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maska AUTONOMIJA PLESU

AVTONOMIJA PLESU

Študije primerov sodobnoplesnih
praks nekdanjega jugoslovanskega
prostora

AUTHONOMY TO DANCE

Case Studies of Contemporary Dance
Practices in Former Yugoslavia

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Arhiviranje sodobnoplesnih praks v balkanski regiji

Nomad Dance Institute (NDI) je raziskovalni program balkanske plesne mreže *Nomad Dance Academy (NDA)*, ki ga je iniciiralo 28 udeležencev na ustanovnem srečanju med 23. in 27. septembrom 2013 v Muzeju sodobnih umetnosti v Ljubljani. Po sodobnoplesnem izobraževalnem programu NDA, ki je v Bolgariji in državah nekdanje SFRJ potekal med letoma 2008 in 2010, smo se člani NDA odločili, da potrebujemo nekaj časa za premislek, kam z nadaljnjim razvojem mreže in njenih dejavnosti. Februarja 2011 se je v Zagrebu sestala *delovna skupina z nalogo* v sosedbi Aleksandra Janeva Imfeld, Dejan Srhoj, Dejan Damjanovski in Rok Vevar ter po vrsti pogovorov in debat sklenila, da naj se program Inštituta v vseh svojih potencialnih formatih (od ustvarjanja predstav do teorije) osredotoči na produkcijo znanj, ki bi se kasneje lahko usmerila v različne predstavitvene in obstoječe izobraževalne formate partnerjev NDA po regiji. Več nadaljnjih srečanj razširjene skupine je skušalo v obdobju do leta 2013 podrobno premisliti in pripraviti inavguralni sestanek NDI v Ljubljani. Tako smo septembra 2013 v Ljubljani udeleženci prvega srečanja NDI posamezno predstavljali vrsto vsebin, za katere smo menili, da premorejo potencial za srednjeročni in dolgoročni razvoj sodobnega plesa v regiji. Projekti NDI potem niso bili izbrani, ampak jih je moral nekdo izmed udeležencev srečanja *povabiti* (princip povabila) v NDI, s čimer je za njihovo nadaljnjo organizacijo in produkcijo prevzel odgovornost, pridružil pa se jim je lahko kdorkoli od zainteresiranih udeležencev (samoupravni sistem NDA je namreč zasnovan na različnih principih; princip povabila, princip raznotežja, princip odprtega prostora), medtem ko so imeli za razvoj projektov člani posameznih skupin možnost povabiti tudi zunanje sodelavce.

Med programi NDI se je znašel tudi program *Arhiviranja koreografskih praks v Balkanski regiji*, ki sem ga predstavil jaz, podpisani. Leta 2011 sem se preselil v lastniško stanovanje in leto zatem v njem ustanovil *Začasni slovenski plesni arhiv*, sestavljen iz privatnih in doniranih gradiv s področja slovenskega sodobnega plesa, saj sodobnoplesna gradiva v Republiki Sloveniji nimajo sistemске podpore institucionalne kulturne mreže. Ker nikjer na področju zahodnega Balkana ni nič drugače, se mi je zdelo smiselno, da tovrstni dejavnosti zagotovimo minimalne razmere, da se gradiva zbirajo, sistematizirajo, uporabljajo in na različne načine obdelujejo. Skupina "*arhivarjev*", v katero se je priglasila večina avtorjev člankov pričujoče številke časopisa *Maska*, se je med letoma 2013 in 2016 srečala v Zagrebu, Sofiji in dvakrat v okviru dveh edicij Cofestivala 2015 in 2016 v Ljubljani. Čeprav smo v izhodišču vedeli, da obstajajo med posameznimi republikami nekdanje socialistične Jugoslavije in Bolgarije dokaj velike zgodovinske in kontekstualne razlike in da je tudi obseg dela, opravljenega na področju zbiranja in interpretacije gradiv, zelo različen, smo se sprva odločili, da našemu delu okvir določi periodizacija slovenskih kulturnih dinamik v obdobju med koncem 70. let in 80. leti, ko je v Sloveniji vzniknil punk kot poglobitveni katalizator novih kulturnih, umetniških in družbenih gibanj in omogočil vzpostavitev inkluzivnega kulturnega polja, znotraj katerega se v SR Sloveniji z ustanovitvijo Plesnega teatra

Ljubljana zgodi tudi premik na področju sodobnega plesa. Izkazalo se je, da sta si v tem zgodovinskem okviru morda najbolj podobni Hrvaška in Slovenija, medtem ko so razmere v drugih republikah in državah precej drugačne. V Bolgariji na primer je bil osnovni problem ta, da so vrste progresivnih koreografskih in performativnih praks v obdobju pred spremembo političnega sistema zelo dosledno in sproti brisale vse materialne sledi svoje dejavnosti, da njihovi protagonisti ne bi pristali pred socialističnimi organi pregona, zato se je bolgarska ekipa odločila, da rezultate svojega dela prestavi v bližnjo prihodnost. Srbski del projekta pa je povzročilo dejstvo, da sta se leta 2015 naši skupini pridružila Milica Ilić in Igor Koruga s svojo tekočo raziskavo, na podlagi katere smo ugotovili, da nas zanimajo podobne stvari. Sestanek na CoFestivalu leta 2015 je v resnici uspešno konsolidiral skupino, medtem ko so bili postopki arhiviranja in naši nastavki študij primerov metodološko, interpretacijsko in periodizacijsko precej različni. A nič hudega.

Med *CoFestivalom* leta 2015 je v našo delovno skupino (prostor za delo nam je omogočil Slovenski gledališki inštitut, za kar smo jim hvaležni) vstopila takratna urednica *Maske* Amelia Kraigher in pokazala zanimanje, da izsledke naših študij primerov ali interpretacij objavi v skupni številki. Kot zunanja opazovalka, svetovalka in mentorica je z nami delala tudi dr. Daniela Hahn, postdoktorska študentka centra Dahlem Humanities s Freie Universität v Berlinu in urednica *Maskine* številke *Dokumentacija in uprizarjanje*, izdane kot rezultat simpozija, ki je potekal 28. in 29. marca 2014 v Centru Mahindra na Univerzi Harvard (Cambridge, MA, ZDA), kjer sem sodeloval kot predstavnik NDI. Na tem sestanku smo zastavili nadaljnje faze našega dela in pred nami je prvi revijalni rezultat naših kolektivnih prizadevanj.

Menim, da je aktualno delo balkanske mreže NDA in projekta NDI – vključno z arhiviranjem koreografskih praks na Balkanu ali nemara še posebej z njim, ne da bi želel izključevati bolgarske kolege, saj je pri primerjavi zgodovinskih kontekstov sistemska razlika vselej zelo poučna tako za nas kot tudi za njih – *izraziti dedič skupnega jugoslovanskega umetniškega, kulturnega, družbenega in političnega prostora in da je proces identitet in razlik možnost za različne oblike nadaljevanja tega navdihujočega kulturnega konteksta z drugimi sredstvi in možnostmi*. Naše delo v kontekstu postjugoslovanske in postsocialistične izkušnje želi biti inter- in translokalno, pri čemer vidimo potencialnost v ponovnem premisleku nekaterih demoniziranih konceptov Socialistične Jugoslavije, med katere spadata na primer samoupravljanje in pa morda v neki drugačni obliki tudi kulturni unitarizem. V politično, družbeno, kulturno in umetniško erodiranih kontekstih republik nekdanje Jugoslavije, potem ko so se v postsocialističnem obdobju z odprtimi rokami predale neoliberalni ideologiji, to vidim kot produktivno in celo subverzivno dejanje.

Rok Vevar

Archiving contemporary dance practices in the balkan region

Nomad Dance Institute (NDI) was launched as a research programme of the Balkan dance network *Nomad Dance Academy (NDA)* by 28 participants at the founding meeting that took place between 23 and 27 September 2013 at the Museum of Contemporary Art Metelkova in Ljubljana. After coordinating the contemporary dance education programme, NDA, which was organized from 2008 to 2010 in Bulgaria and the countries of the former SFR Yugoslavia, we, the NDA members realised we needed some time to think about how to go about developing the network and its activities further. In February 2011, the *working group with a mission*, consisting of Aleksandra Janeva Imfeld, Dejan Srhoj, Dejan Damjanovski and Rok Vevar, met in Zagreb and after a series of discussions and debates concluded that the Institute's programme should be focusing on production of knowledges in all its potential formats (from performance creation to theoretical reflection), which could be later on developed through different presentational and existing educational formats of NDA partners across the region. Up until 2013, there were several more meetings of the expanded group aimed at reflecting and preparing the inaugural meeting of the NDI in Ljubljana. So finally, in September 2013, the participants of the first NDI assembly presented their own visions and potential contents for the middle- and long-term development of contemporary dance in the region. We have agreed on not selecting individual projects, and instead decided that one of the participants had to invite a certain project into the NDI (principle of invitation) and consequently shoulder the responsibility for its further organisation and development. The participants were also given a chance to join and become involved in any of the projects as partners (there are several different principles underpinning the self-managing system of NDA: invitation principle, balance principle, open-space principle), while individual groups could also outsource collaborators to develop their individual projects.

Among the projects of NDI was also the programme *Archiving Choreographic Practices in the Balkan Region*, which I myself prepared. In 2012, a year after moving into my own flat, I started setting up a *Temporary Archive of Slovene Dance*, which comprises private and donated materials from the area of Slovene contemporary dance. Since archiving of contemporary dance has no systemic institutional support in Slovenia and since the situation across the western Balkans was no different, I thought it worthwhile to support these kinds of endeavours and to ensure that the materials are being collected, systematized, used and processed. The group of "archivers", including the larger part of the authors contributing to this issue of *Maska*, met in Zagreb and Sofia in 2013 and 2016 and twice in Ljubljana, in the frame of the 2015 and 2016 CoFestival. Although we knew from the start that there were huge historical and contextual differences between individual republics of the former socialist Yugoslavia and Bulgaria, and that the scope of archived and interpreted materials varied a lot, we decided to begin our work with a periodization of Slovenian cultural dynamics in the period from the late 1970s

to the 1980s, the time of the emergence of punk as the central catalyst of new cultural, art and social movements, which resulted in a constitution of an inclusive field of culture, which in turn facilitated the establishment of Dance Theatre Ljubljana and thus a certain progress in the area of contemporary dance in Slovenia. It turned out that in this historical context, Slovenia and Croatia had the most similar situations, whereas the circumstances in other republics and countries differed considerably. The basic problem in Bulgaria, for example, was that in the period before the change of the political system, progressive choreographic and performing practices made an agenda out of erasing all material traces of their practice, methodically and promptly, to avoid criminal prosecution by the socialist authorities. So the Bulgarian team decided to postpone their research until a later date. The Serbian part of the project surfaced in 2015, when Milica Ilić and Igor Koruga brought their research to the attention of our group and we realized that we have certain shared interests. As expected, the 2015 meeting at CoFestival was successful in consolidating the group, even though the archiving procedures and starting points of our case studies had been methodologically, interpretatively and chronologically quite different. But this was in the least of our worries.

During the 2015 CoFestival, Amelia Kraigher, then editor of *Maska*, joined our working group (working spaces have been generously provided by the Slovenian Theatre Institute) and expressed her interest to publish the results of our case studies or reflections in a joint edition. We also had the pleasure of having Daniela Hahn PhD as an outside observer, advisor and mentor in this project, a post-doctoral student of the Dahlem Humanities Center at the Freie Universität in Berlin and editor of one of *Maska's* previous issues, *Documents and Performance*, which included contributions presented at the symposium that took place on 28 and 29 March 2014 at the Mahindra Center of Harvard University (Cambridge, MA, USA), where I participated as an NDI representative. At this meeting, we made plans for the next stages of our work, and this issue of *Maska* presents the first outcome of our collective efforts.

In my opinion, the current work of the Balkan dance network's NDA and of the NDI project – including the archiving of choreographic practices in the Balkans, and perhaps especially with it, where we would by no means want to exclude the Bulgarian group, as systemic differences discernible when comparing different historical contexts are always illuminating for us as well as for them – is to bear witness to the heritage of the common Yugoslav art, cultural, social and political space and to emphasize that the process of identities and differences can be turned into manifold opportunities for continuing this inspiring cultural context through other means and possibilities. In the context of post-Yugoslav and post-socialist experience, our work aims to be developed inter and trans-locally, with a great potential to provide a reflection and a re-examination of certain demonized concepts associated with the former Socialist Yugoslavia, including, for example, self-management and cultural unitarism. In the politically, socially, culturally and artistically eroded contexts of the former Yugoslavia republics, which have completely surrendered to the neoliberal ideology in the post-socialist period, I see this as a productive and even subversive gesture.

Rok Vevar



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 Cultural Organisations of Slovenia (Zveza kulturnih organizacij
 Slovenije) revived this publication under the title of *Maske*. In 1991,
 its original name was restored and its co-founder – Institutum
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AVTONOMIJA PLESU: ŠTUDIJE PRIMEROV SODOBNOPLESNIH PRAKS NEKDANJEGA JUGOSLOVANSKEGA PROSTORA

AUTONOMY TO DANCE: CASE STUDIES OF CONTEMPORARY DANCE PRACTICES IN FORMER YUGOSLAVIA

- Rok Vevar
- 3 ARHIVIRANJE SODOBNOPLESNIH PRAKS NEKDANJEGA
 JUGOSLOVANSKEGA PROSTORA
- 4 ARCHIVING CONTEMPORARY DANCE PRACTICES
 IN FORMER YUGOSLAVIA
- Slavčo Dimitrov, Biljana Tanurovska-Kjulavkovski
- 9 "DRUGO" TELO
- Očrt arhiva koreografskih praks v Makedoniji (1970–1990)
- 27 THE "OTHER" BODY
- Mapping the Archives of Choreographic Practices in Macedonia (1970–1990)
- Milica Ivić, Igor Koruga
- 45 ARHIVIRANJE SODOBNIH PLESNIH PRAKS V SRBIJI
- Problem institucionalizacije ali o izdajstvu 'neodvisnosti' lokalne plesne scene
- 57 ARCHIVING THE CONTEMPORARY ART OF DANCE IN SERBIA
- Issues with Institutionalization, or On Betraying the 'Independence' of the Local
 Dance Scene
- Rok Vevar, Jasmina Založnik
- 69 PUNKOVKE METAMORFOZE
- 83 METAMORPHIC PUNK
- Ivana Ivković
- 97 TRIDESETA OBLETNICA LETA 1987.
- 105 THE 30TH ANNIVERSARY OF 1987.

- Iva Nerina Sibila
- 111 ISKANJE KONTEKSTA – 1984
- 119 SEARCHING FOR CONTEXT – 1984

- Katja Šimunić
- 127 LITERARNI PLES
- Osebna refleksija o dveh zagrebških plesalkah iz osemdesetih let
- 133 LITERARY DANCE
- A personal reflection about two dancers in Zagreb in the Eighties



Culture

**DANCE ON
 PASS ON
 DREAM ON**



AVTONO- MIJA PLESU

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nekdanjega
jugoslovanskega
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AUTO- NOMY TO DANCE

Case Studies
of Contemporary
Dance Practices
in Former
Yugoslavia

AVTONOMIJA PLESU

Študije primerov sodobnoplesnih praks nekdanjega jugoslovanskega prostora

»DRUGO« TELO

Očrt arhiva koreografskih
praks v Makedoniji
(1970–1990)

Slavčo Dimitrov
in Biljana
Tanurovska-Kjulavkovski

1 Izjava Yvonne Rainer v Catherine Wood, *Yvonne Rainer: The Mind Is a Muscle*, London: Afterall Books, 2007.
2 Vujanović Ana, 2009: »Not Quite-Not Right Eastern Western Dance (On the Contemporary Dance Scene in Serbia)«, *Raster* št. 1, Beograd 2009.

3 Martin, Randy, *Critical Moves: Dance Studies in Theory and Practice*, Durham in London: Duke University Press, 1998, str. 7.
4 Desmond, Jane (ur.), *Dancing Desires: Choreographing Sexualities On and Off the Stage*, Wisconsin: University of Wisconsin Press, 2001, str. 13.

