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3D Žurnal / 3D Journal

Umjetnici u školi / Artists in School • KRAH

Nevidljivi Zagreb / Invisible Zagreb

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Grupne dinamike / Group Dynamics

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Normalizacija / Normalization

izložba / exhibition

Zagreb - Cultural
Kapital 3000

Zagreb - Kulturni kapital Evrope 3000

je platforma za suradnju nastala kao zajednički projekt **Centra za dramsku umjetnost, Multimedijalnog instituta, Platforme 9,81** i udruge za vizualnu kulturu **Što**, kako i za **koga/WHW**.

Zagreb - Kulturni kapital Evrope 3000 se odvija u okviru projekta **relations**. Projekt **relations** inicirala je njemačka Savezna zaklada za kulturu. **Kulturni kapital** će razvijati one suradnje - kako među nositeljima tako s lokalnim i internacionalnim inicijativama - koje tematiziraju promjene društvenih uvjeta kulturneproizvodnje, razvijaju strukturni položaj nezavisne kulture i preispituju dominantne režime reprezentiranja kulture. Do 2005. u sklopu **Kulturnog kapitala** planirane su konferencije, umjetnički festivali, izložbe, radionice, predavanja, predstavljanja, publikacije, medijske produkcije i dr. Važan dio projekta bit će aktivnosti iz kulturne politike usmjerene na reforme institucionalnog okvira nezavisne kulture - povećavanje njenog utjecaja i jačanje njenih resursa.

Zagreb - Cultural Kapital of Europe 3000

is a collaboration platform created as a joint project of the **Center for Drama Art, Multimedia Institute, Platforma 9,81** and **What, How and for Whom**. This project takes place in the framework of **relations**. **relations** is a project initiated by **Kulturstiftung des Bundes, Federal Cultural Foundation, Germany**. **Cultural Kapital** will foster those collaborations - both between the project initiators and the local and international initiatives - that will address changes in the social conditions of cultural production, develop the structural position of independent culture and question the dominant regimes of representing culture. Until 2005, **Cultural Kapital** is planned to include conferences, art festivals, exhibitions, workshops, lectures, presentations, publications, media productions, etc. An important part of the project will be cultural policy activities directed towards reforming the institutional setting of independent culture - increasing its influence and strengthening its resources.

18 & 20/10/2004. zagrebačke gimnazije

Tematski okvir **3D Žurnala** pa tako i modula *Super Private* je vezan uz lokalni kontekst te problematizira trenutno stanje u prostoru. Djelovanje na javnost je uvijek dvosmjerno: pokušavam informirati i educirati o problemima urbanističke prakse i suvremene teorije, ali i učiti iz pojedinačnih iskustava korisnika ili zajedno s njima vršiti utjecaj na medije ili tijela uprave.

Kultura prostora je kolektivno postignuće koje se obnavlja kroz svaku generaciju pa edukacija mladih školskog uzrasta može imati iznimno koristan i trajan utjecaj, pogotovo ako se odvija u programu uobičajenih školskih aktivnosti. Posebno je važno prezentirati naše metode rada i tip društvenog angažmana u edukacijskom sustavu koji je uvijek više sklon akademskim modelima proizvodnje i prezentacije znanja. Zapravo se radi o znanjima kojima se učenici ne uče, nego se arhitektura i urbanizam predstavljaju u okviru satova likovne kulture kao čiste discipline.

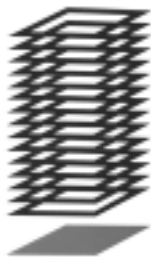
Na ovaj način učimo djecu novom načinu gledanja svoje neposredne okoline i otvaranju prema svim sudionicima prostornih promjena. Ovaj aktivan promatrački stav vrlo će im brzo postati djelotvoran u kasnijoj edukaciji i vlastitim iskustvima.

Suradnja na projektu *Umjetnici u školi* uključuje tri predavanja učenicima završnog razreda gimnazije. **Platforma 9,81** je odabrana zbog novih znanja koje proizvodi na polju urbanizma, inovativnih metoda rada, aktivističkog pristupa, ali i aspekata suvremenih umjetničkih praksi koje koristi u radu. Predavanja će se dogoditi 18. i 20. listopada u tri zagrebačke gimnazije.

UMJETNICI U ŠKOLI je ciklus organiziranih posjeta likovnih umjetnika srednjim školama u Zagrebu

Centar za kulturu Trešnjevka već treću godinu izvodi program **Umjetnici u školi**, organizirane susrete likovnih umjetnika i učenika u školi. U neformalnom razgovoru sa učenicima umjetnici predstavljaju svoj rad, a učenici se mogu uključiti u raspravu i postavljati im pitanja. Svako je predstavljanje praćeno vizualnim materijalom [reprodukcijama, video-zapisima, Internet-stranicama...ovisno o vrsti umjetničkog rada].

Osnovni je cilj ovog programa povećati udio suvremene umjetnosti u likovnom obrazovanju. Razvijanjem osjetljivosti za različite oblike umjetničkog izražavanja želi se odgojiti publika koja će znati i htjeti komunicirati s umjetničkim radovima svoga vremena. Do danas je organizirano ukupno 50 susreta umjetnika i učenika, u kojima je 18 umjetnika posjetilo 15 srednjih škola u Zagrebu.



superprivatno
superprivate

18 & 20/10/2004 Zagreb's secondary schools

The thematic frame of both the **3D Journal** and the *Super Private* module is tied in to the local context and problematizes the current situation in space. Our communication with the public is always two-way: we try to inform and educate about the problems of the urban planning practice and contemporary theory, but also to learn from the individual experiences of the users, or, together with them, to influence the media or administrative bodies.

Spatial culture is a joint accomplishment that is renewed through every generation, and so the education of the younger, school-age population can have an exceptionally useful and lasting effect, especially if it is part of the usual school's activities program. It is particularly important to present our work methods and type of social engagement in an academic system that still gives preference to academic models of knowledge production and presentation. It is actually about that what is not taught to students, and where architecture and urban planning are presented within the framework of art classes as pure disciplines.

In this way we teach the children a new way of looking at their immediate surroundings and opening up towards all participants of spatial changes. This active observer attitude can become an asset in their future education and in their own experiences.

The collaboration on the *Artists in School* project includes three lectures given to students in the last year of secondary education. **Platforma 9,81** was chosen because of the new knowledge it produces in the field of urban planning, for their innovative work methods, for their activist approach, but also because of the contemporary artistic practice aspect of their work. The lectures will take place on October 18 and 20 in three of Zagreb's secondary schools.

ARTISTS IN SCHOOL is a series of organized visits of visual artists to Zagreb's secondary schools. For the past three years the **Culture Center Trešnjevka** has been running the **Artists in School** program with organized meetings of visual artists and Zagreb pupils. Artists present their work through informal conversation with the students, and they in turn can join the conversation and ask questions. All the presentations include visual materials [reproductions, video recordings, Internet pages... depending on the type of artistic work]. The basic goal of this program is to increase the amount of contemporary art in art classes. By developing a sensibility to different forms of artistic expression, we wish to raise an audience that will know how to and have the interest to communicate with artistic works of its time. So far, a total of fifty meetings of students and pupils have been organized, eighteen artists have visited fifteen secondary schools in Zagreb.

14 - 16/10/2004

sudjelovanje Platforme 9,81 na 1. kongresu hrvatskih arhitekata

Osnovni ciljevi projekta **3D Žurnal** su promocija važnih prostornih tema u javnosti i na arhitektonskoj sceni, ali i utjecaj na urbanu politiku koju vode vlada i lokalna samouprava u Hrvatskoj. **1. kongres hrvatskih arhitekata** okupio je brojne arhitekate i urbaniste iz Hrvatske, predstavnike poznatih svjetskih ureda i institucija [**OMA-AMO, Kees Christiaanse, Arhitekten CIE, Adriaan Geuze, Berlage Institute...**], osobe iz javnog života koje mogu utjecati na prostornu politiku [Predsjednik RH, Ministrica graditeljstva...], te brojne novinare.

Platforma 9,81 je održala predavanje i sudjelovala u diskusijama što je bila jedinstvena prilika da se znanje proizvedeno kroz istraživanja prenese na sudionike i širu javnost.

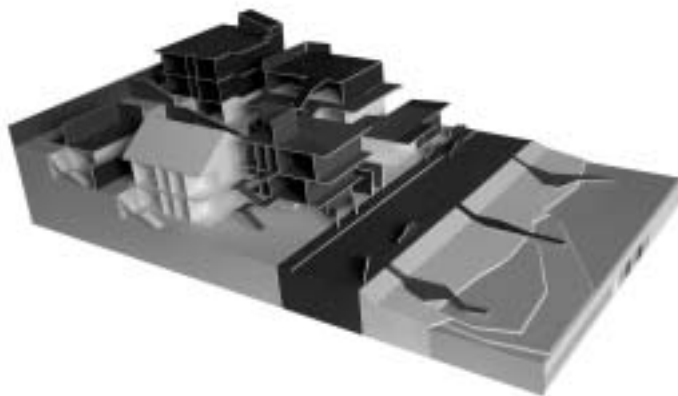
participation of Platforma 9,81 at the 1st Congress of Croatian Architects

The main goals of **3D Journal** are the promotion of important spatial issues within the public and on the architectural scene, but also to assert influence on the urban planning policy of the state government and local self-government in Croatia.

The **1st Congress of Croatian Architects** brought together numerous architects and urban planners from Croatia, representatives of renowned international offices and institutions [**OMA-AMO, Kees Christiaanse, Arhitekten CIE, Adriaan Geuze, the Berlage Institute...**], public officials with the power to influence spatial policies [the President of the Republic of Croatia, the ...] and numerous

representatives of the press.

Platforma 9,81 held a lecture and participated in the discussions, making this an ideal opportunity to present the knowledge accumulated through research to the participants and a wider audience.



Nevidljivi Zagreb / Invisible Zagreb Klaus Overmeyer: Raumpioniere

28/10/2004 Galerija Nova / Gallery Nova

Pioniri prostora- predavanje s projekcijama, o tranzicijskoj krizi ujedinjenog Berlina te neformalnim urbanim tehnikama ispitanim na nekoliko gradskih lokacija.

Klaus Overmeyer će započeti predavanje s predstavljanjem svog prvog i najvažnijeg projekta *Urban Catalyst* [2001.-2003.] koji je ispitivao potencijal privremene uporabe pokretača urbanih promjena. Projekt je razvio modele akcije i strateška sredstva planiranja oblikujući jedinstvenu arhivu koja je sada dostupna arhitektima, urbanistima, predstavnicima lokalne samouprave, planerima, vlasnicima zemljišta i privremenim korisnicima.

Predavanje tematizira procese intenzivne urbane transformacije koji se odvijaju u Berlinu, urbani krajolik jedinstven zbog svoje rascijepjene, fragmentirane i otvorene prirode. Urbana područja velike gustoće situirana su između širokih otvorenih prostora i pustara. Nedavno političko ujedinjenje grada pratilo su radikalne gospodarske promjene poput odgođenog propadanja industrije koje je vodilo do ekonomskog pada i visoke razine nezaposlenosti.

