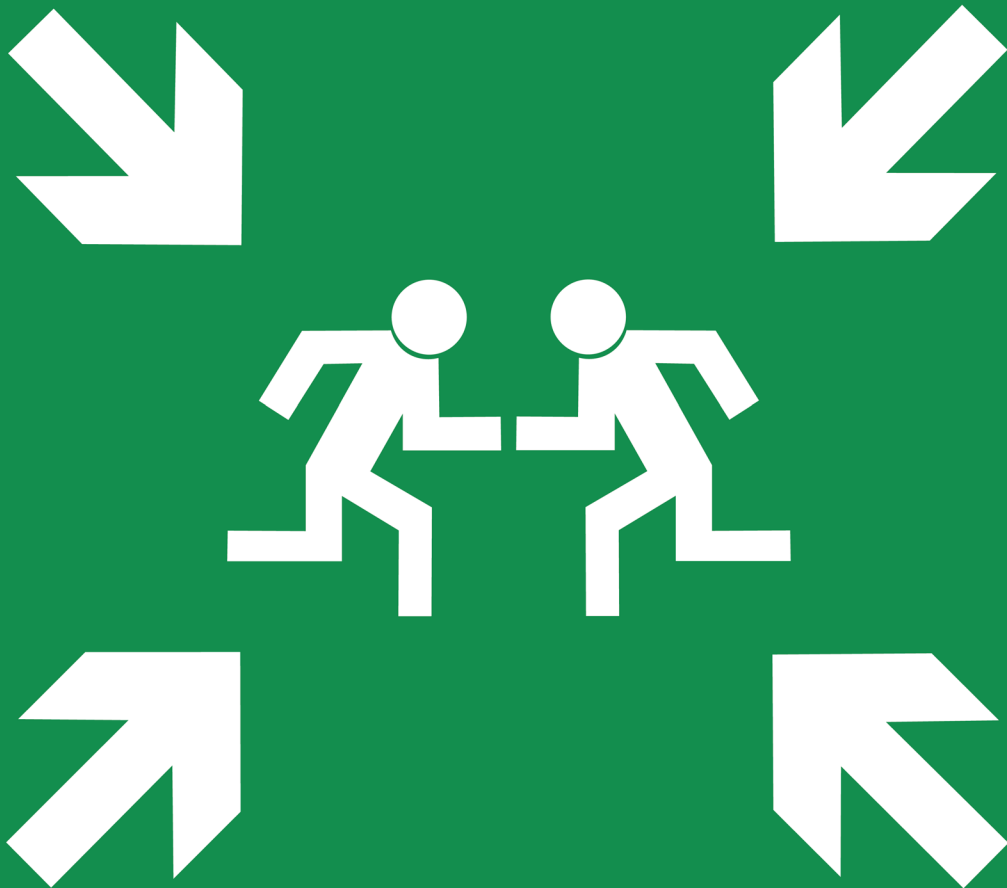


ZNAKOVI (NE)SIGURNOSTI

U SLUČAJU OPASNOSTI OKUPIMO SE

25-31.10.2024.



17. KONDENZ

Festival savremenog plesa i performansa

PAŽNJA!

17. **KONDENZ** festival dolazi u uslovima opšte nesigurnosti i fragmentacije. Molimo vas da ostanete u stanju pripravnosti.

U slučaju opasnosti, okupimo se!

Moguća je pojava vrtoglavice usled ubrzanja sveta u nepovratnoj promeni.

OPREZ!

KONDENZ festival može izazvati emocionalne reakcije i zahteva vašu punu pažnju. Uključuje predstave, radionice i programe koji ispituju ranjivost, koje čoveka uparuju s mašinama, pitaju se šta (ni)je na prodaju, i prate tokove fluidnih identiteta.

Konsultujte osobu kraj sebe, ili mapu, kako biste utvrdili koje su vam **PLESNE TAČKE** najbliže.

UPOZORENJE!

Ulazite u prostor gde se pravila savijaju pod težinom. Molimo vas da ostanete otvoreni. Hvala vam na pažnji!

Želimo vam bezbedno, erotično i inspirativno iskustvo 17. **KONDENZ** festivala!

