

# Festival plesa i neverbalnog kazališta Svetvinčental



18. — 21.7.  
2019.

## Dance and Non-Verbal Theatre Festival San Vincenti



[www.svetvincentalfestival.com](http://www.svetvincentalfestival.com)

U SURADNJI S  
IN COLLABORATION WITH



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Wed  
Sri, 17.7.

21:30 Plejs / Festival intro — U suradnji sa Savičenta Jazz  
LIBERTIN  
Vedran Ružić, Hrvatska (HR)

Thu  
Čet, 18.7.

21:30 Trg / Square  
POSKOČITE ANĐELI / JUMP UP, ANGELS  
Rajko Pavlič, Hrvatska (HR)

22:00 Kaštel Grimani / Castle Grimani  
PEOPLE WHAT PEOPLE?  
Bruno Pradet, Francuska (FR)

23:00 Mediteranski plesni centar / MDC  
AS FAR AS WE ARE  
Helene Weinzierl, Austrija (AT)

00:00 Plejs  
Concert by Mate Matišić and guest

Fri  
Pet, 19.7.

20:30 Plejs  
20. godina u Savičenti, izložba / exhibition

21:30 Mediteranski plesni centar / MDC  
RAVE (ON)!  
Masa Dance Company, Hrvatska (HR)

22:15 Kaštel Grimani / Castle Grimani  
ELEVATOR - boys will be boys  
M Studio Movement Theatre, Romania (RO)

23:00 Plejs  
DJ OGI & ALEX

Sat  
Sub, 20.7.

18:30 Plejs  
Kreativni kutak Kreativne Europe / Creative Corner of Creative Eu

20:30 Plejs  
Hang-out & Artist talk - Francesco Scavetta, Wee Company

21:30 Loža / Loggia  
OTHER  
David Hernandez & ZPA, Belgija (BE), Hrvatska (HR)

22:00 Kaštel Grimani / Castle Grimani  
SURPRISED BODY PROJECT  
Wee/Francesco Scavetta, Norveška (NO)

23:00 Plejs  
DJ SCAVETTA

Sun  
Ned, 21.7.

20:30 Plejs  
Hang-out & Artist talk - Fouad Boussof, Massala Company

21:30 Trg / Square  
THE STATION  
Ferenc Fehér, Mađarska (HU)

22:00 Kaštel Grimani / Castle Grimani  
NÄSS (LES GENS)  
Massala Company, Francuska (FR)

23:00 Plejs  
DJ FEHÉR

21.7. 10-13h. Mediteranski plesni centar / MDC  
Class with Ferenc Fehér\*

20.7. 10-13h. Mediteranski plesni centar / MDC  
Class with Francesco Scavetta\*

Workshops  
20. - 21.7.

\* za profesionalne izvođače, plesače i performere / for professional dancers and performers

Sub, 20.7.

Sat

10-13:00 Mediteranski plesni centar / MDC

**Masterclass with Francesco Scavetta\***

18:30 Plejs

**Kreativni kutak Kreativne Europe / Creative  
Corner of Creative Europe**

20:30 Plejs

**Hang-out & Artist talk - Francesco Scavetta, Wee  
Company**

21:30 Loža / Loggia

**OTHER**

David Hernandez & ZPA, Belgija (BE), Hrvatska (HR)

22:00 Kaštel Grimani / Castle Grimani

**SURPRISED BODY PROJECT**

Wee/Francesco Scavetta, Norveška (NO)

23:00 Plejs

**DJ SCAVETTA**

40  
39

Ned, 21.7.

Sun

10-13:00 Mediteranski plesni centar / MDC

**Masterclass with Ferenc Fehér\***

20:30 Plejs

**Hang-out & Artist talk - Fouad Boussof,  
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21:30 Trg / Square

**THE STATION**

Ferenc Fehér, Mađarska (HU)

22:00 Kaštel Grimani / Castle Grimani

**NÂSS (LES GENS)**

Massala Company, Francuska (FR)

23:00 Plejs

**DJ FEHÉR**

26

29

42

34

36

\* za profesionalne izvođače, plesače i performere,  
sudjelovanje uz prethodnu online prijavu / for professional  
dancers and performers with prior online registration



# DVADESET GODINA TWENTY YEAR ANNIVERSARY

Teško je dvadeset godina angažmana, ljubavi, energije i upornosti prepričati u par rečenica i pritom uspjeti opisati sve one lijepe, ali i teške festivalske trenutke. Svetvinčenat, taj čarobni istarski gradić potpuno je neočekivano postao sinonimom za ples, jer sam na samom početku bila nošena tek silnom željom da plesu otvorim neko malo mjesto pod suncem bez ikakvog projiciranja uspjeha u budućnosti. Svetvinčenat je rastao s Festivalom, a na isti se način razvijalo međusobno povjerenje i razumijevanje, a onda svakako i ljubav. Svetvinčenat i Festival sve se ove godine prije svega zaista međusobno vole. Ovaj je mali grad 2000. godine širom i s povjerenjem otvorio vrata Festivalu, koji mu je zauzvrat

It is hard to put twenty years of commitment, love, effort, and persistence into a couple of sentences and give you an idea of all those beautiful and hard Festival moments. This magical Istrian town of San Vincenti has in the meantime become an epitome for dancing against all odds. At first, I was just carried by a strong desire to give dance its place under the stars and did not think much further than that. San Vincenti grew and developed with its Dance and Non-Verbal Theatre Festival and so did our mutual trust and understanding. And love, inevitably. This love between San Vincenti and the Festival has been a constant all along. In 2000, this little town opened wide its doors to the Festi-

dovodio goste iz svijeta, lokalnoj publici darujući ulaznice. Od onda do ovog trenutaka prošli smo kroz zaista sjajne trenutke, ali i one manje sjajne, čak i vrlo teške, ali plesati se baš nikad nije prestalo. Nikad nismo otkazali niti jednu predstavu, bez obzira na vrijeme. Plesalo se i po kiši, buri, i po hladnoći.

Mislim da smo pritom napravili pravo malo čudo, i to u vremenu u kojem nije bilo plesnih festivala na otvorenom te kad je suvremeni ples etabliranim festivalima u Hrvatskoj zapravo bio nepoznanica. Na Festivalu se, u ovih dvadeset godina, moglo vidjeti oko 270 predstava grupa iz tridesetak zemalja; od onih europskih poput Njemačke, Austrije, Mađarske, Engleske, Španjolske, Francuske, Litve, Belgije, Rumunjske, Italije, Portugala, Nizozemske, Norveške, pa sve do Senegala, Izraela, Kanade, Indije, Japana, Koreje, SAD-a.

Festival plesa i neverbalnog kazališta od samog je početka programiran kao mjesto cross over žanrova i od toga se nikada nije odstupalo. Video instalacije, nova cirkuserija, performansi, kao i teatar objekta bili su ravnopravno zastupljeni uz same plesne predstave. Pritom se često zaboravlja koliko je produkcija festivala izvedbene umjetnosti ovakve programske širine tehnički i organizacijski zahtjevna, no nosila nas je mogućnost neposrednog kontakta s energijom izvođača u magičnom prostoru Svetvinčenta, koja je iz godine u godinu pružala zaista intenzivno i nezamjenjivo iskustvo.

Festival je kroz protekle razdoblje u internacionalnim plesnim krugovima postao poznat kao festival na čarobnoj lokaciji, plesači i coreografi rado su se vraćali čudeći se dnevnom

val, and the Festival reciprocated by bringing in guests from all over the world and granting free tickets to local audience. Since then, we have come a long way. We had our shiny and less shiny moments, some of which were downright hard, but we have never stopped dancing. We have never cancelled a single show, regardless of the weather. We danced in the rain, in gale, in freezing cold.

Along the way, we have done what I would call a small miracle, considering that there were no respectful modern dance festivals in Croatia at the time, much less the ones in the open. Over these twenty years, the Festival has brought to its audience about 270 shows by dance companies from thirty-odd countries across the world such as Germany, Austria, Hungary, England, Spain, France, Lithuania, Belgium, Romania, Italy, Portugal, The Netherlands, Norway, Senegal, Israel, Canada, India, Japan, South Korea, and the United States.

From the outset the Festival was meant as an intersection, a crossover of genres, and this has not changed. Besides dance shows its audience had the opportunity to see an equal measure of video installations, new circus shows, street performances, and object theatre. In spite of great technical and organisational demands such variety involves, we managed to pull the shows off thanks to an inspiring energy of the performers and the magical setting of San Vincenti. Combined, they created an intense and unique experience year after year.