Očekivani razvoj se nije ostvario. Preostale pustare velikih površina u samom središtu grada, brojne zgrade, velik broj praznih prostora u novo izgrađenim objektima, sve je to dovelo do kolapsa tržišta nekretnina.

Tijekom devedesetih nesigurnost i otvorene mogućnosti generirale su kulturu neformalne i privremene uporabe prostora koja nije odgovarala preskribiranim procesima urbanizma. Duh jeftine apropiacije može postati instrumentom, djelom novog procesa vremenski uvjetovanog i strateškog urbanizma.

Predavanje će predstaviti projekte koji uključuju bivšu Palaču Republike, područje rijeke Spree uz glavni istočni kolodvor, te četvrt Marzahn-Hellersdorf čija populacija je u stalnom padu.

Klaus Overmeyer će 29. listopada prezentirati svoj rad **Gradskom uredu za upravljanje imovinom grada** i **Gradskom zavodu za planiranje**. Cilj prezentacije je usporedba urbanističkih procedura i politike gradova Zagreba i Berlina, te razgovor o mogućnostima implementacije pojedinih dobrih berlinskih iskustava kroz aktivnosti i suradnju projekta **Nevidljivi Zagreb** s lokalnom samoupravom.



Klaus OVERMEYER [r.1968], krajobrazni arhitekt iz Berlina. 1996. pokreće vlastiti ured studio **cet-O**. Kredo njegovog ureda je utemeljen na optimizmu spram promjena suvremenog krajolika i istraživanju odnosa između izgrađenog i neizgrađenog. Zajedno sa **P. Misselwitz** and **P. Oswalt**, **Klaus Overmeyer** je pokrenuo istraživački projekt **Urban Catalyst** [2001-2003] koji je bio podržan od **Europske Unije** i koordiniran od Prof. **K. Christiaanse** sa TU Berlin. 11 suradnika, iz pet europskih metropola, istraživalo je mogućnost privremenog korištenja i revitalizacije napuštenih gradskih zona. Projekt je rezultirao strategijama i modelima za urbano planiranje temeljeno na privremnom korištenju. **Klaus Overmeyer** je dobitnik njemačke savezne nagrade za krajobraznu arhitekturu u 2003.



Klaus OVERMEYER [b. 1968] is a landscape architect in Berlin who set up his own practice **cet-0** in 1996. The office's philosophy is deeply rooted in the optimistic attitude towards contemporary landscape changes, stimulating an ongoing research into the relationship of built and unbuilt environments today. Together with **P. Misselwitz** and **P. Oswalt**, **Klaus Overmeyer** initiated the EU funded research project **Urban Catalyst** [2001-2003] which was coordinated by Prof. **K. Christiaanse** from TU Berlin. Eleven partners in five European metropolises investigated the potentials of temporary use for the revitalization of abandoned urban areas. The project resulted in strategies and models for urban planning based on temporary use. **Klaus Overmeyer** is a recipient of the national award for landscape architecture in 2003.

Pioneers of Space - a lecture with visuals, will speak of the transitional crisis of united Berlin and of the informal urban practices tested on several city locations.

At the very start, **Overmeyer** will present his first and most crucial project *Urban Catalyst* [2001-03] that investigated the potential of temporary use as a motor for urban change. The project has developed models of action and strategic planning tools, forming a unique archive which is now available to architects, planners, municipalities, developers, property owners and temporary users.

The lecture thematicizes the intense urban transformation processes of Berlin, an urban landscape that is unique in its ruptured, fragmented and open nature. Dense urban areas are situated between vast open spaces and wastelands. The recent political re-unification of the city was accompanied by radical economic changes such as a delayed collapse of industries leading to economic freefall and high unemployment.

The expected growth has failed to materialize. Vast remaining inner city wastelands and buildings and high vacancy rates of new developments have led to a collapse of the real estate market.

Throughout the 1990s, uncertainty and openness helped to generate a unique culture of informal and temporary uses that occurred mostly outside the prescribed planning processes. This spirit of low-cost appropriation can be instrumentalized as a part of a new time-based and strategic planning process.

The lecture will present projects on the former Palast der Republik, the Spree-area around the eastern main station and the shrinking district of Marzahn-Hellersdorf.

On October 29, **Klaus Overmeyer** will give a presentation at Zagreb's **Department for Development and Urban Planning**. The presentation's aim is to try to compare the urban planning procedures and policies of Zagreb and Berlin and to talk about the possibilities of implementing some of the positive transitional experiences from Berlin through the **Invisible Zagreb** activities that are organized with the municipality.

Grupne dinamike GOAT ISLAND

31/10 - 03/11/2004 EkS-scena / Galerija Nova

Posjet skupine **Goat Island** Zagrebu uključuje jednodnevnu radionicu na temu REPAIR 2. studenog, u suradnji sa **EkS-scenom** i predstavljanje zajednički uređenog izdanja magazina o izvedbenoj umjetnosti **FRAKCIJA** uz projekciju filma *Aching Like Birds* i čitanje **Matthewa Goulisha**.

FRAKCIJA / GOAT ISLAND

Prateća čitanka uz predstavu

When will the September roses bloom? Last night was only a comedy

"... **FRAKCIJA** je odlučila pratiti koliko god je to moguće proces nastanka predstave, te surađivati kroz tekstove, fotografije, crteže koji nastaju u procesu i uz proces, kao refleksije onih koji svjedoče o pojedinim etapama rada [Prvi dio]: pratiti život predstave pred njezinom publikom: istražiti kako se predstava *izvodi* nakon što je stvarno izvedena, kada je u stadiju/ ili čak *na sceni*/ recepcije, emocionalnog iskustva i REFLEKSIJE [Drugi dio].

Zato ovo dvodjelno posebno izdanje **FRAKCIJE** nije samo prateća čitanka procesu nastanka i izvođenja jedne predstave: ono želi eksperimentirati s formom, sadržajem, produkcijom i recepcijom magazina /o izvedbenoj umjetnosti/: ono izaziva svoje čitatelje da eksperimentiraju s izvedbom čitanja: ono je **REFLEKSIJA** na temu čitanja i čitanje o izvedbi.

Prateća čitanka predstavi *When will the September roses bloom? Last night was only a comedy* je kulminacija dugotrajne interakcije, ne samo između **FRAKCIJE** i **GOAT ISLAND** [vidi **FRAKCIJU #20/21, 28/29**], već i između umjetničke i teoretičarske zajednice grada Zagreba i skupine koja je u njemu - zahvaljujući **Festivalu novog kazališta EUROKAZ** - redovito predstavljala svoje produkcije od 1996. godine i predstave *How Dear to Me the Hour When Daylight Dies*.

Magazin/ prateća čitanka-u-tijeku je ponajviše REFLEKSIJA našeg zajedničkog afekta prema određenoj vrsti estetike i etike izvedbe.

Pozvani ste da je podijelite sa nama!"

Matthew GOULISH je jedan od osnivača izvođačke skupine **Goat Island**. Objavio je velik broj publikacija uključujući 39 *Microlectures - in proximity of performance* [Routledge, 2000]. Uredio je nekoliko djela kolaborativnog pisanja i publikacija prethodnih pratećih čitanki. Predaje na poslijediplomskom studiju pisanja na **The School of the Art Institute of Chicago**.

Lin HIXSON je voditeljica skupine **Goat Island**, kolaborativne izvođačke skupine koju je su-osnovala 1987. Profesor je izvedbe na **The School of the Art Institute of Chicago**, a njezini su članci o režiranju i izvedbi objavljeni u časopisima **Performance Research**, **Women & Performance**, **P-Form** i **The Drama Review**.

iz uredničkog uvodnika **Marina BLAŽEVIĆA**
i **Matthewa GOULISHA**, rujan 2004.



GOAT ISLAND je suradnička izvedbena skupina iz Chicaga: **Karen Christopher**, **Matthew Goulish**, **Lin Hixson** [voditeljica skupine], **Mark Jeffery**, **CJ Mitchell** [menadžer skupine], **Margaret Nelson** [tehnički voditelj], **Bryan Saner** i **Litó Walkey**. Skupina je osnovana 1987. i od tada je proizvela osam predstava: *Soldier, Child, Tortured Man* [1987]; *We Got A Date* [1989]; *Can't Take Johnny to the Funeral* [1991]; *It's Shifting, Hank* [1993]; *How Dear to Me the Hour When Daylight Dies* [1996]; *The Sea & Poison* [1998]; *It's an Earthquake in My Heart* [2001]; and *When will the September roses bloom? Last night was only a comedy* [2004]. 2001. godine su snimili deset-minutni film *Aching Like Birds* [režija: **Lucy Baldwin** i **Lin Hixson**]. Skupina je imala turneje po SAD, Engleskoj, Škotskoj, Walesu, Belgiji, Švicarskoj, Hrvatskoj, Njemačkoj i Kanadi. Redovito održavaju radionice na temu kolaboracije i izvedbe, pišu i održavaju predavanja-izvedbe, te izdaju vlastite umjetničke knjige.

Predstava *When will the September roses bloom? Last night was only a comedy* je nastala na poziv **Performing Arts Chicago** [SAD], **Arnolfini** [Velika Britanija], **Dance 4** [Velika Britanija], **New Moves International** [Velika Britanija], **Kampnagel** [Njemačka] i **College of the Arts and Wexner Center for the Arts na Ohio State University** [SAD]. Rad skupine **Goat Island** dijelom podržava **The Illinois Arts Council**, **CityArts Program 1** potpora **City of Chicago Department of Cultural Affairs**, **Richard H. Driehaus Foundation** i **Performing Arts Chicago**, u suradnji sa **School of the Art Institute of Chicago**.

Group Dynamics

GOAT ISLAND

31/10 - 03/11/2004 eks-scena / Gallery Nova

Goat Island's visit to Zagreb will include a one day workshop on the topic **REPAIR** in collaboration with **EkS-scena** on the 2nd of November and the launch of a joint issue of **FRAKCIJA** magazine for performing arts with a screening of the film **Aching Like Birds** and a reading by **Matthew Goulish**.

FRAKCIJA / GOAT ISLAND

A Reading Companion to

When will the September roses bloom? Last night was only a comedy

"...**FRAKCIJA** decided to follow as far as possible /in proximity of performance/ the process of creating a performance, to co-operate through texts, photographs, drawings that come about in the process and alongside the process, as reflections of those witnessing the respective stages of the work [Part One]: to accompany the life of performance in front of its audience: to explore how is a performance *performed* after it has actually been performed, that is in the stage /or even, on the stage/ of reception, emotional experience and **REFLECTION** [Part Two].



Therefore, this two-part special issue of **FRAKCIJA** will not be only a companion to the process of making and performing a particular performance: it wants to experiment with the form, contents, production and reception of the /performing arts/ magazine: it challenges its readers to experiment with the performance of reading: it is a **REFLECTION** on the writing and reading about the performance.

