

Nove linije prehajanj skozi neenakomerno pokrajino

Raznolik program festivalskih premier slovenskih avtoric.

New Lines Of Transition Across Uneven Landscape

Heterogeneous programme of festival premieres by Slovenian women artists.



Foto / photo: Nada Žgank

KAJA LORENCI

Morda na videz kdaj kot vsi ljudje

So trenutki, ko s(m)o Katja, Dejan, Nataša, Žigan, Kaja, in so trenutki, ko s(m)o lahko kdorkoli. Prav nobene mistike ni v tem, ampak materialnost v najširšem možnem smislu.

Tema, ki si jo zastavila v nastajajoči predstavi Morda na videz kdaj kot vsi ljudje, je srečanje. Izhodiščno načelo je, da »smo v polju plesa«. Izhodiščna naloga je »notranji monolog«. Ostale so »gesta« in variacije nanjo, »objem«, »notranja pesem«

Just in Appearance Sometimes as Everyone Else

There are moments when we/they are Katja, Dejan, Nataša, Žigan, Kaja, and there are moments when we/they can be anybody. There is no mysticism here whatsoever, only materiality in the widest possible sense.

The theme you have addressed in the performance Just in Appearance Sometimes as Everyone Else is encounter. The initial

point is that “we are in the field of dance”. The initial task is “internal monologue”. Others include “gesture” and variations thereof, an “embrace”, “inner song”... Do you consider these various segments incorporated in the performance as a compact structure where the elements are within each other, or are they parts of a composition?

No, they are not parts of a composition. They are our tools. Tools that generate movement material, tools through which we communicate and enter into relations. The simultaneous combination of several tools can generate content.

“Embrace” on the other hand, is more of a figure, rather an initial or final point of an encounter, and it could mean a moment of pure physical experience with a complete lack of words. To me, this is a beautiful, poetic entrance into the field of dance – a complete lack of words and the next thing you know a pure physical communication. Some sort of a starting or final moment of an encounter.

What does it mean to you that we ‘remain in the field of dance’? What is the field of dance to you? What conditions must be met so that you define something as the field of dance? You may also use your work with Ivan as a reference.

The rule I have set is that we always stick to dance at least with a tip of a toe. Meaning that we have to be aware of at least one part of the body at all times. I can totally “immerse” into my private body but someplace in this privacy there must be some tension, some small field/area where I can “complement” this image of privacy. There must always be a field where I can change the meaning or the content of this image with the slightest move.

This means that your body has a clear task, some choreographic challenge?

Yes, always.

When I afford to immerse into the private, I have the possibility to read my body or recognise it as a potential image, a figure. Yes, the task you mention could be precisely that despite my trying to preserve authenticity (in movement, in responding), I constantly try to see myself from the outside. That is

as an image, a figure. Everything is in some sort of simultaneity. Or duality. How can I choreograph myself within privacy? How can I illuminate, shape, colour...

First there is a thought (that might rush by before I catch it in movement) that I repeat, “articulate” inside. When articulated, it automatically slows down, thus allowing me to catch it with a move.

This it (I think) what I mean when I say “dance”.

We do the same in terms of relationships. Encounter is not so much about my or your (or our) story. It’s more about continuous informing and listening. Consequently, no matter how personal and honest our response is, certain archetypal “notions” of relationships emerge in the movement material. The crossroads between personal experience and the image I recognise (or the role that “captured” me), are those points where I decide whether to remain myself or become whoever for a while.

One of the beautiful characteristics of dance is that it’s always on the verge. Constantly on the verge, running between individual and universal. We all have this body. Why exclude all other possible bodies from this potential and go for only one?

You often mention that there’s a huge danger at rehearsals of slipping into the non-dance field? You call it theatrical and that you want to avoid it. Does the border with theatrical indicate that the fulfilment of certain conditions of dance requires some form of reduction, renouncement?

I don’t think so. I think it’s more about transition. I guess you might say that you are constantly renouncing something. You could say that. But for me, renouncing has an absolutely larger creative potential than staying. In staying everything is somewhat clear. In renouncing I feel an exciting problem.

Though in order to renounce, we must decide for something (in this case for dance). If we decide for everything, we can’t truly renounce anything.

