



~~GANZ~~ ~~NOVI~~ ~~FESTIVAL~~

~~Međunarodni festival~~
~~razvojnog kazališta~~

GANZ NÝ HÁTÍÐ

Alþjóðleg tilraunaleikhús
hátíð

GANZ NOVI FESTIVAL

Međunarodni festival razvojnog kazališta

GANZ NEW FESTIVAL

International Festival of Developmental Theatre
20.-23.9.2018.

Ganz nove ~~BESPLATNE~~ ulaznice možete preuzeti na dan izvedbe pojedine predstave na blagajni Teatra &TD, Savska cesta 25. Blagajna se otvara dva sata prije početka prve predstave, a dijelimo po principu tko prvi, njegova ulaznica! Za instalacije i film nije potrebno preuzeti ulaznicu ~~samo se pojavite!~~

You can pick up your **FREE** Ganz New tickets on the day of the performance of a particular program at Teatar &TD Box Office, Savska cesta 25. Bok Office opens two hours before the start of the first performance. Tickets are given on a first come, first served basis! You don't need tickets for installations and film screening—**just show up!**

FREE ENTRANCE

STUDENT CENTRE IN ZAGREB
CULTURE OF CHANGE
ganznovi.sczg.hr

PROGRAM

PROGRAMME

Pretprogram / Pre-Programme

3.-18.9.

non-stop @ Polukružna &TD

Saša Božić (HR)

BOLJI ŽIVOT

Dance Inn x apap 2020

rezidencija / residency

16.-20.9.

@ Velika &TD

Ásrún Magnúsdóttir (IS)

LISTENING PARTY

radionica / workshop

17.-21.9.

10:00-17:00 @ MM centar

Angela Rawlings (CA/IS)

AKTIVIRANJE GEOPOETIČNOG

radionica / workshop

Program / Programme

20.9.

ČETVRTAK / THURSDAY

18:00

@ SC sve posvuda

M. Andrijašević, L. Bouharaoua, L. Grahek, S. Perić,
A. Z. Stolica, D. Šeparović, J. J. Žmak (HR)

EMOTIVNO MAPIRANJE &TD-A

književne instalacije, otvorenje

literary installations, opening

19:00

@ Galerija SC

Isabelle Schad (DE)

TURNING SOLO

Dance_Inn x Ganz

20:00

@ MM centar

Mara Mattuschka & Chris Haring (AT)

PERFECT GARDEN

Kratke slike x apap 2020

film / movie

21:30

@ Velika &TD

Marta Navaridas & Alex Deutinger (AT)

YOUR MAJESTIES

22:30

@ Atrij &TD

Vedrana Klepica (HR)

KJU-end-EJ

razgovori / conversations

21.9.

PETAK / FRIDAY

18:00

@ Velika &TD

Ásrún Magnúsdóttir (IS)

LISTENING PARTY

20:00

@ Polukružna &TD

Michikazu Matsune (JP/AT)

GOODBYE

21:30

@ Atrij &TD

Vedrana Klepica (HR)

KJU-end-EJ

razgovori / conversations

22.9.
SUBOTA / SATURDAY

11:00–19:00

@ MM centar

Kik Melone x Ganz

NAJTUŽNIJA METODA. IKAD.

izvedbena-konferencija / performing arts conference

16:00, 20:00, 23:00

@ SEK

Xavier Bobés (ES)

THINGS EASILY FORGOTTEN

18:00

@ Velika &TD

Ásrún Magnúsdóttir (IS)

LISTENING PARTY

19:00

@ Atrij &TD

KULTURPUNKTOVA GANZ Kviz-O-RAMA

21:30

@ Polukružna &TD

Daniel Hellmann (CH)

TRAUMBOY

23:00

@ Atrij &TD

Vedrana Klepica (HR)

KJU-end-EJ

razgovori / conversations

23.9.
NEĐJELJA / SUNDAY

11:00–19:00

@ MM centar

Kik Melone x Ganz

NAJTUŽNIJA METODA. IKAD.

izvedbena-konferencija / performing arts conference

11:15–12:45

@ MM centar

Angela Rawlings (CA/IS)

EKOPOETIKA U AKCIJI

prezentacija, razgovor + video-rad: INTIME

presentation, talk + video work: INTIME

12:00, 16:00, 19:00, 23:00

@ SEK

Xavier Bobés (ES)

THINGS EASILY FORGOTTEN

18:00

@ Velika &TD

Ásrún Magnúsdóttir (IS)

LISTENING PARTY

20:30

@ Polukružna &TD

Saša Božić (HR)

BOLJI ŽIVOT

Dance_Inn x apap 2020

22:00

@ Francuski paviljon

Irena Tomažin Zagoričnik (SI)

MES(T)O GLASU

23:00

@ Atrij &TD

Vedrana Klepica (HR)

KJU-end-EJ + ZATVARANJE

*** non-stop @ Atrij &TD**

Davor Sanvincenti (HR)

NAVIJAMO ZA SUNCE

multimedijalna-instalacija / multimedia installation

*** non-stop @ predvorje menze SC, Teatar &TD**

K. J. Bangoura, D. Brkarić, D. Hižak & A. Fazekaš,

H. Brkušić, V. Kreutz, D. Topolnjak; mentor: I.M. Klif (HR)

PROJEKCIJE U PROSTORU

video-instalacije / video installations

'Pojam razvojnog kazališta sugerira kazališnu praksu koja postepeno razvija poetike autora i njihovo stjecanje iskustva i prakse. Za razliku od otvorenih procesa rada u kojima se nedovršene kazališne predstave pogrešno tretiraju kao završeni oblici rada, termin razvojno odnosi se isključivo na dovršene, zaključene cjeline, dakle kazališne predstave većinom mladih autora i redatelja koje su rezultat rada i razvoja njihovih poetika i kojima tek predstoji utvrđivanje kroz budući rad i razvoj.' (N. Rajković, *autorica Kulture promjene*)

Ganz novi festival izrasta iz djelovanja Teatra &TD unutar programskog koncepta Kulture promjene kao međunarodna platforma za prezentaciju umjetnika mlađe i srednje generacije te mjesto istraživanja suvremenih tendencija i nekonvencionalnog pristupa u izvedbenim umjetnostima. Interdisciplinarnim radionicama, laboratorijima s etabliраним umjetnicima, usmjerenim razgovorima, istraživačkim rezidencijama, kao jednako važnim dijelovima svog programa, Ganz povezuje lokalne i međunarodne umjetnike i organizacije, promiče prijenos i razmjenu znanja između različitih generacija umjetnika i različitih područja umjetnosti i vještina. Neopterećen žanrovskim okvirima, Ganz shvaća kazalište u najširem smislu riječi; kao medij koji balansira na rubovima književnosti, plesa, performansa, aktivizma, filmske, likovne i medijske umjetnosti. Osmo izdanje festivala radi se u suradnji s Dance Inn Autumn festivalom, suradničkom izvedbenom skupinom Kik Melone, Kulturrpunktom i Akademijom dramske umjetnosti u Zagrebu u sklopu apap-Performing Europe 2020. Ovo je ujedno i posljednje Ganzovo izdanje u sklopu programske koncepcije Kulture promjene u Studentskom centru koju je 2004. godine osmislila i pokrenula kazališna redateljica Nataša Rajković u suradnji s brojnim umjetnicima i studentima.

~~Zbogom zakonima pisanim u korist privatnih interesa.
Zbogom Zakonu koji ne regulira obveze državnih dužnosnika.
Zbogom državnim dužnosnicima koji stavljaju privatni interes ispred javnoga, koji izbjegavaju svoje dužnosti i obveze, koji postupaju nesavjesno, nečasno, neodgovorno i pristrano.
Zbogom Zakonu o sanaciji studentskih centara.~~

~~Zbogom sanacijama koje traju godinama, bez plana provedbe, i bez nadzora.
Zbogom nestručnosti, neprofesionalnosti i ignoriranju struke u svim područjima.
Zbogom omalovažavanju kulture, umjetnosti i umjetničkog rada.
Zbogom šutnji, nereagiranju i prešutnom pristanku na nepravde, nepravilnosti, štetne zakone i gubitak zdravog razuma.~~

~~HVALA svim umjetnicima, studentima, suradnicima, organizacijama, institucijama, fondacijama i zaposlenicima SC-a bez kojih program Kulture promjene u Studentskom centru Zagreb ne bi bio moguć.~~

~~Ulaz na sve programe je besplatan, ZA VAS.
Silvija Stipanov,
umjetnička voditeljica Ganz novog festivala~~

'The term developmental theatre suggests a theatre practice that gradually develops the poetics of the authors through experience and practice. Unlike open work processes in which unfinished theatre plays are wrongfully treated as completed, the term developmental applies exclusively to completed, closed wholes, that is theatre plays by mostly young authors and directors which are the result of the work and the development of their poetics, and which remain to be confirmed through future work and development.' (N. Rajković, *author of Culture of Change*)

Ganz New Festival has grown out of the activities of Teatar &TD within the programmatic concept of The Culture of Change as an international platform for presenting young and mid generation artists as well as a place where contemporary tendencies and unconventional approaches to performing arts can be freely explored and developed. By means of theatre and dance performances, installations, multidisciplinary workshops, research residencies, talks with renowned artists and experts, the goal of Ganz New Festival is to connect local and international artists and organizations, establish dialogues, transmission and exchange of knowledge and experiences between different generations of artists, art fields and skills.

Unladen by genres, Ganz understands theatre in the broadest sense of the word; as a media that balances on the edges of literature, dance, performance, activism, film, fine arts and media art. Eight edition of the festival is realised in collaboration with Dance_Inn Autumn Festival, collaborative performative group Kik Melone, Kulturpunkt and Zagreb Academy of Dramatic Arts within apap-Performing Europe 2020 project. Also, this is the last edition of the festival within the program concept of Culture of Change in The Student Centre created and initiated in 2004 by theatre director Nataša Rajković in collaboration with many artists and students.

