



VIA NEGATIVA

via nova

cikel performansov performance series 02. – 07. 10. 2009

Stara mestna elektrarna – Elektro Ljubljana

grega zorc
katarina stegnar
marko mandić
barbara kukovec
uroš kaurin
jaka lah
boris kadin
kristian al droubi
bojana kunst
blaž lukan
bojan jablanovec

www.vntheatre.com

2 October

7.30 pm

Boris Kadin

**WHAT JOSEPH BEUYS TOLD ME
WHILE I WAS LYING DEAD IN HIS LAP**

9 pm Blaž Lukan

ERASING THE AUDIENCE**3 October**

7.30 pm

Katarina Stegnar

BUYER WITH AN EYE

9 pm

Jaka Lah

PURE PERFORMANCE**4 October**

7.30 pm

Bojana Kunst - Katarina Stegnar

NO ONE SHOULD HAVE SEEN THIS

9 pm

Marko Mandić

VIVA MANDIĆ**5 October**

7.30 pm

Grega Zorc

GOOD JOB

9 pm

Barbara Kukovec

SPOTLIGHT ON ME**6 October**

7.30 pm

Boris Kadin - Kristian Al Droubi

GAME WITH TOOTHPICKS

9 pm

Grega Zorc

ALL THAT YOU CAME FOR**7 October**

7.30 pm

Kristian Al Droubi

INTERVIEW WITH THE ARTIST

9 pm

Uroš Kaurin

TONIGHT I CELEBRATE**DEAR AUDIENCE**

You know that we know (and we know that you) know that we stand before you because of questions and not answers. Because of questions we all have answers to, never knowing which one is right. We believe you come to the theatre for the same reasons we do: here, we do not have to pretend to know the answers; only questions matter here. You know that we know (and we know that you know) that the meaning of these questions is only in that they are asked again and again and the way in which they are asked. You probably come to watch us break beneath these questions and fail at answers again and again. You probably want to know how far we are ready to go with these questions, even though you know that we know there is nowhere to get to. You probably want to know what our reasons for entering this game are and how we are about to play it.

There are two ways: to submerge you in darkness and fascinate with skill and imagery (to seduce you with the illusion of answers); or to except the game with the real. We have decided to be real before you and insist you be real before us. In playing with the real it is important you know what we know and that we know what you know.

The first rule of the game is: never forget we're playing a game. It is a game in which we set the rules and we are the only ones that can spoil it. The game is neither new nor original. Above all it is a game we want to trick the real with. But playing with the real means plenty of tricks and deceptions. In order to outsmart the real, we both must play: you play the audience and we play the performers. If there's no game, there is no real, and if there is no real - there is nothing. This is a game, in which we must not allow the question to trick us with its answer - because you know we know, and we know you know, that there is none.

Venue: Old Power Station - Elektro Ljubljana
Slomškova 18, 1000 Ljubljana

Ticket sales: one hour before performance at the box office
Booking: bunker@siol.net / phone: +386 51 289 906

**DRAGA GLEDALKA,
DRAGI GLEDALEC**

Ti veš, da mi vemo (in mi vemo, da ti veš), da smo pred tabo zaradi vprašanj, ne zaradi odgovorov. Zaradi vprašanj, na katera imamo vsi odgovore, toda nihče ne ve, kateri odgovor je pravi. Verjamemo, da v teater prihajaš zaradi enakih razlogov kot mi: tukaj se nam ni treba pretvarjati, da poznamo odgovore, tukaj so pomembna samo vprašanja. Ti veš, da mi vemo (in mi vemo, da ti veš), da je smisel teh vprašanj samo v tem, da si jih postavljamo vedno znova in znova in predvsem v tem, kako si jih postavljamo. Verjetno prihajaš, da bi nas opazoval, kako se lomimo pod temi vprašanji in kako nam vedno znova spodleti z odgovori. Verjetno te zanima, kako daleč smo pripravljeni iti z odgovori, kljub temu, da ti veš, da mi vemo, da nikamor ni mogoče priti. Verjetno te zanima, s kakšnimi razlogi se spuščamo v to igro in kako jo bomo odigrali. Dve poti sta: da te potopimo v mrak in te očaramo z veščinami in fascinantnimi podobami (da te zapeljemo z iluzijo odgovora), ali pa da sprejmemo igro z realnim. Odločili smo se, da pred tabo hočemo biti realni in vztrajamo, da si tudi ti realen/realna pred nami. Pri igri z realnim je pomembno, da ti veš, kar vemo mi in da mi vemo, kar veš ti. To je igra, v kateri je prvo pravilo: nikoli ne pozabi, da igramo igro. V njej mi postavljamo pravila in samo mi smo tisti, ki jo lahko pokvarimo. To ni niti nova niti originalna igra. To je predvsem igra, s katero želimo prelisčiti realno. Toda igra z realnim je polna trikov in prevar. Če realno hočeva igrati, potem morava igrati oba: ti igraš gledalca/gledalko in mi igramo igralce. Če ni igre, potem ni realnega in če ni realnega, potem ni ničesar. To je igra, v kateri si ne smeva dovoliti, da bi naju vprašanje s svojim odgovorom vrglo na finto - ker ti veš, da mi vemo in mi vemo, da ti veš, da odgovora ni.

Prizorišče vseh performansov: Stara mestna elektrarna - Elektro Ljubljana
 Slomškova 18, 1000 Ljubljana
 Prodaja vstopnic: eno uro pred vsako predstavo
 Rezervacije: bunker@siol.net / tel: +386 51 269 906

2. oktober

19.30 Boris Kadin **KAJ MI JE POVEDAL
JOSEPH BEUYS, KO SEM MRTEV
LEŽAL V NJEGOVEM NAROČJU**

21.00 Blaž Lukan
IZBRIS GLEDALCA

3. oktober

19.30 Katarina Stegnar
KUPEC Z ŽILICO

21.00 Jaka Lah
ČISTI PERFORMANS

4. oktober

19.30 Bojana Kunst - Katarina Stegnar
TEGA NIHČE NE BI SMEL VIDETI

21.00 Marko Mandić
VIVA MANDIČ

5. oktober

19.30 Grega Zorc
DOBER POSEL

21.00 Barbara Kukovec
REFLEKTOR NAME

6. oktober

19.30 Boris Kadin - Kristian Al Droubi
IGRA Z ZOBOTREBCI

21.00 Grega Zorc
VSE, ZARADI ČESAR STE PRIŠLI

7. oktober

19.30 Kristian Al Droubi
POGOVOR Z UMETNIKOM

21.00 Uroš Kaurin
TONIGHT I CELEBRATE

PARADOKS NOVEGA

Cikel performansov VIA NOVA je projekt, ki smo ga napovedali že leta 2002 ob ustanovitvi Vie Negative. Napovedali smo ga z zavestjo, da je logika sodobne produkcije umetnosti, ki od umetnika pričakuje, da nenehno proizvaja nekaj novega, v bistvu paradoks: Novo je hkrati že pred-videno; predvidevati pa je mogoče samo predvidljivo. Po drugi strani pa Novo kot šenikli-videno največkrat proizvede zadrego, nelagodje ali celo razočaranje. Užitek lahko Novo proizvede le znotraj pred-videnega, znotraj tega, kar ga napoveduje. Via Nova računa z užtkom tega paradoksa.

Projekt Via Nova je zasnovan kot serija tridesetih samostojnih performansov, ki jih nameravamo realizirati v obdobju 2009 - 2011. Via Nova Museum (performans / razstava, izveden na letošnjem festivalu Ek ponto v Mestnem muzeju Ljubljana) je inicialni projekt Vie Nove, s katerim smo razstavili gledališke performanse Via Negative na posamezne "scene oziroma

prizore" in njihove artefakte (ostanke, sledi performativnih dejanj) za eno uro postavili v muzejsko zbirko Obrazi Ljubljane Mestnega muzeja. S tem dejanjem pa ne izjavljamo, da je Via Negative stvar preteklosti, temveč ravno nasprotno - za nas šele zdaj, s projektom Via Nova, postaja materija sedanosti.

Projekt Via Negative je nastal iz potrebe po preverjanju smisla, pomena in razlogov za obstoj gledališča danes in iz preprečanja, da danes prevladajoči produkcijski modeli gledališča spreminjajo v muzeje estetskih form. Zato je bil že na samem začetku poglobljen cilj Vie Negative razviti produkcijski model (delovni postopek, metodo), ki naj izvajalcu omogoči, da postane scenski umetnik, ki na odru stoji s svojo izjavo, s svojim telesom in s svojim smislom. Ustvarjalci, ki sodelujejo pri projektih Vie Negative, so postavljeni v položaj performerja: vsak izvajalec je hkrati avtor in material svojega nastopa. Čeprav bazično ustvarjalno polje Vie Negative postane performans, pa osnovni interes