In this process, you have mentioned karaoke several times. Karaoke is something that needs to be completed. Or put differently, to start with, something is taken away. This is interesting because the

... Ali vidiš te različne segmente, ki naj bi bili vsebovani v tej predstavi, kot neko kompaktno strukturo, kjer so zadeve ena v drugi, ali so to kompozicijski deli?

Ne, to niso kompozicijski deli. To so naša orodja. Orodja, ki generirajo gibalni material, orodja, skozi katera komuniciramo in vstopamo v razmerja. Kombiniranje več orodij hkrati pa lahko generira neko vsebino.

»Objem« je prej neka figura, bolj štartna ali pa končna točka srečanja, ki lahko pomeni trenutek čistega fizičnega izkustva, kjer umanjka besed. Zame je to en lep, poetičen vstop v plesno – umanjka besed in v igro vstopi čista fizična komunikacija. Nekakšen začetni ali pa končni moment srečanja.

Kaj zate pomeni, da ostajamo v polju plesnega? Kaj je polje plesnega zate? Kateri pogoji morajo biti izpolnjeni, da označiš nekaj kot polje plesnega? Lahko se nanašaš tudi na to, kar sta počela z Ivanom.

Pravilo, ki sem ga postavila, je, da se vedno vsaj s konico prsta držimo plesnega. To pomeni, da mora biti vedno vsaj en del telesa ozaveščen. Lahko se popolnoma »pogreznem« v svoje privatno telo, ampak nekje v tej privatnosti mora biti neka napetost, neko majhno polje/območje, kjer lahko »dopolnim« to podobo privatnosti. Vedno mora obstajati polje, kjer lahko z najmanjšim gibom spremenim pomen oziroma vsebino te podobe.

To pomeni, da ima tvoje telo jasno nalogo, nek koreografski problem?

Ja, vedno.

Ko si privoščim, da se pogreznem v privatno, imam priložnost, da preberem svoje telo oziroma ga prepoznam kot potencialno podobo, figuro. Ja, morda je ta naloga, ki jo omenjaš, ravno v tem, da se kljub temu, da skušam ohranjati avtentičnost (v gibanju, v odzivanju), hkrati ves čas poskušam videti od zunaj. Torej kot podobo, figuro. Vse je v neki hkratnosti. Ali dvojnosti. Kako se lahko koreografiram znotraj privatnosti? Kako lahko osvetljujem, oblikujem, obarvam ...

Najprej je misel (ki lahko tudi zdrvi mimo, preden jo ujamem v gibu), nato pa jo še enkrat ponovim, »izgovorim« v sebi. Ko jo izgovorim,

je avtomatično počasnejša in mi omogoči več časa, da jo ujamem z gibom.

To je to (se mi zdi), kar mislim s tem, ko rečem »plesno«.

Enako počnemo na nivoju odnosov. Znotraj srečanja ne gre toliko za mojo ali tvojo (ali najino) zgodbo. Izhajamo bolj iz tega, da ves čas hkrati sporočamo in poslušamo. Torej ne glede na to, kako osebno, iskreno se odzivamo, v samem gibalnem materialu vznikajo določene arhetipske »podobe« odnosov. Križišča med osebnim doživljanjem in podobo, ki jo prepoznam (ali pa vlogo, ki me je »ujela«), so tista mesta, kjer se odločam med tem, ali bom ostala jaz ali za kratek čas postala kdorkoli.

Ena od lepših lastnosti plesa je, da je vedno na meji. Ves čas na meji, v tekanju med individualnim in univerzalnim. Vsi imamo to telo. Zakaj bi vsa druga možna telesa izvzel iz tega potencialnega in se odločil samo za eno?

Pogosto omeniš, da na vajah obstaja zelo velika nevarnost, da zaidete v neplesno polje? Temu rečeš, da zaidete v teatralično oziroma teatralno in da se želiš temu izogibati. Ali meja s teatralnim govori o tem, da mora za to, da so izpolnjeni določeni pogoji plesnega, obstajati tudi neka oblika redukcije, odpovedi nečemu?