Goodbye to laws written in favour of private interests.
 Goodbye to the Law that does not regulate the duties of government officials.
 Goodbye to government officials that put private interests in front of the public one, that avoid their duties and obligations, that act in negligence, dishonestly, irresponsibly and biased.
 Goodbye to the Law on restitution of Student Centres.
 Goodbye to restitutions that last for years, with no implementation plan, and no supervision.
 Goodbye to incompetence, unprofessionalism and ignoring the profession in all areas.
 Goodbye to the belittlement of culture, arts and artists' work.
 Goodbye to silence, nonreaction and silent consent to injustices, irregularities, harmful laws and loss of common sense.

THANKS TO all the artists, students, associates, organisations, institutions, foundations and SC employees without whom The Culture of Change program in Student Centre Zagreb would not have been possible.

Entry to all programs is free, FOR YOU.
 Silvija Stipanov,
 artistic leader of Ganz New Festival



Author Miro Župa (within apap-Performing Europe 2020 audience development lab)

Marija Andrijašević, Luiza Bouharaoua,
Lana Grahek, Sana Perić, Ante Zlatko Stolica,
Darko Šeparović, Jasna Jasna Žmak (HR):

EMOTIVNO MAPIRANJE &TD-a

književne instalacije / literary installations

20.9. u 18:00

otvorenje / opening @ SC sve posvuda

Studentski centar jedan je od centralnih toposa svakoga zagrebačkog studenta i studentice. Objedinjavanjem nekoliko funkcija prijeko potrebnih studentima, od prehrane preko kulture do honorarnoga rada, SC je neizbježno referentno mjesto studentske svakodnevice. Tako, Teatar &TD kao kulturni dio tog sklopa, zauzima krucijalno mjesto u kazališnoj slici grada Zagreba. Od 'kultnih' sedamdesetih godina do danas, Teatar &TD bio je utočište drugih i drugačijih kazališnih poetika, mjesto eksperimenta, prostor za autor(ic)e na početku karijere. Osim što su preko i iza njegove pozornice prošli brojni redatelji, dramaturzi, izvođači, u njegovim su gledalištima odgajane i generacije gledatelja. Tijekom godina, neki su od njih postali aktivni akteri zagrebačke kulturne scene.

Angažirajući šestero autor/ica mlađe generacije da napišu šest site specific priča te jednu dizajnericu da priče oblikuje i postavi u prostor, ovaj projekt želi uspostaviti vezu između intimnih relacija koje svi stvaramo s određenim prostorima i njihova javnoga obznanjivanja. Baveći se svojim ili tuđim gledateljskim iskustvima, odabrani će pisci i spisateljice stvoriti nove narative koji će potom, umjesto ukoričeni, biti postavljeni u javnim prostorima u Teatru &TD i oko njega. Kroz takav

oblik javne intervencije otvorit će se prostor za refleksiju o kolektivnom sjećanju na to kazalište te će ga se mapirati iz slabo tretirane perspektive potreba publike.

Student Center is one of the main points for students living in Zagreb. By providing several different important services, from students' restaurant through cultural activities to agency for part-time work, SC is an inevitable benchmark of students everyday life. As a part of the SC dedicated to culture, &TD Theatre is the central point of Zagreb theatrical landscape. From the 'iconic' seventies to the present, &TD Theatre served as a shelter for 'other' and different theatre poetics, was a place of the experiment, a space for authors at the beginning of their careers. Besides hosting numerous directors, dramaturges and performers on and behind its stages, &TD auditoriums also raised generations of spectators. Over the years, some of them became active actors of Zagreb's cultural scene. By engaging six young authors to write six site specific stories, and one graphic designer to design and place the stories into the space, this project wants to establish a connection between intimate relations that we all create with certain spaces, and their public disclosure. Dealing with their own or someone else's experiences as spectators, chosen authors will create new narratives that will be placed in public spaces in &TD Theatre and around it rather than being published in a form of a book. Through this form of public intervention they will open a space for reflecting on the collective memory of &TD Theatre and map it from the usually neglected spectator's perspective.

MARIJA ANDRIJAŠEVIĆ rođena je 1984. u Splitu. Diplomirala je komparativnu književnost i etnologiju i kulturnu antropologiju na Filozofskom fakultetu u Zagrebu 2015. 2007.g. nagrađena je Goranom za mlade pjesnike. Njena je poezija uvrštena u suvremene pjesničke antologije, kao i u talijanski izbor poezije s Balkana Voci di donne della ex Jugoslavija te prevedena na slovenski, talijanski, ukrajinski, engleski, švedski, poljski, rumunjski i njemački. **LUIZA BOUHARAOUA** prevoditeljica je i spisateljica. Radi u Skribonautima. Kratke priče objavljivala je u The Split Mindu, Fantomu slobode, Kritičnoj masi, Nemi i na Trećem programu Hrvatskog radija. Uvrštena je u zbornik Izvan

koridora—najbolja kratka priča (VBZ, 2011.) i antologiju hrvatske mlade proze Bez vrata, bez kucanja (Sandorf, 2012.). Dobitnica je nagrade Ulaznica i nagrade Prozak. **LANA GRAHEK** rođena je 1989. u Zagrebu, gdje živi i radi kao freelance grafička dizajnerica. Diplomirala na Studiju dizajna u Zagrebu, smjer Vizualne komunikacije. Članica Hrvatskog dizajnerskog društva i Hrvatske zajednice samostalnih umjetnika. Od 2014. stalna suradnica Kulture promjene i Teatra &TD SC-a Zagreb. **SANA PERIĆ** rođena je 1980. u Splitu. Diplomirala je na Filozofskom fakultetu u Zagrebu. Bavi se pisanjem za koje je 2008. godine nagrađena na festivalu književnosti u novim medijima Galovičeva jesen. Odabrana proza objavljena joj je u časopisima Zarez, Libra Libera, Nepokoreni grad, Rad, Stvar te na portalu Muf. Radi u sektoru produkcije filmskih festivala te kao prevoditeljica. **ANTE ZLATKO STOLICA** rođen je 1985. u Splitu, odrastao je na Sućidru. Živi u Bistri, radi u Zagrebu. Piše i snima filmove. **DARKO ŠEPAROVIĆ** rođen je 1987. u Veloj Luci. Diplomirao je na Arhitektonskom fakultetu u Zagrebu. Za rukopis zbirke pjesama osvojio je nagradu Na vrh jezika 2015., a za rukopis romana nagradu Drago Gervais 2017. Jedan je od pokretača programa Tko čita? namijenjenoga mladim autorima/cama i projekta Zaron. Objavio je zbirku pjesama Autopilot, a uskoro mu iz tiska izlazi roman Krvotok. **JASNA JASNA ŽMAK** rođena je u Puli, a živi Zagrebu. Radi kao dramatičarka, spisateljica, scenaristica i dramaturginja. Diplomirala dramaturgiju na Akademiji dramske umjetnosti u Zagrebu gdje trenutačno radi kao asistentica. Objavila jednu proznu knjigu (Moja ti, Profil, 2015.), više kratkih priča i kritičkih tekstova.

MARIJA ANDRIJAŠEVIĆ was born in 1984 in Split. She graduated from Comparative literature and Ethnology and Cultural anthropology at the Faculty of Humanities in Zagreb in 2015. She was awarded with Ivan Goran Kovačić award for young poets in 2007. Her poetry was included in the contemporary poetry anthologies as well as in Italian review of poetry from the Balkans Voci di donne della ex Jugoslavia, and was translated into Slovenian, Italian, Ukrainian, English, Swedish, Polish, Romanian and German. **LUIZA BOUHARAOUA** is a translator and writer. She works for Skribounauti. Her short stories were published in The

Split Mind, Fantom slobode, Kritična masi, Nemo and on the Third program of the Croatian Radio. Her work was included in the book Izvan koridora—najbolja kratka priča (VBZ, 2011) as well as in the anthology of Croatian young prose writings Bez vrata, bez kucanja (Sandorf, 2012). She was awarded with Ulaznica and Prozak awards.

LANA GRAHEK was born in 1989. in Zagreb. Currently lives and works in Zagreb as a freelance graphic designer. She graduated from Visual communication at the Faculty of Design in Zagreb. A collaborator of Culture of Change and &TD Theatre from 2014.

SANA PERIĆ was born in 1980 in Split. She graduated from the Faculty of Humanities in Zagreb. For her writing she received a reward on literary festival in the new media Galovičeva jesen. Her selected prose works were published in magazines Zarez, Libra Libera, Nepokoreni grad, Rad, Stvar and on the web site Muf. She works on producing film festivals and as a translator.

ANTE ZLATKO STOLICA was born in 1985 in Split and grew up in Sućidar. He lives in Bistra and works in Zagreb. He writes and makes movies.

DARKO ŠEPAROVIĆ was born in 1987 in Vela Luka. He graduated from the Faculty of Architecture in Zagreb. He was awarded with the Na vrh jezika award for his unpublished book of poetry in 2015, and with the Drago Gervais award for his unpublished novel in 2017. He is one of the author of the projects Tko čita? and Zaron. His book of poetry Autopilot was published in 2015. and his novel Krvotok will be published later this year.

JASNA JASNA ŽMAK was born in Pula. She lives in Zagreb. She works as a playwright, author, screenwriter and dramaturge. She graduated from Dramaturgy at The Academy of Dramatic Art in Zagreb, where she currently works as an assistant. Her published work so far include her prose works (Moja ti), several short stories and critics.

Concept Jasna Jasna Žmak in collaboration with Culture of Change/Ganz
Visual identity Lana Grahek

Installation is realised within the project Ganz nova publika, funded by audience development program of Croatian Ministry of Culture. Part of apap-Performing Europe 2020 (audience development lab), co-funded by the Creative Europe Programme of the European Union.