PLESNA DANCING MAPA / MAP



PLESNA TAČKA /
DANCING POINT



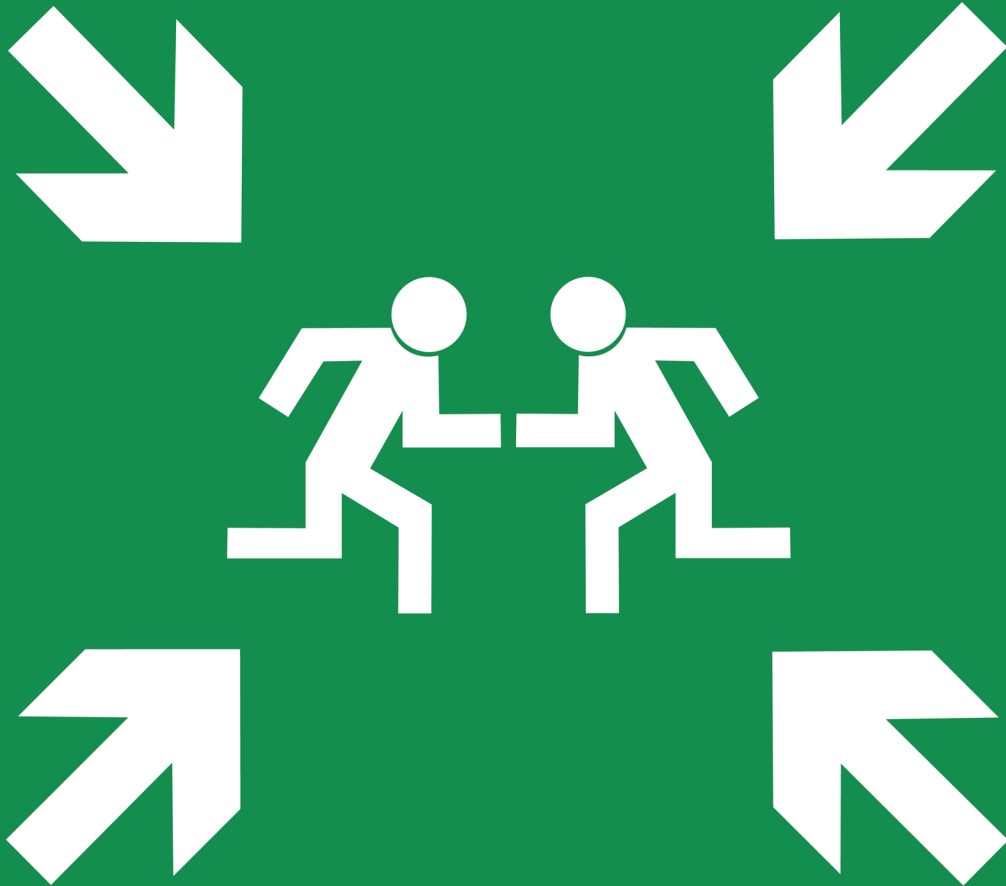
TAČKA SUSRETA /
MEETING POINT



(UN)SAFETY SIGNS

IN CASE OF EMERGENCY
LET'S GATHER

25-31.10.2024.



17th KONDENZ

Festival of Contemporary Dance and Performance

ATTENTION!

17th KONDENZ festival takes place under conditions of general insecurity. Please remain on alert.

In case of emergency, let's gather.

Dizziness is possible due to the acceleration of the world in irreversible change.

CAUTION!

KONDENZ Festival may cause emotional reactions and requires your full attention. It includes performances, workshops and programs that examine vulnerability, pair humans up with machines, question what is (not) for sale, and trace the flows of fluid identities.

Consult the person next to you or check the map to find the closest **DANCE POINTS**.

WARNING!

You are entering a space where the rules bend under the weight. Please keep an open mind.

Thank you for your attention!


We wish you a safe, erotic and inspiring experience of the **17th KONDENZ** Festival!

➔ **25.10.2024.** / 20.00h
Bitef teatar,
Skver Mire

**OTKAZANO
/ CANCELED**

ŽIŠKA

predstava / performance
Ana Dubljević

➔ **29.10.2024.** / 20.00h
Centar za kulturnu
dekontaminaciju, Birčaninova 21 


ALL THAT I LEFT BEHIND IS HERE

predstava / performance
Romuald Krężel

30.10.2024. / 13-16h
Magacin, sala za sastanke,
Kraljevića Marka 4 

MODULARNA ŠKOLA & PUZZLE

platforma razmene / exchange
platform

➔ **26.10.2024.** / 20.00h
Centar za kulturnu
dekontaminaciju, Birčaninova 21 

BODIES ON THE LINE

predstava / performance
Ioana Marchidan

29.10.2024. / 11-14h
Magacin, plesna sala,
Kraljevića Marka 4 

KOLAŽIRANJE

radionica / workshop
Dora Pocedić, Linda Tarnovski

➔ **31.10.2024.** / 15h
Magacin,
Kraljevića Marka 4 


**DISSONANCES. ON HERDING CATS
TO TAKE OUT THE TRASH**

promocija knjige / book promotion
Ana Pinter i Marijana Cvetković
(Critical Practice - Made in YU)

➔ **27.10.2024.** / 20.00h
Bitef teatar,
Skver Mire Trailović 1

**TRANSFORMABILITY: FOREVER
[PARTLY MUSICAL]**

predstava / performance
Willy Prager

➔ **30.10.2024.** / 20.00h
Centar za kulturnu
dekontaminaciju, Birčaninova 21 

MAŠINA

predstava / performance
Bojana Robinson

➔ **28.10.2024.** / 20.30h
Atelje 212,
Svetogorska 21

UNSTABLE COMRADES

predstava / performance
Igor Koruga

30.10.2024. / 11-13h
Magacin, sala za sastanke,
Kraljevića Marka 4 

TOOL KIT FOR SURVIVAL 3

radionica / workshop
Marijana Cvetković

*Predstava "Žiška" je otkazana zbog bolesti izvođača. Biće naknadno izvedena kada se za to steknu uslovi. / Performance "Spark" is canceled due to illness of one of the performers. It will be performed as soon as it is possible.

ŽIŠKA je koreografski rad Ane Dubljević sa savremenom erotskom poezijom. Izveden je u saradnji sa Markom Milićem, Tamarom Pjević, Bojanom Stojković i Igorom Korugom. Do ŽIŠKE Dubljević dolazi preko "Koreoerotikona" (2016), istraživanja feminističkih porno-pejzaža (2017), kroz dugogodišnja koreografska, teorijska i vizuelna istraživanja.

U svom kratkom pojavljivanju žiška osvetli prostor koji je okružuje, pokaže konture vremena, daje naznake sličnosti i razlika. Žiške se mešaju u svakodnevicu. Nekada smetaju pa ih zagasimo, nekada im samo ponudimo osmeh prepoznavanja u prolazu, a nekada dozvolimo da potpale malu ili veliku vatru. Žiška oprliji glas i telo, zvuk i tekstuere, reč i oblik. Žiška pita hoće li „vatre ovog pakla biti jedina stvar koja nas preznojava“? Milica Ivić

*korišćen citat je iz pesme "Kad apokalipsa dođe", Siejra deMalder

Koreografija, dramaturgija : **Ana Dubljević**
Izvođenje: **Tamara Pjević, Bojana Stojković, Igor Koruga, Marko Milić**
Muzika: **Emilija Đonin**
Scenografija i kostim: **Ana Dimitrijević**
Dizajn svetla: **Boris Butorac**
Prevod pesama: **Jovana Lutovac**
Sestra projekta: **Milica Ivić**
Dizajn vizuala: **Ana Dubljević, Marko Stojaković**
Produkcija: **Stanica servis za savremeni ples, Olivera Keckojević, Marijana Cvetković**

Ko-produkcija: **apap – Feminist Futures, Ministarstvo Kulture Republike Srbije**
Hvala: **Kondenz Festival i Kulturni centar Magacin**

"SPARKED" by Ana Dubljević is a choreographic work with contemporary erotic poetry. It was created in collaboration with performers Marko Milić, Tamara Pjević, Bojana Stojković, and Igor Koruga. "SPARKED" is the last stop on Dubljević's long-term choreographic, theoretical, and visual research, which began with the performance "Koreoerotikon" (2016) and continued with her exploration of feminist porn-scapes (2017).