Mislím, da ne zares. Mislím, da je pomembno prehajanje. Morda lahko rečeš, da to pomeni, da se ves čas nečemu odpoveduješ. Lahko rečeš tudi tako. Ampak zame ima odpovedovanje absolutno večji kreativni potencial kot ostajanje. V ostajanju je na nek način vse jasno. V odpovedovanju pa čutim nek vznemirljiv problem. Da pa se lahko odpovedujemo, se moramo za nekaj odločiti (v tem primeru za plesno). Če se odločimo za vse, se ne moremo zares ničemur odpovedovati.

Večkrat si v tem procesu omenjala princip karaok. Karaoke so nekaj, kar je v resnici treba dopolniti. Oziroma so v izhodišču nekaj, kar je odvzeto. To je zanimivo, ker je format karaok princip necelote.

Karaoke so primer, ki ga uporabljam. So spoj nečesa določenega in nečesa naključnega. Glasbeni posnetek je fiksni. Imenujem ga »tepih, preproga«. Paralela temu tepihu je

način gibanja, gibalna sfera, je to nekaj, kar nas druži, v čemer smo si enaki. Vokalni del karaok pa je ta »živa« linija, ki se razteza čez fiksni posnetek. Je linija, ki je individualna, vsak dan drugačna. Poanta karaok ni v tem, da dobro poješ, poanta je v tem, da kljub temu, da morda ne poješ dobro, zapoješ in pri tem uživaš. In drugi te pri tem podpirajo.

Imajo pa karaoke še neko drugo funkcijo. Namreč, fiksiran posnetek razumem kot neke vrste partituro. Partitura pa omogoča neko varnost, neko bazično strukturo, ki nas odreši pritiska stalne invencije. Omogoča stalno reinvecijo, omogoča bivanje. Namreč, pevec karaok je v poziciji, ko lahko odpoje melodijo, kakorkoli želi, lahko spreminja besedilo, se odloči za interpretacijo. Vendar znotraj partiture.

Govoriš o tem, da hitro zaidete na polje teatralnega. Paralela: karaoke so v izhodišču torej nekaj, kar je odvzeto. Hkrati pa se zdi, kot da je polje plesnega zate izpolnjeno, kadar odvzameš nek balast, ki je teatralen. (Smeh.) »Nevarno« je, da stopiš na polje teatralnega. Ali je tu kakšna povezava?

Morda. To, čemur jaz rečem teatralno, je nekaj, kar je polno, nasičeno. V plesu me zanima to, kar je ravno prav prazno. In prazno razumem kot odprto, nezaključeno. Teatralno je tisto, kar lahko uporabimo znotraj praznega, da rečemo: »Lahko bi bilo tako. Ali pa tako«. Teatralno je kot začimba.

Razumem. Neka razširjena pomenska potencialnost, ki obstaja samo takrat, ko to telo ni zreducirano preveč na konkretno ime in neke karakterne poteze.

Ja. Kako torej iznajti neko orodje, ki mi pomaga, da lahko ostajam ves čas rahlo stran od sebe. Lahko se seveda prepustim svojim odzivom, vse si lahko privoščim, ni se mi treba cenzurirati, ni potrebe, da stalno izumljam. Imam pa ves čas neko orodje, da ne zapadem vase, recimo.

KAJA LORENCI je plesalka, koreografinja in plesna pedagoginja. Leta 2006 je diplomirala na Salzburg Experimental Academy of Dance (SEAD). Po končanem študiju je kot plesalka sodelovala v predstavah Andreje Rauch Podrzavnik, Mateje Bučar, Gregorja Luška in Rosane Hribar, Madeleine Karlsson in Aleksandre Stratimirovič, Shimrit Golan, Katje Legin, Nataše Berce, Karmine Šilec (Carmina Slovenica). Z avtorsko predstavo *Zven telesne tišine* (2011) je v sodelovanju z Ivanom Mijačevićem začela razvijati svojevrstno metodo ustvarjalnega dela in pristopa h gibu. Predstava je bila izbrana za Gibanico 2013 in kasneje uspešno gostovala tudi na Hrvaški plesni platformi. Več let je poučevala sodobno plesno tehniko na SVŠGL, umetniški gimnaziji, trenutno pa na AGRFT opravlja magistrski študij iz Umetnosti giba.

Zdi se mi, da ima smisel, kar praviš (glede na to, kar sem videl na vajah). Imam pa občutek, da pri tvojem delu obstaja neka potentnost ravno v tem vmesnem polju, kjer telo nikoli ni do kraja formalizirano v koreografskem, hkrati pa mu ne moreš določiti nikakršnega teatralnega pomena. Na neki zelo tanki meji, ki deluje na nek način filmsko.

