

Drage drage Expensive Darlings



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UPORABLJENA GLASBA/**SONGS**: Monteverdi *O quam pulchra es*, Adriano Celentano *Una carezza in un pugno*, Bob Crewe & Charles Fox *Barbarella*
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Konceptualna zasnova predstave *Drage drage* je povezana s premislekom o temeljnih postavkah in statusu sodobnega plesa v lokalnem ter s tem posredno tudi o njegovi poziciji v globalnem kontekstu. Slovenski¹ sodobni ples je namreč, kot ugotavlja slovenska teoretičarka in dramaturginja Eda Čufer v enem izmed redkih člankov, ki s kritične perspektive išče razloge za stanje sodobnega plesa v Sloveniji, »vsekakor ena od izrazito 'potlačeni' vej slovenske kulturne zgodovine.«² Še več, status sodobnega plesa v Sloveniji je moč primerjati s položajem ženske v patriarhalni družbi, zato ker mu je onemogočeno delovanje v polnem smislu. Ne gre torej za to, da bi bil ples kot tak manj vreden, nekreativen, da bi imel v svoji esenci vpisan kakršenkoli »manko«, pač pa mu manjkajo pogoji za vzpostavitev lastnega polja delovanja.

Spomnimo se teze enega ključnih feministični tekstov Linde Nochlin »Zakaj ni bilo velikih umetnic?«, v katerem avtorica s poudarjanjem institucionalnih, to je javnih in osnovnih pogojev za dosežke v umetnosti, namesto individualnih ali zasebnih, odgovarja na naslovno vprašanje. Ugotavlja, da je vprašanje bistveno pogojeno z zavestjo o tem, kako potekajo stvari na svetu, prav zaradi načina, na katerega si zastavljamo pomembna vprašanja. Ustvarjanje umetnosti tako z vidika umetnikovega razvoja kot tudi z vidika narave in lastnosti samega umetniškega dela poteka v določeni družbeni situaciji in je zato sestavni del družbenih struktur ter povezano s specifičnimi družbenimi institucijami.³ »Odgovor na vprašanje, zakaj ni bilo velikih umetnic, ni v posameznem geniju ali pa njegovem pomanjkanju, temveč v naravi danih družbenih institucij in v tem, kaj prepovedujejo in kaj spodbujajo pri različnih slojih ljudi.«⁴ Družbene in institucionalne strukture določenega časa in prostora so torej pogosto tiste, ki zatirajo in onemogočajo razvoj določenih umetniških tendenc. In v tem smislu je torej položaj slovenskega sodobnega plesa moč metaforizirati s položajem žensk.

Podobno kot je bila prikrajšanost študentk umetnosti (ki so jo izvajale prav institucije) razlog, da niso dosegale odličnosti v umetnosti oziroma da v njej niso uspeli pod enakimi pogoji kot moški, je na institucionalni ravni prikrajšan tudi slovenski sodobni ples. A značilnosti te umetniške dejavnosti so z ženskostjo povezane na neki še bistveno usodnejši in globlji ravni. Ne le da lahko položaj slovenskega sodobnega plesa primerjamo z ženskostjo, njegova osredotočenost na uprizarjanje materialnosti telesa je v temeljih pomembno povezana z enim temeljnih feminističnih projektov, afirmacijo telesa kot relevantnega in pomembnega nosilca vedenja. Kako torej ustvarjati sodobni ples v razmerah potlačene zgodovine, institucionalizacije in primerne podpore? Kako v kulturi, obremenjeni z besedami, izražati svoja stališča s podobami, ki jih evocira gibajoče telo sodobnega plesa? Kako emancipirati gledališče podobe, utemeljene v fizičnem telesu, in kako enakopravno komunicirati z gledalcem? Kako v disciplini, ki je enaka poziciji ženske v patriarhalni družbi, legitimno uveljaviti uprizarjanje sodobnega plesa, ne da si pri tem odrinjen na nevidno, a vseskozi vzdrževano margino ali dno ustvarjalnih hierarhij?

Vsa ta vprašanja se seveda v sami predstavi ne pojavljajo kot neposredni prevodi, temveč kreirajo zavezujoči kontekst za kreacijo in tkanje čutnih

The concept behind *Expensive Darlings* is related to a reflection upon basic platforms and the status of contemporary dance locally, and thus, indirectly, its position globally. As the Slovene theorist and dramaturge Eda Čufer relates in one of the rare articles that critically investigates the principles and circumstances on which Slovene¹ contemporary dance is predicated, this is "by all means one of the distinctly 'suppressed' branches of Slovene cultural history²". There's more to it than this: the state of contemporary dance in Slovenia can be compared to the position of a woman in a patriarchal society; indeed both are being prevented from reaching their highest degree of accomplishment and thus their full potential. It is not that dance, as such, is less valuable, uncreative, or has - in its essence - an inscribed 'shortage', but it lacks the conditions necessary for the establishment and development of its own individual sphere of activity.

Linda Nochlin's "Why Have There Been No Great Women Artists?" is a key feminist thesis in which the author identifies the institutional - i.e. primary and public, as opposed to individual or private - preconditions necessary for achievements in art, and thereby provides answers to the question posed in the title. She ascertains that the question is fundamentally conditioned by the perception of how things work in the world, in particular because of the way we pose important questions. The creation of art - both from the perspective of artist's development as well as the nature and characteristics of the artwork itself - takes place in a particular social situation and is thus a constituent part of social structures and related to specific social institutions³. "The answer to the question as to why there have been no great women artists does not pertain to individual genius, or the lack of it, but lies in the nature of extant social institutions as well as what they promote and inhibit across various social strata⁴." The social and institutional structures of a particular time and place are therefore often those which prevent and suppress the development of particular tendencies in art. In this sense, the situation of women could also be a metaphor for the situation of contemporary dance in Slovenia.

The deprivation of women students of art was institutionalised, and thus they didn't achieve excellence in art nor did they succeed under the same conditions as their male counterparts. The situation of Slovene contemporary dance is similar; but despite this deficiency at the institutional level, the characteristics of this sphere of artistic endeavour are related to femininity at a significantly more fatal and deeper level. Not only can the position of Slovene contemporary dance be compared to femininity, its focus on performing the corporeality of body is significantly and essentially connected with one of the fundamental feminist projects, namely: the affirmation of the body as a pertinent and vital bearer of knowledge.

Thus questions remain: How to create and support contemporary dance in conditions of suppressed history and institutionalisation. How to express views through images evoked by the moving body in a culture overburdened by words. How to emancipate the theatre of image through reconstituting it upon the physical and corporeal, as well as how to communicate with the viewer on an equal basis... In a discipline that has much

podob predstave. Metodološko je predstava ob premisleku stanja sodobnega plesa nastajala na preizpraševanju principov sramu in užitka, njena pomembna komponenta pa izhaja tudi iz uprizarjanja čakanja in udejanja različnih stališč, ki kompozicijsko zasledujejo možnosti sobivanja heterogenosti individualnih stališč ustvarjalke. Fizično raziskovanje kot skrajno individualno preizpraševanje lastne pozicije plesalke in ustvarjalke je v procesu dela šlo skozi filtracijo stereotipov, klišejev in ikon ženskosti, se pravi družbenoodobrenih označevalcev, ki v predstavi predstavljajo uveljavljen, že formaliziran pol artikulacije podob.

Konvencije ženskosti so torej na eni strani dobesedne, na drugi pa presejane skozi osebno izkušnjo, doživljanja in stališča vsake od ustvarjalke, s čimer funkcionirajo kot metafore, med drugim tudi za status samega polja sodobnega plesa. In če ustvarjalke in ustvarjalce sodobnega plesa v Sloveniji že vedno pogojuje »potlačitev«, smo predstavo zasnovali tudi v iskanju kreativnih izhodov in preseganja lastnih omejitev v dani situaciji. Znašli smo se na polju revolta, ki nas je zavrtel v neznosno bližino fizičnih akcij in osebnih angažmajev.

