

Via Negativa

VIA NOVA via MSU Zagreb



M MUZEJ
SU SUVREMENE
UMJETNOSTI
ZAGREB MUSEUM OF
CONTEMPORARY ART
www.msu.hr

19. 6. 2010, Muzej suvremene umjetnosti, Zagreb
June 19th, 2010, Museum of Contemporary Art, Zagreb

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www.vntheatre.com

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VIA NEGATIVA

Via Negativa is an international project of contemporary performing arts, based in Ljubljana since 2002. We consider performing arts to be a relationship between the spectator and performer 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, of tolerance or intolerance, knowledge or lack thereof; all these trigger various emotional, rational or irrational responses. We work with an actual presence, which is why communication comes before aesthetics; points of view before craft. We feel we are most real when we touch upon something that can no longer be rationalized, when we no longer have to pretend to understand something we do not. We work as a collective in which each individual fights with his reason, his body, his imagination, his skills, and energy for his own sense and position in front of the spectator.

THE PARADOX OF THE NEW

It was already in 2002, at the start of Via Negativa, that we announced our intention to produce the **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 performance series draws its material from Via Negativa

productions that emerged between 2002 and 2008, so as to rework this material in new contexts and formats. Scenes, actions, situations, characters, statements from past Via Negativa performances are, in Via Nova, torn out of their original context – we deal with Via Negativa as a “text” of Via Nova in order to question the position, meaning and significance of the performer as a creator of contemporary art.

Via Nova is a platform that allows performers autonomous contextualization, thematization and interpretation of the Via Negativa material and is open to different forms of presentation. These are mainly solo or duet pieces, which exploit different performing strategies: lecture, dance, interview, auction, concert, body-art, visual theatre... 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.

VIA NOVA via MSU Zagreb

“Museum” as a space of historical legitimization that offers “tools for the comparison of the present and the past – for differentiating the old from the new” (*Highlights*, a guide through the Collection in Motion, p.6, MSU Zagreb) is in its function a perfect context for presenting performances from the Via Nova series. In the Museum of Contemporary Art the performer uses performance as a procedure of creating a display object, in this way attaining legitimacy as an author in the field of contemporary art – with his/her performance he/she literally leaves his/her authorial trace. In Via Nova, that which remains after the performance becomes equally important as the act of performance itself.

Because of the specific MSU venue, determined by the display, and the

one-time event Via Nova, a new, one-time title **VIA NOVA via MSU Zagreb** was coined. Via MSU is a collective presentation of thirteen performances, which follows the structure and context of the MSU Zagreb permanent display. Via Nova enters the *Collection in Motion* like a story in which it wants to communicate with all its units (Project and Destiny, Art as Life, Art on Art, The Great Enigma of the World, Words and Images) and simultaneously literally supports the idea of "collection in motion". On three levels of the MSU building, 9 performers stage 12 performances, each time 3 simultaneously (the last, thirteenth performance is staged in the Gorgona Hall). In this way, eight hours of performance are condensed to four hours.

A visitor can view the event both as a performance and as an exhibition. However, because of its time limits the performance is elusive for the viewer – unlike the exhibition, it does not wait for him; it goes on. Therefore, during the Via Nova via MSU event, the viewer is continuously compelled to select. Although no visitor can see all the performances, each viewer has the possibility to choose his own viewing strategy: the movement through Via MSU can be horizontal (seeing four performances on one level) or vertical (selecting four performances on different levels according to one's interests). The visitor can also stroll through all twelve Via MSU performances and be content only with fragments. However, irrespectively of his chosen viewing strategy, each visitor also forms his specific individual experience, which during the next ten days he can enhance by a visit to the exhibition of performances Via Nova via MSU Zagreb in the form of a video-installation.

Exhibition of performances VIA NOVA via MSU Zagreb / video installation

In the words of Brian Holmes, we see the museum of contemporary art primarily as a *proactive laboratory of social development* in which the fundamental mission of the museum – the understanding, preserving, and continuous conveying of identity – proceeds in an equally en-

gaged and critical way in all program fields and on all levels." (*Highlights, Collection in Motion*, p.6, MSU Zagreb). In this sense, the collective performance presentation, VIA NOVA, in the context of *Collection in Motion*, reflects MSU's primary programmatic orientation, „to initiate and demonstrate the improvements in the presentation, communication, and interpretation of the artworks in the MSU Collection. We also wish to emphasize the major characteristics of contemporary art: movement, change, transience, uncertainty..." (Ibid. p.7)

With this exhibition we wish to enable each visitor of the event VIA NOVA via MSU Zagreb (and even those who will not be present at the performance) to „draw entirely individual, random trajectories“ to „commence or terminate his viewing“ of the VIA NOVA via MSU Zagreb „at any moment and still not feel deprived of the experience of the whole.“ (Ibid. p.7)

The exhibition will remain open from June 21st to June 30th. All the items on display have been filmed during the performance in the MSU. They will remain in permanent possession of the MSU Zagreb in the form of a video document, as part of its art collection.