In its brief appearance, a spark illuminates the surrounding space, reveals the contours of time, and highlights both similarities and differences. Sparks intervene in the everyday. Sometimes they disturb us, prompting us to extinguish them; other times, we offer them a smile of recognition as we pass by. Once in a while we allow them to ignite a small or large fire. A spark scorches voice and body, sound and texture, word and form. It questions whether "the fires of this hell will be the only thing that makes us sweat."

Quotes from the poem "When Apocalypse Comes" by Sierra DeMulder

Concept, Choreography, Dramaturgy: **Ana Dubljević**
Performance: **Tamara Pjević, Bojana Stojković, Igor Koruga, Marko Milić**
Music: **Emilija Đonin**
Scenography, Costume: **Ana Dimitrijević**
Light design: **Boris Butorac**
Translation: **Jovana Lutovac**
Project's Sister: **Milica Ivić**
Graphic design and visual: **Ana Dubljević, Marko Stojaković**
Production: **Stanica servis za savremeni ples, Olivera Keckojević, Marijana Cvetković**
Co-produced by **apap – FEMINIST FUTURES, a project co-funded by the Creative Europe Programme of the EU**

Support: **Ministry of Culture of Republic of Serbia**

Thank you: **Kondenz Festival and Magacin Cultural centre Belgrade**



Dizajn vizuala / Graphic design and visual: **Ana Dubljević, Marko Stojaković**

Predstava **“BODIES ON THE LINE”** istražuje osećaje pripadnosti, kao i načine na koje se izvođači nose sa iscrpljujućim tempom savremenog života. Koja su to mesta koja zauzimaju nezavisni umetnici i performer? Da li su deo zajednice? Postoji li zajednički skup očekivanja, želja i potreba generacije 20+? Kako živi umetnik kada reč stabilnost postane utopija?

“Bodies on the line” postavlja tela u prostore kako bezbednosti, tako i nesigurnosti - iz kojih mogu da artikulišu svoje anksioznosti, nadanja i potrebe za pripadanjem zajedništvu koje čini svakodnevnu borbu za opstanak malo podnošljivijom.

Koncept i koreografija: **Ioana Marchidan**

Izvedba: **Anca Stoica, Sergiu Dita, Varga Hunor-Jozsef, Eva Danciu, Alexandra Zavelea**

Saradnja na tekstu i dramaturgija: **Mihaela Michailov**

Muzika: **Alexandru Suciu**

Dizajn svetla: **Alexandros Raptis, Jimmy Kompel**

Produkcija: **Nacionalni centar za ples iz Bukurešta (CNDB)**

Podrška: Projekat SEEDS (South-East European Dance Stations), program Kreativne Evrope, Rumunski nacionalni fond za kulturu

Prevod s rumunskog: **Bojan Slavov**

The performance **“BODIES ON THE LINE”** explores feelings of belonging and ways in which performers cope with the exhausting pace of modernity. What are the places that independent artists and performers occupy? Do they belong to a community? Is there a common set of expectations, desires, needs of the 20+ generation? How does an artist live when the word stability becomes an utopia?

“Bodies on the line” places bodies in spaces of both safety and uncertainty, from which they can articulate their anxieties, hopes and the need to belong to a collectivity that makes the daily struggle for survival a little more bearable.

Concept, Choreography: **Ioana Marchidan**

Performance: **Anca Stoica, Sergiu Dita, Varga Hunor-Jozsef, Eva Danciu, Alexandra Zavelea**

Text and dramaturgy in collaboration with: **Mihaela Michailov**

Music: **Alexandru Suciu**

Light design: **Alexandros Raptis, Jimmy Kompel**

Production: **National Centre for Dance Bucharest (CNDB)**

Support: SEEDS project, South-East European Dance Stations, of the Creative Europe programme, and the The Administration of the Romanian National Cultural Fund

Translation: **Boyan Slavov**



Foto / Photo: **Claudiu Popescu**

„Transformability“ je predstava inspirisana istoi-
menim tekstom koji je filozof Bojan Manchev objavio
2006. godine, i u kome razmatra odnos savremenog
potrošačkog društva, sa njegovom sve naglašenijom
„performativnošću“ i plesom, u kontekstu kapital-
izma i globalne tržišne ekonomije.. Predstava je
nastala kao oblik razmene sa filozofskim tekstom,
i premijerno je prikazana 2012. godine na plesnom
festivalu „Tanztage“ u Berlinu.

Dvanaest godina kasnije, predstava se vraća na
scenu. Koreograf Willy Prager iznova kreira ovaj
rad sa mladim rumunskim i bugarskim izvođači-
ma. Za potrebe predstave „**TRANSFORMABILITY:
FOREVER [PARTLY MUSICAL]**“, filozofski tekst je
pretvoren u scenario koji prati strukturu i pravila
mjuzikla. Izvođači su smešteni u konceptualni okvir
ovog popularnog žanra, koji simbolizuje progresivno
društvo, ali se i estetski često kreće na ivici lažne
sreće, dovodeći do stanja nemogućeg zadovoljstva
i potpune iscrpljenosti.