Formalno in vsebinsko predstava vzpostavlja več vrst želenja sodobnega plesnega telesa in v njej ustvarjalke ne soobstajajo po principih izločene sredine, učinkov nasprotja, poenotenja niti skladnosti. V predstavi so v poziciji, ko ju zapelujeta lastna želja in užitek. Obenem pa se poskušajo poistovetiti s svojo družbeno vlogo in se izogniti ujetosti v odnos, kjer bi lahko upoštevale le učinke svoje »maske« na druge, saj njihovo delovanje ne vodi en sam cilj - preživeti in s tem žrtvovati skoraj vse, da bi ohranile neko minimalnost -, temveč poskušajo uprizoriti lastno odprtost v hkratnem sobivanju z željo drugega.

Katja Praznik

¹ Pridevnik »slovenski« je indikator geografske, zgodovinske in kulturne domene in ni stvar nacionalne identifikacije.

² Eda Čufer, »Nemogoča zgodovina – uvod«, *Zgodovina sodobnega plesa v Ljubljani. Podatkovna baza za analizo in vzpostavitev institucionalnega sistema za sodobni ples v Sloveniji*, Mestna občina Ljubljana, Oddelek za kulturo in raziskovalno dejavnost, Ljubljana 1999, str. 12.

³ Linda Nochlin, »Zakaj ni bilo velikih umetnic?«, *Likovne besede*, št. 69–70, zima 2004, str. 2–15.

⁴ *Ibid.*, str. 8.

commonality with the position of women in a patriarchal society, how can contemporary dance be legitimately performed when it is pushed to the invisible and yet constantly maintained margin/bottom of creative hierarchies?

All of these questions are not, of course, literally translated in the performance itself, but instead provide a binding context aimed at the creation and weaving therein of sensorial images. Methodology-wise, the performance - as a reflection of the state of contemporary dance - evolved from readdressing the principles of shame and pleasure. Performing of waiting is a significant component, as is putting into practise various views which, through composition, track the possibility as to the co-existence of the heterogeneity of the views of individual authors. There is a physical investigation within the work process, and the ultimate individual readdress of the dancer and author's own position in the context of stereotypes, clichés and icons of femininity, i.e. the socially approved signifiers that represent the status quo in the performance, as well as the already formalised pole of articulated image.

Thus the conventions of femininity are on one hand literal, while on the other they are screened through personal experience, the episodes and views of each individual author, thereby functioning as metaphors, including those which pertain to the status of contemporary dance. And if such is still determined by 'suppression', the performance was also conceived in order to identify creative solutions as well as surmount our own limits in a given situation. We found ourselves in a domain of revolt, which whirled us within an unbearable proximity of physical action and personal engagement.

With regard to form and content, the performance reinstates several kinds of desire, and the authors do not co-exist within according to the principles of an excluded middle, cause versus effect, unification or symmetry. They find themselves in a position where they are seduced by their own desire and pleasure. At the same time, they try to identify with their social role and avoid being trapped in a relation where they could only consider the effect of their 'mask' on others. Namely, their activity is not guided by just one objective - to survive and thereby sacrifice almost everything to maintain some sort of a minimality - but they strive to perform their own openness in a simultaneous co-existence with the desire of the other.

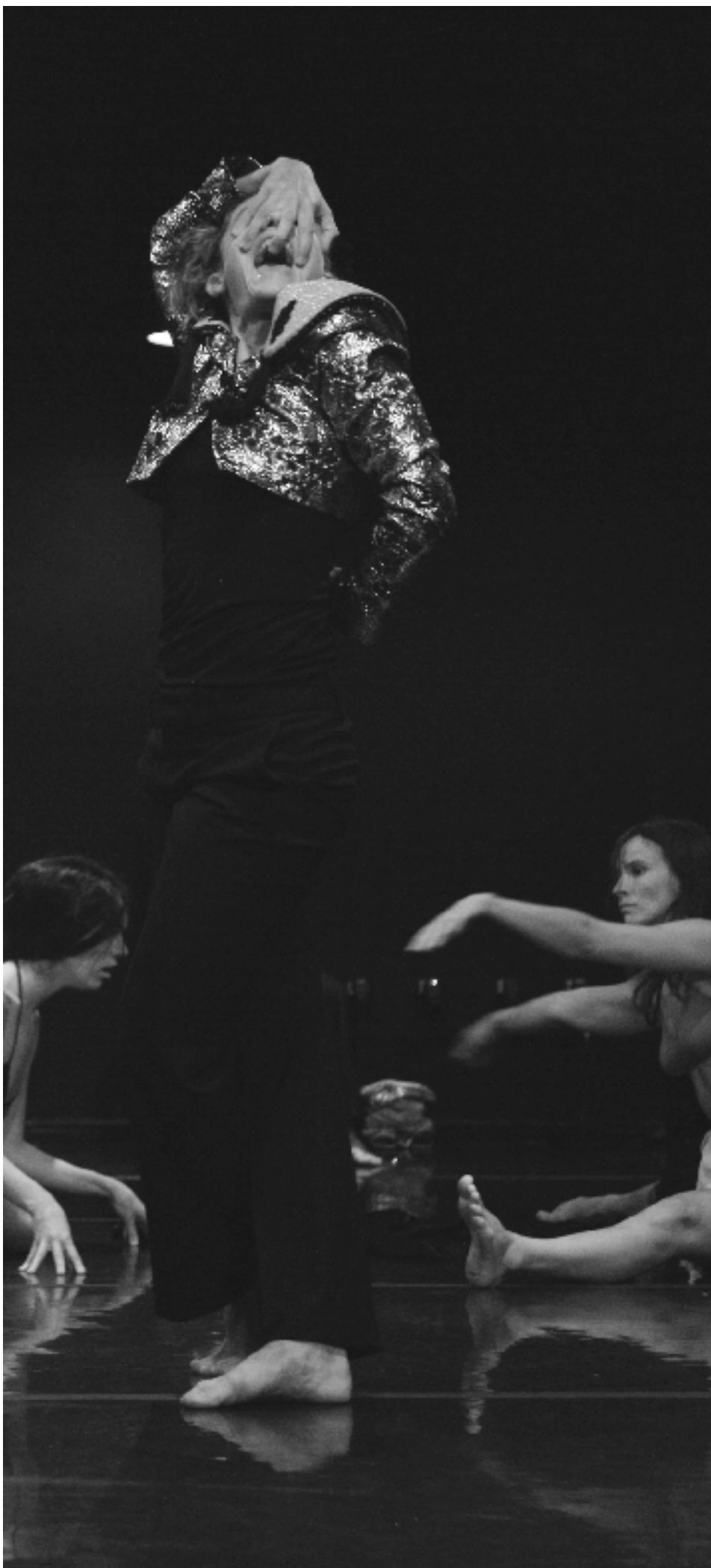
Katja Praznik

¹ The adjective "Slovene" is herein an indicator of a geographical, historical and cultural domain; consequently, it is not a matter of national identification.

² Eda Čufer, History Impossible - Introduction, *The History of Contemporary Dance in Ljubljana. Database for the Analysis and Institutionalisation of Contemporary Dance in Slovenia*, Ljubljana Municipal Department for Culture and Research, Ljubljana 1999, page 12.

³ Linda Nochlin, "Why Have There Been No Great Women Artists?", *Women, Art, and Power and Other Essays*; Harper Row, 1988.

⁴ Ibid.



INTERVJU Z MAJO DELAK

Katja Praznik

AN INTERVIEW WITH MAJA DELAK

Katja Praznik

ZAKAJ USTVARJAŠ V MEDIJU SODOBNEGA PLESA?