The companion to *When will the September roses bloom? Last night was only a comedy* is a culmination of a long lasting interaction not only between **FRAKCIJA** and the **GOAT ISLAND** [see **FRAKCIJA # 20/21, 28/29**], but also between the artistic and theoretical community of the city of Zagreb and the company that has - thanks to **EUROKAZ**, festival of new theatre - regularly presented its productions in it since 1996's *How Dear to Me the Hour When Daylight Dies*.

This magazine/companion-in-progress is, moreover, a **REFLECTION** of our common affection for a certain kind of aesthetics and ethics of performance.

You are invited to share it with us!"

from the editorial by **Marin BLAŽEVIĆ** and **Matthew GOULISH**, 12. September, 2004



Matthew GOULISH is a founding member of **Goat Island** performance group. He has published extensively, including his book *39 Microlectures - in proximity of performance* [Routledge, 2000]. He has edited several collaborative writing projects with **Goat Island**, and overseen the publication of the previous reading companions. He teaches in the MFA Writing Program at **The School of the Art Institute of Chicago**.

Lin HIXSON is the director of **Goat Island**, the collaborative performance group she co-founded in 1987. She is full professor of performance at **The School of the Art Institute of Chicago**, and her articles on directing and performance have been published in **Performance Research, Women & Performance, P-Form**, and **The Drama Review**.

GOAT ISLAND is a Chicago-based collaborative performance group: **Karen Christopher, Matthew Goulish, Lin Hixson** [director], **Mark Jeffery, CJ Mitchell** [company manager], **Margaret Nelson** [technical director], **Bryan Saner**, and **Litó Walkey**. The group was founded in 1987, and has created eight performance works: *Soldier, Child, Tortured Man* [1987]; *We Got A Date* [1989]; *Can't Take Johnny to the Funeral* [1991]; *It's Shifting, Hank* [1993]; *How Dear to Me the Hour When Daylight Dies* [1996]; *The Sea & Poison* [1998]; *It's an Earthquake in My Heart* [2001]; and *When will the September roses bloom? Last night was only a comedy* [2004]. In 2001 they created the ten-minute film *It's Aching Like Birds* [co-directed by **Lucy Baldwin** and **Lin Hixson**]. The company has toured the US and England, Scotland, Wales, Belgium, Switzerland, Croatia, Germany, and Canada. They regularly teach workshops on collaboration and performance, write and perform collaborative lectures, and publish their own artists' books.

When will the September roses bloom? Last night was only a comedy is co-commissioned by **Performing Arts Chicago** [USA], **Arnolfini** [UK], **Dance 4** [UK], **New Moves International** [UK], **Kampnagel** [Germany], and the **College of the Arts and Wexner Center for the Arts at The Ohio State University** [USA]. **Goat Island's** work is partly supported by **The Illinois Arts Council**, a state agency, a **CityArts Program 1** grant from the **City of Chicago Department of Cultural Affairs**, **The Richard H. Driehaus Foundation**, and **Performing Arts Chicago**, with the **School of the Art Institute of Chicago**.

02/11/2004 klub za net.kulturu MaMa / net.culture club MaMa

Petar MILAT

Smrt kina i ostale smrti

U predavanju će uvodno biti riječi o knjizi *Smrt kina Paola Cherchi Usaija* i pitanjima o naravi pokretne slike koju ta iznimno inspirativna studija otvara. Potom će **Usaijevu** refleksiju o kinu kontrastivno postaviti u kontekst filozofskih promišljanja o povijesti filma [**Deleuze, Ranciere, Stiegler**]. U završnom koraku će pak povezati **Kittlerovu** genealogiju digitalne slike s **Usaijevim** poimanjem digitalnog doba i sudbine pokretne slike u njoj.



Petar MILAT

The Death of Cinema and Other Deaths

This talk will begin with an introduction to **Paolo Cherchi Usai's** *Death of Cinema* and the nature of the moving image that this exceptionally inspiring study opens up. I will then contrast **Usai's** reflection on cinema with the context of philosophical thinking on the history of cinema [**Deleuze, Ranciere, Stiegler**]. In my final step, I will bridge **Kittler's** genealogy of the digital image with **Usai's** notion of the digital age and the destiny of the moving image within it.



04-06/11/2004

**Mala fronta novog
performansa i plesa - Karantena**

**Little Front of New Performance
and Dance - Quarantine**



Novo izdanje **Male fronte novog performansa i plesa** ove je godine usredotočeno na produkciju i projekte

umjetnika koji su na ovaj ili onaj način vezani uz **ART RADIONICU LAZARETI** u Dubrovniku, jedan od najinovativnijih kulturnih centara u Hrvatskoj. Većina umjetnika čiji rad će biti predstavljen u Zagrebu na ovoj platformi nosioci su radikalizacije razmišljanja o suvremenoj izvedbenoj umjetnosti u Hrvatskoj kroz svoj rad na presjecištu kazališta, plesa, performansa, novih medija itd. Moći ćete vidjeti radove **Borisa BAKALA** i **BACAČA SJENKI**, **Marije KOVAČA**, **Ivice BULJANA** i **NOVOG KAZALIŠTA**, **Željke SANČANIN/Saše BOŽIČA** i mlade generacije likovnih umjetnika iz Dubrovnika. Djela koja će predstaviti u vezi su s pisanjem, između ostalih, **Franza Kafke**, **Sarah Kane**, **Heinera Müllera**, **Rolanda Barthesa**...

The new edition of the **Little Front of New Performance and Dance** this year focuses on the productions and projects by artists who were in one way or another connected to **ART-WORKSHOP LAZARETI** in Dubrovnik, one of the most innovative cultural centers in Croatia. Most of the artists whose work will be presented at the platform in Zagreb are radicalized carriers of contemporary thought on performing arts in Croatia through their work on the crossroads of theatre, dance, performance, new-media etc. New works by **Boris BAKAL** and **BACAČI SJENKI**, **Mario KOVAČ**, **Ivica BULJAN** and **NEW THEATRE**, **Željka SANČANIN/Saša BOŽIČ** and the younger generation of visual artists from Dubrovnik will be shown. The works they will present are related to writings by **Franz Kafka**, **Sarah Kane**, **Heiner Müller**, **Roland Barthes** among others...



ART RADIONICA LAZARETI.

Dubrovnik osnovana je 1988. kao umjetnička inicijativa koja je okupljala mlade umjetnike, filozofe, sociologe te se aktivno i istraživački bavila suvremenom umjetnošću i društvom. Tijekom ratnih i poratnih devedesetih ne prestaje biti aktivna i kritički se odnositi prema novoj stvarnosti Dubrovnika i regije pružajući mogućnost urbane alternative i socijalnog, političkog, filozofskog i umjetničkog stajališta. Zahtijevajući priznanje lokalne kulture i umjetnosti na međunarodnoj razini, ali i dovodeći međunarodne programe i umjetnike u tada izolirani Dubrovnik **ARL** ostaje stalno prisutna na umjetničkoj sceni održavajući od početka ideju o interakciji umjetnosti i društva te o izravnom kontaktu i komunikaciji umjetnika, publike i mjesta izlaganja [galerija, ulica, trg, grad, društvo...].

ART WORKSHOP LAZARETI

[AWL] was initiated in 1988 as an arts initiative that gathered young artists, philosophers, sociologists and which actively dealt with contemporary arts, society and their interaction. The organization did not stop being active and reflecting critically on the new reality of Dubrovnik and the region during the war and post-war nineties, and it provided the opportunity for an urban alternative from a social, political, philosophical and artistic viewpoint. By demanding recognition of local culture and contemporary arts on an international level and also bringing international programs and artists to the then isolated city, **AWL** remained permanently present on the arts scene maintaining from the very start the idea of the interaction of arts and society and the direct contact and communication between artists, the audience, and exhibiting places [gallery, street, square, city, society...].

Svi tekstovi su preuzeti iz materijala predstava / All texts are from the production's materials

KARANTENA FESTIVAL je jedan od stalnih programa **Art radionice Lazareti**, a 2005. će mu biti devetom godinom održavanja. Svake se godine održava od 25. kolovoza do 6. rujna. Pokrenut je kao kontrapunkt, reakcija, nadopuna **Dubrovačkim ljetnim igrama** s idejom otvaranja prostora za nezavisnu suvremenu scensku produkciju i inovativne načine umjetničke organizacije, produkcije i prezentacije. Festival je mjesto i vrijeme prezentacije svih i jasnih i rubnih oblika scenskog iskaza - od kazališnih predstava, performansa, suvremenog plesa i pokreta do uličnih nastupa, radionica i predavanja. Festival ima sve veći naglasak na programu koprodukcija čime postaje mjestom stvaranja, a ne tek prezentacije gotovih i uvezenih proizvoda. Koprodukcijama sudjelujemo u kreiranju živih scenskih proizvoda - onih koji se igraju i mijenjaju na drugim festivalima, scenama, gradovima ... ujedno od **Festivala** radimo mjesto stalne akcije, veliki otvoreni radni prostor kao viziju svakodnevnog funkcioniranja same **ARL**.

KARANTENA FESTIVAL is one of the annual programs of the **Art Workshop Lazareti** and 2005 will mark its ninth year. The Festival is held every year from August 25 to September 6. The Festival was launched not only as a counter-point to the mainstream **Dubrovnik Summer Festival**, but also as a reaction to it and its supplement as well. Its starting idea was to create a space for independent contemporary performing arts production and for the innovative ways of artists' organizations, productions and presentations. The Festival is a place and time for the presentation of all distinct and borderline forms of performing arts - from theatre, performances, contemporary dance and movement to street performances, workshops and presentations. The Festival's all the greater focal point is on the co-productions program through which it becomes a space for creation and not just for the presentation of the finished and imported products. Through these co-productions, **AWL** partakes in the creation of living performing arts products - those being played and modified at other festivals, theatres, scenes, cities... at the same time making the Festival a place of continuous action, a large open working space as a vision of the everyday functioning of the **AWL** itself.