Fotograf Jeff Wall je v enem od svojih intervjujev opredelil svoje delo kot »near documentary«. Opisuje svojo željo po uprizarjanju avtentičnosti, ki ni popolnoma zadovoljena oziroma prepričljiva. In v suspenzu te neprepričljivosti je nekaj prostora, je razpoka, kjer se lahko zgodi fantazija. Med fantazijo in resnico sicer obstaja povezava, ni pa direktne povezave. Zato temu pravi vizija, halucinacija.

Mislim, da je to nekaj, kar bi si želela, da gledalec doživi. In da se morda tukaj skriva neka povezava s filmom. Je slika in je tekst, ki ga igralci govorijo. In kombinacija obojega lahko sovpadе, lahko pa ne.

Ne vem, kaj je lepše. Ko se v odločitvi srečamo, ali ko se razidemo.

To se mi zdi zanimiva stvar. Kot da ne gre za čisti formalizem, kot da se skozi neko zelo delikatno senzibilnost pojavlja neka (mogoče zaradi igrivosti) forma življenja. Hkrati pa je tako, kot da se pred nami odvija neka koreografija, ki je film, ki nam ga v resnici nočeš pokazati.

Mislim, da si sam najbolje definiral, ko si rekel, da uprizarjamo vsakdanost skozi neke formalne postopke.

(odlomki iz intervjuja
Roka Vevarja s Kajo Lorenci,
julij 2016)

karaoke format is somewhat a principle of incompleteness.

Karaoke is an example that I use. A fusion of something definite and something random. Music is recorded, hence fixed. I call it “carpet, rug”. Parallel to this carpet is the way of movement, the sphere of movement, that something we all share and that makes us equal. While the vocal part of karaoke is this “living” line extending over a fixed recording. A line which is individual and different every day. Good singing is not the point of karaoke, the point is that despite not singing very well, you sing and enjoy it. And others support you in this. Though there’s another function of karaoke. In my view, a fixed recording is somewhat a score, and a score provides some sort of security, some basic structure releasing the pressure of constant invention. It enables constant reinventing, it enables living. A karaoke singer is in a position to sing the song however he wants, he can change the lyrics and select interpretation. But always within a score.

You say that you quickly slip in the field of theatrical. A parallel: to start with, karaoke is something which is taken away. At the same time, you seem to find the field of dance fulfilled when you take away some ballast which is theatrical. (Laughter). It is “dangerous” to make a step in the field of the theatrical. Is there any connection here?

Possibly. What I call theatrical is something full, saturated. In dance, I’m interested in what is empty to just the right extent. And to my mind, empty is opened, incomplete. Theatrical is what can be used within the empty in order to say: “It could be like this. Or like this.” Theatrical is like a spice.

I see. Some sort of extended meaning potentiality which only exists when this body is not too reduced to the actual name and some character features.

Yes. How to invent a tool that helps me keep slightly away from me at all times. Of course, I may surrender to my reactions, I can afford anything, I don’t need to censor myself, there’s no need for me to constantly invent.

But I do have a tool all the time that keeps me from immersing in myself, so to speak.

It makes sense, what you’re saying (based on what I’ve seen at rehearsals). I have a feeling, though, that your work is potent precisely in this intermediate field where the body is never fully formalised in the choreographic meaning while simultaneously it can’t be defined by any theatrical meaning. On a very thin line that works somewhat movie-like.

In one of his interviews, the photographer Jeff Wall defined his work as “near documentary.” He refers to his desire to convey authenticity which is never completely fulfilled or conclusive. And in the suspense of this inconclusiveness there is always some room, a crack where a fantasy might occur. There’s a connection between fantasy and truth, but never a direct one. For this reason he calls it a vision, hallucination.

I believe this is something I want a spectator to experience. And that here some relation with a movie could be noticed. There is a picture and a text spoken by actors. And the combination of both might fall in or not.

I don’t know what is more beautiful. When we meet in a decision or depart.

I find this very interesting. As if it is not a pure formalism, as if (perhaps because of playfulness) some form of life emerges through a very delicate sensibility. At the same time, it’s as if choreography is unfolding in front of us, and this choreography is a movie that you actually don’t want to show us.