Nikoli nisem vstopila v sodobni ples kot v formo jezika, ki bi že obstajala in me kot taka zanimala. Moja odločitev za sodobni ples je povezana z možnostjo izgradnje plesnega jezika, njegovega raziskovanja in artikulacije. Predvsem me zanima vstopanje v proces, kjer končni rezultat ni znan vnaprej. Plesni jezik tako zame nikoli ni samo rezultat, vezan na en projekt/predstavo, ampak je plod zadnjih petnajstih let mojega življenja. V njem iščem oporne točke ali boljše preizkušam meje določenega izraza. Polje sodobnega plesa je zato zame večni izziv, saj lahko v njem preizkusim ne samo medij, ampak znotraj tega tudi sebe kot posameznico. Pri tem je zelo pomemben prostor, v katerem deluješ, z vsi svojo strukturo in zgodovino, ki te lahko bolj ali manj ovira oziroma ti dopušča razvoj. Če okoliščine polju sodobnega plesa ne dopuščajo normalnega obstoja, kot je značilno za Slovenijo, postane delovanje v njem naporno in izčrpavajoče.

V LUČI TVOJEGA ŽE PETNAJSTLETNEGA VZTRAJANJA V POLJU SODOBNEGA PLESA ME ZANIMA, OD KOD ENERGIJA, DA ŠE VEDNO USTVARJAŠ, GLEDE NA TO, KAKŠNO POZICIJO IMA SODOBNI PLES PRI NAS.

Ne vem čisto dobro, od kod mi energija. Zame je sicer pomembno, da mi določena stvar predstavlja izziv. Vendar je pri tem ključno, da se posameznik, ki dobro opravlja svoje delo, ne sooča z izzivi, ki ga nenehno spodnajaš, kar je značilno za delovanje na področju sodobnega plesa v Sloveniji. Se pravi, točka interesa, ki si jo zastaviš, mora biti umeščena tako, da te kot motor požeje naprej, da ti je omogočeno najti načine ali poti, s katerimi se do njih pririneš in točke odkriješ. Do tja ni nikoli možna samo ena pot. Vsak, ki si zastavi točko kot vprašanje, pride do nje na svoj način. Mislim, da je ravno možnost takega delovanja tisto, kar mi daje energijo. Pomembno je, da je omogočeno iskanje načinov realizacije kot tudi točk interesa. V trenutku, ko se vzpostavi situacija, ki tega ne dopušča, in ko točke interesa, ki jih posamezniki želijo realizirati na področju sodobnega plesa, postanejo grožnja za meje družbenih struktur in konteksta, delovanje postane stvar kalupa in se odvija na vedno isti način. Ko začnejo odpadati načini, ko ni več demokracije poti ali se ta začne izgubljeni, je zatrt kreativni proces, in to ubije marsikaj. Inovacije, invencije in emergentne ideje niso več dopuščene.

Razmere za ustvarjalce sodobnega plesa nasploh so pri nas nemogoče, in to je nešteto krat ponovljeno dejstvo. Časovno se situacija neskončno dolgo ponavlja in neverjetno je, da je treba vedno znova potrjevati posameznike, njihova dela in kvaliteto. Sodobni ples je še vedno na točki, kjer je treba znova in znova dokazovati kvaliteto dela ustvarjalcev. Samo področje oziroma umetnost sodobnega plesa bi morala imeti legitimno pozicijo, biti bi morala priznana. To sploh ne bi smelo biti več vprašanje. Pogovarjati bi se morali o tem, kako bomo napredovali. Sodobni ples pri nas je še vedno stisnjen v kot, sploh če pomislimo, da je Ksenija Hribar že leta 1984 ustanovila prvo profesionalno plesno skupino Plesni Teater Ljubljana (PTL). Ne glede na to, kako je skupina delovala, je delovala kontinuirano. Plesalke in plesalci iz skupine delujejo še danes, razmere

WHY DID YOU CHOOSE CONTEMPORARY DANCE AS YOUR MEDIUM?

I have never entered into contemporary dance as in some pre-existing language form. My decision for contemporary dance is connected with its inherent possibility to construct a dance idiom, to explore and articulate it. Principally, I am interested in entering the process, which does not anticipate a final result. I never considered dance language to be a mere result bound to a certain project/performance but rather a fruit of the last fifteen years of my work. I search for points of support in it, or better, I examine the limits of a certain expression. The field of contemporary dance thus presents to me a continual challenge as it allows not only the examination of the medium but the questioning of myself as an individual as well. At this point, the space in which one works is a crucial factor, with all its structure and history, which can more or less obstruct your efforts or allow you to develop. When the circumstances in the field of contemporary dance do not provide for a normal existence, as is the case in Slovenia, working in the field becomes tiring and exhausting.

BEARING IN MIND THAT YOU PURSUE YOUR INTERESTS IN CONTEMPORARY DANCE ALREADY FOR FIFTEEN YEARS, I WONDER WHERE YOU GET THE ENERGY TO KEEP ON CREATING, ESPECIALLY WITH REGARD TO THE POSITION OF CONTEMPORARY DANCE IN SLOVENIA.

It is difficult to say where I get the energy from. I find it important that a certain issue presents a challenge to me. It is of key importance that an artist, who does her work well, does not continually confront situations, where her efforts are frustrated, which is so characteristic of contemporary dance in Slovenia. Meaning, that the point of interest has to be positioned so that it propels you ahead, that you are allowed to find your ways and modes and then develop them. There are always many ways to get to a certain point. Every single person will get there in her/his own way. It might be that the very possibility to work like this fills me with the energy to keep going. It is important that both the search for the modes of realization as well as the search for points of interest be allowed. As soon as a situation, not allowing for this, is established and when the points of interest that the individuals wish to realize in the area of contemporary dance become a threat to the limits of social structures and contexts, working becomes standardized, always done in the same way. When particular modes are excluded, when the democracy of the way is losing itself the creative process is thwarted, and this kills many things. Innovation, invention and emergent ideas are no longer allowed for.

In general, the conditions in contemporary dance in Slovenia are impossible. This is an oft-repeated fact. It is incredible that individuals need to affirm their work and quality again and again. Contemporary dance is still at a point where the quality of the authors has to be proved over and over again. The art of contemporary dance should have a legitimate position, recognition. It should no longer be a question of debate. What we should be talking about is how to move ahead. In Slovenia, contemporary dance is still backed into the corner. Especially if we remember that it was already in 1984 when Ksenija Hribar established the first professional dance group Ljubljana Dance Theatre. The group worked on a regular basis. The dancers are still active, while the

pa so še vedno enake – nemogoče. Zgodil se je razcvet področja, pridobili so dvorano, vendar je v samih fizičnih, finančnih in strukturnih razmerah za sodobni ples čedalje slabše in slabše. Slabše je predvsem zato, ker se je od ustanovitve prve profesionalne plesne skupine PTL vzpostavila iluzija rasti. Obstajala je sicer rast, ki je nekaj omogočila, ne pa toliko, kot je polje sodobnega plesa hitro raslo in potrebovalo. Iluzija rasti je v svoji senci ustvarila navidezni občutek, da se je zdelo, da imamo ustvarjalci sodobnega plesa možnosti za normalno, kontinuirano delo, a ko se danes zazremo na področje sodobnega plesa, je to v povsem paradoksalni situaciji: glede na kreativne potencialne, ustvarjene v zadnjih dvajsetih letih, nimamo nič več, imamo kvečjemu manj. Kot plesalka in koreografinja lahko grem študirat v tujino, vendar moram nostrificirati svojo diplomu. Edina možnost za redno zaposlitev zame je v izobraževanju, konkretno na oddelku umetniške gimnazije za sodobni ples na SVŠGL. Se pravi, da delam kot pedagoginja, ne morem pa se zaposliti kot plesalka ali koreografinja. In kaj mi ostane? Da sem neodvisna ustvarjalca.

ČE GOVORIVA O MOŽNOSTIH ZA USTVARJANJE SODOBNEGA PLESA, JE ZANIMIVA TUDI POZICIJA TEBE KOT ŽENSKO. KAKO VIDIŠ RAZMERE ZA USTVARJANJE SODOBNEGA PLESA?