Isabelle Schad (DE):

TURNING SOLO (30')

plesna predstava / dance performance

20.9. u 19:00

@ Galerija SC

Predstava *Turning Solo* nastavak je serije radova kojima isključivo pomoću tijela i pokreta Isabelle Schad portretira izvođače kanalizirajući njihove osobne ritmove i energije u fiksirane koreografije.

Ishodište predstave *Turning Solo* portret Naïme Ferré jest plesačičina sposobnost dugotrajnoga okretanja oko svoje osi. Tu vještinu Schad povezuje sa svojim istraživanjima pomaka osi i težine, unutarnjega kretanja i njegove emanacije u vanjski svijet, energetske polja karakterističnih za svakoga pojedinca. Minimalistička studija pokreta malo pomalo postaje pravi dragulj, skulptura u okretu, koreografirani portret plesačice.

With *Turning Solo*, Isabelle Schad continues a series of works which attempt to create distinct and personal portraits through a purely physical approach, moulding respective rhythms and energies into choreographed experiences. *Turning Solo*—the portrait for Naïma Ferré—is founded on her ability to spin for long periods. This whirling practice is brought into dialogue with Schad's research around axial and weight shift, around inner movement material and its extension into the world, around energetic fields that characterize oneself and others. Little by little an initially minimalist study in movement becomes a shimmering jewel, a rotating sculpture, the choreographic portrait of a dancer.



ISABELLE SCHAD plesačica je i koreografkinja. Nakon studija klasičnoga plesa u Stuttgartu i rada s brojnim koreografima, od 1999. razvija svoje projekte. U fokusu su njezinih istraživanja tijelo i njegova materijalnost, tijelo kao proces, mjesto i prostor, odnos između tijela, koreografije, (re)prezentacije, forme i iskustva, zajednica i politički angažman. Njeni su radovi kombinacija plesa, performansa i vizualnih umjetnosti. NAÏMA FERRÉ plesačica je suvremenoga plesa i izvođačica. U svom radu istražuje odnos tijela i uma. Solo plesnim improvizacijama uvelike pod utjecajem Rosalind Crisp, i gotovo obrednom vrtnjom oko svoje osi pomiče granice svoga istraživanja tražeći nove dimenzije tog odnosa.

ISABELLE SCHAD is a dancer and choreographer. She studied classical dance in Stuttgart and worked with many choreographers until she started developing her own projects from 1999 on. Her research focuses on the body and its materiality, the body as process, place and space, the relationship between body, choreography, (re)presentation, form and experience, community and political involvement. Her projects work at the interface of dance, performance and visual arts.

NAÏMA FERRÉ is a contemporary dancer and performer. Her work focuses on exploring the relationship between body and mind. Mostly through solo dance improvisation—largely influenced by the work of Rosalind Crisp, she pushes the limits of this exploration and looks for new spaces within this relationship through the whirling dance.

I would say GOODBYE to competition, injustices and consumerism in the arts. I'm WELCOMING an open discussion on how to improve structurally and financially the support for our dance scene to open towards new potentials and change, and create hope for more justice and togetherness.

— Isabelle Schad

Concept & choreography Isabelle Schad / Co-choreographer & performer Naïma Ferré
Dramaturgical support Saša Božić / Sound Damir Šimunović / Light Bruno Pocheron
i Emese Csornai / Costumes Charlotte Pistorius / Production manager Heiko Schramm
Production Isabelle Schad / Co-production HAU Hebbel am Ufer Berlin

Mara Mattuschka & Chris Haring (AT):

PERFECT GARDEN (80')

film /movie

20.9. u 20:00

@ MM centar

Lirski, radostan spoj uma i tijela, dramaturgije i koreografije, stvarnoga i fantastičnoga. Perfect Garden nije običan bar. To je utopijski prostor u kojem je hedonizam stvarnost a ne ideologija, u kojem muškarci i žene nekontrolirano plešu i žele. Perfect Garden hipnotičan je art film, zajednički projekt plesača i koreografa Chrisa Haringa i filmašice i performerice Mare Mattuschke. Njihov hedonistički utopijski svijet, prepun prekrasnih idiota, originalno je stiliziran ne običnim kutovima kamere, brzim ili usporenim kadrovima i deformiranim glasovima. Perfect Garden film je hipnotičke lynchevske atmosfere, nadrealan i realan u istom mahu. Projekcija je dio projekta Kratke slike posvećena eksperimentalnoj i nezavisnoj kinematografiji.

A lyrical, joyful marriage between mind and body, dramaturgy and choreography, the real and the fantastic. Men and women dance and desire uncontrollably at Perfect Garden, which rather than a bar is an Utopian institution where hedonism is more of a reality than an ideology. Perfect Garden is a hypnotic art film in which dancer and choreographer Chris Haring joins forces with filmmaker and performance artist Mara Mattuschka. Their hedonistic and utopian world filled with beautiful idiots is portrayed with inventive stylization: original camera angles, jerky or slomo images and distorted voices. Perfect Garden is a

fabulously hypnotic film, with a David Lynch-like atmosphere, utopian and realistic all at once. The screening is a part of Short Images, a project dedicated to experimental and independent cinema.

MARA MATTUSCHKA nagrađivana je filmašica, glumica i vizualna umjetnica bugarskoga podrijetla. U Beču je studirala etnologiju, lingvistiku, slikarstvo i animirani film. Njezini su radovi prikazivani na brojnim izložbama i međunarodnim festivalima. Glavna su joj polja interesa film, slikarstvo i kazalište. Živi i radi u Beču. **CHRIS HARING** plesač je i koreograf. Osnivač je i umjetnički direktor plesne trupe Liquid Loft. Suradivao je s brojnim međunarodnim organizacijama kao što su DV8 Physical Theatre, Nikolais/Luis Dance Cie, man act, Nigel Charnock, pilottantz, Willi Dorner... Glavna su inspiracija za njegove predstave, primjerice Fremdkörper, znanstveno-fantastični filmovi te ljudsko tijelo kao kibernetički prostor.

MARA MATTUSCHKA is an award-winning filmmaker, actress and visual artist of Bulgarian origin. She studied Ethnology, Linguistics, Painting and Animation film in Vienna. Mattuschka's extensive work has been shown at numerous exhibitions and international festivals. Her main interest is in film, painting and theater. She works and lives in Vienna.

CHRIS HARING is a dancer and choreographer. He is the founder and artistic director of the dance company Liquid Loft. Haring worked with international companies such as DV8 Physical Theatre, Nikolais/Luis Dance Cie, man act, Nigel Charnock, pilottantz, Willi Dorner... One of the main influences for his performances, such as Fremdkörper, are science fiction films and the human body as a cybernetic landscape.

Part of Austrian Artists' Focus. Funded by apap-Performing Europe 2020 project (audience-development lab), co-funded by the Creative Europe Programme of the European Union.

Marta Navaridas & Alex Deutinger (AT):

YOUR MAJESTIES (50')

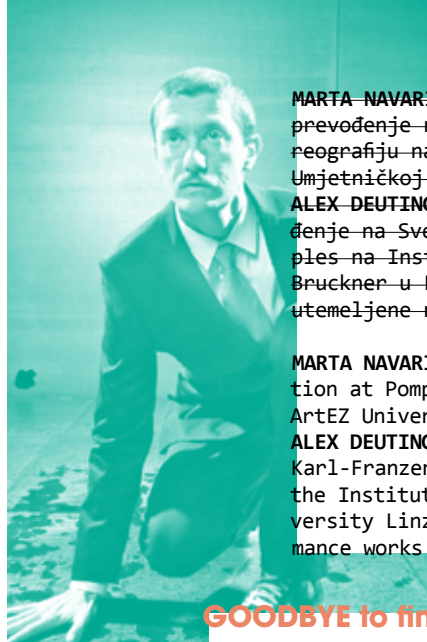
predstava / performance

20.9. u 21:30

@ Velika &TD

Your Majesties scensko je uprizorenje govora koji je predsjednik Barack Obama održao na dodjeli Nobelove nagrade za mir u Oslu. Izvođač Alex Deutinger interpretira legendarne riječi predsjednika Sjedinjenih Američkih Država. Smještena u prostoru iza gledališta, Marta Navaridas poput lutkarice kontrolira i upravlja njegovim pokretima. Dvoje umjetnika oživljava predsjednikov govor, ažurira dio svjetske povijesti i iznenađujuće jednostavno ogoljuje političku retoriku te ih pretvara u zapanjujući ples o ratu, miru i nadi.

In Your Majesties, Navaridas & Deutinger present President Barack Obama's Nobel Lecture, held at the Nobel Peace Prize Ceremony in Oslo. The performer Alex Deutinger recites the legendary speech of the President of the United States. From behind the audience, Marta Navaridas performs as a gesturing puppeteer, manipulating and guiding his movements. The President's speech is revived, a piece of World History is updated and the techniques of political rhetoric are laid bare in a surprisingly clear and simple way. A fascinating dance about war, peace, and hope.



MARTA NAVARIDAS (San Sebastián, Španjolska) studirala je prevođenje na Sveučilištu Pompeu Fabra u Barceloni, koreografiju na Sveučilištu ArtEZ u Arnhemu i pantomimu na Umjetničkoj akademiji u Amsterdamu (HKA).

ALEX DEUTINGER (Salzburg, Austrija) studirao je prevođenje na Sveučilištu Karl-Franzens u Grazu i suvremeni ples na Institutu za plesnu umjetnost Sveučilišta Anton Bruckner u Linzu. Od 2007. stvaraju i izvode predstave utemeljene na tekstu. Žive i rade u Grazu u Austriji.

MARTA NAVARIDAS (San Sebastián, Spain) studied Translation at Pompeu Fabra University Barcelona, Choreography at ArtEZ University Arnhem and Mime at HKA Amsterdam.