5 Glej George-Graves, Nadine, »Magnetic Fields: Too Dance for Theater, Too Theater for Dance«, v George-Graves, Nadine (ur.), *The Oxford Handbook on Theatre and Dance*, Oxford: Oxford University Press, 2015, str. 1–19; Brandstetter, Gabriele in Klein, Gabriele (ur.), *Dance and Theory*, Bielefeld: preps, 2013.

6 Martin, *Critical Moves*, ibid., str. 7.

Biljana Tanurovska Kjulavkovski je delavka v kulturi, menedžerka in kuratorica, ki deluje v Skopju (Makedonija). V okviru neodvisne kulturne scene je ustanovila, vodila in kurirala različne programe, konference, festivale in raziskovalne projekte. Je soustanoviteljica različnih organizacij, mrež in platform, prav tako tudi enega izmed prostorov za sodobne scenske umetnosti in kulturo. Predava na Fakulteti za glasbeno umetnost v Skopju in je doktorska kandidatka na Fakulteti dramskih umetnosti v Beogradu.

Slavčo Dimitrov je diplomiral iz splošne in primerjalne književnosti na Univerzi Svetega Cirila in Metoda ter magistriral na področju študije spolov in filozofije na Evro-balkanskem inštitutu v Skopju. Svoj drugi magisterij je opravil v okviru multidisciplinarnih študij spolov na Univerzi v Cambridgeu. Je doktorski kandidat na Fakulteti za medije in komunikacije – SINGIDUNUM, na oddelku za transdisciplinarne študije sodobne umetnosti in medijev, kjer je deloval tudi kot asistent. Trenutno je dejaven kot koordinator programa Koalicije za spolne in zdravstvene pravice marginaliziranih skupnosti.

Prevod: Polona Glavan

UVOD IN METODOLOGIJA ALI MOJE TELO JE ŠE NAPREJ STALNA RESNIČNOST¹

V tem besedilu se posvečava arhiviranju različnih koreografskih praks v obdobju od 70. do 90. let 20. stoletja, najin namen pa je razširiti razumevanje sodobnih koreografskih praks in sodobnega plesa kot umetnosti v današnji Makedoniji. Pred tem sva opravila neizčrpno oziroma ne-pozitivno-objektivistično raziskavo v želji, da bi orisala sledi, poskuse, prelome, mesene prebliske, bežne znake in alternativne telesne konfiguracije in dejanja, ki ponujajo izhodišča za povezave in prekrivanje koreografskih in plesnih praks z drugimi disciplinami, kot so avantgardno, alternativno in fizično gledališče, likovna in uprizoritvena umetnost, glasba in klubska kultura, da bi ponudila mogoče poti za mišljenje različnih prizorišč in koreografskih pristopov, s pomočjo katerih se je oblikoval korpus sodobnega performansa in plesa. Pri metodološkem okviru slediva predlogu Ane Vujanović o (foucaultovsko rečeno) ne-teleološko historiografskem eksperimentiranju z arheologijo (skoraj neobstoječih) sodobnih koreografskih in plesnih praks, tako da jih postavlja v odnos s temi drugimi umetniškimi in »telesno-gibalnimi praksami«, saj je »njihov glavni pomen v mišljenju telesa skozi dva vektorja: kot umetniško gradivo ali pripomoček (tj. telo kot predmet ali medij umetnosti) in, kar je še pomembnejše, telo samega umetnika ali umetnikovo telo (tj. telo kot subjekt umetnosti)«. ²

Da bi lahko uporabila ta metodološki okvir, sva izhajala iz zelo osnovne in široke domneve o plesu. Glede na težave s postavljanjem kakršnih koli imanentnih ali transcendentnih meril kot načina za opredelitev plesa, ne glede na vse zgodovinske horizonte ali vse določene in posamične družbeno-zgodovinske konfiguracije, misliva, da ni dovolj, če v negativni teleološki maniri preprosto določiva, kaj ples ni; zato je za začrtanje območja plesa potrebna nekakšna pozitivna konstrukcija. ³ K plesu pristopava kot k »utelešeni družbeni praksi«, s tem pa kot k procesu v času in prostoru, ki izvaja, torej ustvarja, uveljavlja, artikulira in materializira smisle in odnose med telesi, predmeti in svetom na način živete fizične telesnosti, ki je vedno »vpeta v specifične materialne in ideološke pogoje možnosti«. ⁴ Zato se zavedava različnih domnev, prepričanj in ideologij o telesu, ki jih uporabljajo in udeležujejo različne plesne prakse.

Glede na vse zgodovinske variacije je najino glavno izhodišče po eni strani določiti ples kot prakso, ki izpostavlja telo kot glavni epistemološki, ontološki in družbeni mehanizem, s pomočjo katerega se svet pokaže, spoznava, izkusi in obstaja. ⁵ Po drugi strani in kot dodatek k prvi trditvi pa ples obravnavava kot »refleksivno mobilizacijo telesa [...], družbeni proces, ki postavlja v ospredje sam način, na katerega se telesa zbirajo« ⁶ in mobilizirajo; od tod telesna praksa, ki z lastno refleksivnostjo prelamlja z uveljavljenimi telesnimi oblikami

7 Ob takem stališču upošteva tudi kritiko ontologije gibanja in gibljivosti pri plesu in modernosti Andréja Lepeckega. Kot trdi Lepecki, »koreografija nastane kot tehnologija, ki še posebno ustreza melanholičnemu projektu moderne in ga pospešuje [...] Takšna percepcija nakazuje, da se morajo kritični plesni študiji zahodnemu gledališkemu plesu – ker se je v prizadevanju za umetniško avtonomijo omejeval na čedalje bolj odmaknjene prostore (dvor, salon, gledališče, studio) – teoretsko približati kot ne le

kinetičnemu, temveč tudi afektivnemu projektu. Afektivni projekt je pomembno zaznamovala infuzija kinetičnega v jedro subjektivitete, ki proizvaja nenehne tožbe o plesu, ki vselej odhaja stran, nepopravljivo zvezana z lastno izgubo, ki v hipu, ko se vidno giblje, nikoli ni v celoti tam.« Lepecki, *Exhausting Dance*, ibid., str. 170–171.
8 Brown, navedek v Burt, *Judson Dance Theatre*, ibid., str. 146.
9 Fraza prihaja iz izjave East Dance Academy; glej Goran Sergej Pristaš, Emil Hrvatini,

Bojana Kunst, »East Dance Academy«, *Maska*, št. 103–104, Ljubljana, 2007.
10 Glej Fischer-Lichte, Erika, *The Transformative Power of Performance: A New Aesthetic*, London in New York: Routledge, 2008; Fischer-Lichte, Erika, *Theatre and Performance Studies*, London in New York: Routledge, 2014; Schechner, Richard, *Performance Theory*, London in New York: Routledge, 2003.
11 Glej Jones, Amelia, *Body Art/Performing*

the Subject, Minneapolis in London: University of Minnesota Press, 1998.
12 Fischer-Lichte, Erika, *The Transformative Power of Performance*, ibid.
13 Glej Schneider, Rebecca, *The Explicit Body in Performance*, London in New York: Routledge, 1997.
14 Glej Jones, Amelia in Warr, Tracey, *The Artist's Body*, London: Phaidon, 2012.
15 Foster, Susan Leigh, »The Ballerina's Phallic Point« v Foster, Susan Leigh (ur.),

bivanja in razumevanja sveta ali jih reproducira, prinaša pa tudi možnosti pobega za različna postajanja in transformacije giba, geste, afekta, zaznavanja, občutenja, zavedanja in utelešenega znanja.⁷ Ker skušava obdržati ontološko podlago plesa odprto onkraj vsake metafizične zahteve, opredeljujeva ples kot gesto, ki ni niti cilj sama po sebi niti gibanje kot sredstvo za vnaprej določen cilj. Podobno lahko rečeva tudi, če citirava Trisho Brown, da se »telo ne premika jasno kot črta ali mehanika ... Dejavniki človeške napake pri ekspoziciji oblike je tisti, ki ustvari to čudovito stvar, imenovano ples, ki je že od začetka nadvse nepopolna«.⁸

Prav prek teh domnev in osnovnih definicij plesa kot utelešene družbene prakse, ki raziskuje, zakaj telo dela, kar dela, kaj lahko telo stori in kako početje teles oblikuje svet, sva se lotila začrtanja arheologije plesa in sodobnih koreografskih praks, ki »prebadajo« druge umetniške discipline in prakse,⁹ vse pa imajo skupne performativne elemente in značilnosti, s pomočjo katerih jih je mogoče tudi zamejiti.¹⁰ Ob upoštevanju sočasnega dogajanja, skupnih estetskih interesov, kulturnih in zgodovinskih vplivov sodobnega fizičnega gledališča ter tehnik postmodernega, judsonskega in post-judsonskega plesa sva skušala začrtati nekaj zgodovine in praks koreografiranja telesa v fizičnem in alternativnem gledališču v Makedoniji na začetku 70. let 20. stoletja.

Zaradi podobnih razlogov sva skušala začrtati sledi v redkih praksah umetnosti performansa, ki so se v zgodnjih 70. letih pojavile v Makedoniji. Umetnost performansa in bodyart sta namreč uporabila napetosti moči, vpisane v človeško telo¹¹ kot glavni predmet in medij umetnostne kritike in eksperimentiranja, pri tem pa pokazala novo stališče do telesa: »stališče 'sem svoje telo', namesto da ga le imam«.¹² Umetnost performansa/bodyart tako ponazarja estetski kontinuum med ideologijo, družbenimi ureditvami, kulturo in umetnostjo, pri čemer je telo, ki postane eksplicitno¹³, bojno polje, ki hkrati izvaja razmerja moči in se upira moči.¹⁴ Končno sva skušala pri tej ne-teleološki in neinstitucionalni arheologiji koreografskih sledi raziskovati tudi nekatera obrobna telesa, gibajoča se telesa, ki preplešejo vso noč in so prinesla nova in drugačna stališča do sveta in družbe, telesa v plesnih klubih s konca 80. in začetka 90. let 20. stoletja. Glede na besede Trishe Brown, da je ples »dejavniki človeške napake pri ekspoziciji oblike«, zaradi česar se posvečava presežnosti telesa in njegovemu dopolnilnemu odnosu do vseh idealiziranih, izvornih, normativnih, eteričnih in metafizičnih formativnih praks, naju posebej zanimajo prakse, ki prinašajo na dan »drugo telo« kot označevalec te napake.

Drugost telesa opredeljujeva glede na tri medsebojno povezane normativne okvire. Prvi okvir je nadvlada institucionalne prakse baleta v Makedoniji in njeno podrejanje telesa zahtevam ter zapovedim telesne prefinjenosti, izčiščenosti, stroge kodifikacije besednjaka in oblike gibanja, pa tudi

abstraktnih nanašalcev. Če klasični balet v svojih posodobljenih različicah zasenči sposobnost telesa za singularno-pluralno postajanje, njegovo fizično dejanskost, vsakdanjost, sposobnost za ustvarjanje smisla in izumljanje oblik, gest, gibov in afektov s pomočjo »naučenih standardiziranih zaporedij vaj z določenimi oblikami, ki naj bi se jim podrejela vsa telesa«¹⁵ sva skušala locirati in umestiti tiste majhne, a vseeno pomembne plesne odklone in obilna telesa, na katera vplivajo sile, ki jih ni mogoče zajeti v falični sublimaciji ali eteričnem idealiziranim telesu baletke, tiste, ki tlakujejo pot mišljenju in iznajdbi sodobnih koreografskih praks in uprizoritvenih teles v Makedoniji. Ker izhajava iz trditve, da je bil balet v sovjetskih izpeljavah vodilna institucionalna praksa in oblika, in ker ne nameravamo postaviti nobene končne hipoteze, bi rada izpostavila nekaj mogočih smernic za razumevanje nadvlade baleta v socialističnem makedonskem kontekstu. Pri enem od mogočih razmišljanj bi upoštevala antinacionalistična občutja, ki so podpirala socialistično ideologijo »bratstva in enotnosti« ter internacionalistično usmerjenost socialističnega sistema, za katerega je bila tradicija baleta ustrezna oblika telesne umetnosti, ki postane še bolj smiselna, če sprejememo trditev Susan Manning, da je »moderna ples postal arena za kovanje nacionalne identitete, balet 20. stoletja pa arena za mednarodno tekmovanje«.¹⁶ Z drugačne perspektive lahko k politični primernosti baleta pristopimo na podlagi njegove abstraktnosti in dokončne odsotnosti vidnih in glasnih političnih referenc ali kritike. Tretja razlaga bi se lahko vrtela okrog same institucionalne zaprtosti, nepripravljenosti na inovacije in konservativnosti akademije pri zavračanju vsakega poskusa inovacij ali uvajanja novih plesnih oblik.

Drugi vsebinski okvir, ki naju je motiviral pri iskanju drugega telesa, je bila družbenopolitična in ideološka morfologija hegemonnega telesa v socialistični Jugoslaviji. Ko opredeljujeva hegemonsko politično morfologijo socialističnega telesa, kot model ponuja biopolitično orkestracijo, regulacijo, nastopanje in reprezentacijo novega socialističnega človeka, kot je upodobljen v množičnih koreografijah in spektaklih v socialistični Jugoslaviji, na primer na proslavah dneva mladosti 25. maja, in ki je po eni strani model idealne socialistične skupnosti, po drugi pa idealnega telesa novega socialističnega človeka, ki pooseblja skupnostne ideale.

Telesni/čustveni mehanizmi, uporabljeni v teh množičnih koreografijah za namen uprizarjanja skupnostnega ideala, so utrdili telo moškega Voditelja kot osrednjega združevalnega označevalca. Biopolitični model, ki je orkestral hegemonsko institucijo in reprezentacijo socialistične skupnosti, je temeljil na moški in falični imaginaciji, ki je postavljala Eno nad množico, enotnost nad telesno razliknost in fetišistično abstrakcijo nad materialno raznovrstnost. Unifikacijo države, izvedeno v okvirih množičnih koreografij

Corporealities: Dancing Knowledge, Culture and Power, London in New York: Routledge, 1996, str. 5.
 16 Manning Susan, »Modernist Dogma and Post-Modern Rhetoric«, TDR, 32. zvezek, št. 4 (zima 1988), str. 36.
 17 Rancière, Jacques, *The Distribution of the Sensible*, London in New York: Continuum, 2004, str. 26.
 18 Glej Dimitrov, Slavčo, *Tito's Yugoslavia: Community and Sexual Difference*, Cambridge:

University of Cambridge, 2014 (magistrska naloga).
 19 Jakovljević, Branislav, »Handworks: Yugoslav Gestural Culture and Performance Art«, v Bishop, Claire in Dziewanska, Marta (ur.), 1968–1989. *Political Upheaval and Artistic Change*, Chicago: University of Chicago Press, 2011, str. 48.
 20 Nancy, Jean-Luc, *Corpus*, Ljubljana: Študentska založba, 2011, str. 13.

proslavljanja prek čustvene zabave in usmerjenosti telesa proti strogo organiziranim objektom ter glajenje usmerjenih in orkestriranih energijskih tokov med telesi (in proti telesu Voditelja) je dodatno regulirala funkcionalna razporeditev teles, ki so jim bile pripisane določene naloge, funkcije in sposobnosti. Bolj ko postane skupnost poenotena, bolj je raznolika, togo organizirana in slojevita. Kljub ideološkim prizadevanjem za enakost in splošno sodelovanje v socialistični družbi so v množičnih koreografijah upoštevali in sprejemali le omejen nabor teles, od katerih so vsa predstavljala skupnost, govorila zanjo, gestikulirala v njeni smeri in se premikala v njenem imenu. Telesa, ki so uprizarjala skupnost, so postavljala meje razločnosti v socialističnem skupnostnem projektu in predstavljala idealizirane telesne podobe v istem političnem projektu in skupnostni imaginaciji. Ta telesa so po eni strani prikazovala idealne oblike socialističnega telesa oziroma novega socialističnega človeka, njegove priznane oblike in regulirane funkcije, po drugi pa delovala kot sredstvo discipliniranja in reguliranja teles udeležencev v prikazu in njihovega občinstva. Performativne institucije skupnosti tako ne moremo razumeti brez teh tehnik regulacije in ločevanja skupne osnove skupnostnega projekta, v katerem so bila telesa razporejena tako, da so nekaterim preprečevali, da bi bila videna ali slišana.