Glede položaja žensk menim, da je razmerje med koreografinjami in koreografi pri nas neuravnoteženo. Moški so favorizirani pri višini finančnih sredstev, ki jih prejmejo za svoje projekte, kar pomeni, da lahko naredijo več projektov in jih produkcijsko boljše izpeljejo, tako imajo tudi večji odziv – to pa so stvari, ki jih Ministrstvo za kulturo RS kot glavni financer šteje za kazalec kvalitete. V tem pogledu je položaj avtoric vsekakor na slabšem, čeprav imamo zelo zanimive in kreativne avtorice, in to od vzpostavitve področja sodobnega plesa. Od Ksenije Hribar in še pred njo, v vsej zgodovini, Meta Vidmar, Katja Delak, ne nazadnje sta bila tandem tudi Mlakarjeva, Pia in Pino.

DO DOLOČENE MEJE SO PRAV ŽENSKO PLESALKE NOSILKE OZIROMA SO VZPOSTAVLJALE POLJE SODOBNEGA PLESA, OD METE VIDMAR PA VSE DO KSENIE HIRBAR, KI JE BILA KLJUČNA OSEBA PRI PROFESIONALIZACIJI SODOBNEGA PLESA PRI NAS IN JE DELOVALA NA VEČ NIVOJIH. USTANOVILA JE PRVO PROFESIONALNO PLESNO SKUPINO, DRUŠTVO ZA SODOBNI PLES, INICIIRALA FORMALIZACIJO SODOBNOPLESNEGA IZOBRAŽEVANJA ...

Ksenija Hribar je zame velika osebnost, avtorica/umetnica. Bila je zelo sposoben človek, odprtega, naprednega mišljenja, ustanovila je profesionalno plesno skupino, ki so jo šele kasneje lahko formalno pravno vzpostavili. Dolgo so delovali kot skupina med seboj povezanih ljudi v spodbudni spiritualno odprti strukturi. Zame je to prav posebna vrednost, ki je bila za naše področje ključnega pomena, saj je postavila temelje za rast in nadaljevanje sodobnoplesne tradicije. Ena njenih ključnih vlog po mojem prepričanju, čeprav Ksenije Hribar nisem poznala tako dolgo kot nekateri drugi plesalci, je bila, da je znala dati prostor drugim. Ne glede na to, da je bila najbolj profilirana in profesionalna umetnica, je poleg tega kanalizirala in generirala nove generacije, jih vzpodbujala in jim dajala možnosti ter si zelo angažirano prizadevala za vzpostavitev razmer za nadaljnje delovanje. Obenem je imela izjemen občutek za iniciiranje mladih plesalcev, vedela je, kako jih navdušiti, spodbujati in jim dajati moralno, mentalno, intelektualno podporo, zato da so dejavnost in z njo ustvarjalci rasli.

Gotovo je bila gonilna sila za profesionalizacijo sodobnega plesa in referenčna točka za vzpostavitev formalnega izobraževalnega programa na srednješolskem nivoju. Njeno delo profilirane umetnice je potrebovalo mlade, entuziastične ljudi, pripravljene delati. Sama

conditions remain the same – impossible. There was a certain outburst in the area, a dance venue was acquired, but the physical, financial and structural conditions are getting worse and worse. Primarily because an illusion of growth has been set up since the making of the first professional dance group LDT. There was a certain growth that enabled certain things, but development did not meet its requirements. The illusion of growth created an impression that artists in contemporary dance have possibilities for a normal, continual work. However, if we look at the area of contemporary dance today, we can see that it found itself in a completely paradoxical situation: considering the creative potentials, which are the result of the past twenty years, we do not have more, relatively we have even less. As a dancer and choreographer, I can go abroad to study, but I need to nostrificate my diploma. The only possibility for me to get a regular job is in education, at the department for contemporary dance at Pre-School Education and Grammar School Ljubljana. Meaning that I work as a pedagogue, but I do not have the opportunity to get a job as a dancer or choreographer. I am left to work as a freelancer.

SPEAKING ABOUT THE POSSIBILITIES FOR CREATING CONTEMPORARY DANCE, YOUR POSITION – BEING A WOMAN – IS ALSO OF INTEREST. WHAT IS YOUR OPINION ON PRODUCTION CONDITIONS?

As far as the position of women is concerned, I think the ratio of female and male choreographers is not balanced in Slovenia. There is a discrimination in favour of men choreographers as far as the amount of financial means received for projects is concerned. Thus, they are able to realize more projects, which are due to the resources also better productions, which consequently brings about greater response from the public – and this is something that the Ministry of Culture of the Republic of Slovenia, as the main financing body, regards as an indicator of quality. In this respect, the position of women authors is surely worse, despite the fact that we have extremely interesting and creative authors ever since the establishment of the area of contemporary dance: from Ksenija Hribar and before her, throughout the history, Meta Vidmar, Katja Delak, also Pia and Pino Mlakar were a tandem.

IT WAS WOMEN DANCERS WHO CONSTITUTED THE FIELD OF CONTEMPORARY DANCE, FROM META VIDMAR TO KSENİJA HRIBAR, WHO WAS THE KEY PERSONALITY FOR PROFESSIONALIZATION OF CONTEMPORARY DANCE IN SLOVENIA. SHE ESTABLISHED THE FIRST PROFESSIONAL GROUP, ASSOCIATION OF CONTEMPORARY DANCE; SHE INITIATED FORMALIZATION OF CONTEMPORARY DANCE EDUCATION...

Ksenija Hribar was a great personality, a great author/artist. She was a very gifted person, with an open and progressive mind. She established a professional dance group, which gained its legal frame later. For a long time the group was a fresh and spiritually open structure. I find this of special value and key significance for our area as it formed the basis for growth and development of contemporary dance tradition. In think one of the key roles performed by Ksenija Hribar was that she knew how to give space to other people. Along the fact she was the most visible and professional artist she channelled and generated new generations, encouraged them and gave them possibilities and was very engaged in the constitution of appropriate conditions for further activity. At the same time she had an extraordinary feeling for the initiation of young dancers, she knew how to fill them with enthusiasm, encourage them and give them moral, mental, intellectual support, so that both the dance and the dancers grew. She was surely the driving force of professionalization of contemporary dance and the reference point for the establishment of a formal education programme on the second level. Her work needed young, enthusiastic, ready-to-work people. I have also been actively involved in the formation of formal contemporary dance education, though the reference point was Ksenija Hribar. Of course, the realization of this programme was conducted with

sem bila zelo aktivno udeležena pri oblikovanju formalnega izobraževanja za sodobni ples, vendar je bila referenčna točka Ksenija Hribar. Do same realizacije je na koncu seveda prišlo s pomočjo več sodelavcev, ki so bili vključeni v snovanje in artikulacijo programa, ki je bil sprejet in danes funkcionira kot oddelek umetniške gimnazije, smer sodobni ples na SVŠGL.

IZ DANAŠNJE PERSPEKTIVE SE ŠE VEDNO ZDI, DA JE SODOBNI PLES POTLAČENA DISCIPLINA.

O TEM JE GOVORILA TUDI EDA ČUFER V ČLANKU, KI JE DEL RAZISKAVE ZGODOVINA SODOBNEGA PLESA V LJUBLJANI, KJER GOVORI O POTLAČENI ZGODOVINI – TO JE ZGODOVINA O TEM, KAR BI SE MORALO ZGODITI, PA SE NI. NATANČNO V TEM KROGU SE PRI NAS VRTI SODOBNI PLES, SAJ NIKOLI NE MORE PRITI DO ENAKOPRAVNE POZICIJE, KO BI SE LAHKO V POLNI MERI UDEJANJAL – VEDNO JE V PRIMEŽU POTLAČITVE, KI STISNE VSAKO GENERACIJO PLESALCEV ZNOVA.