ALEX DEUTINGER (Salzburg, Austria) studied Translation at Karl-Franzens University Graz and Contemporary Dance at the Institute for Dance Arts (IDA) of Anton Bruckner University Linz. They have been developing text-based performance works since 2007. They are based in Graz, Austria.

GOODBYE to finance experts deciding on artistic development strategies, male politicians deciding on abortion laws, circus acrobats deciding on tax regulations, kindergarten children deciding on labour regulations, catholic priests deciding on sexual education, ethnic majority representatives deciding on ethnic minority laws, giant corporations deciding on environmental standards...

WELCOME multidisciplinary art centers as places where people are interested in art and art is interested in people.

— Marta Navaridas

Concept & performance **Marta Navaridas i Alex Deutinger**

Text **Barack Obama i Jon Favreau**

With the support of Kulturamt der Stadt Graz, Kultur Land Steiermark and Bundeskanzleramt. Tour in Zagreb is part of apap-Performing Europe 2020 project, co-funded by the Creative Europe Programme of the European Union. Part of Austrian Artists' Focus with the support of Austrian Cultural Forum in Zagreb and 'DANCE ON TOUR AUSTRIA'-a project by Tanzquartier Wien in cooperation with the Federal Ministry for Europe, Integration and Foreign Affairs'

Ásrún Magnúsdóttir (IS):

LISTENING PARTY (60')

predstava / performance

21.9., 22.9., 23.9. u 18:00

@ Velika &TD

Listening Party zabava je na pozornici čiji su domaćini skupina tinejdžera koji žele među sobom i s vama podijeliti svoju omiljenu glazbu. Druže se i slušaju glazbu slaveći jedni druge i to što su tinejdžeri. Možda zapjevaju, zaplešu ili ispričaju kakvu priču. Listening Party bavi se slušanjem; slušanjem glazbe i slušanjem tinejdžera. Ovaj je projekt nastao u suradnji sa zagrebačkim tinejdžerima i jedinstvena je prilika za druženje s dobrom skupinom koju se često krivo shvaća, ali i za povratak u vrijeme koje je, za većinu nas, odavno prošlo. Svi ste pozvani, no upamtite – večeras je njihova fešta!

Listening Party is a party on stage where the hosts are a group of teenagers eager to share their favorite music with you and each other. They hang out and listen to music in support and celebration of one other and teenagehood. They might sing along or dance along or tell stories. Listening Party is about listening; listening to music and listening to teenagers. Created in close collaboration with teenagers living in Zagreb, it is a unique opportunity to engage with an often misrepresented group and be taken back to what, for most of us, is a long gone era. You are invited, but remember it's their party and they cry if they want to.



GOODBYE to homelessness, hierarchy, class division, racism and all the tourist shops and tourist restaurants.

Art and culture are highly regarded in Iceland and many of us are able to practice our art and work full-time as artists. There is solidarity in the art scene, in the city and the country which makes it possible for us to think that art and culture are important for everyone.

— Ásrún Magnúsdóttir

ÁSRÚN MAGNÚSDÓTTIR je plesačica, koreografkinja i izvođačica. U svojim se radovima bavi proširivanjem dominantnih modusa plesa i koreografije. Trenutačno je zanimava rad s ljudima koji nisu promišljali ples i plesanje te pokušava nevidljive koreografije učiniti vidljivima. Ima puno iskustva u radu s različitim skupinama kao što su tinejdžeri, djeca, lokalna zajednica... Za rad Listening Party Ásrún Magnúsdóttir nominirana je za koreografkinju godine na Icelandic Theatre Awards.

ÁSRÚN MAGNÚSDÓTTIR, dancer, choreographer and performer. With her works she wants to stretch the dominant modes of dance and choreography. At the moment she is interested in working with people that have not thought so much about dance or dancing and trying to make invisible choreographies visible. She has a great experience with working with different groups of people, like teenagers, children, her own neighbors... For her work Listening Party Ásrún Magnúsdóttir was nominated Choreographer of the Year at the Icelandic Theatre Awards.

Author Ásrún Magnúsdóttir

Performers and co-authors teenagers living in Zagreb

The project was supported by Lokal & RDF within the frame of Into the City onto the Stage, supported by Ministry of Culture and Education and Urban Heat, supported by European Union. Tour in Zagreb is part of apap-Performing Europe 2020 project, co-funded by the Creative Europe Programme of the European Union.

Michikazu Matsune (JP/AT):

GOODBYE (50')

predstava / performance

21.9. u 20:00

@ Polukružna &TD



Nasreću ili nažalost, u životu postoje trenuci kada se valja oprostiti. Predstava Michikazua Matsunea temelji se na oproštajnim pismima raznih ljudi napisanima iz različitih pobuda između ostalih, pismu koje je carica Marija Terezija dala svojoj kćeri Mariji Antoaneti na dan kad je ova odlazila u Francusku, pismu koje je slijepi čovjek napisao svome uginulom psu vodiču, pismu kamikaze svojoj djeci sročenom prije odlaska na zadatak, oproštajnom pismu Kurta Cobaina. Kombinirajući čitanje i ples, predstava Goodbye priča priču o intimnim odnosima, ljubavi i zavrzlamama, čitanju između redaka.

Happily or sadly, there are times in life one must say goodbye. Michikazu Matsune's performance is based on farewell letters, written by various people for different reasons—featuring letters from Empress Maria Theresa to her daughter Marie Antoinette given on the day of her departure for France, from a blind man to his deceased guide-dog, from Kamikaze pilot to his children before his mission, singer Kurt Cobain's suicide note, among many others. Combining reading and dancing, Goodbye tells stories of personal relationships, love and complication, read between the lines.

MICHIKAZU MATSUNE izvođač je i koreograf. Radi u različitim kontekstima i prostorima, poput pozornica, muzeja javnih i privatnih prostora. Bavi se analizom poetskoga apsurdna koji potom koristi za kritičko i ludičko promišljanje društva. U svojim interdisciplinarnim radovima istražuje teme kao što su odnos između tijela i objekata, djelovanja i jezika, mjesta i ponašanja. Michikazu Matsune rođen je u Kobeu u Japanu, a živi i radi u Beču u Austriji.

MICHIKAZU MATSUNE is a performance-artist and choreographer who works in various contexts and spaces such as stage, museums, public and private spaces. His interest lies in testing poetic absurdity to reflect our society critically and playfully. His interdisciplinary performances investigate themes such as the relationship between body and objects, action and language, place and behavior. Michikazu Matsune is originally from Kobe, Japan, and based in Vienna, Austria.

**GOODBYE to following the right direction.
WELCOME practicing in order to get perfect.**

— Michikazu Matsune



Performance Michikazu Matsune / Artistic assistant Andrea Gunnlaugsdóttir
Research assistant Almud Krejza / Photo Maximilian Pramatarov
Support The Cultural Department of the City of Vienna, MA7.

Tour in Zagreb is part of apap-Performing Europe 2020 project, co-funded by the Creative Europe Programme of the European Union. Part of Austrian Artists' Focus with the support of Austrian Cultural Forum in Zagreb and 'DANCE ON TOUR AUSTRIA—a project by Tanzquartier Wien in cooperation with the Federal Ministry for Europe, Integration and Foreign Affairs'

Kik Melone (HR):

NAJTUŽNIJA METODA. IKAD.

izvedbena konferencija / performing arts conference

22.9., 23.9. od 11:00 do 19:00

@ MM centar



S velikom tugom u srcima pozivamo Vas na sudjelovanje u ovogodišnjem izdanju Najtužnije metode. Ikad. izvedbene konferencije koja će isprovocirati i dodatno rastužiti Vašu već ionako neutješnu dušu. Najtužnija Metoda. Ikad. je meta-metoda kolektivnog autorstva, izronila iz mnoštva isprobanih taktika i strategija, upravo na 10. godišnjicu osnivanja Kik Melonea. Kik Melone nastala je iz strasti prema istraživanju i eksperimentu, svakim novim radom artikulirajući nove metode kolektivnoga autorstva. Konferencija je prostor susreta i dijaloga Najtužnije metode. Ikad. i vaših strategija kreativnog preživljavanja. Najtužnija metoda. Ikad. izvedbeno je događanje, stoga imajte na umu kako će svaka gesta, bila ona teorijska, kritička, tjelesna, vizualna, kulinarska, znanstvena ili nekoga drugoga agregatnog stanja, biti tumačena kroz izvedbeni okvir. Konferencija je organizirana u četiri trosatne sesije kroz dva dana s večerom umrežavanja uoči otvaranja i ekstra tajnom gostujućom izvedbom prve večeri konferencije. Opće teme konferencije: metodologije tuge, kolektivno autorstvo, kolektivni solo rad, fikcija, autobiografija, arheologija teatra, geo/bio/korpo/teho-poetike, autentičnost i fejkizam, nova somatska poezija, continuity flow tehnika (tehnika neprekinutog tijeka), ples i politika. Specifične teme pozvani ste donijeti sami. Registracija i više informacija na: <http://kikmelone.hr/conference/>

With great sadness in our hearts we invite you to participate in this year's edition of The Saddest Method. Ever.—a performative conference designed to provoke and sadden your already sad, sad soul. The Saddest Method. Ever. is a meta-method in collective authorship that emerged from the bulk of previous strategies and tactics, just in time for the tenth anniversary of Kik Melone. Kik Melone was initiated from a passion for research and experiment, articulated through new methods of collective authorship. The conference is a space of encounter and dialogue between the The Saddest Method. Ever. and your own strategies of creative survival. The Saddest Method. Ever. is a performative event, so bear in mind that every gesture, whether it be theoretical, critical, physical, visual, culinary, scientific or in any other aggregate state, will be framed accordingly. The conference is organized in four 3 hour sessions, spanning two days—with a networking dinner prior to the opening, and a special secret guest performance on the first night of the conference. General topics: methodologies of sadness, collective authorship, collective solo work, fiction, autobiography, archaeology of the theatre, geo/bio/corpo/techno-poetics, authenticity and fakeism, new somatic poetry, continuity flow technique, dance and politics. Please feel invited to bring your own specific topics. Registration and more info at: <http://kikmelone.hr/conference/>

Keynote speakers Marko Gutić Mižimakov, Umberto Lancia, Silvia Marchig, Iva Nerina Sibila i Jasen Vodenica
Panelists Mila Čuljak, Nataša Govedić, Josip Maršić, pavleheidler, Angela Rowlings

VOICE ONE:

GOODBYE to prioritizing warfare over culture (i.e. literacy).
GOODBYE to prioritizing the profitable over the experimental.
GOODBYE to prioritizing the superficial and reproducible over the experiential and critically conscious.

