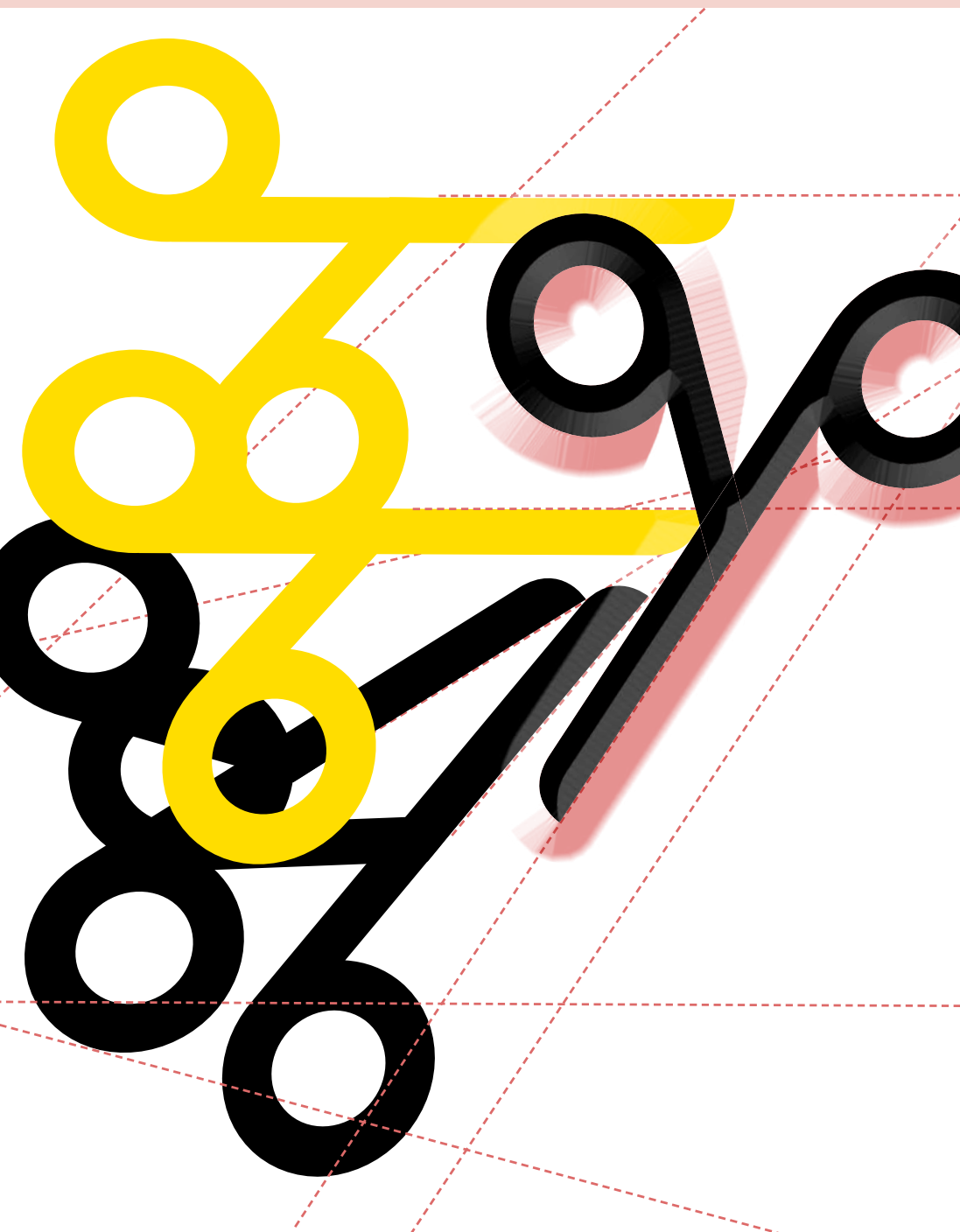


KONDENZ FEMINIST FUTURES FESTIVAL 2023





KONDENZ
CONTEMPORARY DANCE
AND PERFORMANCE
FESTIVAL
**FEMINIST FUTURES
FESTIVAL**

The 16th edition of Kondenz will be marked by a polyphonic body of works and addressed subjects, carried out by artists coming from the post-Yugoslav region, Europe and three other continents, South America, Africa and the Middle East.

ARE YOU CONCERNED?

Witnessing the societal downfall in Serbia after the socialist period, it is impossible not to connect it with the general closeout of public goods and commons as a necessary step towards privatization and restoration of capitalism. A mode of production that has reshaped the entire social structure keeps on insatiably eating away and eroding the already devastated soil that we stand on. Inequality and exploitation that are penetrating the porous grounds are sustaining one another and thus establishing a principle that offers no room for an alternative. These deeply rooted paradigms are continuously pushing different aspects of our lives in a state of crisis by dividing our common ground along the lines of private interests. We are consequently looking at not only a violent delamination of societies into new classes, but a decomposition of communities and their elementary bonds, an extinction of basic ideas of common values and principles and a new arrival of nationalist and fascist movements. Many of these processes are directly and intrinsically connected and further strengthened by the principle of ruthless extraction and violence towards nature,

people and other inhabitants of our planet, and in our case towards the resources that were once built in Yugoslavia by and through collective means and were meant to serve common good. These changes are manifested through various forms of neo-colonialism that are pushing society and along with its natural and other types of resources into a state of modern-day enslavement, dependence, and colonial subjugation, forming a complex system of relations, even more so when confronted with questions of gender issues. In the times of neo-colonial hegemony, we are witnessing phenomena such as privatization of water supplies and soil, crumbling of domestic economies, ecological catastrophes brought upon by mining, taking away of food sovereignties, domestic labor legislations becoming ineffective within foreign companies, and ultimately compromising our collective futures by subjugating to the interests of the capital and foreign investors, drawing whole countries, communities and individuals into debt slavery that is justified in the purposes of “economic growth”.

