

**Matija Ferlin** graduated from the School for New Dance Development in Amsterdam and subsequently lived and worked in Berlin. After returning to his hometown Pula, Croatia, he focused on researching and rearticulating different concepts of stage performance and other media, such as short movies, videos, and exhibitions.

His stage works include *Sad Sam Revisited*, 2006; *Another for One (Drugo za jedno)*, 2007; *Lucky Between the Mountains*, 2007; *Sad Sam Almost 6*, 2009; *The Most Together We've Ever Been* (in collaboration with Ame Henderson), 2009; *Onformance (Nastup)*, 2010; *Solitaires (Samice)*, 2011; *Sad Sam Lucky*, 2012; *The Other at the Same Time (Istovremeno drugi)*, 2012; *Students of Harmony (Studenti harmonije)*, 2014; *We are Kings, not Humans (Mi smo kraljevi a ne ljudi)*, 2015; *Out of Season* (in collaboration with Ame Henderson), 2015.

He has presented and performed his own work throughout Europe and North America and in numerous festivals such as Kunstenfestivaldesarts, ImpulsTanz, Vienna; Spider Festival, Lyon; Young Lions and Gibanica, Ljubljana; Ex-Yu Festival, New York; Rhubarb Festival, Toronto; Contemporary Dance Festival, Bogota; Infant, Novi Sad; FTA, Montreal; Actoral, Marseille; Zero Point Festival, Prague; and many others. Ferlin has collaborated with choreographers, directors, visual artists, and dramaturgs, including Ivica Buljan, Christophe Chemin, Maja Delak, Luc Dunberry, Goran Ferčec, Mauricio Ferlin, Ame Henderson, Aleksandra Janeva, Radoslav Jovanov Gonzo, Heinz Peter Knes, Mateja Koležnik, Keren Levi, Karsten Liske, Roberta Milevoj, Maria Ohman & Claudia de Serpa Soares, Sasha Waltz, David Zambrano, Tin Žanić, and Jasna Žmak.

**Loup Abramovici** studied dance at CNDC L'Esquisse in Angers and CCN Montpellier, France, where he met teachers and choreographers such as Gilbert Canova, Loic Touzé, Mathilde Monnier, Simone Forti, Benoit Lachambre, and many others. Over the past years, he has been collaborating with Meg Stuart, Vera Mantero, Germana Civera, Loic Touzé, Mustafa Kaplan & Filiz Sizanli, Rémy Héritier, Antonija Livingstone, Maja Delak, Bojan Jablanovec, Bara Kolenc, Catherine Contour, Mala Kline, Teja Reba. He is also developing his own work.

**Anja Bornšek** graduated from the Salzburg Experimental Academy of Dance in 2007. She then attended a two-year study of Body Mind Centering and became a certified Somatic Movement Educator (Moveus, Germany). Her movement studies have been influenced by Frey Faust, Martin Sonderkamp, Julyen Hamilton, Matej Kejžar, Katie Duck, Elizabeth Farr, Anton Lachy, Jozef Frucek, Linda Kapetanea, Bonnie Bainbridge Cohen, and Mala Kline among others. She has collaborated with and performed for choreographers such as Begum Erciyas, Joao da Silva, Matej Kejžar, Snježana Premuš, Jana Menger, Sebastijan Horvat, Maayan Danoch, and Mala Kline.

Anja explores the processes of tuning by focusing on the dynamic intertwining of sensation and response. Her interest lies in ways of embodying specificities of various presences, viewing movement as an experienced, unfolding event on a body/mind map, communicating embodied thinking in space and time.

In 2014 she completed her Masters of Contemporary Dance Education at the HfMDK Frankfurt. She is currently developing and facilitating an audience format called Physical Introductions for Tanzhaus NRW in Düsseldorf.

**Maja Delak** is a choreographer, dancer, performer, and teacher. She studied contemporary dance at CNDC L'Esquisse in Angers, France, and at numerous dance seminars. From 1993 to 2002 she was a member of the international dance group En-Knap. She was the initiator and programme head of the secondary education programme for contemporary dance at the Pre-School Education and Grammar School Ljubljana, where she also regularly gives classes. In her choreographic opus, Maja Delak has traversed numerous worlds, which – despite different contents and approaches to work – whirl into an anchorage of her dance poetics, with which she is defining the methodologies of contemporary dance with increasing precision. In 2006, Maja Delak established Institute Emanat, with which she aims for the affirmation of contemporary dance – both with stage production as well as with book (Transitions series) and education programmes (Agon). In 2010 she won the Prešeren Fund Award, the highest recognition for achievements in the field of art in the Republic of Slovenia for her performances *Expensive Darlings*, *Serata Artistica Giovanile* and *Ways of Love*. In 2013 her performance *Shame* was awarded as best performance at the Gibanica (Moving Cake) Festival of Slovene Dance. In the same year Luka Prinčič and Maja Delak received the Golden Bird Award for artistic achievements in the field of performing arts, awarded by the Liberal Academy. In 2015 the collective of dance pedagogues of the contemporary dance programme at the Pre-School Education & Grammar School Ljubljana won the Ksenija Hribar Award for pedagogical work.

