

**SLET 080311 – FLOCKING OF BIRDS:
ON-LINE STREAMING AND GALLERY
SCREENING EVENT SHOWING A SLICE
OF PRESENT-DAY PERFORMANCE &
VIDEO IN CELEBRATION OF 100TH
INTERNATIONAL WOMEN'S DAY,
THE 8TH MARCH 2011.**

**SLET 080311: FESTIVAL PERFORMANSA
I VIDEA AUTORICA U ČAST 100.
OBLJETNICE MEĐUNARODNOG DANA
ŽENA PRENOŠEN PUTEM INTERNETA
TE ISTOVREMENO PRIKAZIVAN U
GRADOVIMA ISTRE I EUROPE,
8. OŽUJKA 2011.**



The event is conceived and curated by Lara Ritoša Roberts, produced by PERFORMANCE KLUB FISKULTURNIK with the financial support of the Istrian Department of Culture (ISTARSKA ŽUPANIJA – REGIONE ISTRIANA / UPRAVNI ODJEL ZA KULTURU – ASSESSORATO ALLA CULTURA) & Performance Klub Fiskulturnik members.

Slet 080311 osmislila je Lara Ritoša Roberts, koja je i kustosica projekta, a financijski su ga pomogli Istarska županija-Regione Istriana/Upravni odjel za kulturu-Assessorato alla cultura te članovi Performans kluba Fiskulturnik.

Programme/Program:

Prologue:

Curious, 'Suffragettes Invented Performance Art', 2002, 4 min 30 sec

RE: FORM

Title image: EMMA SKELDON from 'Finding Emptiness', 2008, 1 min

Lara Ritoša Roberts & PKF: 'Yugoyoga', (excerpt), 2010, 3 min

Oriana Fox: 'The Embodiment Workout', 2005, 6 min 36 sec

Silvia Pavone: 'Atma', 2010, 5 min

Nikolina Nikoleski: 'Bho Shambo', 2008, 7 min

Megumi Eda: 'Life is long', 2002, 7 min 45 sec

Sophie Kasser & Moveo 'Revealed', (excerpt), 2010, 6 min

Kira O'Reilly: 'Untitled Action for Fierce', 2010, 1 min 39 sec

Fragments from HERstory

Title image: JULIJANA KOCANOVIĆ GRUBIĆ from 'Lavoris', 2011, 1 min

Sonia Boyce in collaboration with Ain Bailey 'Oh Adelaide', 2010, 7 min 11 sec

Piglet & Butcher Boy 'Contamination of a Gallery', 2005, 2 min 32 sec

Ivana Peranić 'Flags', (excerpt), 2010, 1 min 20 sec

Erika Cuk, Natasha Stanic & SDNA 'Close to the mine', (excerpt), 2006, 5 min 2 sec

PAVES 2009/10, (excerpt), 9 min 10 sec

Ivana Natasa Turković, 'Butoh-neto', (excerpt), 2010, 6 min

Stacy Makhishi, 'Eat more spam', 2002/03, 3 min 11 sec

Polona Dolzan 'Alpen Von Blonde- Go Home', (excerpt), 2008, 1 min 44 sec

OXYTOCIN - C₄₃H₆₆N₁₂O₁₂S₂

Title image: OLJA STIPANOVIĆ, Untitled [Tickled pink], 1 min

Lucy Cash Three Minute Wonder, 2000, 3 mins

Sanna Kuittinen 'Dance', 2009, 3 min 19 sec

Nela Milic 'Wedding Bellas', 2010, 3 min

Valentina Lacmanović 'Shedrvish [Framed]', 2008, 8 min 2 sec

Elena Skoko 'Happy Hormones', 2009, 3 min 6 sec

Gina Czarnecki 'Nascent', 2005, (excerpt), 3 min

ON OTHERING

Title image DEEPA CRAIG, Epiphany 2011

Veronica Perez Karleson 'Unadapted', 2009, 30 sec

Susanne Ohmann, 'Goddog', 2009, 11 min 45 sec

Nhandan Chirico 'Streamline Project – Queens', (excerpt), 2010, 1 min 37 sec

Virginia Garcia Ramos 'Azul Pollo', 2010, 2 min 4 sec

Zory Shahrokhii 'Masks', 2002, 1 min 20 sec

Rebecca Feiner, 'Exhumation', 2009, 3 min 30 sec

Lydia Maria Julien 'BT24', 2006/07, 1 min 9 sec

Lisa Flynn 'Drawing Breath', 2007, 1 min 29 sec

Emma Hart 'Skin Film', 2004, 11 min & 300 feet long

Epilogue:

Anna Furse 'Glassbody', 2008, 25 min

Slet 080311 – Flocking of birds comprises of **36 works**, some shown in full and some as excerpts, and in which more than 50 women (and some men!) perform. It is displayed in 6 ‘formations’ - categories constructed with evident threads linking the works submitted.

The event opens with ‘Suffragettes Invented performance art’, a witty and informative performance lecture by **Curious**. By claiming that the ‘personal IS political’, and that the power to take action and change lies within us, the prologue provides a context and sets the tone for what’s to come. With all the acts that follow women artists seem to re-appropriate their own bodies from historical divisions and all kinds of ‘isms’. Whether directly or unintentionally the artists state that our body as a cultural and socio-political construct finally belongs to us and us only. With it we can do whatever we want to – from spinning hoops and collecting tears in plastic bottles to screening skin through a 16mm projector.

Re: Form gathers works exploring the idea of embodiment. The body as a sculptural, malleable material is pushed, stretched and pulled through humour, irony, athletic skill, grace and theatricality. Ideas around governmental and societal oppression, spiritual devotion, individual emotions, dreams and nightmares form and reform artists’ bodies - revealing through the physical, outer manifestation the inner mechanisms of control, resistance, worship, mourning and celebration.

Fragments of HERstory disclose layers that constitute and perhaps bind one’s identity – such as social, political, economical, national, ethnic and gender definitions. However varied in content, what seems to unite these works is the search for authentic narrative. The storytellers – either symbolic characters, revisited historic figures or the artists themselves - merge both deeply personal and cultural ‘truths’. The artists deconstruct memory, revisit traumatic events, protest both playfully and angrily and aim to surpass geo-political and psychological boundaries through collaborative action.

Oxytocin – C43H66N12O12S2 is a collection of pieces that formulate an overwhelming feeling guided by the ‘love hormone’. Elation connected to a chemical secretion from the pituitary gland, manifests as a surge of ecstasy, a natural ‘high’ produced in our very own internal organs when experiencing at the same time the most intimate and universal bodily states connected to attraction, sex, pregnancy, birth and lactation. Through sensual peaks and plunges, passionate whirls, carnal waves and bridal folds, the artists transport themselves and their audience into trans-like states of limitless love... and some silly behaviour.

On Othering... reclaims the well researched notion that women & their bodies have in the past been stigmatised in societies across the globe and that arguably, this is still the case. These works courageously investigate madness, difference, that which is hidden or forced to be hidden out of shame; the abject projections of the ‘self’. The inner impulse driving these works is as mysterious and complex as the issues they portray. The literal surface of the skin as the metaphorical boundary between the self and the other is investigated and revealed.

Anna Furse’s ‘Glassbody’ acts an epilogue to the story of the (female) body, in this case told by a woman facing fertility treatment. It deals with the fact that our human destiny is increasingly linked to scientific advances, to the use of our ‘prosthetic imagination’. It points to a new kind of opening, to looking at the body and our subjective experience through a scientific lens, indicating that perhaps new ethical issues, ideas of freedom and equality but also of poetics and aesthetics are imminent. Because we so love to look at ourselves, dead or alive, and magnify! ‘We can’t stop looking deeper and deeper’

Lara Ritosa Roberts, February 2011

SLET 080311 je zbirka **36 videoradova**, od kojih se neki prikazuju u cijelosti, a od nekih su uzeti tek isječci, u kojima nastupa više od 50 žena (i poneki muškarac). Prikazuju se u 6 “formacija” - kategorija povezanih zajedničkim nitima očitih u predloženim radovima.

Događaj otvara ‘Sufražetkinje su izmislile umjetnost performansa’, duhovita i poučna lekcija **Curiousa** (Znatiželjnih). Tvrdeći da “osobno JEST javno” i da snaga za akcijom i promjenama leži u nama samima, prolog objašnjava i priprema nas za ono što će se prikazati. U svim radovima koji slijede umjetnice svjesno oduzimaju svoja tijela iz ruku raznoraznih povijesnih podjela i “izama”. Izravno ili nehotice, one obznanjaju da tijelo kao kulturno i socijalno-političko ustrojstvo napokon pripada samo nama i nikome drugome. Njime možemo činiti štogod želimo - vrtjeti hula-hup, skupljati suze u plastične boce ili projicirati svoju kožu pomoću 16-mm projektora.

(O):form(iti) okuplja radove koji istražuju ideju utjelovljenja. Tijelo kao skulpturalni, prilagodljivi materijal guraju, rastežu i povlače kroz humor, ironiju, atletske vještine, gracioznost i teatralnost. Ugnjetavanja vladajućih i društva, duhovnost, emocije, snovi i more formiraju i reformiraju tijela izvođačica, otkrivajući putem tjelesne, vanjske manifestacije unutarnje mehanizme otpora, štovanja, žalovanja i slavljenja.

Dijelovi njene priče otkrivaju slojeve koji tvore i možda sputavaju nečiji identitet - poput socijalnih, političkih, ekonomskih, nacionalnih, etničkih i rodni obilježja. Kolikogod se razlikovali u sadržaju, ono što ujedinjuje ove radove jest potraga za autentičnom pričom. Pripovjedačice - bilo simbolički likovi, oživljene povijesne ličnosti ili same autorice - spajaju i duboko osobne i kulturološke “istine”. Umjetnice dekonstruiraju sjećanja, nanovo proživljavaju traumatične događaje, protestiraju, i zaigrano i ljutito, te prevladaju geopolitičke i psihološke granice zajedničkom akcijom.

Oksitocin - C43H66N12O12S2 je kolekcija radova koji formuliraju nadmoćan osjećaj vođen “hormonom ljubavi”. Zanos, povezan s kemijskim lučenjem iz hipofize, manifestira se kao valovi ekstaze koje proizvode naši unutarnji organi kada iskušavamo u isto vrijeme najintimnija i univerzalna stanja tjelesnosti - privlačnost, seks, trudnoću, porod i dojenje. Kroz senzualne vrhunce i spuštanja, strastveno kovitanje, putene ondulacije i nabore na vjenčanicama, umjetnice sebe i publiku dovode u stanja poput transa beskraje ljubavi...i pomalo luckastog ponašanja.

O drugosti se bavi pomno istraživanim stanovištem da su žene i njihova tijela u prošlosti stigmatizirani u mnogim svjetskim društvima i da se to, nedvojbeno, i danas događa. Ovi radovi hrabro istražuju ludilo, razlike, ‘ono’ što je prikriveno ili silom skriveno zbog srama; prezrenu projekciju sebstva. Unutarnji impuls koji pokreće ove radove jednako je misteriozan i kompleksan kao i teme koje portretira. Istražuje se i otkriva površina kože kao metaforička granica između sebstva i drugosti.

‘Stakleno tijelo’ Anne Furse može poslužiti kao epilog priče o (ženskom) tijelu, u ovom slučaju ispričanom od žene koja se suočava s tretmanom oplodnje. Tiče se činjenice da je ljudska sudbina povezana s napretkom znanosti, s korištenjem naše “protetske mašte”. Ukazuje na nov način otkrivanja, gledanja na tijelo i subjektivno iskustvo kroz znanstvenu leću, nagovještajući da nam predstoje možda novi etički problemi, nove ideje o slobodi i jednakosti, ali i nove poetike i estetike. ‘Zato što se toliko volimo gledati i povećavati, žive ili mrtve...ne možemo prestati gledati sve dublje i dublje.’

Lara Ritoša Roberts, Veljača 2011.

SLET o8o311 – FLOCKING OF BIRDS ARTISTS & WORKS FEATURED SUDJELUJU UMJETNICE I RADOVI

Prologue / Prolog
Curious: ‘Suffragettes Invented Performance Art’, 2002, 4 min 30 sec
Curious (Znatiteljne): ‘Sufražetkinje su izmislile umjetnost performansa’, 2002, 4 min 30 s / www.placelessness.com

Curious was formed in 1996 by Leslie Hill and Helen Paris. Since then, the company has developed a reputation for its edgy, humorous interrogations of contemporary culture and politics, work that has been called as smart as it is seductive. ‘We call our company ‘curious’ because what drives us as artists is an intense curiosity about the world in which we live.’
Curious (Znatiteljne) su 1996. osnovale Leslie Hill i Helen Paris. Ova je umjetnička skupina poznata po svojim oštrim, humorističnim preispitivanjima kulturne i političke zbilje, i to na žustar i zavodljiv način. ‘Nazvale smo se tako jer nas kao umjetnice vodi snažna znateljpa spram svijeta u kojem živimo.’