Koncept, režija i koreografija: **Willy Prager**

Izvedba: **Eva-Maria Danciu, Mariana Gavriciu, Nelly
Georgieva, Sergiu Dita, Alexander Gochev, Alexandra
Zavelea**

Muzika: **Tian Rotteveel**

Dizajn svetla: **Ralitsa Rangelova**

Kostim: **Pola Popova**

Fotografija: **Teodora Simova (Studio “Lunohod”)**

Produkcija: **Brain Store Project**

Finansijska podrška: **projekat SEEDS (South-East Europe-
an Dance Stations), program Kreativne Evrope i Bugarski
nacionalni fond za kulturu, pod-program Kreativna Evropa**

Partneri: **Regionalni centar za savremenu umetnost**

“**Toplocentrala**”

“Transformability” is a performance inspired by the
text of the same name by the philosopher Bojan
Manchev, published in 2006, where he discusses
the relationship between contemporary consumer
society, with its increasingly heightened “performa-
tiveness” and dance, in the context of capitalism and
the global market economy. The performance was
created as a form of exchange with the philosophical
text, and it premiered in 2012 at the dance festival
“Tanztage” in Berlin.

Twelve years later, the performance returns to the
stage. The choreographer Willy Prager recreates
his work with young Romanian and Bulgarian pe-
rformers. For the purpose of „**TRANSFORMABILITY:
FOREVER [PARTLY MUSICAL]**“, the philosophical
text has been turned into a script following the
structure and rules of the musical. The performers
are placed in the conceptual framework of this
popular genre, which symbolizes the progressive
society, but also aesthetically often moves on the
edge of fake happiness, leading to a state of
impossible pleasure and complete exhaustion.

Concept, direction and choreography: **Willy Prager**

Performance: **Eva-Maria Danciu, Mariana Gavriciu, Nelly
Georgieva, Sergiu Dita, Alexander Gochev**

Music: **Tian Rotteveel**

Light design: **Ralitsa Rangelova**

Costume: **Pola Popova**

Photo: **Teodora Simova (Studio “Lunohod”)**

Production: **Brain Store Project**

Financial support: **SEEDS project, South-East European
Dance Stations, of the Creative Europe programme, and
the Bulgarian National Culture Fund, subprogramme “
Creative Europe”**

Partners: **RCCA “Toplocentrala”**



Foto / Photo: **Teodora Simova**

Predstava **“UNSTABLE COMRADES”** nastala je kao deo međunarodnog, obrazovnog projekta **“SEEDS”**, Predstava kritički ispituje različite mehanizme normativizacije, opresije i eksploatacije u sferama ličnog - poput roda, seksualnosti, želje, osećanja, tela, u koje kapitalizam, patrijarhat i drugi sistemi represije danas konstantno prodiru.

Komparativnom analizom preseka kvir kulture, umetnosti i marksističke ideologije u različitim socio-ekonomskim kontekstima, od socijalističkih i zapadnih društava tokom Hladnog rata do post-socijalističke Istočne Evrope, tokom umetničkog istraživanja i koreografskog rada tragalo se za primerima umetničkih praksi usmerenih protiv društvenog i državnog dogmatizma.

Predstava ispituje kvir kao prostor empatije, ranjivosti, intimnosti i erotike, percepcije, izazivanja normi, i, naravno, izražavanja.

Koncept i koreografija: **Igor Koruga**
Dramaturgija i tekst: **Dimitrije Kokanov**
Muzika: **Vladimir Pejković**
Dizajn svetla: **Boris Butorac**
Izvođenje: **Mariana Gavriciu, Tamara Pjević, George Alexandru Plesca, Hunor Joseph Varga, Jakša Filipovac**
Produkcija: **Marijana Cvetković, Olivera Kecojević, Teona Milićević, Stanica Servis za savremeni ples**
Ko-produkcija: **Nacionalni plesni centar iz Bukurešta i Brain Store Project fondacija iz Sofije kroz projekat SEEDS (South-East European Dance Stations), apap-Feminist Futures, Culture moves Europe i Goethe-Institut, program Kreativna Evropa Evropske unije, Ministarstvo kulture Republike Srbije; rezidencijalni program Tanzfabrik Berlin e.g; Tenerife LAV Rezidencijalni program.**
Hvala: **Kulturni centar Magacin Beograd; Pozorište Atelje 212 Beograd**

The performance **“UNSTABLE COMRADES”** has been created as part of the international educational project **“SEEDS”**. The performance critically examines various mechanisms of normalization, oppression, and exploitation in personal spheres such as gender, sexuality, desire, emotions, and the body, into which capitalism, patriarchy, and other systems of repression constantly infiltrate.

Through a comparative analysis of the intersections of queer culture, art, and Marxist ideology in different socio-economic contexts, from socialist and Western societies during the Cold War to post-socialist Eastern Europe, the artistic research and choreographic work sought examples of artistic practices directed against social and state dogmatism.

The performance explores queerness as a space of empathy, vulnerability, intimacy and eroticism, perception, the challenging of norms, and, of course, expression.

Concept, Choreography: **Igor Koruga**
Dramaturgy: **Dimitrije Kokanov**
Music: **Vladimir Pejković**
Performance: **Tamara Pjević, Jakša Filipovac, Mariana Gavriciu, George Plescu, Hunor Varga**
Light Design: **Boris Butorac**
Production: **Marijana Cvetković, Olivera Kecojević, Teona Milićević, Station Service for contemporary dance**
Co-production: **National Center for Dance Bucharest and Brain Store Project Foundation, Sofia through South-East European Dance Stations (SEEDS), APAP-Feminist Futures, The Culture moves Europe mobility grant and the Goethe-Institute; program “Creative Europe” of European Union; Ministry of Culture of Republic of Serbia; Residential program TanzFabrik Berlin e.g.; Tenerife LAV Residential Program.**
Thank you: **Magacin Cultural centre Belgrade; Atelje 212 Theatre Belgrade**