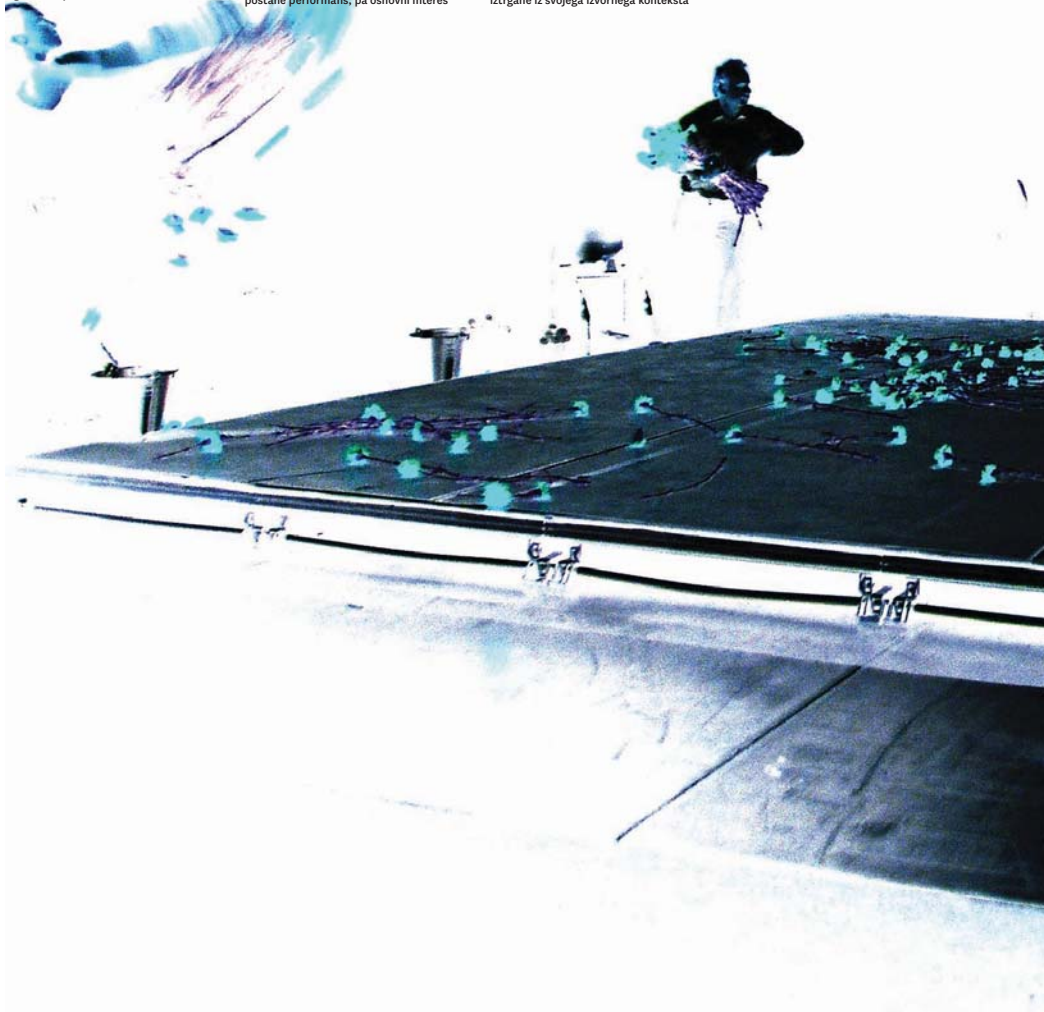
raziskave ostaja gledališče in temeljni mehanizmi njegove konvencije. Z metodo redukcije (via negativa) se Via Negative osredotoča predvsem na razmerje med izvajalcem in gledalcem (razmerje med tem, kar se kaže in tem, kar se vidi - kar je temelj gledališke komunikacije) in na vprašanje realnega in tve odnosa (kar je temeljna značilnost žive gledališke situacije).

LOV NA REALNO

Cikel performansov Via Nova svoj material zajema iz predstav Vie Negative, ki so nastale v obdobju 2002 - 2008 in to z namenom, da bi ga v novih formatih in novih kontekstih na novo obdelali. Od leta 2002 je sedem smrtnih grehov - kot tema, ki nam omogoča, da se ukvarjamo s sedanostjo, a se pri tem iz nje ne izvzamemo - navrglo številna vprašanja, ki so za nas tako bistvena, da si jih je potrebno postaviti vsaj še enkrat, če že ne postavljati kar naprej. Prizori, akcije, situacije iz kolektivnih performansov Vie Negative so v VII Novi izrgane iz svojega izvornega konteksta

(sedem smrtnih grehov) - Vie Negativo obravnavamo kot "tekst" Vie Nove, da bi si v novih kontekstih lahko vprašanja zastavili znova in na novo.

Via Nova je platforma, ki ustvarjalcem omogoča avtonomno kontekstualizacije, tematizacije in interpretacije materiala Vie Negative in je odprta za različne oblike njihove prezentacije. Performerji nastopajo kot samostojni avtorji: svoje delo podpisujejo s svojim imenom, mu podelijo svoj naslov in ga postavijo v svoj kontekst. V seriji performansov Via Nova ustvarjalci raziskujejo načine, kako Realno izluščiti iz nanosov racionalizacij, simulacij in konvencij, ki ga prekrivajo v teatralni situaciji pred gledalcem. Svojo prezenco uporabljajo kot zaston, na katerem se stikajo meje med vidnim in nevidnim, smislom in nesmisлом, lepoto in gnusom, intimnim in javnim, realnim in imaginarnim... Vsak performans Vie Nove je lov na Realno.



PARADOX OF THE NEW

It was already in 2002, at the start of Via Negativa, that we announced our intention to produce Via Nova. This announcement was made from our awareness that the logic of contemporary art production which dictates the artist to keep producing something new is essentially a paradox. The new is at once already the fore-seen; and one can only foresee what is foreseeable. On the other hand, the New as never-having-been-seen before tends to perplex, embarrass, even disappoint. Pleasure is generated by the New only within what is fore-seen, what announced it. Via Nova relies on the pleasure of this paradox.

The Via Nova project is conceived as a series of 30 autonomous performances we plan to realize between 2009 and 2011. Via Nova Museum (performance – exhibition, performed at this year's 'Ex Ponto festival at the City Museum, Ljubljana) is the initial project of Via Nova. We dismantled Via Negativa's theatre performances into

individual scenes or sights, and, for an hour, exhibit its artifacts (the remains, trails of performative actions) into museum's collection Faces of Ljubljana. With this act we do not declare that Via Negativa is a thing of the past, on the contrary, for us only now, with the project Via Nova, is becoming the subject of the present.

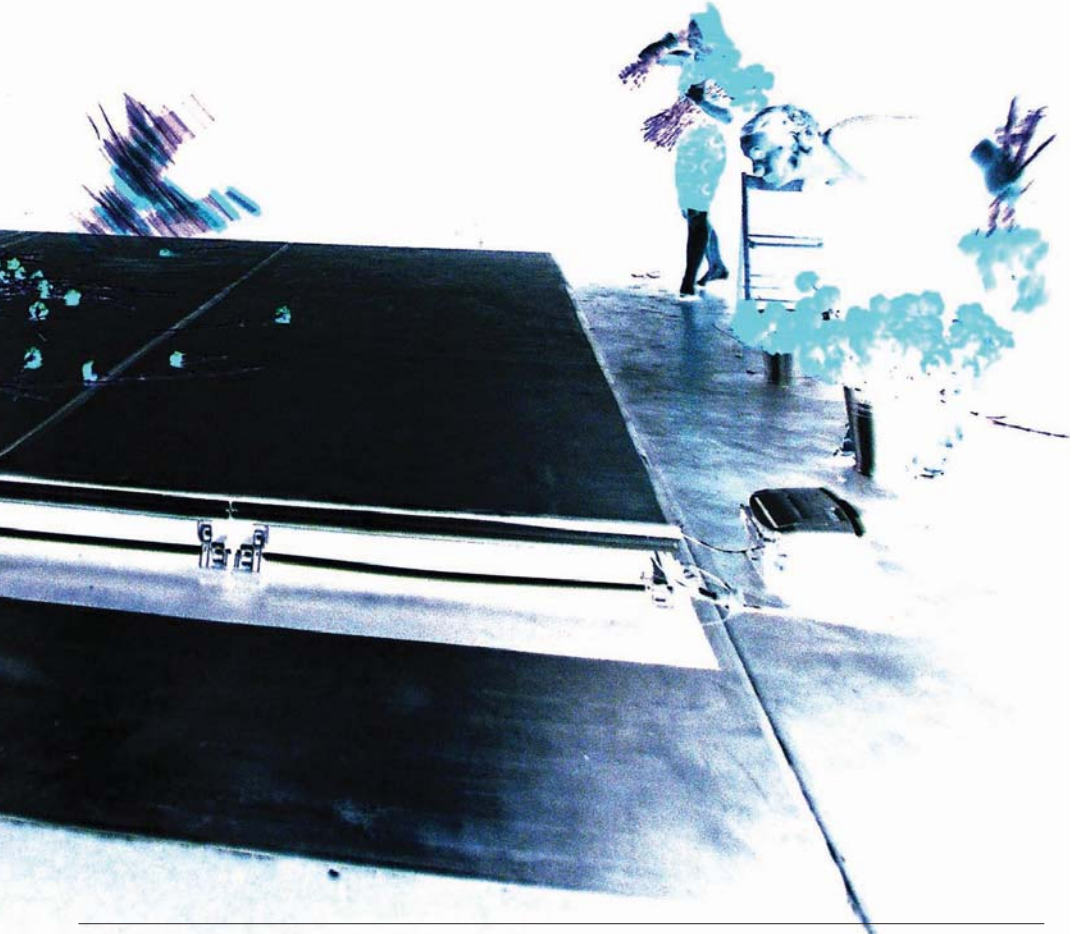
The Project Via Negativa arose from the need to examine the sense, meaning and reasons for theatre's existence today, and from the conviction, that contemporary production models are changing theaters into museums of aesthetic forms. From the very beginning the main goal of Via Negativa has been to develop a production model (a working process, a method,) which enables the performer to become an artist that stands on the stage with his statement, his body and his sense. The creators participating in Via Negativa's projects are placed in a position of a performer: every creator is the author and the material of his performance at the same time. Although the basic creative field of Via Negativa becomes a performance, the theatre

and basic mechanisms of its convention remain the elementary interest of the research. With the method of reduction (via negativa) Via Negativa concentrates on the relation between the performer and the spectator (the relation between what it is shown and what is seen, which is the foundation of theatre communication), and on the question of the real in this relationship (which is the basic characteristic of a live theatre situation).