Glavni problem je predvsem, da so možnosti nadaljnega razvoja sodobnega plesa potlačene. Vprašajmo se, kako je danes pri nas. Sodobni ples še vedno ni institucionaliziran niti nimamo konsenza, kaj natančno pomeni institucionalizacija in kako jo realizirati. Je institucionalizacija stvar pogledov/predlogov samo določenih posameznikov, ali je stvar konsenza o vzpostavljanju odprtih struktur in modelov soobstajanja in financiranja, ali stvar tega, da bomo plesalci in koreografi postali sami sebi producenti? Kakšne so možnosti? Mislim, da ni ključ v javni instituciji, ampak predvsem v njenem primernem modelu delovanja. Model sodobnoplesne institucije ne more biti narejen po konservativni ali preživetni logiki, temveč mora imeti obliko, ki je pretočna in zagotavlja razvoj. To ne more biti model institucije, ki bo zagotovil eksistenco posameznikom, temveč mora zagotoviti soobstoj kreativnih ustvarjalcev, ki imajo enake možnosti za delo. Cilj mora biti razvoj, saj prav razvoj dolgoročno zagotavlja eksistenco in prosperiranje discipline, kar je ključno za življenje področja sodobnega plesa. To ni stvar posameznikov.

Poleg tega je vedno manj prostorov ali se ti iz različnih razlogov zapirajo, kar je zelo kritično. Sodobni ples potrebuje za trenutno delovanje minimalno šest primernih studiev, če bi določena prostorska infrastruktura delovala povezana s šolo in dejavnostjo, ki obstaja na neodvisni sceni. Prostor bi morali biti dostopni, primerno opremljeni, ogrevani, tehnično podprti in veliki najmanj 20 x 20 metrov. Dva studia bi morala biti namenjena izobraževanju mladih, en permanentnemu izobraževanju profesionalnih plesalcev in bi deloval kot pretočni laboratorij, kjer bi bilo omogočeno preizpraševanje načinov dela, s čimer bi imeli stik z aktualnim dogajanjem drugje. Trije studii bi morali biti namenjeni za pripravlanje produkcij čez vse leto. Ta struktura, ki je več kot nujna, bi morala biti stabilna in zagotovljena, nikakor ne bi smela biti odvisna od denarja, namenjenega projektom, ki jih dobi posamezen zasebni zavod. Morala bi biti neodvisna in imeti vizijo, kako bi razvijala področje. Moralo pa bi obstajati še nekaj drugih plesnih prostorov, vadbenih in primernih za uprizoritve. Določena bi morala biti kvota predstava sodobnega plesa v državnih institucijah, ki so financirane iz javnih virov. Ni nujno, da ima sodobni ples svojo institucijo takoj danes in sedaj, če se zagotovi, da se v obstoječih institucijah določeno število sodobnoplesnih projektov pod istimi pogoji, pod katerimi se izvajajo vsi ostali projekti. Ključnega pomena je, da plesalci in koreografi niso vezani, da delajo 2 uri na dan od septembra do decembra, zato ker je takrat denar, ampak lahko svoje procese razvežejo na daljša obdobja in so v dvoranah toliko ur, kot jih potrebujejo. Prečistiti je treba obstoječi način financiranja, kjer se sredstva drobijo na tisoč koncev, in zagotoviti, da se projekti, ki se financirajo, financirajo kvalitetno. Obstajati morajo še sredstva za srednje in

the help of many people, who were included in the conception and articulation of the adopted programme, which today functions as one of departments of the arts grammar school at the Pre-School Education and Grammar School Ljubljana.

FROM TODAY'S PERSPECTIVE, IT STILL APPEARS THAT CONTEMPORARY DANCE IS A SUPPRESSED DISCIPLINE. EDA ČUFER SPEAKS ABOUT THIS PROBLEM IN AN ARTICLE THAT IS PART OF THE RESEARCH *HISTORY OF CONTEMPORARY DANCE IN LJUBLJANA*, WHERE SHE ADDRESSES THE PROBLEM OF THE SUPPRESSED HISTORY – THAT IS THE HISTORY OF WHAT SHOULD HAVE HAPPENED BUT IT DID NOT. CONTEMPORARY DANCE IN SLOVENIA IS TURNING IN PRECISELY THIS CIRCLE: IT CAN NEVER GAIN A POSITION OF EQUALITY, WHERE IT COULD BE ENACTED WITH FULL FORCE – IT IS ALWAYS IN THE GRIP OF SUPPRESSION, TAKING HOLD OF ONE GENERATION AFTER THE OTHER.

The main problem is that the possibilities of further development of contemporary dance are suppressed. What does the big picture say? Contemporary dance is still not institutionalized. There is even no consensus on what does institutionalization actually mean or how it can be realized. Is institutionalization a matter of views/proposals of certain individuals, or a matter of a consensus about constituting open structures and models of coexistence and financing, or a matter of dancers and choreographers becoming their own producers? What are the possibilities? I think that only getting a public institution is not the solution, it is its model of activity. A contemporary dance institution cannot be modelled upon conservative or outmoded logic, but it has to have a form, which is permeable and allows for development. This is not provided by the institution, which enables the existence to individuals, but has to ensure coexistence of creative people, who have equal opportunities for work. The goal should be development, for this will ensure the existence and prosperity of the discipline, which is of crucial importance for the life of contemporary dance. This is not a matter of individual people.

Besides, there are less and less working spaces, which is very concerning. In its present scope, contemporary dance needs minimally six studios, if a specific space infrastructure would work in connection with the school and the activities, existing on the independent scene. The spaces should have to be available, appropriately equipped, heated, and technically supported, in the dimension of at least 20 by 20 metres. Two studios would be intended to the education of the young, one to permanent education of professional dancers and could function as a laboratory, where the examination of working modes would be enabled in contact with other artists. Three studios would be intended as rehearsing spaces for productions. This urgently needed structure should be stable and provided for, by no means should it be dependent on money, granted to individual private institutions for their projects. It should be independent and have a vision how to develop the area. Moreover, several other dance spaces should be available, suitable as both rehearsing and performing spaces. In my opinion, a quota of contemporary dance performances should be established in state institutions, which are financed from public sources. I am not saying that contemporary dance should get its own institution no matter what and right away. It would suffice that a certain number of contemporary dance performances is realized in the frame of existing institutions, under the same conditions as other projects. I find it vital that dancers and choreographers are not bound to work for two hours a day from September to December only because in that period there is the money to do it, but that they can break down their processes into longer periods and have the space for themselves for as many hours as they need it. The existing system of financing, where the funds are being broken into pieces, should be reexamined and refined. Also the projects, which get the funding, should be financed with quality. Then there is also the funds for middle and small scale projects, which needs to be provided for. Of course, it is necessary that a vision for all this is articulated. But when there are no infrastructural

manjše projekte. Seveda je nujna izdelava vizije. Vendar če ni infrastrukturnih možnosti, če ni dvoran, če je treba delati na betonu, v mrazu, brez ozvočenja oziroma je vse to stvar produkcije, je težko sploh narediti vizijo.

KAJ JE BIL TVOJ GLAVNI VZGIB ZA PREDSTAVO *DRAGE DRAGE*?

Predstavo so spodbudili, prej kot motivirali, vsi omenjeni problemi, povezani z razmerami za delo na področju sodobnega plesa. Iz česa pravzaprav izhajamo, kakšna je naša zgodovina? Kako smo plačani, ali smo sploh plačani za svoje delo, s kakšnimi strahovi se ukvarjamo? Vse to me je zanimalo skozi optiko odnosa, kot izhaja iz psihološke teorije Silvana S. Tomkinsa. Raziskovanje tega sem pričela z delavnico, kjer sem se srečala s kreativnimi plesalkami in igralkami, ki ima vsaka svoj nahrbtnik osebne in plesne zgodovine. Zanimivo je bilo, da so se z izpostavljanjem osebne izkustvene zgodovine hitro izrisali določena hierarhija kot tudi kaos in poslušanje drugega. Nastali sta zelo jasna komunikacija in skupinska dinamika, ki jo vidim kot prototip za svoje delo na področju sodobnega plesa. Vse pa je generiralo intenzivne debate o eksistencialnih in tudi estetskih okvirih, in to sem želela realizirati v določeni formalni obliki plesne predstave.