Če sledimo Jacquesu Rancièreu, lahko rečemo, da so bile izvedene množične koreografije »pregrada zaznavnega, skozi katero se telesa znajdejo v skupnosti«. ¹⁷ V množični koreografiji je skupnost predstavljalo več glavnih teles: a) ubogljivo telo učenca, b) militarizirano moško telo, ki služi vojski, državi, partiji in predsedniku, c) telo proletarca, telo delavca, d) športno telo telovadca, e) spolno diferencirano telo in f) nacionalno kodificirano telo. ¹⁸ Navzočnost telesa delavca je imela eno bistvenih vlog na področju proslav ter je prikazovala hegemonsko politično subjektivnost in podobo socialističnega državljana. V skladu z ustanovnim sloganom socialistične federacije »bratstvo in enotnost«, s katerim so priznavali in ščitili enakopravnost in spoštovanje kulturne suverenosti vsakega od ustanovnih narodov in narodnosti, so bila plešoča telesa, oblečena v narodna kulturna oblačila, redno prikazana na proslavah dneva mladosti. Še pomembneje, na poti Štafete mladosti so bila tekajoča telesa jugoslovanskih državljanov instrumentalizirana kot označevalci federalnega ozemlja, s tem pa vpisana v enega ključnih indicev države – ozemlje, pa tudi njenih zgodovinskih krajev in spomenikov. Študentski protesti leta 1968 in naknadni razvoj praks performansa v različnih mladinskih kulturnih centrih v glavnih mestih različnih držav so razkrili prazno in razpadlo enotnost socialističnega ideala ter na oder postavili ne le jezno, neurejeno, razpuščeno, besneče telo, ampak tudi meseno, resnično, izčrpano, izpostavljeno in ranjeno telo. Ta telesa so odprla

prostor za de-alegorizacijo telesa socialističnega spektakla v smeri »hipnega, minljivega, umrljivega«. ¹⁹

S tem ideološkim aparatom, pa tudi z abstraktnim in idealiziranim baletnim telesom, je strukturno povezan najin tretji vsebinski okvir, iz katerega izhaja drugo telo: podrejenost telesa oblasti besedila, pripovedni in dramski strukturi po eni strani in izključenost telesa kot vira in predmeta umetniških praks. Drugo telo, ki ga iščemo v tem primeru, je fizično telo, neurejeno telo, ki se upira označevanju, telo v svoji vztrajni in neizogibni ter neposredni materialnosti. To telo ni en predmet med drugimi na svetu, niti predmet, ki ga imata v lasti kartezijski *cogito* in od telesa ločeni um in ki se jima podreja. To je telo kot boleče navzoča, a nestabilna ontološka resničnost – materialni posrednik, ki lahko vpliva in na katerega je mogoče vplivati, nad katerim lahko izvajamo pritisk in ki lahko izvaja pritisk, ki ga lahko oblikuje svet in ki lahko oblikuje svet. Kot je trdil Jean-Luc Nancy: »Telo je preobrnjena gotovost, razbita v koščke. Nič ni bolj lastno, nič bolj tuje našemu staremu svetu.« ²⁰

V tem kontekstu iščeva »drugo telo« v zvezi s prevladujočim tradicionalnim-normativnim institucionalnim okvirom kot umetniški material ali pripomoček (tj. telo kot predmet ali medij umetnosti), in »drugo telo« – umetnikovo telo (tj. telo kot subjekt umetnosti) oziroma telo kot konkretno snovno resničnost. Zato sva obravnavala umetnike iz različnih praks, ki so od 70. do začetka 90. let eksperimentirali z »drugim telesom« ali uprizoritvenim telesom kot snovno resničnostjo in omogočili njegovo določeno navzočnost. Nekatere »prebadajoče« prakse pa manj zavestno od drugih omogočajo razširjeno branje razvoja sodobnega plesa in koreografskih praks v današnji Makedoniji oziroma to, kako je (ali bo) zgrajeno polje sodobnega plesa v Makedoniji. K temu polju ne pristopava kot k abstraktni idealizaciji, ampak kot k nečemu, kar se predstavlja skozi mreže prizorišč, raziskovalnih laboratorijev, enkratnih sodelovanj, festivalov, predstavnihih platform, projektov, teoretičnih platform, preteklih odnosov, zemljevidov resničnosti, razumevanja in refleksije itd. Vse to ni abstraktno in se lahko bere in razlaga v različnih smereh ter na različne načine. Vendar pa je cilj najinega očrta raziskati in (najmanj) izboljšati alternativen mogoči pristop k sodobnemu plesu in koreografskim praksam v današnji Makedoniji.

21 V arhivih najdemo podatke, da je bilo tu gledališče leta 1913; srbski dramatik Branislav Nušić je namreč ustanovil prvo poklicno gledališče v Skopju, ki so ga odprli 27. decembra 1913. Ta institucija je bila srbska, saj je bila Makedonija del srbske države.
22 Glej v Tanurovska-Ćulavkovski Biljana and Zdravkova Džeparoska Sonja: Edna istoriska konstrukcija za razvoj na sodobenata tancova scena vo Makedonija, 2014 (www.mediantrop.rankomunitic.org, 16. september

2016), Opetcheska Tatarchevska Ivona, »Dance, Culture and Identity: The Folk Dance Scene in the Republic of Macedonia between 1975 and 2005«, 2009.
23 Narodni balet je deloval v okviru Makedonskega narodnega gledališča, in v prejšnjih letih v okviru Makedonske Opere in baleta.
24 V 80. letih so Mladinski kulturni center poimenovali Mladinski center »25. maj«. Leta 1991 so ga preimenovali v Mladinski kulturni center.

25 Tanurovska-Ćulavkovski Biljana in Zdravkova Džeparoska Sonja, 2014: Edna istoriska konstrukcija za razvoj na sodobenata tancova scena vo Makedonija, www.mediantrop.ran, pridobljeno septembra 2016
26 Iskra Šukarova je leta 1993 študirala na Conservatoire national de région de musique in Conservatoire national supérieur de musique et de danse v Lyonu, pozneje pa magistrirala pri Labanu; Risima Risimkin, Duška Gradiški in drugi koreografi, ki so se pojavljali na repertoarju

baleta, na primer Olga Pango, so magistrirali v Plovdivu v Bolgariji.
27 Med mednarodnimi imeni so med drugim: Ildiko Mandi (Madžarska), Borut Šeparović (Hrvaška), Bert Gstettner (Avstrija), Emil Matešić (Hrvaška), Gabor Goda (Madžarska), Yoshiko Chuma, Allison Green, John Malashock (New York, ZDA), Guillermo Bottilo, Allias Contrecoup (Švica-Brazilijska), Ariela Vidac (Italija), Jerome Bel (Francija), Boris Bakal (Hrvaška), Branko Potočan (Slovenija), Sonja Vukičević

INSTITUCIONALIZIRANI PLES KOT KOREOGRAFSKA PRAKSA

Pred začetkom 70. let 20. stoletja

Institucionalizacija plesne umetnosti v Makedoniji je povezana z obdobjem po drugi svetovni vojni, ko je bila v okviru Jugoslavije ustanovljena Ljudska republika Makedonija. V tem obdobju so bile med drugim ustanovljene številne kulturne institucije – gledališče leta 1945, opera leta 1947, filharmonični orkester, muzeji in *Tanec*, prvi profesionalni ansambel folklornih plesov in pesmi –, ki so prvič v zgodovini nosile pridevnik »makedonski«. Nekaj kulturnih institucij – na primer gledališče – je delovalo že v preteklosti, a niso bile na ravni nacionalnih institucij.²¹ Ker je bilo treba v operni repertoar vnesti plesne elemente, je Gjorgji Makedonski, ki je študiral v Beogradu in so ga imenovali za vodjo baletne dejavnosti v operi, ustanovil baletni ansambel. Makedonski balet je bil sprva ustanovljen kot del opere in je bil prva plesna institucija. Vlada prepričanje, da lahko začetke opere in baleta najdemo veliko prej, pred vojno, in da so neposredno povezani z obstojem ansamblov v Skopju, Štipu in Bitoli. Podatki pričajo, da so v Skopju v 20. letih 20. stoletja prirejali koncerte z gosti iz Beograda, Novega Sada, Leningrada, Kijeva in Sofije, v 30. letih pa so tam nastopili Nina Kirsanova, Pia in Pino Mlakar. Pred drugo svetovno vojno je deloval zasebni baletni studio, ki ga je ustanovila Sofija Miholić-Cvetičanin (študentka Mage Magazinić). V tem obdobju je bila ustanovljena mreža amaterskih organizacij, katerih cilj je bil artikulirati in profilirati estetsko vrednost in dejavnost novega sloja družbe. Na področju plesa je prevladoval klasični balet. Moderni ples kot oblika plesa so povezovali z Zahodno Evropo in ZDA, svoje mesto pa je našel v KUD (kulturno-umetniških društvih).²² Zaradi potrebe po izobraženih baletnih plesalcih so ustanovili baletni studio – z odlokom Sveta za izobraževanje pa je bil ta leta 1948/49 spremenjen v osnovno baletno šolo. Ob plesnem izobraževanju so ustvarjali tudi baletni repertoar in šola je leta 1949 izvedla prvo premiero. V naslednjih letih so za vodenje baleta, tj. za oblikovanje repertoarja, angažirali tujce (iz vzhodnega bloka). Zaradi potrebe po profesionalnem razvoju baletnih plesalcev so v letih 1951/52 odprli srednjo baletno šolo.

Od 70. do 90. let 20. stoletja

Temelj za razvoj plesa sta bili dve instituciji, narodni balet in baletna šola²³, pri čemer je bil prvi kulturna, druga pa izobraževalna institucija. Še ena institucija, usmerjena k predstavitvi plesa, ki je bila posvečena uvajanju različnih koreografskih praks, je bilo Mladinsko odprto gledališče (Mladinski otvoren teatar), festival, ustanovljen v okviru Mladinskega kulturnega centra (Mladinski kulturni center).²⁴ V 80. letih so na njem predstavljali koreografske prakse iz Jugoslavije, v 90. letih pa je program festivalov postal mednarodni, zato so bile tam

prikazane predstave številnih mednarodnih koreografov. Srednja baletna šola se je leta 1977 združila z glasbeno šolo in se preoblikovala v državno glasbeno in baletno središče 'Ilija Nikolovski-Luj'. Moderni balet so kot predmet na tej šoli uvedli v 90. letih, sredi prvega desetletja 21. stoletja pa so ustanovili oddelek za moderni balet. Elisaveta Kušovska, takratna predstojnica oddelka za balet, je te reforme uvajala ob podpori učiteljev baleta. V 90. letih je šola prejela donacijo video arhivov različnih predstav modernega in sodobnega plesa od opernega pevca Borisa Trajanova, ki je živel v Nemčiji. To so bile prve vizualne informacije (video arhiv), ki so jih v Makedoniji uporabili za izobraževanje mladih plesalcev.

Politika ustvarjanja klasičnega repertoarja

Institucionalno plesno prizorišče, ki ga je utelešal Makedonski balet, je politiko usmerjalo k ustvarjanju klasičnega repertoarja z uporabo standardiziranega procesa z reprezentativno logiko in sodelovanjem. V 90. letih, ko se je spremenila politična paradigma, začelo se je namreč obdobje »tranzicije« (ob osamosvojitvi Republike Makedonije se je politika usmerila k preoblikovanju države iz socialističnega v kapitalistični sistem), so se začele institucionalne politike spreminjati, večinoma deklarativno, saj ni bilo nobenih izrecnih ali drugačnih dokumentov za načrtovanje, ki bi jasno opredelili potek sprememb. Narodni balet je negoval zlasti baletno estetiko, a se je podredil splošni državni politiki prehoda v demokratični sistem, tj. procesu demokratizacije, ki je morda naivno nalagal dobesedno zahtevo po uvažanju vsega »zahodnega«. V tem kontekstu sta se razvijala moderni in pozneje sodobni ples. Znova so tako hiter prenos novih izraznih modalnosti omogočili vsiljeni in ne zreli pogoji.²⁵ Institucija baleta je izbrala simulacijo in skušala »posodobiti« svoj repertoar, da bi pritegnila novo občinstvo, s podpiranjem lastnih makedonskih profesionalnih koreografov, ne pa z mednarodnim sodelovanjem, ki bi omogočilo prenos določenega znanja. Uslužbenci baleta, ki so bili nadarjeni za koreografijo in so se dodatno izobraževali, so imeli priložnost, da se predstavijo kot koreografi. V prvo skupino plesalcev in učiteljev, ki so v tem obdobju izvedli prva koreografska dela, so spadali Olga Milosavljeva, Jagoda Slaneva, Risima Risimkin, Ekrem Husein, Iskra Šukarova, Duška Gradiški, Gordana Dean Pop-Hristova, Olga Pango in drugi. Koreografija v teh delih je veljala za reprezentacijo pridobljenih izkušenj, novih idej in posebnih tehnik, ki so jih prenesli na konvencionalna baletna telesa s ciljem posodobljenja klasičnega baletnega izraza. Nekateri od teh profesionalcev so svoje interese razširili in nadaljevali izobraževanje, kar je izoblikovalo tako pristop kot repertoarno estetiko, ki jo je balet še naprej gradil ob koncu 90. let 20. stoletja in na začetku 21. stoletja. Ti profesionalci, izobraženi v vzhodnoevropskih državah (Bolgarija, Rusija), so prenašali prevladujočo estetiko.²⁶ Prevladovala je politika podpiranja

(Srbija), Compagnie Karin Vyncke (Bruselj, Belgija), La Ribot (Velika Britanija), Marija Ribo itd. Leta 1995 so v programu predstavili festival Exodus in revijo za odrske umetnosti Maska iz Slovenije.

28 Nikodinovski Biš, Ljubiša, 2009: Alternativni teatar vo Makedonija, Skopje, Magor.

29 Ibid., str. 30.

30 Milčin, Vladimir, Pančevski, Martin, Unkovski, Slobodan, Bogdanovski, Rusomir,

Rusi, Aljoša i Kovačevski, Marko, 1970: »Proekt za eden teatar 70«, Fokus, str. 30–31, 27. april 1970.

hišnih koreografov in gojenja sodelovanja s koreografijo iz regionalnih baletnih institucij ter z maloštevilnimi mednarodnimi hišami/koreografji. Institucionalna programska sprememba repertoarja je temeljila na politiki, posodobitev besednjaka pa je povzročila določeno stilizacijo baleta, celo manierizme, kjer se je reproducirala baletna logika (plešoča telesa kot mediji umetnosti ali določene koreografije, objekti virtuoznosti, formalistični pristop k ustvarjanju in vertikalni sistem produkcije). Takšen pristop ni odpiral nobene možnosti za spodbujanje razvoja nove estetike ali plesne produkcije.