HUNT FOR THE REAL

The cycle of Via Nova performances draws its material from productions of Via Negativa that emerged between 2002 and 2008, so as to rework this material in new contexts and formats. From 2002 seven deadly sins, the theme that enables us to work with the present, and at the same time not to exclude ourselves from it, have given in addition numerous questions, which are so essential to us, that we have to ask them at least once again if not repeatedly. Scenes, actions, situations from collective

performances of Via Negativa are, in Via Nova, torn out of its original context (seven deadly sins) – we deal with Via Negativa as a "text" of Via Nova to ask the same questions in new contexts and in a new way. Via Nova is a platform that allows creators the autonomous contextualization, thematization and interpretation of the Via Negativa material and is open to different forms (formats) of their presentation. Performers act as independent authors; they sign their work with their name; they give it their own title and put it in their own context. In the series of Via Nova performances creators explore ways to reveal the Real by peeling away layers of rationalization, simulation and convention that conceal it in a theatrical situation before a spectator. They use their presence as a screen where joint the boundaries of seen and unseen, sense and nonsense, beauty and disgust, private and public, real and imaginary ... Every performance of Via Nova is a hunt for the Real.



boris kadin

2. 10. 2009 19:30h

KAJ MI JE POVEDAL JOSEPH BEUYS, KO SEM MRTEV LEŽAL V NJEGOVM NAROČJU

WHAT JOSEPH BEUYS TOLD ME WHILE I WAS LYING DEAD IN HIS LAP

NA OSNOVI MATERIALA IZ PREDSTAVE OUT
(VIA NEGATIVA, 2008) USTVARILA BORIS
KADIN IN BOJAN JABLANOVEC. BESEDILLO:
B. KADIN, B. JABLANOVEC / IZVAJALEC,
IZBOR GLASBE: B. KADIN / REŽISER: B. JABLANOVEC
/ MASKA: SANELA MILOŠEVIĆ / 30 MINUT

BORIS KADIN je vsestranski in mednarodno zelo aktiven sceniski ustvarjalec in performer iz Dubrovnika, ki v svojih samostojnih projektih pogosto radikalizira položaj scenekega umetnika. Z Via Negativa sodeluje od leta 2007 (Ne kot jaz, Out). S svojo eruptivno imaginacijo in eksplozivno prezenco je Boris v svojih performansih nenehno na "lovu za realnim." V performansu KAJ MI JE POVEDAL JOSEPH BEUYS problematizira razmerje med umetnikom in interpretacijo njegovega umetniškega dela ter uprizorja lasten odnos do klasifikacije, analize in teorije sodobne umetnosti. Vsaka interpretacija umetniškega dela, ne glede na to ali "zadene" oziroma "possem agresi" s svojo interpretacijsko poanto, obenem neizbežno oblikuje tudi umetnikov kontekst. Boris Kadin uprizorja umetnika, ki je ujet v pekel konstantnih racionalizacij in interpretacij: po eni strani se interpretaciji želi izmznuti in biti analitično "neulovljiv," po drugi strani pa logika umetniške produkcije od njega zahteva, da nenehno interpretira samega sebe, če želi obstati v njenem sistemu.

BASED ON MATERIAL FROM PERFORMANCE OUT
(VIA NEGATIVA, 2008), CREATED BY BORIS
KADIN AND BOJAN JABLANOVEC / TEXT BY B.
KADIN, B. JABLANOVEC / PERFORMED BY B.
KADIN / DIRECTED BY B. JABLANOVEC / MASK
CREATED BY SANELA MILOŠEVIĆ / 30 MINUTES

BORIS KADIN is a versatile and internationally very active performance artist and performer from Dubrovnik, who in his solo projects often radicalises the performance artist's position. He has been cooperating with Via Negativa from 2007: Not Like Me, Out. By his eruptive imagination and explosive presence Boris is always "hunting for the real" in his performances. In the performance WHAT JOSEPH BEUYS TOLD ME WHILE I WAS LYING DEAD IN HIS LAP he is questioning the relationship between the artist and the interpretation of his art work and stages his own relationship to classification, analysis and contemporary art theory. Every interpretation of an art work, whether its interpretation point "fits" or "totally fails", nevertheless inevitably comprises the artists' context. Boris Kadin stages an artist that is trapped in the hell of constant rationalisations and interpretations: on one hand he is trying to avoid the interpretation and be analytically "elusive", on the other hand the course of art production demands from him that he constantly interprets himself in case he wants to survive in its system.



blaž lukan

2. 10. 2009 21.00h

IZBRIS

GLEDALCA

ERASING THE AUDIENCE

PREDAVANJE PERFORMANS, PREDAVANJE:
BLAŽ LUKAN, NA OSNOVI BESEDILA Z
NASLOVOM IZBRIS GLEDALCA, B. LUKAN,
2009 / PERFORMANS - PRIZORI IZ PREDSTAV
VIE NEGATIVE (2002 - 2008): KATARINA
STEGNAR, GREGA ZORC, BORIS KADIN,
MATEJA PUCKO, KRISTIAN AL DROUBI /
MONTAŽA: BOJAN JABLANOVEC / **75 MINUT**

DR. BLAŽ LUKAN osrednji del svojega
besedila **IZBRIS GLEDALCA** zastavi kot
nekakšen sprehod skozi evolucijo
strategij vzpostavljanja razmerij z
gledalcem v vseh osmih predstavah VN z
naslednjimi postajami: Itinerarij gledanja
(Izhodiščna točka: Jeza, 2002), Gledalec
kot sokrivec (Še, 2003), Performativna
ekonomija (Incaso, 2004), Igra
pogojnikov (Bi ne bi, 2005), Zapelevanje
gledalca (Viva Verdi, 2006; Ne kot jaz,
2007), Umreti v naročju gledalca (Štiri
smrti, 2007), Gledalec kot ostanek (Out,

2008). Z analizo vsake od teh postaj v
razvoju razmerja do gledalca, predavatelj
sproži serijo demonstracij, ki
distancirano pozicijo teoretske refleksije
postavijo v središče učinkov tega, o
čemur predavatelj govori. Pri tem ne gre
za praktiranje teorije ali teoretiziranje
prakse, temveč za njuno sočasno
učinkovanje v dogodku, kjer niti ena niti
druga pozicija ne moreta več vztrajati v
svoji "čistosti". Teoretik se s tem, o
čemur govori, ne more izogniti temu, da
si ne bi "mazal rok s prakso" - enako pa
velja tudi za performerje VN, ki se tokrat
v vlogi demonstratorjev znajdejo v
situaciji teoretske distance: učinki
strategij so, sedaj kot prikazi, ujeti v
dispozitivu predavanja. V podvojeni vlogi
pa se znajde tudi občinstvo: predavatelj
ga nagovarja kot svojega slušatelja,
performer pa kot svojega gledalca.

LECTURE PERFORMANCE, LECTURE BY BLAŽ
LUKAN, BASED ON THE TEXT ENTITLED VIEWER
ERASED, B. LUKAN, 2009 / PERFORMANCE -
SCENES FROM VIA NEGATIVA PERFORMANCES
(2002 - 2008) PERFORMED BY KATARINA
STEGNAR, GREGA ZORC, BORIS KADIN,
MATEJA PUCKO, KRISTIAN AL DROUBI / MONTAGE BY
BOJAN JABLANOVEC / 75 MINUTES

In the main part of his text **ERASING THE
AUDIENCE** BLAŽ LUKAN takes a stroll through
the strategy evolution of the viewer
relationship establishment in all eight VN
performances following the next steps:
Viewing Itinerary (Starting Point: Anger,
2002), Viewer As Accomplice (More, 2003),
Performative Economy (Incaso, 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 analysing every of these steps in the

development of viewer relationship the
lecturer launches a series of performers'
demonstrations that put the distanced
position of theoretical consideration in the
centre of the effects, which the lecturer talks
about. And this is not about practicing theory
or theorising practice but about their mutual
action in an event, where neither one nor the
other position can persist on their "purity"
anymore. The theorist by talking about what
he talks about cannot avoid "getting his hands
dirty with practice" - and the same holds for
VN performers who in the role of
demonstrators find themselves in the
situation of theoretical distance this time: the
strategy effects are, now being demonstrated,
confined in the terms of a lecture. The
audience too finds itself in a dual role: the
lecturer addresses it as his student, and the
performer as his viewer.



katarina stegnar

3. 10. 2009 19.30h



KUPEEC

Z ŽILICO

BUYER WITH AN EYE

NA OSNOVI MATERIALA IZ PREDSTAVE INCASSO (VIA NEGATIVA, 2004) USTVARILA KATARINA STEGNAR IN BOJAN JABLANOVEC / BESEDILO: K. STEGNAR, B. JABLANOVEC / IZVAJALKA: K. STEGNAR / REŽISER: B. JABLANOVEC / FOTOGRAF: MARCANDREA / VIDEO: B. JABLANOVEC / 45 MINUT