Ko sem začela snovati predstavo *Drage drage*, se je čedalje jasneje kazalo, da želimo govoriti o tem, kar delamo, da preizkušamo meje, načine in pogoje. Dejansko se venomer zaletavamo v situacijo, v kateri živimo in delujemo. Zato so bile soavtorice v predstavi ključnega pomena, saj vsaka trpno in vztrajno nosi svojo zgodovino, ki jo obenem tudi opredeljuje. Znova se je potrdila ideja, da nas naša zgodovina soustvarja. Ne glede na to, da nimam neposrednega stika z zgodovino in tradicijo svojih predhodnic in predhodnikov (Katje Delak, Mete Vidmar, Pie in Pina Mlakarja ali pa s Ksenijo Hribar, saj z njenim umetniškim delom nisem imela konkretne stika), ga imam z vsem, kar so ti ljudje vnesli v naš prostor, in še posebno s temeljnim konfliktom med baletom in sodobnim plesom ali pa z bolj parcialnimi zgodbinami, kot sta delovanje Mete Vidmar in njena nikoli pojasnjena pozicija. Vse to so dejstva, ki me konstituirajo. Najhuje je, da se dogodki in situacije, ki so se dogajali, venomer ponavljajo. To opažam ne le pri sebi, temveč tudi pri mlajših in približno enako starih ustvarjalcih. Vse, kar imamo, smo si vzpostavili sami, in to velja za vsako generacijo. Na eni strani je to zelo veliko, ker nas drži v kodu sodobnega plesa, na drugi pa je tu zelo malo konkretnega. Najbolj žalostno je, da področje sodobnega plesa determinira prav tisto, kar vzpostavlja njegovo potlačitev: to je odsotnost afirmacije in legitimizacije tako iz zgodovinske kot sodobne perspektive.

NA NEKEM ZELO OSNOVNEM NIVOJU TE LAHKO OPREDELJUJE DEJSTVO, DA DELAŠ S TELESOM OZIROMA DA USTVARJAŠ NA PODROČJU SODOBNEGA PLESA, VENDAR SPECIFIKA PROSTORA PROSEVA SKOZI TELO, SKOZI TEBE KOT KREATIVNI INDIVIDUUM. KAKO SI SE SPOPRIJEMALA S TEM VPRAŠANJEM V PREDSTAVI? SE PRAVI, KAKO SI DILEME, V KAKŠNIH RAZMERAH USTVARJAMO, KDO SMO, KJE SMO, MANIFESTIRATI V NEKO DRUGO OBliko ČUTNE FORME?

Od samega začetka se mi je zdelo pomembno, da moram hkrati z načinom uprizarjanja najti tudi obliko, ki bi lahko označevala sama po sebi. Vedela sem, da je to telo, kasneje pa se je izkazalo, da je to žensko telo, saj mislim, da je zgodovina sodobnega plesa globoko vpisana prav vanj. Ker se mi zdi, da je sodobni ples na točki, kjer pogosto obstaja tudi naša vloga ženske. Ukvarjala sem se tudi s problemom, da se, kakor hitro imaš v gledališču žensko in moško telo na odru, takoj zakodira določen model odnosa. Zato sem želela zabrisati avtomatično pripadajoče. Nisem želela imeti opravka z avtomatičnim

possibilities, if there is no space to work in, when one needs to work on concrete and in cold, without the sound system, or when this is a matter of production, then it is also extremely difficult to have a vision.

WHAT WAS YOUR MAIN IMPULSE FOR THE PERFORMANCE *EXPENSIVE DARLINGS*?

The above mentioned problems, connected to working conditions in the area of contemporary dance, were not really a motive for this performance, but were rather a stimulus for it. What is our point of origin, what is our history? How are we paid, if at all, what fears are we dealing with? All this interested me through the optics of relationship, as set out by the psychological theory of Silvan S. Tomkins. I started to research in this direction with a workshop, where I met up with creative dancers and actresses, each of them with her own backpack of personal and dance history. What I found very interesting was that once personal experiential history was put in the foreground a certain hierarchy as well as chaos and listening to the other started to shape up very quickly. A very distinct and clear communication and group dynamics emerged, which I see as a prototype for my way of working in the area of contemporary dance. All this also generated intensive debate about existential and aesthetic frames, and this is what I wanted to realize through a specific formal format of a dance performance.

Once I began conceiving the performance *Expensive Darlings* it was becoming more and more clear that we wanted to talk about our work, to re-examine the limits, modes and conditions. We are again and again facing the situation, in which we live and work. For this reason, the co-authors are of key importance in the performance. Each of them carries and endures her own history, which at the same time also defines her. Again, the idea that our history co-creates us has affirmed itself. Irrespective of the fact that I do not have a direct contact with the history and tradition of my predecessors (Katja Delak, Meta Vidmar, Pia and Pino Mlakar, or with Ksenija Hribar since I did not have a direct contact with her artistic work), I do have contact with what these people brought into our space. Especially with a fundamental conflict between ballet and contemporary dance, or with more partial stories, as for example, the work of Meta Vidmar and her position, which still has not been fully explained. All this are facts that constitute me. The worst thing is that past situations and events keep repeating. I do not discern this only in me, but also in other artists, be them younger or my age. All we have we have constituted ourselves, and this holds true for each and every generation. On one hand this is a lot, since it keeps us encoded in contemporary dance, on the other, there is so little one could take hold of. What I find truly sad is that the area of contemporary dance is determined by the very thing that constitutes its suppression: namely, the absence of affirmation and legitimization from both historical as well as contemporary perspective.

AT SOME VERY BASIC LEVEL, ONE IS DEFINED BY THE FACT THAT ONE WORKS WITH THE BODY AND IN THE FIELD OF CONTEMPORARY DANCE. YET THE SPECIFICITY OF SPACE EMANATES FROM THE BODY, THROUGH YOU AS A CREATIVE INDIVIDUAL? HOW DID YOU TACKLE THIS ISSUE IN THE PERFORMANCE? THAT IS, HOW TO MANIFEST THE DILEMMAS OF WORKING CONDITIONS, OF WHO AND WHERE WE ARE, INTO A DIFFERENT SENSUOUS FORM?

From the very beginning, I thought it extremely important to find – at once with the performing mode – also the form, which would define in itself. I knew that this is the body, but later it turned out that this was the female body, for I think that the history of contemporary dance is deeply inscribed precisely in it. I think that contemporary dance is in a position, which is very similar to the position of women in our society.

I also dealt with the problem that as soon as you put a female and a male body to stage you are immediately confronted with a code of a specific model of

razvrščanjem v pare. Želela sem eliminirati to komponento in vzpostaviti enotno telo. In ker vsako telo, ali moško ali žensko, označuje, sem želela izpostaviti, da je v tem trenutku, kontekstu in na samem področju sodobnega plesa žensko telo tisto, ki ga označuje. Pri tem pa me je zanimalo, kje telo, ki nosi in vključuje vso zalogo, ki je individualna, mentalna, zgodovinska, arhetipska oziroma je v njem odtisnjena, prikaže odtise in jih izpostavi. Zanimal me je soobstoj različnosti, ki je prav tako zanimiv ravno skozi ženski princip, ki zna dopuščati.

V ČASU NASTAJANJA PREDSTAVE *DRAGE DRAGE* SI VEČKRAT REKLA, DA JE PLES PRI NAS OBRAVNAVAN KOT DRUGORAZREDNA UMETNOST IN DA MU DOLOČENI POSAMEZNIKI OČITAJO ZASTARELOST. KAJ NATANČNO MISLIŠ S TEM?