Festival MOT

Spomladi 1976 je bil ustanovljen festival Mladinskega odprtega gledališča (MOT) (leta 2016 je praznoval 40. obletnico). Ljubiša Nikodinovski-Biš v knjigi *Moč gledališča*, posvečeni MOT, razlaga, da je MOT, čeprav so se ustvarjalne paradigme, družbene okoliščine in politični trendi vmes spremenili, v vseh teh letih obdržal vodilno vlogo, ker s seboj prinaša idejo modernega, avtentičnega, ustvarjalnega in alternativnega gledališča (Nikodinovski 2015, 9). Ta festival je bil posvečen gledališču in njegovim novim težnjam. V program so bile od 80. let vključene koreografske prakse in predstavljeni nekateri prihajajoči makedonski koreografi, hkrati pa tudi mednarodni avtorji. V 80. letih so se na festivalu predstavljali avtorji, ki so se v Jugoslaviji ukvarjali s koreografijo. Koreopredstava »Godo« Nade Kokotović je bila predstavljena leta 1984, medtem ko je leta 1988 premiera koreopredstave »Long Play« Gorana Stefanovskega, pri kateri je Nada Kokotović sodelovala kot režiserka in koreografinja. Istega leta je doživela premiero njena koreopredstava »Anita Berber«. Leta 1987 je Jasna Knez iz Ljubljane nastopila v predstavi »Interakcija za projektor in plesalca«, ki jo je tudi koreografirala, medtem ko je leta 1989 Damir Zlatar Frey režiral in glasbeno preoblikoval koreopredstavo »Služkinji«. 90. leta je zaznamovalo predstavljanje mednarodnih koreografov. Pri izbiri predstav in avtorjev ni zaznati rdeče niti, razen da je bila večina predstav posledica partnerskih odnosov z določenimi (mednarodnimi) institucijami ali festivali in skupinami ter MOT. V programskih najavah MOT najdemo makedonske koreografe in režiserje, ki se ukvarjajo s koreodramami, predstavami plesnega gledališča ali koreopredstavami: Jagoda Slaneva v sodelovanju s Kristijanom Ristevskim, Iskra Šukarova, Vladimir Plavevski, Risima Risimkin in Tanja Pastanjički.²⁷

LET'S GET PHYSICAL – KOREOGRAFIRANJE GLEDALIŠKEGA TELESA

V Makedoniji povezave z »alternativnim« ali »avantgardnim« prizoriščem, v katerem lahko zasledimo eksperimente ali raziskovanje s telesom povezanih praks, najdemo v nekaterih gledaliških praksah z začetka 70. let 20. stoletja. Reakcije avantgarde v gledališču so bile v tem, da je treba zrušiti vladavino

jezika in dramskega besedila ter v ospredje postaviti človeško telo kot gledališki označevalec ali sistem označevanja, ki izraža in predstavlja različne pojave, stanja in procese. V 60. letih so izraz »alternativno gledališče« uporabljali za označevanje različnih gledaliških eksperimentov. Po besedah Ljubiše Nikodinovskega-Biša,²⁸ enega najvidnejših udeležencev v razvoju alternativnega gledališča v Makedoniji, so se ti procesi začeli z Gledališčem pri svetem Nikiti Goltarotu (Teatarot kaj Sv. Nikita Goltarot) – Goltaroti, romskim gledališčem »Pralipe« (Teatarot na romite »Pralipe«) in Odprto gledališko univerzo estetskega laboratorija na Filozofski fakulteti (Otvoreniot teatarski univerzitet na Estetickata Labaratorija na Filozofski fakultet), iz katerih sta nastala gledališka delavnica na Filozofski fakulteti in festival Mladinskega odprtega gledališča (Mladinski otvoren teatar MOT). Po Nikodinovskem-Bišu je bila alternativa vedno povezana s filozofskim in etičnim znanjem, pa tudi s pomembno estetsko dimenzijo. Prvi val alternativnega gledališča se je začel konec 50. let 20. stoletja, ko so bila v različnih mestih po državi ustanovljena tudi amaterska gledališča – registriranih je bilo namreč več kot 170 skupin. Nikodinovski-Biš začetek alternativnega gledališča povezuje tudi z odprtjem male scene Makedonskega narodnega gledališča.²⁹

17. avgusta 1971 je Hilda Kondovska, voditeljica osrednjega TV-dnevnikarja (najbolj gledane TV-oddaje) na Radioteleviziji Skopje, posvarila makedonske gledalce: »Ne da bi hoteli analizirati nju nekaterih po javni goloti, kar je seveda zdravstveni problem, ali analizirati pravni vidik tega, se sprašujemo, kdo je dovolil, da se pod pretvezo kulture predstavi tako barbarska gesta, in to še na Ohridu, akropoli slovanske kulture, v senci prve slovanske univerze. Čeprav nočemo zveneti patetično, pa si ne moremo kaj, da ne bi parafrazirali misli iz resničnega evangelija: 'Odpusti nam, Makedonija, včasih ne vemo, kaj delamo, čeprav zelo dobro vemo, da Makedonija nima pravice odpuščati.'« Ta patologizirajoča, kriminalizirajoča in religiozna obsodba ni bila namenjena nikomur drugemu kot gledališki skupini »V samostanu sv. Nikite Goltarota« ob uprizoritvi njihove predstave »Skice iz legende o Kajnu in Ablu« na Ohridskem poletnem festivalu v cerkvi sv. Sofije 15. avgusta 1971. Razlog za to obsodbo je bil, da se je igralec Nenad Stojanovski v predstavi pojavil gol, pri tem pa oplajal prgišče zemlje. Goltaroti, kot so se poimenovali sami člani gledališke skupine, so predstavo simbolično prvič uprizorili leto pred tem, 26. avgusta 1970 v samostanu sv. Nikite, potem ko so jo vse poletje pripravljali, vadili in izvajali načela gledališča Grotovskega ter skupaj živeli in delali kot gledališka komunika.

Ker so bili Goltaroti prva gledališka skupina, ki je celostno uvajala načela fizičnega gledališča v Makedoniji, so svojo ustanovitve najavili tako, da so 27. aprila 1970 v reviji Fokus objavili manifestu podobno izjavo z naslovom »Projekt za gledališče 70«.³⁰ Projekt 70 je podpisala skupina mladih

31 Grotowski, Jerzy, *Revno gledališče*, Ljubljana, MGL, 1973, str. 14.
 32 Vladimir Milčin et al., »Proekt za eden teatar 70«, ibid., str. 9.
 33 Vladimir Milčin et al., »Proekt za eden teatar 70«, ibid., str. 10.
 34 Grotowski, *Revno gledališče*, ibid., str. 18.
 35 1. Lomilci jezika, 2. Uporaba glasu tako, da okrog sebe ustvariš krog 'toplega' in 'hladnega' zraka, 3. Glasovne dejavnosti ob predmetih, 4. Pihanje sveč, 5. Glasovi, ki smo se jih naučili, 6. Dialog z »zadržanim« dihom, 7. Hatha joga,

8. Dotakni se kolen z glavo, 9. Silovito zvijanje telesa od pasu navzgor, 10. Poskoki, oponašanje kengururjev, 11. Raztegni namišljen kovinski pas okrog prsi, razširi prsi, 12. Medved, 13. Hodi, ne da bi zmaževal z glavo, 14. Treptanje po vsem telesu, 15. »Hamlet«, 16. Pleši v ritmu beat glasbe: Sam. Premor. Jok ali smeh ... Popoldne pregled individualnega dela – etuda; a) dražba, b) ljubezenska izjava, c) preprič, d) tujec ... Na »univerzi« še naprej beremo intervju Grotowskega [...]. Citat iz Nikodinovski Biš, *Alternativni teatar vo Makedoniji*, ibid., str. 47.

36 Vučetić Radina, *Koka Kola Socializam*, Beograd: Službeni glasnik, 2012, str. 275–290.
 37 Brook Peter, *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate*, New York: Touchstone, 1996.
 38 »V narodnih gledališčih si našel igralce s spečimi telesi, ta speča telesa pa so navadno izvajala gibe, ki so bili naučeni in ki jih je narekovalo besedilo. Nujno je zavreči ali spremeniti določeno zasnovano in spraviti njihova telesa v gibanje ... Včasih so lahko te vaje zares izčrpavajoče ... Gibanje teles požene v gibanje

možgane, pa tudi zamaje razumevanje sveta in prostora; tako novi gibi praktično odpirajo nove misli, odpirajo nov pogled na to, kar je v našem svetu uveljavljeno in znano.« Iz intervjuja s Slobodanom Unkovskim, 19. 1. 2017.
 39 »Igralec namreč praktično vertikalno ali horizontalno razdeli telo. Če je to horizontalno, se noge na primer gibljejo v enem ritmu, roke pa v drugem. Vključevali smo tudi kombinacije razdelitve na štiri dele. Ta del je bil najtežji. Pozneje smo izvajali odsko biomehaniko, sestavljeno iz več vaj, z dvema ali tremi igralci,

režiserjev in dramaturgov – Vladimir Milčin, Slobodan Unkovski, Rusomir Bogdanovski, Aljoša Rusi, Marko Kovačevski –, ki so večinoma diplomirali na Akademiji za gledališče, film in televizijo v Beogradu. Naveličani hegemonске navzočnosti naturalističnega gledališča in psihološkega realizma v institucionalnih gledališčih v Makedoniji, ogorčeni nad svetom, ki jih je obdajal tako neposredno kot v svetovnem merilu, ob enoglasni najavi svojega političnega stališča in želje po poseganju v svet, kakršen je, ter ob postavljanju gledališča v središče družbenih in političnih procesov, v vlogo osrednje mobilizacijske in izhodiščne točke za preoblikovanje čutnega, zaznavnega in miselnega habitusa njegovega občinstva, so izjavili: »Svet se nam predstavlja 'gledališko'. Vstopimo v Veliko kroglo. Obdajajo nas parlament, parada, intervencija, volitve, kult, proces, politični shodi, manifestacija, vera, mistifikacija, seks! Vseskozi pa vsemu temu 'repertoarju' služi naš Ideal. Dovolj, dol s slogovno enotnostjo: na 'gledališkost' odgovarjamo z 'anti-gledališkostjo'. Demonstracija, stavka, lakota, happening, zasedba, pop koncert, pohod, protest, samozažig, lutke, zrušenje, seksualna revolucija!«

Goltaroti, ki so se postavili ob bok Orwella, Huxleyju, Marcusu, ideji o permanentni revoluciji, novi levici, študentskim nemirom, Ginsbergu, Dylanu, Godardu, Felliniju, novemu češkemu filmu, novemu jugoslovanskemu kritičnemu filmu, Kafki, Picassu, dadaistom itd., so trdili, da so njihovi najpomembnejši gledališki viri v Projektu 70 Brecht, Mejerhold, Craig, Vahtangov, Artaud, Grotowski, ameriško underground gledališče in ritualistično gledališče. Vpliv njihovih virov na osrednja načela dela v gledališču je najbolj opazen v njihovi opredelitvi gledališča kot nikoli končanega procesa šolanja, v katerem se šolajo vsi – direktorji, igralci in občinstvo. Goltaroti, ki so v Projektu 70 posnemali načela revnega gledališča Grotowskega, so z navdušenjem sprejeli zapoved, da igralec uporablja »samo lastno telo in obrt«, zato so uveljavili »nadzorovano uporabo geste«, da bi ukinili časovni zamik med notranjim impulzom in zunanjo reakcijo ter ju naredili sočasna tako, da »telo izgine, izgori, gledalec pa vidi samo serijo vidnih impulzov«. ³¹ Nepretrgane vaje, potrebne zato, da igralec vzpostavi »popoln nadzor nad svojimi psihofizičnimi reakcijami«, ³² so še en predpogoj za pripravljenost igralca, da igra pred katerim koli občinstvom in na katerem koli kraju, kar znova odraža zapoved Grotowskega, da se »pri vsaki produkciji ustvari nov prostor za igralce in gledalce«. Kot so povedali Goltaroti sami: »Naš oder so ulice, zapor, bolnišnice, železniške postaje, lope, garaže in skladišča.« ³³ Za svoje poslanstvo so končno določili prikaz antagonizma med občinstvom in odrom tako, da so uvedli »srečanje z gledalcem« kot način skupnega razumevanja in prikrievanja situacije, v katero sta vpleteni obe strani, s končnim ciljem »odstranitve dihoto-mije oder-občinstvo«. ³⁴

Glavna načela in vizijo novega gledališča so uresničili, ko so se s svojo komuno naselili v samostanu sv. Nikite in se začeli pripravljati na prvo uprizoritev »Skic iz legende o Kajnu in Ablu«, ki je temeljila na pesmih Slavka Janevskega. Poleti 1970 so se Goltaroti posvetili intenzivnemu 45-dnevnomu delu in učenju, temelječem na vajah, tehnikah in etudah, ki sta jih za skupino prevedla Milčin in Unkovski. V komuni so vsak dan začeli z jutranjo telovadbo, ki ji je sledila razprava o najnovejših dogodkih, nastopih in gledaliških predstavah v regiji in po svetu, pa tudi o različnih perečih estetskih, političnih in družbenih vprašanjih, nato pa so bile na vrsti telesne in glasovne vaje, zabava itd. Dnevnik, ki sta ga med bivanjem v samostanu pisala Milčin in Unkovski, najbolje ponazarja vsakdanjo rutino skupine. Za sedmi dan bivanja so na primer navedene vaje, načrtovane za ta dan. ³⁵

Če vemo, da noben član skupine ni formalno obiskoval tečajev Grotowskega, Brooka ali Schechnerja oziroma ni neposredno poznal ali sodeloval s člani Living Theatra ali Open Theatra, je bilo delo in telesno urjenje, ki so ga izvajali, večinoma avto-didaktično, naučeno bodisi iz knjig, od katerih nobena ni bila del njihove študijske literature, ali pa iz etud (Mejerhold) oziroma vaj, ki so jih prevajali zase in za potrebe svojega dela. Priložnost, da si ogledajo nekatere najpomembnejše svetovne skupine avantgardnega, postdramskega in telesnega ter ritualnega gledališča na festivalu BITEF ³⁶, je močno vplivala na njihove gledališke usmeritve, proces učenja in to, da so v središče gledališča postavili gibe, geste in dejanja igralčevega telesa v času, prostoru ter v odnosih do drugih teles in predmetov. Kot je v intervjuju povedal Unkovski, je na njihovo in pozneje na njegovo režisersko delo močno vplival Peter Brook s prevrednotenjem praznega prostora ³⁷ in dejanj ljudi v tem prostoru: »Telo, gibanje, dejanje in vaje so bili bistveno pomembnejši od samega besedila. Najpomembnejše je bilo telo v prostoru ...« ³⁸ V najinem intervjuju z Vladimirjem Milčinom nama je ta na kratko opisal nekatere telesne vaje, ki jih je izvajala skupina in so jih večinoma izvajali tudi po premieri prve predstave, vse to pa priča o iskreni in strastni predanosti skupine načelom fizičnega gledališča: »Vedno smo začeli z vajami za zbranost, s hatha jogo. Potem smo nadaljevali z ogrevalnimi vajami, od katerih je bila najbolj zapletena tako imenovana *razdelitev telesa*. To je Grotowski.« ³⁹

Milčin poleg tega poudarja pomen in vpliv azijskih gledališč, ki vključujejo plesne koreografije, na primer japonskega gledališča kabuki in no, pa tudi indijske plesne oblike kathakali. Po Milčinovih trditvah so imeli pri delu Goltarotov glavno vlogo ritem in s telesom izvedeni zvoki, tonalnost in glasovni poudarki, podobni Artaudovemu in Brookovemu »jeziku brez besed«, »jeziku dejanj, jeziku zvokov« ⁴⁰ in navodilom Grotowskega, naj igralec postane instrument za ustvarjanje glasbe z intonacijami, zvoki, toni in muzikalnostjo

na primer bitke. Na primer napad z namišljenim nožem ... Za to je bilo potrebno veliko zbranosti, usklajenosti in elastičnosti. Bile so tudi vaje z namišljenimi predmeti. Ali namišljenim terenom. Igralec je na primer začel hoditi po namišljenem terenu. Teren smo določili, na primer mehka trava. Potem smo gibanje nenadoma spremenili, ko smo si predstavljali ostre kamne. Kamni postanejo vroči. Zapiha veter. Močan veter, pred tabo ali za tabo; igralec se mora prilagoditi. Igralec nima dovolj časa za razmišljanje, kako naj njegovo telo reagira.