KATARINA STEGNAR z Vio Negativo tesno sodeluje od leta 2004. V projektih VN je izoblikovala izvirno in konceptualno dosledno performativno polje, v katerem raziskuje strategije scenskega predstavljanja in problematizira tako lastno ustvarjalnost kot tudi medij, v katerem se izraža. V performansu Kupec z žilico brez dlake na jeziku razpre svoje (avto)refrenčno polje in brezkompromisno zaostri vprašanje o vrednosti performerjega dela - tako v odnosu do sebe kot do svoje publike. Sebe in gledalca sooči z vprašanjem, ali je gledalec njenega performansa hkrati s tem, ko jo gleda, že tudi kupec njenega umetniškega dela, ali pa to lahko šele postopek ustvarjanja umetniškega dela. Hkrati s tem odpira vprašanje, kaj sploh je artefakt, ki ga scenski umetnik lahko proizvede. In če ta

artefakt obstaja, koliko je vreden, in kdo ter kdaj je pravzaprav lahko njegov kupec. Katarina gledalca postavi v položaj tistega, ki je priča nastanka njenega umetniškega dela in ki ga edini lahko tudi realno vrednoti, ter se sprašuje: je moj gledalec potem tudi moj idealni kupec? In še naprej: ali artefakt, ki ga ni mogoče prodati, danes sploh lahko obstaja kot artefakt?

BASED ON PERFORMANCE MATERIAL FROM INCASSO (VIA NEGATIVA, 2004), CREATED BY KATARINA STEGNAR AND BOJAN JABLANOVEC. TEXT BY K. STEGNAR, B. JABLANOVEC / PERFORMED BY K. STEGNAR / DIRECTED BY B. JABLANOVEC / PHOTOS BY MARCANDREA / VIDEO BY B. JABLANOVEC / 45 MINUTES

KATARINA STEGNAR has been working closely together with Via Negativa since 2004. In VN projects she has created an authentic and conceptually consistent performative field, where she is investigating strategies of the performing presentation and questioning her own creativity as well as the medium which she is expressing herself in. In the performance BUYER WITH AN EYE Katarina without beating about the bush opens up her

(self)referential field and without any compromise tackles the question about the value of a performer's work - as well in the relationship to herself as to her audience. She confronts herself and the viewer with the question, whether the viewer of her performance is already the buyer of her art work solely by watching her, or whether he can become that - if we consider the performance as a process of creating an art work. Alongside she addresses the question: what in fact is an artefact which a performance artist can produce. What is more, if this artefact actually exists, what is its worth, and who and when can in fact be its buyer. Katarina puts the viewer into a witness position of the creation of her art work, by that he in fact becomes the only one who can place value on it, and asks herself: is my viewer therefore also my ideal buyer? And furthermore: can the artefact that cannot be sold exist as an artefact today?



jaka lah

3. 10. 2009 21.00h

NA OSNOVI DELOVNEGA MATERIALA ZA PREDSTAVO ŠE (VIA NEGATIVA, 2003) USTVARILA JAKA LAH IN BOJAN JABLANOVEC / BESEDILO: B. JABLANOVEC / IZVAJALEC: J. LAH / REŽIJA, IZBOR GLASBE, SCENA IN LUČI: B. JABLANOVEC / 60 MINUT

JAKA LAH je s svojimi pronicljivimi in do podrobnosti naštudiranimi nastopi z Vio Negativo do sedaj sodeloval pri dveh projektih (Še in Incasso). ČISTI PERFORMANS problematizira formo kot osnovno orodje umetniškega izražanja – Jaka sebe in gledalca postavi v pozicijo ujetnikov forme. Najdemo se v absurdni situaciji, v kateri performer kategorično dvomi v lastno formo izrekanja. Ker nobena misel ne obstaja, dokler ni posredovana skozi neko formo,

nobena misel ne obstaja v svoji čisti obliki. S tem, ko je izrečena, je vsaka misel hkrati že podvojena – ni več identična z mišljenim. Zaradi posredovanosti skozi formo pa se lahko hitro sprevrže v svoje lastno nasprotje in se izkaže – v dikciji performansa – za navadno sranje. Način, s katerim Jaka poskuša zagrabit ta kratki stik med mišljenim, izrečenim in razumljenim, je negacija, s katero še enkrat podvoji zmuzljivo podvojenost izjavljanja in jo s tem eksplicitno potrdi: vnaprej zanika nekaj, česar sploh nihče ni nameraval trditi, odgovarja na nekaj, kar je na prvi pogled povsem nevprašljivo. Čisti performans samoironično sprevrča domneve, na katerih temelji umetniško izražanje in absurdno situacijo forme potiska do samoizničjenja.

BASED ON WORKING PERFORMANCE MATERIAL FROM MORE (VIA NEGATIVA, 2003), CREATED BY JAKA LAH AND BOJAN JABLANOVEC. / TEXT BY B. JABLANOVEC / PERFORMED BY J. LAH / SET, LIGHT, MUSIC SELECTED AND DIRECTED BY B. JABLANOVEC / 60 MINUTES

JAKA LAH cooperated in two Via Negativa projects: More and Incasso; presenting himself with insightful and thoroughly thought out performances. PURE PERFORMANCE questions the form as a basic tool of artistic expression – Jaka 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 own form of expression. Because no thought exists until it is expressed through some form, no thought exists in its pure form. By being uttered each thought is at the same time duplicated – it is no more identical with thinking. 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 Jaka is trying to catch hold of this short circuit between the thought, the uttered and the understood, is a negation, by which he once more duplicates the elusive duplication of uttering and explicitly confirms it: in advance he denies something that nobody wanted to claim, and he gives answers to something that at first glance seems truly unquestionable. Pure Performance self-ironically turns suppositions, on which artistic expression roots, inside out, and pushes the absurd situation of form into self-destruction.

ČISTI PERFORMANS

PURE PERFORMANCE



bojana kunst – katarina stegnar

4. 10. 2009 19:30h

TEGA NIHČE NE BI SMEL VIDETI

NO ONE SHOULD
HAVE SEEN THIS

PREDAVANJE PERFORMANS. PREDAVANJE:
BOJANA KUNST, NA OSNOVI BESEDILA
NEMOČ RADIKALNE POTROŠNJE, B.
KUNST, 2009 / AVTORICA IN IZVAJALKA
PERFORMANSA: KATARINA STEGNAR, NA
OSNOVI MATERIALA IZ PREDSTAV VIVA
VERDI IN OUT (VIA NEGATIVA, 2006 -
2008) / MONTAŽA: BOJAN JABLANOVEC /
45 MINUT

Tema performans je razmerje med teorijo in prakso sodobne scenske umetnosti. V performansu TEGA NIHČE NE BI SMEL VIDETI teoretik in performer vstopata v razmerje, pri katerem ne gre za to, da "poiščeta skupen jezik", temveč ravno nasprotno: da vztrajata vsak pri sebi in hkrati drug ob drugem - razlik v diskurzu ne gladita, temveč jih potencirata. Samo z doslednim vztrajanjem v svojem diskurzu si lahko osvetljuješ "senčna mesta" in drug drugega nadaljujeta tam, kjer je govorica prvega "prekratka". Dr. BOJANA KUNST

vstopa v dialog s Katarino Stegnar z naslednjimi besedami: "Biti gledalka tvojih performansov, ki v središče postavljajo radikalno potrošnje telesa in energije, je zame globoko povezano z občutkom nelagodja, ki je lahko tako močan, da si nekaterih tvojih predstav raje ne ogledam, čeprav me tvoje delo izredno zanima... Skupaj s tabo, Katarina, želim razmisliti o razlogih svojega globokega nelagodja, ki ga čutim ob tebi." KATARINA STEGNAR tudi v tej situaciji ostane neizproсна: "Draga Bojana, jaz že od začetka vem, da je vse to skupaj čisto navadno sranje. To, v čemer sedaj sodeluješ, je navaden blef. Zakaj sva medve danes skupaj?"

LECTURE PERFORMANCE. LECTURE BY BOJANA KUNST, BASED ON THE TEXT THE POWERLESSNESS OF RADICAL CONSUMPTION, B. KUNST, 2009 / PERFORMANCE BASED ON PERFORMANCE MATERIAL FROM VIVA VERDI AND OUT (VIA NEGATIVA, 2006 - 2008), CREATED AND PERFORMED BY KATARINA STEGNAR. MONTAGE BY BOJAN JABLANOVEC / 45 MINUTES

The theme of the performance is the relationship between contemporary performance art theory and practice. In the performance entitled NO ONE SHOULD HAVE TO SEEN THIS the theorist and performer enter a relationship where they do not "seek for a common language" but do the exact opposite: each of them stands by herself and at the same time they stand side by side – they do not even out their discourse differences, they exaggerate them. Only by their consistent persistence on their own discourse they are able to shed light on the "shady spots" and take up each other at the point where the language of the first is "too short". BOJANA KUNST enters the dialogue with Katarina Stegnar by the following words: "I as viewer of your performances which deal with the radical body and energy consumption connect to them my feeling of deep unease, which can be so strong that I rather decide not seeing some of your performances, even though your work is of immense interest to me ... Together with you, Katarina, I would like to think about the reasons of my deep unease that I feel at your side." Also in this situation KATARINA STEGNAR remains inexorable: "Dear Bojana, I know since the very beginning that all of this is just absolute shit. This, where you participate now, is pure bluff. Why are we together today?"