Do sada smo koprodukcijski sudjelovali u sljedećim projektima / **AWL** has co-produced the following projects:

2001 - KARANTENA NO. 5:

BAD.co [Zagreb]

Diderotov nećak ili krv nije voda / Diderot's Nephew or Blood is Thicker than Water

Režija/Direction: **Goran Sergej PRISTAŠ**
Koprodukcija/Coproduction: **BAD.co, Teatar &td** [Zagreb], **47. Splitsko ljeto, ARL** [AWL]

Begat Theatre Compagnie

Hotel Eden

Režija/Direction: **Karin HOLMSTROM & Phillipe LAILARD**
Koprodukcija/Co-production: **Begat Theatre Compagnie, ARL**

2002 - KARANTENA NO. 6:

Robert WALSER

Schneewittchen - after party

Režija/Direction: **Ivica BULJAN**
Koprodukcija/Co-production: **Mini teater, Cankarjev Dom** [Ljubljana, Slovenia], **ARL**

Conversation with children - R.D.LAING / Školski bus - D.B. INDOŠ

Režija/Direction: **D. B. INDOŠ**
Koprodukcija/Co-production: **House of Extreme Music Theatre** [Zagreb], **ARL**

Heiner MÜLLER

Quartet V2.0

Wax Factory [NY, USA]
Režija/Direction: **Ivan TALIJANČIĆ**
Koprodukcija/Co-production: **Wax Factory, Splitsko ljeto, ARL**

Koora - Butoh projekt

Koreografija/Choreography: **Tanja ZGONC**
Koprodukcija/Co-production: **HIPP, Teatar Exit** [Zagreb], **ARL**

2003 - KARANTENA NO. 7:

Oscar WILDE

Sretni kraljević / The Happy Prince

Režija/Direction: **Luis ZORNOZA BOY**
Koprodukcija/Co-production: **Mini teater** [Lj, Slovenija], **Novo kazalište** [Zagreb] i **ARL**

Heiner MÜLLER

Medeja-materijal/ Medea-material

Režija/Direction: **Ivica BULJAN**
Koprodukcija/Co-production: **Mini teater, Ljubljana, Novo kazalište, Zagreb, Hotel Bulić, Zagreb, Cankarjev dom, Ljubljana** i **ARL**

Jutro/ Morning

[po motivima **Psihoze 4.48 Sarah KANE** / based on **Psychosis 4.48** by **Sarah KANE**]
Režija/Direction: **Mario KOVAČ**
Koprodukcija/Co-production: **KUFER, EKSPERIMENTALNA SLOBODNA SCENA** [Zagreb], **ARL**

2004 - KARANTENA NO. 8:

Ljudmila RAZUMOVSKA

Draga Elena Sergejevna / Dear Elena Sergeevna

Režija/Direction: **Edvin LIVERIĆ**
Koprodukcija/Co-production: **Gledališće Glej, Ljubljana, ŠKUC gledališće, Ljubljana, ARL**

Jana MENGER & Rambo AMADEUS

Igra / Game

Koreografija/Choreography: **Jana MENGER**
Koprodukcija/Co-production: **Bitefteatar Beograd, ARL**

D. B. Indoš - House of Extreme Music Theatre

Čovjek vuk / Wolf-man

Koprodukcija/Co-production: **Parainstitut INDOŠ, Kontejner, ARL**

2005 - KARANTENA NO. 9:

Aleksander Sergejevič PUŠKIN

Car Sultan / Czar Sultan

Režija/Direction: **Aleksander ANUROV**
Koprodukcija/Co-production: **Mini teater Ljubljana, Novo kazalište Zagreb, ARL**

Bacači sjenki / Orchestra Stolpnik: Proces_Grad, III dio/Process_City, Part 3 [VJ process-in-progress]

04/11/2004

Inspirirano djelom **Franza K.afka** i **Orsona Wellesa** /

Inspired by the works of **Franz K.afka** and **Orson Welles**

Po prijevodu / Translation to Croatian by **Snješk.a K.nežević**

Koncept, dramaturgija i režija / Concept, Dramaturgy and

Direction: **Boris Bak.al**

Nastupaju / With: **K.atarina Bistrović Darvaš, Damir**

K.lemenić, Boris Bak.al

Video supervizija / Video supervision: **Josip Visk.ović,**

Boris Bak.al

VJ-ing: **Ivan Slipčević, Plak.or K.ovačević**

Suradnik na dramaturgiji i asistent produkcije /

Dramaturgy and production assistant: **Luk.a Ruk.avina**

Suradnica na konceptu i dramaturgiji / Collaborator on Concept and Dramaturgy:

K.atarina Pejović

Prostor i svjetlo / Space and Lighting: **Boris Bak.al, Pina**

Siotto

Produkcija / Produced by:

Bacači Sjenki [Zagreb],
Orchestra Stolpnik [Bologna],
Dani Hrvatskog Filma / Croatian
Film Festival, Galerija SC /
Gallery SC



Jedna od osnovnih ideja ovog projekta je obnova bojnog polja - redefiniranje teritorija **Kafkinog** "metafizičkog" ostranjenja unutar konkretnih političkih i filozofskih postavki kojima se on bavio cijelog života.

U međuprostoru **Kafkinog** i **Wellesovog** djela, pokušavamo porazgovarati o djelu u prostoru i prostoru u djelu, i prodrijeti do onog tajnog i neznano mjestu iz kojeg progovara **Kafka**.

Svi danas postojeći dijelovi **Kafkinog** romana [oni objavljeni za života, oni objavljeni u izboru

Maxa Broda, te svi oni pronađeni u **Kafkinjoj** ostavštini] uključeni su u ovu dramaturgiju. Spiralni labirint totalitarizma koji tvori ovaj materijal nije, međutim, ništa drugo do plod “loših navika” individuuma i njegovog straha od diskontinuiteta.

Koncipiranje i primjena VJ'inga u “procesu_gradu” [snimanje i obrada slike uživo] proistječu upravo iz takvog iščitavanja **Kafkinog** djela i nastoje izbjeći zavodljive mogućnosti koje digitalna tehnologija danas nudi u izobilju ad nauseam. Performerima se nudi sredstvo za ekspanziju vlastitog izraza i rad na trenutačnoj intuitivnoj refleksiji vlastitog scenskog djelovanja.

Tako VJ'ing unutar “procesu_gradu” zauzima mjesto ravnopravnog protagonista. Klasični linearni doživljaj koji je, inače, imanentan percepciji performativnog čina, ovdje stupa u dijalog sa drugim rakursima, detaljima, umnažanjem ili rekombiniranjem tog istog čina.

Na digitalnom teritoriju “procesu_gradu”, ispituje se nekoliko strategija: s jedne strane, digitalno oko nadzire protagoniste u realnom vremenu i prostoru, poput klasičnih kamera za nadzor. S druge strane, kamere ulaze u krupne planove koji, sučeljeni s fizičkim prizorima, stvaraju psihološko-značenjske kontrapunkte, jukstapozicije ili komplementarnosti. U slijedećem koraku, prizori koji se odvijaju u realnom vremenu i prostoru pred gledaocem, fraktaliziraju se; razmnažanjem i/ili spajanjem tih fraktala, grade se nove cjeline. Notorna primjena digitalnog ogledala u “procesu_gradu” se, pak, okreće metafizičkom: pikselizirani se pogled umiruje, gotovo do Zen stanja.



One of the essential ideas of this project is the renewal of battlefield: re-defining the territory of **Kafka's** “metaphysical” estrangement within the actual political and philosophical assumptions he dealt with throughout his life.

In the space between **Kafka's** and **Welles'** oeuvre, we make an attempt to talk about the creation in space and the space in creation; to dig the tunnel that would lead us to that obscure and secret place from which **Kafka's** voice arises.

This dramatisation includes all existing pieces of **Kafka's** novel: those published before his death, those selected and published by **Max Brod** as well as those found in **Kafka's** legacy. In turn, the spiral labyrinth of Totalitarianism built out of this material is no more than the fruit of individual's “bad habits” and his fear of discontinuity.

The concept and implementation of VJ'ing in “process_city” [live recording



and processing of picture] derive out of this particular reading of **Kafka's** work, tending to avoid the seductive possibilities that the digital technology nowadays offers in an ad nauseam abundance. The performers have at their disposal a device for expanding their own range of expression and for working on a sort of instant intuitive reflection of their stage actions.

Thus VJ'ing holds the position of equal_protagonist within the frame of "process_city". Here, the classical linear experience, otherwise immanent to the perception of performing act, enters the dialogue with other perspectives, details, reproductions and/or re-combinations of that same act.

Several strategies are being explored on the digital territory of "process_city": on the one hand, the digital eye surveys the protagonists in real time and space, much the same as the classical surveillance cameras. On the other hand, the cameras zoom in close-ups which, confronted with physical scenes, create psychological-semantic counterpoints, juxtapositions or complementarities. Furthermore, the scenes unfolding in real time-space in front of the spectator are being fractalised; reproduction and/or merging of those fractals construct new entities. As the sum of those strategies, the notorious use of digital mirror in "process_city" turns towards the metaphysical: the pixelated gaze subsides, approaching Zen state.

BACAČI SJENKI su neprofitna međunarodna umjetnička i produkcijska platforma za interdisciplinarnu suradnju, stvaralaštvo te promišljanje intermedijalnih umjetnosti. Od osnivanja 2001. do danas, **BACAČI SJENKI** su ostvarili projekte **Shadow Casters** [Zagreb 2001. i 2002, Bologna 2001, Graz 2002, Ljubljana 2002, Beograd 2002, New York 2003.], **proces_grad, III dio** [Zagreb i Dubrovnik, 2004.], te **Čovjek je prostor: Vitić_ pleše** [Zagreb, 2004/06]

BACAČI SJENKI is a non-profit international artistic and production platform for interdisciplinary collaboration, creation and reflection of Intermedia Arts. Since its founding in 2001 to this day, **BACAČI SJENKI** has produced several projects: **Shadow Casters** [Zagreb 2001 and 2002, Bologna 2001, Graz 2002, Ljubljana 2002, Beograd 2002, New York 2003], **process_city, part III** [Zagreb, 2004] and **Man is Space: Vitić_dances** [Zagreb, 2004/06]

Potpora: Gradski ured za kulturu-Zagreb, Assessorato alla Cultura-Bologna i Ministarstvo kulture Rep. Hrvatske
With the financial support of: Zagreb City Council of Culture, Bologna City Council of Arts and the Ministry of Culture of the Republic of Croatia

Heiner MÜLLER:
Medea-material

05/11/2004





Heiner MÜLLER: Medea-material

Prijevod na hrvatski / Translation to Croatian:

Snježana RODEK

Prijevod na engleski / Translation to Slovene:

Milan ŠTEFE

Redatelj / Director: **Ivica BULJAN**

Dramaturg / Dramaturgy: **Zlatko WURZBERG**

Kompozitor / Composer: **Mitja VRHOVNIK**

SMREKAR

Scenografija / Stage design: **Slaven TOLJ**

Kostimi / Costume design: **Ana SAVIĆ**

GECAN

Dizajn / Design: **Damir GAMULIN**

Fotografije / Photography: **Miha FRAS &**

Domagoj KUNIĆ

Savjetnik / Consultant: **Vesna KESIĆ**

Pomoćnik redatelja / Assistant director:

Robert WALT

Izvršni producent / Executive producer:

