

International Theatre Institute – Croatian Centre
Zagreb, November 28 – December 1, 2013

Croatian Theatre Showcase 2013



INTRODUCTION

Dear colleagues and guests,

This year's showcase is an attempt to gather all the most interesting efforts of Croatian theatre in the past year, regardless of whether they're luxurious productions of the large institutions or the well kept secrets of the independent scene. The chosen plays differ in their aesthetic aspirations, from classical dramatic theatre centering on a strong text, and post-dramatic variations to musical-poetic and dance performances. What is common to all chosen works is an uncompromising desire to formulate a strong ethical attitude which unambiguously speaks out about the time and place in which it was created. Witty, furious, playful and bitter, the shows in this year's Showcase represent all the qualities of Croatian theatre, but they also highlight the many shortcomings of the society in which they were created.

Currently the most interesting Croatian theatre company, the Zagreb Youth Theatre, contributes two shows to our Showcase, each of which, in its own way, juxtaposes an unbridled theatrical imagination with everyday existential absurdities. *Yellow Line*, directed by Ivica Buljan, functions at a macro-level, detecting the cracks of hypocrisy in the monolith of the new European union of nations, and Olja Lozica's *Yes, Really, Everything's All Right Now* functions in the gutters of the micro-level, writing bitter psychodramas of people who, without even noticing it, find themselves beneath the line of poverty. The play *Fine Dead Girls* of the Gavella Theatre tackles another sore social issue, the attitude towards the homosexual minority, succeeding in this task and drawing significant attention even outside theatrical circles, thanks to Mate Matišić's striking text and Dalibor Matanić's discreet direction.

The more alternative part of our repertoire also focuses on important social issues – *Hermaphrodites of the Soul* by choreographer Žak Valenta from Rijeka picks up where *Fine Dead Girls* left off, creating a powerful tribute to concrete, real victims of homophobia in the Balkans, while *A Barren Woman* by writer Magdalena Lupi from Rijeka tells a harrowing story about the phenomenon of female infertility. *A Little is Enough*, a performance by Aleksandar Stojković from the popular Serbian band *Goribor* and Nenad and Alen Sinkauz from the Pula-based band *East Rodeo*, is a welcome exception in Zagreb's theatrical offer, a fresh cocktail of Stojković's dark lyrics and imaginative soundscapes which are an atypical but authentic expression of a generation that came into its own during the latest wars in this region.

These six shows are probably not (quite) enough to offer a wider insight into the ambitions and capabilities of Croatian theatre, but any festival selection, however thoroughly thought-out, necessarily suffers from a lack of *hard evidence*. A well-intentioned guest would have to agree with the title of the last show – in some cases, a little really is enough.

Matko Botić

9th Croatian Theatre Showcase / Zagreb, November 28 – December 1, 2013

PROGRAMME

THURSDAY, November 28, 2013

J. Zeh/C. Roos; **Yellow Line**, directed by Ivica Buljan

Zagreb Youth Theatre, 20.00 h

FRIDAY, November 29, 2013

Mate Matišić; **Fine Dead Girls**, directed by Dalibor Matanić

Gavella Drama Theatre, 19.30 h

A. Stojković/N. Sinkauz/A. Sinkauz; **A Little Is Enough**
project by Aleksandar Stojković, Nenad Sinkauz and Alen Sinkauz

ITD Theatre, 22.00 h

SATURDAY, November 30, 2013

Žak Valenta; **Hermaphrodites of the Soul**
choreographed by Žak Valenta, produced by Žak Valenta Production

Zagreb Dance Center, 18.00 h

Olja Lozica; **Yes, Really, Everything's All Right Now**
directed by Olja Lozica

Zagreb Youth Theatre, 20.00 h

SUNDAY, December 1, 2013

Magdalena Lupi Alvir; **A Barren Woman**
directed by Magdalena Lupi Alvir,
produced by KUD Borza, Maribor, Slovenija & Trafik, Rijeka

MM Centre, ITD Theatre, 20.00 h

Juli Zeh / Charlotte Roos

YELLOW LINE

Directed by **Ivica Buljan**

The play *Yellow Line* was created as part of the Attention: Pioneers project.

World Premiere: June 10, 2012, at the State Theatre of Brunswick at the Theaterformen festival. Premiere: October 13, 2012.

