željka Sančanin

**number of performers:** 1

*Places where* takes mental illness as the initiator of movement. The emotional dimension of dance with its ecstatic repetitions and logic of transformation wants to take over the iconic meaning of madness. Minimal interventions and changes of movement create a new architecture of the body through a very precise series of rhythms.

#### ▶▶ **REVIEW EXTRACT**

*...The moments of perceptual subversion, the manipulation of the spectator's view, when the picture in motion separates from the body in*



▶▶ *Private In Vitro*

*motion in a schizophrenic manner, introducing the moment of de-territorialisation. The boundaries between the virtual and imaginary are alienated, fragmented, and distorted. The identity of the performer becomes single-layered and*

*multi-layered at the same time, while the idea of reproduction overpowers that of production...*

**from the book *Postdramatic Fishing*, published by MASKA**

#### ▶▶ **CONTACT:**

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## ▶▶ SILVIA MARCHIG

Silvia Marchig, contemporary dancer and choreographer, is mainly concerned with physical manifestations of emotional states in her choreographic work. As the starting point, she takes a specific situation, which then serves as the basis for building movement.

### **Autos**

**choreography:** Silvia Marchig

**number of performers:** 2

The performance deals with everyday „autism“, in other words, the difference between experiencing reality on the inside and on the outside. Thus, she reflects on a wide range of possible experiences with her body and accompanied by drums.

## ▶▶ CONTACT:

Silvia Marchig

**mob: + 385 98 644 358**

Photo | Angela Venzke

▶▶ Autos

## ▶▶ NENSI LAZIĆ

Nensi Lazić is a research-oriented dance artist of contemporary dance. Her main concern is creating choreography / structure in a task-like process, in other words, the starting point of her work is always a specific task, which sometimes serves as a limitation and sometimes as a latent guideline for building choreography. In her explorations, she collaborates with dancers, writers, architects and visual artists.

### **7 Stages**

**choreography:** Nensi Lazić

**number of performers:** 2

The performance deals with impersonalised bodies/movements placed in a defined space and their tendency to become personalized, dominant and extending the set boundaries. In this process, the tension grows, and the physical-mental space eventually breaks, but continues to exist as a new entity, without the bodies.

## ▶▶ REVIEW EXTRACT

*...clear and intelligible structure, a clearly implied development of the idea, abstract shapes that open a multitude of possible interpretations, yet retain the frame that dominates the whole composition. 7 stages questions the breaking of spiritual and corporal limitations by accepting one's own identity/frame...*

**Vijenac**

## ▶▶ CONTACT:

Nensi Lazić

**mob: + 385 91 572 64 62**



Photo | Wolfgang Kirchner

▶▶ 7 Stages

» Exc(a)use me



» **OP.SA.CO.**

The company gathers together five dancers who cooperate with musicians, visual and new media artists on their projects. In their work, they explore everyday situations and interpersonal relations in urban environment by using non-verbal as well as verbal ways of communication, often interpreting them in a humorous manner.

**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 the result of a number of situations (for example, when a child is reciting a poem in front of a class and starts to squeeze his the leg of his pants with his hand out of embarrassment). In a humorous and very sincere manner, the performers create this kind of situation on stage.

» **REVIEW EXTRACT**

*...a serious research of an ordinary phenomenon and interpretation of its manifestations in an individual and humorous way, not only to demystify it, but to diminish its negative effect. Still, it is a theatre work, a creation, and exactly the balance between the personal and creative is the greatest value of the performance...*

**Vijenac**



» orangecut

Photo| Ivana Ivković

» **CONTACT:**

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» **OUR**

OUR is a co-authorial initiative established by a non-formal group of authors who want to investigate their own authorial predispositions and oppositional confrontations within defined performing concepts.

**orangecut**

**authors and performers:** Selma

Banich, Sandra Banić, Adam Semijalac and Nenad Vukušić

This research concept deals with the perception and reproduction of a live performance. Two dancers are physically separated from the musician and visual artist; however, they establish a connection through sound and video.

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## Limb

**authors and performers:** Selma Banich and Adam Semijalac

This research concept deals with the negation of corporality by the performer/dancer. In other words, it investigates the possibility of achieving the transcendental through various phases of emitting corporal projection in relation to affirmation of the sound, which is perceived as a material projection through the same body.

### ►► REVIEW EXTRACT

*...yet, the material body of Selma Banich, trained by numerous classical ballet and contemporary dance techniques, appeared on stage and attracted the audience's attention, mostly with its excellent timing and the dynamics of impeccably perfected changes of movement: from a slow turn in contracted „stillness“ of the body to complex vectors and the vigorous momentum of an outstretched arm.*

**Novi list**

### ►► CONTACT:

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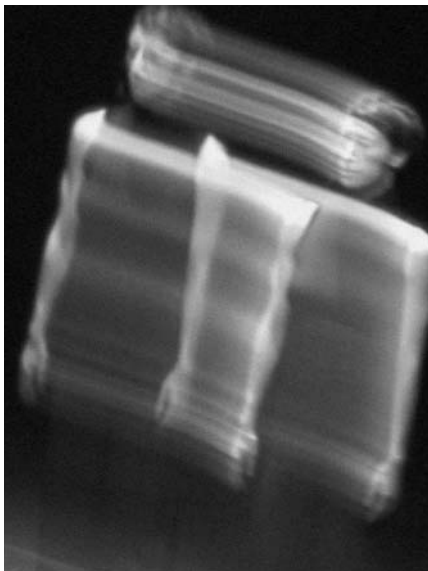


Photo | Divna Duke

►► Limb