Long before Karen Finley smeared chocolate on her bottom, Annie Sprinkle showed us her cervix or Orlan began her course of reconstructive cosmetic surgery, comely Edwardian ladies were pioneering a new hybrid art form in which the personal was political. Leslie Hill and Helen Paris pay homage to suffragettes by recreating some of their performances in contemporary political contexts, and invite others to likewise make spectacles of themselves for things they believe in.
Puno prije no što je Karen Finley razmazala čokoladu po svojoj stražnjici, Annie Sprinkle pokazala grlić svoje maternice ili Orlan započela svoj tečaj rekonstruktivne plastične kirurgije, ljupke dame edwardijanskog doba prokretile su put novoj hibridnoj umjetničkoj formi u kojoj je osobno postalo javno (političko). Leslie Hill i Helen Paris odaju počast sufražetkinjama osvebrementujući njihove izvedbe i pozivajući druge da na sličan način prikažu sebe i svoja uvjerenja.

RE:FORM O:FORMI(TT)

Title Image: Emma Katherine Skeldon: from ‘Finding Emptiness’, 2008
Naslovna slika: Emma Katherine Skeldon: iz zbirke ‘U potrazi za prazninom’, 2008 / www.katherineskeldon.co.uk

Emma aka Katherine graduated from the University of the Arts London (Camberwell College of Arts) in 2004 with a BA Hons in sculpture. Her work now is exclusively artistic photography, both in colour and in black and white, using 35mm film. She has lived and worked in many different places, including Hong Kong, Thailand, Vietnam and in England. She currently lives and works in Glasgow, Scotland, where most of her inspiration comes from the nearby landscape of the Loch Lomond and the Trossachs National Park. Emma aka Katherine diplomirala je kiparstvo na University of The Arts London (Camberwell College of Arts) 2004. Radl isključivo umjetničke fotografije, u boji i crno-bijele, na 33-milimetarskom filmu. Živjela je i radila u Hong Kongu, Tajlandu, Vijetnamu i Engleskoj. Trenutno živi u Glasgouu u Škotskoj, gdje inspiraciju crpi iz okoliša jezera Lomond i nacionalnog parka Trossachs.

Katherine works with masks, which she makes from a variety of different materials. She is inspired by the inner workings of the mind. As the physical face is a mask for the emotions and thoughts underneath, she turns this around so that the mask tries to show the emotions and thoughts, hiding the physical face beneath. She nearly always works in the natural rural landscape, using her own body in the photographs with the help of a remote and timer, or she works collaboratively with friends and family who either pose or take the photograph.
Katherine izrađuje maske od različitih materijala. Nadahnjuju je skroviti umni procesi. Polazeći od toga da je fizičko lice maska koja skriva misli i emocije, ona to izokreće tako da maska sada nastoji iskazati te misli i emocije, skrivajući fizičko lice. Gotovo uvijek stvara u seoskom okružju, fotografirna vlastito tijelo sama, uz pomoć daljinskog upravljača i štoperice, ili u suradnji s prijateljima i članovima obitelji koji ili poziraju ili snimaju fotografije.

1. Lara Ritosa Roberts & PKF: ‘Yugo yoga: a path towards socialist self-realisation through movement. Part 1: Limbering Up’, 2010, 3 min (excerpt)
Lara Ritoša Roberts & PKF: ‘Jugo joga: pokretom do socijalističke samospoznaje. Prvi dio: Zagrijavanje’, 2010, 3 min (isječak) / www.fiskultura.com

Lara is a visual and performance artist, born in Croatia and has lived and worked in London since 1994. She obtained an MA in Fine Art from Central Saint Martins College of Art & Design in 2007, and has also trained as a sculptor (Camberwell Collge of Arts, 2001-04) and as a physical theatre performer (Ecole de Mime Corporel Dramatique, 1996-99). In 2007, Lara created Performance Klub Fiskulturnik with a view to initiate and lead collaborative art projects exploring the relationship between visual art, movement, body culture and ideology. She has presented performances at many festivals & events across the UK & Croatia, including Tate Britain, Create 09 and the Motovun Film Festival.
Lara je vizualna umjetnica i performerica rođena u Hrvatskoj, a od 1994. živi i radi u Londonu. Magistirirala je umjetnost na Central Saint Martins College of Art & Design 2007. Studirala je kiparstvo na Camberwell College of Arts, 2001.-’04. te mimu na Ecole de Mime Corporel Dramatique, 1996.-’99. Godine 2007. Lara je osnovala Performance Klub Fiskulturnik, kako bi stvarala i vodila projekte u suradnji s drugim umjetnicima i istraživala odnose između vizualne umjetnosti, pokreta, tjelesne kulture i ideologije. Sudjelovala je na brojnim festivalima i događanjima diljem Velike Britanije i Hrvatske, u galeriji Tate Britain, na festivalu Create 09 i na Motovun Film Festivalu.

Yugo yoga is a live art participatory performance that fuses elements of communist public sculpture, Russian Constructivism, socialist realist propaganda, radio exercise, fiskultura and yoga. The language of communist culture and revolutionary jargon, didactic body culture and the visual pomposity of mass rituals and monuments are presented to the contemporary viewer, raising issues of compliance, alienation, memory and belonging. Disguised as a blast from the European communist past, the Sisters Sokolski call everyone to radical self - improvement in the name of a collective work of art. In mass yoga exercise, in re enacting postures such as ‘Motherland is Calling’, by invoking tough humour and heightened emotion, we gradually realise that an utopian direction may have been lost forever.
Jugo joga je performans u kojem sudjeluje i publika, a koji stapa poze komunističkih spomenika, ruskog konstruktivizma, socrealističke propagande, radiotjelovježbe, fiskulture i joge. Jezik komunističke kulture i revolucionarni pokličii, tjelesna kultura i vizualna pompoznost omodobnih masovki i spomenika predstavljaju se suvremenom gledatelju ožrljujući teme pokoravanja, otuđenja, sjećanja i pripadnosti. Vračajući nas u europsku komunističku prošlost, Sestre Sokolski pozivaju na radikalno samopoboljšanje sudjelovanjem u skupnom umjetničkom činu. U masovnoj joga vježbi, zadanim pozama poput ‘Majka domovina zove’, prizivajući snažnu voľju i uzvišene emocije, postupno shvaćamo da je taj utopijski zanos možda zauvijek izgubljen.

2. Oriana Fox: ‘The Embodiment Workout’, 2005, 6 min 36 sec
Oriana Fox: ‘Trening utjelovljenja’, 2005, 6 min 36 s / www.orianafox.com

Oriana is an American artist based in London. She received her BFA in Painting from Washington University in St. Louis in 2000 and went on to earn an MA in Fine Art from Goldsmiths College in 2003. She has shown her work in galleries, festivals and art fairs worldwide including the Liverpool Biennial, Tate Britain, Kunsthalle Wien, Dashanzi Festival in Beijing, Solyanka State Gallery in Moscow and Photo Miami. In 2007 Oriana was an Artist-in-Residence at Triangle France in Marseille. Last year she received a bursary to do research into the history of feminist performance art at The Women’s Art Library in London which culminated in an event at Tate Modern. Oriana je američka umjetnica koja živi i radi u Londonu. Diplomirala je slikarstvo na Washington University u St. Louisu 2000. te magistirirala umjetnost na Goldsmiths College 2003. Radove je izlagala u galerijama, na festivalima i izložbama diljem svijeta, uključujući Liverpool Biennial, Tate Britain, bečki Kunsthalle, festival Dashanzi u Pekingu, Džauvu galeriju Solyanka u Moskvi i Photo Miami. Godine 2007. kao umjetnica-gosća boravila je na Triangle Franceu u Marseilleu. Lani je dobila stipendiju za istraživanje povijesti feminističkog performansa na The Women’s Art Library u Londonu, što je kulminiralo događajem u Tate Modernu.

I admit it, I want to be like and look like many of the women I see on TV and in the movies, yet I am highly critical of them. I want them to more

accurately represent myself and the women I know and admire. I feel similarly about the feminist artists of the 1970s. I respect the way they sought to own their own image, to be defined from within instead of without, but the 70s was a long time ago, so I cannot fully embrace their ethos either. I have to find my own, and that is what I try to do in my practice.
Priznajem, želim biti i izgledati poput žena na TV-u i u filmovima, a opet sam jako kritična prema njima. Željela bih da što preciznije predstavljaju mene i žene koje znam i kojima se divim. Isto osjećam prema feminističkim umjetnicama iz 1970-ih godina. Poštujem ih jer su inzistirale na tome da same budu vlasnice svog “lika i djela”, te da taj lik i djelo budu definirani iznutra, a ne izvana. Ali 70-e su davna prošlost, pa ne mogu sasvim prihvatiti njihov etos. Trebam pronaći vlastiti, i to je ono što pokušavam postići svojim radom.

3. Silvia Pavone: ‘Atma’, 2010, 5 minutes
Silvia Pavone: ‘Atma’, 2010, 5 minuta

Born in Italy, Silvia discovered her passion for circus and the performing arts while completing a BA in Translation and Cultural Mediation. By attending various circus and street art festivals she learnt different skills, including juggling, aerials and finally hula hoops. She started doing street shows and then moved to London where she embarked on a Foundation degree in Circus Arts at the Circus Space where she specialized in Hula hoops. She is constantly inspired to research and explore how integrating her own discipline with others such as acrobatics, contemporary dance and yoga, in combination with personal life experiences, can affect and add depth to one’s own performance style.
Talijanka Silvia svoju je strast prema cirksuu i performansu otkrila dok je privodila kraju studij prevodenja i kulturnog posredništva. Na brojnim cirksuskim i uličnim festivalima naučila je vještine poput žongliranja, akrobacija u zraku i hula-hupa. Počela je nastupati na ulici i preselila se u London, završila cirksuke vještine na Circus Spaceu, gdje se i specijalizirala za hula-hup. Zanima je kako upotunjavanjem vlastite vještine sličnima - akrobatikam, suvremenim plesom i jogom - te na temelju osobnoga životnog iskustva, utjecati na izvedbeni stil i produbiti ga.

Atma is one’s true self, the soul within each living entity, beyond identification with reality. What happens when the individual souls of 2 separate beings come together? Do they become one? In this act, Silvia takes her hula hoops as a partner, in order to express the challenge, excitement and loss (or gain) of control that human relationships can trigger.
Atma je nečije istinsko sebstvo, duša svakoga živog bića, onkraj identifikacije sa stvarnošću. Što se događa kada se susretnu duše dvaju odvojenih bića? Postaju li one jedno? U ovome činu Silvia svoj hula-hup tretira kao partnera, s nakanom da izrazi izazove, uzbuđenja i gubitak (ili stjecanje) kontrole koje ljudski odnosi aktiviraju.

4. Nikolina Nikoleski: ‘Bho Shambo’, 2008, 7 min
Nikolina Nikoleski: ‘Bho Shambo, 2008, 7 minuta / www.nikolinanikoleski.com

Nikolina has studied contemporary dance at Laban’s dance school in Zagreb - Škola Ane Maletic, graduated at Pina Bausch Contemporary Academy in Germany, trained at the Salzburg Experimental Academy of Dance in Austria as well in Bharatanatyam- ICCR (Indian Council for Cultural Relations scholarship awardee) scholar under guidance of Padmashree Guru Dr. Saroja Vaidyanathan. She has performed widely at festivals and theatres in India and abroad. Presently, beside her active dance performing, Nikolina is also a dance professor at the French Embassy School, New Delhi and guest dance teacher (physical theatre, contemporary & Bharatanatyam) at the British school New Delhi.
Nikolina je učila suvremeni ples po Labanovoj metodi u Školi suvremenog plesa Ane Maletić, diplomirala je na Akademiji za suvremeni ples Pine Bausch u Njemačkoj, obučavala se na Salzburškoj eksperimentalnoj plesnoj akademiji te u indijskom plesu Bharatanatyam kao stipendistica ICCR-a (Indian Council for Cultural Relations scholarship awardee), pod vodstvom gurma Padmashree Saroja Vaidyanathana. Nastupala je na mnogim festivalima i u kazalištima u Indiji i inozemstvu. Osim što aktivno nastupa, Nikolina je profesorica plesa na French Embassy School u New Delhju i izvanredna učiteljica plesa (fizički teatar, suvremeni ples i Bharatanatyam) na British School New Delhi.