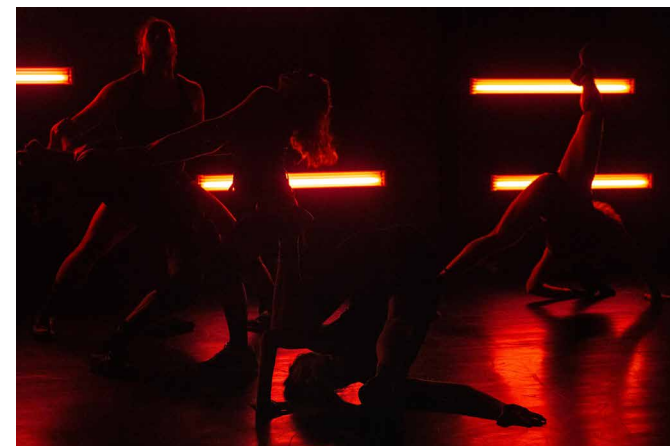


Foto / Photo: **Vladimir Opsenica**

Radionica nastaje na principu **“KOLAŽIRANJA”**. Referirajući se na likovnu tehniku kolaža gradit ćemo plesni kod gdje tijelo i prostor u kojem se nalazimo tretiramo kao platno na kojem uzimajući principe kolaža stvaramo izvedbu. Kroz improvizacijske zadatke istražiti ćemo kvalitete kretanja i tjelesne alate pomoću kojih potičemo individualnu kreativnost na temu “kolažiranja”

Unutar ove radionice naglasak je na osveštavanju delova tela unutar opšteg i osobnog prostora. Kroz rad u paru i u grupama, učesnici će se upoznati s osnovnim mehanizmima kolažiranja poput naljepnica, slojevitosti, prekrivanja i otkrivanja. Specifičnost ovog kretanja bazira se na fragmentiranom i preciznom pokretu, što treba da dovede do posebnog ritma koje telo proizvodi. Sve zajedno biće zaokruženo samostalnim kreativnim zadacima u cilju preispitivanja usvojenog znanja i alata.

Dora Pcedić i **Linda Tarnovski** su plesne umetnice bazirane u Zagrebu. Nakon obrazovanja u Školi suvremenog plesa Ane Maletić i diplome na Akademiji dramskih umjetnosti u Zagrebu, zajedno odlaze u Švedsku na stručnu praksu u Vitlycke CPA pod mentorstvom Francesca Scavette. Od tada, Dora i Linda osnivaju svoju Umjetničku organizaciju CO-MMENT te nastavljaju saradnju i istraživanje zajedničkih interesa što je rezultiralo radovima, “Tango” i “... a još su manji izlazi” te trenutno su u procesu novog rada “Co-lažiranje”. Pored autorskih radova, vrlo su aktivne na sceni kao izvođačice te su imale prilike saradivati s brojnim domaćim i stranim umjetnicima.

The workshop is based on the principle of **“COLLAGING”**. Referring to the visual art technique of collage, the workshop will build a dance vocabulary where the body and the space we inhabit are treated as a canvas, using the principles of collage to create a performance. Through improvisational tasks, the workshop will explore the qualities of movement and the physical tools that stimulate individual creativity around the theme of “collaging.”

Within this workshop, awareness of body parts will be highlighted within both general and personal space. Through paired and group work, participants will become familiar with the basic mechanisms of collaging, such as layering, covering, and revealing. The specificity of this kind of exercise will be based on fragmented and precise movements, leading to a unique rhythm produced by the body. The workshop will be concluded with independent creative tasks aimed at evaluating the knowledge and tools acquired.

Dora Pocević and **Linda Tarnovski** are dance artists based in Zagreb. After training at the Contemporary Dance School of Ana Maletić and graduating from the Academy of Dramatic Arts in Zagreb, they went to Sweden for an internship at Vitlycke CPA under the mentorship of Francesca Scavetta. Since then, Dora and Linda have established their artistic organization, CO-MMENT, and continue to collaborate and explore shared interests, resulting in works such as “Tango” and “... but there are even smaller exits.” They are currently in the process of creating a new work titled “Co-collaging.” In addition to their original projects, they are very active in the scene as performers and have had the opportunity to collaborate with numerous domestic and foreign artists.



Foto / Photo: **Luka Knežević Strika**

Zamislite fotografiju četvoročlane porodice. Početkom devedesetih, u rano proleće. Oni stoje jedno pored drugog na obali reke Odre i gledaju u kameru. Svi imaju sličan izgled, potpuno nove vetrovke u bojama koje se stapaju sa pejzažem prljavog urbanog proleća – siva za oca, ljubičasta za majku, crveno-plava i sivo-braon za sinove. Svi deluju srećno, osim najmlađeg sina – na njegovom kiselom izrazu lica jasno se iskazuje stid i razočaranje, kao da bi radije bio negde drugde.

Novi solo Romualda Krežela **“ALL THAT I LEFT BEHIND IS HERE”** crpi iz njegovog ličnog i umetničkog iskustva. Osvrćući se na svoje prvo plesno iskustvo u životu: kurs za balske plesove – jedini koji se nudi besplatno u njegovoj osnovnoj školi - on namerava da se fokusira na različite aspekte klasnog pitanja u kontekstu izvođačkih umetnosti. Ponovnim učenjem i kritičkim evociranjem pokreta, koraka, poza i različitih stilova Cha-Cha-Cha, Rumba, Jive, itd., on pokušava da istraži svoje društveno klasno poreklo i njegov odnos sa njegovom trenutnom koreografskom praksom. Sablasne figure, post-pank muzika i estetika su mu potpora u ovom povratku u prošlost.