Over these twenty years, the Festival has been attracting coreographers and dancers

miru gradića koji bi navečer vrvio od festival-ske publike. I to do te mjere da su ga novinari u Hrvatskoj nazivali i Malim Avignonom. S vremenom, Festival je nastavio razvijati svoje potencijale; prije pet godina postao je prezentacijski partner organizacije Aerowaves, vjerojatno najznačajnije europske mreže plesnih stručnjaka. Festival je iznjedrio i Mediteranski plesni centar kao rezidencijalni i izvedbeni plesni centar u Svetvinčentu, čime smo napravili još jedan korak dalje, nikad nismo prestali sanjati.

Vidjet ćemo što donosi budućnost koja je pred Festivalom, nju je uvijek teško predvidjeti. Međutim, razmišljajući u ovom trenutku o njegovoj prošlosti, zaista je teško ne biti emotivan i ne sjetiti se svih ljudi koji su bili uz mene i vjerovali u ideju o velikom festivalu u malom mjestu. Hvala Mirni Čubranić, Sandri Babac, Petri Glad, Tomislavu Poviću i Mariju Papiću, Saši Fistriću, Ivanu Bauku i Cycloram, Pucu i Akaju te našem dragom Branku Cvjetičaninu koji više nije među nama.

Hvala Svetvinčentu, dvadeset godina nije malo.

— **Snježana Abramović Milković**,  
osnivačica i izbornica programa

with its unique magic, and those who performed often came back again to enjoy the town's serenity during the day and its great vibe in the evening. So much so that Croatian journalist have dubbed it Little Avignon. As time went by, the Festival developed to its full potential and has become a partner of Aerowaves, one of the most relevant if not the most relevant European network of dance professionals. It has also given birth to the Mediterranean Dance Center, a residential hub for dance professionals and performers to freely explore their artistic expression and exchange experiences, which was one of our dreams come true.

What future brings for the Festival remains to be seen. But as I reminisce its past, I can hardly suppress my emotions about all these people who stood by me and believed in the idea of a big festival in a small place. Thank you Mirna Čubranić, Sandra Babac, Petra Glad, Tomislav Pović, Mario Papić, Saša Fistrić, Ivan Bauk and Cyclorama, Puc and Akaj, and our beloved Branko Cvjetičanin, who is no longer with us, for making all this happen.

Thank you San Vincenti! Twenty years is a respectable time.

— **Snježana Abramović Milković**,  
festival founder and artistic selector

Ⓞ 90' 21:30 Plejs

FESTIVAL INTRO u suradnji sa / in cooperation with Savičenta Jazz

# Libertin

Vedran Ružić – kontrabass / električni bass  
double bass / electric double bass,  
Hrvoje Galler – klavijature keyboards,  
Jaka Kopač – alt saksofon alto saxophone,  
Adriano Bernobić – bubanj percussions

**Libertin** je koncertualni projekt koji spaja jazz glazbu i suvremeni ples. Sastoji se od tri dijela/čina: *Postanka*, *Obiteljskog sna* i *Libertina*. U njima se prikazuju tri pogleda na svijet. *Postanak* govori o tome kako smo nastali, rasli i u jednom se trenutku počeli odvajati u vlastite krugove; *Obiteljski san* o tome kako su nas "zamišljali" roditelji; a *Libertin* o čovjeku koji se oslobodio tuđih snova, konkretno onih svoje obitelji. To je priča o slobodnom čovjeku koji je odlučio postati umjetnik vlastita života. *Libertin* je nadahnut traganjem za sobom i svojim izričajem u razdoblju života kad si često nametnemo karakternu ulogu koje se držimo, u trenucima poslušnosti roditeljima i unutarnjih borbi s nama samima. Nakon ispunjenog "obiteljskog sna" postali smo pobornici slobode, i iz toga je nastao **Libertin**, projekt koji opisuje odrastanje u traganju za upoznavanjem vlastite dubine postojanja. Ovom prilikom publici ćemo predstaviti novi album **Libertin**, koji se sastoji od 9 autorskih kompozicija, i odsvirati nekoliko skladbi s dva prethodna albuma, od kojih je *Spiritual Market* (projekt koji povezuje autorski art film i koncert) dobio Porin za najbolji jazz album 2017.



**Libertin** is a concertual project which combines jazz music and contemporary dance. It consists of three parts/acts: *Genesis*, *Family Dream* and *Libertin*. The three parts represent three different worldviews. *Genesis* is about how we came to this world, grew up and at one moment started to move away from our families into our own circles; *Family Dream* is about our parents ideas of us; and *Libertin* about the man who has freed himself from other people's dreams, in this case the dreams of his family. It is a story about a free man who has decided to become the artist of his own life. *Libertin* was inspired by searching for ourselves and our expression in the period of life when we often impose a certain character role to ourselves and stick to it, when we are obedient to our parents and in inner conflict with ourselves. Once we have fulfilled the "family dream", we became the advocates of freedom, and from that **Libertin** was born, describing growing up and seeking to get to know the depth of our own existence. On this occasion we will present our new album *Libertin*, composed of 9 original compositions, and play several compositions from our two previous albums, of which *Spiritual Market* (a project that connects art film and concert) won Porin award for best jazz album in 2017.

# PREDSTAVE PERFORMANCES

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v 19  
Četvi  
Thur





**Portak**  
**Tuesday**

18.7.

⊙ 25' 21:30 Trg / Square



**POSKOCITE  
ANĐELI**  
**JUMP UP,  
ANGELS**

Rajko Pavlić, Liberdance,  
Hrvatska / Croatia



Koreograf / Choreographer: Rajko Pavlić

Glazba / Music: Mate Matišić

Izvođači / Performers: Ema Crnić, Gendis Putri Kartini, Šimun Stankov, Una Štalcar Furač.

Kostimi / Costumes: Nikolina Ribarić

Produkcija / Production: Ansambli slobodnog plesa Liberdance

**Poskočite anđeli** proslava je ljepote i snage tijela u pokretu, priznanje njegovoj inventivnosti i sposobnosti da stvori izravnu komunikaciju između instinkta i djelovanja. Kombinirajući korijene iz folklor a s iznimno osobnim suvremeno-plesnim rječnikom, autor i koreograf stvara pokret koji je istodobno jedinstven i veoma komunikativan. Ova predstava nije pogled u prošlost, već preispitivanje nečeg što odavno postoji i njegovo postavljanje u suvremeni kazališni kontekst. Epska atmosfera ritualnog pokreta i gotovo mitskih pjesama daje joj hipnotizirajući intenzitet. Minimalistička glazba koja se temelji na folklornim elementima i izvodi na jednostavnim, gotovo primitivnim glazbalima, pjesme koje plesači pjevaju uživo na sceni i izražajnost tijela u pokretu čine ovu predstavu jedinstvenim kazališnim iskustvom.

**Rajko Pavlić** rođen je 1958. u Zagrebu. Završio je Pravni fakultet u Zagrebu te Višu školu za plesne pedagoge u Ljubljani. Umjetnički je voditelj Ansambla slobodnog plesa Liberdance. Osnivač je Kazališta na otvorenom – Kamenjak i Međunarodne plesne radionice Zagreb, u okviru kojih surađuje s mnogim obrazovnim institucijama u inozemstvu.

**Ansambl slobodnog plesa Liberdance** osnovan je 1979 u Zagrebu. Otad je kontinuirano prisutan na hrvatskoj i međunarodnoj plesnoj sceni. Svojim predstavama *Stade sunce čudo gledajući*, *Domesticus vulgaris*, *Koncert za Dangubu* i *Zgubidana i Djeca u igri* sudjelovao je na mnogim tuzemnim i međunarodnim festivalima u Europi, Južnoj Americi i Africi. Poetika Liberdancea usmjerena je prema tijelu i njegovim mogućnostima izričaja i sposobnosti da učini vidljivim intenzitet, snagu i fluidnost,

**Jump Up, Angels** is a celebration of the beauty and strength of body in movement, an homage to the creativity of a dancing body and its capability to establish a direct communication between instinct and movement. Drawing on the rich heritage of Croatian folk dances and songs, the author and choreographer creates a unique but highly communicative movement by combining folk dance elements and a very personal contemporary dance vocabulary. This show is not a look into the past, but a review of something long existing and its bringing into the contemporary theatre context. The epic atmosphere of ritual movement and almost mythical songs gives this piece a hypnotizing intensity. The minimalist music based on folk motifs and performed on simple, almost primitive instruments, the songs sung alive by the dancers and the expressiveness of bodies in movement make *Jump Up, Angels* a unique theatrical experience.

**Rajko Pavlić** (Zagreb, 1958) graduated from the Faculty of Law in Zagreb and College for Dance Pedagogues in Ljubljana. He is the artistic director of Liberdance, founder of the Open Air Theatre – Kamenjak and the International Dance Workshop Zagreb, within which he cooperates with many educational institutions abroad.