HOW DO WE KEEP ON MAKING ART AND DANCING?

By affirming the legacy of the Non-Aligned Movement, as well as the collaborations realized through two important networks, both for Station as well as our independent dance scene - the regional network Nomad Dance Academy and the European network apap - Feminist Futures, this year's Kondenz presents works of artists who have shared our concerns and questions about today's purpose of art and bring new perspectives on the phenomena of neo-colonialism to the table, along with ideas on how the art of dance and choreography can highlight and reaffirm the body as a source of togetherness. The body taking center stage has not only proven to be effective when practicing and collectivizing resistance towards repressive policies, it is also a necessary implication in a time when neo-colonialism is relativizing questions of bodily autonomy, freedom of movement and basic rights to air, water, and other commodified goods. The question is, therefore, which

perspectives and alternatives are opened through a body in motion, through a body that encounters other bodies and speaks with other embodied experiences and contexts.

The programme that follows is a result of a two-year long collaborative work between the curators of two sister-festivals, the Reykjavik Dance Festival (Iceland) and the Meteor Festival in Bergen (Norway), partners of the apap - Feminist Futures project. Through exchange, travels, talks and shared concerns for our world crumbling underneath the weight of capitalist brutality, we mapped out how artistic works respond to the given crisis, connected by the liminal line of Europe. Our trip to Rio de Janeiro and visit to the Maré favela was a defining and inspirational experience for us, and what we were able to take from it will stay with us throughout the festivals in Belgrade and Reykjavik.

As always, while organizing the festival we were faced with the lack of spaces dedicated to dance in Belgrade, a topic Station has been dealing with ever since it was founded in 2005. Kondenz is usually the time of year when we speak about it louder and clearer. Given the cultural policies of the city of Belgrade and Serbia that do not engage in a dialogue with or support the independent culture, the topic has been relevant for the last 18 years. That is why we especially value the solidarity shown by the Center for Cultural Decontamination, whose entire space was offered to accommodate this year's Kondenz - a solidarity gesture in support of the independent dance scene which the Ministry of Culture continuously chooses to ignore.

This, along with other forms of support that Stanica, Kondenz and the independent dance scene receive, are the reasons why we choose to believe that feminist futures are possible and attainable.

Marijana Cvetković and Nevena Delić

OCTOBER**KONDENZ 2023****NOVEMBER****KONDENZ 2023****27th**

TERRA NULLIUS | audio-walk
performance
PAULA DIOGO

17:30 | Public space, the Sava river bank

28th

I NEED A NEW BODY | performance
VIKTORIJA ILIOSKA

20:00 | Centre for cultural decontamination



**Feminist School: TOWARDS
FEMINIST DRAMATURGY** | working
group
ANA DUBLJEVIĆ

12:00 – 15:00 | Magacin

29th

ES UN NO PARAR | performance
DARIO BARRETO DAMAS AND
ZRINKA UŽBINEC

21:00 | Little Theatre “Duško Radović”



**Feminist School: MOVEMENT IN A
TIME OF STATUS QUO** | lecture
NEBOJŠA MILIKIĆ

17:00 | Magacin

30th

OMNI TOXICA | performance
PAULA CHAVEZ BONILLA

21:00 | Centre for cultural decontamination



**Feminist School: SYSTERING
- PRACTICING FEMINIST
GOVERNANCE** | workshop and book
presentation
CRITICAL PRACTICE (MADE IN
YUGOSLAVIA), Group 4
17:00 – 19:30 | Magacin

31st

**ONE THOUSAND AND SECOND
NIGHT** | performance
NEUT collective

20:00 | ArtGet Gallery, Belgrade Cultural
Center



**Feminist School: CUTENESS AND
VIOLENCE** | workshop
ZRINKA UŽBINEC

12:00 – 14:00 | Magacin

1st

NECROPOLIS | performance
ARKADI ZAIDES

20:00 | Centre for cultural decontamination

2nd

**DESIRE TO MAKE A SOLID HISTORY
WILL END UP IN FAILURE**

| performance
IGOR KORUGA

20:00 | Bitef Theatre

3rd

REPERTORIO NO.2 | performance
DAVI PONTES | WALLACE FERREIRA

20:00 | Bitef Theatre

**ONCE UPON A DANCE LIBRARY:
POETHICS AND CONTEXTS
BETWEEN SERBIA AND BRAZIL**

| presentation and discussion
NETO MACHADO | JORGE ALENCAR

17:30 | Bitef Art Caffè

4th

**Feminist School: ARUS FEMIA –
THE ROLE OF RURAL WOMEN IN
PRESERVING GENETIC, FOOD,
BOTANICAL, HUMAN AND
CULTURAL HERITAGE**

| discussion
ZIA SOARES, ADENIKE OLADOSU,
SAŠA PETROVIĆ, PREDRAG
MOMČILOVIĆ

18:00 | Museum of African Art

PARTY!!!