VOICE TWO:

GOODBYE to splitting budgets for culture and arts by categories: dance, theatre, music, new media, visual arts...
GOODBYE to tenders for projects and programs in culture and arts.

GOODBYE to separating activities of departments of the city and country (culture /arts, work, social, finances, foreign affairs...).

GOODBYE to applying structural models of countries that are 15, 20 times bigger than Slovenia (Germany, France, Austria).

VOICE THREE:

GOODBYE to this kindergarten politics.

GOODBYE to Our hegemony masquerading as precarity.

GOODBYE to Your constant requests for solidarity coming from above.

GOODBYE to Your systematic lack of effort.

GOODBYE to Our systematic lack of effort.

GOODBYE to the idea of my local context as defined solely through the measure of minor and major privilege.

GOODBYE to the idea of our local context as a product of his and her power dynamic as seen only from the distance of communication towers, taking the form of flickering reflection in the goggle lenses of those residing in them.

GOODBYE to art as political illustration of my local context.

GOODBYE to the artists as political illustrators of agenda coming from above.

HELLO and big hugs to me and you as political agents situated down here.

HELLO and big hugs to our local context felt as a lively matter finding place in the crevices between my skin and yours, between this wink and that smile.

HELLO and big hugs to our local context as as a lively matter produced by an abundance of effort, making effortless the time we need to take to explain to you and ourselves, to accept, with softness and care, with patience and understanding, that in this game of supposed public need opposed to capital—we have already lost, but don't worry admitting is the first step to recovery.

HELLO and big hugs to a kind of hopeless optimism facilitating a harvest of a power surge strong enough to overthrow the chorus of we can't because because.

HELLO and big hugs to overcoming our compulsive indifference in the moment when we have accepted this forced GOODBYE to the Student Center.

HELLO and big hugs to a proliferation of temporary spaces and zones where our breath takes new rhythm, a second kind of future.

HELLO and big hugs not just to a second kind of future but a future not yet grammatical, pre-epistemological, because because.

HELLO and big hugs to hopeless optimism.

annex

We work too hard

We're too tired

to fall in love.

Therefore we must overthrow the government.

We work too hard

We're too tired

to overthrow the government.

Therefore we must fall in love.

— pour le CGT, Rod Smith

VOICE FOUR:

GOODBYE to always being in defense.

GOODBYE to be forced to choose between being in defense or in attack. I'm really tired of the battlefield, all through my flesh and bone. I'm not surrendering, I'm just trying not to see all of my surroundings as a minefield. If I have to step on one and I blow up, it's fine. I prefer that then to live my life in constant paranoia.

VOICE FIVE:

GOODBYE to disrespect, bad manners and normative hairstyles for artists in our city and country. We want to grow bold proudly and gorgeously and be respected for that.

VOICE SIX:

GOODBYE to the urban/civilized sensibilities.

3. note (by VOICE ONE): It will take more than one solution.

And: it will take more than an artist.

VOICE ONE, member of the European Union since 1 January 1995

VOICE TWO, member of the European Union since 1 May 2004

VOICE THREE, FOUR and FIVE, members of the European Union since 1 July 2013

VOICE SIX, member of the European Union since 1 July 2013, European Capital Of Culture 2020

— Kik Melone

Angela Rawlings (CAN/IS):

EKOPOETIKA U AKCIJI (90')

prezentacija, razgovor + video rad INTIME u sklopu Najtužnija metoda. Ikad. / presentation, talk + video work INTIME within The Saddest Method. Ever.

23.9. u 11:15

@ MM centar

Kako razvijamo empatiju za nadljudska bića u vrijeme najžešćih klimatskih promjena? Kanasko-islandska umjetnica Angela Rawlings upoznat će vas s kreativnim praksama koje se bave ovim pitanjem. Razgovor s umjetnicom obuhvatit će teme kao što su osjetilne poezije, ekopoetika, rituali naka na glečerima, izvedbena geokronologija u antropocenu te izvedbena praksa kao transformativni postupak. Razgovor s umjetnicom zaokružiti će petodnevnu radionicu Aktiviranje geopoetičnog koju će autorica održati u Studentskom centru i na kojoj će predstaviti svoje istraživačke metode, a koje uključuju glasovnu improvizaciju, vježbe slušanja, proširenu tehniku upotrebe glasa, alternativne vještine dirigriranja, automatsko pisanje i razgovore s okolišem.

How do we cultivate empathy for more-than-human entities at the crux of climate change? Canadian-Icelandic artist Angela Rawlings will introduce a creative practice interwoven with this question. Her talk will span sensorial poetics, ecopoetics, cancer rituals at glaciers, performing geochronology in the Anthropocene, and artistic practice as transformative action. This artist talk follows Rawlings' five-day workshop Activating the Geopoetic in the Student Centre where she shared her practice-as-research methods, including vocal improvisation, listening exercises, extended vocal technique, alternative conducting practices, automatic writing, and conversations with landscapes.



ANGELA RAWLINGS interdisciplinarna je umjetnica. Autorica je nekoliko knjiga, između ostalog Wide slumber for lepidopterists (Coach House Books, 2006.), Gibber (internetsko izdanje, 2012.), o w n (CUE Books, 2015.) i si tu (MaMa Multimedijalni Institut, 2017.). Njezinu knjigu Wide slumber for lepidopterists 2014. uglazbili su Valgeir Sigurðsson i VaVaVoom. Autorica je i više libreto, primjerice Bodiless (za Gabrielle Herbst, 2014.) i Longitude (za Daviða Brynjara Franzsona, 2014.). Članica je dua Moss Moss Not Moss. 2012. izabrana je za Queensland Poet-in-Residence, a 2013. nominirana za nagradu Leslie Scalapino za inovativne dramatičarke. Doktorandica je izvedbene geokronologije u antropocenu na Sveučilištu u Glasgowlu.

ANGELA RAWLINGS is an interdisciplinary artist. Her books include Wide slumber or lepidopterists (Coach House Books, 2006), Gibber (online, 2012), o w n (CUE Books, 2015), and si tu (MaMa Multimedijalni Institut, 2017). Wide slumber for lepidopterists was adapted to music theatre by Valgeir Sigurðsson and VaVaVoom (2014). Her libretti include Bodiless (for Gabrielle Herbst, 2014) and Longitude (for Davið Brynjar Franzson, 2014). She is one-half of the new music duo Moss Moss Not Moss. Rawlings held the position of Queensland Poet-in-Residence (2012) and was shortlisted for the Leslie Scalapino Award for Innovative Women Playwrights (2013). She is pursuing a PhD at the University of Glasgow on performing geochronology in the Anthropocene.



From September 17-21, Angela Rawlings will hold a workshop ACTIVATING THE GEOPOETIC within SC Culture of Change project Edukultura supported by Croatian Ministry of Culture and Zagreb City Office for Culture, Education and Sport.

KULTURPUNKTOVA GANZ KVIZ-O-RAMA

22.9. u 19:00

@ Atrij &TD

Treće izdanje Kulturpunktove Kviz-o-rame održava se u jednom od najživljih prostora inovativne i eksperimentalne kulture. Izazivamo vas na promišljanje medijske pismenosti i nezavisne kulture u turbulentnim vremenima. Prijave timova s imenom i uz naznaku broja sudionik/ca primamo u komentarima na Facebook događanju ili na mail info@kulturpunkt.hr.

The third edition of the Kulturpunkt's Kviz-o-rama is hosted by one of the most vibrant venue for innovative and experimental culture. We invite you to think about media literacy and independent culture in this turbulent times. Register your teams (with names and number of participants) on Facebook or via email info@kulturpunkt.hr.



Kviz-o-ramu organizira Kurziv, nakladnik portala Kulturpunkt, udruga koja djeluje od 2009. provodeći edukacijske programe u poljima suvremene kulture, umjetnosti i medija, afirmirajući kritički diskurs i dokumentirajući rad nezavisne kulturne scene. Koautori kviza su Vatroslav Miloš i Lana Pukanić.

Kviz-o-rama is organized by Kurziv, publisher of the web site Kulturpunkt, an NGO established in 2009 whose activities include educational programs dealing with contemporary culture, art and media, and are dedicated to affirmation of the critical discourse and documentation of the work of the independent culture scene. Co-authors of the quiz are Vatroslav Miloš and Lana Pukanić.



Daniel Hellmann (CH):

TRAUMBOY

(85')

predstava / performance

22.9. u 21:30

@ Polukružna &TD

Daniel se bavi prostitucijom. Traumboy je solo predstava u kojoj iznosi svoja iskustva muške prostitutke. Bez srama, iskreno i interaktivno. Govori o razlozima zbog kojih je odabrao to zanimanje, opisuje svoje mušterije i njihove želje. Publika upoznaje mladića kojem je prostitucija njegov izbor. Jedini problem predstavlja stigma kojoj je izložen. Jer, seksualni odnosi sa strancima za novac još se uvijek smatraju tabuom. Traumboy preispituje dvostruka mjerila hiperseksualiziranoga kapitalističkog društva u kojem živimo. Ova dvosmislena solo-izvedba potiče gledatelje da preispitaju čemu u seksu teže te da dublje promisle o sebi kao seksualnom biću. Jesu li granice u našem umu tamo gdje ih očekujemo?