**Liberdance** was founded in 1979 in Zagreb. Since then it has been constantly present on the Croatian and international dance scene. With its productions *The Sun Stood Still At The Miracle*, *Domesticus vulgaris*, *Concert for a Lazybone and a Deadbeat* and *Kids Playing* it has participated at numerous international festivals in Europe, South America and Africa. In its poetics Liberdance draws on the rich



kombinirajući korijene iz tradicijske plesne i glazbene baštine s rječnikom suvremenog plesa. Liberdance u svojim predstavama uvijek koristi originalno pisanu glazbu te često surađuje s glazbenikom Matom Matišićem i glazbenom družinom "Cinkuši".

heritage of traditional folk music and dances, and combines them with the contemporary dance vocabulary in order to emphasize the expressiveness of a dancing body and stress out the intensity, strength and fluidity of movement. In its productions Liberdance always uses originally composed music and often cooperates with the musician Mate Matišić and the music group "Cinkuši".

18.7.

Ⓞ 55' 22:00 Kaštel Grimani / Grimani Castle



Bruno Pradet, Compagnie Vilcanota, Francuska / France

Koreograf / Choreographer: Bruno Pradet

Izvođači / Performers: Christophe Brombin, Lucille Daniel, Céline Debyser, Jules Leduc, Thomas Regnier, Claire Vuillemin, Loriane Wagner

Skladatelj i aranžer / Composer and arranger: Yoann Sanson

Glazba / Music: Nicolas Barrot, Rossini, Carnaval de Dunkerque...

Oblikovatelj svjetla / Lighting designer: Vincent Toppino

Kostimi / Costumes: Laurence Alquier

Uz potporu / Supported by: ADAMI, SPEDIDAM, Théâtre d'Auxerre, Théâtre des 3 ponts à Castelnaudary, Espace culturel de Ferrals les Corbières, Chai du Terral à Saint Jean de Védas, le Bateau Feu – Scène nationale de Dunkerque, CCN de Roubaix, Le Gymnase CDC de Roubaix, Service culturel de Wambrechies, La salle 3 à Montpellier, Studio Danse Création à Marcq-En-Barœul, Arts Vivants 11

Plesna kompanija Vilcanota djeluje uz potporu DRAC-a, regije Okcitanije i grada Montpelliera / The Vilcanota company is supported by DRAC, Région Occitanie and the City of Montpellier  
Gostovanje ostvareno uz potporu / Guest performance with the support:



**People what people?** predstava je od ljudi za ljude. U njoj Bruno Pradet stvara svijet bez strojeva, dekora i rekvizita; jedino vidljivo kretanje ono je tijela plesača. Muška i ženska tijela povezana postojanim zajedničkim bilom sačinjavaju kompaktnu skupinu čija se unutarnja geografija neprestano mijenja. Slike slijede jedna za drugom, prije nego što nestanu u kaleidoskopskom postupku koji dočarava svijet okrenut naglavačke podrhtavanjima srca na izmaku snaga, svijet koji se vrti u krugovima kao sjajna svjetla projicirana na pozornicu, uvlačeći plesače u vrtlog, simbol poludjelog planetarnog sustava. U tom jedinstvenom svemiru, tijela vibriraju izmišljajući vlastiti jezik da uspostave međusobni kontakt i stvore obredne plesove, nesigurna žele li nas nasmijati ili rasplakati. *People what people?* sastavljena je kao glazbena partitura, s naglaskom više na "rezonanciji" nego na "razumu". Potpomognut privlačnom elektro-akustičnom glazbom i naglašen obodrujućim fanfarama seoskih sajmovi i vojnih orkestara, ples ove male zajednice svojom savršenom preciznošću prenosi snažnu i važnu poruku koju je teško pretočiti u riječi.

**Bruno Pradet** počeo se baviti plesom s 18 godina, dok je još bio učenik Elektrotehničke škole u Parizu. Nakon sedam godina rada u građevinskoj industriji, 1995. odlučio se posve posvetiti plesu i koreografiji. Kao plesač radio je s Richardom Mouradianom, Didierom Théronom i Hervéom Diasnasom. Od 1995. do 2001. bio je ko-koreograf "Compagnie du Pied Gauche", a od 2001. radi uglavnom za svoju kompaniju Vilcanota. Njegov rad odlikuju prisutnost riječi i apsurdnog, i duboko zavirivanje u ljudsko ponašanje.

**People what people?** is a show made by people for people. In it, Bruno Pradet invents a world without machines and sets; there are no props, and the only visible movement is that of the dancers' bodies. The male and female bodies linked by an unwavering common pulse form a compact group whose internal geography constantly dissolves and rearranges. One image follows another, before being erased in a kaleidoscopic process conjuring up a world turned upside-down by the tremors of the hearts at the end of their tether, a world going round in circles just like the brilliant lights projected onto the stage; dragging the chorus into a giddy whirlwind, the symbol of a planetary system that has lost its mind. In this singular universe, the bodies vibrate inventing their own language to relate to each other and create ritual dances, uncertain whether their intention is to make us laugh or cry. *People what people* is constructed like a musical score, with the accent on "resonance" rather than on "reason". Backed by a captivating electro-acoustic score and punctuated by invigorating fanfares reminiscent of country fairs and military bands, the dance of this small community delivers in its pin-point precision a powerful and searing message which is difficult to put into words.

**Bruno Pradet** started to dance at the age of 18, when he was a student at the School of Electrical Engineering in Paris. After seven years of work in the construction industry, in 1995 he decided to become a full time dancer and choreographer. As a dancer, he worked with Richard Mouradian, Didier Théron and Hervé Diasnas. From 1995 to 2001 he was the co-choreographer of "Compagnie du Pied Gauche", and since 2001 he works mainly



**Vilcanota** je plesna kompanija sa sjedištem u Montpellieru, osnovana 2000. Njezin cilj je trostruki i može se podvesti pod nazivnike *kreiranje, prenošenje i poučavanje*. Dvije od glavnih tema kojima se bavi u svojim produkcijama su ispitivanje individualnog i kolektivnog ponašanja, i razotkrivanje onog što članovi kompanije smatraju manama društva. Svojim predstavama nude poetski i često duhovit pogled na stvarnost koja je i prečesto puna izazova. Snažno zanimanje za tekst udruženo je s jednako snažnim osjećajem za teatralno. Kroz ponekad egzotične, čak i apsurdne likove koje portretira u svojim predstavama, Vilcanota se nada prenijeti moć i važnost svakodnevnih postupaka i intimnih ljudskih osjećaja.

for his own company Vilcanota. His work is marked by the presence of words, the absurd and a deep look into human behaviour.

**Vilcanota** is a dance company founded in 2000 and based in Montpellier. Its aims are three-fold and can be summarized under the headings of Creation, Transmission and Teaching. Two of the main themes it tackles in its productions are questioning of individual and collective behaviour, and exposing what its members see as the failings of the society. Its performances offer a poetic and often humorous take on what is more often than not a challenging reality. A strong interest in text is matched by an equally strong sense of theatricality. Through sometimes outlandish and even absurd characters portrayed in its performances, Vilcanota hopes to convey the power of everyday actions and intimate human emotions.

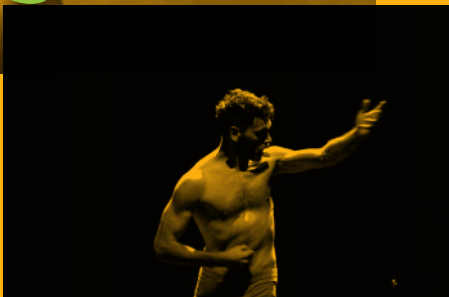
18.7.

Ⓞ 60' 23:00 Mediteranski plesni centar / MDC



# AS FAR AS WE ARE

**Helene Weinzierl, Cie. Laroque,  
Austrija / Austria**



Koreografkinja / Choreographer: Helene Weinzierl  
U suradnji s izvođačima / In cooperation with the performers: Luan de Lima, Alberto Cissello, Uwe Brauns, Nejma Larichi  
Oblikovatelj svjetla / Lighting designer: Peter Thalhamer  
Skladatelj / Composer: Oliver Stotz  
Produkcija / Production: CieLaroque/helene weinzierl u suradnji s / in cooperation with tanzimpulse  
Uz potporu / Supported by: Bka Kunst, Salzburg Stadt: Kultur, Salzburg Land:Kultur, Austrijski kulturni Forum Zagreb  
Gostovanje ostvareno uz potporu / Guest performance with the support:

austrijski | kulturni | forum<sup>zag</sup>



**AS FAR AS WE ARE** interaktivna je predstava. Odvest će vas onoliko daleko koliko možete otići. Preobrazba u lutke za testiranje sudara počinje čim uđete u prostoriju. Možda ste naviknuti na situacije u kojima se brzina sve više povećava, pa nećete shvatiti da vas ova vodi ravno u sudar. Istražite granice svoje otpornosti. Dobrodošli u eksperiment. Jesmo li svi mi postali lutke za testiranje sudara dvadeset i prvog stoljeća? Ali nijedna lutka ne može postojati bez zida. Postoje li zidovi? A ako ne postoje... Koliko daleko možemo odletjeti? ONOLIKO KOLIKO JESMO.