Ranko VUČINIĆ

Izvođači / Performers: **Senka BULIĆ**

: **Ditka HABERL**

: **Marko MANDIĆ**

Müllerova Medea uprizoruje negativnu Arkadiju u kojoj je mitska dimenzija priče zamijenjena povijesnom, pri čemu se bukolički krajolik antike pretvorio u suvremenu “zapuštenu obalu”. Stanje izvanvremenske prezentnosti mita zamijenio je kazališni osjećaj vremena koje prolazi. Subjektivni doživljaj intimne i društvene stvarnosti autor je upisao u okvir suprotnih etičkih izbora i postupaka tri dramske uloge. Tripartitna konstrukcija drame konfigurira odsutnost subjekta govorenja, dijalošku formu na više diskurzivnih razina i kolektivni govor u prvom licu. Tekst ne slijedi narativni niz događaja što proizvode dramu, već pruža uvid u njezine učinke, odnosno u mehanizam zapleta između dramskih osoba. Ironijski opis,

inkarnacija osobe i lirski ispovijest, tri su načina prikazivanja jedne iste svijesti o porazu, o prihvaćanju i vjernosti vlastitom porazu. Tragičku scenu mita zamijenila je komička scena koja daje objektivni i grubo opis svijeta. Komedija doslovno, bez metaforičnog posredovanja, prikazuje sile seksualnosti i smrti što su osnovne teme drame. Dramaturgija teksta stvara autoreferencijalnu predstavu u kojoj je scensko vrijeme istodobno s gledateljevim, prostor scene znak je samoga sebe, glumac označava samo svoju igru, itd. To dvostruko prikazivanje premješta pažnju s načina inscenacije priče čime nastoji prisutnosti glumca i izgovorenim riječima dati važnost scenskog događaja. Ova kazališna ideja ostavlja po strani sav duboki smisao drame, mita, metafore, subjektivnost lika te pronalazi svoju suvislost u vokalnim tragovima teksta, u fizičkim reakcijama glumčeva tijela. Izraz ljudske figure u sebi nosi i političko pitanje kazališta [jer su društvene norme i odnosi vlasti već upisani u tijelo na sceni]. Iz ovoga kazališta je iščezlo svako eksplicitno pozivanje na političko: snivanje o zajedništvu mase, fantazija o mjestu društvenog okupljanja, povlaštenom mjestu građanstva, kritičkoj instanciji **Heiner Müller** kaže: “*Na neki način, umjetnost je slijepa praksa. U tome nazirem određenu mogućnost: da se kazalište koristi za posve male grupe [za mase ono više odavna ne postoji] kako bi se proizveli prostori mašte, mjesta slobode za maštu. Protiv te imperijalističke najezde i umorstva mašte u stereotipima i prefabriciranim standardima medija, mislim da je to prvorazredni politički zadatak, čak ako sadržaji nemaju baš ništa zajedničko s političkim datostima.*”

Zlatko WURZBERG

Müller's *Medea* depicts a negative Arcadia in which the mythic dimension of the story is substituted by a historical one, where the pastoral ancient landscape is transformed into a contemporary "devastated coast". The state of timeless presence of the myth has been replaced by a theatrical sense of passing time. The author inscribed the subjective experience of intimate and social reality within the framework of opposing ethic choices and actions through three drama roles. The three-part construction of the drama configures the absence of the subject of speech, the dialogue form on several discursive levels and collective speech in the first person. The text does not follow a narrative string of events that manufacture the drama, rather it offers an insight into its effects, into the mechanism of plot between the drama personae. Ironic description, a figure's incarnation and a lyrical confession are three different ways of depicting the same consciousness of defeat, of the acceptance and loyalty to one's own defeat. The tragic scene of the myth has been replaced by a comic scene that gives an objective and rough description of the world. The comedy, literally, without any metaphoric mediation, depicts the forces of sexuality and death that are the basic themes of the drama.

The text's dramaturgy creates a self-referential performance in which the scene time corresponds to the viewer's time, the scene space is a sign of itself, the actor

marks only his/her own play, etc. This dual representation shifts attention away from the way the story is enacted, thus attempting to subscribe to the actor's presence and spoken words the importance of a scene event.

This theatre idea leaves aside all the deeper meaning of drama, myth, metaphor, subjectivity of the character, and finds its meaning in the vocal traces of the text, in the physical reactions of the actor's body. The expression by a human figure also carries within itself the political question of theatre [as social norms and power relationships are already inscribed in the body on the scene]. Every direct and explicit relation to the political has been expelled from this theatre: dreams of mass collectiveness, a fantasy about the place of social gathering, the privileged position of citizens, critical instance...

Heiner Müller says: "*In a way, art is a blind practice. I see a certain possibility in it: that theatre be used for very small groups [it has not existed for the masses for quite some time now] in order to produce areas of imagination, places of freedom for imagination.*"

Against that imperialistic advance and murder of the imagination in stereotypes and prefabricated media standards, I think this is a first-class political task, even if the content has absolutely nothing in common with political reality."

Zlatko WURZBERG



Produkcija / Production: Mini teater Ljubljana
Koprodukcija / Co-production: Cankarjev dom, Ljubljana; ARL, Dubrovnik; Kazalište Hotel Bulić, Zagreb; Novo kazalište, Zagreb; Teatar ITD, Zagreb

k.o
Roland Barthes: Lover's discourse





05/11/2004

autori / authors: **Saša BOŽIĆ**
 : **Selma BANICH**
 : **Oliver FRLJIĆ**
 : **Marko JASTREVSKI**
 : **Željka SANČANIN**
 : **Andrej VUČENOVIĆ**

izvode / performers: **Selma BANICH,**
Oliver FRLJIĆ, Marko JASTREVSKI, Željka
SANČANIN

video-servis: **Andrej VUČENOVIĆ**

audio-servis: **Damir ŠIMUNOVIĆ**

moderator: **Saša BOŽIĆ**

produkcija / production: **k.o.-kazališna grupa**

Iako ga proizvode milioni ljudi, raspršen je u popularnim serijama, televiziji, kao i u ozbiljnoj literaturi, diskurs ljubavi još uvijek je skriven. Knjiga poznatog francuskog pisca **Rolanda Barthesa** *Fragmenti ljubavnog govora* upozorava na zanemareni jezik, stvarajući od iskazivanja ljubavi specifični objekt interesa. Ljubavnikov se diskurs realizira kao multi-medijalni performance koji na tragu knjige slavnog francuskog filozofa afirmira mogućnosti govora o ljudskoj samoći i potrebi o zrcaljenju u drugom kroz jezik...

Razmišljajući o jeziku, ne kao reprezentaciji mišljenja u smislu **Heideggerove** teze o jeziku kao kući bitka, već krećući od **Barthesovih** teza o izmještanju ljubavnog diskursa iz reprezentacijskog modela stvarnosti, performans se bavi ljubavnim govorom kao mjestom kreacije, činjenjem za sebe, prostorom u kojem jezik postaje akcijom kroz modele simulacije i ne-realnog.

k.o Roland Barthes: Lover's discourse



Rad na projektu nije baziran na predstavljanju semantičkog potencijala knjige, već se bavi prevrednovanjem ljubavnog govora kao potencijalne izvedbene strukturirane akcije, kako je definira sam autor. Proces je moderiran kroz načine na koje izvođači definiraju i modeliraju te akcije unutar same probe, analizirajući pojedine radnje, premještajući ih u drugačije moduse unutar kojih se određena tema neprestance redefinira [arhiviranje, audio, video-zabilješke, fotografije, prakticiranje meisner tehnike]. Proces strukturiranja vježbi temeljen je na **Barthesovoj** ideji izvedbe žudnje preko Drugog. Drugi [partner, image, objekt] služi kao medij pomoću kojeg se vlastita žudnja realizira za mene.

k. o / kombinirane operacije, umjetnički trojac nastao čistom ekscesnom omaškom uprizorenja prvog performanca **EXIT** na **Festivalu mladih** u Kikindi [Srbija], u prosincu 1998. Od tada pa do 2003. grupa djeluje pod imenom **OBEPYU**. Jezgru čine **Saša Božić** [režiser/plesni dramaturg], **Željka Sančanin** [koreograf, plesačica / izvođačica] i **Andrej Vučenović** [video umjetnik]. Prvi radovi grupe konceptualno su bili temeljeni na konfrontaciji različitih kulturoloških i ideoloških

nasljeđa te vezani uz problematiku statusa umjetnika u politički nestabilnom vremenu i prostoru [performansi: *49 godina; Kafka gegen Pound; La Primavera*]. Druga faza [koreografije: *Misterije Orgazma; Mjesta po kojima...; (Hard To Dig It)*] usmjerava rad grupe k plesu i intenzivnijem koreografskom istraživanju a interes za "politička" tijela iz početne faze prebacuje se na istraživanje čiste fizikalnosti i fenomenologije pokreta. Predzadnja produkcija, solo koreografija i video instalacija **Private in Vitro** potvrđuje kontinuirani interes grupe za likovne kvalitete izvedbenog materijala te radikalizira prethodne koreografske konstatne razvijajući ih u nove moduse performativnosti koji ovaj put bivaju usmjereni ka gledatelju te premješteni s polja izvedbe na proces gledanja, vizualne percepcije i reprodukcije izvedbenog materijala.

Grupa trenutno kroz 2004./ 2005. s nekolicinom pozvanih umjetnika radi na svom zadnjem projektu temeljenom na tekstu **Rolanda Barthesa: Lover's Discourse**. Zamišljen kao multimedijalni happening, projekt kroz kontekst **Barthesova** teksta ispituje moduse umjetničke kreacije i kolektivnog rada unutar izvedbenog medija.

Even though it has been produced by millions of people, dispersed in popular TV-shows, commercials, as well as in serious literature, amorous discourse still remains hidden. The book *A Lover's Discourse: Fragments* by famous French philosopher **Roland Barthes** cautions of a neglected language, constructing a specific object of interest from utterances of love.

The Lover's Discourse is realized as a multimedia performance which, following the book

by the famous French philosopher, affirms the possibilities of speaking of human loneliness and the need to mirror the self in the other through language. Contemplating about language, not as a representation of thought in the **Heideggerian** sense of language as a "house of being", but moving from **Barthes'** thesis about the dislocation of amorous discourse from the representational model of reality, the performance looks at amorous speech as a place of creation, making for oneself a space in which language becomes action performed through models of simulation and the un-real.

The work on this project is not based on the representation of the semantic potentiality of the book, but rather on the reevaluating of the lover's discourse as a potentially structured performing action, as is defined by the author himself. The process is moderated through the ways in which the performers define and simulate it as well as by the actions during the rehearsal itself, analysing individual works, transferring them into different modes within which the specific theme is continually redefined [by archiving, video and audio records, photographs, practicing the Meisner-technique]. The process of structuring the exercises is based on **R. Barthes'** idea of performed desire through the Other. The Other [partner, image, object] serves as a medium through which one's own desire is realized for myself.

The artistic trio **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].

From 1998-2003 the group worked under the name **OBEPYU**. The group is comprised of: **Saša Božić** [director / dance dramaturge], **Željka Sančanin** [choreographer, dancer / performer] and **Andrej Vučenović** [video artist]. The first works of the group were conceptually founded on the confrontation of different cultural and ideological legacies that members brought with them and linked with the problem of the status of the artist in a politically unstable time and space [performances: *49 years, Kafka gegen Pound, La primavera*]. The second phase [*The Mystery of Orgasm, Places Where..., (Hard To) Dig It*] was directed more towards dance and intensive choreographical research and interest for the "political" bodies from the initial phase was transferred to researching the pure physicality and phenomenology of movement. The second last production, solo choreography / video installation *Private in Vitro* confirms the group's continuous interest for the visual qualities of performing material and also radicalizes the previous choreographical elements developing them into new modes of performativity which are directed towards the spectator this time and transferred from the performance field to the process of viewing, visual perception and the reproduction of the performed material.