Bharatanatyam is a classical South - Indian dance that merges ancient performing arts and skills of dance, mime, drama, yoga, music and elaborate

decorative costume and make up. With its rhythmic, dynamic and graceful choreography Shiva Stuti Bho Shambho is one of the classics from ancient Bharatanatyam. It is a choreography that describes the mystical cosmic dancer Natarya Shiva, who represents a constant circulation of energy, the exchange of creation and destruction, through symbolic gestures of damaru drum (representing sound and creation) and fire (symbolising destruction that at the same time creates a new space for creative energy)
Bharatanatyam je klasični ples iz južne Indije koji u sebi spaja drevne izvedbene umjetnosti i vještine - ples, dramu, pantomimu, jogu, glazbu te izrazito dekorativan kostim i sminku. Ritmična, dinamična i graciozna koreografija Shiva Stuti Bho Shambho jedan je od klasika drevnog repertora Bharatanatyama. Koreografija je to koja opisuje mističnog kozmičkog plesača Nataraju-Sivu. Šiva pak predstavlja neprekidno kruženje energije, izmjenu stvaranja i razaranja, kroz simbolične geste damaru-bubnja (simbol zvuka, stvaranja,) i vatre (simbol razaranja) pritom oslobađajući novi prostor i energiju da nova kreacija započne.

5. Megumi Eda: ‘Life is long’, 2002, 7 min 45 sec
Megumi Eda: ‘Život je dug’, 2002, 7 min 45 s

Born in Nagano, Japan, Megumi had her professional debut with the Matsuyama Ballet Company in Tokyo where she appeared in many of the ballet classics in repertoire. In 1992 she was invited to join the Hamburg Ballet School, and soon after she joined the company, where she worked with Mats Ek and choreographer/director John Neumeier. In 1997, Megumi joined the Dutch National Ballet where she worked with Twyla Tharp, Hans van Manen, Rudi Van Dantzig, William Forsythe and Redha. In 2001, she moved to London to dance with the Rambert Dance Company. There, she worked with Christopher Bruce, Jiri Klyian, Lindsey Kemp and also started exploring her own choreography, creating two pieces for the Rambert company, including ‘Life is Long’. In 2002, she was awarded ‘Best New Artist’ by Japanese national newspaper, Shinano Mainichi Shimbun. She now lives in NYC where she won a Bessie Award in 2004 for her performance in Karol Armitage’s piece Time is the echo of an axe within the wood, the company she dances in.
Megumi, rođena u japanskom Naganu, svoj je profesionalni debi imala s baletnom trupom Matsuyama u Tokiju, nastupajući u klasičnom repertoaru. Godine 1992. pozvana je u Hamburgsku baletnu školu i ubrzo se pridružila trupi u kojoj je radila s Matsoom Ekom i koreografom/redateljem Johnom Neumeierom. Godine 1997. Megumi se pridružila Danskom nacionalnom baletu, gdje je surađivala s Christopherom Bruceom, Jirjem Klyianom, Lindsey Kempom i isto sama počela koreografirati; autorica je dviju koreografija za trupu Rambert, uključujući “Život je dug”. Godine 2002. dobila je nagradu Najbolji novi izvođač, japanskog dnevnog lista Shinano Mainichi Shimbun. Sada živi u New Yorku, gdje je 2004. osvojila Nagradu Bessie za ulogu u komadu “Vrijeme je eho sjekire zabijene u drvo” Karol Armitage, u čjoj trupi pleše.

Life is Long is a piece Megumi choreographed and performed as a part of a showcase of Rambert Dance Company dancers’ choreography in 2002. The piece is an autobiographical epitaph, to a loved person who has decided to end their life. It is at the same time a final goodbye, the advice that she wanted him to listen to, and also a life affirming mantra to live by, to those that remain.
“Život je dug” Megumi je koreografirala i izvela u sklopu predstavljanja mladih koreografa plesne trupe Rambert 2002. godine. Djelo je autobiografski epitaf voljenoj osobi koja je odlučila prekinuti život. Također je to posljednje zbogom, savjet koji joj je htjela dati, kao i mantra potvrde života za one koji ostaju.

6. Sophie Kasser & Moveo: ‘Revealed’, 2010, 6 min (excerpt)
Sophie Kasser & Moveo: ‘Otkrivenje’, 2010, 6 min (isječak) / www.moveo.cat

Sophie is co-founder and co-director of MOVEO - training and creation centre and member of l’Associació d’Actors i Directors Professionals de Catalunya. Moveo Centre for creating and training in physical theatre is an international centre based in Barcelona since 2004. MOVEO is a performing arts centre dedicated to the training, creation and investigation of physical theatre and Etienne Decroux’s dramatic corporeal mime. From the start the centre’s work has been focused on creating a high level of contemporary devised theatre, where the human body is the main means of expression, mixed with text, music, set, props and video. In 2007 it received a ‘Special

Jury Prize' from the Barcelona theatre festival, for the fusion of artistic languages in the show "Requiem". *Sophie* je suosnivačica i koredateljica stvaralačkog i edukativnog centra *MOVEO* te članica Katalonske udruge profesionalnih glumaca i redatelj. *MOVEO*, međunarodni centar za stvaralaštvo i obuku u fizičkom teatru, osnovan je u Barceloni 2004. Istražuje mogućnosti fizičkog teatra i pantomime po metodi Etiennea Decrouxa. Fokus je na suvremenom kazališnom izrazu u kojem je ljudsko tijelo glavno sredstvo izražavanja, zajedno s tekstom, glazbom, upotrebom prostora, rekvizitima i videom. *Godine 2007. dobili su specijalnu nagradu žirija na Festivalu teatra u Barceloni, za sklop umjetničkih jezika u predstavi Requiem.*

Revealed is a piece in which five women bring to the stage the human necessity to express oneself, to speak out, to denounce, and the challenges that arise when doing so, culminating in a repressed scream that remains unheard. At the same time, they show another side to this repression - their freedom, fantasy, strength. Through their movements and words, the performers reveal a part of their determination to draw the world, to bring their world to the world. U "Otkrivenima" pet žene na sceni prikazuju čovjekovu potrebu da se izrazi, slobodno govori, osuđuje - sa svim izazovima koje to nosi - što kulminira u potisnutom urliku koji nitko ne čuje. Istodobno, pokazuju drugu stranu te ugušenosti - slobodu, maštu, snagu. Pokretom i riječima izvođači objelodanjuju svoju nakanu da objasne postojeći te da izraze vlastiti svijet.

7. Kira O'Reilly: 'Untitled Action for 'Fierce', 2010, 1min 39 sec
Kira O' Reilly: 'Neimenovana akcija za Fierce', 2010, 1min 39 s / www.kiraoreilly.com/blog /footage courtesy of 'this is tomorrow' www.thisistomorrow.info

Kira O'Reilly is a UK, Birmingham based artist. Her practice stems from a fine art background employing performance and more recently writing and biotechnical practices with which to consider the body as material and site in which narrative threads of the personal, sexual, social and political knot and unknot in shifting permutations. Since graduating from the University of Wales Institute Cardiff in 1998 with a BA(HONS) in Fine Art, her work has been exhibited widely throughout the UK, Europe and internationally. Kira participated in a number of performance art festivals including National Review of Live Art, in Glasgow (1998, 2001, 2003), at Arnolfini in Bristol, Break 21 Festival, Ljubljana, Slovenia, 2002, ANTI - Contemporary Art Festival 2003, Kuopio, Finland and the Dadao performance art festival, Beijing, China, 2006. *Kira O'Reilly je umjetnica iz Birminghama. U temelju njezina rada je likovna umjetnost, uključujući performans, a odnedaвна i pisanje te biotehnički rad u kojemu je tijelo materijal i teren na kojem se pripoujeđacke niti osobnog, seksualnog, društvenog i političkog pletu i raspleću u nestalnim promjenama. Otkad je diplomirala umjetnost na University of Wales Institute Cardiff 1998. izlagala je diljem Ujedinjenog Kraljevstva, Europe i svijeta. Sudjelovala je na nizu festivala performansa uključujući National Review of Live Art u Glasgouu (1998., 2001., 2003.), Arnolfini u Bristolu, Break 21 Festival u Ljubljani, 2002., ANTI-Festival suvremene umjetnosti u Kuoipiou, Finska i Dadao festival izvedbenih umjetnosti u Pekingu, 2006.*

Last year I began to make 'dances', with my 41 year old non-dance trained body, attempting to totter at the edge of some kind of capacity and some unnamed ground, resulting in a new movement based work *Untitled (Syncope)* commissioned for the *SPILL Festival* of performance. This year I have been investigating similar performance strategies towards performance and film outcomes. *Lami sam 'zaplesala' svojim 41-godišnjim plesu nevičnim tijelom, teturajući na rubu kakve-takve sposobnosti i na nepoznatom terenu, što je rezultiralo koreografijom Bez imena (Sinkopa), baziranom na pokretu, a napravljenom za SPILL Festival of performance. Ove sam godine istraživala slične izvedbene strategije što je rezultiralo performansom i filmom.*

Fragments of HERstory
Dijelovi njezine priče

Title Image: Julijana Kocanovic Grubice: from 'Lavoris', 2011
Julijana Kocanović Grubić, iz zbirke 'Lavoris', 2011.

Julijana is a painter and art lecturer born in Maribor, Slovenia and lives and works in Pula, Croatia. Julijana graduated from Rijeka University, where she majored in print-making and gained a teaching qualification. In addition to

her painting Julijana creates educational exhibitions and documents her art actions. She's a member of HDLU Istria and has exhibited in numerous solo and group shows since 1989. *Julijana je rođena u Mariboru, a živi, radi i stvara u Puli, gdje ima svoj atelje i predaje likovnu umjetnost u srednj školi. Julijana je diplomirala na Pedagoškom fakultetu u Rijeci, na odjelu grafike u klasi prof. Josipa Butkovića, a stekla zvanje profesorice likovnih umjetnosti. Samostalno izlaže od 1989. godine. Osim slikarstvom, bavi se i priveditvanjem metodičko-didaktičkih izložbi te bilježenjem svojih umjetničkih akcija. Kao redovna članica HDLU-a Istre, sudjeluje na svim godišnjim izložbama udruge. Do sada je ostvarila desetak samostalnih izložbi u Hrvatskoj.*

Through the medium of photography I provide an insight into the everyday life of a woman-artist. Through my work I want to show the exclusive right to art making – and I do this through an auto-ironic gesture. *'Statičnom fotografijom dat je presjek svakodnevnice žene – umjetnice. Time zapravo nastojim pokazati ekskluzivno pravo na umjetnost – i to radim na autoironičan način.*

1. Sonia Boyce in collaboration with Ain Bailey: 'Oh Adelaide', 2010, 7 min 11 sec
Sonia Boyce u suradnji s Ain Bailey: 'Oh, Adelaide', 2010, 7 min 11 s

Sonia came to prominence as an artist in the early 1980s as a key figure in the burgeoning black British art-scene of the time. She has subsequently exhibited extensively throughout the UK and internationally. Since the 1990s her art practice utilises a variety of media and through collaborative projects she brings people together to comment on history and the present. Sonia is currently a Research Fellow at Wimbledon College of Art, University of the Arts London, and holds a Visiting Professorship at Middlesex University, in the Department of Fine Art. Ain Bailey is a dj/sound artist living and working in London. Her electro-acoustic compositions make extensive use of samples and field recordings, which are then digitally manipulated to create aurally textured sound-pieces. Recent works include participation in 'Xenon: an exploded opera' - a project by Mikhail Karikis (Kings Place, London and Canterbury Festival, 2010), 'Cactus Bar' (2007/08) and 'Beautiful Me' (2006) by German dance company Mouvoir. *Sonia se kao umjetnica istaknula ranih 1980-ih kad je bila ključna figura u to doba rasta britanske crnačke umjetničke scene. Puno je izlagala diljem UK-a i izvan njega. Od 1990-ih u svom se umjetničkom radu koristi različitim medijima te u projektima suradnje okuplja ljude pozivajući ih da komentiraju prošlost i sadašnjost. Sonia je sada znanstvena novakinja na Wimbledon College of Art, University of the Arts London, i gošća-predavačica na Middlesex University, na odsjeku za umjetnost. Ain Bailey je DJ-ica i umjetnica zvuka koja živi i radi u Londonu. Njezine elektroakustične skladbe obilno koriste sampleve i izvanstidijске snimke koji se digitalno obrađuju u slušne zvučkovne teksture. U posljednje vrijeme sudjelovala je u projektu "Xenon: eksplozivna opera" Mikhailea Karikisa (Kings Place, London i Canterbury Festival, 2010.), "Kaktus bar" (2007./08.) i "Ja, predivna" (2006.) njemačke plesne skupine Mouvoir.*