Humor je jedan od načina da se nosimo s nepodnošljivim. Odvesti taj humor na probnu vožnju cilj je ove predstave. **AS FAR AS WE ARE** odvest će publiku do njezinih granica. Do granica percepcije i podnošljivoga: isprva je to šarmantno, ali nakon nekog vremena osmijesi će iščeznuti i otkriti nelagodu. Eksperiment koji ne biste smjeli propustiti. Eksperiment kojim ćete provjeriti kakvi ste doista.

Salzburška koreografkinja **Helene Weinzierl** studirala je ples u Parizu, Münchenu i Salzburgu. Nakon nekoliko godina plesanja u produkcijama raznih koreografa, 1995. osnovala je CieLaroque/helene weinzierl. Sad njezina kompanija izvodi svoje predstave na nacionalnim i međunarodnim festivalima kao jedna od najtraženijih kompanija austrijske plesne scene. Za svoj rad Helene je dobila brojne međunarodne nagrade. Prije deset godina kompanija je bila nominirana za Amnesty International nagradu za slobodu izražavanja na Fringe festivalu u Edinburghu. Helene je nedavno primila nagradu za umjetnost i kulturu grada Salzburga, a predstava *Democracy* nagradu BKA Austria.

**AS FAR AS WE ARE** is an interactive performance. It will take you as far as you can get. The transformation into a crash-test dummy begins when you enter the room. You may be used to accelerating situations, so you will not realize that this one is taking you straight to a crash. Explore your limits of tolerance. Welcome to the experiment. Have we all become crash-test dummies of the 21st century? But no dummy can exist without a wall. Are there any walls? And if not... How far can we fly? **AS FAR AS WE ARE**. Humour is a way of dealing with the unbearable. And taking this humor for a test ride is the aim of this performance. **AS FAR AS WE ARE** will take the audience to the limit. To the limit of perception and the bearable: it is charming at first, but slowly the smiles will start to crack and reveal discomfort. An experiment one should not miss. An experiment for a reality check of the self.

The Salzburg Choreographer **Helene Weinzierl** studied dance in Paris, München and Salzburg. In 1995, after working for several years as a dancer with different choreographers, she founded CieLaroque/helene weinzierl. Now her company is touring at national and international festivals as one of the most touring ensembles of the Austrian dance scene. Helene's work has been honoured with numerous international awards. Ten years ago the company was nominated for the Amnesty International Freedom of Expression Award at the Edinburgh Fringe Festival. Recently she was awarded the Prize for Art and Culture of the City of Salzburg, and her production *Democracy* received the BKA Austria award.



# To Petra Frida

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# RAVE (ON)!

## Aleksandra Mišić, Ognjen Vučinić, Masa Dance Company, Hrvatska / Croatia

Autori / Authors: Aleksandra Mišić, Ognjen Vučinić

Koreografkinja / Choreographer: Aleksandra Mišić

Izvođač / Performer: Ognjen Vučinić

Asistent režije / Assistant director: Filip Povrženić

Odabir glazbe / Music selected by: Aleksandra Mišić, Ognjen Vučinić

Oblikovatelj zvuka / Sound designer: Luka Gamulin

Oblikovatelj svjetla / Lighting designer: Saša Bogojević

Kostim / Costume: Ljerka Zmajić

Grafički dizajn / Graphic design: Tihana Šeremet

Produkcija / Production: MASA DANCE COMPANY

Uz podršku / Supported by: Rezidencijalni program Mediteranskog plesnog centra i  
Tjedan suvremenog plesa / Mediterranean Dance Center residency program 2019, 36th  
Dance Week Festival

Financijska potpora / Financial support: Ministarstvo kulture Republike Hrvatske, Ured  
za kulturu Grada Zagreba / Ministry of Culture of the Republic of Croatia, Zagreb City  
Office for Culture

**Rave** kultura predstavlja društvenu uspomenu autora, njihov pokušaj da se osjećaju kao dio zajednice stvarajući vezu s plemenom kroz ples i tjelesnost. Glazba i estetika pokreta *rave* plesa za njih su putovanje, preobrazba, transcendencija i oslobođenje; prepoznavanje individualnosti unutar kolektiva. U tijelu autora, *rave* rezonira kao osjećaj izazvan zvukovima i ritmom. Prema njihovim riječima, “njihov” *rave* samo je njihov i s drugim ljudima dijele prostor, ali ne i osjećaj. Ova izjava prijatna je međusobnom razumijevanju općenito. Ali razrađujući osjećaj koji proizlazi iz afektivnog tijela, ova predstava potiče razmjenu mišljenja. Tako ovaj solo balansira između parodije nejasnih pokušaja objašnjenja fenomena *rave* kulture i ozbiljnog pokušaja poniranja u unutarnje ja. Struktura i koncept nadahnuti su radom umjetnika Josepha Beuysa, koji je poznat kao “provokator”, te njegovim performansom “Kako objasniti slike mrtvom zecu” iz 1965. Beuys je stvarao umjetnost koja se trebala “osjetiti ili intuitivno gledati, a ne intelektualno shvatiti”. Time sugerira da se sve ne može objasniti. Upravo zbog toga ovaj plesni solo motiviran je pitanjima: Kako objasniti osjećaj *ravea*? Može li čovjek “rejavati” sâm? Kako prenijeti i objasniti nešto individualno i neizrecivo?

**Aleksandra Mišić** (Pula, 1978) svoje je prve plesne korake započela u pulskom studiju “Zaro” pohađajući klasični balet, a daljnju je edukaciju nastavila u Hrvatskoj i inozemstvu učeći od renomiranih pedagoga i plesača (Laban Centar London, Impulstanz...). Umjetnička je ravnateljica i suosnivačica MASA DANCE COMPANY, plesna pedagoginja i voditeljica plesnih edukativnih programa u D/E/P -u, koji je dio djelatnosti Masa Dance Company.

For the authors of this work, **rave** culture is a memory from their past, their attempt to feel a part of the community by establishing a connection with the tribe through dance and physicality. Music and the aesthetics of the *rave* dance movements are a journey, transformation, transcendence and liberation, the recognition of individuality within a group. In the bodies of the authors, *rave* reverberates like a feeling aroused by sound and rhythm. In their words, “their” *rave* is only theirs, and what they share with other people is just the space, not the emotion. This statement is a threat to mutual understanding in general. But by analyzing the feeling that results from the affective body, the performance they have created encourages an exchange of opinions. Thus this solo balances between a parody of vague attempts to explain the phenomenon of *rave* culture and a serious attempt to plunge into the inner self. The structure and the concept of this piece have been inspired by the work of Joseph Beuys, who is known as a “provocateur”, and his performance “How to Explain Pictures to a Dead Hare” from 1965. Beuys created art that was not supposed “to be intellectually understood, but felt or looked at intuitively”. That suggests that not everything can be explained. For that reason this solo is motivated by the following questions: How can we explain the feeling of *rave*? Can a person *rave* alone? How to convey and explain something individual and inexpressible?

**Aleksandra Mišić** (Pula, 1978) made her first dance steps at the Zaro Dance Studio in Pula, where she attended classical ballet classes, and then continued her education in Croatia and abroad with renowned pedagogues and dancers (Laban Centre London, Impulstanz ..).



Kao plesačica dobitnica je Nagrade hrvatskog glumišta 2014. za najbolje plesno ostvarenje u predstavi *Hermafroditi* duše autora Žaka Valente, a kao koreografkinja brojnih prestižnih domaćih i inozemnih nagrada i priznanja. Zajedno s Ognjenom Vučinićem dobitnica je Nagrade kritike na Festivalu koreografskih minijatura 2011. godine te Grand prix nagrade na 6. Međunarodnom festivalu suvremenog plesa u Alžiru za predstavu *Tl* u produkciji Masa Dance Company.