Throughout 2004/2005 the group will be working with several guest artists on its last production based on **Roland Barthes'** text *A Lover's Discourse*. Envisioned as a multimedia happening, the project explores the modes of artistic creation and collective work within the performing media through the context of **Barthes'** text.

Projekt se realizira kroz radnu platformu **EKS-Scene**. Projekt je podržan sredstvima **Gradskog ureda za kulturu Grada Zagreba** i **Ministarstva kulture Republike Hrvatske**. / The project is realized through the working-platform of **EkSperimental Free Scene Zagreb** and is supported by the **Zagreb City Office for Culture** along with the **Ministry of Culture of the Republic of Croatia**.

06/11/2004

[po motivima drame "4.48 psihoza" Sarah Kane
/ based on "4.48 Psychosis" by Sarah Kane]

autori / authors: **Kristina BAJZA**

: **Maja KOVAČ**

: **Sanja TROPP**

: **Mario KOVAČ**

prijevod i dramaturška obrada / translation
and dramaturgical treatment: **Mario KOVAČ**

kostimi, scena i odabir glazbe / costumes,
stage design and music selection: **ansambl /
the ensemble & Mario KOVAČ**

pomoć pri izradi kostima / help with costume
making: **teta Fata / Aunt Fata**

tehničko vodstvo / technical assistance:

Damir KANTOCI

igraju / performers: **Kristina BAJZA**

: **Maja KOVAČ**

: **Sanja TROPP**

produkcija / production: **KUFER & ART
RADIONICA LAZARETI**

fotografije / photographs: predstava/
performance - **Eva KRALJEVIĆ**, bolnica/
hospital - **Damir KANTOCI**

Sarah KANE je rođena 1971. godine. Njezin prvi komad *Blasted* premijerno je izveden 1995. godine u **Royal Court Theatre Upstairs**. Njezin drugi komad *Phaedra's Love* doživio je premijeru 1996. u **Gate Theatre**. U travnju 1998. *Cleansed* je postavljen u **Royal Court Theatre Downstairs**, a u rujnu iste godine *Crave* je izveden u **Traverse Theatre**, Edinburgh u produkciji **Paines Plougha** i **Bright d.o.o.** Njezin posljednji komad *4.48 Psychosis* premijerno je izveden u **Royal Court Jerwood Theatre Upstairs** u lipnju 2000. godine. Njezin kratki film *Skin* u produkciji **British Screen/Channel Four**, premijerno je prikazan u lipnju 1997. **Sarah Kane** je izvršila samoubojstvo 1999. godine.

Tekst Sarah Kane 4.48 Psihoza

polazišna je ideja ovog projekta. Taj tekst je dovoljno poetski da može izdržati odmak iz dramskog sam po sebi, a pogotovo nakon koreografskih intervencija. Zanimalo nas je dokle tijelo može otići u pokušaju neverbalnog izricanja osjećaja tjeskobe, nemoći, sputanosti. Tekst je odabran kao poligon za istraživanje mogućnosti otežanog scenskog pokreta i govora tj. kako se tijelo glumice/plesačice/performerice ponaša u scenskom prostoru kad mu se svjesno nametnu razne fizičke i mentalne prepreke i ograničenja. Upravo nam se žarka želja za samoubojstvom kao činom konačnog raskida sa zemaljskim [tjelesnim] učinila zadnjom stanicom s koje se može krenuti u nepoznato.

Sarah Kane's play *4.48 Psychosis* is the starting point of this project. The play itself is poetic enough to withstand a departure from the dramatic on its own, and especially after choreographic interventions. We were interested in finding out how far the body can go in its attempt at non-verbal expression of the feelings of anxiety, weakness, constriction. The text was chosen as a polygon for exploration of the possibilities of constrained stage movement and speech; the way the body of the actress/dancer/performer acts in a performance space when it is intentionally limited by different physical and mental obstacles and limitations. It was precisely the strong wish for suicide as an act of final severance with the earthly [physical] that we saw as the last stop headed towards the unknown.

Sarah KANE was born in 1971. Her first play *Blasted* premiered in 1995 at the **Royal Court Theatre Upstairs**. Her second play, *Phaedra's Love*, premiered in 1996 at the **Gate Theatre**. In April 1998 *Cleansed* was staged at the **Royal Court Theatre Downstairs**; *Crave* was performed at **Traverse Theatre**, Edinburgh produced by **Paines Plougha** and **Bright Ltd.** in September of the same year. Her last play, *4.48 Psychosis*, premiered at the **Royal Court Jerwood Theatre Upstairs** in June 2000. Her short film *Skin*, produced by **British Screen/Channel Four**, was first shown in June 1997. **Sarah Kane** committed suicide in 1999.

The performers of *Morning* were awarded the **Drop** award at the **PUF** festival in 2004 for "acting accomplishments and individual creative contribution to the quality of the performance as a whole". **Glumački ansambl predstave je osvojio nagradu Kaplja na PUF-u 2004. godine za "glumačka ostvarenja i za kreativni pojedinačni doprinos kvaliteti cjeline predstave".**



kurator / curator: Slaven TOLJ

Ervin BABIĆ

Ideja za performans je proizašla iz videa u kojem ja spravljam napitak, koji popijem i postajem umjetničko djelo. Performans koji ću raditi drugi je iz serije. U njemu ću sjedeći za stolom pojesti novčanice. U pozadini će ići projekcija, tj. kratki clip koji će se ponavljati s prvog performansa, na kojem sam pojeo 20 kuna. Na clipu će se nalaziti datum prošle izvedbe i cijena mene kao umjetničkog djela. Za vrijeme performansa će svirati ulični svirač.



The idea for the performance came from a video in which I assemble a drink, drink it and become a work of art. This performance is the second from a series. In it, I will sit at a table and eat currency bills. A projection will run in the background, a repeating short clip, from the first performance when I ate twenty kunas. The clip contains the date of the last performance and the price for me as an art piece. A street entertainer will play during the performance.

Ervin BABIĆ je rođen 7.2.1983. u Foči. Živi u Dubrovniku. Završio je srednju umjetničku školu u Dubrovniku. Trenutno je student 3.godine **Akademije likovnih umjetnosti** u Sarajevu.

Ervin BABIĆ was born 7.2.1983 in Foča. He currently lives in Dubrovnik. He has completed secondary artistic school in Dubrovnik and is a third year student at the **Fine Arts Academy** in Sarajevo.

IZABRANE IZLOŽBE / CHOSEN EXHIBITIONS:

2004
Strasbourg

2004
Svijet bez granica, Zagreb, Split, Rovinj, Šibenik...

2003
the bar, Sarajevo

Paško BURĐELEZ

Paško BURĐELEZ, je rođen 9.9.1969.u
Dubrovniku / Born 9.9.1969 in Dubrovnik.
Živi i radi u Dubrovniku. / Lives and works in
Dubrovnik.
kontakt / contact: pasko100@yahoo.com

Bivanje sve vrijeme u perifernim ili
poblje predmjestima [karantenama]
prije svega ali i kao najvrednije proizvodi
tenziju unutar samog predodređenog
prostora. I uvijek iznova kreće se iz onog
mjestu gdje su nam se jezici pobrkali,
a i dalje gradimo; i zašto bi se sjetili
zaboravljenog jezika kad možemo iz te
točke gdje naš se jezik još nije ni sjetio,
kretati uvijek drugim pravcima - nigdje
- ka centru? Taj neprepoznati još ne
prevrednovani prostor, prostor je čistog
zbivanja.
Zatvorimo oči, pred je ispred!

Spending the entire time in peripheral or
closely prior places [quarantines] firstly but
also as the most valuable creates tension
within the very predefined space. And we
always start from that one spot where our
tongues got mixed up, but we continue
to build; and why should we remember a
forgotten tongue when we can move in
different directions from that point where our
tongue was not even thought of - nowhere -
towards the center? That unrecognized, still
not overvalued space, is the space of pure
happening.

Let's close our eyes, the head is ahead!

IZLOŽBE / EXHIBITIONS: 1997

Galerija Otok / otok Lokrum,
Dubrovnik
Projekt Let Dubrovnik-Split,
Split

1999

999 Pregled situacije na
jugu, Dubrovnik
Rabies Treatment, ulična
akcija, Dubrovnik

2000

Festa del Mare, Ancona /
Dubrovnik

2001

26.Salon Mladih Zagreb
PAC Multimedia, New Media
Space Skopje
Flip Croatia-Los Angeles
Exchange, Dubrovnik

2002

Galerija Otok, Dubrovnik
Galerija OK, Rijeka
Hot Destination, Marginal
Destiny, Dubrovnik

2003

33.Splitski Salon Split

2004

Artist in Residency,
Schratzenberg, Austria

Mala fronta novog performansa i plesa Little Front of New Performance and Dance

05 - 11/11/2004 radionica u prostoru **EKS** scene /
workshop in **eks-scena**

09/11/2004 diskusija u klubu za **net.kulturu MaMa** /
discussion at **net.culture club MaMa**

Hardcore Workshop Exchange
HWE

Umjetnička radionica u Zagrebu uključuje rad **Henriette PEDERSEN** iz Norveške sa sudionicama radionice **Sissel M. BJØRKLİ**, **Marianne SKJELDAL**, te hrvatsku koreografkinju **Željku SANČANIN** sa kazališnom skupinom **k.o.**, **EkSPerimentalnom slobodnom scenom** i sa sudionicama radionice **Selmom BANICH**, **Sandrom BANIĆ**, **Zrinkom UŽBINEC** i **Dariom DOŽDOR**.

Koreografska razmjena je povod za organiziranjem razgovora na kojem ćemo pokušati postaviti ciljeve cjelokupnog projekta, detaljnije upoznati pozvane norveške umjetnike te definirati sličnosti i razlike norveške i hrvatske plesne scene. Razgovor vode i moderiraju **HWE** participanti.

Nordijski partneri: **BIT Teatergarasjen** u Bergenu, Norveškoj; **Dansstationen** u Malmöu, Švedskoj, **Kiasma Theater** u Helsinkiju, Finskoj.

Balkanski partneri: **PAC Multimedia** u Skoplju, Makedoniji; **CDU** u Zagrebu, Hrvatskoj; **Dom Omladine Beograda** u Beogradu, Srbiji i Crnoj Gori.

HWE financijski pomažu **Nordijsko vijeće ministara**, **Švedski institut** i **Norveško Ministarstvo vanjskih poslova**.

HWE - Hardcore Workshop Exchange - dance balkan / nordic region 2004/05 je inicirao **NordScen - Nordijski centar za izvedbenu umjetnost**. Dio je ekstenzivnog programa kulturne razmjene između zapadnog Balkana i nordijskih zemalja koji je razvilo **Nordijsko vijeće ministara**.

HWE partneri u pojedinim zemljama su pozvali mlade, iznimne umjetnike koji predstavljaju suvremenu plesnu scenu trenutka kako bi bili dijelom projekta. Svaku zemlju predstavlja jedan koreograf/kinja i četvero sudionika/ca radionice. Susreću se u zajedničkom umjetničkom istraživačkom procesu i predstavljaju svoj najnoviji rad publici tijekom gostujućih izvedbi.