marko mandič

4. 10. 2009 21.00h



VIVA MANDIČ

NA OSNOVI MATERIALA ZA PREDSTAVO VIVA VERDI (VIVA NEGATIVA, 2006) USTVARILA MARKO MANDIČ IN BOJAN JABLANOVEC / BESEDILO: UTEHELJITEV KOMISIJE ZA PODELITEV NAGRADE PREŠERNEVEGA SKLADA ZA LETO 2009 / IZVAJALEC: M. MANDIČ / REŽIJA, SCENA, LUČ, IZBOR GLASBE: B. JABLANOVEC / VIDEO "I PUT A SPELL ON YOU": ODLOMEK IZ SHOWREELA MARKA MANDIČA / VIDEO "MARKO": M. MANDIČ / VIDEO "MANDIČ": B. JABLANOVEC - ODLOMKI IZ PREDSTAV SNG DRAMA LJUBLJANA, MINI TEATRA, CANKARJEVEGA DOMA, GLEDALIŠČA GLEJ, AGRFTV IN VIA NEGATIVE; VIDEO ARHIV: PRODDK TEATER LJUBLJANA; SNEMALCA: TONE STOJKO, SIMON STOJKO FALK / FOTOGRAFIJE: TONE STOJKO, PETER UHAN, FULVIO GRISSONI, FOTODOKUMENTACIJA DELO, TIT KOŠIR, MATJAŽ RUŠT, JURE ERŽEN, BLAŽ SAMEC, MAVRIC PIVK, MATEJ DRUŽNIK, TADEJ REGENT, TOMI LOMBAR, VORANČVOGEL, JANKO MANDIČ, GORAN ANTLEJ, TINA RAMUJKIČ, MAJA SLAVEC / 70 MINUT

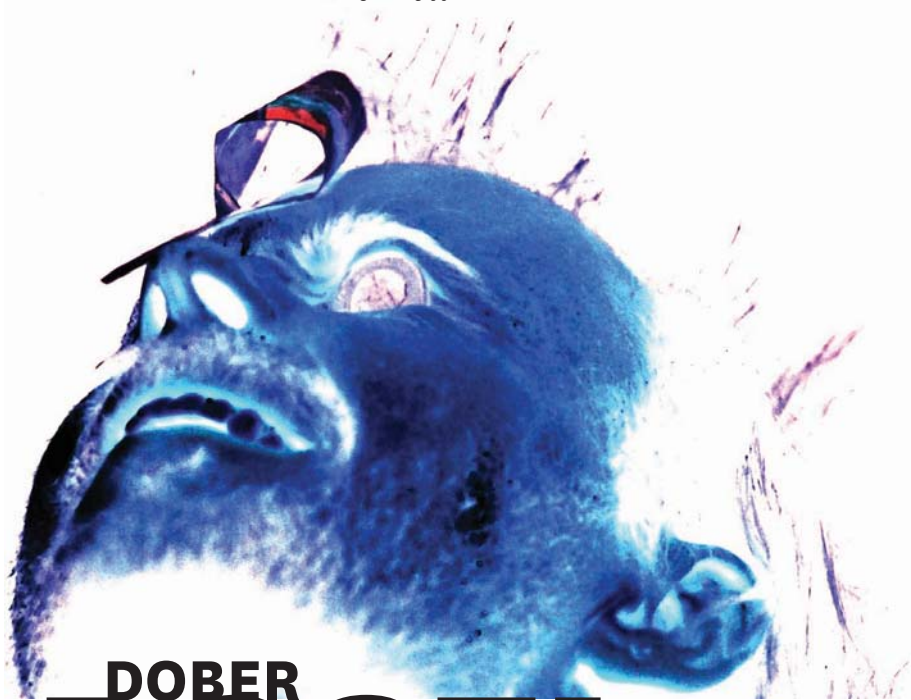
MARKO MANDIČ velja v slovenskem prostoru za nesporno, v mednarodnem pa za vzhajajočo igralsko zvezdo, kar potrjuje izbor za Shooting Stars na Berlinalu 2007 ter številne nagrade, ki jih je prejel za svoje delo, letos (2009) tudi nagrado prešernovega sklada, predvsem za vloge, ki jih je odigral v SNG Drama Ljubljana. Marko Mandič je diplomant AGRFTV, dve leti se je študijsko izpopolnjeval tudi na Lee Strasberg Theatre Institute in HB Studiu v New Yorku. S prepričljivo igralsko močjo, nenehnim prenavljanjem igralskega izraza, iskanjem lastne resničnosti na sceni, zavedajoč se njene prezentacijske funkcije, silovito prodira tudi v področje sodobne performerske prakse. Z *Viva Negativo* je sodeloval pri treh projektih: izhodiščna točka: Jesta, Bi ne bi in Viva Verdi, v katerih brez zadržkov problematizira nekatere tabuje gledališča in igralske samozadostnosti in impotentnosti. V jedru performans *Viva Mandič* obstajajo tri neizrečena vprašanja, ki so si navidez zelo podobna: 1. Zakaj vse to počnem? 2. Komu je vse to namenjeno? 3. Čemu pravzaprav služim? Markovi odgovori so zelo kratki: 1. Zase. 2. Meni. 3. Sebi. Viva Mandič Ekshibicionist, narcis, norec, intelektualce, žival, egoist, artist.

BASED ON PERFORMANCE MATERIAL FROM VIVA VERDI (VIA NEGATIVA, 2006), CREATED BY MARKO MANDIČ AND BOJAN JABLANOVEC. / TEXT: ARGUMENTATION OF "PREŠERNOV SKLAD" AWARD FOR 2009 / PERFORMED BY M. MANDIČ / SET, LIGHT, MUSIC SELECTED AND DIRECTED BY B. JABLANOVEC / VIDEO "I PUT A SPELL ON YOU": M. MANDIČ SHOWREEL FRAGMENT / VIDEO "MARKO" BY M. MANDIČ / VIDEO "MANDIČ" EDITED BY B. JABLANOVEC - PARTS OF M. MANDIČ, PERFORMANCES FRAGMENTS FROM SNG DRAMA, MINI TEATER, CANKARJEV DOM, GLEJ THEATRE, AGRFTV AND VIA NEGATIVA PRODUCTIONS; VIDEO ARCHIVE: PRODDK TEATER LJUBLJANA; FILMED BY TONE STOJKO, SIMON STOJKO FALK / PHOTOS BY TONE STOJKO, PETER UHAN, FULVIO GRISSONI, DELO FOTODOCUMENTATION, TIT KOŠIR, MATJAŽ RUŠT, JURE ERŽEN, BLAŽ SAMEC, MAVRIC PIVK, MATEJ DRUŽNIK, TADEJ REGENT, TOMI LOMBAR, VORANČVOGEL, JANKO MANDIČ, GORAN ANTLEJ, TINA RAMUJKIČ, MAJA SLAVEC / 70 MINUTES

MARKO MANDIČ is an undisputed star actor in Slovenia and also a rising international star, affirmed by the 2007 Berlinale Shooting Stars selection and countless other awards, which he received for his work. In 2009 he received the Prešeren Foundation Award, especially for the roles he played in the Slovene National Theatre Drama Ljubljana. Marko Mandič graduated at the Slovene Academy For Theatre, Radio, Film and Television, he continued his studies at the Lee Strasberg Theatre and Film Institute and the HB Studio in New York. By his convincing acting power, the continual reformulation of his acting expression, the search for his own stage reality, and in awareness of its presenting function, he also successfully penetrates the field of contemporary performance practice. He cooperated with *Viva Negativo* in three projects: Starting Point: Anger, Would Would Not, and Viva Verdi, in which he without compromise questions some of the theatre taboos, the actors' self-sufficiency, and impotence. From the heart of the performance *Viva Mandič* three unuttered questions sprout that are quite similar at first glance: 1. Why am I doing all this? 2. Who is all this meant for? 3. What is my purpose? Marko's answers are very short: 1. Because of me. 2. For Me. 3. Me. Viva Mandič. Exhibitionist, Narcissus, Jester, Intellectual, Animal, Egoist, Entertainer.

grega zorc

5. 10. 2009 19:30h



DOBER POSEL

GOOD JOB

NA OSNOVI MATERIALA IZ PREDSTAVE INCASSO (VIA NEGATIVA, 2004) USTVARILA GREGA ZORC IN BOJAN JABLANOVEC / BESEDILO: G. ZORC, B. JABLANOVEC / IZVAJALEC: G. ZORC / REŽISER: B. JABLANOVEC / IZBOR GLASBE: G. ZORC, B. JABLANOVEC / 45 MINUT

Se danes splašča biti performer, izvajalec sodobne scenske umetnosti? Je to dober posel? Vprašanje zveni precej retorično in skorajda smešno – in prav v tem tiči srž problema, ki ga GREGA ZORC odpira v performansu DOBER POSEL: "Zdaj sem že dovolj dolgo v poslu, da vem, da ni važno, koliko mislim, da si zaslužim, ampak ali lahko to, kar si zaslužim, tudi dobim. Mislim, da je edina pogodba, ki jo igralec lahko sklene, pogodba s publiko. Upam, da se strinjate z mano, da igralec, ki ne zaupa svoji publikii, nima kaj delati na odru in prepričan sem, da tudi vam ni vseeno, kdo stoji pred vami. Dovolj je, da smo pol ure skupaj in vsakemu je jasno, ali je to zapravljanje časa." Utečena produkcijska realnost je umetnika že zdavnaj izučila, da se ne sprašuje (in ne govori) več, koliko si zasluži, temveč pohlevno sprejema, kar v danih okoliščinah

lahko dobi. Anomalija te situacije je, da danes nihče več ne ve, koliko si umetnik v bistvu zasluži - niti on sam ne. Če umetnik o tem (sramežljivo) molči in ne tvega svoje cene, potem si zasluži toliko, kot v trenutni situaciji tudi dobi. Tudi umetnost je posel. Kot v vsakem drugem poslu, v umetniškem še toliko bolj, je cena bistveni del vsake pogodbe in tudi umetnik si mora sam postaviti ceno. Dobiti to, kar misliš, da si zaslužiš, je tudi umetnost.