'Oh Adelaide' is the latest development in the Devotional Series, a decade-long project by Sonia Boyce inviting the public to create a collective memory of black British females in the music industry. 'Oh Adelaide' comprises found and re-worked audio and film footage of the jazz singer Adelaide Hall. The soundtrack has been created by Ain Bailey, and the film's treatment - derived from an internet download, has been animated by Sonia Boyce. *Oh, Adelaide je posljednji obznanjen rad iz Devotional Series (Pobožnosti), desetletnjog projekta Sonije Boyce koji poziva na stvaranje kolektivnog sjećanja na britanske crne glazbenice. "Oh, Adelaide" obuhvaća nadene i prerađene audio i filmske snimke jazz pjevačice Adelaide Hall. Soundtrack je izradila Ain Bailey, a filmski zapis skinut s interneta preradila Somia Boyce.*

2. Piglet & Butcher Boy: 'Contamination of a Gallery', 2005, 2 min 32 sec
Piglet & Butcher Boy: 'Zaražena galerija', 2005, 2 min 32 s

Rosana Sancin is a curator, writer and an art critic. She has recently returned from Lisbon where she lived for 7 years and now works and lives in Ljubljana, Slovenia. Alenka Banic studied graphic design at Central Saint Martins College of Art & Design in London. She lives between London and Ljubljana and works as a designer and a teacher. The nature of Piglet & Butcher Boy work has mainly been based on playful, spontaneous actions. These actions are usually unplanned, provoked and stimulated by the

situation and the environment they find themselves in, using whatever medium or materials that are at hand at that moment. *Rosana Sancin je kustosica, pisac i umjetnička kritičarka. Nedavno se vratila iz Lisabona, gdje je živjela sedam godina, a sada živi i radi u Ljubljani. Alenka Banić studirala je grafički dizajn na Central Saint Martins College of Art & Design u Londonu. Živi između Londona i Ljubljane i radi kao dizajnerica te predaje. Rad Piglet & Butcer Boya uglavnom je baziran na zaigranim, spontanim akcijama. One su obično neplanirane, provokativne i izazovne situacijom i okolinom, nastale u mediju ili materijalima koji su se u tom trenutku našli pri ruci.*

The action/video 'Contamination of a gallery' was as a part of a dissertation work entitled 'Confidentiality of Eastern European Art' in which Piglet & Butcher Boy explored the relationship and the values of Western and Eastern European art and artists. In the video they position themselves as artists from Eastern Europe entering a Western art institution. They have pig's tails and they are heavily pregnant. The pig's tail is leaving a trace behind, marking their path. It is an 'exotic' element they cannot get rid of - the pig's tail follows wherever they go. *Akcija i/vidео "Zaražena galerija" dio je diplomatske radnje nazvane "Tajne istočnoeuropske umjetnosti", u kojoj su Piglet & Butcer Boy istraživalе odnose i vrijednosti zapadnoeuropske i istočnoeuropske umjetnosti i umjetnika. U videu se one stavljaju u poziciju umjetnika iz istočne Europe koji ulaze u zapadnoeuropske umjetničke institucije. Imaju svinjske repove i u visokoj su trudnoći. Svinjski rep ostavlja za sobom trag, označujući im put. To je taj "egzotičan" element kojeg se ne mogu riješiti - svinjski ih rep prati kamo god krenule.*

3. Ivana Peranic: 'Flags', 2010, 1 min 20 sec
(excerpt) Ivana Peranić: 'Zastave', 2010, 1 min 20 s (isječak) / www.rubikontheatre.com

Ivana Peranic is a movement artist, theatre practitioner and researcher, a collaborator of Theatre Rubikon, Rijeka which she co-founded in 1995. She has lived and worked in London for more than a decade and has recently moved back to Rijeka, Croatia. Ivana graduated at the International School of Corporeal Mime, London where she also completed her post-graduate programme. In London she was a member of theatre company Theatre de l'Ange Fou (2005-07) and then, a collaborator of Performance Klub Fiskulturnik (2007-09). Ivana is a member of the Croatian Association of Dance Artists and the Croatian Centre for Drama Education. She has recently founded the Creative Laboratory for Contemporary Theatre and Performance - WINGS in Rijeka with its mission to practically and theoretically explore the nature, meaning and possibilities of theatre and performance in contemporary society. *Ivana Peranić je umjetnica mime, kazalištarka i istraživačica, suradnica i suosnivačica riječkog Teatra Rubikon nastalog 1995. Više od desetljeća živjela je i radila u Londonu, a nedavno se vratila u rodnu Rijeku. Ivana je diplomla stekla na International School of Corporeal Mime u Londonu, gdje je završila i postdiplomski. U Londonu je bila članica kazališne skupine Theatre de l'Ange Fou (2005.-'07.) te suradnica Performance Kluba Fiskulturnik (2007.-'09.) Ivana je članica Udruge plesnih umjetnika Hrvatske i Hrvatskog centra za dramski odgoj. Nedavno je osnovala KRILA, Kreativni laboratorij suvremenog kazališta i performansa, čija je misija teoretsko i praktično istraživanje karaktera, značenja i mogućnosti teatra i performansa u suvremenom društvu.*

The main theme of the performance 'Flags' is the ubiquity of war not only in Croatia but in human history and consciousness. It is a reaction to its insanity, cruelty and finally pointlessness. In this performance I confront my own experience of the war that has devastated places and people's lives. I place the theatrical act into a desolate structure, laying bare the space, sound, light and finally the performer. *Glavna tema performansa "Zastave" jest rat, i to ne samo kao konstanta hrvatskoga naroda, nego i ljudske povijesti i ljudskoga uma uopće. Reakcija je na njegovu suludost, surovost i konačnić besmislenost. Obračun je to s vlastitim doživljajem rata, koji je opustošio prostore, mjesta i ljudske živote. Stoga se i teatar postavlja u kazališno opustošenu strukturu te se ogoljuje prostor za izvedbu, zvuk, svjetlo, a naposljetku i glumac.*

4. Erika Cuk, Natasha Stanic & SDNA: 'Close to the mine', 2006 , 5 min 2 sec
Erika Cuk, Nataša Stanić & SDNA: 'Blizu rudnika', 2006, 5 min 2s / www.festlab.in.hr

Erika Cuk (Italy) and Natasha Stanic (Croatia) studied mime and physical

theatre at the International School of Corporeal Mime in London. They both performed in various theatre productions and have toured Europe and the Far East. They are currently based in London. SDNA is a company that specialises in the production of distinctive digital artwork and unusual presentation mediums to create immersive enviroments. Soundtrack was made by Takatsuna Mukai. *Erika Cuk (Italija) i Nataša Stanić (Hrvatska) studirale su zajedno mimu na Ecole de Mime Corporel Dramatique u Londonu. Sudjelovale su u mnogim kazališnim produkcijama i nastupale u Europi i na Dalekom istoku, a trenutno žive i rade u Londonu. SDNA je skupina iz Velike Britanije čija su materijalnost digitalni umjetnički radovi i ambijentane prezentacije putem neobičajenih medija.Zvuk je obradio Takatsuna Mukai.*

'I discovered a wider horizon, a different way of looking, observing, conceiving a various manifestation of the social life. In my heart, love of country comes after my love of the suffering and oppressed in every country. "' Close to the Mine' has been inspired by the prominent figure of Giuseppeina Martinuzzi, who was a revolutionary and teacher in Istria and Trieste at the end of 19th and beginning of the 20th century. It is a devised, site-specific piece played in the courtyard of the house where G. M. Martinuzzi was born and lived. "Otkrila sam šire horizonte, drugačiji način gledanja, promatranja, uočavanja različitih manifestacija društvenog života. U mom je srcu ljubav za domovinu prerasla u ljubav za sve one koji su potplaćeni i koji pate." "Blizu rudnika" predstava je inspirirana likom Giuseppeine Martinuzzi, znamenite osobe, učiteljice i revolucionarke iz druge polovice 19. i s početka 20. stoljeća. Predstava se održava na specifičnoj lokaciji u dvorištu Giuseppinine kuće, te je prostor važan narativni segment.

5. PAVES - Poshya Kakil, Anne Bean, Vlasta Delimar, Efi Ben-David, Sinead O'Donnell, 2009, 10, 9 min 10 sec
(excerpt) PAVES - Poshya Kakil, Anne Bean, Vlasta Delimar, Efi Ben-David, Sinead O'Donnell, March 2009./10, 9 min 10 s (isječak) / <http://pavescrossingzones.blogspot.com>

Reflecting on how intensely the wider political context inevitably sculpted work, Anne Bean, who grew up in Zambia, has invited artists from Ireland, Israel, Croatia and Kurdistan-Iraq to collaborate. PAVES was a year-long collaboration between the artists supported by the British Council's Creative Collaboration programme and Arts Council England, March 09 – March 10. The overall aim of the Creative Collaborations programme is to enrich the cultural life of Europe and surrounding countries and to build trust and understanding across communities by generating dialogue and debate. PAVES spent one week in each other's country and developed work together for the duration of a year. Poshya was never permitted to travel for the project so she participated, mainly via Skype, from her home in Erbil, Kurdistan-Iraq. All five artists have yet to meet and work together physically. Documentation of the PAVES year has been edited into a 30 minute film by Anne Bean and Chris Bishop and is represented here in a featured extract. *Svjesna toga koliko širi politički kontekst oblikuje rad, Anne Bean, koja je odrasla u Zambiji, pozvala je umjetnike iz Irske, Izraela, Hrvatske i Kurdistanu (irački dio) na suradnju. PAVES je bio jednogodišnji projekt suradnje umjetnika pod patronatom programa British Council's Creative Collaboration i Arts Council England, od ožujka 2009. do ožujka 2010. Cilj programa Creative Collaboration je obogaćivanje kulturnog života Europe i zemalja u okruženju te izgradnja povjerenja i razumijevanja među zajednicama, i to dijalogom i raspravama. Članice PAVES-a provele su po jedinu danu u zemlji one druge i zajedno radile godinu dana. Poshyi nije bilo dopušteno da putuje radi projekta pa je u njemu uglavnom sudjelovala putem Skypea iz svog doma u Erbilu, u iračkom dijelu Kurdistanu. Pet umjetnica još se mora sresti i zajedno raditi u istom prostoru. Dokumentaciju o godini PAVES-a u 30-minutni film pretočili su Anne Bean i Chris Bishop, a na Sletu 080311 je prikazan isječak iz njega.*

6. Ivana Natasa Turkovic: 'Butoh neto', 2010, 6 min
(excerpt) Ivana Nataša Turković: 'Butoh neto', 2010, 6 minuta (isječak)

Ivana Natasa was born in Pula, Croatia and has been involved with performance art for some 10 years. She has participated of a number of festivals including a regular presentation at 'Seven days of creating' Pazin, and Days of Croatian performance, Varaždin. She studied at the Department of Art, Music and Entertainment of the University of Bologna, graduating in 2003. She has shown her paintings at various exhibitions and has illustrated a book of poetry. Ivana Natasa is also a journalist for

a daily Istrian newspaper. *Puljanka Ivana Nataša desetak se godina bavi performansom te je dosad sudjelovala na nekoliko festivala - od Sedam dana stvaranja u Pazinu, gdje je redovita gošća, do Dana hrvatskog performansa u Varaždinu. Rodena je u Puli, gdje je završila Gimnaziju. Školovanje je nastavila u Bologni, na Književnom i filozofskom fakultetu, Odsjek umjetnosti, glazbe, kazališta i filma (DAMS) - smjer Kazalište i film. Nekoliko je puta izlagala slike na grupnim izložbama u MMC-u Roje, a 1996. ilustrirala je zbirku poezije. Ivana Nataša radi kao novinarka u istarskom dnevnom listu.*

Ivana Natasa performed 'Butoh neto' during 'We are here 2' at the Istrian Museum of Contemporary Art's happening in Pula on the 18th of September 2010, together with perfomers Josip Ivančić - Pino i Barbara Caleta-Markežić. The theme of the performance is impoverishment, or simply put, the robbing of citizens by all those in charge, from state employers to banks. Featured in the performance is Primo Levi's text 'If this is a man'. *Performans Butoh neto izveden je na "Tu smo 2", manifestaciji Muzeja suvremene umjetnosti Istre, u prostoru stare tiskare u Puli, 18. rujna 2010. Sudjelovali su Josip Ivančić Pino i Barbara Caleta-Markežić. Tema je bila sustavno osiromašenje, odnosno, jednostavno rečeno, pljačkanje građana za što su zaslužni svi oni koji su na taj način stekli moć - od države preko poslodavca do banaka. U performansu se koristi tekst Prima Levija "Ako je ovo čovjek".*

