



FFT Jutta, Wednesday 17 NOV at 20:00

# HUNT FOR THE REAL

Lecture with simultaneous performances  
Duration: 2 hours, one interval

One of the major characteristics of the 20th century is a passion for the real, says Alain Badiou in his collection of lectures entitled 20th Century. "This is one of the reasons, why the art of this century is so reflective, why this art wants to show its own process, to idealize its reality so visually... And because of that 20th century proposes such artistic gestures, which were impossible before - to present as art something that was before considered only as its own drags." But Badiou warns that "passion for the real necessary means doubt too. Nothing can prove, that real is actually real, except the system of fiction where it can play the role of the real." That's why the theatre is the medium where we hunt the real with the biggest passion.



Frame for **HUNT FOR THE REAL** is a lecture entitled Erasing the Audience by Blaž Lukan, one of leading Slovenian theatre theoretician. In his lecture he takes a stroll through strategies that Via Negativa has developed in years 2002 - 2008 to establish the relationship with its audience. It consists of the following chapters: Viewing Itinerary (Starting Point: Anger, 2002), Viewer as Accomplice (More, 2003), Performative Economy (Incasso, 2004), Game of Conditionals (Would Would Not, 2005), Viewer Seduction (Viva Verdi, 2006; Not Like Me, 2007), Death in Viewers' Lap (Four Deaths, 2007), Viewer as Leftover (Out, 2008). By analyzing these strategies the lecturer launches a series of performers' demonstrations that put him in the centre of the effects he talks about. The audience finds itself in a double role: the lecturer addresses it as his student, and the performer as his viewer. • The lecture written by Blaž Lukan will be presented by VN artistic director Bojan Jablanovec • **Blaž Lukan, Ph.D** is a professor for dramaturgy at Ljubljana Academy of Theatre, an editorial board member of theatre journals Maska and Amfiteater and the president of the Slovene theatre critics Association. • Scenes created and performed by Katarina Stegnar, Grega Zorc, Boris Kadin, Kristian Al Droubi, Barbara Kukovec, Uroš Kaurin

Kunsthalle Düsseldorf, Friday 19 NOV at 19:00

# NAKED PRESENCE

Gallery installation of five solo performances  
Duration: 3,5 hours

"Today, there is no longer any "ontological" difference between making art and displaying art. In the context of contemporary art, to make art is to show things as art." (Boris Groys, Politics of Installation, e-flux journal #2, 01/2009) Gallery performance NAKED PRESENCE is about displaying live presence. We use a gallery space as a set up for installation of five solo performances. In total duration of 3,5 hours viewers will travel through the Kunsthalle from one performance to the next.

NAKED PRESENCE is not about naked bodies - although they are dominant in the performances, nakedness is just another mask of presence. Our question is what is real in our presence. Namely, live presence in front of a viewer is full of paradox: in performing arts situation the live presence can never exist solely as a presence for itself; live presence is always a presence for some absence. It always represents something absent. NAKED PRESENCE treats a performance as a process of creating an artifact. Each performer exhibits the trails of his/her presence as the artifact in the context of current Kunsthalle exhibition entitled "Real Presence."

When Marcel Broodthaers presented his installation Musée d'Art Moderne, Département des Aigles at the Düsseldorf Kunsthalle in 1970, he put up a sign next to each exhibit saying: "This is not a work of art." With NAKED PRESENCE we would like to add: This is not a work of art - this is work of presence.



## Marko Mandić: EXTRACT MANDIĆ

Beginning: 19:00 • Duration: 15 minutes

**Real presence as a contact with the self.** "Mandić speaks about how to catch an actor and goes even further: how indeed to catch Marko Mandić. It has to do with the relationship between the existence and the role, between the human "base" and the actor's "superstructure". Mandić illustrates the problem with his on-stage onanism... An activity as intimate as self-gratification has nothing to do with the pleasure taken in mastery or control; it has nothing to do with the increased attention that the actor receives in his place on the stage; it has nothing to do with the exploitation of a position of power. It has rather everything to do with the contact with the self, with what we have termed above as "existence" or the human "base". (Blaž Lukan)



## Jaka Lah: PURE PERFORMANCE

Beginning: 19:20 • Duration: 50 minutes

**Reduction of live presence to the pure form.** Pure Performance is visual performance. It questions the form as a basic tool of artistic expression - performer puts himself and the viewer into the position of being trapped in form. We find ourselves in an absurd situation, where the performer categorically doubts his form of expression. Because no thought exists until it is expressed through some form, no thought exists in its pure form. Because of being expressed through form it can swiftly turn into its opposite and thus it turns out - in performance discourse - as pure shit. The way in which Pure Performance is trying to catch hold of this short circuit between the thought, the uttered and the understood, is a negation.



## Marko Mandić: VIVA MANDIĆ

Beginning: 20:20 • Duration: 45 minutes

**One existence - triple presence: public, intimate, physical.** Viva Mandić is video work combined with body-artistic gesture. On two video screens Marko presents his public theatre achievements from the beginning of his career up to the Slovene national award (2009) and his intimate artistic experience from two nights spent in Slovene National Theatre repository. During this time Marko exhibits his body in plastic bag and literary extracts his artistic life into one single glass of sweat. In the core of his performance three unuttered questions sprout: 1: Why am I doing this? 2: Who is this meant for? 3: What is my purpose? Marko remains radical and uncompromising: 1: Because of me. 2: For Me. 3: Me. Viva Mandić! Exhibitionist, narcissus, jester, intellectual, animal, egoist, entertainer...



## Barbara Kukovec: SPOTLIGHT ON ME

Beginning: 21:15 • Duration: 25 minutes

**A victim of the real presence.** "Richard Wagner, The Valkyrie. Louder. Louder. Louder. And - boom. The gallery explodes. The walls collapse, the ceiling falls to the ground. But you and I survive. And now - explosions travel further: Berlin, Paris, Madrid, London, Moscow - boom. And further, and further... Only you, I and she are left - the memory of everything that is gone. La Ribot." La Ribot, Portugal performing artist, is one of the last victims in this story about erasing of the masks of our presence. The last victim in this hunting of the real presence is the performer who performs the story. The real presence always eludes the performer; in front of a viewer you are never just who you are, you are never just here and just now. Barbara becomes a victim of his own live presence. All she could create is only a memory about what she creates.



## Kristian Al Droubi: INTERVIEW WITH THE ARTIST

Beginning: 21:50 • Duration: 40 minutes

**About impotent presence.** Interview performance about political powerlessness of radical art practices, about confession as a media spectacle, about the imperative of pleasure in contemporary post-industrial society, about the impotence of communication, about the impossibility of subjectivization, etc. Questions based on the text by Bojana Kunst, Ph.D. (Powerlessness of Radical Consumption, 2009), drill deep into the problem core which Via Negativa has always been concerned with. Kristian answers as a performer - he argues for his believes not only with his words but also with his whole body. • With Kristian will talk Christoph Rech.