Mislim na to, kakšne so možnosti, da sodobni ples pri nas sploh komunicira enakopravno. Medij sodobnega plesa nima možnosti, da bi enakovredno komuniciral v svoji formi, nima zagotovljenih legitimnih možnosti različnih načinov izražanja. Zato mislim, da je sodobni ples pri nas drugorazredna umetnost, ker mu ni dopuščen enakopraven, enakovreden, enako močan položaj in s tem soobstoj. Mislim, da ne bi bil tvegan ali nevarno dopustiti ta soobstoj, da bi se sploh lahko videlo, kako poteka komunikacija, saj se sicer sploh ne da videti, preveriti. Če se tlači in onemogoča že vnaprej in venomer, nastaja resnična škoda.

MENIŠ, DA JE SODOBNEMU PLESU OČITANA ZASTARELOST, V BISTVU PA MU NI OMOGOČENO, DA BI ZAČEL IZ ENAKE POZICIJE? VENDAR JE TUDI DEJSTVO, DA SAMI PLESALCI VELIKOKRAT PRISEGAJO NA DOLOČENA AMATERIZEM IN ANTIINTELEKTUALIZEM IN JU PODPIRAJO. V ČEM JE PROBLEM? ALI NE POTREBUJEJO SODOBNOPLESNI USTVARJALCI TUDI SODELAVCEV, KI SO SPOSOBNI ARTIKULIRATI TUDI, KAR POČNEJO, ALI NI TO VZAJEMNO IN NUJNO? TUDI TAKO SE OMOGOČI KOMUNIKACIJA DOLOČENEGA MEDIJA?

Mislim, da našemu mediju nasploh manjka artikulacija, in to na vseh nivojih – ne govorim samo v ubesedenju pomenov, ampak tudi v ubesedenju potreb in kreativnih procesov. Res je, da umetnost, kot je sodobni ples, prvenstveno komunicira s telesom, za kar je treba urediti razmere, vzpostaviti izobraževanje in druge spremljavalne potrebe. To ne more biti prepuščeno naključju, da gremo plesalci skupaj v studio in bodo vsi vedeli, kaj mislimo. Treba je artikulirati same procese, to je principe koreografije, različne dramaturgije giba in njihove načine nastajanja, saj prav ti procesi tvorijo tako zgodovino kot tudi potrebe in načine uprizarjanja. Se pravi, kako se razvija kreativni proces, kaj je osrednji princip koreografije in kako brati aktivno telo na odru. Ko je to ubesedeno in zapisano, arhivirano in so procesi jasni, se da razbrati afinitete in narediti klasifikacije. Sicer ne moremo brati določenega umetniškega polja in vstopiti vanj. Ni tako težko nalepiti različnih konceptov drugih disciplin na sodobni ples, malo pa je takih teorij sodobnega plesa, ki bi se razvijale iz prebiranja njegove dejanske materije in procesov, ki nastajajo tukaj in zdaj. Podobno je z zgodovino, ki se mora po moje jasni, se da razbrati, iz tega, kar je bilo, in iz tega, kar je, ne pa da se nanjo nalepi neko idejo, kaj naj bi ta zgodovina bila, in se to popredalčka. Še več, ker pri nas kreativni in zgodovinski procesi na področju sodobnega plesa niso artikulirani, o njih ni dovolj zapisov niti nimamo arhivov, lahko vsak posamezniki povsem po svoje sestavi zgodbo sodobnega plesa, brez upoštevanja obstoječega, ki izhaja iz zgodovine.

relationship. I wanted to blur automatic belongingness. Above all, I did not want to have anything to do with automatic classification into pairs. I wanted to eliminate this component and establish a unified body. And since every body, be it female or male, signifies, I wanted to put to the foreground that at the present moment, the present context and in the area of contemporary dance itself it is the female body which signifies it. My interest was in where does the body, which includes the entire individual, mental, historical, archetypal stock, or better which is imprinted with it, shows the imprints and discloses them. I was interested in the coexistence of diversity, which is interesting precisely through the allowing female principle.

DURING THE CREATION OF *EXPENSIVE DARLINGS* YOU OFTEN SAID THAT IN SLOVENIA DANCE IS CONSIDERED A SECOND GRADE ART AND THAT CERTAIN INDIVIDUALS THINK IT OUTMODED. WHAT EXACTLY DID YOU MEAN BY THAT?

I was pointing to the possibilities for contemporary dance in Slovenia to communicate on equal grounds. The medium of contemporary dance does not stand a chance to communicate equally through its form; it does not have legitimate possibilities of different modes of expression. This is why I think it is second grade art here in Slovenia, since it is not provided for with an equal, equally strong position and therefore coexistence. I think there is no risk or danger in allowing such coexistence. Actually, it is necessary to see how this communication would take place, there is no other way to explore the possibilities. If there is an incessant suppression and hindrance in advance, serious damage is caused.

SO YOU THINK THAT CONTEMPORARY DANCE IS REPROACHED WITH BEING OUTMODED, WHILE AT THE SAME IT IS NOT PROVIDED FOR WITH AN EQUAL STARTING POSITION. YET, ANOTHER FACT IS THAT DANCERS THEMSELVES OFTEN MAINTAIN A CERTAIN AMATEURISM AND ANTIINTELLECTUALISM AND SUPPORT THEM. DO NOT CONTEMPORARY DANCERS NEED PEOPLE TO COLLABORATE WITH - PEOPLE WHO ARE ABLE TO ARTICULATE WHAT THEY DO, IS IT NOT A MUTUAL AND NECESSARY THING? THIS IS ALSO A WAY TO ALLOW FOR COMMUNICATION OF A CERTAIN MEDIUM.

I think that in our medium in general there is a lack of articulation, on all levels. I am not speaking only about putting meaning to words, but also about articulating the needs and creative processes. It is true that artistic form like contemporary dance primarily communicates with the body. For this appropriate conditions and education as well as other requirements should be established. This cannot be left to chance. We cannot think that once dancers get into the studio that it is self-evident what they are thinking. The very processes need to be articulated, that is the principles of choreography, different dramaturgies of movement and their modes of creation, since it is precisely this processes that form both the history as well as the needs and modes of performance. In other words, how does the creative process develop, what is the main principle of choreography and how to read the active body on stage. Once this is articulated and written, archived and once the processes are legible, it is possible to read the affinities and make classifications. Otherwise, a specific artistic field is not readable, there is no entry point into it. It is not very difficult to paste different concepts of other disciplines to contemporary dance, but there are really very few theories of contemporary dance, which would develop out of reading its actual material and processes, emerging here and now. A similar case is with history, which - in my opinion - needs to be written out of the actual, from that which was and from that which is. We cannot simply paste over it a certain idea and then put it safely in some drawer. Even more, since creative and historical processes in the field of contemporary dance are not articulated in Slovenia, there are almost no writings or archives about them, every individual can put together a story in her/his own way, without any consideration of the existing and historical.





MAJA DELAK je plesalka, koreografinja in plesna pedagoginja, ki je plesno pot začela kot petletna deklica in sicer se je zaradi treme v dvorano prve plesne ure pridrsala po zadnjici in gledala v tla. Od takrat naprej je niso mogli več spraviti iz plesnih dvoran. V opusu desetih plesnih predstav je prepotovala številne svetove, v katerih se največkrat spotika ob temo ljubezni in odnosov.

MAJA DELAK is a dancer, choreographer and dance pedagogue. She started dancing at the age of five but she was so shy on arriving to the first dance lesson that her first steps on the dance floor were in fact slides over her behind. Since then nobody could get her off the dance floor. In her opus of ten dance performances, she has travelled many worlds, in which she is mainly stumbling over the issues of love and relations.



KATJA KOSI je plesalka in prevajalka, oboje in nobeno. Je podiplomska študentka teorije in filozofije vizualne kulture in ni več knjižničarka.

KATJA KOSI is a dancer and translator, both and none of it. She is a postgraduate student of theory and philosophy of visual culture and is no longer a librarian.