7. Stacy Makhishi: 'Eat more spam', 2002/03, 3 min 11 sec
Stacy Makhishi: "Jedi još prešane šunke" 2002./03., 3 min 11 s / www.stacymakhishi.com

Hawaii-born, London based Stacy works in a variety of media including site-specific installations, video, new writing, physical theatre and live art. After graduating from the University of Hawaii she worked as a stand up comic at the Comedy Store and Improv. But when her punch lines punched back, Stacy found herself happiest when making what New Yorkers called Performance. From 2007-10, Stacy toured her performance work extensively in the UK, Austria, Denmark, Belgium, Greece, Slovenia, Spain, Ireland, Hawaii and the USA. Recent works include Love Letters to Francis, a film made in collaboration with Nick Parish and inspired by the works of Francis Bacon, commissioned by Tate Britain and B3 Media. In 2010 Makhishi was also commissioned by guest curator Martine Rouleau to create a performance inside the Miroslaw Balka’s epic sculptural installation How it Is at TATE Modern. In the same year, Makhishi was commissioned to make work for “Louder than Bombs”: Art, Action & Activism, curated by the Stanley Picker Gallery and Live Art Development Agency. *Stacy je rođena na Havajima, a živi i radi u Londonu. Stvara u različitim medijima, od prostornih instalacija preko videa, novog pisanja, fizičkog teatra do žive umjetnosti performansa. Nakon diplome na University of Hawai radila je kao stand up komičarka na Comedy Store and Improv. No ubrzo je shvatila da je najsretnija kad se bavi performansom. Od 2007. do '10. Stacy je intenzivno izvodila performanse u Velikoj Britaniji, Austriji, Danskoj, Belgiji, Grčkoj, Sloveniji, Španjolskoj, Irskoj, na Havajima i SAD-u. Među njezinim posljednjim radovima su "Ljubavna pisma Francisu", za Tate Britain i B3 Mediju. Godine 2010. Stacy je pozvao gost-kustos Martine Rouleau kako bi napravila performans unutar epse instalacije Miroslawa Balke How it Is u Tate Modernu. Iste je godine pozvana da izradi rad za "Glasnije od bombi": Umjetnost, akcija i aktivizam", pod pokroviteljstvom Stanley Picker Gallery i Live Art Development Agency.*

'Makhishi's work has a way of transforming the mundane into the radiant, where everyday people speak their innermost thoughts and where we as an audience experience truthful human moments that at times approach the surreal.' Joshua Sofaer "Makhishin rad transformira svjetovno u eterično, gdje obični ljudi govore o svojim najskrovitijim mislima, a mi kao publika doživljavamo istinske momente ljudskosti koji se na trenutak približavaju nestvarnom." Joshua Sofaer

8. Polona Dolzan: 'Alpen Von Blonde - Go Home', 2008, 1 min 44 sec
Polona Dolžan: "Alpen Von Blonde - Go Home", 2008., 1 min 44 s www.alpenblond.com

Polona Dolzan is a Slovenian - born, London based curator, with a background in theatre design and creative direction. Her focus is in creating events, exhibitions and performance. She has worked on various prestigious exhibitions on art and design at the Victoria and Albert Museum in London,

following her MA in Communication Art & Design at the Royal College of Art as well as coordinating projects internationally. Polona has curated, directed concept, organised and performed in events at SHUNT Lounge in London, as well as establishing and coordinating multimedia collaborations with designers and artists in projects such as We Came to Take Your Jobs Away, Euroversion and Fish and Chips, Twice Please?! Polona Dolžan dolazi iz Slovenije, u Londonu radi kao kustosica, a bila je i kazališna te grafička dizajnerica. Organizira evente, izložbe i performanse. Radila je na mnogim prestižnim izložbama umjetnosti i dizajna u muzeju Victoria and Albert, nakon magisterija iz komunikacijske umjetnosti i dizajna stečeno^g na Royal College of Art, te koordinirala međunarodne projekte. Polona je bila kustosica, redateljica, organizatorica i izvođačica evenata na SHUNT Loungeu u Londonu te je ustanovila i koordinirala multimedijalne suradnje dizajnera i umjetnika poput projekta We Came to Take Your Jobs Away, Euroversion and Fish and Chips, Twice Please!?

It’s prime, it’s from the guts and dirt, It’s time to die and follow with rebirth, Through fire and through pain, For Nation and for Motherland, She’s born again. (AlpenBlond: Firebird, lyrics by Matjaž Mlakar)
Alpen Von Blond got lost on a journey to obtain the 'real' Eurovision result, first trying to enter the song contest and then in an attempt to re-visit Belgrade and organise her own spectacle in London, aimed at an immigrant population. As a result of not being able to participate in the real deal, Alpen appeared at a rigged event at SHUNT Lounge, titled Eurovision. And she won. Buja, dolazi iz utrobe i prijaštvine, vrijeme je za umiranje i ponovno rođenje, kroz vatru i kroz bol, za Narod i Domovinu, ponovno je rođena. (AlpenBlond: Firebird, riječi Matjaž Mlakar).
Alpen Von Blond izgubila se putem, ponajprije pokušavši upasti na Euroviziju kao "pravu" natjecateljicu, zatim u pokušaju da posjeti Beograd i naposljetku u organizaciji vlastitog spektakla u Londonu, namijenjenoj došljacima iz istočne Europe. Kao rezultat toga što nije mogla sudjelovati u pravoj stvari, Alpen je nastupila u lažnom eventu u SHUNT Loungeu, nazvanom Euro(a)verzija. I pobijedila je.

OXYTOCIN-C₄₃H₆₆N₁₂O₁₂S₂
OXYTOCIN-C₄₃H₆₆N₁₂O₁₂S₂

Title image: Olja Stipanović: Untitled [Tickled pink], 2011
Naslovna slika: Olja Stipanović: "Bez Naslova [Škakljivo ružičasta]", 2011 / http://sites.google.com/site/postpartumafterparty

Olja was born in Pula, Croatia, and has been based in New York since 1992. She received her BFA [1998] and MFA [2000] at Parsons School of Design - Fine Arts Department, and is a recipient of several scholarship, awards and residencies [Institute for Electronic Arts - Alfred University, 2005. "Art Materijal" grant from Croatian Institute of Contemporary Art, 2004. Independent Artist Initiative Grant from - QCA, 2007]. Since 2000, Olja participated as a visiting artist, arts programs consultant and lecturer in numerous art programs. Her work has been exhibited in solo and group shows in New York City, the U.S. and abroad. Olja je rođena u Puli, u Hrvatskoj, a od 1992. živi i radi u New Yorku. Diplomirala je (1998.) i magistrirala (2000.) umjetnost na Parsons School of Design - Odsjek likovnih umjetnosti, dobitnica je brojnih stipendija, nagrada i gostovanja (Institute for Electronic Arts - Alfred University, 2005.; "Art Materijal", koji je odobrio Hrvatski institut suvremenih umjetnosti, 2004. te Independent Artist Initiative, odobrila QCA, 2007.) Od 2000. Olja sudjeluje kao gošća umjetnica, umjetnička savjetnica i predavačica u mnogim programima, a njezini su radovi prikazani na solo i skupnim izložbama u New Yorku, diljem SAD-u i inozemstvu.

'Postpartum Afterparty' includes drawing, text, photography, sound, found objects, the gallery space and other elements. Made in the 2 years since my son's birth, these works are united by questions about the necessity and feasibility of making art. They examine the myths of artists' [mothers'] ability to create, shape and sustain a narrative. These works focus on what happens to people when they are confronted with 'mothering' in contemporary, urban, transient, non-spaces ruled by mobility - where it actually happens - as opposed to domestic, intimate spaces where they usually imagine raising children, takes place.' 'Postporodajni afterparty' sadrži crteže, tekst, fotografije, zvukove, nadene objekte, galerijski prostor i druge elemente. Ovi su radovi nastali u dvije godine otkako mi se rodio sin, a zajednička su im pitanja o nužnosti i izvedivosti umjetničkog rada. Ispituju mitove umjetničine (majčine) sposobnosti da stvara, oblikuje i održi naraciju. Jasn^o prikazuju što se događa kada se osoba suoči s majčinstvom u

suvremenim, urbanim, privremenim, ne-prostorima, kojima vlada mobilnost, u suprotnosti s domaćim, intimnim prostorima u kojima se uobičajeno zamišlja odgoj djece.

1. Lucy Cash: 'Three Minute Wonder', 2000, 3 min
Lucy Cash: "Trominutno čudo", 2000, 3 min / www.lucycash.com

Lucy is an Artsadmin Associate Artist and an Associate Artist with South East Dance for 2010 - 2012. In 2009 she was awarded a Serendence Fellowship from South East Dance in recognition of her work in performance installation and film / choreography. Originally trained in performance and theatre, Lucy began her career as an artist / filmmaker in 2000. Playing with filmic and performative strategies, her films have included re-enactments, scripted dialogue, choreographed movement and documentary. Her work has been shown on British television (Ch4, FilmFour, BBC4 and BBC2) and internationally. Her recent work explores notions of self-invention and story-telling - often working on the borders between fiction and reality. *Lucy je pridružena članica umjetničkih organizacija Artsadmin Associate Artist te South East Dance za 2010.-2012. Godine 2009. dobila je stipendiju Serendence South East Dancea kao priznanje za svoje izvedbene instalacije i radove na filmu i koreografiji. Kao školovana performerica i kazališarka, Lucy je započela karijeru umjetnice/filmašice u 2000-oj. Poigrava se filmskim i performativnim strategijama, a njezini filmovi sadrže elemente rekonstrukcije, glumackog dijaloga, koreografranih pokreta i dokumentaraca. Njezini radovi prikazani su na Britanskoj TV (Ch4, FilmFour, BBC4 and BBC2) i diljem svijeta. U posljednje vrijeme umjetnica istražuje pojmove samookrića i pripovijedanja, često djelujući na granici fikcije i stvarnosti.*

Above and below water. A held breath. A moment when childhood disappears. Can you hold your breath for three minutes? Three Minute Wonder explores a real-time moment in the lives of three almost-teenage girls in a deserted lido. Three Minute Wonder was a 35mm short commissioned by BFI /Filmfour as part of the 'New Director's Award'. It has screened in over 15 international festivals as well as in a special Bafta North screening and on Channel4 and Filmfour. *Iznad i ispod vode. Zadržan dah. Trenutak u kojem nestaje djetinjstvo. Možeš li zadržati dah na tri minute? "Trominutno čudo" bavi se trenutkom u životima triju gotovo pa tinejdžerki na napuštenom vanjskom bazenu. Riječ je o kratkom 35mm filmu za BFI / Filmfour kao dijelu "New Director's Awarda" (Nagrade za najboljeg mladog redatelja). Prikazan je na više od 15 međunarodnih festivala kao što su Bafta North te na Channel 4 i Filmfour.*

2. Sanna Kuittinen: 'Dance', 2009, 3 min 19 sec
Sanna Kuittinen: "Ples", 2009, 3 min 19 s

Sanna is a Finnish artist and filmmaker who creates single and multiple screen moving image installations. Sanna gained an MA in Communication Art & Design from The Royal College of Art, London in 2009. She has exhibited at international film events and galleries, including the ICA and Oberhausen Short Film Festival. *Sanna je fnska umjetnica i filmašica koja radi instalacije pokretnih slika koristeći pojedinačne i višestruke ekrane. Sanna je magistrirala komunikacijsku umjetnost i dizajn na The Royal College of Art, London, 2009. Izlagala je na međunarodnim filmskim festivalima i galerijama, uključujući ICA i Oberhausen Short Film Festival.*

My work explores the themes of identity, subjectivity and environment. I use sound and image from different sources, to subvert narrative perceptions. I use the tension between documentary and fiction to engage and challenge the viewer, inviting them to question the reality of their own narrative. *Bavim se temama identiteta, subjektivnosti i okoline. Koristim sliku i zvuk iz raznih izvora, kako bih srušila narativnu percepciju. Koristim napetost između dokumentarnog i fikcije kako bih privukla pažnju i izazvala gledatelje, pozvala ih da istraže suštinu vlastite priče.*