Translation: Latica Bilopavlović

Dramaturge: Dino Pešut

Set design: Lovro Artuković

Costumes: Ana Savić Gecan

Music: Mitja Vrhovnik Smrekar

Choreography: Marinko Petričević

Cast:

Paul: **Goran Bogdan**

Helene: **Lucija Šerbedžija**

Clara, Media representative: **Hrvojka Begović**

Auctioneer, Human rights activist, Media representative, Pilot:

Vedran Živolić

Frontex official, Airport security official, Attorney: **Frano Mašković**

Translator, Spa employee, Media representative: **Jadranka Đokić**

Auction sponsor, Fence builder: **Ksenija Marinković**

Herd manager, Media representative: **Nina Viočić**

Security guard, Performance artist, Spa employee, Passer-by,

Fence builder, Streetcleaner: **Slaven Španović**

Aš-Šamih, Herd manager, Media representative:

Pjer Meničanin, Karlo Mrkša

Yellow Line was based on the text by German authors Zeh & Roos, and is the result of a two-year long coproduction project between ZeKaeM Theatre and the State Theatre of Brunswick, under the title "Attention: Pioneers". Among other things, the authors question the influence of the system of all-encompassing surveillance aimed at the maintenance of basic safety and the wide scope of repression on individuals. In a brave and up-to-date manner the dramatic tissue of the play introduces the topics of ecology, sustainability, the cynical capitalistic business model, as well as refugees and intellectual and artistic uncertainties.

Yellow Line is in fact a criticism of the European Union and European exclusivity which borders on racism, immigrants, individual liberties, utter alienation, our benevolence and our consumeristic habits, charity events and contemporary art. It is even a criticism of male hysteria, and consequently of the overall frustration and nervousness present in our day and age. The play raises many questions, which ultimately may not be explicitly answered; it is open to various interpretations, so it allows the viewers to form their own opinions and decide what's „right“, leaving them room for their own unique interpretations.

Daša Manojlović, *pogledaj.to*

Running time: 1h 50m

Thursday, November 28, 20.00h, Zagreb Youth Theatre, Zagreb

Photo: Maja Bratoš



Mate Matišić

FINE DEAD GIRLS

Directed by **Dalibor Matanić**

Premiere: January 11, 2013.

Set Design: **Deni Šesnić**

Costumes: **Ana Savić Gecan**

Costume design assistant: **Morana Cerovec**

Music: **Pavao Miholjević** i **Jura Ferina**

Motion assistant: **Irma Omerzo**

Lighting design: **Zdravko Stolnik**

Photography: **Jasenko Rasol**

Visual identity: **Vanja Cuculić / Studio Cuculić**

Iva, student: **Ivana Roščić**

Marija, student: **Nataša Janjić Lokas**

Olga: **Biserka Ipša**

Blaž: **Darko Milas**

Daniel, young man in his prime: **Živko Anočić**

Lidija: **Nela Kocsis**

Neighbour Lasić, war veteran: **Franjo Dijak**

Mrs. Lasić: **Ana Kvirgić**

Dr Perić, gynecologist: **Filip Šovagović**

Ivica: **Janko Rakoš**

Unknown man, i.e. Ante: **Nenad Cvetko**

Police inspector: **Sven Medvešek**

Dalibor: **Đorđe Kukuljica**

Ten years after it was released as a film, Fine Dead Girls still prove to be not only one of the foremost works of contemporary Croatian cinematography, but a faithful diagnosis of both sides of Croatian reality, with its (or our) numerous phobias and -isms. Furthermore, the huis-clos characteristics of the script, its compactness, its strong characters and the archetypal conflicts they bring with them, brought it to the stage. It should be pointed out that Mate Matišić, the co-author of the film script, is also one of the most important contemporary Croatian drama writers, and that Dalibor Matanić has substantial experience of working in the theatre (he directed "A Great Place for an Accident" by Damir Karakaš and Nina Mitrović, currently on the repertoire of the Croatian National Theatre Ivan pl. Zajc in Rijeka).

Fine Dead Girls, staged in the Theatre Gavella, neither wants nor can be a copy of the film, but a full-blooded theatre performance that will use the existing film only as a starting point for questioning the state of the society we live in.

It's a story about two students, two lesbians in love, who rent an apartment in a house near the West Railway Station in Zagreb, trying to ensure some privacy and a peaceful place for themselves. A melodrama at the beginning, the play gradually turns into a tragedy with all its necessary consequences, thematically placing itself somewhere between Almodovar and Fassbinder, two filmmakers so close to the theatre...