I think you defined it best by saying that we perform day-to-day life through certain formal procedures.

(excerpts from Rok Vevar’s interview with Kaja Lorenci, July 2016)

KATJA LEGIN (1985) je formalno plesno izobraževanje pridobila na SVŠGL, umetniška gimnazija, smer sodobni ples, in kasneje na Labanu v Londonu (2000–2007). Po diplomu se je pridružila mednarodni zasedbi EKG. V dveh letih s skupino (2007–2009) je kot plesalka sodelovala v predstavah različnih slovenskih in mednarodnih avtorjev (koreografov in režiserjev). Šolanje je nadaljevala na AGRFT, smer gledališka režija, kjer se je v času magistrskega študija ukvarjala z improvizacijo, vprašanjem živosti in kvalitet v performerjevem delu. Nadgradnja njene magistrske teze je izšla kot knjiga *Dvojnosti: Performer in njegovo delo* (založba MGL, 2015). Dela kot performerka, koreografinja in dramaturginja (redno sodeluje z režiserjem Tomijem Janežičem). Sokurira mesečne glasbeno-performativne improvizacijske dogodke *Neforma*. Leta 2012 je iniciirala *Noltraining Lab*, laboratorij, v katerem je ekipa performerjev/avtorjev raziskovala različne aspekte uprizoritvene umetnosti (performativne kvalitete, dramaturgija/analiza, uprizarjanje), in v decembru 2015 zaključila triletno obdobje s predstavo *Variacije na Počasnost: TIME OUT*, ki se naprej razvija in gostuje doma in v tujini.

ŽIGAN KRAJNČAN (1995) je plesalec, koreograf, performer in pevec. Kljub mladosti je sodeloval v številnih projektih, kjer se je srečal z muzikalom, plesno predstavo, interdisciplinarnim projektom, komedijo, otroško predstavo, konceptualnimi predstavami, uličnimi nastopi, filmom, koreografijo v gledališču, glasbenimi nastopi ... S plesnim partnerjem Gašperjem Kunškom že 5 let razvijata svojevrstne principe mentalnega in gibalnega komuniciranja ter povezovanja. Sodeloval je z Matijo Ferlinom, Majo Delak, Gregorjem Luštkom, Brankom Potočanom, Matjažem Faričem, Sinjo Ožbolt, Kajo Janjič, Kristijanom Krajnčanom, Gramatik, Markom Črnčecem, Ivanom Mijačevićem, Matjažem Pograjcem, Miho Hočevanjem, Ivano Djilas, Gašperjem Tičem, Janom Krmeljem ... Njegov gibalni izraz je fuzija številnih plesnih tehnik, v katerih se konstantno izpopolnjuje in išče nove možnosti. Pred kratkim se je vrnil s Kitajske, kjer se je tri tedne učil osnov klasičnega in tradicionalnega kitajskega plesa ter vzhodnjaških borilnih veščin. Osvojil je številne nagrade na različnih področjih: je trikratni zmagovalec mednarodnega tekmovanja OPUS, zmagovalec evropskega IDO tekmovanja v Electric Boogie kategoriji, zmagovalec različnih Hip Hop battleov itn.

DEJAN SRHOJ (1978) je neodvisen performer, ki deluje na področju sodobnega plesa. V letih 1998 in 2001 je plesal kot baletni solist v SNG Opera Balet Ljubljana. Od leta 2001 je neodvisni umetnik, soustanovitelj Fičo Baleta, v katerem je deloval kot performer in koreograf. Kot performer je sodeloval v plesno-gledaliških projektih z Janezom Janšo, Ivico Buljanom, Sebastjanom Horvatom, Betontancem, Magdaleno Reiter, Silvanom Omerzujem in drugimi. V preteklih dveh sezonah je koreografiral več gledaliških predstav, sodeloval v improvizacijskih dogodkih, soustvarjal in organiziral CoFestival v Ljubljani ter aktivno sodeloval pri razvoju programov mreže Nomad Dance Academy, katere soustanovitelj je. Leta 2008 je diplomiral iz humanistike na Open University v Londonu.