BASED ON PERFORMANCE MATERIAL FROM INCASSO (VIA NEGATIVA, 2004), CREATED BY GREGA ZORC AND BOJAN JABLANOVEC. TEXT BY G. ZORC, B. JABLANOVEC / PERFORMED BY G. ZORC / DIRECTED BY B. JABLANOVEC / MUSIC SELECTED BY G. ZORC, B. JABLANOVEC / 45 MINUTES

Does it pay off to be a performer today, a performer of contemporary performing art? Is this a good job? The question sounds quite rhetorical and almost silly – and therein lies the heart of the problem that GREGA ZORC addresses in the performance GOOD JOB: "I've been doing this job long enough now that I know that it isn't important how much I think I

deserve, but if I can actually get, what I deserve. I think that the only contract which an actor can sign is the contract with the audience. I hope that you agree with me that an actor who doesn't trust his audience, shouldn't be on stage, and I am sure that it does matter to you, who is standing in front of you. It is enough to be together for half an hour and it is clear to everyone, if this was a waste of time." The routine production reality has long ago thought the artist a lesson about not asking, and not talking!, anymore about how much he deserves, but humbly accepting what he can get in given circumstances. The anomaly of this situation is that today nobody knows anymore how much an artist actually deserves – not even himself. If the artist modestly remains quiet and does not step forward to acquire his proper price, then he actually deserves as much as he can get in the given situation. Art is a job, like any other. Like in any other job, and especially in art, the price is an essential part of every contract. But the artist also has to set his own price himself. To get what you think you deserve is a work of art in itself.

barbara kukovec

5. 10. 2009 21.00h

REFLEKTOR
NAMESPOTLIGHT
ON ME

NA OSNOVI MATERIALA IZ PREDSTAVE ŠTIRI SMRTI (VIA NEGATIVA, 2007) USTVARILA BARBARA KUKOVEC IN BOJAN JABLANOVEC / BESEDILO, IZBOR GLASBE IN IZVEDBA: B. KUKOVEC / REŽIJA, SCENA, LUČ: B. JABLANOVEC / 30 MINUT

BARBARA KUKOVEC s svojimi nastopi v projektih Vie Negative (Izhodiščna točka: Jeza, Še, Bi ne bi, Viva Verdi, 4 smrti) sistematično pogloblja in preiščuje svoj analitični pristop, s katerim raziskuje paradoks žive prisotnosti pred gledalcem: živa prisotnost nikoli ne more obstati samo kot prisotnost za sebe, živost je zmeraj tudi prisotnost za neko odsotnost, ki naj bi jo ta živost priklicala pred gledalca. Pred

gledalcem nikoli nisi samo to kar si, nikoli nisi samo tukaj in samo zdaj. Absolutna prezenca se performerju zmeraj izmika, lahko je zgolj utopična referenčna točka performansa. Performer s tem neizbežno postane tudi žrtev svoje živosti, svoje prisotnosti, samega sebe. V performansu REFLEKTOR NAME se Barbara spopada z ujetostjo v ta dispozitiv, ki se ji nobena živa prisotnost v polju scenske umetnosti ne more izogniti in raziskuje možnosti za brisanje meje med subjektom uprizoritve in uprizarjanjem subjekta.

BASED ON PERFORMANCE MATERIAL FROM FOUR DEATHS (VIA NEGATIVA, 2007), CREATED BY BARBARA KUKOVEC AND BOJAN JABLANOVEC. / TEXT, MUSIC SELECTED AND PERFORMED BY B. KUKOVEC / SET, LIGHT AND DIRECTED BY B. JABLANOVEC / 30 MINUTES

Throughout her performances in Via Negativa projects: Starting Point: Anger, More, Would Would Not, Viva Verdi, Four Deaths; BARBARA KUKOVEC systematically deepens and refines her analytical approach by which she investigates the paradox of live presence in front of a viewer: live presence can never exist only as presence for itself, live presence always also represents presence for some absence, which this live presence should

evoke in the viewer. In front of a viewer you are never only who you are, you are never only here and only now. The absolute present always eludes the performer, it can only be a utopian reference point of the performance. Inevitably the performer becomes a victim of his own live presence, his presence, himself. In the performance SPOTLIGHT ON ME Barbara is dealing with the captivity inside this term, which no live presence in the field of performance art can avoid, and investigates the possibilities of erasing the boundary between the performance subject and the performing of a subject.



boris kadin – kristian al droubi

6. 10. 2009 19:30h

IGRA

Z ZOBOTREBCI

GAME WITH TOOTHPICKS

NA OSNOVI MATERIALA IZ PREDSTAVE NE KOT JAZ (VIA NEGATIVA, 2007) USTVARILKI BORIS KADIN, KRISTIAN AL DROUBI IN BOJAN JABLANOVEC / BESEDILO: B. KADIN, B. JABLANOVEC / IZVAJALCA: B. KADIN, K. AL DROUBI / REŽIJA, IZBOR GLASBE, VIDEO: B. JABLANOVEC / 30 MINUT

Osnovna tema performans je percepcija umetniškega dela in njegovo razmerje s kritiko. Umetnik je odločno povezan z odzivom na samega sebe, skozi perceptivni odboj se njegovo sporočilo zmeraj vrača nazaj k njemu. Šele v tem obratu ustvarjalec lahko prične distancirano misliti samega sebe. IGRA Z ZOBOTREBCI je performans o branju samega sebe, ki si jemlje pravico, da tudi svojo medijsko "zunanost" obravnava kot svojo "notranost". Jedro performans je prizor Igra z noži, del predstave Ne kot jaz, ki v svoj potek vključuje tudi medijske odzive na svoje izvedbe. Performerja v tem obratu zavzameta dve radikalno različni stališči: medtem ko KRISTIAN AL DROUBI še naprej vztraja pri igri kot taki in jo še vedno dobesedno jemlje na se, pa BORIS KADIN izstopi iz igre – igra zgolj še igro o igri in zaradi igre – performans spreminja v autoreferenčni stroj. Med zunaj in znotraj kljub vsemu še zmeraj ostaja najbolj zanimivo njuno stičišče – in rana, ki jo to presečišče zmeraj znova odpira.

BASED ON PERFORMANCE MATERIAL FROM NOT LIKE ME (VIA NEGATIVA, 2007), CREATED BY BORIS KADIN, KRISTIAN AL DROUBI AND BOJAN JABLANOVEC. / TEXT BY B. KADIN, B. JABLANOVEC / PERFORMED BY B. KADIN AND K. AL DROUBI / MUSIC SELECTED AND DIRECTED BY B. JABLANOVEC / 30 MINUTES

The main theme of the performance is the perception of an art work and its relationship with the critique. The artist is fatally connected to the response on himself, by means of perceptive reflection his message always returns to him. It is only in this turn that the artist can start thinking himself from a distance. GAME WITH TOOTHPICKS is a performance about comprehending oneself that takes upon its right to deal with its media "exterior" as if being its "interior". The Knife-Game scene, a part of the performance Not Like Me, is the in the heart of this performance, which in its course also reflects upon the media response of its stagings. The performers adopt two radically different positions in this turn: while KRISTIAN AL DROUBI still persists in the game as such and perceives it literally, BORIS KADIN steps out of the game and plays only the game about the game and because of the game – turning the performance into a self-referential machine. In spite of all this, the most interesting is their meeting point between the exterior and interior – and the wound that this criss-cross opens every time again.



grega zorc

6. 10. 2009 21.00h

VSE, ZARADI ČESAR STE PRIŠLI

NA OSNOVI MATERIALA IZ PREDSTAVE IZHODIŠČNA TOČKA: JEZA (VIA NEGATIVA, 2002) USTVARILA GREGA ZORC IN BOJAN JABLANOVEC / BESEDILO: G. ZORC, B. JABLANOVEC / IZVAJALEC: G. ZORC / REŽISER: B. JABLANOVEC / 30 MINUT

ALL THAT YOU
CAME FOR

GREGA ZORC sodeluje z *Via Negativo* že od ustanovitve (2002). Svoj performerski izraz je v projektih VN razvijal skozi številne oscilacije in prečiščen gradacije, skupna značilnost njegovih nastopov pa je, da vedno vzdržuje napetost med intimnim in javnim, ki je začinjena s humorjem, izvajalsko inteligenco in prefinjenim občutkom za odski čas. V performansu *VSE, ZARADI ČESAR STE PRIŠLI* se Grega vrača na izhodiščno točko svojega ustvarjalnega dela pri *Vii Negativi*. S svojim specifičnim načinom scenskega pripovedovanja se ubada z dilemo, kako danes na odru izpovedati tragično osebno izkušnjo in pri tem biti iskren - a ne patetičen, intimen - a ne sentimental, ostati skromen - a ne sramežljiv. Pri iskanju odgovorov Grega ne omahuje pred razkrivanjem intimnega ozadja svojih ustvarjalnih postopkov in nas v tridesetih minutah popelje od izhodiščne točke do svoje unikatne performerske prezenze.