**Masa Dance Company** osnovali su 2009. renomirani plesni umjetnici Aleksandra Mišić i Ognjen Vučinić. Od svog osnutka, kompanija marljivo stvara vlastite produkcije i bavi se plesnom edukacijom u Hrvatskoj i inozemstvu. U svim svojim produkcijama ostaje vjerna svojoj specifičnoj plesnoj poetici, koju karakteriziraju tjelesnost, intuicija, komunikacija i posebna atmosfera, i često surađuje s plesačima, glumcima, glazbenicima, pjesnicima, likovnim i drugim umjetnicima iz raznih područja.

She is the artistic director and a co-founder of MASA DANCE COMPANY, a dance pedagogue and the head of D / E / P dance education programs within Masa Dance Company. As a dancer she won the Croatian Association of Dramatic Artists award 2014 for the best dance performance in *Hermaphrodites of the Soul* by Žak Valenta, and as a choreographer numerous prestigious national and international awards and recognitions. With Ognjen Vučinić she won the Critics' Award at the 2011 Choreographic Miniatures Festival and the Grand Prix at the 6th International Dance Festival in Algeria for the performance *YOU*, produced by Masa Dance Company.

**Masa Dance Company** was founded in 2009 by the renowned dancers and choreographers Aleksandra Mišić and Ognjen Vučinić. Since its foundation, it has been diligently working on its productions and educational activities in Croatia and abroad. In all its productions, the company remains true to its specific dance poetics marked by physicality, intuition, communication and a particular atmosphere, often collaborating with dancers, actors, musicians, poets, visual and other artists from various fields.

19.7.

Ⓞ 45' 22:15 Kaštel Grimani / Grimani Castle



**Ferenc Fehér, M Studio, Rumunjska / Romania**

Koreografija i glazba / Choreography and music: Ferenc Fehér  
Izvođači / Performers: Attila Veres Nagy, László Szekrényes, Zoltán Deák  
Tehničar na rasvjeti / Light technician: Szabó Huba  
Tonski tehničar / Sound technician: Chirițescu György  
Garderobijerka / Wardrobe assistant: Both Melinda  
Inspicijentica / Stage manager: Bartók Enikő  
Produkcija / Production: M studio  
Gostovanje ostvareno uz potporu / Guest performance with the support:

MEGVALÓSULT A MAGYAR KORMÁNY  
TÁMOGATÁSÁVAL

  
MINISZTERELNÖKSÉG  
NEMZETPOLITIKAI ÁLLAMTITKARSÁG

  
BETHLEN GÁBOR  
ALAP



Predstava **Elevator** (Dizalo) smještena je u okruženje uredskih zgrada, poslovnog svijeta u kojem ljudi skrivaju svoja lica ispod maski i jedva ikad mogu biti ono što jesu. Jedino mjesto na kojem im to možda može biti dopušteno je liminalni prostor dizala koje je u stalnom pokretu i pruža beskonačne mogućnosti interakcije između ljudi koji se nalaze u njemu, jedni blizu drugih. Dizalo je uski prostor koji se kreće u smjeru gore-dolje, a ljudi u njega ulaze i iz njega izlaze ne uspostavljajući kontakt sa svojim suputnicima. Dizalo je uvijek u pokretu. Ali ako se nenadano zaglavi, svašta se može dogoditi.

**Elevator** is set in the environment of office buildings and the business world in which people hide their faces behind masks and can hardly ever be themselves. The only place that may allow them to do so is the perpetually moving, liminal space of an elevator that carries infinite possibilities of interaction between the people inside it, standing close to each other. An elevator is a narrow space that people enter and leave going up and down, without establishing a contact with each other. An elevator is always on the move. But if it suddenly gets stuck, anything can happen.



*“Naslov predstave i koreografija hvataju gledatelje u mrežu asocijacija: od jednoobraznog svijeta biznisa do malih, zagušljivih prostora; od neutralnih stanja do iscrpljenosti i napetosti.”*  
(Anikó Varga)

**Ferenc Fehér** plesni je umjetnik i koreograf rođen u Mađarskoj. Kao samouki plesač razvio je jedinstven, izražajni stil koji je kombinacija uličnog plesa, elemenata borilačkih vještina i životinjskih pokreta. Svoje predstave izvodi diljem svijeta na plesnim i kazališnim festivalima, i jedini je mađarski plesni umjetnik koji 90% svojih djela stvara na međunarodnim pozornicama. Od 2013., redovito surađuje s kompanijom M Studio Theatre.

**M Studio Theatre** osnovana je 2005. u Sfântu Gheorgheu kao prva službena kompanija kazališta pokreta u Transilvaniji. Kompanija stvara osebujne predstave i prenosi svoje poimanje svijeta na jedinstven način, kombinacijom fizičkog teatra, suvremenog plesa i dramskog kazališta. Surađivala je s mnogim međunarodno priznatim koreografima i redateljima: Peterom Urayem, Dorom Barta, Ferencom Feherom, Andreom Gavriliiu, Peterom Gemzom, Godom Gaborom, Yvesom Marcom i Palom Frenakom.

*“The title of the performance and the choreography throw the viewers into a web of associations: from the uniform world of business to the small, suffocating spaces; from neutral states to exhaustion and suspense.”* (Anikó Varga)

**Ferenc Fehér** is a dance artist and choreographer born in Hungary. As a self-taught dancer he has developed a unique and expressive style that mixes street dance, martial art elements and animal movements. His works are appreciated worldwide at dance and theatre festivals, and he is the only Hungarian dance artist whose performances are created on international stages in 90% cases. From 2013 he regularly collaborates with the M Studio Theatre.

**The M Studio Theatre** was established in 2005 in Sfântu Gheorghe as the first official movement theatre of Transylvania. The company creates specific performances and communicates its ideas about the world in a unique way by combining physical theatre, contemporary dance and drama theatre. The company has worked with many internationally acclaimed choreographers and directors: Peter Uray, Dora Barta, Ferenc Feher, Andrea Gavriliiu, Peter Gemza, Gabor Goda, Yves Marc and Pal Frenak.

The background of the page is a vibrant yellow color. Overlaid on this is a complex, abstract pattern of black, hand-drawn scribbles and loops, resembling a tangled web or a dense network of lines. The text is positioned in the lower right quadrant of the page.

# 20

## Subo

## Satu



**ota 7**  
**rd day**

20.7.

⊙ 25' 21:30 Loža / Loggia

# OTHER



## David Hernandez, Zagrebački plesni ansambl, Belgija, Hrvatska / Belgium, Croatia

Autor & koreograf / Author & Choreographer: David Hernandez

Suradnici i izvođači / Created with and performed by: Andreja Jandrić & Sintija Kučić

Glazba / Music: World to Come – David Lang, u izvedbi / performed by Maya Beiser, album The Day

Scenografkinja / Set designer: Zdravka Ivandija Kirigin

Kostimografkinja / Costume designer: Ana Fucijaš

Oblikovatelj svjetla / Lighting designer: Marino Frankola

Grafičko oblikovanje / Graphic design: Maja Kolar

Produkcija / Production: Zagrebački plesni ansambl u sklopu rezidencijalnog programa Zagrebačkog plesnog centra u sezoni 2017./2018., uz potporu Ministarstva kulture Republike Hrvatske / Zagreb Dance Company within Zagreb Dance Centre artist-in-residence programme 2017/2018, with the support of the Ministry of Culture of the Republic of Croatia.

**Other** istražuje granice između vlastita bića i drugog. Tom temom odlučio sam se pozabaviti kroz solo za dva plesača koja se kreću kao jedno tijelo. Jedan ne može bez drugog, ako žele otplesati koreografiju, a međusobno su ovisni jer su u stalnom doticaju. Kroz slike brojnih mogućih, različitih odnosa između te dvije spojene osobe, svjedočimo njihovu naporu da se usklade, njihovu oslanjanju jedno na drugog i njihovu međusobnom izazivanju, što nam daje mogućnost da razmislimo o prirodi našeg odnosa prema sebi i ljudima s kojima dijelimo prostor u ovom životu, kako onim poznatima, tako i onim nepoznatima.  
— David Hernandez

**David Hernandez** rođen je u Miamiju, Florida, gdje je završio plesne studije na New World School of Arts te operno, jazz i studijsko pjevanje na Sveučilištu Miami. Nakon pripravnništva u kompaniji Trishe Brown u New Yorku, s Meg Stuart otišao je u Belgiju, gdje joj je pomogao osnovati kompaniju Damaged Goods u kojoj je gotovo sedam godina radio kao plesač i umjetnički suradnik. David je ostao u Europi, u Bruxellesu, u kojem već više od dvadeset godina stvara vlastite plesne predstave, instalacije, događanja i mnoge druge vrste multidisciplinarnih projekata. Usto i nadalje pleše i surađuje s brojnim umjetnicima, među kojima su i LaborGras, Brice Leroux, Anouk Van Dijk, Michel Debrulle, i režira, izvodi i istražuje s umjetnicima kao što su Steve Paxton i Katie Duck.