Those who hate, the performance is very clear about that, destroy themselves beyond repair. Therein lies the great warmth and humanism of Matišić's hand, as well as the quality of Matanić's staging."

Nataša Govedić, Novi list

Running time: 1h 40m

Friday, November 29, 19.30h, Gavella Drama Theatre, Zagreb



Photo: Jasenko Rasol

Aleksandar Stojković / Nenad Sinkauz / Alen Sinkauz
A LITTLE IS ENOUGH

Project by **Aleksandar Stojković, Nenad Sinkauz and Alen Sinkauz**

Premiere: May 4, 2012.

Text: Aleksandar Stojković

Music: Alen Sinkauz and Nenad Sinkauz

Author of production: Nataša Rajković

Producer: Davorka Begović

Dramaturge: Sandro Siljan

Stage manager & dramaturgical advisor: Vedran Hleb

Sound design: Miroslav Piškulić

Lighting design: Bojan Gagić

Visual identity: Miro Župa

performers: **Aleksandar Stojković, Alen i Nenad Sinkauz**

Based on the motifs from Stojković's stories and poems, and on the music of the Sinkauz brothers, this project of the Musical Salon and the &TD Theatre is an exploration of the relationship between music and text, an attempt to produce a new form and create a unique piece of musical and theatrical art. A piece in which music and text sometimes switch roles, so that text becomes musical accompaniment and music becomes the narrative element. This harmony of word and sound can be thought of and heard at the same time, which completes the experience and confirms that a little is enough, and that we already have everything.

The minimalist, almost non-existent light show, reductionist scenery and costumes and the lack of a barrier between the audience and the performers in the small venue of the MM Center in the Zagreb Student Center make this one-hour performance – which can bring to mind the early performances of Pink Floyd in the clubs of psychedelic swinging London city or the informal performances of The Velvet Underground in Warhol's Factory – a charming and obscure event with an underground flair, a taste of reality and humanity, and a welcome distance from the fake glamour and shiny lies which brainwash us at every level.

Janko Heidl, *Ravno do dna*

Running time: 1h

Friday, November 29, 22.00h, &TD Theatre, Zagreb



Photo: Damir Žižić

Žak Valenta Production, Žak Valenta

HERMAPHRODITES OF THE SOUL

Author/Choreographer: **Žak Valenta**

Premiere: 13. 9. 2013.

Dramaturge: Andrej Mirčev

Costumes: Tajči Čekada

Music: Vlaho Prohaska

Lighting design: Bojan Gagić

Poster design: Andrea Crnković

Cast: **Iva Nerina Sibila,**

Tomas Kutinjač,

Aleksandra Mišić

The second part of a trilogy tackling the conflicts and tensions between artists and social taboos, Žak Valenta's play Hermaphrodites of the Soul performatively maps the issue of homophobia in contemporary society. By deconstructing the heteronormative aspect of sexuality and gender identities, the performance mirrors the poetics of Derek Jarman's movies, the forensic files detailing the death of LGBTQ activist Dejan Nebrigić, the phenomenon of the third sex in Montenegro and Albanian sworn virgins and the trans-sexual icon Amanda Lear.

The different aesthetics and poetics of the body are staged in such a way as to evade the dominant mechanisms of representation, which results in treating gender/sexual identity not as something fixed and stable, but as something elusive and sometimes grotesquely removed into the sphere of fiction.

As a whole, *Hermaphrodites of the Soul* talks about desire as a sort of wound, around which one can dance an ecstatically determined and passionate tango, as well as a painful dance of ecstasy and self-harm, but a wound nonetheless, and one which is impossible to heal or close. Like the opening of theatrical curtains, which sometimes resembles a long cut across the body of a sacrificial animal, the blood of the entire community trickling from its entrails, the „openings“ in Valenta's play present a sort of nakedness which is never defined by naked bodies, but only by stripping down and revealing chronic injuries within.

This uncompromising exposure of suffering is the strongest suit of this modest, but truly committed and powerfully performed play.

Nataša Govedić, *Novi list*

Running time: 1h

Saturday, November 30, 18.00h, Zagreb Dance Theatre, Zagreb



Photo: Tajči Čekada

Olja Lozica

YES, REALLY, EVERYTHING'S ALL RIGHT NOW

Directed by **Olja Lozica**

Premiere: 13. 01. 2013.