Potem so na vrsti recimo neke vrste psihološke vaje, na primer slavna vaja Stanislavskega, Vahtangova – sendvič ... Nadaljevali smo z Brookovimi vajami in njegovim Gledališčem krutosti ... To so bile kolektivne improvizacije, zelo produktivne. Izvajali smo tudi vaje, ki so jih razvile različne skupine fizičnega gledališča, na primer Living Theatre, Open Theatre itd. Vaje je bilo treba izvajati v hitrem tempu, cilj je bil izključiti možgane, razum, racionalnost. Ves fokus je na igralčevem telesu. Razum ne bi smel voditi telesa, namesto tega bi morala sodelovati,

se skupaj premikati.« Iz intervjuja z Vladimirjem Milčinom, 24. 11. 2016.
40 Brook, *The Empty Space*, ibid., str. 58.
41 Grotowski, *Revno gledališče*, ibid., str. 19.
42 »Seveda je treba ceniti raziskovanje Milčina in Unkovskega in to, kako jima je uspelo podrediti mlade igralce-amaterje svoji režiserski viziji, jih ujeti v kompleksno, a specifično koreografijo giba, jih preoblikovati v določene simbole.« Jovanović, citat iz Nikodinovski Biš, *Alternativni teatar vo Makedonija*, ibid., str. 50.
43 »Kot so nas že prepričali najboljši

evropski in svetovni ansambli, so gledališko telo, gledališka dejavnost in fizični izrazi najprimernejši za predstavljanje drame tako imenovanega množičnega protagonista našega časa, za doseganje njegove silovite dramatičnosti, razpete med upanjem in ničvrednostjo [...]«, ibid., str. 51.
44 Abadžieva Sonja, *Idea-Theque*, Skopje: Muzej sodobne umetnosti, 2003, str. 76–84.
45 Veličkovski, Vladimir, 2005: Miloš Kodžoman II, Skopje, Nacionalna galerija v Makedoniji, Vilič in Ivanov, 1998.

v jeziku, torej »prek orkestracije glasov in žvenketajočih predmetov«. ⁴¹ Milčin pravi: »Pri Goltarotih je imel glavno vlogo ritem, ritem govora, ki je segal od vzklikov do petja, ali ritem gibanja telesa itd. Uporabljali smo tudi primitivna glasbila, kot so trstike, piščali, plastične steklenice z destilirano vodo in kamenčki, nekakšne bobnarske paličice, tamburine itd. To je bila glasba življenja. Nekako smo se ravnali po načelu azijskega gledališča.«

Neutrudna predanost želji po inovacijah in uvajanju nove oblike gledališča zunaj meja institucionalnega mrtvega gledališča je doživela potrditev in priznanje z uspehom in odličnim sprejemom pri občinstvu med dvema izvedbama v samostanu sv. Nikite, pa tudi med izvedbo v Skopju pozneje istega leta ter nato na turneji po Beogradu, Novem Sadu, Subotici, Hvaru, Zagrebu itd. Pomen Goltarotov pri ustvarjanju novega in fizičnega gledališča so priznavali tudi gledališki kritiki. Po predstavi v Mladinskem centru v Beogradu je Žarko Jovanović zapisal: »Milčin in Unkovski, ki gradita na načelih Grotowskega, vibracijah telesa in krika, duhovnem in fizičnem transu plesa, sta utrdila temeljni in krvavi utrip makedonskega naroda.« ⁴² Podobna razmišljanja so pospremila njihovo zmago na XV. festivalu dramskih amaterjev Jugoslavije na Hvaru: »Slog igre, ki služi kot lekcija okostenelemu profesionalizmu, v katerem je igralec zreduciran na obešalnik in instrument za recitiranje.« ⁴³

Vendar pa so kljub pozitivnemu, navdušenemu in aplavza polnem sprejemu konservativna institucionalna, literarna in gledališka javnost ter politično uboglivi predstavniki različnih kulturnih institucij »škandal« v cerkvi sv. Sofije uporabili kot priložnost za vrsto napadov na skupino, v katerih so jo obtoževali nemoralnosti, neprimernosti, improvizacije in sramotenja verskega, tradicionalnega in kulturnega izročila. Veriga panike je dosegla vrh v odzivu policije ob javni promociji nove predstave Goltarotov »Zelena gos naše norosti«. Skupina je namreč organizirala javni spreved ob glavnem vodnjaku na trgu v središču Skopja in z različnimi instrumenti, rekviziti, zastavami (zelenimi in pisanimi), transparenti in plakati oglaševala prihajajočo predstavo. Skupino je ustavila policija, jo odpeljala in pridržala na policijski postaji ter jo nato po kratkem pogovoru izpustila. Predstava »Zelena gos naše norosti«, ki je temeljila na besedilih poljskega pesnika Konstantyja Ildefonsa Galczyńskiego, ni bila nikoli dokončana. Samo sedem (drugič osem) prizorov so dvakrat izvedli marca 1972 na tovarnjaku na prostem. Prvo predstavo so izvedli na dvorišču Fakultete za elektrotehniko in strojništvo, drugo pa na dvorišču Fakultete za arhitekturo. Pomembno je omeniti, da je Ljubiša Nikodinovski-Biš med predstavo na Fakulteti za elektrotehniko in strojništvo izvedel prvi happening v Makedoniji – »Pobarvaj zeleno«. Oblečen v belo je sedel na visoki lestvi, igralci v predstavi pa so ga barvali zeleno.

Goltaroti so leta 1971 pripravili pantomimične prizore za igro »Farsa za hrabrega Nauma«, ki jo je režiral Vladimir Milčin. Z radijsko igro »Prizori iz viteških časov«, ki je temeljila na nedokončanem Puškinovem delu, so Goltaroti sklenili delovanje kot gledališka skupina in komuna. Vladimir Milčin je nato začel delati kot režiser v Makedonskem narodnem gledališču, Slobodan Unkovski pa v novo odprtem Dramskem gledališču v Skopju. Vendar pa je Milčin še naprej deloval v alternativnem gledališču, najvidneje v Gledališki delavnici na Filozofski fakulteti, ustanovljeni 14. novembra 1978. Predstave in performansi, ki so jih izvedli v Gledališki delavnici, so nadaljevali zapuščino Goltarotov, saj so v njih še naprej uporabljali temeljna načela in vrednote fizičnega gledališča, čeprav so pri svojem delu vidneje upoštevali Brechtovo politično gledališče in njegove inovacije v epskem gledališču ter načela oddaljevanja in potujevanja. Gledališka delavnica je pri svojih predstavah dejavno uporabljala elemente *commedie dell'arte*, kabareta, metagledališča in gledališča *fair theatre*, pri tem pa v središču raziskovanja postavila eksperimente z oblikami in načini komunikacije z občinstvom. Januarja 1980 je Gledališka delavnica ustavila projekt Zelena gos, ki so ga začeli, a nikoli dokončali Goltaroti. Po načelih, ki so jih določili Goltaroti v projektu 70, je skupina igrala predstave na različnih javnih mestih zunaj institucionalnega prizorišča gledališča, na primer na ulicah, trgih, na starem bazarju v Skopju, v tovarnah in v liceju Filozofsko-filološke fakultete.

»TUJA TELESA« – ZAČETKI UMETNOSTI PERFORMANSA

V intervjuju z makedonsko umetnostno zgodovinarico in kustosinjo Sonjo Abadžievo ⁴⁴ se Miloš Kodžoman II spominja prizora, ki ga je navdihnil za naslov skupnega performansa/dejanja, namreč »NLP«; uprizorila sta ga z Miroljubom Bežanom med odprtjem Kodžomanove druge samostojne razstave v Mladinskem centru »25. maj« leta 1975. Ko sta se Kodžoman in Bežan podala na eksperimentalen, vaji podoben sprehod po mestnem središču v novoizdelanih kostumih za performans, sta namreč dva otroka, ki sta stiskala mamo za roko, zavpila: »Mamica, glej, Marsoveca!« Kot trdi Kodžoman, je bila ta epizoda navdih za naslov performansa, še pomembnejše pa je, da ponazarja mizansceno za izkušnjo, ki sta jo oba umetnika nenehno doživljala v družbenem okolju, v katerem sta živela, in sprejem njunega dela v širši umetniški in akademski skupnosti, kjer je vladala nevednost, šele čez nekaj desetletij pa zapoznalo zanimanje za njuno delo. ⁴⁵ Komaj leto pred tem je prvo samostojno razstavo Miloša Kodžomana »Droga« nasilno prekinila moralna in državna policija, jo zaprla, vse plakate za razstavo pa prebarvala s črno (natisnjen naslov razstave in sliko avtorja z bujno kodrasto hipijevsko pričesko). Kodžoman in Bežan sta si prisvojila zaničljivi vzklík prestrašenih otrok na

ulici in ga preoblikovala v kljubovalno, dramatizirano ekstroverzijo, utelešeno v performansu/dogodku, s tem pa umaknila »rdečico s končnega mesta izdajalskega obeležja prekinjenega narcističnega kroga in jo namesto tega spravila v obtok«. ⁴⁶ Pri tem sta vzpostavila energetske nabit, celo erotiziran odnos z obliko življenja, ki velja za nemoralno, tujo, pošastno in sramotno.

V sozvočju z generacijo makedonskih in jugoslovanskih umetnikov »novih umetniških praks«, ki so uvajali konceptualno umetnost v prevladujoče abstraktno in formalno slikarstvo v 60. letih v Makedoniji, sta bila Miloš Kodžoman II in Miroljub Bežan med prvimi umetniki v Makedoniji, ki so eksperimentirali z bodyartom. Izvedla sta prve poskuse uvajanja happeningov in umetnosti performansa na makedonsko umetniško prizorišče v 70. letih. Skupaj sta uprizorila več happeningov/dogodkov/performansov pred soprisotnim občinstvom, pa tudi fotografskih seans v Kodžomanovem ateljeju in na drugih lokacijah (na primer hribu Skopska Crna Gora), pri tem pa v vlogo glavnega medija umetnosti postavila telesi v povezavi z drugimi drugače označenimi ter praktično in semantično premaknjenimi predmeti. Da bi razumeli, kar bi lahko veljalo za eskapistično in zaščitniško izvedbo njunih performansov pred kamero, na skriven način in brez neposredne telesne sonavzočnosti občinstva, je treba k uprizorjenim fotografskim performansom Kodžomana II in Bežana pristopiti v zelo specifičnem socialističnem kontekstu in s pozicije ter v okviru institucionalnega dostopa, ki je bil v tistem družbenopolitičnem kontekstu na voljo eksperimentalnim in avantgardnim umetnikom. Ta pristop postane še bolj nujen, če upoštevamo tedanjo odsotnost in nepriznavanje eksperimentalne in telesne umetnosti v institucionalno berljivem in akademsko priznanem umetniškem kontekstu (ki ga je priznavala tudi uradna državna politika).

Zato moramo predlog Peggy Phelan, da je treba ontologijo umetnosti performansa znova ovrednotiti ne le v njeni minljivosti, ampak tudi v navzočnosti in živosti, s tem pa shranjevanje, dokumentiranje in snemanje žive navzočnosti umetnosti performansa narediti nemogoče, ⁴⁷ v tem kontekstu jemati z določeno obzirnostjo in subtilnostjo. Tudi Auslander-jeva ⁴⁸ kritika te teze nam lahko služi pri odpravi izključnega poudarka in vrednotenja narave umetnosti performansa, ki je ni mogoče reprezentirati in dokumentirati in ki naj bi jo ločevala od mediatiziranih oblik. Auslander locira samo zgodovinsko koncepta živosti in trdi, da mediatizacija in kamera na primer igrata enako vlogo pri dogodku performansa, če je »dejanje dokumentiranja dogodka kot performansa nekaj, kar ga konstituira kot takega«. Odsotnost neposrednega in sočasnega prostorsko-časovnega sodelovanja občinstva in izvajalcev pri uprizorjenih fotografskih performansih oziroma dejanjih/happeningih, ki sta jih ta umetnika izvedla v socialističnem jugoslovanskem kontekstu, odpira možnost »zapoznelega občinstva«, kot sta trdili Ivana Bago in Antonija Majača, saj sta se umetnika »znašla v praznem prostoru« [...] kjer produkti njunega dela niso bili niti namenjeni trgu niti zaželeni v socialistični družbi, in sta jih lahko le shranila

za zapoznalo občinstvo, za prihodnjo rabo«. ⁴⁹ Prav s položaja zapoznelega občinstva sva odkrila in se s čudenjem in radovednostjo posvetila **performansom Kodžomana in Bežana**.

Na tem mestu se posvečava štirim performansom, ki dramatizirajo drugo, nehegemonsko telo umetnika, prikazano kot vesoljsko in tuje telo v socialističnem družbenopolitičnem in kulturnem kontekstu ter njegovi hierarhični organiziranosti in priznavanju teles državljanov. Leta 1972 sta na Skopski Crni Gori umetnika uprizorila »Performans z aktom«, kjer sta se pojavila skupaj z ženskim modelom in fotografom Marinom Dimeskim, ki ponuja lasten pogled na uprizorjeni performans. Decembra 1973 sta med odprtjem Kodžomanove samostojne razstave »Droga« Kodžoman in Bežan izvedla »Kraljico makovega zrna«. Leta 1974 sta umetnika uprizorila performans »Telesa« v ateljeju Miloša Kodžomana, leta 1975, ob drugi samostojni Kodžomanovi razstavi, pa »NLP« skupaj z Angelom Panovskim in ženskim modelom. (Abadžieva 2003)

Vsi performansi, ki sta jih izvedla v šestletnem obdobju (1969–1975), uveljavljajo in udeležujejo tuje telo, ki je potopljeno v globine struktur (na trenutke močno erotiziranega) nezavednega podoba, ali pa vrženo v kozmos čim dlje od zemeljskega in zadušljivega življenja v inertnem in zadušljivem okolju. Telo umetnika, ki nosi zahrbtno rane konservativnega in sovražnega umetniškega sistema ter je zaznamovano s hegemonskimi imperativi in prisilnimi normami idealne telesne morfologije novega socialističnega človeka, je dramatizirano in ekstrovertirano kot znak in opomnik kljubovanja, kot znak, narejen iz mesa, ki ga mobilizira utopična želja, da bi bilo nekeje drugje in da postane nekaj drugega, zunaj omejitev in ječe sedanosti. Performativno strategijo umetniškega dua Kodžoman & Bežan lahko bolje razumemo, če upoštevamo biopolitično in disciplinarno produkcijo in organizacijo teles v množičnih spektaklih in koreografijah, ki slavijo rojstni dan predsednika SFRJ Josipa Broza Tita, že omenjenih v uvodu tega besedila. Prav v ta kontekst želiva postaviti tuja, čudna – lahko bi rekli tudi gejevska – in onostranska telesa Kodžomana in Bežana, uprizorjena in prikazana v njunih živih ali fotografiranih performansih. Ritualistični in performativni dogodki, ki sta jih uprizorila, so ustvarili telo, ki ga lahko zaznavamo kot ne-hegemonsko, ali še bolje, kot nasprotujoče prevladujoči politični morfologiji telesa socialističnega človeka. Ta telesa so v performansu umetnikov koreografirana glede na različne predmete, ki prevzemajo difrakcijski, odtujen pomen in simbolično moč, pri tem pa vplivajo na morfologijo, afekte, želje in intenzivnosti teles performerjev ter ju predstavljajo v drugačno veselje, v drug svet. Ritualistična raba predmetov, ki spominja na scenografijo vesoljskih ladij ali eksperimentalni laboratorij za človeško željo, eroti-ko in zavest, igra transformacijsko vlogo v performativnem utelešenju, iniciaciji podobni izkušnji, ta pa odpira možnost za popačenje in prestopanje uveljavljenih vzorcev človeškega obnašanja. Utopične želje, ki jih ustvarjajo in izražajo ta telesa, so simbolično upredmetene z načinom oblačenja, barvanja, stilizacije teles performerjev, njune sopostavitve in njune podrejenosti delovanju nenavadnih orodij in aparatov. Kričeča

V »Performansu z aktom« na hribu Skopska Crna Gora sta Kodžoman in Bežan sedela pred fotografskim okvirom, oblečena kot tujca iz nekega čudnega in neznanega kraja, morda z drugega planeta; Kodžoman je v roki držal knjigo in obsojajoče uperjal prst v namišljeno občinstvo, medtem ko je Bežan, ki je sedel na namišljenem prestolu, kot kralj kakega domorodnega plemena, nosil navzdol obrnjen kostum z velikim narisanim penisom, v roki pa držal dežnik. Predse sta postavila vrsto predmetov, pozabljenih in najdenih vsakdanjih predmetov, ki jih umetnika kot na bazarju prodajata kot edino blago, ki je na voljo, zdaj pa so spremenjeni v umetniške predmete in dela. V ozadju sedi gol ženski model, ki ima na glavi folklorni šal, in gleda v tla, pri čemer izraža tako sram kot nezanimanje. »Občutek je bil, da umetnosti nihče ne potrebuje. Na ta način ironija in sarkazem dosežeta vrh s prodajalcema priljubljenega blaga, oblečenima v nenavadne in bizarne kostume, kot samotnima akterjema v 'kulturnem' okolju, kjer ju popolnoma nihče ne opazi.« Ko Kodžoman in Bežan utelešata in uprizarjata družbeno izobčencu, položaj, ki ga istovetita s svojim statusom umetnikov in s svojimi umetniškimi interesi in praksami, delujeta kot mesiji, ki vztrajno nagovarjata namišljeno občinstvo: »Tisti, ki ste na drugi strani in naju ne gledate, ali ki naju boste gledali, zapomnite si ta fanta, saj bosta nekoč (kljub vsemu, kar se jima je zgodilo) upravičila svoj cilj in si pridobila privrženice. Korak za korakom bova zmagala, zmagovita bova v svoji mladostni zagnanosti po spreminjanju sveta in časa.«

Za odprtje Kodžomanove razstave »Droga« v Kulturno-informativnem centru (KIC) sta umetnika izvedla »Kraljico makovega zrna«. V kot razstavnega prostora je bila postavljena neo-dadaistična instalacija, lutka, ki je imela le torzo, na glavi pa žice z maki na koncu, nosila je očala Johna Lennona, imela nogo otroške lutke, na žico na nataknen čevljev namesto rok. V ustih je imela gumijasto cevko, nataknjeno na vodno pipo. V lutko je bil vgrajen skrit mehanizem, tako da je vdihovala goreči tobak v pipi in ga izpuščala skozi ušesa. Okrog vratu ima ogrlico z iglami, kar poudarja simbolično utelešenje lutke kot prisposobe za droge. Bežan se na prizorišču pojavi kot še en predstavnik grozeče čarobnosti drog, saj nosi cilindar z dvema prekrizanimi brizgalkama. Po nastopu Miloša Kodžomana, oblečenega v črn žametni kostum, ki spominja na hipijevska oblačila, pride ženski model, oblečen v črno obleko in s klobukom v obliki maka, ki zelo spominja na čarovnico ali zapeljivo in nevarno vampirko. Čudaško atmosfero je poudarjala agresivna in glasna rock glasba, ki je igrala v ozadju in spremljala pojav nastopajočih. Ne le da jima je uspelo izzvati navzoče občinstvo in ustvariti splošno napetost v razstavnem prostoru, ampak je posredovala tudi policija in razstavo zaprla.