21:00 | Caffè Bar Leposava



Wheelchair accessible



photo: M. Zakrzewski

PAULA DIOGO
TERRA NULLIUS

“Terra Nullius” is a term coined by international law to define unclaimed territories, no man’s land, the zero point. The project examines the poetic potential of this term, the idea of the unexplored territory that opens itself to accommodate new ways of living outside the market and production laws. Paula Diogo, performer and stage director, creates performative audio walks that allude to a distant place. The project was developed during her year-long stay in Reykjavik, where she interconnected personal and collective memories using two simple acts: walking and writing. Terra Nullius is conceived as a performance based on a sound tapestry that traverses geographies and steps in a dialogue with each new locality where it unfolds. It takes the audience on a collective experience following a predetermined route and concluding with a gathering and the solitary reading of the book *Terra Nullius*. The performance expands beyond the space of the theater, occupying both the urban tissue of the city and the virtual space of discussion, thought and aftermath.

27.10. | 17:30
performance in
public space; start
by the Sava river

Project direction, creation and performance:
Paula Diogo
Text and voice: Paula Diogo
Sound creation: João Bento
Guides: Jovana Mijatović,
Vladimir Bjeličić
Collaborators in the creation: Alfredo Martins,
Daniel Worm, Elsa Mencagli,
Estelle Franco, Masako Hattori, Frame Colectivo and Renato Linhares
Dramaturgical support: Alex Cassal
Stage photography: João Tuna
Thank-yous: Kondenz team
Executive production:
Vanda Cerejo
Communication support:
Carlos Alves
Co-production: Má-Criação and TNDMII
Co-production residencies: Arquipélago-Centro de Artes Contemporâneas, Citemor and O Espaço do Tempo
Creative partners:
Alkantara, Galeria Zé dos Bois
Artistic residency support:
Companhia Olga Roriz
Support: CML - Pólo Cultural Gaivotas | Boavista
Work developed with a grant from the Calouste Gulbenkian Foundation and the GDA Foundation’s Cultural Fund in 2018/19
Paula Diogo’s work is supported by apap - Feminist Futures, a project co-funded by the Creative Europe Program of the European Union.
Project financed by the Portuguese Republic - Culture / Directorate-General for the Arts
Má-Criação is a structure supported by the Lisbon City Council and housed in Alkantara

VIKTORIJA ILIOSKA
I NEED A NEW BODY

*(Non)Aligned Movements -
(Non)Aligned Programme*

I need a new body is centered around the notions of pumping, sucking, extraction, and exhaustion, both in terms of the human body and natural resources. "In a world where we enjoy a fake image of endless resources, where we sucked the earth to draw out the last bits, how do we continue to pump?" The choreographic piece invites to simultaneously look into the processes of nurturing, enabling, and growth. The process of pumping, relocating matters, seems to be at the very core of most vital processes of both production and reproduction. We draw, suck, elicit, and drain the earth's body to enrich our lives on it, emptying and drying out our future(s). At the same time we suck, boost, inject and inflate our bodies, challenging their boundaries and their capacities. Pumping can paradoxically refer at the same time to a capitalist practice of extraction as well as the feminist practice of enrichment and enhancement. Once pumped on one side, the other one is being sucked. *I need a new body* takes place in-between: between a body as an exhibition and a body as a resource, while drawing and defining the space where these two intersect.

Concept and choreography:
Viktorija Ilioska in
conversation with Nastya
Dzyuban, Laura Stellacci
Performance: Viktorija
Ilioska and Nastya Dzyuban
Voices: Amélie Haller and
Maren Küpper
Photos by Sonja Stavrova
Sound design: Laura
Stellacci
Coproduction
between Lokomotiva -
Center for New Initiative
in Arts and Culture /
Choreographed bodies
program, Life Long Burning
(LLB) / Performance Situation
Room program, NDA Slovenia
and Viktorija Ilioska
Supported by: Ministry of
Culture of North Macedonia,
Creative Europe (in the frame
of Life Long Burning)
Special thanks to Dushica
Nofitoska, Biljana Tanurovska
Kjulavkovski, Kristina
Lelovac, Emilija
Cockova, Max Smirzitz, Rok
Vevar, Elizabeth Kolevska,
Dushica Lazova



DARIO BARRETO DAMAS
ES UN NO PARAR

(Non)Aligned Movements -
(Non)Aligned Programme

It is a nonstop curiosity, like a puppy incessant discovering. It is a nonstop effervescent attention that keeps on receiving and emitting information. It is a nonstop scrupulous awareness of the present moment. It is a nonstop generous disposition to change. It is a nonstop cheerful celebration of complexity and multitasking. It is a nonstop tenacious attempt to make visible what dance can do. In this work, Louise Dahl, Zrinka Užbinec and Darío Barreto Damas use repetition and rhythm as generators to dance a dance that claims its own survival by actualizing its potential to be experienced as an ever-changing phenomenon, which can coexist with other forms without submitting to them.