3. Nela Milic: 'Wedding Bellas', 2010, 3 min
Nela Milić: "Wedding Bellas", 2010, 3 minute / http://www.goldsmiths.ac.uk/balkanising-taxonomy/nela_milic.htm

Nela has a diverse career, from arts and political journalism to feature, art and documentary film production, and has thrived in the production and programming of culture industry for fifteen years. She developed projects

for the Barbican, Theatre Royal Stratford East, Lyric Theatre, BBC, Oval House Theatre, Creative Partnerships, FreeForm Arts Trust, European Capital of Culture, Cooltan Arts, and Al Jazeera etc. She regularly produces performances for multi-disciplinary festivals and often works in site specific environments. She is a PhD student at Goldsmiths University where she is researching the archive of activism and the culture of protest. *Nela se bavi umjetnošću, političkim novinarstvom, filmskom produkcijom te već 15 godina uspješno organizira i vodi kulturne programe. Izradila je projekte za Barbican, Theatre Royal Stratford East, Lyric Theatre, BBC, Oval House Theatre, Creative Partnerships, FreeForm Arts Trust, European Capital of Culture, Cooltan Arts, i Al Jazeera. Producira performanse za multidisciplinarne festivale i često radi u prostorno specifičnom okružju. Na doktoratu je iz filozofije na Goldsmiths University, gdje istražuje povijest aktivizma i protesta.*

Wedding Bellas is a photographic project about female desire for roots and stability. It explores a wish to belong. It acts as a comment on aging, migration and marriage, but can be a record of an individual's urge to hide personal problems, as a human need for dressing up etc... The photographs are stories of fifteen women who all found themselves at different points in their lives at the time when they refused to leave. Many have been rejected by their partners, by their landlords, by their employers, but majority have been refused to stay in the country by the state. *Wedding Bellas je fotoprojekt o ženskoj želji za korjenitima i stabilnosti. Istražuje želju za pripadanjem. Komentira starenje, migracije i brak, ali može biti i prikaz nečijeg poriva da sakrije osobne probleme, poput ljudske potrebe za prenušavanjem, itd. Fotografije su priče o 15 žena koje se nađu u različitim trenucima u svom životu kada su odbile otići. Mnoge su obačili njihovi partneri, gospodari, šefovi, ali većini je država odbila ostanak u zemlji.*

4. Valentina Laemanović: 'Shedervish [Framed]', 2008, 8 minutes 2 sec
Valentina Laemanović, "Shedervish [uokvirena]", 2008, 8 min 2 s / www.valentalacemanovic.tk

Valentina studied dance, cinema, philosophy and acting in Zagreb and graduated at Paris VIII (Philosophy) and at the Conservatoire National Supérieur d'Art Dramatique, Paris (acting). She lived and worked in Paris for 10 years, in Barcelona for 6 years and has been based in Amsterdam since 2008. Her work is centred on a crossover between dance/theatre technique from the East and that of the West, between tradition and contemporaneity. *Valentina je studirala ples, filmsku umjetnost, filozofiju i glumu u Zagrebu, a diplomirala je na Paris VIII (filozofiju) i na Conservatoire National Supérieur d'Art Dramatique (glumu). Živjela je i radila 10 godina u Parizu, šest u Barceloni, a od 2008. je u Amsterdamu. U radu je usredotočena na križanje plesno-kazališnih tehnika Istoka i Zapada, tradicionalnog i suvremenog.*

Valentina has been working on the Shedervish concept since 2004, where the idea of interpretation of the ancient techniques of dances of trance in contemporary ways, gave birth to various experiments. In 2007 the dance/theatre/video art piece Shedervish premiered in collaboration with film director Amir Grabus, and is still touring. The Videoart piece Shedervish [framed] is an attempt to combine dance and filming in one single shot. *That Valentina seems to be still while the background turns at great speed, leads to a shift in perspective between viewer and dancer. Valentina radi na konceptu Shedervish od 2004., kada je zamisao o interpretiranju drevnih tehnika plesa transa na suvremen način rezultirala različitim eksperimentima. Godine 2007. održana je premijera plesnog/kazališnog/video rada Shedervish u suradnji s redateljem Amirom Grabusom, i još se uvijek prikazuje. Shedervish je potuhat stapanja plesa i snimanja filma u jednom neprekidnom kadru. Čini se kao da Valentina miruje dok se pozadina vrti velikom brzinom što izvrće perspektive promatrača i plesača.*

5. Elena Skoko: 'Happy Hormones', 2009, 3 min 6 sec
Elena Skoko "Sretni hormoni", 2009, 3 min 6 s / www.sugarbabe.org

Elena Skoko aka Sugar Babe is a rock star, artist and mom. She's the author of Memoirs of a Singing Birth, an exotic journey through her pregnancy and labour. With her partner and father of her child, she formed Bluebird & Skoko band. She's a nomadic subject living between Rome, Bali and Croatia. Her artistic activities fluctuate through multiple media, documenting her life with photography, video, music, fashion, graphics and poetry.

Elena Skoko aka Sugar Babe je rokerica, umjetnica i mama. Autorica je "Sjećanja na pjevni porod", neobičnog putovanja kroz vlastitu trudnoću i porod. Sa svojim partnerom i ocem svog djeteta osnovala je bend Bluebird & Skoko. Živi nomadski između Rima, Balija i Hrvatske. Njezin je umjetnički rad odvija putem multimedija, kojima dokumentira svoj život fotografijama, videom, glazbom, modom, grafikom i poezijom.

When I became pregnant, I found out that this change was the most sensual metamorphosis I have ever had the chance to witness. I had the urge to document my transformation. I was afraid of my belly becoming big, yet now it was getting right below my chin and this fact was making me happy. I had the feeling of rising from the foam on top of a shell. Nature has thought about everything. That cheeky lady sprinkled a fist full of magical powder - they call it happy hormones. She sprinkles them all around a pregnant woman making her feel like goddess and making other people surrounding her see the beauty of creation. *Kada sam ostala trudna, to je bila najsenzualnija metamorfoza kojoj sam ikad svjedočila. Osjećala sam poriv da dokumentiram svoju transformaciju. Bojala sam se svog rastućeg trbuha, a opet, kad mi je dosezao do brade, to me činilo sretnom. Imala sam osjećaj kao da izlazim iz pjene, na vrhu školjke. Priroda uči o svemu. Ta je bezobrazna dama prosula šaku punu magičnog praha oko trudnice čineći da se ona osjeća poput božice i da ljudi oko nje uoče ljepotu stvaranja.*

6. Gina Czarnecki: 'Nascent', 2005, 3 min
Gina Czarnecki: 'Radajući se', 2005, 3 minute / www.ginaczarnecki.com/ / Sound by Fennesz, Produced by Forma Co-produced with Australian Dance Theatre, Commissioned by Forma and Adelaide Film Festival, Supported by Arts Council England

Gina Czarnecki’s career to date encompasses film and installation, with an emphasis on human relationships to image, disease, evolution, genetic research and specialising in advanced technologies of image production. Created in collaboration with biotechnologists, computer programmers, dancers and sound artists, Czarnecki’s projects confront issues surrounding the convergence of biology and technology, and the possible corruption of the human genetic mix. Her works raise real and relevant questions about developments in the ‘life’ sciences and changes in culture, society and language. Through sampling, generating and re-processing image and sound, she creates contemplative spaces with strong visual aesthetics. *Karijera Gine Czarnecki obuhvaća film i instalaciju, s naglaskom na ljudskom odnosu prema predodžbama, bolestim, evolucijom, genetskim istraživanjima, a specijalizirala se za napredne tehnolojije izradu pokretnih slika. U suradnji s biotehnolozima, kompjuterskim programerima, plesačima i majstorima zvuka, Gina se suočava s ishodima spajanja biologije i tehnologije te mogućom zloupotrebom ljudskog genetskog materijala. Postavlja prava i relevantna pitanja o razvoju znanosti i promjenama u kulturi, društvu i jeziku. Sempirirajući, proizvođeci i reprocesuirajući sliku stvara kontemplativne prostore snažne vizualne estetike.*

Images form a complex and dense rhythmic structure, stretching, smearing and distorting ‘real’ time. The dancers’ gestures and bodies, poised and isolated, gradually become intertwined, indistinguishable and frenetic – turbulent, mutated fragments that form and reform. A few frames of internal body image blast in as subliminal interventions or as momentary abstractions, leaving fleeting impressions of parallel structures – organisms, mutant animals, ghosts, mechanical insertions. The image processing creates new traces of movement that appear as blips in transmission or digital ‘vibrations’ where the body and its image tune–in, momentarily, then become ‘unplugged’ leaving behind traces of skin–print as after–images. Ultimately the image remains recognisably human, but only just. *Slike formiraju kompleksnu i gustu ritmičku strukturu, rastežući, zamućujući i iskrivljujući "stvarno" vrijeme. Geste i tijela plesača, zadržane u ravnoteži i izolirane, postupno se isprepliću, te se više ne mogu razlikovati, i postaju frenetično-turbulentni, mutirani fragmenti koji oblikuju i razobličuju. Nekoliko konstrukcija cjelokupne slike tijela u punom pogonu implodira kao podajesne intervencije ili kao trenutne abstrakcije, ostavljajući prolazne impresije paralelnih struktura - organizama, mutiranih životinja, duhova, mehaničkih umetaka. Stvaranje slike kreira nove tragove pokreta koji se pojavljuju kao točkice na radarskom ekranu ili digitalne vibracije gdje se tijelo i njegova slika uključuju u trenutku, a zatim isključuju, ostavljajući otiske kože i slika kao tragove optičke iluzije. Na koncu slika ostaje prepoznatljivo ljudska, no ne i samo to.*

ON OTHERING O DRUGOSTI

Title Image : Deepa Craig; from Epiphany, 2011
Naslowna slika : Deepa Craig; iz zbirke 'Bogovajsljenje', 2011 / www.deepacraig.co.uk

Deepa gained a BA Fine Art from Goldsmiths and a BSc Experimental Psychology from Sussex University. Her practice is an exploration of the human psyche, focussing on religious and spiritual philosophies and also issues concerning mental health. Deepa’s interest lies in the diverse ways a life can be lived, experienced and interpreted, in order to develop a richer understanding of what it might mean to be here. She uses a variety of media including sculpture, photography and film. *Deepa je diplomirala umjetnost na Goldsmiths Colleegu i eksperimentalnu psihologiju na Sussex Univeristitiju. Bavi se istraživanjem ljudske psihe s naglaskom na filozofiji religije i duhovnosti kao i temama koje se tiču mentalnog zdravlja. Deepu zanima raznolikost života, kako životnog tako i interpretiranog, teži za dubljim razumijevanjem smisla života. U svojim radovima koristi razne medije uključujući skulpturu, fotografiju i film.*

My Grandfather told me this story, in a language I didn’t know, but understood. In a losing battle between people and demons, the people implored the Gods to help them. They sent Kali. She fought mercilessly, and her fight became a frenzied dance that killed anyone in her path. Shiva, Kali’s husband, was called to help stop her. In the midst of battle, he lay on the ground in front of her. As her foot touched Shiva’s chest, ready to crush him, she recognised her husband’s touch. In a wave of realisation her mouth opened in catharsis. *Djed mi je ispričao priču na jeziku koji nisam poznavala, ali sam ga razumjela. – Gubeći u bitci s demonima, ljudi stadoše preklinjati bogove aim pomognu. Oni im poslaše božicu Kali. Ona je bila nemilosrdna, njezina borba bila je pomahntiti ples kojim je ubijala svakog tko bi joj se našao na putu. Šiva, Kalin suprug, pozvan je da je zaustavi. Usred bitke legao je na pod ispred Kali. Kako je njezino stopalo dotaklo Šivina prsa, spremno da ih zdrobi, prepoznala je suprugov dodir. Uvalu osvještenja, njezina su se osta otvorila u katarzi.*

1.Veronica Perez Karleson: 'Unadapted', 2009, 30 sec
Veronica Perez Karleson: 'Neprilagodena', 2009, 30 s / www.grafeo.com

Of Spanish-Swedish origin, Veronica has been working for over ten years as a graphic designer in the UK and Spain. Trained at ABSE in Spain and Central Saint Martins in London. Her artistic interest in the manipulation of information probably emerged from the need to understand how messages reach their intended audiences when creating visual identities. Veronica currently lives in London, where she combines the work as a designer with the art practice. *Španjolsko-švedskih korijena, Veronica već više od 10 godina radi kao grafička dizajnerica u Velikoj Britaniji i Španjolskoj. Studirala je na ABSE-u u Španjolskoj i Central Saint Martinsu u Londonu. Njezin interes za manipuliranje informacijama vjerojatno je proizašao iz potrebe da shvati kako poruke dopiru do publike kojoj su namijenjene prilikom kreiranja vizualnog identiteta. Veronica živi u Londonu, gdje radi kao dizajnerica i kao umjetnica.*

Name: Could be anyone
Stature: Limited
Hair colour: Altered
Eye colour: Depending on the glass through which they are looked at
Social status: Frustrated
Ideological orientation: Latent
Ime: Može biti bilo tko
Stas: Ograničen
Boja kose: Promjenjiva
Boja očiju: Ovisi o stalku kroz koje gledaju
Socijalni staus: Frustrirajući
Ideološka orijentacija: Prikrivena

2. Susanne Ohmann: ‘Goddog’, 2009, 11 min 45 sec
Susanne Ohmann: ‘Goddog’, 2009, 11 min 45 s

Susanne is a German interdisciplinary dance/performance artist and dance movement therapist from Amsterdam, The Netherlands. Her solo work revolves around personal themes in which the body is central – an expressive and empathic tool of inter-subjective communication. Her studies in dance-movement therapy continue to inspire her recent artwork. Parallel to her stage career as a dancer, Susanne created a number of short dance movies and new media projects with different collaborators over the years. *Susanne je performerica, plesna umjetnica i plesna terapeutinja iz Amsterdama, Nizozemska. Njezin rad vrti se oko osobnih tema, a u središtu je tijelo kao sredstvo za empatičko izražavanje i komunikaciju. Studij terapije plesnim pokretom nastavlja nadahnjivati njezin umjetnički rad. Paralelno*

s karijerom vlesaće, Susanne je osmislila brojne kratke plesne filmove i projekte u novim medijima s raznim suradnicima.

