

# DANCE INN WINTER 2018



**29.11. –  
09.12.2018.**



# ART ORGANISATION 21:21 PETRA HRAŠĆANEC AND SAŠA BOŽIĆ: TO BRING SOMEONE BACK HOME

Choreography: Petra Hrašćanec

Dramaturgy: Saša Božić

Performed by Petra Hrašćanec and Filipa Bavčević

Costume and stage design: Tina Gverović

Lighting: Bruno Pocheron

Music: Nenad and Alen Sinkauz

Photos: Ivica Ivčević

Video: Lovro Mrđen

Visuals: Tina Gverović, Mario Gigović

Producers: Ivan Mrđen, Mario Gigović

Produced by: 21:21

The project is funded by the Office for Culture of the City of Zagreb and the Croatian Ministry of Culture.

*To Bring Someone Back Home* presents two works under the same title, which unexpectedly combine the topic of examining one's own identity and the clubbing experience. The audience is invited to take a voyeuristic peak and observe two enigmatic ladies that use seemingly everyday movements and dance in the protected environment of their own rooms. *To Bring Someone Back Home* is a poetic syntagm evoking moments when a person is inside oneself, in one's own intimacy and the sense of a moment when one is complete in time regardless of silent dangers of the reality always lurking from the outside. The home mentioned in the title ironically associates to house music and clubbing experience in abandoned spaces beyond intimacy, on the outskirts of urbanity. The idea of clubbing has been transformed since the mid-1990s and clubs are less and less becoming meeting points or places for erotic socialization and more and more places promising endless rhythm, ecstatic happiness where an individual experiences the potential of eternity with his or her eyes shut in the rhythm of monotonous ecstasy. That cultural change is, of course, illusory and based on the economic factors and circulation of profit. In that way, clubbing replaces fantasising about oneself in the privacy of one's room.

# DE FACTO THEATRE COMPANY: ACHING WHEEL

INSPIRED BY THE THEATRE SCRIPT BY  
DIMITRIJE KOKANOV

Choreography: Petra Hrašćanec

Dramaturgy: Saša Božić

Dancers: Ema Crnić, Una Štalcar-Furač, Damir Klemenić, Šimun Stankov

Stage and costume design: Tina Gverović

Lighting: Saša Fistrić

Music: Nenad Sinkauz

Producers: Ivan Mrđen and Mario Gigović

Produced by: de facto Theatre Company

The project is funded by the Croatian Ministry of Culture.

How and in what way do we recognize the leadringer, how do we exercise a community, is tradition only an undecipherable fossil, what is our heritage – those are some of the questions raised by the new dance performance by Petra Hrašćanec and Saša Božić titled Aching Wheel. The choreography emerged as the product of researching folk and traditional heritage and tracing back different patterns of ritual behavioural models found in our contemporary society.

As the human community had been developing throughout history, customs related to everyday life, annual events or basic activities ensuring survival and gradual progress were passed from one generation to another. Those traditional customs passed from one generation to another have gradually turned into behavioural patterns and ways of living and acting but they also make an integral part of cultural identity of a particular local or broader community. Nowadays, when urbanisation and industrialisation processes have accelerated up the rhythm of life and made a significant impact on disappearance of older layers of traditional culture, outside of fixed formats of folklore performance. Choreographic material was developed on the principle of deconstruction and insertion of traditionally recognizable folklore motifs at the same time examining different ways such recognizable motifs activate common dance patterns combined within a performance. Present day folklore performances are always created for the audience; paradoxically, Aching Wheel juxtaposes folklore and contemporary dance (in the performing manner) but it also takes it back to its original field: an activity on the community level. Ritual patterns, fertility invocations, and simple courting float in a bizarre attempt to exercise togetherness again.

# EMANAT & MATIJA FERLIN: STAGING A PLAY: GLASS MANAGERIE

Concept and direction: Matija Ferlin

Performance and choreography: Loup Abramovici, Anja Bornšek,  
Maja Delak, Matija Ferlin, Žigan Krajncan

Dramaturgy: Goran Ferčec

Set design: Mauricio Ferlin

Music: Luka Prinčič

Costumes: Matija Ferlin

Make-up and Hair styling: Tinka Pobalinka

Lighting and technical direction: Saša Fistrić

Design: Tina Ivezić

Photography: Nada Žgank

Translations: Katja Kosi

Slovene language editing: Melita Silič

English language editing: Ame Henderson

Administration: Nina Janež

Executive producer: Sabina Potočki

Production: Emanat

Co-production: Matija Ferlin

Partners: Bunker, Ljubljana / The Old Power Station – Elektro  
Ljubljana, Mediterranean Dance Center - San Vincenti, Croatia, Pre-  
School Education and Grammar School Ljubljana

Financial support: Ministry of Culture RS and Municipality of  
Ljubljana

In his new creation Staging a Play: The Glass Menagerie, Matija Ferlin continues to mine the interzone between the abstracted dancing body and the conventions of the theatrical. Ferlin and his group of four dancers navigate a near impossible task where the theatre is reinvented anew through the potential of the body versus text. Space will provide the ground for the tensions between questioning theatrical conventions and the unfolding of new imaginations.