Dance assembled by Darío Barreto Damas.
Dance danced by Zrinka Užbinec and Darío Barreto Damas.
Dance musically accompanied by Darío Barreto Damas and Tsvetan Momchilov.
Dance lighten by Carina Premer.
Dance illustrated by Gjorgji Despodov.
Dance cared for by Aleksandar Georgiev.
Produced by: Darío Barreto Damas.
Coproduced and supported by: ICC (Imaginative Choreographic Center), Garage Collective, Bulgarian National Cultural Fund, Bulgarian Ministry of Culture, Instituto Canario de Desarrollo Cultural (ICDC), Cabildo de Tenerife, Hessische Theater Akademie and Künstler*innenhaus Mousonturm.



29.10. | 21:00
Little Theater
„Duško Radović“

photo: Ian Waelder



PAULA CHAVES BONILLA
OMNI TÓXICA

Also known as La ChicaScratch, a choreographer, performance artist and grassroots organizer based in Amsterdam, Paula Chavez Bonilla creates a dystopian laboratory to accommodate the journalistic and forensic performative ritual on the history of Coca. *Omni Tóxica* examines the politics of death that is behind what we call the Coca-Cocaine complex, revealing the process of commodification and the passage of a sacred, medicinal plant into a whitewashed, capitalist, toxic product that is cocaine, a continuation of the neo-colonial order in place. The coca plant thus illustrates the incoherent gap between justice and legality that is the very base of the multibillion-dollar industry.

"... And when the oppressor wants to do the same and use those leaves to extract its elixir, the opposite will happen. That juice that for you will be strength and life, for the whites will only be disgusting and degenerative vice, while for you it will be spiritual food, for them it will cause idiocy and madness. My children, do not forget when I tell you to cultivate that plant, it is the precious inheritance that I leave you, take care that they don't extinguish and keep them and protect them among our siblings with veneration and love".

Decolonial myth of the Coca plant (excerpt)

Concept & Artistic Direction:
Pau(la) Chaves Bonilla
Choreography: Thais Di
Marco & Pau(la) Chaves
Bonilla
Performance: Nadia Bekkers,
Karina Villafan & Pau(la)
Chaves Bonilla
Visual Artist / Scenographer:
Natalia Sorzano
Sound Artist: Nadia Bekkers
Dramaturgy / Artistic Advice:
Rodrigo Batista
Research: Natalia Chaves
Lopez & Paula Chaves Bonilla
Light Design & Technical
Support: Dana Claasen
Produced by: Veem
House for Performance
& Productiehuis Theater
Rotterdam
Picture by: Bas Czerwinski

NEUT COLLECTIVE
THE THOUSAND-AND-SECOND NIGHT

“Among the great monuments of oral tradition, the Tale of Scheherazade is the most monumental of all monuments. What is highlighted with unusual perfection within those tales is the yearning of the working people to give into the “sweet delights of fiction”, of free word-play; what is highlighted is the overwhelming power of imagination of the eastern world. (...) The weaving of pictorial words goes way back into distant times; its colorful, silky threads have spread across the whole empire and covered it with a carpet of creations of marvelous beauty”.

Maxim Gorky, preface of A Thousand and One Nights

On the first “journey” to the thousand and second night, the dance collective NEUT invites visitors to surrender to providence, create space for imagination or take an active part in the event and enjoy the content offered by the performers.

Forms and means related to the themes of the work itself will be explored with different focuses: on text, dance, music, video and artificial intelligence.

The MONK Chamber Ensemble takes part to the event by performing a transcription of “Scheherazade” by Rimsky-Korsakov, originally written for a symphonic orchestra, building up on the storytelling principle used as the main principle of the performance.

The relations of spatial and temporal contexts, be they in harmony or conflict, during the work stood out in the foreground of the artists’ interest and led to the search for alternative ways of being - within society, a small artistic group or the individual.

31.10. | 20:00
ArtGet Gallery,
Belgrade Cultural
Centre

Authors/Performers: Jovana Stojić, Jana Milenković, Đorđe Živadinović Grgur, Simonida Žarković, Isidora Popović
Musicians: Vojin Aleksić, Vladimir Stanišić, Pavle Rakočević, Rastko Pavlović
Research and artistic collaborators: Dunja Savić, Filip Otović Višnjic, Vera Klupić

The creative process of this work was supported through the education platform Puzzle #7 by Station Service for contemporary dance and Dance On Pass On Dream On project.



photo: Gregor Kuzmić



photo: Arnaud Caravielhe

ARKADI ZAIDES *NECROPOLIS*

Arkadi Zaides, choreographer and performer, together with his team, has centered their research around the presumed yet incomplete data referring to the migrants and refugees who lost their lives trying to enter European territory. Necropolis looks into and questions the forensic procedures and the absence of information around the decomposed bodies of victims that remain unidentified and unacknowledged. The European jurisdiction clearly differentiates between criminal, natural, and accidental deaths, which determines the way the bodies are subsequently handled. The thousands of deaths that occur at the gates of Europe challenge this taxonomy, as well as issues such as freedom of movement and necropolitics, while encompassing the story of a collective whose ghost hovers over the continent.

The body of work is conceived as an expanding virtual depository, an archive, a map and an invisible landscape interconnecting the mythologies, histories, geographies and anatomies of those who have entered Necropolis. It is a body of bodies and a no-body at the same time.