The dance movie GODDOG was realized in 2009 during an artist in residence program (‘Het Vijfde Seizoen’) in a psychiatric clinic in the Netherlands. Meeting the inpatients, inspired the movie in which Susanne performs herself. The story is about a woman that escapes the confines of her mind and the restrictions of an isolation cell in a whirling dance that takes her deep into a forest where she encounters and explores her instinctual animal nature. The dance in the movie is a reflection on madness, the split of the human soul, situated somewhere between the animal and the divine. *Plesni film "Goddog" nastao je 2009., kada je Susanne u sklopu programa umjetnik-gost boravila u psihijatrijskoj klinici u Nizozemskoj. Susret s pacijentima nadahnuo je film u kojem Susanna sama i pleše. Priča je to o ženi koja vrtleći se, poput derviša napušta granice svog uma i bolničke sobe I dospjeva u šumu gdje se susreće s vlastitom animalnom prirodom. Ples u filmu je odraz ludila, napuknuća ljudske duše, nešto između živoiñskog i božanskog.*

3. Nhandan Chirco: 'Streamline project; Queens', 2010, 1 min 37 sec
Nhandan Chirco: 'Projekt Streamline; Queens', 2010, 1 min 37 s / www.myspace.com/nhandanbranco

Nhandan is an Italian performing artist, active since 1998. She has worked in Italy, France, England, Singapore, Serbia, Croatia, Bosnia and Slovenia, creating contemporary performances, conducting workshops and teaching. From 1994 to 1998 was a member of a group led by Thomas Richards at the Workcenter of Jerzy Grotowski and in Pontedera (Italy). From 2004 she has been a regular collaborator with CPAC - Contemporary Performing Arts Center - Novi Sad (Serbia). She led the course of Movement and Voice Work at the Art Academy of Novi Sad, Drama Department, and was a docent of Body Work at Osijek Acting Academy – University of Osijek (Croatia) from 2004 to 2007. *Nhandan je talijanska performerica; od 1998. djelovala je u Italiji, Francuskoj, Engleskoj, Singapuru, Srbiji, Hrvatskoj, Bosni i Hercegovini te Sloveniji. Izvodi performanse, vodi radionice i predaje. Od 1994. do 1998. članica je tima Thomasa Richardsa u radionici Jerzjya Grotowskog te u Pontederi, Italija. Od 2004. suraduje s Centrom suvremenih umetnosti Novi Sad u Srbiji. Vodila je tečaj pokreta i radionice glasa na novosadskoj Akademiji umetnosti, na odsjeku za dramu, i bila docentica na osječkoj dramskoj akademiji od 2004. do 2007.*

STREAMLINE is a contemporary performing arts project, realized through a series of artistic residencies and public performances in Serbia, Slovenia, Croatia and Italy The project is focused on research into horizontal approaches to the creative process,including live interaction between video / sound / action and dance, and on questioning the relationship between performers / observers and the conventions of theatrical context. So far, three performances have been created: QUANTA, MORE and QUEENS, with the participation of an international group of artists, dancers, actors, video-artists and musicians. *STREAMLINE je projekt suvremene izvedbene umjetnosti, ostvaren na nizu umjetničkih gostovanja i nastupa u Srbiji, Sloveniji, Hrvatskoj i Italiji. Fokusira se na istraživanje horizontalnih pristupa kreativnom procesu, živoj interakciji videa, zvuka, pokreta i plesa i propitivanju odnosa performer/promatrača i konvencionalnog kazališnog konteksta. Dosad su izvedena tri performansa: QUANTA, MORE i QUEENS, u kojima su sudjelovali međunarodni timovi umjetnika, plesača, glumaca, videoumjetnika i glazbenika.*

4. Virginia Garcia Ramos: 'Azul Pollo',2010, 2 min 4 sec
Virginia Garcia Ramos: 'Azul Pollo', 2010, 2 min 4 s / www.blogger.com/profile/10759635340514384900

Virginia was born in Spain. From a young age, she competed in gymnastic competitions at National level. At 25, with a Humanities degree from the University of Badajoz, Spain, and Beira, Portugal, she moved to Holland. In Amsterdam, she discovered the Alexander Technique, which with its integration of body and mind, captivated her interest. After 4 years of study she graduated as an AT teacher in 2007. During this time she also attended a year-long mime course at the Theatre School, fine arts course at the Rietveld academy and attended regular classes in body weather and contact improvisation. Virginia relocated back to Spain in 2009 where she

teaches and is a part of the artistic collective ‘Hay don’t’.*Virginia je rođena u Španjolskoj. Od najranije dobi sudjelovala je na državnim natjecanjima u gimnastici. U dobi od 25, s diplomom humanističkih znanosti Sveučilišta Badajoz u Španjolskoj te Beira u Portugalu, seli u Nizozemsku. U Amsterdamu otkriva Tehniku Alexander koja je zaokuplja svojom sintezom tijela i uma. Nakon četiri godine studija 2007. Postaje učiteljica AT-a. U tom je razdoblju također završila jednogodišnji tečaj mime na Theatre School, tečaj likovnih umjetnosti na akademiji Rietveld te tehnike body weather i kontakt-improvizacije. Virginia se vratila u Španjolsku 2009. Gdje predaje i članica je umjetničke skupine Hay don't.*

I like to work with my own body because I feel the world through it. My body is the truest reliable instrument. If I am connected to it and am honest with it, the work will be good. Movement has infinite possibilities and so has the video. The video allows me to leasehold the reality limits by playing with time, repetition, light and visual effects when it is necessary. I am interested in post-feminist movements and tendencies that help us break from and deepen the women’s social image and to show our own world, be it real or invented. *Volim raditi s vlastitim tijelom jer osjećam svijet kroz njega. Moje tijelo je moj najiskreniji i najpouzdaniji instrument. Ako sam s njime povezana i iskrena prema njemu, rad će biti dobar. Pokret ima beskrajne mogućnosti, kao i video. Video mi dopušta da zakupim granice stvarnosti igrajući se vremenom, ponavljanjem, svjetlošću i vizualnim efektima. Zanimaju me postfeministički pokreti i tendencije koje pomažu da se otrgnemo od uobičajene slike žene u društvu i produbimo je te prikazemo ženin svijet, bio on stvaran ili izmišljen.*

5. Zory Shahrokhi: 'Masks', 2002, 1 minute 20 sec
Zory Shahrokhi: 'Maske', 2002, 1 min 20 s / www.zory.org.uk

Zory is a British - Iranian visual artist based in London. Her practice developed through exploring cultural/political agendas and by employing performance in relation to installation and photography. She is exploring a wide range of media processes as well as sculpture and time based imagery, working with abstract representations of the human body to communicate both literally and metaphorically. While her artistic expression is influenced by her background, it is also concerned with more universal issues around the contemporary human condition and breaches in human rights. She is primarily interested in the issues and perceptions around displacement, exploitation, and gender oppression. *Zory je britansko-iranska vizualna umjetnica koji živi i radi u Londonu. Istražuje kulturno-političke djelokruge služeći se performansom, instalacijom i fotografijom. U središtu njezina zanimanja su multimediji, skulptura i video; apstraktnim prikazima ljudskog tijela komunicira i doslovno i metaforički. Njezin je umjetnički izričaj pod utjecajem njezina odgoja i obrazovanja, no također se bavi univerzalnijim temama ljudske svakodnevice poput kršenja ljudskih prava. Prvenstveno je zainteresirana za tematičku raseljenosti, iskorištavanja i spolnog ugnjetavanja.*

This is a self that can never be found because it is always wrapped in yet another layer. The ambiguity signs both retreat and revelation, threat and the security of hiding. This is a self that can never be found by stripping away the layers, because to strip away means to be outside, and the self can only ever be within. The sign of ‘stripping away’ is frustrated by endless repetition, and becomes a sign not of revealing but of dislocation, the self, after all, is not here to be found. For whatever reason they exist, these veiled layers deny the expression of self because self is other than what is seen or can ever be revealed. (Alan Peacock; Material signs and sign materials, 2005, Reactions to an Exhibition by Zory at 198 Gallery). *To je sebstvo koje nikad ne može biti otkriveno jer je uvijek omotano još jednim slojem. Dvoismislenost znači i pouvlačenje i razotkrivanje, prijetnju i sigurno sklonište. To je sebstvo koje ne može biti otkriveno skidanjem slojeva, jer skiniti se znači biti izvan, a sebstvo može jedino biti unutra. 'Razgoličivanje' je opterećeno beskrajinim ponavljanjima, stoga ono ne znači razotkrivanje nego dislociranje, a do sebstva se, na kraju krajeva, ne dolazi na taj način. Postojeći iz tko zna kojeg razloga, ti slojevi onemogućuju izražavanje sebstva jer sebstvo nit' se može vidjeti, nit' se može u potpunosti razotkriti. (Alan Peacock; Materijalni znakovi i znakovi materije, 2005., Odjeci Zoryine izlozbe u galeriji 198).*

6. Rebecca Feiner: 'Exhumation', 2009, 3 min 30 sec *Rebecca Feiner: 'Ekshumacija', 2009, 3 min 30 s / www.feinerart.freeola.com*

Rebecca is an artist / filmmaker whose art has been described as 'visceral and performative' She mines a dark seam of human nature through the universalities of family, childhood, loss, grief and survival, the work is characterised by unsettling beauty and black humour. Her work has been seen in France, Denmark, USA, Germany,Japan, Korea, Poland, Turkey, Ukraine, Australia & Russia. In 2003 her short film 'Skin code' was screened at Cannes Film Festival & featured in Variety. As TimeOut said in 1999, 'Feiner mixes the confessional style of Tracy Emin with the objectivity of American conceptualist Joseph Kosouth.' *Rebecca* umjetnost kao da dolazi iz utrobe. Ona pronalazi mračne pukotine ljudske prirode u obitelji, krećući od djetinjstva, sa svim patnjama i nedaćama, do konačnog preživljavanja. Njezin rad karakteriziraju pomaknuta ljepota i crni humor. Izlagala je u Francuskoj, Danskoj, SAD-u, Njemačkoj, Japanu, Koreji, Poljskoj, Turskoj, Ukrajini, Australiji i Rusiji. Njezin je kratki film 'Skin code' (Kod kože) 2003. prikazan na filmskom festivalu u Cannesu, o čemu se pisalo i u Varijetju. Kako je pisalo u TimeOutu 1999.: 'Feiner u svom radu prepriče ispovjedni stil Tracy Emin s objektivnošću američkog konceptualista Josepha Kosoutha.'