**Zagrebački plesni ansambl (ZPA)** utemeljila je plesna umjetnica Lela Gluhak Buneta 1970., a od 2014. vodi ga producentica Petra Glad Mažar. ZPA kontinuirano inzistira na originalnim autorskim projektima, visokoj

**Other** is an exploration of the borders between the self and the other. I set out to tackle this topic through a solo for two dancers who move as one body. They need each other in order to perform the choreography and are made codependent by being constantly in contact. Through the images of many different relationships between two persons linked to each other, we witness them struggle and harmonise, rely on each other and challenge each other, which gives us the chance to think about the nature of our own relationship to ourselves and the people, familiar and unknown, we share the space with in this life.  
— David Hernandez

**David Hernandez** was born in Miami, Florida where he studied 'studio music & jazz' and opera at the University of Miami and dance at New World School of the Arts. Subsequently he moved to New York to work as an apprentice with the Trisha Brown Company and begin researching with Meg Stuart. He left New York to follow Meg Stuart to Belgium to help found the company Damaged Goods, where he worked for almost seven years as a dancer and collaborator. David remained in Europe basing himself in Brussels where he continued creating his own work in the form of dance performances, installations, happenings and many other sorts of multidisciplinary projects for over twenty years. Next to his own projects he continued performing and collaborating with many other artists such as LaborGras, Brice Leroux, Anouk Van Dijk, Michel Debrulle, as well as directing, performing and researching as an improviser with artists such as Steve Paxton & Katie Duck, among many others.



umjetničko-izvođačkoj razini i performativnoj snazi izvođača. Suradnje s koreografima, pedagozima i drugim autorskim suradnicima iz zemlje i inozemstva pridonijele su jedinstvenoj spremnosti ansambla da odgovori na izazove najrazličitijih autorskih poetika. Kao takav, ZPA je obilježio karijere velikog broja hrvatskih plesača i plesnih stručnjaka koji danas uspješno djeluju u zemlji i inozemstvu. Za doprinos hrvatskom kazalištu ZPA je nagrađen s 10 nagrada hrvatskog glumišta u kategorijama najbolje koreografije, najbolje plesačice, najboljeg plesača, najbolje scenografije i najbolje plesne predstave u cjelini. ZPA svoje radove kontinuirano predstavlja u kazalištima i na festivalima u Hrvatskoj i inozemstvu.

**Zagreb Dance Company (ZPA)** was founded in 1970 by the dance artist Lela Gluhak Buneta, and since 2014 it has been run by Petra Glad Mažar. It has always insisted on original works and high artistic and technical level of its productions. Regular collaborations with foreign choreographers and various artists from the fields of theatre, visual arts and music, have contributed to the Company's readiness to face the challenges of different artistic approaches and poetics. As such, ZPA has marked the careers of many dancers and dance experts who are working in Croatia and abroad. For its contribution to the development of Croatian theatre, ZPA has received 10 awards of the Croatian Association of Dramatic Artists for best choreography, best female dancer, best male dancer, best set design and best dance production. Zagreb Dance Company continually presents its productions at theatres and festivals in Croatia and abroad.

20.7.

© 60' 22:00 Kaštel Grimani / Grimani Castle

# SURPRISED BODY PROJECT



**Francesco Scavetta, Wee Company, Norveška / Norway**

Koreograf / Choreographer: Francesco Scavetta

U suradnji s izvođačima / Created with and performed by: Luke Divall, Ben McEwen, Petra Hraščanec, Riina Kalmi, Gry Kipperberg, Tiia Ojala

Izborna verzija kreirana s / Original version created with: Juan Dante Murillo Bobadilla, Gry Kipperberg, Kristina Sætorp, Meri Pajunpää, Arnulfo Pardo Ravagli, Orfee Schuijt, Soile Voima  
Skladatelj / Music composed by: Jon Balke

Glazbu izvode / Music performed by: Batagraf, Jon Balke, Snorre Bjerck

Oblikovatelj svjetla / Lighting Designer: Stefano Stacchini

Kostimograf / Costume Designer: Gjøril Bjercke Saether

Fotografije / Photos: Wee, Patrick Beelaert, Bjørn-Eivind Årtun

Produkcija / Production: Wee

U ko-produkciji s / Co-produced by: Dansens Hus/Oslo, Greenwich Dance/London

Uz potporu / Supported by: Arts Council Norway, Fund for Performing Artists, Fond for Lyd og Bilde, UD –Norwegian Foreign Affairs/DTS

U suradnji s / In collaboration with: Vitlycke-Centre for Performing Arts

Izborna verzija nastala je u suradnji s / Original version created in collaboration with: SEAD/ Salzburg, Festival Buenos Aires Danza Contemporanea/ Buenos Aires, Bienal Internacional de Dança do Ceará / Fortaleza (Brazil), Dansmakers Amsterdam

Gostovanje ostvareno uz potporu / Guest performance with the support:

**DANSENS  
HUS**



Norwegian Ministry  
of Foreign Affairs



KULTURRÅDET  
Arts Council  
Norway





**The Surprised Body** je plesni projekt koji se bavi koreografskim i kompozicijskim problemima, i tijelo i pokret shvaća kao svoj središnji element. Već samim svojim naslovom ("Iznenadeno tijelo") definira metaforički prostor i priziva u misli sliku tijela u stalnoj pripravnosti, tijela koje bježi iz uobičajenog svakodnevnog tijela i od svake rutine. "Iznenadenost" je ovdje unutarnje stanje koje dopušta da budemo stalno spremni "reagirati" i odgovoriti, kao pojedinci i kao skupina; utjecati jedni na druge fizičkom odlukom i kroz strukturirane improvizacije i trenutačne kompozicije. Projekt karakterizira istraživački i kvalitativno snažan jezik pokreta i osebjuna estetika, a odvija se kao trajni kreativni proces stvaranjem nekoliko novih verzija na turnejama u raznim državama i ponekad pozivanjem gostiju plesača i novih

**The Surprised Body** is a dance project that focuses on choreographic and compositional issues and sees the body and the movement as its central element. Already as a title, Surprised Body Project defines a metaphorical space. The image of a body in a constant alertness, escaping from a habitual daily body and from any kind of routine. The sense of "surprise" is intended as the inner state that allows to be constantly ready to "react" and respond, as an individual and as a group; to affect each other by a physical decision also throughout structured improvisations and instant composition. The work is characterized by an exploratory and qualitatively strong physical movement language combined with a distinctive aesthetic. The project has been developing as an ongoing creative process



skladatelja. Od svoje premijere u Buenos Airesu u listopadu 2010., *Surprised Body Project* uspješno je izveden u 27 država u Europi, Aziji, Srednjoj i Južnoj Americi.

*"Kad na nešto 'utječeš', otvaraš se tom nečemu da zauzvrat utječe na tebe."* (Brian Massumi)

**Kompaniju Wee** osnovali su 1999. godine Francesco Scavetta i Gry Kipperberg u Oslu, i dosad je producirala 21 predstavu i nekoliko naručenih i kraćih djela. Od samog početka veoma je prisutna na međunarodnoj sceni (dosad je imala turneje u 37 država u Europi, Aziji, Sjevernoj i Južnoj Americi i na Bliskom Istoku), i brzo je postala jedna od vodećih norveških kompanija. Predstave su s godinama promijenile format i estetiku, ali neprestano istražuju odnos plesa i suvremenog života. Ispituju kakav dijalog njihovi autori mogu otvoriti s publikom i što smatraju važnim u osobnom pristupu na umjetničkoj i političkoj razini. U srži umjetničkog istraživanja kompanije su krhkost i paradoks, epifanija i san, empatija i iznenađenost, izbjegavanje narativnih i tjelesnih klišeja, i preispitivanje stvarnosti i identiteta s humorom i nevjericom. Wee stvara predstave koje mogu privući i začuditi, koje bude empatiju i mogu promijeniti očekivanja, biti poetske i neobične, a koje njihovi autori doživljavaju kao izazov. Predstave koje ih iznenađuju jednako kao što govore njima i o njima.

by creating several new versions of the work while touring in different countries, sometimes also involving guest dancers and new composers. Since its premiere in Buenos Aires in October 2010, *Surprised Body Project* has been successfully presented in 27 countries in Europe, Asia, Central and South America.