HWE - Hardcore Workshop Exchange - dance balkan / nordic region 2004/05 is a project initiated by **NordScen - Nordic Center for Performing Arts**. It forms a part of an extensive programme for cultural exchange between the Western and the by the **Nordic Council of Ministers**.

HWE partners in each country have invited young, outstanding artists which represent the current contemporary dance scene to take part in the project. Each country presents 1 choreographer and 4 workshop participants. They all meet for common artistic reaserch in workshops and present their latest work for audiences in guest performances.

www.cdu.hr

The Artistic workshop

in Zagreb will include choreographers: **Henriette PEDERSEN** from Norway with workshop participants **Sissel M. BJØRKLİ**, **Marianne SKJELDAL**, and Croatian choreographer **Željka SANČANIN** together with theatre group **k.o.**, **EkSperimental Free Scene** and workshop participants **Selma BANICH**, **Sandra BANIĆ**, **Zrinka UŽBINEC**, **Daria DOŽDOR**.

The choreographers' exchange is an opportunity to organize a discussion where we will try to point out the goals of the project as a whole, get to know the Norwegian artists better and define the similarities and differences of the Norwegian and Croatian dance scene. The discussion will be moderated by **HWE** participants.



Nordic partners: **BIT Teatergarasjen** in Bergen, Norway; **Dansstationen** in Malmö, Sweden, **Kiasma Theater** in Helsinki, Finland.

Balkan partners: **PAC Multimedia** in Skopje, Macedonia; **CDU** in Zagreb, Croatia; **Dom Omladine Beograda** in Belgrade, Serbia and Montenegro.

HWE is financially supported by **The Nordic Council of Ministers**, **The Swedish Institute** and the **Norwegian Ministry of Foreign Affairs**.

Out in Open Dražen PANTIĆ [Location1]

11/11/2004 klub za net.kulturu MaMa / net.culture club MaMa

predavanje / lecture

Računala i internet duboko su prodrli u svijet - i u horizontalnom smislu [svim dijelovima svijeta] i u vertikalnom smislu [kroz sve slojeve društva]. Korištenje najčešćih internet protokola, weba i elektronske pošte postalo je uobičajena, svakodnevna praksa mnogih diljem svijeta. Zato i nije čudno, ukoliko stvari sagledamo u tom svjetlu, da je nakon krize 11. rujna internet postao točka fokusa javnog interesa. Istraživači, novinari, zainteresirani pojedinci, lobisti i zaštitnici javnosti, svi su pokušavali doći do što više brzih, nezavisnih i nepristranih informacija o tome što se je upravo desilo - a što je možda i važnije, oni su se okrenuli internetu kako bi shvatili novi smjer u kojem se kreće povijest.

Neposrednost i velika količina informacija koja se nalazi na internetu pokrenule su duboku promjenu u načinu na koji ljudi prihvaćaju i slijede informacije o događajima koji su u tijeku. Ne zanemarujući važnost televizije i radija, sa sigurnošću možemo zaključiti da je internet doveo do važne promjene u oblikovanju javnog mijenja - nudeći javnosti dotad nevičenu raznovrsnost i raznolikost pogleda i argumenata, posebice u SAD.

Svjetsku bazu informacija sada uistinu sačinjava mnoštvo izvora. Ona predstavlja širok raspon političkih, društvenih i zemljopisnih izvora, a niti jedna vlada ili politička sila nije u stanju zaustaviti njezino širenje alternativnih gledišta. Razlozi državne sigurnosti mogu biti sredstvo kontrole medija unutar SAD, čak mogu i utjecati na važne svjetske RTV kuće, no ne mogu nikako spriječiti milione korisnika interneta da na njemu neposredno objavljuju informacije, vraćajući ih tako u globalni prostor info-zabave.

Internet je redefinirao pojmove lokalnog i globalnog, a još uvijek kao slobodan, iako monitoriran, protok informacija u velikom dijelu utječe na američko javno mijenje i tako posredno na vladin odgovor na krizu. Predviđamo da će se ovaj trend nastaviti: anketa vijesti američke TV kuće ABC pokazuje da se "skoro polovica Amerikanaca informira preko interneta".

Dražen PANTIĆ je istraživač medija i "open source" developer. Osnivač je **Open.Net-a**, Internet odjela **Radija B92** u Beogradu i prvog srpskog internet provajdera [osnovan 1995]. Trenutno je voditelj programa za Medije, tehnologiju i demokraciju pri **Centru za rat, mir i informativne medije Njujorškog sveučilišta**. Za korištenje novomedijskih tehnologija kao načina otpora političkoj represiji u bivšoj Jugoslaviji, **Pantić** je 1999. godine nagrađen nagradom **Pioneer Award of Electronic Frontier Foundation**. Suosnivač je i programski voditelj **Centra za napredne medije** u Pragu [C@MP], kojeg je 1998. godine osnovalo **Otvoreno društvo**. Predavao je, izlagao i publicirao na temu uporabe interneta za podržavanje nezavisnih medija i slobode govora. Objavljivao je, davao intervjuje i bio citiran u časopisima: **New York Times, Los Angeles Times, Herald Tribune, Washington Post, MSNBC, Boston Globe, Independent, Times, Wired** itd. Sada je jedan od voditelja i suradnik za internet program **Location One** galerije u New Yorku.

Dražen PANTIĆ [Location1]

Computers and the Internet have penetrated widely - both horizontally [through all parts of the world] and vertically [through all the strata of society]. Use of the most common Internet protocols, the Web and e-mail, has become a common, everyday practice for many worldwide. In light of that, it is no wonder that after the 9/11 crisis broke out, the Internet became an instant focal point of public interest. Researchers, journalists, interested individuals, public advocates and protectors were trying to get as much instant, independent and unbiased information as possible about what had just happened - and perhaps more importantly, they looked to the Internet to understand the new direction history was taking.

The immediacy and vast quantity of information available on the Internet has created a profound change in the way people absorb and follow information about current events. Without ignoring the importance of television or radio networks, we can safely conclude that the Internet has made a significant difference in shaping public opinion - by offering an unprecedented diversity and a variety of views and arguments to the general public, particularly in the U.S.

The world's information pool now truly originates a multitude of sources. It represents a broad array of political, social and geographical origins, and no single government or political power can stop its dissemination of alternative views. The reasons of national security might be able to control the network media in the U.S., even influence major international broadcasters, but can in no way prevent millions of Internet users from putting information immediately on the Internet, bouncing it back into the global infotainment space.

The Internet has redefined the notion of local and global and together with the still free, if not unmonitored, flow of information is certainly affecting American public views and therefore indirectly government response to the crisis. We foresee that this trend will continue: for example, a recent ABCNEWS poll finds that "nearly half of all Americans now get news over the Internet".

http://www.firstmonday.dk/issues/issue7_1/pantic/
<http://journal.planetwork.net/article.php?lab=pantic0704>

Dražen PANTIĆ, media researcher and "open source" product developer. **Founder of Open.Net**, the Internet department of **Radio B92** in Belgrade and Serbia's first Internet service provider [est. 1995], currently director of the **Media, Technology and Democracy Program at New York University's Center for War, Peace and News Media**. **Pantić** was awarded the **Pioneer Award by the Electronic Frontier Foundation** in 1999 for the use of new media technologies to counter political repression in the former Yugoslavia. Co-founder and Program Director of the **Center for Advanced Media** in Prague [C@MP], established in 1998 by the **Open Society Institute**.

He has taught, lectured and published widely on use of the Internet to support independent media and free expression. **Pantić** has given interviews, written articles and was cited in the **New York Times, Los Angeles Times, Herald Tribune, Washington Post, MSNBC, Boston Globe, Independent, Times, Wired**, etc.

He is co-director and leads the Internet program at **Location One Gallery**, New York.

Out in Open

Nathan MARTIN [Hactivist] & Edward HIRSCH [Institute for

13/11/2004 klub za net.kulturu MaMa / net.culture club MaMa

prezentacija / presentation + demo
+ akcija / action



HACTIVIST [.com/.org] je skup umjetnika taktičkih medija, aktivista, inženjera i programera koji pokušavaju steći autonomiju za sebe i druge kroz ponovno osvajanje komunikacijskog sustava. Pristupom na njihovu web stranicu prihvaćate njihov rad kao umjetničko djelo, te činjenicu da niti svaraoci te stranice, ni sadržaji na njoj ne podržavaju ilegalno djelovanje niti djeluju legalno. Autonomija pod svaku cijenu.

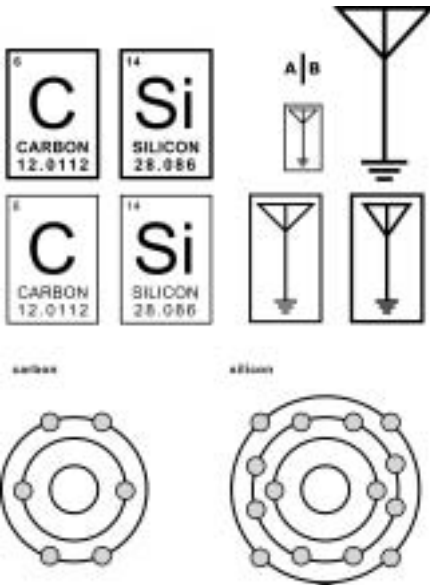


Institut za primjenjenu autonomiju [Institute for Applied Autonomy - IAA] je osnovan 1998. kao organizacija tehnoloških istraživanja i razvoja posvećena samoodređenju pojedinca i kolektiva. Naša je misija istražiti sile i strukture koje utječu na samoodređenje i pružiti tehnologiju koja će proširiti autonomiju aktivista.

Nathan MARTIN je novomedijski umjetnik, kolektivni eksperimentator, tehnolog, dizajner, pisac i programer. Trenutno živi u Pittsburghu, SAD. On je Research Fellow u **STUDIO for Creative Inquiry** i **Adjunct Professor of Art** na **Carnegie Mellon University**, jedan od osnivača kolektiva za medijsku umjetnost **Carbon Defense League [CDL]**. Njihovi prethodni projekti uključuju hakiranje **Nintendo GameBoya**, *reverse engineering* jednokratnih fotoaparata, izmjenu barkodova [<http://www.re-code.com>] i 'sex za glasove' prijevaru [<http://www.fthevote.com>]. **CDL** je predstavljao svoj rad, sudjelovao u diskusijama i vodio radionice diljem Sjeverne Amerike i Evrope, te je u više navrata nagrađivan na festivalima novih medija i od strane organizacija kao što su **Memefest** u Sloveniji, te **Transmediale** u Njemačkoj. **Nathan** sada radi na **CDL** projektu **MapHUB**, te piše knjigu naslovljenu **Critical Deviant Practice**.