Via Negativa VIA NOVA via MSU Zagreb

Marko Mandić: VIVA MANDIĆ • Primož Bežjak: INVALID • Boris Kadin: WHAT JOSEPH BEUYS TOLD ME WHILE I WAS LYING DEAD IN HIS LAP • Barbara Kukovec: SPOTLIGHT ON ME • Jaka Lah: PURE PERFORMANCE • Katarina Stegnar: BUYER WITH AN EYE • Grega Zorc: ALL THAT YOU CAME FOR • Marko Mandić: EXTRACT MANDIĆ • Kristian Al Droubi: INTERVIEW WITH THE ARTIST • Bojana Kunst - Katarina Stegnar: NOBODY SHOULD HAVE SEEN THIS • Boris Kadin - Kristian Al Droubi: GAME WITH TOOTHPICS • Katarina Stegnar: PINA BAUSCH'S LAST CIGARETTE

PERFORMANCE SCHEDULE AT THE MUSEUM OF CONTEMPORARY ART

FIRST FLOOR

beginning	duration	VIA NOVA / performance	MSU / Collection in Motion
18:15	50 min	Primož Bezjak INVALID	ART AS LIFE/Public Passage Zlatko Kopljar: K9 Compassion +
19:15	40 min	Marko Mandić VIVA MANDIĆ	ART AS LIFE/Public Passage Braco Dimitrijević: A Passer-by I Met by Chance
20:05	30 min	Boris Kadin WHAT JOSEPH BEUYS TOLD ME WHILE I WAS LYING DEAD IN HIS LAP	PROJECT AND DESTINY Irwin: Was ist Kunst
20:45	30 min	Barbara Kukovec SPOTLIGHT ON ME	ART AS LIFE/Second Person First Person Sanja Iveković: Double Life

SECOND FLOOR

beginning	duration	VIA NOVA / performance	MSU / Collection in Motion
18:15	50 min	Jaka Lah (performer: Uroš Kaurin) PURE PERFORMANCE	ART ON ART/Infinite Cane /Dubravka Rakoci: Red
19:15	40 min	Bojana Kust - Katarina Stegnar NO ONE SHOULD HAVE SEEN THIS	ART ON ART/Visual-virtual Manfred Robert Schroeder: Eye
20:05	30 min	Katarina Stegnar BUYER WITH AN EYE	ART ON ART

20:45	30 min	Grega Zorc ALL THAT YOU CAME FOR	ART ON ART/Elastic Space/ Dalibor Martinis: Circles between Surfaces
THIRD FLOOR			
beginning	duration	VIA NOVA / performance	MSU / Collection in Motion
18:15	50 min	Kristian Al Droubi with a guest INTERVIEW WITH THE ARTIST	WORDS AND IMAGES/ Duchamp's Overcoat Boris Bučan: Lie
19:15	30 min	Boris Kadin – Kristian Al Droubi PLAYING WITH TOOTHPICKS	WORDS AND IMAGES/ Exercises of the Will and Body Marina Abramović: Rhythm 2
20:05	20 min	Marko Mandić EXTRACT MANDIĆ	WORDS AND IMAGES/ I Leave Traces Željko Jerman: My Year
20:45	20 min	Katarina Stegnar PINA BAUSCH'S LAST CIGARETTE	THE GREAT ENIGMA OF THE WORLD/ Jan Fabre: Four Seasons – Grave of an Unknown Computer
GORGONA HALL			
beginning	duration	VIA NOVA / performance	
21:30	50 min	Uroš Kaurin TONIGHT I CELEBRATE	MSU Gorgona Hall

PERFORMANCES

Primož Bezjak
INVALID

Via Negativa: Via Nova, 2010 • Performer: Primož Bezjak • Direction: Bojan Jablanovec • Choreographer: Gregor Luštek • Music written and performed by Tomaž Grom (except J. S. Bach: Goldberg Variations performed by Glenn Gould)

Dance performance about invalid production in the invalid system

"September, 28th, 1990, General hospital, Maribor. On Pohorje Mountain a rock rolled and hit him in his left knee." This is the beginning of Primož's story about his knee injury with an abundant diagnostic and therapeutic documentation. Even by this day the story hasn't seen its end. In his solo, the story becomes a metaphor for the invalid production of the system in which we live, work and create. An invalid system can prosper through invalids only – its success is measured by the number of injuries. Without crushed knees and elbows one cannot exist or succeed in the system.