Concept & direction - Arkadi Zaides
Dramaturgy, text and voice - Igor Dobričić
Research and choreography assistant, performer - Emma Gioia
Technical manager- Etienne Exbrayat
Representative Rui Silveira
Sculpture Moran Senderovich
3D modeling Mark Florquin
Avatar animation Jean Hubert
Animation assistant Thibaut Rostagnat
Sound design Asli Kobaner
Grave location search Aktina Stathaki, Amalie Lynge Lyngesen, Amber Maes, Amirsalar Kavooosi, Ans Van Gasse, Arkadi

01.11. | 20.00
Center for Cultural
Decontamination

Zaides, Benjamin Pohlig, Bianca Frasso, Carolina-Maria Van Thillo, Prof. dr. Christel Stalpaert, Doreen Kutzke, Dorsa Kavooosi, Elisa Franceschini, Elvura Quesada, Emma Gioia, Eva Maes, Filippo Furri, Frédéric Pouillaude, Friederike Kötter, Gabriel Smeets, Giorgia Mirto, Gosia Juszcak, Igor Dobricic, Ilka Van Bijlen, Jordy Minne, Joris Van Imschoot, Julia Asperska, Juliane Beck, Katia Gandolfi, Katja Seitajoki, Lilas Forissier, Lina Gilani Tsitouri, Lovis Heuss, Luca Lotano, Lucille Haddad, Maite Zabalza, Maria Sierra Carretero, Mercedes Roldan, Myriam Van Imschoot, Myrto Katsiki, Osnat Kelner, Özge Atmış, Pepa Torres Perez, Sarah Leo, Selby Jenkins, Simge Gücük, Solveig Gade, Sunniva Vikør Egenes, Tamara Vajdíková, Tilemachos Tsolis, Yannick Bosc, Yari Stilo
Administration & production Simge Gücük / Institut des Croisements
Co-produced by Theatre de la Ville (FR), Montpellier Danse 40 Bis (FR), Charleroi Danse (BE), CCN2 Centre chorégraphique national de Grenoble (FR), les ballets C de la B (BE), Tanz im August / HAU Hebbel am Ufer (DE), La Filature - Scène nationale de Mulhouse (FR) Residency support STUK (BE), CCN - Ballet de Lorraine (FR), Workspacebrussels (BE), PACT Zollverein (DE), WP Zimmer (BE), Cie Thor (BE) Support for experimentation RAMDAM, un centre d'art (FR) Local practitioners who are engaged by collecting information about the migrants died on the Balkan route: Marijana Hameršak, Uršula Čebon Lipovec, Nevena Delić, KlikAktiv



photo: Vladimir Opsenica

IGOR KORUGA
**DESIRE TO MAKE A SOLID
HISTORY WILL END UP IN FAILURE**

The initial desire in the creation of this dance performance is the question: in what way can the archiving of dance art be an artistic practice in itself? The author's exploration of this desire takes place through a trans-generational creative exchange with six choreographers/directors/dancers/performers from the local independent dance scene in Serbia: Nela Antonović, Anđelija Todorović, Jelena Jović, Tanja Pajović, Boris Čakširan, and Sanja Krsmanović Tasić. Together, these six artists perform an «archive in motion» - embodying the insufficiently archived records of movements, experiences, memories, and oral histories from their own artistic works and lives - in the present moment when there is no official institutional framework for archiving the local dance scene in Serbia. The trans-generational (self)questioning of physical, social, emotional, economic, ideological and other (mostly invisible) vulnerabilities behind their cultural and artistic work and practices, at the same time opens the space for re-examination of the tactics, principles, (re)positioning and contradictions behind their self-sustainability as a form of resistance, criticality and community within the turbulent socio-political circumstances of work and life during the last forty years. What do Antonović, Todorović, Jović, Pajović, Čakširan and Krsmanović Tasić have to say about all this from today's perspective (artistically and personally)? What do their bodies carry and hide? In what ways is the impermanence of archiving one time and history reflected through the impermanence of the dance performance as an artistic medium? How does dance art (of the independent scene) survive as a relevant social, cultural and political tool for reshaping the social body? The desire to make solid history for sure ends up in failure. The only question is, for whom?

Authorship and choreography: Igor Koruga
Performers: Nela Antonović, Jelena Jović, Sanja Krsmanović Tasić, Tanja Pajović, Anđelija Todorović, Boris Čakširan
Dramaturgy: Milica Ivić
Production: Marijana Cvetkovic, Filip Peric
Composition: Luka Mejđzor
Production: Marijana Cvetković
PR: KomunikArt
Produced by Stanica Servis za savremeni ples (Station Service for Contemporary Dance) with the support of the Dance On, Pass on, Dream On project, Creative Europe project and the Serbian Ministry of Culture

02.11. | 20.00
Bitef Theatre

DAVI PONTES,
WALLACE FERREIRA
REPERTORIO NO.2

Repertorio No 2 is a choreographic experiment that frames dance as a practice of self-defense, by analyzing the deviant, transgressive and informal techniques. Davi Pontes, choreographer and researcher, and Wallace Ferreira, choreographer, performer and visual artists, have worked around the notions of dissident bodies and their practices of resistance, while posing the question of how to create an experiment that deals with violence but does not generalize it, nor sustain the oppressive and deadly architectures of this world. By applying aspects such as mimesis and representation, they rethink dance as a form of self-defense training. Their research is therefore centered around the underground and overlooked genealogies of defensive practices and seeks to recognise, archive and elaborate collective actions and ways of resistance, ways of remaining in the world and preserving the self as a subject with a right over their own life.