'The only ghosts that haunt are the ones we carry with us.' In Exhumation, Rebecca Feiner explores a memory, and a ghost of violence, bought on by a simple pane of glass found in a window of a domestic setting. Dragging the ghost from the cellar of the mind, exposing it to the gaze of light, releases its brutality. A new dwelling place for the ghost is created that is ephemeral, intangible and dreamlike. The places we are told are the most safe, marriage, family, childhood, and home, are statistically the greatest source of violence, madness and dysfunction. It is here we find the source of all our ghosts. 'Sablasti koje nas progone dio su nas samih'. U Ekshumaciji Rebecca istražuje sjećanje, sablast nasilja koje izviruje kroz bezazleno okno kućne atmosfere. Izvlačeći sablast iz ćelija uma, izlažući ga tračku svjetlosti, oslobađa njegovu brutalnost. Novo boravište sablasti je prolazno, neopipljivo, poput sna. Ono za što vezemo pojam sigurnosti: brak, obitelj, djetinjstvo, dom, statistički su najveća izvorišta nasilja, ludila i disfunkcionalnosti. U njima je izvorište svih naših sablasti.

7. Lydia Maria Julien: 'BT24', 2006/07, 1min 9 sec *Lydia Maria Julien: 'BT24', 2006/07, 1 min 9 s / www.lydiamariajulien.com*

Lydia Maria is an emerging British artist, a graduate of Central St Martins MA Fine Art 2007. Her art practice is largely autobiographical and features silhouettes and shadows to evade stereotypical readings around identity. Her printed and projected images operate within the historical tradition of photography, and can simultaneously reveal the past, present and future. Her work explores the objectification of the body and looks at the relationship between the body and audience, art and its institutions. Julien's work has been shown at Courtauld Institute of Art, London & included in the East Wing Collection 08. *Lydia Maria* je perspektivna britanska umjetnica; magistrirala je likovnu umjetnost na Central Saint Martinsu 2007. Njezin je umjetnički rad u velikoj mjeri autobiografski; rabi siluete i sjenke ne bi li izbjegla stereotipni prikaz ličnosti. Njezine printane i projicirane slike ne prelaze granice klasične fotografije, a mogu se istovremeno odnositi na prošlost, sadašnjost i budućnost. Radovi Lydije Marije predstavljeni rota Courtauld Institute of Art, London, i u sklopu East Wing Collectiona 2008.

Lydia Maria Julien works in photographic sequences to create a sense of narrative and rhythm. These narratives transgress the confines and stereotypes of 'otherness' to develop the ambiguous protagonist. Using only natural light and shadow to capture her images, Lydia hand prints each unique photograph to build intimate and personal biographies. *Lydia Maria* fotografskim slijedovima dočarava osjećaj naracije i ritma. Te naracije prevladavaju ograničenja i rotagonis "drugosti" kako bi razotkrili podvojenog rotagonist. Koristeći isključivo prirodno svjetlo i sjenke, Lydia otiskuje rukom jedinstvene snimke gradeći intime i osobne biografije.

8. Lisa Flynn: 'Drawing Breath', 2007, 1 min 29 sec *Lisa Flynn: 'Udisanje', 2007, 1 min 29 s / <http://visualartistlisaflynn.blogspot.com>*

Lisa is an Irish artist based in London. She studied at LSAD, Ireland (BA Fine Art Painting 2003) and Central St. Martins College, London (*MAFA*

2007). Lisa has exhibited in group shows at Galway Arts Centre (Ireland), Monstertruck gallery (Dublin), and Vegas gallery (London). Her video work has been screened at the 'Take a Deep Breath' symposium, held at Tate Modern (2007) and also alongside the work of Pipilotti Rist for "Visual Deflections" (2009), at Truman Brewery, London. In 2010, Lisa spent a month in Tbilisi, Georgia, as as part of the 'Samkura' artist residency programme by Cló Ceardlann na gCnoc. *Lisa* je irska umjetnica koja živi i radi u Londonu. Na irskom LSAD-u diplomirala je slikarstvo 2003., a na londonskom Central St. Martinsu magistrirala likovnu umjetnost 2007. Izlagala je na skupnim izložbama koje su ugostili irski Galway Arts Centre, Monstertruck Gallery u Dublinu i Vegas Gallery u Londonu. Njezin videoeoad prikazan je na simpozijumu "Take A Deep Breath", održanom u Tate Modernu 2007., te uz rad Pipilotti Rist "Visual Deflections" (2009.) na Truman Breweryju, London. Godine 2010. Lisa je mjesec dana boravila u Tbilisiju u Gruziji, gdje je sudjelovala u programu "Samkura" irske umjetničke radionice Cló Ceardlann na gCnoc.

Lisa Flynn uses her own body as an expressive tool within her inter-disciplinary visual arts practice. Theatrical and sometimes playful in style, boundaries of the familiar and unfamiliar are continually tested in her representation of the body as an anonymous being or an alien. *Lisa* je vizualna umjetnica koja koristi vlastito tijelo kao sredstvo izražavanja. Teatralna i ponekad nestašna, neprestano preispituje granice poznatog i nepoznatog, predstavljajući tijelo kao anonimno biće ili stranca.

9. Emma Hart: 'Skin Film', 2004, 11min & 300 feet long *Emma Hart: 'Film kože', 2004, 11 min i 300 stopa / www.emmahart.info*

Based in London, Emma Hart exhibits videos and live art installations internationally. Her work has been presented at institutions including Tate Britain, Camden Arts Centre, Whitstable Biennale, Battersea Arts Centre, Dundee Contemporary Art Centre and Cell Project Space. Hart frequently collaborates with other artists, often with Benedict Drew and their work was part of Nought to Sixty at the ICA. Recently they had an award winning exhibition at the Museum of Contemporary Canadian Art, Toronto. Emma Hart is part of the art collective The Work in Progress and they will soon Reclaim the Mural, an off-site commission for Whitechapel Gallery. Londončanka Emma Hart izlaze videoeoadve i žive instalacije diljem svijeta. Izlagala je u institucijama kao što su Tate Britain, Camden Arts Centre, Whitstable Biennale, Battersea Arts Centre, Dundee Contemporary Art Centre i Cell Project Space. Hart često surađuje s drugim umjetnicima, poput Benedicta Drewa. Zajedno su sudjelovali u projektu "Nought to Sixty" na ICA-i. Nedavno su osvojili nagradu za izložbu koju je ugostio Museum of Contemporary Canadian Art u Torontu. Emma Hart članica je umjetničke skupine The Work in Progress, od koje je Whitechapel Gallery naručila akciju Povrat Murala.

This is a digital video documentation of Skin Film 16mm 'By sticking sellotape to my skin and then peeling it off, I took off the top surface of my skin. I then stuck the tape and the skin to clear 16 mm film. It is my actual skin that goes through the projector. It is a film of my total surface area. From head to toe.' Ovo je digitalna videoeodokumentacija 16 mm filma. 'Lijepeći selotejp na kožu i zatim ga odljepljujući, ogulila sam površinski sloj kože. Zatim sam selotejp s kožom zaljepila na praznu 16 mm filmsku vrpču. Moja koža prolazi kroz projektor. To je film o mojoj površini. Od glave do pete.'

Epilogue Epilog *Anna Furse: 'Glassbody', 2008, 25 min* *Anna Furse: 'Stakleno tijelo', 2008, 25 minuta / www.athletesoftheheart.org*

Anna Furse is an award-winning professional theatre director and published writer, staging modern and new plays, classics and a range of devised works as well as her own commissioned writing and creations. She has worked in a range of contexts from repertory theatres to applied theatre 'sci-art' to and experimental laboratory environments. A classically trained dancer influenced by formative study with Peter Brook, Grotowski and in new dance forms, she has developed her own training methodology. Anna is a Reader, Deputy Head of Department, and leads the MA in Performance Making at Goldsmiths – an international laboratory programme in performer-driven theatre/dance/live art making. Anna has taught freelance for thirty years in Germany, France, Italy, Switzerland, Poland and the USA and is currently a Visiting Professor to the Program in Theatre and Dance at Princeton

University, USA, and Guest Tutor for the new Academy of Visual Arts, Ljubljana. Artistic Directorships include the feminist performance company Bloodgroup, Paines Plough – with whom she developed a pioneering mission, collaborating with international artists and producers in seeking innovative forms and contexts for 'new writing' - and her company Athletes of the Heart founded in 2003. *Anna Furse* je nagrađivana kazališna redateljica i autorica modernih i suvremenih drama, klasika, kako vlastitih tako i tekstovata te radova po narudžbi. Radila je od kazališta sa stalnim repertoarom preko primijenjenog sci-art teatra do eksperimentanih laboratorijskih okružja. Klasično je školovana plesačica, "oblikovana" kao studentica Petera Brooka, Grotovskog i novih plesnih formi; razvila je vlastitu radnu i pedagošku metodu. Anna je sveučilišna profesorica, čelnica odsjeka za magisterij iz izvedbenih umjetnosti na Goldsmithsu - međunarodnom laboratoriju kazališta/plesa/umjetnosti performansa. Anna je 30 godina predavala u Njemačkoj, Francuskoj, Italiji, Švicarskoj, Poljskoj, SAD-u kao vanjska suradnica, a sada je izvanredna profesorica na Akademiji vizualnih umjetnosti u Ljubljani. Bila je redateljica feminističkih performans trupa Blood group, Paines Plough, s kojima je razvila pionirsku misiju, suradujući s umjetnicima i producentima iz cijelog svijeta, u potrazi za inovativnim oblicima i kontekstima "novog pisanja". Trenutno vodi vlastitu grupu Athletes of the Heart, osnovanu 2003.

Drawing on the tradition of the 17th century anatomical lessons, recorded in many paintings of the time, Glassbody recognises and reflects on the abiding overlapping of scientific and artistic portrayals of the interior world of the human body. Where do we draw the line between medical, diagnostic motive and the sheer delight of becoming see-through? The piece explores an emotional relationship to the interior human body and contemplates how the body is presented as spectacular in our contemporary, digitalised, medical environment. It plunges the spectator into the depths of obstetrics ultrasound technology to provoke questions about our interior visibility as a lived experience. *Crpeči* iz tradicije predavanja iz anatomije iz 17. stoljeća, sačuvanih na brojnim slikama iz tog doba, Glassbody prepoznaje i ukazuje na stalno preklapanje znanstvenih i umjetničkih prikaza unutrašnjosti ljudskog tijela. Gdje povlačimo crtu između medicinskog, dijagnostičkog motiva i čistog ushićenja kad postanemo prozirni? Djelo istražuje emocionalni odnos prema unutrašnjosti ljudskog tijela i razmatra kako je tijelo predstavljeno danas, kao nešto spektakularno u suvremenoj digitaliziranoj medicinskoj okolini. Uronjava gledatelja u dubine opstetričke ultrazvučne tehnologije kako bi postavio pitanja o vidljivosti ljudske unutrašnjosti kao proživljenog iskustva.



SLET 080311 - FLOCKING OF BIRDS

To mark 100 years since the first International Women's Day, and in honour of female courage, determination and achievement Performans klub Fiskulturnik presents, a celebratory slice of present-day performance & video by a diverse, digital sisterhood. Slet 080311 is conceived as an international digital festival of works by female artists who use their own body as an expressive tool or are exploring a concept of the body / identity through image and movement. Featuring eclectic footage – from live & performance art, through circus and dance, to photography and video - Slet 080311 is a versatile collection of works created by both emerging and established contemporary artists. The footage will be webcast on-line at fiskultura.com and simultaneously screened, at a number of cities in Europe on the 8th of March 2011 - the 100th International Women's day. Conceptualising each artist as a cell, equally essential in the construction of this collective digital body, the participants connect into a creative mass that celebrates and commemorates the history of female suffrage, feminist movements and universal themes around female identity . All in all- a true flocking of 'birds'!

U povodu 100. obljetnice Međunarodnog dana žena, Performans klub Fiskulturnik proslavlja hrabrost, odlučnost i podvige ostvarene u proteklih sto godina borbe za ženska prava i rodnu jednakost projektom Slet 080311. Međunarodni je to digitalni festival autorica koje koriste svoje tijelo kao izražajni instrument ili pak istražuju tematiku ženskog tijela/identiteta. Raznovrsni radovi, od performansa preko cirkuskih vještina i suvremenog plesa do videa i fotografije, kako novih tako i etabliranih umjetnica, prenosit će se na internetu putem live streaminga na fiskultura.com te istovremeno prikazivati u gradovima Istre i Europe 8. ožujka 2011. Udružene u svojevrsno kolektivno sestrinstvo koje na stoti Međunarodni dan žena nezaustavljivo struji virtualnim teritorijem, sudionice će se dotaći kako povijesti feminističkih pokreta tako i univerzalnih tema ženske osobnosti.

Slet 080311 screenings / Slet 080311 prikazuju:



Streaming / On-line transmisija: fiskultura.com, livestream.com/slet080311 & Facebook