NATAŠA ŽIVKOVIČ (1981) ustvarja na različnih področjih uprizoritvene umetnosti; od sodobnega plesa, gledališča do performansa. Po končani Srednji baletni šoli v Ljubljani se je preusmerila v sodobni ples in sodelovala s številnimi koreografi in koreografinjami. Danes deluje kot samozaposlena plesalka in igralka, koreografinja in mentorica. Z Vio Negativo sodeluje od leta 2006, je del ekipe *No!Training Lab*, ki jo vodi Katja Legin, soustvarila je že številne projekte v produkciji Emanata. Za avtorski prvenec *Prva ljubezen, drugič (Preboleti Naceta Junkarja)* in plesno-gledališko udejstvovanje je v letu 2009 prejela nagrado Zlata

ptica. Njeno zadnje avtorsko delo *Zavoljoočeta* (2014) je posvečeno očetu. V zavodu Bunker je 2014/2015 sodelovala pri projektu *Igrišče za gledališče*, ki se je posvečal kulturno-umetnostni vzgoji v izobraževanju. V letu 2016 je soustvarila predstavi *Ce si srečen* (Bunker) in *V zavetrju časa* (Lutkovno gledališče Ljubljana).

KAJA LORENCI is a dancer, choreographer and dance teacher. In 2006 she graduated from the Salzburg Experimental Academy of Dance (SEAD). After finishing her studies, she worked as a dancer with different authors: Andreja Rauch Podrzavnik, Mateja Bučar, Madeleine Karlsson and Alexander Stratimirovič, Rosana Hribar and Gregor Luštek, Karmina Šilec (Carmina Slovenica). In her performance *Awaiting Resonance*, created in collaboration with Ivan Mijačević (2011) she began developing a unique method of creative work and approach to movement. The show was selected for the 2013 Gibanica Festival and was later successfully presented at the Croatian dance platform. For several years she has been teaching contemporary dance technique at SVŠGL secondary level education programme in contemporary dance. She's currently preparing an 'Art of Movement' MA thesis at the Academy of Theatre, Radio, Film and Television in Ljubljana.

KATJA LEGIN (1985) acquired formal dance education at SVŠGL Gimnazija, specialising in performing arts – contemporary dance; and later at Laban, London (2000–2007). After graduation she joined the international dance company EnKnapGroup. In her two years with the company (2007–2009), she was a dancer in the performances of various Slovenian and international choreographers and directors. She did her master's study at Ljubljana's Academy of Theatre, Radio, Film and Television in theatre directing, where her main interests were improvisation and the question of 'aliveness' and qualities in the performer's work. Her extended master thesis was published as the book *Dvojnosti: Performer in njegovo delo* (MGL publishing, 2015). She works as a performer, choreographer and dramaturge (regularly collaborating with the director Tomi Janežič). She is a co-curator of the *Neforma* series of music and dance improvisations. In 2012, she was the initiator of *Noltraining Lab*, a laboratory in which a group of performers/authors investigated various aspects of performing arts (performative qualities, dramaturgy/analysis, and staging), and in December 2015 completed a three-year period with the performance *Variacije na Počasnost: TIME OUT* which is further developing and touring locally and abroad.

ŽIGAN KRAJNČAN (1995) is a dancer, choreographer, performer and singer. Despite his young age, he has collaborated in various projects, including a musical, dance performance, interdisciplinary project, comedy, children's show, conceptual performances, street performances, film, theatre choreography, music performances ... With his dance partner, Gašper Kunšek, he has been developing unique principles of mental and physical communication and connection. He has worked with Matija Ferlin, Maja Delak, Gregor Luštek, Branko Potočan, Matjaž Farič, Sinja Ožbolt, Kaja Janjič, Kristijan Krajnčan, Gramatik, Marko Črnčec, Ivan Mijačević, Matjaž Pograjc, Miha Hočevar, Ivana Djilas, Gašper Tič, Jan Krmelj, etc. His expression through movement is a fusion of many dance techniques that he continually upgrades, searching for new possibilities. He recently returned from China where he spent three weeks studying the principles of classical and traditional Chinese dance as well as martial arts. Kranjčan has won numerous awards in different fields of art: he is a three-time winner of the international OPUS competition, a winner of the European IDO competition in the Electric Boogie category, the winner of various Hip Hop contests, etc.