“With these choreographies, we assume the commitment to think critically about the world we live in, performing the operation of choreographing between imagination and intuition, trying to free thought from the tools of understanding.”

Direction: Davi Pontes and
Wallace Ferreira
Performance: Davi Pontes
and Wallace Ferreira
Work commissioned by
Frestas - Arts Triennial
2020/21 - The river is a
snake, curated by Beatriz
Lemos, Diane Lima and
Thiago de Paula Souza



(NON)ALIGNED MOVEMENTS is the project developed in the frame of the regional dance network Nomad Dance Academy. The network Nomad Dance Academy was founded in 2005 by dance artists, producers, and theorists from the former Yugoslavia and from Bulgaria. After the turbulent political period following the break-up of the Yugoslav federation, the various dance actors endeavoured to create a dynamic and fluid artistic, cultural, and educational space in this part of Europe, to improve the creative and production conditions of dance and choreography, to create new production models, and to overcome the obstacles in regard to local and national, often nationalistic, cultural politics.

Since the beginning, Nomad Dance Academy has been active in the field of dance education, artistic creation, production, as well as dance promotion and advocacy for dance. Through its cultural activism, it seeks to strengthen the various creative and artistic forces in the local contemporary dance contexts of the region, in order to achieve the right conditions for professional, high-calibre, and exciting contemporary dance work. The Nomad Dance Academy members understand contemporary choreography as an artistic and social function, methodology and practice, which cares for good working conditions for artists. It reflects and makes visible various presences, absences or representations of the human body, individual or collective, as well as its traces, indications, and potentialities in the past, present and future.

(Non)Aligned Movements is the project that is designed to boost the creative and collaborative potential of contemporary dance in the ex-Yugoslavia. It reinforces the social impact of contemporary dance by raising its capacities for action and collaboration, by promoting its heritage and by inscribing it in future discourses and cultural practices.

Like in every edition of the Kondenz Festival, within the (Non) Aligned Programme, we present the artists and curators who represent the most daring and cutting-edge artistic, theoretical or curatorial practices from our region with the goal to make them more visible and integrated to the Belgrade cultural scene.

This project is co-funded by the Creative Europe Programme of the European Union.

www.nomaddanceacademy.org

WE MAKE AN EXCHANGE WITH TenerifeLAV FROM TENERIFE!

Through the program LAVUp! Joven, Station and Laboratorio de Artes Vivas y Ciudadanía de Tenerife, have an exchange during the Kondenz Festival. A young artist, Dácil Ortega is with us in Belgrade during the festival. She came to this specific context to expand her personal and professional knowledge and growth, under the gaze, support and mentoring of TenerifeLAV and the hosting context of Station. The goal: to meet, to engage, to explore, to experimente and to have fun.

LAVUp! is an annual program of mediation and companionship in performing arts for young performers and creators from the Canary Islands, born as a response to the lack of opportunities, resources and networks for the artistic and professional promotion of young creators in the archipelago.



FEMINIST FUTURES

FEMINIST SCHOOL is a special programme of the Feminist Futures Festival initiated by the project apap - Feminist Futures.

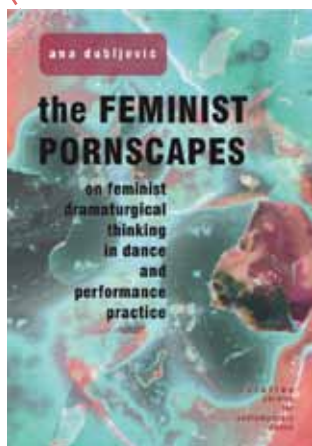
It is imagined as a space for exchange of knowledge and ideas produced through contemporary dance (art works, curatorial practices, dance education, critical writing...) but also through social, political and economic forces that influence the work of dance. Taking the concept of neocolonialism as a burning frame in which we recognize reflection through dance, choreography and performance, we created the Feminist School in Belgrade through the conversations with various artists and thinkers who keep weaving the thread connecting arts, feminist perspectives and politics. This Feminist School is used as well as a platform to present Station's programmes and collaborations through which it articulates and shares its own practices of feminist activation of arts and culture in the society.

apap - FEMINIST FUTURES is a collaborative European project that aims for a very ambitious undertaking: to initiate powerful social changes through art. The main goal of the project is to address inequality in the contemporary performing arts, using the body of thought consolidated by the term Intersectional Feminism to find concrete structural answers and raise public awareness. Station and its 10 European partners have been re-evaluating the rules of the game, trying to find better, more just and more solidary ways to produce, support artists, thinkers and creators and to share own knowledge and resources.

Through the work in this network, we have created this edition of Kondenz Festival, working closely with two sister-festivals, Reykjavik Dance Festival and BIT Teatergarasjen from Bergen. We appreciate the care, openness and solidarity of the apap network and our sister-festivals who proved that a different international cultural cooperation is possible.