*"When you 'affect' something, you are at the same time opening yourself up to being affected in turn."* (Brian Massumi)

Established by Francesco Scavetta and Gry Kipperberg in Oslo in 1999, **Wee** has produced 21 performances and several commissioned and shorter works. Since the beginning, it has made its presence felt on the international dance scene (touring in 37 countries in Europe, Middle East, Asia, North and South America so far) and it soon became one of the leading companies on the Norwegian scene. Wee's creations have changed in format and aesthetics, but they continuously explore dance practice in relation to contemporary life. They question what kind of dialogue their authors can open with the audience and what they consider as relevant in their personal approach on the artistic and political level. At the core of the company's investigation are fragility and paradox, epiphany and dream, empathy and surprise, avoiding narrative and physical cliché, and questioning reality and identity with humorous disbelief. Wee creates performances that can engage and amaze, that evoke empathy and can twist expectations, that can be poetic and unusual, and that their authors experience as a challenge for themselves. The performances that surprise them, as much as they talk to them and about them.



# Nedje Sund 2

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21.7.

⊙ 30' 21:30 Trg / Square

# THE STATION



**Ferenc Fehér, Mađarska / Hungary**



Koreograf / Choreographer: Ferenc Fehér  
Plesači, autori / Dancers, creators: Ferenc Fehér, Dávid Mikó  
Glazba / Music: Ferenc Fehér  
Stručna savjetnica / Professional Consultant: Judit Simon  
Oblikovatelj svjetla / Lighting Designer: Dávid Kovácsovics

Ovo nije priča o pristojnoj obitelji koja čeka na postaji.

Imali smo tri godine kad smo nestali.  
Sto dvadeset i tri godine živimo u ovom zatvorenom prostoru, znanom kao Postaja.  
Točno znamo tko smo tad bili i što smo postali.

Pobjegni ako možeš!

Igraj se sa mnom ako se usuđuješ!

Znamo li točno tko smo tad bili i što smo postali?

This story is not about a nice family who is waiting at a station.

We were three years old when we disappeared.  
We've been living for 123 years in this closed place, that is known as The Station.

We know exactly who we were then, and what we have become.

Escape if you can!

Play with me if you dare!

Do we know exactly who we were then, and what we have become?

*"Koreografija Ferenc Fehéra, u kojoj se plesači ponašaju kao da ih pokreće neka tajanstvena sila, zapanjujuće je organska i mehanička u isti mah, i istodobno dočarava matematičke formule i prirodne obrasce, inteligentnu ljudsku česticu koja pluta na nekoj apstraktnoj razini i kolektivnu (kvantnu?) svijest. The Station je super-koncentrirani "privremeni" mikrokozmos, u stvarnom prostoru i vremenu i istodobno izvan njih, koji oslikava neprekidni nespokoj urbanog zombija i kakofoniju izvanjskog svijeta satkanu od raskošnih zvukova; a u središtu se nalazi ono najvažnije, odnosno kompleksan odnos između dvojice ljudi s vlastitim unutarnjim pravilima koja su i više nego spremni prekršiti bez ikakva oklijevanja."*

— Orsolya BÁLINT, curator

*"Ferenc Fehér's choreography, in which the dancers act as though animated by some mysterious force, is astonishingly organic and yet mechanical at the same time, simultaneously conjuring up mathematical formulae and natural patterns, the intelligent human particle floating in an abstract plane and the collective (quantum?) consciousness. The Station is a super-concentrated 'interim' microcosmos both inside and outside real space and time, depicting the incessantly restless state of an urban zombie and the cacophony of an outside world woven from a rich fabric of sounds; and in the centre of it all stands its quintessence that is the complex relationship between two people with their own internal rules, which they are all too ready to break at the drop of a hat."*

— Orsolya BÁLINT, curator

Za životopis Ferenc Fehéra vidjeti stranicu 23.

For Ferenc Fehér BIO please see page 23.

21.7.

Ⓞ 55' 22:00 Kaštel Grimani / Castle Grimani

# NÄSS (LES GENS)



## Fouad Bousouf, Compagnie Massala, Francuska / France

Koreograf / Choreographer: Fouad Bousouf

Asistent koreografa / Assistant Choreographer: Bruno Domingues Torres

Izvođači / Performers: Elias Ardoin, Sami Blond, Mathieu Bord, Maxime Cozic, Loïc Elice, Justin Gouin, Nicolas Grosclaude

Oblikovanje svjetla / Lighting Design: Fabrice Sarcy

Kostimi i scenografija / Costumes and set: Camille Vallat

Glazba / Music: Roman Bastion

Fotografije / Photos: Charlotte Audureau

Video: Floriane Pinard

Producent turneje / Tour Producer: Petya Hristova

Menadžer turneje / Tour Manager: Mathieu Morelle

Tehnički direktor na turneji / Technical Director on Tour: Romain Perrillat-Collomb

Producent / Production: Massala Dance Company

Ko- producenti / Coproduction: Théâtre Jean Vilar - Vitry-sur-Seine; Le Prisme - Élancourt; Institut du Monde Arabe - Tourcoing; Fontenay-en-Scènes - Fontenay-sous-bois; Théâtre des Bergeries - Noisy-le-Sec; La Briqueterie - CDC du Val-de-Marne; Le FLOW - Pôle Culture Ville de Lille; ADAMI; Institut Français de Marrakech

Rezidencija / Residencies: La Briqueterie - CDC du Val-de-Marne; POC d'Alfortville; Centre National de la Danse; Le FLOW - Pôle Culture Ville de Lille; Studios Diptyk - St-Etienne; Cirque Shems'ÿ - Salé, Morocco

Uz finansijsku potporu / Financial Support: Conseil départemental du Val-de-Marne; Région Ile-de-France; ARCAD; DRAC Ile-de-France; SPEDIDAM; Institut Français

Na početku je ritam, opsesivni, stalno prisutni zvukovi jednog davnog vremena. Iz tog ritma rađa se zajednica sedmorice plesača, fuzija energija i tijela, moć skupine sa svojom inherentnom nasilnošću i slabostima. Na granici između svetog i profanog, frenetične modernosti i drevnih obreda, Näss se usuđuje prkositi proturječnim tjelesnim stanjima i potvrđuje fuziju popularnih i urbanih aspekata hip-hopa. Ispituje njegove stvarne korijene prateći njegovu evoluciju do današnjeg dana. Nadahnut marokanskim plesovima taskiwine i regadda, i misticizmom Gnawa tradicije, Näss otkriva vječitu potragu muškaraca i žena za nekim drugim mjestom, duhovnim ili fizičkim, koristeći se ritmom kao onim što ujedinjuje tijela i pokreće ih. Fouad Boussouf podržava hip-hop koji je snažno usidren u plemenske, afričke korijene.

*“Glavno nadahnuće za ovu predstavu poznati je sjevernoafrički glazbeni sastav Näss el Ghiwane iz sedamdesetih godina prošlog stoljeća. Njihovi stihovi imaju mnogo toga zajedničkog s anti-establishment rapom i hip-hopom u Sjedinjenim Američkim Državama u isto to vrijeme. Otkrio sam vrstu hip-hopa koji je duhovniji, prožet pradavnim običajima, i stvorio Nass kao dah, tjelesan i mističan u isti mah, da nas podsjeti koliko je važno biti čvrsto ukorijenjen u tlo i vlastitu zemlju da bismo osjetili njezine vibracije.”*  
— Fouad Boussouf

Koreograf, plesač i pedagog, **Fouad Boussouf** osnovao je **Massala Dance Company** 2010. godine, spajajući hip-hop, suvremeni ples, sjevernoafričke tradicionalne plesove i novi circus. Rođen u Maroku, Fouad se 1983. preselio u Francusku i počeo učiti hip-hop, moderni jazz i cirkus. Od 1997. plesno školovanje nast-

First there is the rhythm, the sounds of time immemorial, unceasing and obsessive. From this rhythm the communion of seven dancers is born, a fusion of energies and bodies, the power of the community with its inherent violence and weaknesses. On the border between the sacred and the profane, between frenetic modernity and ancestral rituals, Näss dares to challenge contradictory physical states and affirms the fusion between the popular and urban aspects of hip-hop. It questions its proper roots tracing their evolution until today. Sources of inspiration are taskiwine and regadda, the regional dances of Morocco, and the mysticism of the Gnawa tradition. Näss reveals the eternal quest of men and women for someplace else, spiritual or physical, using the rhythm, that what unites and moves the bodies, as its language. Fouad Boussouf stands behind the kind of hip-hop that is strongly anchored in its tribal African roots.