V seriji fotografij iz uprizorjenega performansa »Telesa« v ateljeju Miloša Kodžomana sta z Bežanom ustvarila mistično in dvoumno sanjsko vzdušje, ki je hkrati vzbujalo tesnobo in bilo zapeljivo in vabljivo erotizirano, oba pa sta pozirala v nekonvencionalnih in čudaških položajih in bila videti kot pantomimika ali nekakšna spolna »perverzneža«, ki se

pripravljata na eksperimentalno spolno igro. Kodžoman je oblečen le v črne hlače, napol gol, s podvezami, usnjenimi rokavicami, ogrlico in kovinskim trakom na roki. Bežan je videti kot čarovnik iz onostranstva v črni srajci in hlačah ter črnih usnjenih rokavicah. Performerja sta naličena in imata togi in nenavadni pričeski, kar še poudarja vtis bitij z drugega planeta, ki vdirata v vsakdanje in običajno dogajanje v sedanjosti. Vzdušje poudarja različne senčne perspektive, ki odražajo menjave položajev skoraj golega ženskega modela v ozadju; ta je s hrbtom obrnjen proti kameri in stoji poleg lutke, ki jo performerja uporabljata za različne poze. Na fotografijah pozirata in uporabljata različne predmete, na primer kovinske plošče, žice, antene, kovinske cevi, prazne okvire in druge vsakdanje predmete, vzete iz gospodinjstva, ki so radikalno odtujeni od prvotne rabe in praktične namembnosti.

Performans »NLP« je bil pripravljen za odprtje Kodžomanove razstave v Mladinskem centru »25. maj« kot umetnikov poskus, da bi vključil performativne elemente kot sestavni del svojih slik ter se izognil konvencionalni in sterilizirani formi odprtja razstave in nagovarjanja občinstva. Kodžoman in Bežan sta nastopila v kostumih z drugega planeta, v kombinezonih iz slepeče bleščeče kovinske tkanine. Bežan je bil videti kot diabolični čarovnik, Kodžoman kot kitajski mandarin. Oba sta nosila ogrlico iz žarnic, ki so se izmenično prižigale in ugašale.

ikonografija v zvezi z drogami, ki prevladuje tudi na slikah Miloša Kodžomana v 70. letih, odpira še eno pot za onostransko izkušnjo in služi kot pripomoček za reorganizacijo telesne morfologije, saj krepi občutja, ki vplivajo na telo, in radikalno preoblikuje okvire zaznave, čutenja in razumevanja. Zadrogirano telo stoji na nasprotni strani spektra zaželenega in razumljivega družbenega telesa, na primer telesa delavca in zdravega telesa. Zadrogirano telo je telo, preneseno v vesolje z drugačnim prostorskim in časovnim redom, hkrati tvegano in polno možnosti za različne oblike interakcije, zaznavanja in oblikovanja lastne podobe.

Projekte Kodžomana in Bežana, umetniški upor in željo po svobodi, željo, da bi postal nekdo drug, je treba postaviti tudi v odnos do konkretnih družbenih eksperimentov in življenjskih oblik, ki sta jih umetnika izvajala s širšo skupino prijateljev. Ti ljudje, ki so se vsako leto za prvi maj zbrali ob reki Pčinji, so ustvarjali eksperimentalno platformo človeške družbenosti, pa tudi omogočali pobeg pred vzorci in zadušljivimi zahtevami resničnosti, v kateri so živeli. Njune različne projekte je treba obravnavati tudi v dialogu s posameznimi deli Miloša Kodžomana, zlasti njegovimi slikami iz 70. let, ki jih zaznamuje slog magičnega realizma, fantastike in nadrealističnega slikarstva, animacije, groteskne reprezentacije, pa tudi estetika risank, in prikazujejo mutirana hibridna človeška telesa, ki lebdiijo na meji med človeško obliko in tehnologijo ter mehaničnimi avtomati, se preobražajo v stroje, pošasti, živali, insekte in make. Če je bilo v performansih

Kodžomana in Bežana za občinstvo kaj škandaloznega, kar je vzbujalo paranoidni afekt v strukturah policijske države, to niso bile le svobodne, odprte in kljubovalne reprezentacije in vključevanje drog v javni prostor – čeprav je bil tudi to brez dvoma dovolj velik razlog. Vendar pod površinsko paranojo, ki jo sproža drogirano telo, leži simptom idealiziranega in homogenizirajočega social(istič)nega sistema – njegovo drugo, tuje, nizkotno in čudno telo; telo z željami, ki lomi, se prebija na površje in ogroža enotnost zdrave politične tvorbe ter kaže in mobilizira neizogibno možnost in željo po pobegu, po preobrazbi oziroma po tem, da bi bil drugačen in drugje.

EKSTATIČNO TELO: ŠIZIKI IN KLUBERJI

»Telo kapitala je togo telo, mehanizirano telo dela: pokončno in tarča ukazov ... Za druge je ponavljajoče se telo, ki znova in znova izvaja enake naloge, ali pa je lahko močno, a utrujeno telo fizičnega delavca. Vsako telo se ravna po zahtevah svojega dela, po pričakovanjih šefov, po pravilih korporacije, po običajih vsakega delovnega mesta. Telesa ljudi so nadzorovana v času in prostoru; če so preveč mirna ali zgrbljena, so lena, če so preveč manična, so moteča. Sedeti ali stati morajo po več ur hkrati in dajati vtis delavca, tudi kadar sanjarijo o Karibskem morju ali oralnem seksu. V mislih lahko pobežemo od dela; s telesom pa moramo prebiti odmerjeni čas na delovnem mestu, čeprav se nam ne

*ljubi početi ničesar. Telo pri klubingu je v nasprotju s tem apoliničnim telesom; zapeljano je prek svojih meja.*⁵⁰

Kot pravijo, so bila 80. leta v Skopju čas šizikov (kul tipov).⁵¹ Biti kul tip je bil nujen pogoj, predpogoj za uveljavljanje v urbani pokrajini in doseganje družbenega priznanja na družabnem področju in v mestnem življenju. Imeti in gojiti lastno plesno tehniko in sposobnosti, ki si jih javno razkazoval in se z njimi bahal na plesišču – to je bilo eno glavnih meril za pridobivanje statusa kul, urbanega in modernega tipa, zaradi česar si postal predmet poželenja in družbenega priznanja. V mejnem prostoru, ki se je nahajal na mejah dnevne začasnosti in delovnih zahtev za reprodukcijo družbenega življenja, so fantje in dekleta koreografirali svoja telesa in gibe, poze in telesne odnose, drugačne od uveljavljenih morfologij in homosocialnih zahtev družbe.

Disko življenje v osemdesetih v Skopju je bilo tako vir »distinkcije« za urbane državljane in se je artikuliralo med disko plesalci skozi različne glasbe in slogovne smeri, pa tudi sposobnosti razkazovanja in premikanja lastnega telesa. Bourdieu (1984) analizira distinkcijo kot diferencialno funkcijo, s pomočjo katere različne skupine in razredi ohranjajo razredne in družbene razlike, medtem ko na družbenem področju tekmujejo za prevlado nad vrednotami in pomeni, torej vsiljujejo svoje okuse kot legitimne. Ko to dosežejo, je to vir umika ali prenosa legitimnosti od/na druge na področju objektivnih družbenih odnosov. Sarah Thornton, ki izhaja iz njegove analize, preučuje klubske kulture kot kulture okusa, po njeni analizi pa predstavljajo »pogovorni izraz mladinskih kultur, za katere so plesni klubi in revji, njihov odvod iz osemdesetih let, simbolična os in delujoče družbeno vozlišče.«⁵² Tako se zdi, da je v osemdesetih obstajal nekakšen »disko plesni kapital«, ki je služil za organizacijo distinkcij, te pa so se nato odražale v hierarhijah in različnosti okusov družbeno plesnih kultur. Celo različni predeli Skopja so se razlikovali glede na prevladujočo pripadnost neki glasbi, tako da so v četrth Gjoče, Vlae in Karpoš večinoma poslušali funk, v centru plesno in alternativno glasbo, mladina iz Avtokomande pa je bila prepoznavna po privrženosti težkometalnim glasbenim slogom.

Izrazitost plesnih in glasbenih kultur v urbanem življenju osemdesetih let se je odražala v navzočnosti mnogih različnih disko središč, nočnih klubov, v katerih so večinoma predvajali pop in plesne hite s svetovnih lestvic; to so bili na primer *Malibu*, *Estrada*, *Turist*, *Panorama*, *Gorila* in disko v Makedonskem narodnem gledališču, ki so ga odprli proti koncu 80. let. DJ-ji so v majhnih kabinah vrteli svetovne uspešnice, medtem ko so v diskotekah predvajali najnovejše videospote z MTV, kar je prinašalo učinke in lastnosti mediacij⁵³ okolja, v čigar atmosferi so se telesa zbiral in plesala, organizirana v različnih regionalizacijah, gibih in odnosih. Disko gibanje na plesiščih so zaznamovali plesi v majhnih skupinah, plesi v pari ali sinhroniziran ples v krogu, ki so ga večinoma sestavljali prijatelji in znanci. Pri gibih, ki so jih izvajali, je šlo večinoma za posnemanje poz in koreografij iz popularnih

plesnih videospotov, glasbenih revij in različnih plesnih slogov na svetovni (predvsem britanski in ameriški) pop sceni, vključno z novoromantičnim plesom, ki je prišel v ospredje v letih 1984 in 1985. Disko okolje je ponujalo prizorišče za socializacijo, interakcijo, spogledovanje in bahanje teles, ki so si gradila status urbanih državljanov. Poleg tega je bil razmah glasbenih videospotov konec 80. let za vso generacijo tudi priložnost, da »postanejo nekaj drugega od tega, kar že so«,⁵⁴ in kanal za izražanje želje po drugačnem času-prostoru ter alternativnem življenju, ki so ga utelešale kinestetične možnosti, predstavljene v videospotih z Zahoda. Odhod v disko je za mlado generacijo predstavljal cel obred. Kot je v intervjuju, ki sva ga z njim izvedla, izjavil Zoran Ristevski Bejbe, so bile priprave na noč v disku obred posvečenosti, v katerem je bilo telo vključeno v procese preobrazbe z ličili, pričeskami in barvanjem las, predpisanim oblačenjem in slogovno ekscentričnostjo. Zlasti moška morfologija je upoštevala drugačne kode od teh, ki jih zdaj poznamo kot toga, nepremična, močna in mišičasta telesa na plesiščih. »V Skopju so takrat oboževali ekscentričnost,« je trdil Ristevski. **Moški so si barvali lase in se ličili ter oblačili v oblačila, ki bi jih danes le stežka umestili na moški oddelek.**

Koreografski elementi voguea z gesto gejevskega odpora sintetizirajo različne stilistike gibanja in kulturne vire kot način ponosnega in subverzivnega ponovnega prisvajanja afriške preteklosti in tradicije afriške diaspore, pa tudi ponovnega označevanja gejevskih povezav s črno hiphop kulturo, ki se je v 70. letih pojavila v južnem Bronxu, s tem pa »ponovno umeščajo breakdance v nastajajočo zgodovino črnega in hispanskega gejevskega ponosa in tako kritizirajo heteroseksistične tokove v hiphop kulturi.«⁵⁵ Za Bejbeto in njegovo skupino prijateljev ponovno prisvajanje telesnih tehnik voguea zagotovo ni bila zgolj imitacija in ponavljanje zgodovinskih, družbenih in kulturnih specifik, utelešenih v koreografijah voguea, ampak vsekakor način izvajanja, s katerim so ustvarjali in izražali svojo distinkcijo in različnost od družbenega sveta, v katerem so živeli, od hegemonskih, binarnih, spolno pogojenih političnih morfologij teles, pa tudi nosilec liberacionistične želje po tem, da bi bivali drugje in drugače. Ko so se nameščali v manekenske poze, postavljali telesa in izvajali geste za modno fotografiranje ter uokvirjali obraze in telesa, kot bi jih ujel fotoaparat za naslovnico modne priloge, so se spopadali z neugodnim družbenim in zgodovinskim položajem, v katerem so živeli. Njihova telesa so bila torej živi kazalci propada države in njenega odpiranja svetovnemu trgu liberalnega kapitalizma, ki so si želela podoba modnega in popularno glasbenega trga, pa tudi ponovno označevala okvire, ki jih je ta ponujal. Ko so vstavljali telesa v koreografski in stilistični aparat, ki so ga prinašali videospoti MTV, glasbene in mladinske revije ter zahodne modne priloge, so si hkrati znova prisvajali prostor, iz katerega so bili izključeni (v geopolitiki socialistično-kapitalističnega svetovnega spopada); po eni strani so omogočali njegovo uporabo s pomočjo telesnih gibov, po drugi pa spreminjali telesa v znak svoje različnosti od drugih plesalcev na plesišču in državljanov na ulicah Skopja (ponoči so postajali

Ristevski Bejbe je s skupinico prijateljev koreografsko zaznamoval specifično in nadvse zanimivo epizodo v nočni pokrajini plesnih kultur proti koncu osemdesetih let v Skopju. Sprva so Bejbe in njegovi prijatelji brez posebnega poznavanja ali podatkov o vogue sceni, ki se je razvila med latinskoameriško in črnsko gejevsko mladino v ZDA, ali o harlemski plesni sceni v 80. letih, a pod močnim vplivom videospota Malcolma McLarna »Deep in Vogue« iz leta 1989 in pojava Willieja Ninje v videospotu, ki so ga imeli prvič priložnost videti na plesišču, začeli, seveda amatersko, izvajati vogue. Tega niso počeli le na disko plesišču, ampak tudi na ulicah Skopja ob belem dnevu, s tem pa motili in izkrivljali vsakdanjo družbeno koreografijo teles v javnem prostoru. Vsak konec tedna so se pojavili na plesišču v klubu in začeli izvajati svojo predstavo. Prva je bila na vrsti propelerska poza, ki je služila za označevanje prostora na plesišču in razširila kinesferični doseg ter odprla možnosti za gibanje. Propelerju

podobnemu gibu, ki je odprl sfero telesa, je sledila vrsta gibov, značilnih za vogue, vključno z egipčanskimi hieroglifi, breakdancem in položaji, značilnimi za modni svet, na primer hojo po pisti ali zamrznjenimi posnetki. Ta skupina mladih, ki sprva niso vedeli za film *Paris is Burning* (1989) Jenny Livingstone ali za zgodovino, družbeno moč, subverzivne in specifične pomene v ozadju estetike voguea, si je prisvojila gibalni besednjak, ki je služil njihovi želji po izražanju telesnega stališča in življenjske oblike, drugačne od usihajoče socialistične morfologije in prevladujoče kulture tistega časa.