This project is co-funded by the Creative Europe Programme of the European Union.

www.apapnet.eu



Book cover: Ana Dubljević and Dragan Protić / Škart

Reading group

TOWARDS FEMINIST DRAMATURGY

ANA DUBLJEVIĆ

In this reading group, Ana Dubljević invites us to view (feminist) dramaturgy - not only as production of meaning on stage, but also as the common practice of thinking-feeling within the process of creation, organization, production and dissemination of a performance.

If in our relationship with the audience, we leave the authority of one central viewing point, can the feminist dramaturgical thinking help us to also leave it in the working process, both intentionally and simultaneously? How can we lead processes based on the practices of pleasure and care? How can we lead processes not with efficiency, but through co-existing in disagreement and with those that provide space for uncertainties despite the fear, because they see space as freedom? Can those different processes produce different shows, and if so how?

Participants are invited to reflect and share examples of their own artistic and cultural practices and map the problems and possibilities of this type of approach. This session will be based on texts from the book by Ana Dubljević - "The Feminist Pornscapes. On Feminist Dramaturgical Thinking in Dance and Performance Practice" published by Station Service for contemporary dance and apap Feminist Futures project.

Lecture

MOVEMENT IN A TIME OF STATUS QUO

NEBOJŠA MILIKIĆ

It seems that the majority of current world-system crises are consequences of the struggle for supremacy within the *status quo* regime of global capitalism. The radical alternatives are abandoned, the related ambitions abolished. Maybe it is just a rational choice? An Indian scientist says that there are no concepts, not even in Marxism, to explain the extent and nature of colonial looting of India; EU officials at the recent EU-CELAC summit did not agree to even mention the topic of reparations for colonialism and enslavement; The author of the book about the resistance to Nazism at Socialist History session poses as the central question a sort of "loud silence" about the connection between imperialism and fascism. Maybe it is inevitable that the resistances to the regimes of domination and exploitation of man and nature that cyclically arise do not rely on profoundly alternative ideas about the organization of material production (that is to say on the alteration of global and local, social and technical division of labor). The cultural hegemony of the *status quo* regime makes the ideas of a different world look weird at best, easy to get systematically suppressed or ignored, or devastating, prone to routinely getting persecuted and demonized. The ideas of a different, or at least universally just and human world are cut out of the repertoire of dramatic global theatre. They are indeed an obstacle to more and more intense universal cold and hot warring, which are more and more motivated or compensated by equally hot and cold cultural wars. It is as if there is no one to imagine, to search for, let alone to reach for or at least to outline what could be called an alternative horizon of global / local social imagination. What is the role and power of the movement of a performing body in the mission of moving a spirit of an observer? I don't know exactly, but a friend once told me that contemporary dance is like the Open-Source program: It negates established/codified and establishes innovative/emancipated procedures of movement through the digital world just as dance negates and then establishes those procedures in the bipedal world.

28.10. | 12:00 - 15:00
Magacin

29.10. | 17:00
Magacin



Workshop

SYSTEMING - PRACTICING FEMINIST GOVERNANCE

CRITICAL PRACTICE (MADE IN YUGOSLAVIA): ELENA NOVAKOVITS, MAEVE JOHNSON

The workshop will be dedicated to the presentation of the book «Systeming», created as a collaborative work of the participants of the 4th cycle of the Critical Practice_Made in Yu, a program developed by the Nomad Dance Academy and the apap - Feminist Future networks, that empowers discursive reflections on contemporary performing arts focused on, but not restricted to, the post-Yugoslav region. Through group tasks and reflections, we will unpack some of the core angles which this book is addressing- collective writing, feminist curation, institutional critique, cultural work and labour - by empowering reconsidering the tools of critical thinking within the realm of dance and choreography.

30.10. | 17:00 - 19:30
Magacin

CRITICAL PRACTICE (MADE IN YUGOSLAVIA) is a mentoring program for emerging critical writers and thinkers in contemporary performing arts. The Critical Practice programme is oriented towards empowering discursive reflections on contemporary performing arts while enabling their breakthrough into the larger public.

This year the 5th generation of participants will be present at Kondenz and contribute to its programmes. The participants: Szymon Adamczak, Nefeli Gioti, Elen Rose Light, Ana Popović, Myrto Sarma and Micha Tsouloukidse

More about the programme:

<https://criticalpractice-madeinyu.dancestation.org>



Workshop

CHOREOGRAPHIES OF CUTENESS-VIOLENCE

ZRINKA UŽBINEC
NAM - Critical Movement Residency

In this exchange, Zrinka will present segments of their choreographic and feminist practice and theoretical research on the conjunction between cuteness and violence, which is a part of their practice PhD at Coventry University (UK). The ground for the study is choreography and its ability to expose ambiguous, unstable and nonbinary connections. They see choreography as a mechanism to explore, produce and unsettle complicated relations, as a metastable state that can offer experience instead of solutions - rapid changes, shifts of power relations, the impossibility of detaching when proximity becomes too much, crossing boundaries, and the affective ambiguity. For Kondenz 2023, Zrinka will present research and open a conversation about choreography that observes, produces and poetically modulates states such as cuteness-violence.