Primož Bezjak is an actor, a dancer and a performer, employed in Slovene Youth Theatre, Ljubljana. He develops his own projects, collaborates with different independent groups and is a successful film actor. He has collaborated with Via Negativa since 2002.

Beginning: 18:00 • Duration: 50 minutes • Location: MSU first floor / ART AS LIFE/Public Passage/Zlatko Kopljari: K9 Compassion + • Projected text in English





Marko Mandić
VIVA MANDIĆ

Via Negativa: Via Nova, 2009 • Performer: Marko Mandić • Direction: Bojan Jablanovec • Video "MARKO" made by Marko Mandić • Video "MANDIĆ" edited by Bojan Jablanovec (contains performance fragments from SNG Drama Ljubljana, Mini Teater Ljubljana, Cankarjev dom Ljubljana, Glej Theatre Ljubljana, AGRFTV Ljubljana and Via Negativa productions; video archive: Prodok Teater Ljubljana)

Performance and a video work about the split identity of a performer

On two video screens we witness Marko Mandić's public theatre achievements from the beginning of his career up to the Slovene national award and his secret artistic experience from two nights spent in Slovene National Theatre repository. During this time Marko literary extracts his artistic life into one single glass of sweat. In the core of his performance 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 remains radical and uncompromising: 1: Because of me. 2: For Me. 3: Me. Viva Mandić! Exhibitionist, narcissus, jester, intellectual, animal, egoist, entertainer...

Marko Mandić is an actor and a performer. He works in Slovene National Theatre Drama Ljubljana and collaborates with independent theatre makers (with Via Negativa since 2002). In 2009 he received the Slovenian national award for the roles he played at the Slovene National Theatre.

Beginning: 19:00 • Duration: 40 minutes • Location: MSU first floor / ART AS LIFE / Public Passage / Braco Dimitrijević: Passer-by I Met by Chance • Projected text in English



Boris Kadin

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

Via Negativa: Via Nova, 2009 • Performer: Boris Kadin • Direction: Bojan Jablanovec • Text: Boris Kadin and Bojan Jablanovec • Mask: Sanela Milošević • Video: Bojan Jablanovec (Voice: Joseph Beuys, Ja ja ja ja, nee nee nee nee nee, 1968)

Performance about the relation between the artist and the interpretation of his work

Boris Kadin opens his solo performance with the thesis that a real artist "first of all must choose the right theme, and second, his work must be worthy of that theme - he must take it into himself and provide evidence of it with his own body." To confirm this thesis, Boris uses a knife and a role of the "dead rabbit" - which on the day of the opening of Joseph Beuys's first solo exhibition (Nov. 26th, 1965) was laying in his lap. Every interpretation of an artwork, whether its point "fits" or "totally fails", nevertheless inevitably comprises the artists' context.

Boris Kadin is a performance artist from Dubrovnik. He develops his solo projects and works with numerous independent groups, with Via Negativa since 2007.

Beginning: 19:50 • Duration: 30 minutes • Location: MSU first floor / PROJECT AND DESTINY / Irwin: Retroavantgarde • Language: Croatian



Barbara Kukovec
SPOTLIGHT ON ME

Via Negativa: Via Nova, 2009 • Performer: Barbara Kukovec • Direction: Bojan Jablanovec • Text: Barbara Kukovec

Performance about the boundary between the performance subject and the performing of a subject

Barbara Kukovec 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 just who you are, you are never just here and just 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.

Barbara Kukovec is an actress, a performer and a dancer who has recently diversified into visual media, especially photography. She collaborates with *Via Negativa* since 2002. Currently she lives and works in London.

Beginning: 20.30 • Duration: 30 minutes • Location: MSU first floor / ART AS LIFE / Second Person First Person / Sanja Iveković: Double Life • Language: English



Jaka Lah
PURE PERFORMANCE

Via Negativa: Via Nova, 2009 • Performer: Uroš Kaurin • Text and direction: Bojan Jablanovec

Visual work about the reduction of an artwork to pure form

Pure Performance questions the form as a basic tool of artistic expression – the 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.

Originally created and performed by **Jaka Lah**, an actor, a performer and a butoh dancer, employed as an actor in City Theatre Ljubljana. He collaborates with Via Negativa since 2003.