Edward HIRSCH je umjetnik i istraživač čiji se rad bavi modelima uključenja javnosti u društveno-tehnološke sustave. Njegovi recentni projekti uključuju **txtmob**, sms servis za političke aktiviste i **speakeasy**, kvartovski telefonski servis za zajednice imigranata. On je također izradio **marchtower**, web stranicu koja kombinira .net aktivizam s online kockanjem u protestu protiv američke invazije Iraka. **Edward** je radio u studiju za dizajn interakcija **Carnegie Mellon University**, te s **Motorola's Advanced Concepts Group**. Sa vremena na vrijeme surađuje s IAA. Trenutno je istraživački asistent u media labu **Massachusetts Institute of Technology**.

Applied Autonomy]



HACTIVIST [.com/.org] is a collection of tactical media artists, activists, engineers, and programmers attempting to regain autonomy for themselves and others through communication system reclamation. By entering this site you understand that this is a work of art and no illegal action is endorsed or performed by the creators of this site or any of the material linked to within. Autonomy by whatever means.

The Institute for Applied Autonomy [IAA] was founded in 1998 as a technological research and development organization dedicated to the cause of individual and collective self-determination. Our mission is to study the forces and structures which affect self-determination and to provide technologies which extend the autonomy of human activists.

Nathan MARTINIS a new media artist, collective experimenter, technologist, designer, writer, and programmer currently living in Pittsburgh, PA. He is a Research Fellow at the **STUDIO for Creative Inquiry and Adjunct Professor of Art at Carnegie Mellon University**. **Nathan** is a founding member of the media arts collective **Carbon Defense League [CDL]**. Past **CDL** projects include **Nintendo GameBoy** hacking, disposable camera reverse engineering, barcode switching [<http://www.re-code.com>] and a 'sex-for-votes' scam [<http://www.fthevote.com>]. **CDL** has shown work, participated in panels, and led workshops throughout North America and Europe and has received awards from media art festivals and organizations such as Memefest in Slovenia, and **Transmediale** in Germany. **Nathan** is currently working on the **CDL** project **MapHUB** and writing a book titled **Critical Deviant Practice**.

Edward HIRSCHIS an artist and researcher whose work focuses on models of public participation in socio-technical systems. Recent projects include **txtmob**, an SMS service for political activists, and **speakeasy**, a neighbourhood-based telephone service for immigrant communities. He also produced **marchtowar**, a website that combined .net activism with online gambling to protest the US invasion of Iraq. **Edward** has worked in **Carnegie Mellon University's** interaction design studio and with **Motorola's Advanced Concepts Group**. He is also known to collaborate with the **Institute for Applied Autonomy** from time to time. He is currently a research assistant at the **Massachusetts Institute of Technology's** media lab.

19/11/2004 klub za net.kulturu MaMa / net.culture club MaMa

Digitalni [prošireni] film i digitalna dramaturgija

predavanje i diskusija

Predavanje i rasprava na temu digitalnih principa u sklopu proširenog filma te svojevrsnog digitalnog mapiranja u području proširene svijesti.

Polazeći od razmišljanja [**Boltera** i **Grusina**] o nemogućnosti medijacije bez remedijacije, problematizirat će se novost novih medija te odnos filma i novih medija, budući da su mnoge odrednice novih medija svojstva i starih medija, u rasponu od pretpovijesti filma, filma atrakcija, filmske avangarde i eksperimentalnog filma do posebnih efekata u komercijalnom filmu.

Manovich smatra da je digitalni film prekinuo indeksnu vezu filmskih slika i fotografija s njihovim modelima te iznova vratio film "posebnoj grani slikarstva - slikanja u vremenu".

Digitalni film kao osobita vrsta animacije, povijesna "petlja", povratak ručnoj izradi pojedinačnih sličica.

Važnost filma "baze podataka" *Čovjek s filmskom kamerom* **Dzige Vertova** za nove medije. Filmovi kao "narativne baze podataka".

Izlaganje se prvenstveno oslanja na široko polje filmske produkcije [kao i na neke od filmova prikazanih u sklopu **Vizualnog kolegija**], videoumjetnost te, u najširem smislu, nove medije.

Opreka neposrednosti i hiperposrednosti. Kakva je uloga informacije u odnosu na percepciju? Kakav je utjecaj hiperlinkova na digitalnu dramaturgiju? Informacija i/ili meditacija.



Dziga Vertov: Čovjek s filmskom kamerom, 1929.

Tanja VRVILO diplomirala je glumu na **ADU** u Zagrebu, na poslijediplomskom je studiju književnosti na **Filozofskom fakultetu** u Zagrebu. Glumi, prevodi i piše tekstove o filmu i kazalištu, organizira filmske seminare i predaje na školi za umjetnost i teoriju **Community Art**, te vodi filmski program **Vizualnog kolegija**. Suorganizatorica **Ciklusa suvremenog japanskog filma u Multimedijalnom centru SC-a** 2004. godine.

Aleksandar Battista ILIĆ, multidisciplinarni umjetnik, urednik je nekoliko knjiga i časopisa s područja suvremene umjetnosti, kulturalnog aktivizma i filma. Jedan je od osnivača škole za umjetnost i teoriju **Community Art**. Predaje na **Odjelu za animirani film i nove medije ALU** u Zagrebu. Autor je i pokretač niza grupnih i suradničkih projekata, među ostalim, desetogodišnjeg projekta/performansa **Weekend Art: Hallelujah the Hill** zajedno s **Ivanom Keser** i **Tomislavom Gotovcem**.

Tanja VRVILO has a degree in acting from the **Academy of Drama Arts** in Zagreb and is currently pursuing postgraduate studies



Abbas Kiarostami: 10, 2002

in literature at the **Faculty of Philosophy** in Zagreb. She acts, translates and writes about film and theatre, organizes film seminars and teaches at the **Community Art** school of art and theory, where she leads the **Visual Collegium's** film program. She co-organized the *Contemporary Japanese Film Series* at the **Multimedia Centre of the Student Centre** in Zagreb in 2004.

Aleksandar Battista ILIĆ is a multidisciplinary artist, and editor of several books and journals from the field of contemporary art, cultural activism and film. He is one of the co-founders of **Community Art** - a school of art and theory in Zagreb. He teaches at the **Department for Animated Film and New Media** at the **Fine Arts Academy** in Zagreb. He is the author and initiator of several group and collaborative projects, among them the ten-year project/performance *Weekend Art: Hallelujah the Hill* with **Ivana Keser** and **Tomislav Gotovac**.

Digital [extended] film and digital dramaturgy

lecture and discussion

A lecture and discussion on the topic of digital principles in the field of extended film and a kind of digital mapping in the field of extended consciousness. Starting out from the reflections [**Bolter** and **Grusin**] on the impossibility of mediation without remediation, we will problematize the newness of new media and the relationship of film and new media, seeing as many of the defining lines of new media are also characteristics of old media, ranging from the early history of film, attraction films, film avant-garde and experimental film to special effects in commercial film.

Manovich states that digital film has broken the indexed link of film images and photographs with their models, and has once again returned film to the “special branch of painting - painting in time”.

Digital film as a special kind of animation, an historic “loop”, a return to handmade individual images.

The importance of the “data base of information” film *Man With a Movie Camera* by **Dziga Vertov** to new media. Films as “narrative data bases”.

The lecture will primarily rely on a wide range of film production [as well as on some of the films screened as a part of the **Visual Collegium**], video-art and, in the widest sense of the term, new media.

The opposition between immediacy and hypermediacy. What is the role of information in relation to perception? What is the influence of hyperlinks to digital dramaturgy? Information and/or meditation.

18/12/2004 - 18/01/2005 Galerija Nova / Gallery Nova

Johanna BILLING | Phill COLLINS | Goran DEVIĆ | Gruppo Parole e Immagini
| David MALJKOVIĆ | Dan PERJOVSCHI | Platforma 9,81 | Marjetica POTRČ
| Jasmila ŽBANIĆ

Propitivanjem načina na koji postajemo “normalizirani” kao pojedinci i kao društvo, izložba **Normalizacija** nastavlja započetu raspravu o različitim sklopu pitanja koja ovaj pojam pokreće. Iako se normalizacija kao višeznačan i kompleksan pojam specifično očitava u različitim socio-političkim kontekstima, on vrlo često referira na različita socijalna stanja koja trasiraju tranziciju k nekoj definiranoj normi. Pri tome se vrlo često sam proces tranzicije isprepleće s normom postajući istodobno ciljem i sredstvom, te ujedno i opravdanjem za odbacivanje svega “nenormalnog” i “nepotrebnog”. Pitanje koje se pri tom procesu neminovno postavlja je, što se gubi ili ostaje skriveno u ovom procesu, na koji se način određuje “norma” i “normalnost,” te u kojoj mjeri umjetnost i kultura mogu odgovoriti na pitanja ovakvih trendova ili utjecati na njih.

The exhibition **Normalization** is a continuation of a series of discussions and platforms begun in January 2004 in **Gallery Nova**. The participants: **Vasif Kortun, Charles Esche, Luca Frei, Aleksandar Battista Ilić, Community Art, Boris Buden, Roger Buergel, Erden Kosova, WHW...**



Caracas: Dry Toilet 2003, Ljubaznošću / Courtesy of Liyat ESAKOV & Marjetica POTRČ

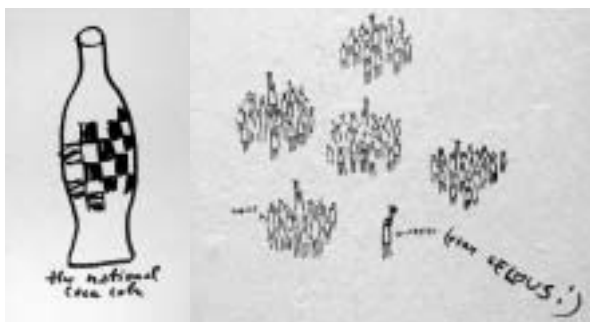


Jasmila ŽBANIĆ: Slike s ugla/Images from the corner, 2003

By inquiring into the way we become “normalized” as individuals and as a society, the **Normalization** exhibition is a continuation of the initiated discussion on the various questions this term brings up. Although normalization as a multi-signifying and complex term is specifically manifested in different socio-political contexts, it often refers to different social states leading transition to one defined norm. Meanwhile, the very process of transition is frequently entangled with this norm, becoming at the same time the goal and the means, a justification for the rejection of all that is “abnormal” and “unnecessary”. The question that is inevitably asked in the process is what is lost or remains hidden in this process, in what way do we define a “norm” and “normality”, and in what way can art and culture respond to the questions of these trends or influence them.



Johanna BILLING: *Missing out*, 2001



Izložba **Normalizacija** nastavlja se na seriju diskusija i tribina započetu u siječnju 2004. tribinom u **Galeriji Nova**. Sudionici: **Vasif Kortun, Charles Esche, Luca Frei, Aleksandar Battista Ilić, Community Art, Boris Buden, Roger Buergel, Erden Kosova, WHW...**

Dan PERJOVSCHI

Zagreb - Kulturni kapital 3000 / Zagreb - Cultural Kapital 3000

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www.projekt-relations.de

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Gradski ured za kulturu Grada Zagreba / Zagreb City Office for Culture