- 56 Intervju po Skypu s Sašo Pavlovićem Freškom, 19. 2. 2017.
- 57 Neodvisni radio, ki je deloval na osnovi prostovoljstva, samoorganiziran prek skupine ljudi, ki so se z leti menjavali.
- 58 Frčkovski, Ljubomir, v »A Love Letter to the Alternative Culture« (2009).
- 59 Casule, Slobodan, v »A Love Letter to the Alternative Culture« (2009).
- 60 Ruben, Viktor, v »A Love Letter to the Alternative Culture« (2009).
- 61 Popov, Mirko, v »A Love Letter to the Alternative Culture« (2009).
- 62 Jackson, *Inside Clubbing*, ibid., str. 1.
- 63 Turner, Victor, *The Ritual Process: Structure and Anti-Structure*, New York: Cornell University Press, 1991.
- 64 Turner je pozneje uporabil izraz *liminoiden*, s katerim je opisal ritualu podobne vrste simboličnega dejanja, ki se pojavljajo v prostočasnih dejavnostih, vključno z umetnostjo in popularno zabavo. Medtem ko so *liminoidne* dejavnosti prostovoljne, so liminalni obredi obvezni.
- 65 Intervju z Mirkom Popovim (PMG), 9. 2. 2017, Skopje.

zvezde v plešočih množici), tako da so utelešali zahodne trende.

Ta želja po drugačnem bivanju in dvoumna atmosfera preobrazbe, ki je prišla v ospredje ob propadu države bratstva in enotnosti, hkrati kot občutek novih možnosti ter kot grozeča in prihajajoča grožnja tranzicijskega kapitalizma, se je na začetku 90. let odražala v vzponu in uveljavitvi klubske kulture v Skopju. Začetek devetdesetih let je prinesel strukturo občutja, ki se je izrazila v »kolektivnem hura«⁵⁶, ta pa se je manifestiral v razcvetu novih in zasebnih iniciativ, radijskih oddaj, revij, zabav in novih načinov druženja na alternativnem in subkulturnem prizorišču. Ustanovitev Kanala 103⁵⁷ leta 1991, ki je bil sprva oddaja na Makedonskem radiu, pozneje pa posebna radijska postaja, ki je oddajala 24 ur na dan, je subkulturnemu prizorišču v Skopju ponudila poseben javni prostor za produkcijo, promocijo in ohranjanje glasbene pripadnosti, različnih pogledov na svet ter življenjskih oblik. Začetek delovanja Kanala 103 je spremljal nov razvoj in vzpon klubske scene in kulture, ki je združila urbano alternativo post-panka in post-roka na eni strani z nastajajočo elektronsko glasbeno sceno na drugi. Mladi, ki so se zbirali okrog Kanala 103, so začeli redno organizirati klubske zabave, kamor je spadala predstavitev post-pankovske in post-rokovske senzibilnosti ter rejva in elektro plesa. Po pričevanjih tistih, ki so sodelovali pri začetkih Kanala 103 in subkulturne scene, razvite okrog njega, je predstavljal »sladko utopijo tranzicije«⁵⁸, »legalno podzemlje Makedonske radiotelevizije«⁵⁹, »opozicijo v času, ko prave politične opozicije ni bilo«⁶⁰, in »državnega sovražnika številka ena«⁶¹. Klubbing, ki je globoko visceralen in telesen pojav, je za to generacijo uporne mladine in neurejenih teles ustvaril prostor, v katerem je bilo mogoče »odvreči telo vsakdanjega sveta in naknadno ustvariti (svojo) izkušnjo sveta«⁶², saj ni izvajal in ustvarjal samo alternativnega utelešenega znanja, ampak, kar je bolj temeljno, čutne in družbene izkušnje ter svetove.

Da bi lahko razumeli posebnosti nastajajočih klubov na začetku 90. let v Skopju kot družbenih prostorov, predlagava analizo Victorja Turnerja⁶³ o ritualnem procesu, pri kateri izpostavi liminalno fazo v obredih iniciacije kot najbolj paradigmatično, tisto, ki priča o neodločljivosti in transformativnem

dialektičnem obratu, kar je podlaga vsakega procesa družbene in skupnostne organizacije. Zato je najina domneva, da so nočni klubi ponazarjali to liminalnost, v kateri je treba norme in pravila, ki urejajo vsakdanje življenje, opustiti, posameznik pa se preobrazi s tem, ko vstopi v liminalnost in jo izkusi. Tako je liminalnost specifičen družbeni pojav in prostor, odražen v klubingu, ki velja za praznovanje ali prehodni dogodek, kot specifična situacija in kontekst, v katerem se oblikuje drugačna in nenormativna modalnost družbenih odnosov, kar posledično omogoča specifično izkušnjo družbenega življenja.⁶⁴ Na heterotopni način so klubski prostori uvedli tudi drugačno časovnost. Za razliko od disko obdobja pred njimi so zabave trajale vso noč, daleč v jutro. Če uporabimo foucaultovsko paradigmo heterotopij ali drugih prostorov (Foucault 1986), lahko trdimo, da imajo prostori, ki jih je odprlo nočno življenje v klubih, specifičen značaj heterohronij, saj so povezani s človekovo sposobnostjo preloma s tradicionalnim potekom časa. Klubi na splošno predstavljajo to specifičnost heterotopij, ker prelamljajo vsakdanjo disciplinarno in regulativno logiko delovnega časa, časa za družino, kronologijo nalog in obveznosti ter njihovo normativno časovnost.

Prej obrobna figura DJ-ja v disku je postala osrednji »ideološki kurator«⁶⁵ klubske zabave, telesa v prostoru pa so ustvarjala drugačne odnose z drugimi telesi in vstopala vanje. Plešoča telesa v klubih, obrnjena proti DJ-ju, so začela topiti homogenizirajoče skupinske plese v majhnih krogih, značilne za disko plesišče v 80. letih, ter razvila nov kinestetični odnos in občutek do lastnega telesa/uma in teles drugih v prostoru kluba, ki jih je obdajal. Kot je v našem intervjuju zatrdil Pavlović Freško, je vse bolj prihajal v ospredje individualiziran pristop h konzumiranju glasbe in uživanju v njej: »Vzemi ekstazi, se objemi in pleši.« Podobno je Mirko Popov trdil, da lahko na tehno zabavah opazimo:

»gibe, kot jih še nismo videli, saj so ljudje na plesišču iznašli popolnoma nov način plesa [...], kamor spada sinhronizacija telesa in uma, popolnoma individualna izkušnja glasbe, ki se predvaja, neodvisnost pri plesnih gibih, ločenost posameznika od fizične realnosti,

66 Ibid.
 67 Bollen, »Queer Kinesthesia«, ibid., str. 297.
 68 Malbon, *Clubbing*, ibid., str. 73.
 69 Bourdieu Pierre, *Outline of a Theory of a Practice*, Cambridge: Cambridge University Press, 1977.
 70 Razlaga, da začne z neko temo, potem izdela scenarij in izbere glasbo, ali se skupaj s skladateljem ukvarja z adaptacijo ali izdelavo nove predstave, kar je po njenih besedah nov

pristop v makedonskem plesnem kontekstu, saj so bili baletni postopki ustvarjanja in produkcije edini, ki so jih uporabljali dotlej. Razlaga, da izhaja iz teme, ki jo zanima; pri tej predstavi je na primer ni zanimala le glasba, ampak tudi značaj Janis Joplin, njena osebnost, javni in zasebni vidiki, pa tudi položaj žensk na določenem področju glasbene industrije, v kateri so prevladovali moški.
 71 Na ta pristop je vplivala njena dodatna, neformalna izobrazba na področju gledališke

režije, ki si jo je pridobila z obiskovanjem predavanj profesorja in gledališkega režiserja Slobodana Unkovskega; pod njegovim vplivom je še naprej združevala plesne in gledališke mehanizme pri koreografski ustvaritvi. Zgodnjih del v 90. letih: *Krvava grafika, pelji me nocoj domov* (1994), *Vrtinec ali kako je smrt premagala Carmen* (1994), *Bolero* (1993), *Bolečina* (1999), *Hrastov gozd* (1997), *Poroka* (misli in podobe) (1997), *Človek ... moški in ženska* (1997), *Vakuum* (1996). Kot to poimenuje sama – njen »drugačni« pristop se

je izražal s pomočjo drugih označevalcev, torej uvedbo gledališke režije, dramaturškega pristopa ali pisanih scenarijev za predstavo, pa tudi glasbo, saj takrat ni poznala drugega plesnega besednjaka kot klasično baletno tehniko. Dodatno neformalno izobrazbo je pridobila z drugačnim načinom študija – potovanji ali sodelovanji, od katerih je eno potekalo na primer leta 1995 v Londonu. Leta 1996 je ustanovila Interart, neodvisno organizacijo, v okviru Ohridskega poletnega festivala pa

ki ga obdaja; osebno izkušnjo, s katero te glasba popelje v stanje transa, a ne tako kot pri mučeništvu – kot vidik transa, navzoč v makedonskem ljudskem plesu teškoto. To je bilo bolj padanje v trans po lastni volji. In to je bila množična generacijska osvoboditev.«⁶⁶

Z zaprtimi očmi, oglatimi in tekočimi gibi rok, majhnimi poskoki in zasuki položajev, medtem ko so tu in tam začutila naval ekstazija, so se telesa obrnila navznoter, proti sebi, prav tako kot so hkrati premikala meje lastne kože od znotraj navzven v ekstatičnem gibanju, v katerem jaz, čeprav je izhodiščna žariščna točka, izgubi meje in obrise. Čeprav so bila ta plešoča telesa prostorsko individualizirana, so izvajala ekstatične gibe tudi zaradi prisotnosti drugih teles in ustroja plesišča kot prostora skupne kinestezije, ko ples v določenem tempu ritmično »določa teksturo koreografskega ansambla, v katerem plešemo«.⁶⁷ V tej izkušnji, ki ni iz tega sveta/časa/prostora in ki začasno izbriše strukturne okvire habitusa, telesa izkusijo občutke lastnega gibanja, prav tako pa gibanja drugih, ko spreminjajo in menjajo položaje v množici, ki se oblikuje z gostoto in ritmom glasbe, ter utelešajo utrip do točke, ko se počutijo polna energije, močna in ekstatična. Tako ne gre zgolj za izkušnjo samega sebe, ločenega od plešoče množice, za občutke in zavedanje lastnega telesa in identitete, ampak tudi za kinestetično okuženost in vdor jaza s pomočjo gest drugih, zaradi česar je klubska izkušnja »oblika skupnosti, v kateri je osrednji občutek vmesnost (ali extasis), pretok med identiteto in identifikacijo«.⁶⁸

Sistem habitusa, kot je prepričljivo trdil Bourdieu⁶⁹, nastaja znotraj konkretnega, ločenega in organiziranega družbenega polja, ki ustvarja in vceplja dispozicije med družbenimi akterji kot način bivanja in habitualno stanje, to pa usmerja in organizira zaznave, težnje, kognitivne in čustvene sheme, predispozicije in nagnjenja družbenih akterjev. Srečanje habitusa in družbenega polja je mogoče skozi telo, gre pa prav za uglašenost telesa v svetu. Telesni habitus se učinkovito reproducira prav na način pozabljanja njegove družbene in politične zgodovine ter njenega spreminjanja v naravo. Klubskim prostorom zgodnjih 90. let je uspelo ustvariti prostor za drugačne ne-normativne utelešene projekte in bitja, kot so na primer gejevska telesa, ki so v skladu z drugimi plešočimi telesi nasprotovala telesnemu imperativu heteronormativne in patriarhalne družbe in ga puščala za seboj, saj so izvajala gibe in geste, ki niso bili v skladu s hegemonskimi spolnimi normami utelešenja.

Transformacije, ki so nastale s temi telesnimi srečanji, vključno s spremembami in izmenjavami kinestetičnih izkušenj v odprtosti in zaprtosti do drugih teles, so bile ustvarjene hkrati s alternativnimi nehegemonskimi načini razmišljanja, pogledi na svet, ter z družbeno in politično umeščenostjo, ki pogosto ni mejila toliko na neposredno politično

nasprotovanje vladajočim strukturam kot na anarhistične poglede, saj so državo z regulativno in disciplinarno družbo izpostavljale nenehni kritiki in zavračanju; te načine, poglede in umeščenost pa so ustvarjale tudi same. Tako so se ti utelešeni projekti, izvajani in ustvarjeni ob vzpenjajočih se klubskih kulturah 90. let v Skopju z nasprotovanjem telesnim normam, ki so urejale družbeno življenje in priznavanje, upirali tudi hegemonskim družbenim in političnim projektom, pri čemer so prinašali na dan vedno že utelešeno naravo in vzgojili celotno generacijo kritičnih družbenih glasov (od katerih se jih je med potjo mnogo izgubilo), ki so v naslednjih letih ustvarili in podpirali radikalne demokratične projekte.

V ISKANJU »DRUGEGA, PLEŠOČEGA TELESA«

Zaradi vertikalnosti odločanja in toge formalne strukture institucije Narodnega baleta določeni posamezniki niso mogli eksperimentirati s plesnimi izrazi, kar je zatiralo voljo po ustvarjanju česar koli drugega razen baletne retorike. Taka logika je nekatere koreografe spodbudila k neodvisnemu ustvarjanju. Risima Risimkin je bila prva, ki je začela ustvarjati po svoje, ali bolje, brez podpore institucije. Takrat je bila baletka v Narodnem baletu, kjer je uprizorila več predstav, a se je lotila tudi neodvisne produkcije. V intervjuju je izjavila, da je dobivala »občutek, da nekaj manjka« v njenem baletnem plesnem izrazu, da baletna retorika ni dovolj za njen umetniški izraz. Zato se je intuitivno začela ukvarjati s svojo prvo koreografsko predstavo z naslovom Janis, posvečeno življenju Janis Joplin, ki jo je Emica Dzipunova, baletna kritičarka, označila kot »pionirsko predstavo« sodobnega plesa v Makedoniji. Prvič jo je izvedla v sklopu festivalskega programa Makedonskega odprtega gledališča leta 1990. Risima Risimkin je predstavo Janis sama producirala, temeljila je na baletni tehniki, a je bila po avtoričinih besedah prvi poskus približevanja plesu »na drugačen način«⁷⁰ v primerjavi s produkcijo baletne predstave. V svoja dela je vključila klasične baletne plesalce, ki v tistem obdobju niso poznali drugačnega plesnega jezika razen baleta ali niso bili odprti zanj. Njen koreografski poudarek je bil na »psiholoških temah«, kot jih je opisala, ali motivih, povezanih s psihološkim profilom subjektov, ki jih je raziskovala, tega pa se je lotila z modernizacijo baletne tehnike. Risima Risimkin ima formalen pristop h koreografiji ali koreografski ustvaritvi plešočega telesa kot medija svojega umetniškega pristopa, vendar pa so na ta pristop vplivale gledališke tehnike, vključno s scenarijem in glasbenimi aranžmaji, narejenimi posebej za njene predstave.⁷¹

Njeno nasprotovanje prevladujoči plesni institucionalni paradigmi je izhajalo iz intuitivnosti in vzpostavila je lasten odnos do koreografov, ki prihajajo iz miljeja modernega plesa in plesnega gledališča.⁷² Zanima jo plešoče telo, kot to ubeseduje sama, kot material, s katerim dela, ki se ga loteva s svojim pristopom. Prepletanje telesa z družbenim prostorom, ki ga

Teden modernega plesa, za katerega je tudi sestavila program. Ta program je bil sestavljen iz reprezentacijskega in izobraževalnega dela. Reprezentacijski program se je končal leta 1998, medtem ko se je izobraževalni nadaljeval do leta 2002. Leta 2002 je morala zaradi preprek pri izražanju koreografskih in avtorskih preferenc v Narodnem baletu zapustiti to ustanovo, zato je nadaljevala neodvisno delo v organizaciji Interart.