Dramaturge: Matko Botić

Movement direction: Pravdan Devlahović

Set design: Juraj Glasinović i Ivana Škrabalo

Costume design: Doris Kristić

Lighting design: Aleksandar Čavlek

Music selection and editing: Olja Lozica i Matko Botić

Cast: **Doris Šarić – Kukuljica, Dora Polić Vitez, Marica Vidušić, Urša Raukar, Damir Šaban, Zoran Čubrilo, Maro Martinović, Filip Nola, Petar Leventić**

A man is suddenly fired from his job, and at the same time a family loses everything it owns through distraint proceedings. On one end of the city, a lonely woman cannot afford to bury her husband, on another, a retired couple survive on a peculiar form of urban agriculture. Will these common bursts of existential despair become more bearable if we dress them in extraordinary stage clothes? How distant are we from the moment in which we would be able to say „Everything's all right now“?

Olja Lozica was given a first-rate opportunity to shape her creative world, which is in forceful dialogue both with her inner world and with the reality surrounding us, each one of us filtering it in our own way. Actors, every one for him or herself, placed that world into a common perspective, creating a quite, peaceful, green, and yet still deeply disturbing and unsettling show about us in the world, and the world within us.

Olja Lozica's *Yes, really, everything is all right now* is theatrical poetry, a protest against accepting how things are going. This show stays with us long after the applause, long after we leave the theatre, so green, and yet so dark.

Želimir Ciglar, Kazalište.hr

Running time: 1h 20m

Saturday, November 29, 20.00h, Zagreb Youth Theatre, Zagreb



Photo: Maja Brišos

Magdalena Lupi Alvir, KUD Borza, Maribor, Slovenia & Trafik, Rijeka

A BARREN WOMAN

Directed by: **Magdalena Lupi Alvir**

Premiere: 9th of November 2012

Music: Marin Alvir

Movement: Selma Banich

Lighting design: Lara Badurina

Producers: Matjaž Latin, Slavko Škvorc, Edvin Liverić

A Barren Woman was part of the Maribor
– European Capital of Culture 2012 programme.

Cast: **Daria Lorenci Flatz, Marin Alvir**

The play A Barren Woman – situated between the theatrical and performative on one side, and the documentaristic on the other – problematizes female infertility through an array of topics ranging from the concepts of femininity and motherhood, gender issues in general and the inability to conceive in particular, as well as in the light of a wider social and political context.

The performance was initially created as a reaction to the contentious – now changed – law on medically assisted conception in the Republic of Croatia and the increasing problem of infertility, because of which a large number of Croatian couples turned to Maribor in the neighbouring Slovenia and its renowned fertility clinic trying to accomplish their parenthood.

By trying to face truths that are painful and personal, but also social and public, A Barren Woman is an attempt to experience a completely different concept of community, to probe the real boundaries of love, temptation, fears, hopes, as well as to laugh at oneself as a powerless/ful subject trying to search for the boundaries of the (im)possible. It is the first attempt in theatre to take a new look at the problem of infertility and to warn about it.

A Barren Woman, written and directed by Magdalena Lupi Alvir and produced by the KUD Borza, Maribor, Slovenia and the Trafik theatre from Rijeka, presents an intimate problem of female infertility as a dramatic critique of our society's irresponsibility in the complicated issues of „medically assisted reproduction“. The play is exceptional because of a brilliant performance by Daria Lorenci Flatz, whose powerful inner energy, free of any external pathos, paints a picture of a woman being pushed around hospitals, thus becoming a synonym of those who can expect little or nothing from our society.

Running time: 1h

Bojan Munjin, *Novosti*

Sunday, December 1, 20.00h, MM Centre, &TD Theatre



ABOUT THE CROATIAN CENTRE OF ITI

The Croatian Centre of ITI was founded in 1994 as a non-profit, professional and volunteer organization (citizens' association). At the Constitutive Assembly of the Centre, Sanja Nikčević was elected its first president. Within a few years of its activity, the Croatian Centre of ITI grew from a small association of theatre enthusiasts into an organizer of numerous theatre initiatives and manifestations as well as a respectable publisher of the atrological publications and books. The main task of the numerous programs of the Croatian Centre of ITI is building a bond between Croatian theatre and the world, as well as its presentation abroad. At present, the Croatian Centre of ITI has over one hundred and fifty members who are eligible to carry an international I.D. card, which enables them to have various benefits in theatres worldwide. The Centre publishes the bulletin *Croatian Drama and Theatre* in Croatian and English; the bulletin contains information on the Centre's activities as well as useful data on Croatian drama and theatre. Thanks to the work of the Croatian Centre of ITI, a great deal of information on Croatian theatre, the dramatic and theatre tradition of these parts as well as on reputable Croatian dramatic artists has found its place in global theatre publications.