Daniel is a sex worker. In the solo performance Traumboy he reports on his experiences as a male prostitute. Without shame, honestly and interactively. He talks about the reasons for choosing this profession, describes his clients and their desires. The audience meets a young man who prostitutes himself deliberately. The only problem: the stigma that comes with it. Having sex with strangers for money is still considered a taboo. Traumboy questions the double standards of our capitalistic and hypersexualized society. With this ambiguous self-staging the spectators are challenged

to scrutinize their sexual ideals and to take a close look at the sexual being that they consider themselves. Are the boundaries in your mind where you expect them?

Zürich is a very open city, yet the life costs are so high that it's nearly impossible to survive as an artist, even as an artist who gets financial support from the government.

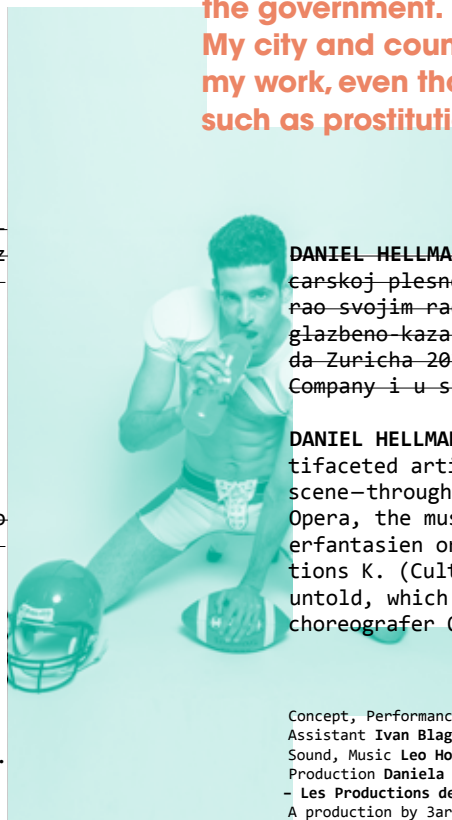
My city and country have been very supportive of my work, even though I work with very delicate topics, such as prostitution, sexuality or animal rights.

— Daniel Hellmann

DANIEL HELLMANN svestrani je umjetnik koji se na švicarskoj plesnoj, kazališnoj i glazbenoj sceni etablirao svojim radovima u formi koncerata poput Home Opera, glazbeno-kazališnim djelima K. (Nagrada za kulturu Grada Zuricha 2013.) i untold, u produkciji njegove 3art3 Company i u suradnji s koreografom Quanom Bui Ngocom.

DANIEL HELLMANN has made a name for himself as a multifaceted artist in the swiss dance, theatre and music scene—through exceptional concert-formats like Home Opera, the music-theatre piece Nach Lampedusa—Wanderfantasien or with the two music-dance-theatre productions K. (Cultural Award of the City of Zurich 2013) and untold, which he created with his 3art3 Company and the choreografer Quan Bui Ngoc.

Concept, Performance Daniel Hellmann / Dramaturgy Wilma Renfordt
Assistant Ivan Blagajcevic / Set, Costumes & Stage manager Theres Indermaur
Sound, Music Leo Hofmann / Lighting Gioia Scanzi or Anna Lienert
Production Daniela Lehmann / Booking, Tour manager Florence Francisco
— Les Productions de la Seine
A production by 3art3 in co-production with Gessnerallee Zürich and Festspiele Zürich / Supported by Stadt Zürich Kultur, Fachstelle Kultur Kanton Zürich, Pro Helvetia Schweizer Kultur- stiftung, Migros Kulturprozent, Nestlé Fondation pour l'Art, Schweizer Tanzarchiv—Preis für Videodokumentation, wpZimmer Antwerpen. Zagreb tour is supported by The Swiss Arts Council—Pro Helvetia.



Xavier Bobés (ES):

THINGS EASILY FORGOTTEN (90')

predstava / performance

22.9. 16:00, 20:00, 23:00

23.9. 12:00, 16:00, 19:00, 23:00 @ SEK

Oko maloga stola, u intimnom okruženju dnevne sobe, intenzivan niz neposrednih osjetilnih doživljaja pobuđuje stare uspomene i stvara nova sjećanja. Kroz kovčac prizora i zvukova, predmeta i fotografija otkriva se nevjerojatna priča koja istražuje sjećanja i identitet. Xavier Bobés poput kakvoga mađioničara ili medija na seansama upravlja i prošlošću i budućnošću.

Around a small table, in an intimate, salon setting, a powerful sequence of close-up sensory experiences invokes old memories and invents new ones. Through this miscellany of sights and sounds, objects and photos, a fascinating story unfolds in a powerful sequence exploring memory and identity. Like a magician, or medium at a séance, Xavier Bobés manipulates both past and future.



~~XAVIER BOBÉS~~ samouki je glumac, kazališni stvaratelj i manipulator. Bavi se poezijom predmeta. Dvanaestak godina istražuje sve vrste svakodnevnih predmeta. Suraduje s drugim umjetnicima kao izvođač i manipulator. Kroz stvaranje, testiranje i podučavanje bavi se istraživanjem simboličkoga sadržaja, teatra predmeta i svega što se čini banalno.

XAVIER BOBÉS is a self-taught actor, scenic creator and manipulator. Passionate about the poetry of objects, he's been researching it for around 12 years with all kinds of everyday objects. He collaborates with other artists both as a performer and as a manipulator. Through the creation, testing and teaching he's researching the symbolic content, theatre of objects and all that appears banal.

GOODBYE to the factional interferences in cultural politics in favor of critical and independent thinking. WELCOME to listening to citizens for big little changes in the neighborhood, promoting little scale cultural events, far from touristic interests, to be able to believe that another city is possible, and that this is still human.

— Xavier Bobés



Concept & performance Xavier Bobés / Costume Antonio Rodríguez
Co-production Xavier Bobés, Festival TNT 2015-Terrassa Noves
Tendències, in collaboration with L'Animal a l'Esquena

Saša Božić (HR):

BOLJI ŽIVOT (60')

otvorena proba / open rehearsal

23.9. u 20:30

@ Polukružna &TD

Upustit ćemo se u distopiju zajedništva. Sa znatiželjom želimo progovoriti o krhkosti izvedbe kako bismo ocrtali prazninu i stvorili mitove o tijelima kazališta i tijelima TV spektakla te se pozabavili prolaznošću vremena. Želimo razotkriti pojavnost fikcije na koju nailazimo u neostvarenim maštanjima o tzv., boljem životu. U sklopu projekta On entertainment koji se bavi odnosom izvođača i gledatelja željeli bismo istražiti obećanje ispunjenosti nasuprot razočarenju neuspjeha te načine na koje bismo mogli uključiti tu neispunjenost i staviti razočaranje u funkciju političke snage. Želimo se igrati s neposrednošću i promiskuitetom, koji manje-više uvijek karakteriziraju odnos između publike i izvođača, a izostaju u velikim televizijskim spektaklima.

We will embark on a dystopia of the collectiveness. We want to speak out about the fragility of the performance in order to outline the void and create myths about bodies of the theatre and bodies of the TV spectacle, and deal with the passage of time. We want to expose the fiction we encounter in the unfulfilled fantasies about the so-called better life. As a part of the project On entertainment dealing with the relationship between performers and the audience we want to examine the promise of the fulfillment opposite to the disappointment of the failure, we want to explore ways

how to include this failure to fulfill and how to put the disappointment into the function of the political force. We want to play with directness and promiscuity that are more or less typical in the relationship between performers and the audience and are missing in the big television spectacles.

**GOODBYE to the whole cultural politics system.
WELCOME — nothing in this country.**

— Saša Božić

SAŠA BOŽIĆ redatelj je i dramaturg. Diplomirao je kazališnu režiju i radiofoniju na Akademiji dramske umjetnosti u Zagrebu. Znanje iz područja suvremenog plesa i koreografije stekao je u izvaninstitucionalnim edukacijskim programima. Njegovo je polje djelovanja raznorodno i obuhvaća područja od kazališne režije, dramaturgije, koreografije i stvaranja dramskih tekstova do organizacije promotorskih kulturnih akcija i strateškoga planiranja kulturnih projekata.

SAŠA BOŽIĆ is a director and dramaturge. He graduated from Theatre directing at the Academy of Dramatic Art in Zagreb, Croatia. He acquired additional education in contemporary dance and choreography in the non-institutional educational programs. He works in different fields ranging from theater directing, dramaturgy, choreography and creating plays to organizing promotional cultural actions and strategic planning of the cultural projects.

A project by Saša Božić
In collaboration with performers The Future: Petra Hrašćanec, Nataša Dangubić, Jerko Marčić; Games Of Thrones: Ugo Korani, Boris Barukčić
Associate for body movement Petra Hrašćanec / Produced by de facto theatre company / Producers Ivan Mrđen, Mario Gigović
Coproduction Student Centre Zagreb-Culture of Change-&td Theatre funded by apap-Performing Europe 2020 project, co-funded by the Creative Europe programme of the European Union.

Irena Tomažin Zagoričnik (SLO):

MES(T)O GLASU (60')

predstava / performance

23.9. u 22:00

@ Francuski paviljon

~~Predstava Mes(t)o glasu Irene Tomažin Zagoričnik nastavak je njezina istraživanja odnosa između tijela, glasa i prostora. Tomažin Zagoričnik i njeni suradnici proučavaju višestruke izvore glasa, njegovu tjelesnost, materijalnost i metafizička svojstva te kritički razmatraju njegovo značenje u svakodnevnom životu. Predstava ispituje procese koji se odvijaju u trenutku kad volja kultiviranoga tijela popusti i dopusti glasu da se emanira iz opreznoga i osjetljivoga prostora/tijela, glasu rasterećenom dihotomije između subjekta i objekta, kulture i prirode, individualnoga i društvenoga, između ranjivoga tijela i snage izvedbe.~~

The performance Moved by Voice by Irena Tomažin Zagoričnik continues her exploration of the relation between the body, voice, and space. Tomažin and her collaborators undertake a research into the multiple sources of voice, its flesh, its materiality and metaphysical properties, and scrutinize its meaning and place in everyday life. This is an investigation of the processes that take place when the will of the cultivated flesh slackens and permits the presence of the voice, disburdened of the dichotomy between subject and object, culture and nature, the individual and the social, between the vulnerable body and the power of performance, to grow out of the cautious and delicate space/flesh.