Beginning: 18:00 • Duration: 50 minutes • Location: MSU second floor / ART ON ART/ Endless Cane / Dubravka Rakoci: Red • Projected text in English



Bojana Kunst - Katarina Stegnar
NO ONE SHOULD HAVE SEEN THIS

Via Negativa: Via Nova, 2009 • Performers: Katarina Stegnar and Barbara Kukovec • Lecture: Bojana Kunst, based on her text *The Powerlessness of Radical Consumption*, 2009 • Scenes based on the performance *Viva Verdi* (Via Negativa, 2006) by Katarina Stegnar • Direction: Bojan Jablanovec

Lecture performance about the relationship between art theory and art practice

In this performance the theorist and the performer do not “seek 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 with the following words: “I, as viewer of your performances, which deal with radical body and energy consumption, connect with them my feeling of deep unease, which can be so strong that I rather decide not to see 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.”

Dr. Bojana Kunst is a philosopher and contemporary art theoretician from Ljubljana, now working at the Hamburg University.

Beginning: 19:00 • Duration: 40 minutes • Location: MSU second floor / ART ON ART / Visual-virtual / Manfred Robert Schroeder: Eye • Language: English



Katarina Stegnar
BUYER WITH AN EYE

Via Negativa: Via Nova, 2009 • Performer: Katarina Stegnar • Text: Katarina Stegnar and Bojan Jablanovec • Direction: Bojan Jablanovec • Photographer: Marcandrea

Auction performance about the difference between the value and the price of an artwork

Without beating about the bush, Katarina opens up her (self)referential field and without any compromise tackles the question about the value of a performer's work – both in the relationship to herself and her audience: "For money you had to pay for the entrance fee you legitimately expect to see something new. A new art piece, a new fascination, a new vision, maybe even a new attraction ... To be honest, for this money you expect a lot." Katarina puts the viewer into a witness position of the creation of her artefact; in this way he in fact becomes the only one who can place value on it. She confronts herself and the viewer with the question: Is my viewer therefore also my ideal buyer? And furthermore: can the artefact that cannot be sold exist as an artefact today?

Katarina Stegnar is an actress, dancer, and performer, and one of the most versatile artists on the Slovenian contemporary performing arts scene in recent years. She also regularly collaborates with Slovenian institutional theatre. She has been working with Via Negativa since 2004.

Beginning: 19:50 • Duration: 30 minutes • Location: MSU second floor / ART ON ART • Language: English



Grega Zorc
ALL THAT YOU CAME FOR

Via Negativa: Via Nova, 2009 • Performer: Grega Zorc • Text: Grega Zorc and Bojan Jablanovec • Direction: Bojan Jablanovec

Performance as a funeral and the museum as a cemetery

All That You Came for is an autobiographical performance based on two stories. The first is a story about his parents' death, which starts with the vase his parents bought on their honeymoon in the seaside town of Crikvenica in 1974. The second is a story about his first Via Negativa project from 2002 in which he decided to stage his parents' death for the first time. Through his specific way of narration, Grega deals with the dilemma how to stage a tragic personal experience today and how to do it honestly – but not pathetically, intimately – but not sentimentally; he would like to stay modest – but not shy.

Grega Zorc is a performer and actor who works in various Slovene institutional theatres, makes films (he has won several awards at Slovenian film festivals), and collaborates with independent theatre makers (with Via Negativa since 2002).

Beginning: 20:30 • Duration: 30 minutes • Location: MSU second floor / ART ON ART/ Elastic Space / Dalibor Martinis: Circles between Surfaces • Language: English



Kristian Al Droubi

INTERVIEW WITH THE ARTIST

Via Negativa: Via Nova, 2009 • Performer: Kristian Al Droubi • Questions based on the text by Dr Bojana Kunst (Powerlessness of Radical Consumption, 2009) • Answers: Kristian Al Droubi and Bojan Jablanovec • Direction: Bojan Jablanovec

Interview performance about political powerlessness of radical art practice

A performance in the form of an interview between the artist and the interviewer, which should unveil and highlight the motifs, reasons, goals, and backgrounds of an artist's creative work. The questions based on the text by Bojana Kunst 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 post-industrial society, about the impotency of communication, about the impossibility of subjectivization ... In his particular way Kristian fights with answers and defends his convictions. Kristian will talk with ...

Kristian Al Droubi is a Serbian performer from Novi Sad, active in the fields of dance, physical theatre, and performance. He has been working with Via Negativa since 2004.