Koncept, koreografija, izvođenje: **Romuald Krezel**
Specijalna gošća: **Irena Krezel**
Dramaturgija: **Agata Siniarska**
Pomoć u istraživanju: **Tamara Antonijević**
Kostim: **Maldoror**
Tehnička podrška, dizajn svetla: **Patrick Faurot**
Muzičko usmerenje, dizajn zvuka: **Miguel Caldas**
Podrška na dizajnu zvuka: **Zach Hart**
Produksijski menadžment: **Anna Konrad**
Asistent u umetničkom radu: **Louis F. Baca V.**
Umetnička podrška: **Carolina Mendonca, Rene Alejandro Huari Mateus**
Produkcija: **Romuald Krezel**
Koprodukcija: **Uferstudios iz Berlina i HELLERAU – European Centre for the Arts iz Drezdena.**
Finansijska podrška: **Poverenik Savezne vlade Nemačke za kulturu i medije kao deo Alliance of International Production Houses. Hauptstadtkulturfonds.**
Podrška kroz rezidencijalni program koji je finansiran od strane **Odeljenja za kulturu i Evropu, Senat grada Berlina, Stanica – Servis za suvremeni ples u Beogradu, Akademie Schloss Solitude iz Štutgarta.**

Imagine a photo of a family of four. Beginning of the 1990s, in early spring. They are standing next to each other on the soon-to-be-green bank of the Oder River, looking into the camera. They are all wearing the same looking, brand-new windbreaker jackets in colours blending into the landscape of a dirty urban springtime – grey for the father, purple for the mother, red-blue and gray-brown for the sons. Everyone seems happy, except for the youngest son – his sour face clearly expresses embarrassment and disappointment as if he would rather be somewhere else.

Romuald Krezel's new solo **“ALL THAT I LEFT BEHIND IS HERE”** draws from his personal and artistic experience. By revisiting his very first dance experience in life: a Ballroom Dance course – the only one offered for free in his primary school, he intends to focus on various aspects of classism in the performing arts context. By re-learning and critically evoking movements, steps, poses and different styles of Cha-Cha-Cha, Rumba, Jive, etc, he attempts to investigate his social-class background and its relation to his current choreographic practice. The ghostly figures, post-punk music and aesthetics will support him in this return to his past.

Istraživački proces je podržao **Fonds Darstellende Kunste sredstvima Poverenika Savezne vlade za kulturu i medije** u okviru programa **NEUSTART KULTUR**. Gostovanje sufinansiraju **Odeljenje za kulturu i socijalnu koheziju Senata grada Berlina, Nationales Performance Netz (NPN), Ministar kulture i nacionalnog nasleđa Republike Poljske.**

Concept, Choreography, Performance: **Romuald Krezel**
Special guest: **Irena Krezel**
Dramaturgy: **Agata Siniarska**
Research support: **Tamara Antonijević**
Costume: **Maldoror**
Technical direction, light design: **Patrick Faurot**
Music direction, sound design: **Miguel Caldas**
Sound design assistant: **Zach Hart**
Production management: **Anna Konrad**
Artistic assistant: **Louis F. Baca V.**
Artistic support: **Carolina Mendonca, Rene Alejandro Huari Mateus**

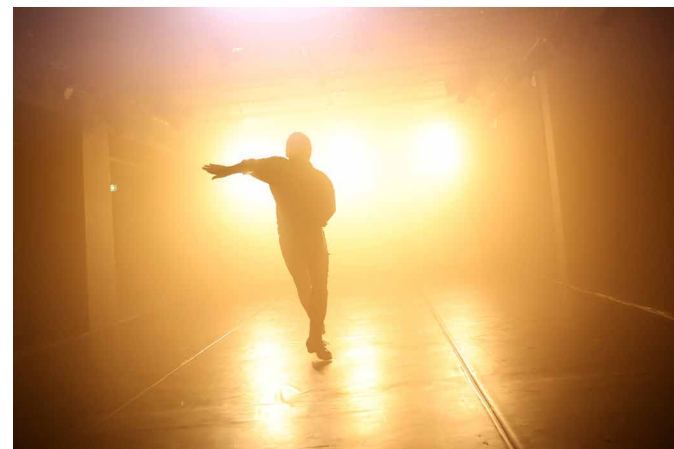


Foto / Photo: **Dorothea Tuch**

Production: **Romuald Krezel**
Co-production: **Uferstudios in Berlin and HELLERAU – European Centre for the Arts in Dresden**
Financial support: **Federal Government Commissioner for Culture and the Media as part of the Alliance of International Production Houses. Hauptstadtkulturfonds.** - Supported by the **Residency Program funded by the Berlin Senate Department for Culture and Europe, Station – Service for Contemporary Dance in Belgrade/Serbia, Akademie Schloss Solitude in Stuttgart.**
The research process was supported by **Fonds Darstellende Kunste with funds from the Federal Government Commissioner for Culture and the Media** within the program **NEUSTART KULTUR.**
The guest performance is co-financed by the **Berlin Senate Department for Culture and Social Cohesion, the Minister of Culture and National Heritage of the Republic of Poland** and the **NATIONALES PERFORMANCE NETZ International Guest Performance Fund for Dance**, which is funded by the **Federal Government Commissioner for Culture and the Media.**

30. oktobra od 11 do 13h u sali za sastanke u Kulturnom centru Magacin, Marijana Cvetković će održati radionicu - **“TOOL KIT FOR SURVIVAL 3”**. Nakon radionice, dogodiće se razmena između Modularne škole i edukativnog programa Puzzle od 13 do 16h u plesnoj sali u KC Magacin.

Modularna škola je obrazovni program iz oblasti izvođačkih umetnosti i savremenog plesa. Kroz module koji traju nekoliko meseci, Modularna škola nudi prostor za saradnju, razmenu znanja, mentorstvo i umrežavanje s lokalnom i regionalnom plesnom zajednicom. Namijenjena je svima zainteresovanim za autorski rad i razvoj svoje umetničke prakse.

Ove godine, polaznici su učestvovali u razmeni u okviru Nomadske plesne akademije i bili deo programa “Curating in Context” u programu Lokomotive. Za vreme KONDENZ festivala, Modularna škola će posetiti Beograd, a svoj program će završiti posetom Ljubljani i Co-festivalu, zajedno s partnerima iz Nomadske plesne akademije Slovenija.

Učesnici: **Dora Pcedić, Linda Tarnovski, Viktoria Bubalo, Sara Trbara i Boris Barukčić**

Voditeljka umetničkog programa: **Aleksandra Janeva Imfeld**

On October 30, from 11 AM to 1 PM in the Meeting room, Marijana Cvetković will hold a workshop - **“TOOL KIT FOR SURVIVAL 3”**. Following the workshop, there will be an exchange platform between MODULAR School and the educational program PUZZLE from 1 PM to 4 PM in the Dance Space of KC MAGACIN.