“Last year, while working on Franz Grillparzer’s play as a choreographer and stage movement advisor, I caught myself thinking: We read the text, we say the text. Does the written word always need to be performed through the spoken word when working on a play? Can the body find another apparatus within to articulate the spoken word? Can the secondary tool in conventional theatre become the primary? I should cast some dancers in a play to find out.”  
Matija Ferlin

The performance is based on the play The Glass Menagerie by Tennessee Williams. Presented by special arrangement with The University of the South, Sewanee, Tennessee, USA



# TELLING FAIRY TALES TO GROWN-UPS

## COLLABORATIVE ART PROJECT BY JELENA MIHOLJEVIĆ, IVANA BODROŽIĆ, MARKO LUCIJAN HRAŠĆANEC AND SAŠA BOŽIĆ

Four artists, i.e. a musician, a writer, an actress and a theatre director three of them on the stage), starting from human closeness gathered around the project in which they tell, act and stage fairy tales for the audience: a folk tale dancing tango with our subconsciousness, an anti-fairy tale by Ivana Bodrožić in the form of a contemporary short story about a cleaning lady who lost her job because the management does not like her, monologues spoken by real people from a Zagreb tram who talk to themselves from one station to another, a meditation in which we skate and snowboard along the Milky Way... Radio-phonetic character of this performance provides us with an opportunity to “look with our ears” the whole time and see beyond by doing so. This project is a crossover of storytelling, radio and performance art. By being present on the stage in contact with the audience, we are trying to shed light on certain paradoxes of our inner and everyday lives. We are telling fairy tales in people’s homes, on the stage, in clubs; we are telling them for the sake of telling and wondering.

# DANCE DEPARTMENT AT THE ACADEMY OF DRAMATIC ART OF THE UNIVERSITY OF ZAGREB RAVEL/TOMITA/KEJŽAR: HOUSE BOLERO

Students of the 3rd year of undergraduate studies: Ivana Bojanić, Dora Brkarić, Viktoria Bubalo, Lara Frgačić, Ana Javoran, Mate Jonjić, Tessa Ljubić, Tea Maršanić, Ariana Prpić, Endi Schrotter, Mia Štark

Choreography: Matej Kejžar

Lighting and stage design: Petra Veber

Music: Isao Tomita

Produced by: Academy of Dramatic Art

Photography/video: Mateja Ilijašev, 3rd year of undergraduate film studies

Poster design: Sara Pavleković

House Bolero is an ode to dance. By dancing to Isao Tomita's interpretation of Ravel's Bolero, performers use their bodies to incite the language of dance – dance as expression, dance as a modality of movement directed towards someone and, if you wish, even dance as a possibility to give birth to something new. In House Bolero dance does not deal with interpretation as much as it focuses on already established possibilities and aims to find new ways of seeing. Such dance has an intrinsic possibility to transmit its function from the subject on dance itself. To dance, thus, implicates a possibility to learn something from dance instead of learning how to dance or learning how to be what we are.

# DE FACTO THEATRE COMPANY: DINO PEŠUT: GRAND HOTEL ABYSS: THE BUD

Written and staged by: Dino Pešut

Video: Karla Jurić

Performed by: House Of Flamingo + Mate Jonjić

Produced by: de facto Theatre Company

The Bud, a play written by Dino Pešut, is a meditation about the possibility of autobiography in theatre. The play examines kitsch of manhood and transgenerational heritage of male suffering. It is also the playwright's confrontation with his father and two late grandfathers somewhere in-between wars and the disco. The performance is the space between the dead and the living, between a performance and a spectacle, autobiography and fiction.

The Bud is a play about D.P., a relatively successful writer who is staying at Grand Hotel in Sarajevo. Within in a few days, he settles accounts with his male ancestors by questioning what is gender, heritage or destiny. While doing so, he attempts, as well as his ancestors, to have fun.

This production is a result of collaborative work of artists in different disciplines: Dino Pešut, Karla Jurić, Mate Jonjić and the queen from the House of Flamingo.

Separation has never been more spectacular.