Beginning: 18:00 • Duration: 50 minutes • Location: MSU third floor / WORDS AND IMAGES/Duchamp's Overcoat/Boris Bučan: Lie • Language: Croatian, Serbian



Boris Kadin - Kristian Al Droubi
PLAYING WITH TOOTHPICKS

Via Negativa: Via Nova, 2009 • Performers: Boris Kadin and Kristian Al Droubi • Direction: Bojan Jablanovec • Video *Knife Game*: scene from the performance *Not Like Me* (Via Negativa, 13. 08. 2007, festival zadARSnova)

Documentary performance "A Croat and a Serb cut each other up on stage"

The Knife-game scene, a part of the performance *Not Like Me*, is in the heart of this performance, which in its course also reflects upon the media response of its staging. "*Slobodna Dalmacija*, August 16th, 2007. Title: Horror in Zadar. A bloody performance by the theatre group Via Negativa in St. Dominic church horrifies audience. A Croat and a Serb cut each other up on stage." Playing with Toothpicks deals with its media "exterior" as if it were its "interior". The artist is fatally connected to the response to himself, by means of perceptive reflection his message always returns to him. It is only in this turn that the artist can start thinking about himself from a distance. The performers now play only a game about a game and because of the game – turning the performance into a self-referential machine.

Beginning: 19:00 • Duration: 30 minutes • Location: MSU third floor / WORDS AND IMAGES / Exercises of the Will and the Body / Marina Abramović: Rhythm 2 • Language: Croatian, Serbian



Marko Mandić
EXTRACT MANDIĆ

A scene from the performance
Would Would Not (Via Negativa,
2005) • Written and performed by
Marko Mandić

**Performance as a process of extrac-
tion of the human “base” from the
performer’s presence**

“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, *The Third Body*, Delo Ljubljana, 2005)

Beginning: 19:50 • Duration: 20 min-
utes • Location: MSU third floor /
WORDS AND IMAGES/ I Leave Traces
/ Željko Jerman: My Year • Language:
English



Katarina Stegnar
PINA BAUSCH'S LAST CIGARETTE

A scene from the performance *Four Deaths* (Via Negativa, 2007) • Written and performed by Katarina Stegnar

Katarina Stegnar sets up a phantasm of Pina Bausch's death

Like Bible's Cain and Abel compete for God's love, performers compete for the love of the audience. The theatre is a space of concealed rivalry and sharp comparisons on various levels: that of fiction as it relates to reality, the performance as it relates to others, the performer as he relates to other performers... In theatre, the audience is God, and on stage or behind it we constantly switch the roles of Cain and Abel. In this piece on envy Katarina asks herself: who is my Abel? Whom must I kill for the love of the audience?

Beginning: 20:30 • Duration: 20 minutes • Location: MSU third floor / THE GREAT ENIGMA OF THE WORLD / Jan Fabre: Four Seasons – Grave of an Unknown Computer • Language: English



Uroš Kaurin
TONIGHT I CELEBRATE

Via Negativa: Via Nova, 2009 • Performers: Uroš Kaurin and Tomaž Grom • Text and direction: Bojan Jablanovec • Music adaptation: Tomaž Grom

A concert for a performer and his audience

The main theme is the theatricality of love between a performer and a viewer: its depth and its profanity, its authenticity and its illusion. Eight popular songs accompanied on contrabass by the musician Tomaž Grom, eight expressions of love by the singer and performer Uroš Kaurin. "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 ... " (Blaž Lukan: Approach, 2004) Only one question remains: If the audience of today is ready for everything, does it mean that a performer must be ready for everything too?

Uroš Kaurin is an actor, a dancer and performer, currently employed in the Slovene Youth Theatre, Ljubljana. He works with Via Negativa since 2008.

Beginning: 21:10 • Duration: 50 minutes • Location: MSU Gorgona Hall • Language: English

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Bojan Jablanovec

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Authors and performers:
Katarina Stegnar, Grega Zorc, Marko
Mandić, Boris Kadin, Kristian Al Droubi,
Barbara Kukovec, Jaka Lah, Uroš Kaurin,
Primož Bežjak.

Director: Snježana Pintarić

Editor: Tihomir Milovac

Producer: Špela Trošt

Design and Layout:
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SU SUVREMENE
UMJETNOSTI
ZAGREB MUSEUM OF
CONTEMPORARY ART
www.msu.hr

AVENIJA DUBROVNIK 17
10 010 ZAGREB CROATIA

TEL.: **+385 1 605 27 00**
E-MAIL: **msu@msu.hr**