BARBARA KRAJNC je diplomirala in magistrirala iz dramske igre na Akademiji za gledališče, radio, film in televizijo v Ljubljani. V zrelih letih odrske deske pogosto menja s plesnim podom, kjer ji ne manjka volje, ampak gibčnosti.

BARBARA KRAJNC received her MA in acting at the Academy of Theatre, Film, Radio and Television Ljubljana. In her mature years, she often swaps the boards for a dance floor, where she does not lack the will but the suppleness.



JELENA RUSJAN je odraščala v Beogradu. Diplomirala je na Oddelku za igro na Akademiji scenskih umetnosti v Sarajevu. Od leta 2004 živi in dela v Ljubljani, kjer je najboljša igralka med plesalci in najboljša plesalka med igralci.

JELENA RUSJAN grew up in Belgrade. She graduated at the Academy of Performing Arts in Sarajevo. Since 2004, she lives and works in Ljubljana, where she is the best actress among dancers and the best dancer among actresses.



VLASTA VESELKO je plesalka, koreografinja, plesna pedagoginja in iniciatorica Festivala eksperimentalnega giba NagiB. Uživa v lebdjenju. Zanj je pomembno, da verjame in se nagiBa.

VLASTA VESELKO is a dancer, choreographer, dance pedagogue and initiator of the Festival of experimental movement NagiB. She relishes floating. She finds it important to have faith and move.



URŠKA VOHAR, plesalka in koreografinja, je pravkar diplomirala na SNDO Amsterdam. Od takrat vztrajno išče delo kot plesalka, koreografinja ali oblikovalka odrske svetlobe.

URŠKA VOHAR is a dancer and choreographer. She has just graduated at SNDO Amsterdam. Since then she is making sustained efforts in finding a job as a dancer, choreographer or light designer.



NATAŠA ŽIVKOVIĆ, plesalka ter absolventka francoščine in primerjalne književnosti, je deset let plesala balet in se nato morala surovo emancipirati od te plesne forme. Še vedno vsi mislijo, da je lepa, zato upa na čas emancipacije od lepote.

NATAŠA ŽIVKOVIĆ, a dancer and graduate of French language and Comparative literature, has been dancing ballet for ten years. Later she had to brutally emancipate herself from this dance form. Since everybody still think she is beautiful she is awaiting to emancipate from beauty.

KATJA PRAZNIK je magistrirala iz sociologije kulture z delom *Uprizarjanje telesa v sodobnem plesu: ideologije telesa* na Filozofski fakulteti v Ljubljani. Deluje kot publicistka, plesna kritičarka in dramaturginja v polju sodobnih scenskih umetnosti. Od leta 2007 je odgovorna urednica revije Maska. Nedavno je odkrila, da ima kolena.

KATJA PRAZNIK received her MA in sociology of culture with the thesis *Performing the Body in Contemporary Dance: Ideologies of Body* at the Faculty of Arts, Ljubljana. She works as a theorist, dance critic and dramaturge in the field of performing arts. Since 2007, she is the editor in chief of the Slovene performing arts journal Maska. Recently she discovered her knees.

MARKO PELJHAN je konceptualni umetnik, profesor interdisciplinarnih študij na Univerzi v Kaliforniji, Santa Barbara, direktor zavoda Projekt Atol in dolgoletni sodelavec Maje Delak.

MARKO PELJHAN is a conceptual artist, professor of interdisciplinary studies at the University of California, Santa Barbara, and the director of institute Projekt Atol, a framework for social and artistic activities (Ljubljana). He often collaborates with Maja Delak.

GIPO GURRADO je skladatelj in glasbenik. Študiral je na Civic School of Jazz v Milanu. Leta 2003 je postal glasbeni direktor gledališke skupine Quelli di Grock, za katero je napisal glasbo za vse predstave. Ustvarja in producira glasbo za kratke filme, dokumentarce, scenske umetnosti in instalacije. Leta 2006 je ustanovil Paraxo Studio, v okviru katerega ustvarja glasbo za različne projekte.

GIPO GURRADO is a composer and a 360° musician. He studied at Civic School of Jazz in Milan. In 2003 he became the musical director of the theatre company Quelli di Grock from Milan and is the author of music in all performances of the group. Gipo writes and produces music for short films, documentaries, performances, and installations. In 2006, he established Paraxo Studio, where he creates music for different projects.

ATTILA FARAVELLI je glasbenik in skladatelj za gledališče, radio in film. Študiral je elektronsko kompozicijo pri Alvisu Vidolinu in Michelu Tadiniju. Igra na različnih dogodkih in v predstavah v Italiji in Franciji. V Milanu ima svoj studio (Bips Studio), deluje tudi kot producent in tonski tehnik v številnih projektih, zlasti na rock in jazz koncertih.

ATTILA FARAVELLI is musician and composer for theatre, radio and cinema. He studied electronic composition with Alvis Vidolin and Michele Tadini. He plays in various events and artistic performances in Italy and France and has his own studio (Bips Studio) in Milan. He works as artistic producer and sound engineer in many projects, especially rock and jazz concerts.

NADJA BEDJANIČ je v Ljubljani končala univerzitetni študij oblikovanja oblačil in tekstilij. Deluje na različnih področjih – njihov skupni imenovalec so oblačila. Oblikuje lastne kolekcije oblačil, ustvarja kostumografije za predstave, filme, nadaljevanke in reklamne spote. Je soustanoviteljica društva in prodajne galerije mladih oblikovalcev Pozitive.

NADJA BEDJANIČ graduated in fashion design at the University of Ljubljana. She is working in different fields, their common denominator being fashion and clothes. She designs her own collections, costumes for theatre, dance, film and television. She is one of the cofounders of Pozitiv – association and sale gallery of young designers.

ŠPELA DRAŠLAR je diplomirala na Akademiji za likovno umetnost na Univerzi v Ljubljani, smer vizualne komunikacije. Po nabranih prvih praktičnih in realnih izkušnjah z delom v skupini, pod časovnimi pritiski v eni izmed večjih ljubljanskih oglaševalskih agencij, se je odločila, da delovanje nadaljuje po samostojni poti, hkrati pa željo po izpopolnjevanju oblikovalskih znanj nadgrajuje s podiplomskim študijem.

ŠPELA DRAŠLAR graduated at the Department of Communication Design at Academy of Fine Arts and Design Ljubljana. After first practical and real experience in teamwork and deadline pressures in one of Ljubljana advertising agencies she decided to continue her work as a freelance designer and pursue her postgraduate studies in design.

ZOE VINCENTI dela kot profesionalna fotografinja. Diplomirala je na Akademiji za likovno umetnost v Breri, svoje znanje pa je izpopolnjevala tudi pri fotografih, kot so Arno R. Minkkinen, Machiel Botman in Antoine D'Agata. Leta 1999 je prejela nagrado Enzimi, njene fotografije pa so bile vključene v razstavo Bienala mladih umetnikov v Rimu.

ZOE VINCENTI works as a professional photographer. She graduated at the Academy of Fine Art of Brera and studied also with the photographers Arno R. Minkkinen, Machiel Botman and Antoine D'Agata. She won the Enzimi Prize. Her work was part of the exhibition at the Biennial of Young Artist in Rome in 1999.

SABINA POTOČKI je producentka in plesalka, samozaposlena v kulturi. Je ena od ustanovnih članic prve profesionalne plesne skupine v Sloveniji Plesni Teater Ljubljana. Od leta 1997 deluje kot koselektorica in programska koordinatorica ter producentka Mednarodnega festivala sodobnih umetnosti Mesto žensk.

SABINA POTOČKI is a freelance producer and dancer, working in the field of art and culture. She is one of the founding members of the first Slovene professional contemporary dance group Plesni Teater Ljubljana (Ljubljana Dance Theater). Since 1997, she works as coselector, programme coordinator and producer of International festival of contemporary arts – City of Women.