BASED ON PERFORMANCE MATERIAL FROM STARTING POINT: ANGER (VIA NEGATIVA, 2002), CREATED BY GREGA ZORC AND BOJAN JABLANOVEC. TEXT BY G. ZORC, B. JABLANOVEC / PERFORMED BY G. ZORC / DIRECTED BY B. JABLANOVEC / 30 MINUTES

GREGA ZORC has been cooperating with *Via Negativa* since the very beginning in 2002. He has developed his performing expression in VN projects through countless oscillations and prudent gradations, and the main characteristic of his performances is that he always succeeds in preserving the tension between private and public, which he flavours with humor, performing intelligence and a delicate intuition about stage time. In the performance *ALL THAT YOU CAME FOR* Grega returns to the starting point of his creative work with *Via Negativa*. Through his specific way of performance narration he deals with the dilemma, how to tell a tragic personal experience on stage today and how to do it honestly - but not pathetic, to be intimate - but not shy. While searching for answers Grega does not hesitate to unveil the intimate background of his own creative processes and in thirty minutes brings us from the starting point to his unique performing prezenze.



kristian al droubi

7. 10. 2009 19.30h



POGOVOR Z UMETNIKOM

INTERVIEW
WITH THE
ARTIST

NA OSNOVI MATERIALA IZ PREDSTAV INCASSO, BI NE BI, VIVA VERDI, OUT (VIA NEGATIVA, 2004 - 2008) USTVARILA KRISTIAN AL DROUBI IN BOJAN JABLANOVEC / VPRAŠANJA: NA OSNOVI BESEDILA DR. BOJANE KUNST (NEMOČ RADIKALNE POTROŠNJE, 2009) ADAPTIRAL B. JABLANOVEC / ODGOVORI: K. AL DROUBI, B. JABLANOVEC / IZVAJALEC: K. AL DROUBI S SVOJIM GOSTOM / REŽISER: B. JABLANOVEC / IZBOR GLASBE: K. AL DROUBI, B. JABLANOVEC / 50 MINUT

KRISTIAN AL DROUBI, srbski performer iz Novega Sada je z radikalno fizičnostjo in obenem duhovito samorefleksijo izrazito zaznamoval nekatere projekte Vie Negative (Incasso, Bi ne bi, Viva Verdi, Ne kot jaz, Out). Pogovor z UMETNIKOM je performans v obliki klasičnega pogovora med ustvarjalcem in izpraševalcem, ki naj bi razkril in osvetlil motive, razloge, cilje in ozadja umetnikovega ustvarjanja ter tako javnosti omogočil nekakšen vpogled v specifično njegovih ustvarjalnih postopkov. Vprašanja, ki so nastala na temelju besedila Nemoč radikalne potrošnje DR. BOJANE KUNST, neizprosno vrtajo v jedro problematik, s katerimi se ukvarja projekt VN. To so vprašanja o izbrljenosti radikalizma v sodobnem performansu, o priznanju kot medijem spektaklu, o imperativu užitka v sodobni postindustrijski družbi, o impotenci komunikacije, o nemoči subjektivizacije... Kristian se na sebi lasten način spoprijema z vlogo, v kateri zagovarja svoja umetniška prepričanja/dejanja in se po odgovore vrača v dileme, s katerimi se je ukvarjal med ustvarjanjem performansov VN.

BASED ON PERFORMANCE MATERIAL FROM INCASSO, WOULD WOULD NOT, VIVA VERDI, OUT (VIA NEGATIVA, 2004 - 2008), CREATED BY KRISTIAN AL DROUBI AND BOJAN JABLANOVEC. / QUESTIONS BASED ON THE TEXT BY DR. BOJANA KUNST (POWERLESSNESS OF RADICAL CONSUMPTION, 2009), ADAPTED BY B. JABLANOVEC / ANSWERS BY K. AL DROUBI, B. JABLANOVEC / PERFORMED BY K. AL DROUBI WITH HIS GUEST / DIRECTED BY B. JABLANOVEC / MUSIC SELECTED BY K. AL DROUBI, B. JABLANOVEC / 50 MINUTES

KRISTIAN AL DROUBI is a Serbian performer from Novi Sad who by his radical physicality and ingenious self-reflection has left a lasting impression in various Via Negativa projects like Incasso, Would Would Not, Viva Verdi, Not Like Me, Out. INTERVIEW WITH THE ARTIST is a performance in form of a classical interview between the artist and the interviewer which should unveil and highlight the motifs, reasons, goals and backgrounds of an artist's creative work, and thus in a way enable the public some sort of insight to his specific creative processes. The questions based on the text The Impossibility Of Radical Consumption by Bojana Kunst inexorably drill into the problem core which the VN project has always been concerned with. These are questions about used radicalisms in contemporary performance, about confession as a media spectacle, about the imperative of pleasure in contemporary postindustrial society, about the impotency of communication, about the impossibility of subjectivization ... In his own particular way Kristian deals with his role in which he defends his art convictions/actions, and to get answers he resorts to dilemmas with which he was confronted with during the creation of his VN performances.

uroš kaurin

7. 10. 2009 21.00h

TONIGHT I CELEBRATE

NA OSNOVI DELOVNEGA MATERIALA ZA PREDSTAVO OUT (VIA NEGATIVA, 2008) USTVARILA UROŠ KAURIN IN BOJAN JABLANOVEC / BESEDILO: B. JABLANOVEC / IZVAJALCA: U. KAURIN IN TOMAŽ GROM / GLASBENE PRIREDBE: T. GROM / REŽIJA, SCENA, LUČ: B. JABLANOVEC / IZBOR GLASBE: U. KAURIN, B. JABLANOVEC / 45 MINUT

BASED ON WORKING PERFORMANCE MATERIAL FROM OUT (VIA NEGATIVA, 2008), CREATED BY UROŠ KAURIN AND BOJAN JABLANOVEC. / PERFORMED BY UROŠ KAURIN AND TOMAŽ GROM / SET, LIGHT AND DIRECTED BY B. JABLANOVEC / MUSIC SELECTED BY U. KAURIN, B. JABLANOVEC / MUSIC ADAPTED BY T. GROM / 45 MINUTES

"Današnje gledališče je čisti provizorij. Presojali bi ga nepravilno, če bi mu podtikali, da hoče imeti popravek z umetnostjo. Dejansko si daje oprava samo z nekim precej megleno pojmovanim občinstvom, sestavljenim iz ljudi, ki bodisi izgubijo svojo naivnost, ko vstopijo v gledališče, bodisi naivnosti nikoli niso imeli. Gledališče pri tem obupano upa, da bo obdržalo to občinstvo, če mu bo zmeraj bolj prihajalo naproti, kar je zelo težko, saj ni jasno v čem naj bi temu občinstvu prihajali naproti, kajti to občinstvo nima "nikakršnih poželenj." (Bertolt Brecht, *Teaterska situacija 1917 – 1927*) "Današnji gledalec se zdi že vsega hudega navajen. Pravzaprav se zdi, da je vse hudo, kar je gledališče imelo pripravljeno zanj že videl, doživel, pokonzumiral. Tragične usode, nasilje v živo, goloto in seks ter podobne napade na lastno privilegirano pozicijo je nemara že absolviriral in zdaj je pripravljen v gledališču samo še uživati... Pot naproti je tako v temelju sporna..." (Blaž Lukan, *Pot naproti, Delo* 26. junij 2004.) UROŠ KAURIN v performansu TONIGHT I CELEBRATE - naslov je sposojen od ameriške glasbene uspešnice Tonight I Celebrate My Love (Michael Masser, Gerry Goffin, 1983) - hodi prav po tej poti naproti sodobnemu gledalcu "brez poželenj". Performans bi lahko opredelili tudi kot koncert za igralca in njegovo publiko, v katerem je osnovna tema teatraličnost njunega razmerja: njegova globina in njegova plehkost, njegova resničnost in njegova iluzoričnost. In če je publika danes resnično že pripravljena na vse, ostaja samo še eno vprašanje: kaj in koliko je danes pripravljen prenesti performer.

"Today's theatre is pure temporality. We would judge it unfairly, if we would falsely attribute to it that it wants to deal with art. In fact it only deals with some quite shady comprehended audience, composed of people, who either lose their naiveness, when they enter a theatre, or they had never possessed naiveness. The theatre desperately hopes to keep hold of this audience by always approaching it, what appears highly difficult because it is unclear how it should be approached, for the audience has no desires." (Bertolt Brecht: *Theatersituation 1917 – 1927*) "Today's viewer seems to be used to almost everything. It actually seems that he has already seen, experienced, and consumed everything tangy the theatre had to offer. Tragic faith, live violence, nudity and sex, and similar attacks on his privileged position, he has dealt with already, and now he is only ready to enjoy theatre ... The audience approach is therefore fundamentally disputable..." (Blaž Lukan: *Approach*) UROŠ KAURIN dares to approach the contemporary viewer "without desires" in his performance TONIGHT I CELEBRATE – the title is borrowed from the 1983 American hit single Tonight I Celebrate My Love by Michael Masser and Gerry Goffin. We could describe this performance also as a concert for an actor and his audience, where the main theme is the theatricality of their relationship: its depth and its profanity, its authenticity and its illusion. And if the audience of today is ready for everything, only one question remains: what and how much is a performer ready to endure.