*“The history of the famous North African band Näss el Ghiwane from the 1970s has been a key inspiration to me. Their lyrics have much in common with the anti-establishment current of rap and hip-hop from the same period in the United States. I discovered a type of hip-hop that is more spiritual, impregnated with ancestral traditions, and I composed Näss like a breath, simultaneously physical and mystical, to remind us how important it is to be firmly rooted in the ground and in one's land in order to feel its vibrations.”*  
— Fouad Boussouf

A choreographer, dancer and teacher, **Fouad Boussouf** founded **Massala Dance Company** in 2010, bringing together hip-hop, contem-



vio je u Parizu, usredotočivši se na suvremeni ples i hip-hop. Kao plesač, surađivao je s Ahmedom Lahcenom, Faridom Berkijem, Pierream Doussaintom, Trick Nasty Crew i Megajamom. Od osnutka Massala Company kreirao je mnoštvo multi-disciplinarnih plesnih predstava (među kojima su *Zoom*, *Deviation*, *Témoïn(s)*, *A Condition*, *Afflux*, *Concept Lavoir*, *Transe*, *The Elements*, *Esperluette*, *Le Moulin du Diable* i *Näss*), koje su dobile pohvale kritičara u Europi, Sjevernoj Africi, na Bliskom Istoku i Karibima.

porary dance, North African traditional dances and new circus. Born in Morocco, Fouad moved to France in 1983 and began learning hip-hop, modern jazz and circus. From 1997 he pursued his training in Paris, focusing on contemporary dance and hip-hop. As a performer, Fouad has collaborated with Ahmed Lahcen, Farid Berki, Pierre Doussaint, Trick Nasty Crew and Megajam. Since the foundation of Massala Company, he has created a number of multi-disciplinary dance performances (including *Zoom*, *Deviation*, *Témoïn(s)*, *A Condition*, *Afflux*, *Concept Lavoir*, *Transe*, *The Elements*, *Esperluette*, *Le Moulin du Diable* and *Näss*) that have received critical acclaim in Europe, the Caribbean, the Middle East and North Africa.





# KREATIVNI KUTAK KREATIVNE EUROPE

## CREATIVE CORNER OF CREATIVE EUROPE

Program Kreativna Europa namijenjen je kulturnom i kreativnom sektoru. Dijeli se na dva potprograma: kultura i MEDIA. Na Kreativnom kutku u sklopu Festivala plesa i neverbalnog kazališta u Svetvinčentu, u subotu 20. srpnja od 18:30 do 20:30 možete doći pogledati što sve rade hrvatski korisnici u projektima za koje su dobili financiranje te saznati kako funkcionira program. Voditeljica Deska Kreativna Europa bit će na raspolaganju za vaše upite i dodatne informacije. U ljetnoj atmosferi i festivalskom raspoloženju, svratite i pogledajte isječak iz nekog projekta, prolistajte materijale ili samo pitajte što vas zanima o programu.

Creative Europe Programme supports the Europe's cultural and creative sector. It is divided in two sub-programmes: Culture and MEDIA. At the Creative Corner within San Vincenti Festival on July 20 from 18:30 to 20:30, we are offering you a chance to find out how the programme works and what the Croatian users are doing in their projects. The head of the Creative Europe Desk will answer your questions and give you additional information. Drop by in the summer atmosphere and the festival mood, and see a clip from a project, leaf through the materials or just ask what you want to know about the programme.



# A SURPRISED BODY

**Masterclass with Francesco Scavetta\***

\* za profesionalne izvođače, plesače i performere, sudjelovanje  
uz prethodnu online prijavu / for professional dancers and  
performers with prior online registration

Naslov "Iznenadena tijelo", definira metaforički prostor – sliku tijela u stanju stalne pripravnosti, sposobnog iznenaditi se, pobjeći iz uobičajenog svakodnevnog tijela i od svake rutine. Tijela manje usredotočenog na akciju nego na reakciju, koje nas primorava da izbjegavamo mentalne pristupe. Kroz vježbe i igru, usredotočavanjem na pozornost, reakciju i razne zadatke improvizacije, naglasit ćemo put do zanimljivog kreativnog trenutka koji je ukorijenjen u mentalnoj opuštenosti i tjelesnoj otvorenosti. Istražit ćemo kako se plesne fraze mogu destrukuirati i preobraziti ako ih tretiramo kao izgovorene fraze u kojima se pokreti mogu izolirati kao "riječi" i iskoristiti za kreiranje novih fraza. Ono nasumično u frazama nastaje improvizacijom ili kompozicijom i nastoji iskoristiti i najmanje dijelove pokreta kao "slogove" za gradnju novih pokreta. *"Vjerujem da je u plesu važnije moći zaboraviti nego sjećati se."* Francesco Scavetta

Rođen u Italiji, Scavetta je studirao na Nacionalnoj plesnoj akademiji u Rimu, diplomirao kazališne i izvedbene umjetnosti i magistrirao komunikacijske znanosti. Osnivač je Vitlycke centra za izvedbene umjetnosti u Švedskoj. Na međunarodnoj plesnoj sceni Scavetta je stekao ugled svojim neobuzdano inventivnim djelima, zaigranim humorom i subverzivnom inteligencijom. Njegova teatričnost često se povezuje s atmosferom neobičnog sna ili zaigranog dječjeg svijeta: začudnog, zabavnog, poetskog i istodobno iznenađujućeg. Scavetta je držao radionice na P.A.R.T.S.-u u Bruxellesu, IMPULSTANZ-u u Beču, fondaciji Henny Jurriëns u Amsterdamu, SEADu u Salzburgu, Greenwich Dance-u u Londonu i na mnogim drugim mjestima u 44 države diljem svijeta.

The title "A Surprised Body", defines a metaphorical space - the image of a body in a constantly alert state, able to surprise itself, escaping from a habitual daily body and from any kind of routine. A body less focused on acting than on reacting, which forces us to avoid mental approaches. Through exercises and games, focusing on attention, reaction and different improvisation tasks, we will underline the pathway to an interesting creative moment which is rooted in mental relaxation and physical openness. We will explore how dance phrases can be de-structured and transformed treated as spoken phrases, where movements can be isolated as "words" and used to compose new phrases. The randomness in the phrases is created by improvisations or composition, trying to use even the small parts of movements as "syllables" to build new movements. *"I believe that in dance it is more important to be able to forget, than to remember."* Francesco Scavetta

Born in Italy, Scavetta studied at National Academy of Dance of Rome, graduated in Theatre and Performing Arts and post-graduated in Sciences of Communication. He is the founder of Vitlycke-Centre for Performing Arts, Sweden. Scavetta has developed a reputation on the international dance scene for his wildly inventive work, playful humour and subversive intelligence. Scavetta's theatricality has often been associated with the atmosphere of a weird dream or a playful world of a child: strange, funny, poetic and at the same time surprising. Scavetta has held workshops at P.A.R.T.S., IMPULSTANZ, Henny Jurriëns Foundation, SEAD, Greenwich Dance and at many other places in 44 countries around the world.



# UGLY BUT CUTE

**Materclass with Ferenc Fehér\***

\* za profesionalne izvođače, plesače i performere, sudjelovanje  
uz prethodnu online prijavu / for professional dancers and  
performers with prior online registration

Ples i pokret slični su diljem našeg planeta. Sve je brižno strukturirano, sve je divno, svi žele lijepo plesati. Ali u plesu važnu ulogu igra svijest. Ne postoji samo lijep ples, postoji i kontrast između lijepog i ružnog. Ružno ima mnoge strane koje mogu biti zgodne, zanimljive ili ponizne. Morate biti dovoljno ružni ili dovoljno razoreni da biste stvorili nešto novo. Rezultat je vrijedan truda. Radionica "Ružno ali zgodno" naučit će vas da se razorite i iznova izgradite. Kombinacijom plesa i duhovitih životinjskih pokreta, originalna metoda Ferenc Fehéra približit će vas tjelesnom i nagonskom.

Biografiju Ferenc Fehéra naći ćete na stranici 23. Radionice je držao u brojnim državama u Europi (Nizozemska, Ujedinjeno Kraljevstvo, Španjolska, Poljska, Rumunjska, Italija, Bugarska, Latvija, Rusija), Egiptu, Kini, Iranu, Sjedinjenim Američkim Državama, Južnoj Americi i Kanadi.

Dance and movement are similar all over the world. Everything is carefully structured, everything is beautiful, everybody wants to dance nicely. But consciousness plays an important role in dancing. There is not only beautiful dance, but also the contrast between the beautiful and the ugly. The ugly has many sides that can be cute, interesting or modest. One has to be demolished enough or ugly enough to create something new. The result is worth the trouble. This workshop will teach you how to destroy and rebuild yourself. With the combination of dance and humorous animal movements, Ferenc Fehér's original method will bring you close to the physical and instinctive.

For Ferenc Fehér's BIO please see page 23. He held workshops in different places and theatres in Europe (the Netherlands, UK, Spain, Poland, Romania, Italy, Bulgaria, Latvia) and in China, Russia, Iran, Egypt, the United States, South America and Canada.

## IMPRINT

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