The Modular School is an educational program in the field of performing arts and contemporary dance. Through long term educational modules, it offers space for collaboration, exchange of knowledge and experiences, as well as for work, mentorship, and networking with the local and regional dance community. It is designed for individuals interested in authorial work, developing their own artistic practice, and expanding collaborations within the realm of performing arts and contemporary dance.

This year, the participants are part of an exchange within the Nomadic Dance Academy and took part in Lokomotiva’s “Curating in Context” program in Struga. They are visiting Belgrade to meet with participants of the Puzzle program and Kondenz festival in collaboration with Stanica, and will conclude their program with a visit to Ljubljana and the Co-festival, alongside partners from the Nomadic Dance Academy Slovenia.

Participants: **Dora Pcedić, Linda Tarnovski, Viktoria Bubalo, Sara Trbara and Boris Barukčić**

Artistic program leader: **Aleksandra Janeva Imfeld**



Foto / Photo: **Luka Knežević Strika**

Predstava **“MAŠINA”** je duet Bojane, koreografinje i izvođačice, i aparata za disanje koji njena ćerka povremeno koristi. Iako je uređaj prisutan zbog zdravstvenog stanja deteta, autorka istražuje svoj lični odnos prema tehnološkom uređaju, koji indirektno i direktno utiče na život autorke.

Autorka preispituje prirodu mašine, kako ona postaje subjekt same predstave i kako se odnos između uređaja i čoveka manifestuje u izvođačkom polju.

Koreografija, izvedba: **Bojana Robinson**
Tekst i dramaturgija: **Dimitrije Kokanov**
Scenografija i video rad: **Dorian Šilec Petek**
Muzika: **Manja Ristić***
Kostim: **Timotej Rosc**
Dizajn svetla: **Igor Remeta**
Naracija: **Polona Juh**
Koreografsko treće oko: **Kaja Lorenci**
PR tim: **Paulina Pia Rogač i Tina Malenšek**
Fotograf: **Matt Robinson**
Produkcija: **Institut za savremenu umetničku praksu i teoriju 0.1**

Koprodukcija: **Cankarjev dom**
Partneri: **Društvo za umetnost i kulturu 47, Vrhnika, DUM - društvo umetnika, Ljubljana, Društvo za kulturnu produkciju i afirmaciju umetničkih procesa NAGIB, Maribor**
Uz finansijsku podršku: **Ministarstvo kulture Republike Slovenije, Opština Ljubljana i Ambasada Republike Slovenije u Srbiji**
Zahvala: **Pulmodata - Klavdija Ocepek Rožac i Marko Dovjak, Društvo HUD”O**

*Kompozicija Mašina M2 sa odlomkom sa albuma Hidden Adriatic (u saradnji sa **Robertinom Šebjanič**), kompozicija Basne – strana B (u saradnji sa **Markom Vernonom**)

The **“MACHINE”** is a dance performance by Bojana Robinson, a choreographer and dancer, in which she explores her personal relationship with a technological device, a breathing machine, occasionally used to alleviate the medical condition of her daughter.

The choreographer explores the nature of the machine, tracing its evolution into the performance’s subject and ways of embodying the relationship between devices and humans.

Choreography, Performance: **Bojana Robinson**
Dramaturgy: **Dimitrije Kokanov**
Music: **Manja Ristić***
Costume: **Timotej Rosc**
Set design and video: **Dorian Šilec Petek**
Narrators: **Polona Juh**
Movement consultant: **Kaja Lorenci**
Light design: **Igor Remeta**
PR team: **Paulina Pia Rogač i Tina Malenšek**
Photography: **Matt Robinson**
Production: **Institute for Contemporary Art Practice and Theory 0.1**
Coproduction: **Cankarjev dom**
Partners: **Društvo za kulturno produkciju in afirmaciju umetniških procesov NAGIB, Maribor; Društvo umetnosti in kulture 47, Vrhnika; DUM - društvo umetnikov, Ljubljana**
Financial support: **Ministry of Culture of the Republic of Slovenia, the Municipality of Ljubljana and Embassy of the Republic of Slovenia in Belgrade**
*The composition Mašina M2 with an excerpt from the album Hidden Adriatic (in collaboration with **Robertina Šebjanič**), the composition Fables – side B (in collaboration with **Mark Vernon**)



Foto / Photo: **Tim Robinson**

Critical Practice (Made in Yugoslavia): Ana Pinter i Marijana Cvetković

Novo izdanje: **“DISSONANCES. ON HERDING CATS TO TAKE OUT THE TRASH”**

Ana Pinter je polaznica petog ciklusa programa Critical Practice_Made in Yu, program mreža Nomad Dance Academy i apap – Feminist Futures da bi se podstaklo diskurzivno promišljanje savremenih izvođačkih umetnosti, sa fokusom, ali ne isključivo, na post-jugoslovenski prostor. Ana je režiserka i kulturna radnica u polju pozorišne i performativnih umetnosti koje kombinuju teoriju sa umetničkom praksom. Trenutno je na doktorskim transdisciplinarnim studijama savremene umetnosti i medija Fakulteta za medije i komunikacije u Beogradu.

Ana će predstaviti novu knjigu “Dissonances.”, zajednički rad učesnika programa Critical Practice_Made in Yu tokom 2023. godine.

U ovoj knjizi, oni razmatraju svoju “saradnju u svetu koji je u kolapsu”, dele svoja razmišljanja o procesima zajedništva, saradnje i pitanjima, temama i umetničkim delima sa kojima su se sretali tokom programa.

Autori: **Nefeli Gioti, Ana Pinter, Elena Rose Light, Szymon Adamczak i Myrto Sarma**

Čitav proces pomagale su i mentorski podržavale **Ana Vujanović, Marijana Cvetković i Biljana Tanurovska Kjulavkovski**.