Since 2001 on, Željka Turčinović has been leading the Croatian Centre of ITI as its President, while Dubravka Čukman acts as Administrative Assistant in the Centre's office and Matko Botić as

expert collaborator. According to current Centre regulations, the Managing and the Supervisory Board meet three to five times a year. The Annual Assembly is held in the month of January.

ACTIVITIES OF ITI

The main goal of the regular activities of the Croatian Centre of ITI is to inform its members about events organized by other ITI centers in Europe and worldwide as well as about the programs of studies and seminars related to theatre work in the broadest sense. Distributing information and making connections with information networks is therefore our principal task.

The Centre has a very rich database (around 800 addresses of local and international theatre professionals) through which it maintains regular contacts with over two hundred theatre people by sending bulletins, translations of theatre plays and miscellaneous information on Croatian theatre and drama. The Croatian Centre of ITI also has a regularly updated Web site (<http://www.hciti.hr>).

THE HC ITI DANCE BOARD

Founded in June 2000, the Dance Board of the Croatian Centre of ITI has grown into one of the rare solid strongholds of the Croatian dance scene. It primarily acts as a place that provides logistic support to dance groups and projects as well as a source



of information and a way of joining the international network on the level of the ITI Dance Boards. Thus tours of our groups were successfully realized in Mexico, Peru and Cyprus. Thanks to the Dance Board, the celebration of Dance Day on April 29 has become a true holiday in the Croatian dance calendar. What we consider the most valuable result of the work of our Dance Board is the launching of the magazine for Dance Art Kretanja (Movements, 2002), published twice a year, as well as the publishing of the Guide to Croatian Dance. The guide was published in English only and it is as valuable asset anywhere where there is an interest and need for information as it contains all the addresses, contacts and repertoires of the contemporary Croatian dance scene.

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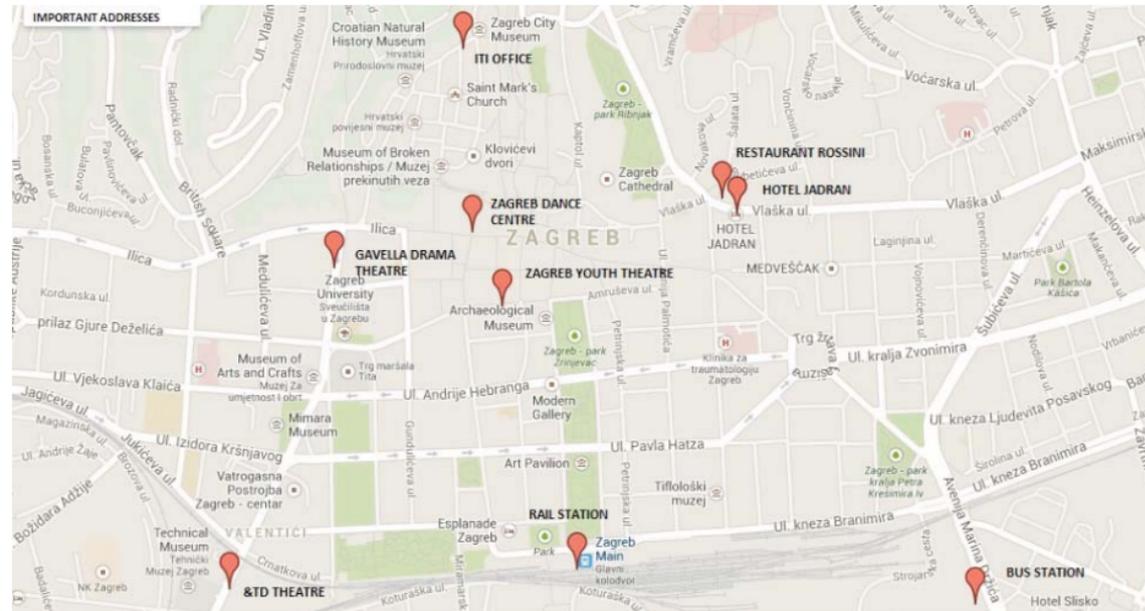
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