**Žigan Krajnčan** has been devoted to different aspects of creativity from an early age, from playing violin and trombone to singing in the choir, acting and dancing. After finishing his primary education, he decided to enrol in a contemporary dance school. Although he had very little dancing experience, he passed the auditions. During his secondary education, he was actively participating in many school productions and out-of-school projects led by Ivan Mijačević, Maja Delak, Matjaž Farič, Ivana Djilas, Miha Hočevar, Matjaž Pograjc, Kaja Janjič, Gašper Tič, Sinja Ožbolt, Gregor Luštek, and his brother Kristijan Krajnčan, with whom he also co-created the interdisciplinary project *Hidden Myth*. He has won numerous awards in street dance competitions and has been recognized and awarded for his work in the contemporary dance field.

**Goran Ferčec** studied Art History and Polish Language and Literature at the Faculty of Arts at the University of Arts in Zagreb and graduated from Dramaturgy at the Academy of Dramatic Arts (ADU). He is a writer, playwright, dramaturge, and assistant in various theatre projects. He publishes his theatrical and theoretical texts in different magazines. His debut novel *There Will Be No Miracles Here (Ovdje neće biti čuda)* was published in 2011. The same year saw the premiere of

his performance text *A Letter to Heiner Müller (Pismo Heineru Mülleru)*, directed by Bojan Đorđev. His play *Female Workers on Hunger Strike (Radnice u gladovanju)* premiered in 2014 in collaboration with fringe ensemble in Bonn. In 2015 he published a book of essays under the title *Handbook for Yesterday (Priručnik za jučer)*. This project is his fourth collaboration with Matija Ferlin.

**Mauricio Ferlin** graduated from the School of Design at the Faculty of Architecture in Zagreb in 1996. He works as a set and graphic designer and video artist, often in the theatre. Mauricio directed the dance performance *Warm Thrills (Tepli zdrhi)* (Festival of Dance and Non-Verbal Theatre, Svetvincenat, 2001) and co-created the performances *Rondinella* (with Maja Delak and Mala Kline, 2004) and *Rodeo* (with Maja Delak, 2007). As a video artist, he has worked for Delak/Kline's *Hi-Res* (En-Knap, Ljubljana, 2003), Sarah Kane's *Crave* (Croatian National Theatre Zagreb, 2006, directed by Borut Separovic), and Ivana Sajko's *Archetype: Medea/Woman-Bomb/Europa* (Theatre ZKM Zagreb, 2006, Sajko-Ruzdjak-Perkovic). He was a set designer for Matija Ferlin's performances *The Most Together We've Ever Been* (2009), *Onformance* (2010), *Solitaires* (2011), *Sad Sam Lucky* (2012), *The Other at the Same Time* (2012), *We are Kings not Humans* (2015), and *Out of Season* (2015). He also designed the set for Mishima's *Modern No Dramas* (Trieste, 2014), directed by Mateja Koležnik (*Uchimura Prize 2015*). He was the designer of the awarded Croatian exhibition *Intangible* at the PQ 2015 – Prague Quadrennial of Performance, Design and Space.

**Luka Prinčič** is a musician, sound designer, and media artist. He has been writing music, creating sound art, performing, and manipulating new media in various ways since mid '90s. He specialises in computer music, elaborated funk beats, immersive soundscapes, incidental music for live arts & video, and digital media experiments.

His release *Pacification* under Wanda & Nova deViator moniker has been described as "skilfully traversing the boundaries between serious artistic and raving club discourse". Furthermore, his work with Maja Delak was described as "energetically charged, with a cutting, even punk or underground poetics" and as an "extremely fresh interplay of different practices from the field of theatre, dance, music, and intermedia art" (Liberal Academy's Golden Bird Award).

In 2013 he was the recipient of the Ksenija Hribar Award for his sound design for performances in the field of contemporary dance. He performed at festivals like Ars Electronica (Linz), EMAF (Osnabrück), Netmage (Bologna) and Trouble (Brussels), worked at the Ljubljana Digital Media Lab (Ljudmila) and the local hackerspace CyberPipe (Ljubljana), exhibited at Kapelica Gallery, Museum of Modern Art, and MSUM Ljubljana, and travelled with his work all across Europe and further (New York and New Zealand).

He currently works at Emanat Institute and runs Kamizdat, a music label for adventurous music, in Ljubljana, Slovenia.