VIA NEGATIVA

VN je mednarodni projekt sodobne scenske umetnosti, ki od leta 2002 deluje v Ljubljani. Področje našega dela sta gledališče in performans ter predvsem povezave med njima. Gledališki performans razumemo kot razmerje med gledalcem in izvajalcem v realnem času in prostoru. To razmerje obravnavamo kot kompleksen pretok stališč, pričakovanj, sodb, zaključkov, prepoznanih stereotipov, zmot, predsodkov, strpnosti ali nestrpnosti, vednosti ali nevednosti, ki sprožajo različne čustvene, racionalne ali iracionalne odzive. Na odru smo zato, da to razmerje sprožimo in da izumljamo strategije, s katerimi spravimo njegovo dinamiko v tek. Delamo kot kolektiv, v katerem se vsak posameznik s svojimi razlogi, svojimi telesom, svojo domišljijo, s svojimi veščini in energijo bori za svoj smisel in svoje mesto na odru. Zato je vsak izvajalec v performansih VN tudi avtor svojega nastopa.

VN je projekt odprtega tipa, kar pomeni, da se ne zapiramo v logiko omejenega števila stalnih članov skupine. VN je projekt v stalnem širjenju. S tem namenom vsako leto organiziramo delavnice, s katerimi razvijamo fleksibilen model mednarodne produkcije sodobne scenske umetnosti. Cilj delavnice je zorny rezultat in sočeenje s publiko, zato jih vedno zaključimo s performansom. Performerje, ki v našem načinu razmišljanja in dela odkrijejo svoj kreativni potencial, vključujemo tudi v projekta VN.

Prvih sedem let projekta VN (2002 – 2008) smo posvetili obrambi sedmih človeških lastnosti, ki so na splošno znane pod imenom sedem smrtnih grehov. Naše izhodišče je, da jeza, požrešnost, pohlep, pohota, lenoba, zavist in napuh v temelju zaznamujejo identiteto vsakega posameznika. Z vsako od teh človeških lastnosti se odpira konflikt, ki je vsajen v subjektiviteto slehernega posameznika: po eni strani gradi mehanizme in strategije obrambe pred svojimi negativnimi porivi, da bi s tem ustregel zahtevam družbe po njihovi kontroli in zatiranju; po drugi strani pa razvija različne oblike popuščanja, ker ne vzdrži pod pritiskom lastne subjektivnosti. V tem obdobju je na temo sedem smrtnih grehov v produkciji VN nastalo osem performansov: Izhodiščna točka: Jeza (2002), Še (2003), Incasso (2004), Bi ne bi (2005), Viva Verdi (2006), Štiri smrti (2007), Ne kot jaz (2007), Out (2008) in sedem delavnic z javnimi prezentacijami (Antwerpen, Novi Sad, Zagreb, Zadar, Dublin, Ljubljana) in to v sodelovanju z naslednjimi koproducenti in partnerji: Gledališče Glej Ljubljana, Kulturno društvo B-51 Ljubljana, Moderna galerija Ljubljana, POPOK / Posthogeschool Voor Podiumkunsten Antwerpen, Dijaški dom Tabor Ljubljana, INFANT Novi Sad, Kulturni center Novi Sad, EKS-scena Zagreb, Kampnagel Hamburg, Eurokaz Zagreb, HNK Opera Zagreb, gledališče &TD Zagreb, Zalet Zadar, festival Zadar Snova, Balkan Irish Arts Forum Dublin. Pri teh projektih je z VN sodelovalo več kot 50 performerjev iz Slovenije, Srbije, Hrvaške, Avstrije in Irske. Do danes je VN realizirala več kot 50 gostovanj doma in v tujini, med najpomembnejšimi: La Biennale di Venezia, Kampnagel Hamburg, Hebbel am Ufer Berlin, Bit Teatergarasjen Bergen, Vie Scena Contemporanea Modena, Prima Stagione Cesena, SEAS Udine, Frascati Amsterdam, Contemporary drama festival Budimpešta, Eurokaz Zagreb, Infant Novi Sad, Fiat Podgorica, Mot Skopje, Teatarfest Sarajevo, Borštnikovo srečanje Maribor, Ex Ponto Ljubljana, Exodos Ljubljana...

O IMENU

V našem delu pojem via negativa pomeni princip redukcije teatra na razmerje med gledalcem in izvajalcem v realnem času in prostoru. Via negativa je način razmišljanja, ki nam pomaga razumeti, kaj je (oziroma kaj ni) bistvo tega razmerja, metoda redukcije pa nam omogoča, da se osredotočamo na temeljne gledališke principe, ki to razmerje vzpostavljajo in dinamizirajo. Pojem via negativa sicer izvira iz negativne teologije, ki za razliko od veljavljene teološke prakse (ki govori o tem, kaj bog je), poskuša zaobjeti pojem boga po negativni poti (via negativa), torej z definicijo tega, kar bog ni oziroma, kar bog ne more biti. Izraz via negativa pa je v gledališče uvedel poljski režiser Jerzy Grotowski, ki je z njim poimenovala metodo urjenja igralka, s katero naj bi predvsem odkrival in premagoval ovire, ki mu preprečujejo, da bi dosegel popolno psihofizično skladnost. Vendar niti teološka vprašanja niti igralske tehnike niso področja našega interesa. Via negativa je predvsem orodje, princip mišljenja, ki omogoča osredotočanje.

VIA NEGATIVA

VN is an international project of contemporary performing arts since 2002, based in Ljubljana. Our fields of work are theatre and performance, with a focus on connections between the two. We consider a theatre performance to be a relationship between the spectator and the actor in real space and time. We deal with this relationship as a complex flow of points of view, expectations, judgments, conclusions, recognitions, stereotypes, fallacies, prejudices, tolerance or intolerance, knowledge or lack thereof; all these trigger various emotional, rational or irrational responses. We are on stage in order to trigger this relationship and invent strategies with which to get the relationship's dynamic running. We work as a collective in which each individual fights with his reasons, his body, his imagination, his skills and energy for his own sense and position on stage. This is why each performer of VN is also the author of his or her own performance. VN is an open type project, meaning that we are not bound by set-ensemble logic of a fixed number of constant members. With this in mind we organize annual workshops where we keep developing a flexible model of international production of contemporary performing arts. The goal of these workshops is always a result and confrontation with the audience, so we always conclude them with a performance. Performers, who discover their creative potential in our way of thinking and working, can be included in VN's productions. We dedicated the first seven years of the VN project (2002 – 2008) to seven aspects of man that are commonly known as the seven deadly sins. Our notion is that anger, gluttony, greed, lust, sloth, envy and pride are core aspects of every individual's identity. Each of these human attributes opens a conflict which is built into the subjective self of each individual: on the one hand, one builds mechanisms and strategies of defense from these negative drives to conform to society's demands of control and suppression of these drives; on the other, one develops various forms of release, because one cannot stand the pressure of one's own subjectivity.

In this period VN produced eight performances on the topic of seven deadly sins: Starting point: Anger (2002), More (2003), Incasso (2004), Would Would Not (2005), Viva Verdi (2006) Four deaths (2007), Not like me (2007), Out (2008), and seven workshops with public presentations (Antwerp, Novi Sad, Zagreb, Zadar, Dublin, Ljubljana) in cooperation with the following co-producers and partners: Glej Theatre Ljubljana, B-51 Cultural Society Ljubljana, Modern Gallery Ljubljana, POPOK / Posthogeschool Voor Podiumkunsten Antwerpen, Dijaški dom Tabor Ljubljana, INFANT Novi Sad, Cultural Centre Novi Sad, EKS-scena Zagreb, Kampnagel Hamburg, Eurokaz Festival Zagreb, Croatian National Theatre Opera Zagreb, &TD Theatre Zagreb, Zalet Zadar, Zadar Snova Festival, Balkan Irish Arts Forum Dublin. More than 50 performers from Slovenia, Serbia, Croatia, Austria and Ireland took part in these VN projects. Until now VN realized more than 50 guest appearances at home and abroad, the most important being: La Biennale di Venezia, Kampnagel Hamburg, Hebbel am Ufer Berlin, Bit Teatergarasjen Bergen, Vie Scena Contemporanea Modena, Prima Stagione Cesena, SEAS Udine, Frascati Amsterdam, Contemporary drama festival Budapest, Eurokaz Festival Zagreb, Infant Novi Sad, Fiat Podgorica, Mot Skopje, Teatarfest Sarajevo, Borštnikovo srečanje Maribor, Ex Ponto Ljubljana, Exodos Ljubljana ...

THE NAME

In our work, the term via negativa functions primarily as a principle of reducing theatre to the relationship between a spectator and a performer in real space and time. Via negativa is a way of thinking that helps us understand what is (or what is not) the essence of this relationship, and the reduction is a method, which enables us to focus on the basic principles of theatre, those which establish and set in motion this relationship. The term via negativa is in fact derived from negative theology, which as opposed to the accepted theological practice (describing, what god is), attempts to define god by negative way (via negativa) describing what god is not or rather what god cannot be. Polish director Jerzy Grotowski introduced this term to theatre and used it to name the training method for actors, with which they would discover and overcome obstacles that prevented them from attaining complete psychophysical harmony. But neither the theological questions nor techniques of perfecting the actor's skill are in the focus of our interest. Via negativa is mainly a tool, a principle of thought, which makes focusing possible.





VIA NEGATIVA

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via nova

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