31.10. | 12:00 - 14:00
Magacin

Presentation and discussion

ONCE UPON A DANCE LIBRARY: POETHICS AND CONTEXTS BETWEEN SERBIA AND BRASIL

NETO MACHADO, JORGE ALENCAR

In 2017, Jorge Alencar and Neto Machado took part in artistic residency at #StationONE - Station Service for contemporary dance (Belgrade - Serbia). They were developing a project named «Dance Library» moving some questions: how to create a choreographic situation made up of different narratives, bodies, voices, movements and existences? How to go beyond the “official history” producing knowledge collaboratively? Since then they could sense the connections between Serbian and Brazilian scenes and this permeates their work to this day.



photo: Larissa Lacerda

3.11. | 17:30
Bitef Art Caffe

Discussion

ARUS FEMIA - THE ROLE OF RURAL WOMEN IN PRESERVING GENETIC, FOOD, BOTANICAL, HUMAN AND CULTURAL HERITAGE

ZIA SOARES, ADENIKE OLADOSU, SAŠA PETROVIĆ, PEĐA MOMČILOVIĆ

Speakers:

ZIA SOARES - director and actress based in Lisbon

ADENIKE OLADOSU - eco-feminist, climate justice activist from Nigeria

SAŠA PETROVIĆ - climate justice activist researching topics of agroecology

PREDRAG MOMČILOVIĆ (moderator)

Curated by So Wing_arts, STATION, TINIGUENA



4.11. | 18:00
Muzej afričke
umetnosti

Film still, Arus Femia

Arus Femia is a multidisciplinary project by the artist Zia Soares, which materializes into a show, a conference series, a fiction short-film, a short-documentary film and a digital animated book.

ARUS FEMIA (which translates from Guinean Creole to English as *Female Rice*), is the rice which fertilizes, which multiplies. The project arises from the legacy left by West African women, particularly those from Guinea-Bissau who, 400 years ago, when forced to make the crossing to the American continent on slave ships, outlined their survival strategy: to hide black rice seeds in meticulously braided hair. On American soil the women shook their heads; from their hair the seeds were released; and the seeds fertilized the earth. The ARUS FEMIA — Conference Series will reflect on the role of women in agricultural production and in the preservation of genetic, food, botanical, human and cultural heritage. It proposes a review of the history of human and botanical migration, the implications of the slave trade in this trajectory and the consequences of colonialism on food sovereignty. Focusing on the relationship between women and seeds, and agricultural and subsistence processes, the cycle of conferences will allow not only to create a theoretical context, but also to mirror the results and concrete historical and contemporary experiences around agricultural production, local needs and consumptions; to reflect on the preservation of nature and community power and autonomy, exploring the social, cultural and political issues that branch out; as well as opening a space to project the future in terms of protection and valorization of the knowledge of family and community agriculture.

The Conference will address the dependence of food sovereignty on cultural sovereignty, focusing on the contribution and concrete and active role of women in the conservation of techniques, knowledge and traditional skills in agriculture as a key element in supporting the economy, the culture and the arts. Drawing from the research and experiences about agricultural production and climate justice in West Africa, the conversation will engage with the local context and the issues surrounding privatization and commoditization of food that is happening both on a local, as well as global level. In order to provide a foundation for the transition to sustainable food systems, the view of food as commodity must be challenged, a reconceptualization of food as commons is needed.

Project direction: Zia Soares
Production direction: Camila Reis
Production: So Wing_arts (Portugal)
Co-production: Netos de Bandim (Guinea-Bissau), STATION (Serbia), Teatro Municipal do Porto (Portugal)
Research Support: TINIGUENA (Guinea-Bissau)
Support: Growth (Guinea-Bissau), Teatro Nacional D. Maria II (Portugal), Tinguena (Guinea-Bissau)
Zia Soares is an artist supported by apap - Feminist Futures, a project co-funded by Creative Europe Program of the European Union
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KONDENZ FESTIVAL OF
CONTEMPORARY DANCE
AND PERFORMANCE
FEMINIST FUTURES FESTIVAL

27th October - 4th November 2023

Curators:

Marijana Cvetković in collaboration
with Nevena Delić

STATION Service for contemporary
dance

Production and organization:

Olivera Kecojević and Filip Perić

Organization assistant:

Teona Milićević

Financial management:

Ana Ranković

General management:

Marijana Cvetković

Visual identity and layout:

Katarina Popović

PR:

Monika Husar / KomunikArt

Social networks:

Edin Omanović

Web design:

Vladimir Jerić Vlidi

Photo team:

Luka Knežević Strika and Vladimir

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Volunteers:

Hristina Marković, Lenka

Miloradović, Miona Đenisijević

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Hartefakt

Culture for Democracy

Partnership projects:

(Non)Aligned Movements

apap - Feminist Futures

Dance On, Pass On, Dream On

Dance Survivors

Partners:

Center for cultural decontamination

Cultural center Magacin

Bitef Theater

Little Theatre "Duško Radović"

Belgrade Cultural Center

Museum of African Art

KomunikArt

Nomad Dance Academy

TenerifeLAV

Reykjavik Dance Festival

BIT Teatergarsjen, Bergen



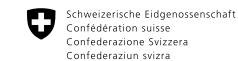
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Culture for
Democracy

HEARTEFACT

Partnership projects:



DANCE ON
PASS ON
DREAM ON

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