Critical Practice (Made in Yugoslavia): Ana Pinter and Marijana Cvetković

New edition: **“DISSONANCES. ON HERDING CATS TO TAKE OUT THE TRASH”**

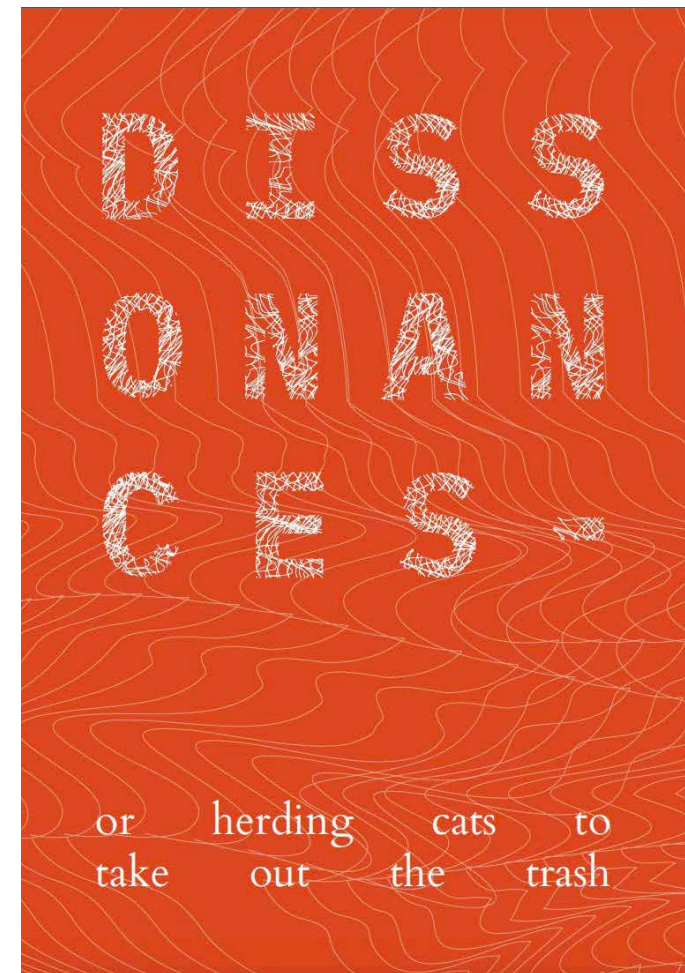
Ana Pinter is a participant in the fifth cycle of the Critical Practice_Made in Yu program, part of the Nomad Dance Academy network and apap – Feminist Futures, designed to encourage discursive thinking in contemporary performing arts, with a focus, though not exclusively, on the post-Yugoslav space. Ana is a director and cultural worker in the field of theater and performance arts, combining theory with artistic practice. She is currently pursuing a doctoral transdisciplinary study in contemporary arts and media at the Faculty of Media and Communications in Belgrade.

Ana will present the new book “Dissonances,” a collaborative work by participants in the Critical Practice_Made in Yu program during 2023.

In this book, authors reflect on their “collaboration in a collapsing world,” sharing their thoughts on processes of community, cooperation, and the issues, themes, and artistic works they encountered throughout the program.

Authors: **Nefeli Gioti, Ana Pinter, Elena Rose Light, Szymon Adamczak and Myrto Sarma**

The whole process was supported by mentors **Ana Vujanović, Marijana Cvetković and Biljana Tanurovska Kjulavkovski**.



Dizajn vizuala / Graphic design and visual: **Niks Božović**

STANICA Servis za savremeni ples

Kustoski tim: **Mirjana Dragosavljević, Olivera Kecojević, Marko Milić, Filip Perić, Ana Ranković**

Programska saradnica: **Marijana Cvetković**
Produkcija i organizacija: **Olivera Kecojević i Filip Perić**
Finansijski menadžment: **Ana Ranković, Ana Vještica, Ivana Anđelković**
Vizuelni identitet i prelom: **Mirjana Dragosavljević**
Tekst: **Marko Milić**
PR: **Monika Husar i Nikola Marković / KomunikArt**
Društvene mreže: **Edin Omanović**
Veb dizajn: **Vladimir Jerić Vlidi**
Foto tim: **Luka Knežević Strika, Vladimir Opsenica i foto tim KC Magacin**
Tehnički direktor: **Boris Butorac**
Asistent u organizaciji: **Miloš Janjić**
Volonterke: **Bjanka Badovinac i Teona Milićević**

Finansijska podrška: **Ministarstvo kulture Republike Srbije, Poljski institut, Rainbow Ignite, Ambasada Republike Slovenije u Beogradu, Kreativna Evropa**

Partnerski projekti:
South East Europe Dance Stations – SEEDS
apap - Feminist Futures

Partneri:
Atelje 212
Bitef teatar
Centar za kulturnu dekontaminaciju
Kulturni centar Magacin
KomunikArt

STATION Service for contemporary dance

Curatorial team: **Mirjana Dragosavljević, Olivera Kecojević, Marko Milić, Filip Perić, Ana Ranković**

Collaboration on the program: **Marijana Cvetković**
Production and organisation: **Olivera Kecojević and Filip Perić**
Financial management: **Ana Ranković, Ana Vještica, Ivana Anđelković**
Visual identity: **Mirjana Dragosavljević**
Text: **Marko Milić**
PR: **Monika Husar and Nikola Marković / KomunikArt**
Social Media: **Edin Omanović**
Web design: **Vladimir Jerić Vlidi**
Photo team: **Luka Knežević Strika, Vladimir Opsenica and foto tim KC Magacin**
Technical director: **Boris Butorac**
Organisation assistant: **Miloš Janjić**
Volunteers: **Bjanka Badovinac and Teona Milićević**

Financial support: **Ministarstvo kulture Republike Srbije, Poljski institut, Rainbow Ignite, Ambasada Republike Slovenije u Beogradu, Kreativna Evropa**

Project partners:
South East Europe Dance Stations – SEEDS
apap - Feminist Futures

Partneri:
Atelje 212
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Kulturni centar Magacin
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