GOODBYE to the hatw speech especially towards the culture and art itself — lately the self-employed artist, artistic venues and festivals are seen as parasites on the state's or city's finances and as an unnecessary expense. Culture and art are nowadays perceived not only as not necessary but a waste. **WELCOME** to the connection between artists and cultural workers in order to build a community that is much more beneficial when it comes to the articulation and the constant fight for the artists' basic worker's rights.

— Irena Tomažin Zagoričnik

~~IRENA TOMAŽIN ZAGORIČNIK diplomirala je filozofiju na Filozofskom fakultetu u Ljubljani, Slovenija. Bavi se kazalištem, performansom i eksperimentalnom glazbom.~~

IRENA TOMAŽIN ZAGORIČNIK graduated from Philosophy at the Faculty of Arts in Ljubljana, Slovenia. She is active in the fields of theatre and performance as well as in experimental improvised music.



Concept Irena Tomažin Zagoričnik / Co-created and performed by Adriana Josipović, Nika Rozman, Irena Tomažin Zagoričnik, Nataša Živković
Dramaturgy Barbara Korun / Sound space Tomaž Grom / Light design Urška Vohar
Costumes Mateja Fajt / Design and photography Hanna Juta Kozar & Tomaž Santl
Executive Producer Sabina Potočki / Production EMANAT / Co-production Sploh
Partner Bunker & SMEEL / Financial support Slovenian Ministry of Culture, Ljubljana County

Davor Sanvincenti (HR):

NAVIJAMO ZA SUNCE

multimedijalna instalacija / multimedia installation

20. – 23.9. non-stop

@ Atrij &TD

Navijamo za Sunce multimedijalni je solarni sat, neovisna platforma za promociju suvremene glazbe i zvukovne umjetnosti te participativna permanentna instalacija. Na poziv Kulture promjene instalaciju je 2016/17. osmislio i realizirao multimedijalni umjetnik Davor Sanvincenti s moćnom gomilicom suradnika Miodrag Gladović, Bojan Gagić, Nenad Kovačić, Tena Novak, Iva Peručić, Alen Sinkauz, Nenad Sinkauz, Natko Stipaničev, Boris Vidošević, Antonio Licitar, Silvija Stipanov, Davorka Begović... Pogonjen energijom samoga Sunca, pomoću solarnoga panela napaja se platforma 4-kanalnih zvučnih kompozicija u trajanju od 490 do 507 sekundi, odnosno onoliko koliko treba Sunčevoj svjetlosti da stigne do našeg oka na Zemlji. Svaka kompozicija reproducira se 8 minuta prije svakoga punoga 'zemaljskog' sata te tako na suptilan način naglašava i osvježuje Zemljino gibanje oko Sunca, njezinu brzinu koja nam određuje i bilježi tempo doživljajnih sfera. Slušamo vrijeme.



We Cheer for the Sun is a multimedia solar clock, an independent platform for promotion of contemporary music and sound art, and a participatory installation. Invited by Culture of Change, the installation was created and designed in 2016/17 by multimedia artist Davor Sanvincenti together with a mighty group of collaborators. Powered by the energy of the Sun, a solar panel supplies a platform of 4-channel sound pieces lasting from 490 to 570 seconds—the time needed for the sunlight to travel to our eye on Earth. Each piece is reproduced 8 minutes before every hour on the hour emphasizing and evoking the Earth's motion around the Sun, its speed that determines and captures the rhythm of the sensorial spheres. We listen the time.

Installation is part of SC's Culture of Change project Edukultura supported by the Croatian Ministry of Culture and the Zagreb City Office for Culture, Education and Sport. Part of apap-Performing Europe 2020 project (audience development lab), co-funded by the Creative Europe Programme of the European Union.

Kristina Jakovac Bangoura, Dora Brkarić,
Dražen Hižak i Ana Fazekaš, Hrvoslava Brkušić,
Vanda Kreutz, Dino Topolnjak;
Mentor: I. Marušić Klif (HR):

PROJEKCIJE U PROSTORU - ŠTO, KAKO I ZAŠTO?

video instalacije / video installations

20.-23.9. 2018. non-stop

@ predvorje menze SC, Teatar &TD,

Sudionici/ce radionice Projekcije u prostoru što, kako i zašto? s voditeljem Ivanom Marušićem Klifom radili su na konceptualizaciji i realizaciji video instalacija maloga formata, koristeći jeftine projektore malih dimenzija. Širok dijapazon autora/ica rezultirao je raznolikim formama projekcija: od video mapiranja, dokumentarnoga materijala, osobnoga dnevnika, eksperimentalnoga filma, manipulacije tekstem do poigravanja s grafičkim identitetom Teatra &TD. Video instalacije su krajem lipnja postavljene u različite prostore Studentskog centra. Instalacija Nike Pećarine, Marka Gutića Mižimakova i Karen Nhea koja je dio projekta ovoga puta neće biti prikazana zbog realizacije nove izložbe u Kiosku SC.

The participants of the workshop Projections in Space-What, How and Why? guided by Ivan Marušić Klif, worked on conceptualization and realization of small format video installations using cheap small dimensions projectors. Different authors created different forms of projections varying from video mapping, documentary material, personal journal, experimental film, text manipulation to playing with the graphic identity of the &TD Theatre. Video installations are screened in different spaces of the Student Center. Nika Pećarina, Marko Gutić Mižimakov & Karen Nhea's installation that is also a part of the project will not be shown this time due to realisation of a new exhibition in Kiosk SC.

Installation is part of SC's Culture of Change project Edukultura supported by the Croatian Ministry of Culture and the Zagreb City Office for Culture, Education and Sport. Part of apap-Performing Europe 2020 project (audience development lab), co-funded by the Creative Europe Programme of the European Union.

Vedrana Klepica (HR):

KJU- end-EJ

razgovori / conversations

20.9. u 22:30, 21.9. u 21:30,

22.9. u 23:30, 23.9. u 23:00 @ Atrij &TD

U kontekstu u kojem razvoj publike postaje prioritet kulturnih politika, kritički razmatramo hijerarhiju 'stručnjaka i gledatelja' koju razvoj publike često podrazumijeva, pritom postavljajući publiku u poziciju 'onih kojih se treba educirati'. S ciljem otvaranja prostora za refleksiju van takve logike jednosmjerne komunikacije, umjesto uobičajenog formata Q&A sesija, pokrećemo popratni diskurzivni format tijekom kojeg se u neformalnoj atmosferi, nakon večernjih izvedbi, ravnopravno dijele dojmovi publike i umjetnika o pogledanim predstavama. Post-izvedbeni razgovori mogu biti (za mnoge ljude i jesu) mnogo više od samog procesa prisjećanja. Oni postaju integralni dio naših iskustava. Svima nam je važno ne samo nešto proživjeti, već zajedno s autorima djela i dodatno istražiti te proširiti to iskustvo. Publika je ta koja igra ključnu ulogu u promišljanju umjetničkog djela te sukreira umjetnička iskustva otvarajući nova shvaćanja i značenja. Post-izvedbeni razgovori iz polja refleksije o pogledanim predstavama, širit će se i na razgovor o uvjetima umjetničke proizvodnje i prezentacije, dijeljenje iskustava kulturnih politika i praksi u Hrvatskoj i šire, kao i na razgovor o generalnom stanju kulture u Hrvatskoj i specifičnom stanju kulturne djelatnosti u Studentskom centru u Zagrebu.

In the context where audience development has become cultural politics' priority, our objective is a critical examination of the 'expert and spectator' hierarchy which is often implied within audience development, and in doing so the audience is put in the position of 'those that need to be educated'. Our goal is to break free from the logic of that monologue and create space for reflection in an informal atmosphere by avoiding the Q&A format and setting up a discursive format of exchange of impressions the audience and artist experienced. Post-performance talks can be (and for many people they are) more than a process of remembering. They become an integral part of our experiences. We want to live through something but we also want to explore and expand the experience with the authors. The audience is the one playing the key role in examination of an artistic work and cocreates artistic experiences with new concepts and meanings. Post-performance talks from the field of reflection will expand toward talking about conditions of artistic production and presentation, sharing experiences of cultural politics and practices in Croatia and abroad, and toward discussing general state of culture in Croatia and specific state of cultural activity in Student Centre in Zagreb.

KJU-end-EJ is realised within the project Ganz nova publika, funded by audience development program of Croatian Ministry of Culture. Part of apap-Performing Europe 2020 (audience development lab), co-funded by the Creative Europe Programme of the European Union.

apap—ADVANCING PERFORMING ARTS PROJECT (apapnet.eu)

apap—advancing performing arts project jedan je od najuspješnijih projekata u Europi, međunarodna mreža 11 kulturnih organizacija koje podupire Europska unija od njezinog osnutka 2000. godine. apap je i 2016. godine dobio potporu Kreativne Europe, programa Europske unije, za svoj novi projekt Performing Europe 2020. U trajanju od četiri godine, od 1. lipnja 2016. do svibnja 2020., ta potpora omogućit će apap mreži da podupre europske umjetnike. Performing Europe 2020 posvećen je stalnoj produkciji i razmjeni suvremene plesne i izvedbenih umjetnosti u Europi te uključuje posebnu suradnju s libanonskim plesnim kazalištem Maqamat Beit El-Raqs, kao i snažan fokus na povećanje broja publike i razmjenu znanja između kulturnih organizacija. Unutar projekta apap, Kultura promjene Studentskog centra u Zagrebu surađuje s Akademijom dramske umjetnosti Sveučilišta u Zagrebu. Suradnja se temelji na zajedničkom osmišljavanju edukativnih, mentorskih, istraživačkih, koprodukcijskih i prezentacijskih programa i modela suradnji (radionica, istraživačkih laboratorija, rezidencija, predavanja, seminara, razgovora), projekata i akcija na interdisciplinarnim, konkretnim i praktičnim osnovama koji inače izostaju iz klasičnog obrazovnog programa, a nužni su za usavršavanje, napredak, stjecanje iskustva, primjenu znanja u praksi i profesionalnom radu i razvoju nove generacije kazališnih redatelja, dramaturga, izvođača i producenata.

apap—advancing performing arts project is one of the most successful projects in Europe, an international network of 11 cultural organisations continuously supported by the EU since its foundation in 2000. apap is proud to announce that the new project Performing Europe 2020 has got funded by the Creative Europe program of the European Union for a four-years period, and it will be implemented from the 1st of June 2016 until 30th of May 2020, enabling the network to continuously support European artists on a high level. Performing Europe 2020 is dedicated to the sustainable production and touring of contemporary dance and performing arts in Europe and includes a special cooperation with Maqamat Beit El-Raqs in Beirut, Lebanon, as well as

a strong focus on enlarging audiences and a knowledge-transfer between cultural organizations. Within the project apap, Zagreb Student Centre's Culture of Change is collaborating with the Academy of Dramatic Art of the University of Zagreb. Collaboration is based on common curation of educational, mentor, research, coproduction and presentational programs and models of collaboration (workshops, research laboratories, residencies, lectures, seminars, talks), projects and actions on interdisciplinary, concrete and practical grounds that are otherwise absent from the classic education program, but are necessary for the development, progress, gaining of experience, applying of knowledge in practice and professional work in the development of a new generation of theatre directors, dramaturges, performers and producers.

Partneri apap—Performing Europe 2020 Partners apap—Performing Europe 2020

Szene Salzburg, Salzburg, AT
Kunstencentrum BUDA, Kortrijk, BE
BIT Teatergarasjen, Bergen, NO
Centrale Fies, Dro, IT
Maison de la Culture d'Amiens, Amiens, FR
Tanzfabrik Berlin, DE
Nanterre-Amandiers, Nanterre, FR
Teatro Nacional D.Maria II, Lisbon, PT
RDF / LÓKAL, Reykjavík, IS
Fundacja Ciało/Umysł, Warsaw, PO
Student Centre Zagreb, Culture of Change, Zagreb, HR

apap-
Performing
Europe
2020

Zagreb
Beirut
Salzburg
Dro
Lisbon
Nanterre
Amiens
Berlin
Reykjavik
Bergen
Kortrijk
Warsaw

38 artists
12 cities
40.000 kilometers
of network

#apapconnects

apap



Co-funded by the
Creative Europe Programme
of the European Union

Dance Inn mini je festival, međunarodno tematsko okupljanje u organizaciji kazališne skupine de facto, a fokusira se na suvremenu izvedbenu umjetnost i live art. Dance Inn predstavlja inovaciju u shvaćanju festivalske ponude u Zagrebu i Hrvatskoj. Radi se o pop-up vikend festivalu, koji se, ovisno o svojoj temi, udružuje s različitim umjetnicima, umjetničkim kolektivima, institucijama i prostorima kako bi i dubinski i horizontalno obuhvatio širu kulturnu zajednicu u kratkom vremenskom trajanju. Dance Inn želi mobilizirati plesače/ice, djelatnike/ice u kulturi i performere/ice. Kroz plesne radionice, prezentacije predstava i projekata internacionalnih i domaćih umjetnika, debate, susrete i evente, festival će istraživati nove načine prezentacije umjetničkih radova, poticati umrežavanje s lokalnom i internacionalnom zajednicom te poticati umjetničku kreaciju, razmjenu znanja i iskustva te intenzivirati suradnju umjetnika uključenih u projekt. Dance Inn ima namjeru svake godine u svega par dana raspraviti i staviti u suodnos suvremeni ples i neku drugu granu umjetnosti, temu te otvoriti polje za raspravu o stanju umjetničke proizvodnje u izvedbenim umjetnostima, načinima recepcije iste i daljnjim potencijalima povezivanja umjetnika koji djeluju u različitim formatima proizvodnje suvremene umjetnosti.

Dance Inn is a mini-festival, or an international thematic event organized by de facto, a theatre company focused on contemporary performance art and live art. Dance Inn takes an innovative approach to understanding festivals taking place in Zagreb and Croatia. Essentially, it is a pop-up weekend festival that collaborates with various artists, art collectives, institutions and venues depending on the topic selected to provide an in-depth and horizontal overview of the cultural community during a very brief period of time. Dance Inn intends to mobilize dancers, cultural workers and performers. Through a number of workshops, public presentations of performances and projects by domestic and international artists, debates, meetings and events, the festival will explore new methods of presenting works of art, foster networking with the local and



international communities and inspire art creation, exchange of knowledge and experience as well as to intensify collaboration of artists involved in the project. Dance Inn intends to discuss and correlate contemporary dance and other forms of art during a brief period of time and inspire dialogue about the state of play of the contemporary art production in performance art, its reception and further potentials for establishing links between artists who are active in a number of different production forms.

<https://www.danceinn.org/>

Tko je tko / Who is who

~~umjetničko vodstvo i produkcija~~

~~artistic leading & production~~

Silvija Stipanov

~~produksijske suradnice i marketing~~

~~production collaborators & marketing~~

Danijela Andrijašević, Renata Matijević

~~odnosi s javnošću / public relations~~

Ana Suntešić, Marija Andrijašević

~~društvene mreže, sc i &td web~~

~~social networks, sc and &td web~~

Marija Andrijašević

~~ganz web~~

Ana Suntešić, Goran Arbanas

~~programska knjižica / program booklet~~

Silvija Stipanov (*urednica/editor*),

Ivona Filipović-Grčić

~~(suradnica i prevoditeljica / collaborator & translator),~~

Marija Andrijašević (*lektura / proof-reading*)

~~hospitality i promidžba / hospitality & publicity~~

Petra Budiša

~~asistentice produkcije / production assistant~~

Kristina Grubiša, Iris Tomić

~~vizualni identitet / visual identity~~

2dizajnera (Miran Bašić & Otto Kušec)

~~šef tehnike / technical director~~

Vlado Horvatić

~~pomoćnik šefa tehnike / technical director assistant~~

Kruno Dolenc

~~inspicijenti / stage managers~~

Jelena Erceg, Vedran Hleb

~~svjetlo / light~~

Miljenko Bengez, Damir Kruhac, Mario Vnućec

~~ton / sound~~

Mrvoje Tenšek

~~scena / stage~~

Dubravko Dolenc, Goran Dujmović, Stipo Katavić

~~stolar / carpenter~~

Dragan Pavlić

~~tehnička podrška / technical support~~

Zdenko Čavar, Matija Mamuča,

Damir Vrabec, Barbara Šimunović

~~rekvizita / props~~

Mladen Božović

~~šminka / make up~~

Iva Dežmar

~~garderoba / wardrobe~~

Jagoda Kolenko, Ana Krčelić Kovač

~~blagajna &td / box office~~

Valentina Pavić

~~administrativna podrška / administrative support~~

Renata Rebec, Dijana Hrebak

~~upraviteljica poslovanja i programske podrške~~

~~business and program support manager~~

Lada Čikara

~~programska savjetnica i autorica Kulture promjene~~

~~program advisor & author of Culture of Change program~~

Nataša Rajković

~~Ganz novi festival 2018. dio je programske koncepcije~~

~~Kulture promjene Studentskog centra u Zagrebu.~~

~~Ganz New Festival 2018 is part of the programme conception Culture of Change of The Student Centre Zagreb.~~

~~Dance_inn Autumn 2018~~

~~program~~

Saša Božić

~~produkcija / production~~

Ivan Mrđen

~~odnosi s javnošću / public relations~~

Mario Gigović, Zrinka Šamija

~~Hvala svim sudionicima, partnerima, sponzorima, volonterima i zaposlenicima Studentskog centra koji su omogućili realizaciju festivala!~~

~~Thanks goes to all participants, collaborators, partners, sponsors, volunteers and all Student Centre Zagreb's employees that have made this festival possible!~~

~~Za nakladnika:~~

~~v.d. pomoćnik ravnatelja za kulturu / restitution~~

~~manager's assistant for culture Davorin Šišmanović~~

~~sanacijski upravitelj sc-a / sc restitution~~

~~manager Mirko Bošnjak~~

ORGANIZATOR / ORGANISER



TEATAR&TD

KRATKECELIK2

POTPORA I SURADNJE / SUPPORT & COLLABORATION



Co-funded by the
Creative Europe Programme
of the European Union



austrijski kulturni forum zag

DANCE
ON TOUR
Austria

swiss arts council
prohelvetia



Zagreb

MEDIJSKI POKROVITELJI / MEDIA



SPONZORI / SPONSORS



Ganz New Festival 2018 is part of apap-Performing Europe 2020 project, co-funded by Creative Europe Programme of the European Union. The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

'DANCE ON TOUR AUSTRIA-a project by Tanzquartier Wien in cooperation with the Federal Ministry for Europe, Integration and Foreign Affairs'

ORGANIZATOR

Sveučilište u Zagrebu
Studentski centar u Zagrebu
Kultura promjene
Ganz novi festival

Savska cesta 25
HR-10 000 Zagreb
ganznovi.sczg.hr
www.sczg.unizg.hr
fb.com/GanzNoviFestival
kultura@sczg.hr
ganznovifestival@gmail.com