72 Svoj koreografski pristop vzporeja z

Jirijem Kilianom in Pino Bausch.

73 Izkušnje z izobraževanja v Franciji je uporabila v številnih produkcijah, ki jih je ustvarila za Makedonski balet: *Pasteli* (1994), *Inferno* (1995), *Štirje letni časi* (1996), med letoma 1994 in 1997 pa nekaj kratkih koreografskih predstav: *Due lacrime*, *Tvegano območje* in *Skozme*. V teh predstavah je sodelovala s plesalci Narodnega baleta in skušala razširiti znanje novih plesnih tehnik z ustvarjanjem novega besednjaka.

74 Tanurovska-Kjulavkovski, Biljana, *Artists' Profiles on the regional dance scenes* (ur.), Iskra Šukarova, TkH, 10, 2010, str. 147.

75 Zdravkova Džeparoska Sonja, *Diskursi na tancovata umetnost na XX vek*, Skopje: Jugoreklam, 2001, str. 288.

obdaja, ali telo kot subjekt materialne resničnosti in možnosti pri njej ni v ospredju. Telo uporablja kot objekt ali kot instrument plesa, torej plešočče telo in njegovo izrazno plat. Intuitivno je hotela to preseči, a je kot koreografinja ostala v tej paradigmi.

Še ena koreografinja, ki izhaja iz institucionaliziranega plesa oziroma klasične baletne institucije, je Iskra Šukarova, članica baletnega ansambla Makedonskega narodnega baleta. Njeno zanimanje za sodobni ples je povezano s študijem na *Conservatoire national de région de musique* in *Conservatoire national supérieur de musique et de danse* v Lyonu leta 1993, kjer je raziskovala tehnike sodobnega plesa.⁷³ Plešočče telo je raziskovala kot objekt s stiliziranimi, sistematičnimi in sinhroniziranimi gibi, s tem pa uvedla novo kinestetično gibanje v klasični tehnični besednjak. Takrat je skušala izvajati tudi fizično vadbo in poznavanje sodobnih tehnik, ki po njenih besedah označujejo svobodo, prožnost in odprt prostor, tega pa je vnašala v institucionalni kontekst in ga usklajevala s telesom institucionalnega baleta.⁷⁴ Šukarova se je dodatno izobraževala na delavnicah P.A.R.T.S. v Bruslju, v mreži Dance Web, kot štipendistka organizacije Arts Link itd. Proti koncu 90. let se je Iskrin koreografski izraz začel spreminjati. Po besedah Sonje Zdravkove Džeparoske je predstava *Eternal Travel* (1997) z glasbo makedonske glasbene skupine Anastasia začrtala novo fazo v njenem koreografskem razvoju. Zdravkova Džeparoska to predstavo vidi kot iskanje nove oblike Šukarove. Inventivne koreografske dele dopolnjuje navzočnost igralcev, soočenih s kompleksno nalogo – ukvarjanjem s svojimi osebnimi besedili v telesnih praksah. Ta na videz nenavadna kombinacija neprofesionalnih in profesionalnih izvajalcev je dala predstavi dodatno kakovost, pa tudi pomembno inovacijo – osnovno in vodilno načelo modernega gledališča. To metodologijo je uporabila v naslednjem projektu *Kub 2* (2001), plesnem duetu z neprofesionalnim plesalcem, kjer je bila izvedba obeh umetnikov osupljiva.⁷⁵ Besednjak Šukarove se je na začetku 90. let spremenil v primerjavi z njenimi prejšnjimi deli, vendar pa so bila v predstavo vključena uprizarjana telesa, ki so bila medij za njeno koreografsko formo. Po letu 2000 je Šukarova začela delati kot neodvisna koreografinja, pri čemer so spremembe v njenem avtorskem pristopu postale očitnejše.

90. leta so v Makedoniji predstavljala obdobje nedoločnosti, označeno kot »tranzicijsko«, v katerem je bil v tranziciji tudi balet. Takrat so družbeni pogoji v državi dajali prednost staremu, podedovanemu sistemu kulturnih ustanov. To okolje je s težavo priznavalo drugačne načine ukvarjanja z idejami, ki niso prihajale iz institucionalnih okvirov. Civilni sektor je bil premalo razvit in alternativ praktično ni bilo. V nastajajočem ozračju podpore neodvisnim projektom so konec 90. let in na začetku 21. stoletja nastajale nevladne organizacije s programom, ki je zahteval inovacije, različnost in nove protokole

dela, celoten nov pristop – vse zato, da bi ustvarili novo produkcijsko okolje.

SKLEP: OBRAVNAVANJE KOREOGRAFIJE ZUNAJ MEJA SAMEGA PLESA

Najina želja pri tem orisu ni bila predstaviti celostne historiografske študije plesa; verjameva pa, da lahko prispeva k širjenju zaznavanja koreografije in plesa, ne le kot kinetičnega projekta, ampak tudi kot čustvenega in večkratno telesnega, saj ponuja mišljenje telesa in razmišljanje o telesu prek prepletanja koreografskih in plesnih praks z drugimi področji. S »prebadanjem« drugih umetniških disciplin in praks sva iskala drugo telo, ne kot nekaj, kar se podreja avtoriteti besedila, ampak telo, ki se upira in drsi skozi označevalne prakse, telo v vztrajni, neizogibni in neposredni materialnosti ter v povezavi s prevladujočim tradicionalno-normativnim institucionalnim okvirom kot umetniški material ali pripomoček.

Obravnnavani umetniki iz različnih praks so od 70. do začetka 90. let 20. stoletja eksperimentirali z »drugim telesom« ali uprizoritvenim telesom kot snovno in označujočo resničnostjo ter omogočili njegovo določeno navzočnost. »Prebadala« sva dela avtorjev, ki so takrat eksperimentirali z različnostjo telesnega gledališča, zakoreninjeno v telesu izvajalca kot izhodiščnem telesu, kjer telo postane središče pozornosti in ni več le nosilec pomena. Ti avtorji in skupine so se upirali hegemonski navzočnosti naturalističnega gledališča in psihološkega realizma v institucionalnih gledališčih v Makedoniji ter postavili gledališče v središče družbenih in političnih procesov, v vlogo osrednjega mobilizatorja in preoblikovalca čutnega, zaznavnega in miselnega habitusa njegovega občinstva. V izbranem obdobju na področju likovne umetnosti v Makedoniji telo ni bilo glavna središčna točka, zato so se umetniške prakse, povezane s telesom, pa tudi umetnost performansa ali bodyart, pojavljale le redko. Preučila sva performativno strategijo umetniškega dua Kodžoman II & Bežan s pomočjo analize več del, v katerih sta izražala umetniški upor, željo po svobodi in po tem, da bi postal nekdo drug. K njunemu delu sva pristopila s pomočjo specifičnosti socialističnega konteksta, položaja in institucionalnega dostopa, ki je bil v tem družbenopolitičnem kontekstu na voljo eksperimentalnim in avantgardnim umetnikom. Posvetila sva se štirim performansom Kodžomana in Bežana, ki so odprli možnost uprizarjanja drugega, nehegemonskega telesa umetnika, prikazanega kot vesoljsko in tuje telo v socialističnem družbenopolitičnem in kulturnem kontekstu ter njegovi hierarhični organiziranosti in priznavanju teles državljanov.

Pri svoji ne-teleološki in neinstitucionalni arheologiji koreografskih sledi sva skušala raziskovati tudi nekatera obrobna telesa, gibajoča se telesa, ki preplešejo vso noč ter so prinesla nova in drugačna stališča do sveta in družbe, telesa v plesnih klubih s konca 80. in začetka 90. let 20. stoletja.

Uteleženi projekti klubskih kultur 90. let v Skopju so nasprotovali tako telesnim normam, ki so takrat urejale družbeno življenje in priznavanje, kot hegemonskim družbenim in političnim projektom, pri čemer so prinašali na dan vedno že utelešeno naravo in vzgajili celotno generacijo kritičnih družbenih glasov (od katerih se jih je med potjo mnogo izgubilo), ki so v naslednjih letih ustvarili in podpirali radikalne demokratske projekte.

In končno sva ob upoštevanju institucionalnega okvira baleta očrtala plešoča telesa, ki so se upirala vertikalnosti in institucionalni hegemoniji pri produkciji kanoniziranega, kodificiranega, očiščenega, izoblikovanega, standardiziranega telesa baleta. To pomeni, da sva skušala locirati in zabeležiti majhna, a vseeno pomembna plesna odstopanja in zajetna telesa, ki so prelamljala z idejo idealiziranega telesa baletke ter utirala pot razmišljujočim in inventivnim sodobnim koreografskim praksam ter uprizoritvenim telesom v Makedoniji.

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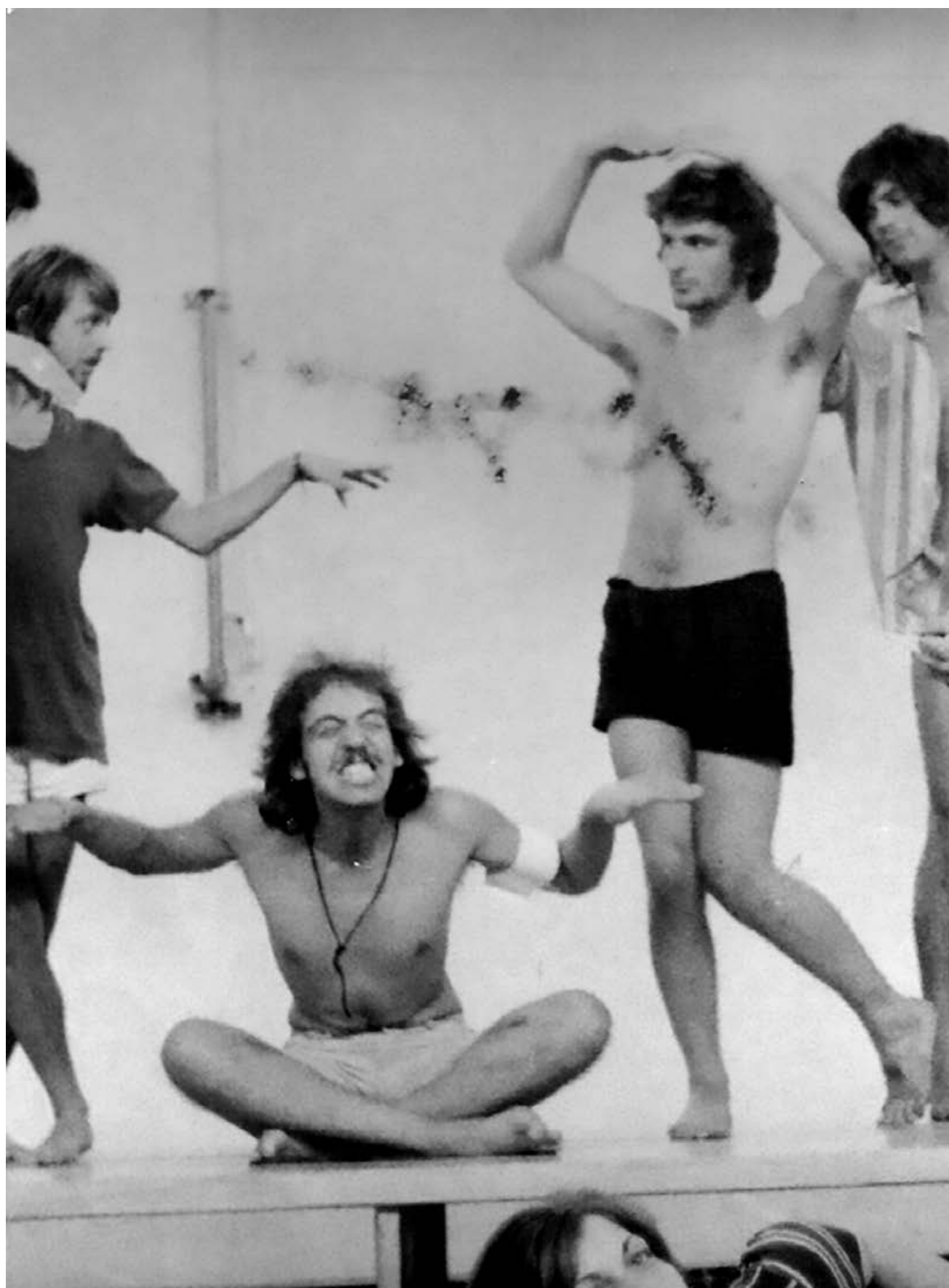
Risima Risimkin: *Krva grafica/Bloody Countess*, Skopje, 1993.
Foto/Photo: Kulturni center Interart/Interart culture center.



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Ključne besede

Makedonija, ples, koreografija, družbena praksa, telo, drugo telo, ekstatično telo, gledališko telo, plesno telo, disko gibanje, tranzicija, utopija, hepening, performans



Skupina Sv. Nikita Ragtoe/St. Nikita Ragtoe group (Branko Tulbevski, Bane Trpkov, Vladimir Trpkov-Grofi):
Delo telesa/Body work, Skopje, 1970.

Skupina Sv. Nikita Rangoe/St. Nikita Rangoe group: *Delo telesa/Body work*,
 Skopje, 1970.



Na fotografiji/In the Photo: Miroslav Bežan. *Performans z aktom/Performance with Act*,
 Skopska Crna Gora/Skopska Crna Gora Mountain, 1972.



AUTHONOMY TO DANCE
Case Studies of Contemporary Dance Practices in Former Yugoslavia

THE "OTHER" BODY

Mapping the Archives
of Choreographic Practices
in Macedonia (1970–1990)

Slavcho Dimitrov
and Biljana
Tanurovska-Kjulavkovski

1 Yvonne Rainer's statement in Catherine Wood, *Yvonne Rainer: The Mind Is a Muscle*, London: Afterall Books, 2007.

2 Vujanović Ana, 2009: "Not Quite-Not Right Eastern Western Dance (On the Contemporary Dance Scene in Serbia)", *Raster* no. 1, Belgrade, 2009.

3 Martin, Randy, *Critical Moves: Dance Studies in Theory and Practice*, Durham and London: Duke University Press, 1998, p. 7.

4 Desmond, Jane, (ed.), *Dancing Desires: Choreographing Sexualities On and Off the Stage*, Wisconsin: University of Wisconsin Press, 2001, p. 13.

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INTRODUCTION AND METHODOLOGY, OR MY BODY REMAINS THE ENDURING REALITY¹

The focus of interest of this text is to make an archive of various choreographic practices between the 1970s and 1990s in Macedonia, the intent being to broaden the comprehension of contemporary choreographic practices and contemporary dance as art in Macedonia today. Our text was preceded by a non-comprehensive, or non-positive-objectivist, research in an effort to map traces, attempts, ruptures, flashes, ephemeral marks, and alternative corporeal configurations and actions that offer openings for relations and overlappings of choreographic and dance practices with other disciplines, such as avant-garde, alternative and physical theatre, visual and performance arts, and music and clubbing, in order to provide possible pathways for thinking the multiple sites and choreographic approaches through which the contemporary performing and dancing body was formed. In our methodological framework, we follow Ana Vujanović's proposal for experimenting with an archaeology (in Foucaultian parlance), in a non-teleological historiographical manner, of (the almost non-existent) contemporary choreographic and dance practices by setting them in relation with these other art and "body movement practices", because their "main importance is thinking of the body through two vectors: as an artistic material or tool (i.e., body as object or medium of art) and, what is even more important, the body of the very artist or the artist's body (i.e. body as subject of art)."²

In order to employ this methodological framework, we started from a very basic and broad assumption about dance. Bearing in mind the problems of posing any immanentist or transcendent criteria as a means for defining dance beyond any historical horizon or any particular and singular socio-historical configurations, we think that it is insufficient to simply state, in a negative theological manner, what dance is not; henceforth, some positive construction is needed in order to delineate the field of dance.³ We approach dance as "embodied social practice," and henceforth, a process in time and space that performs, that is to say brings into being, enacts, articulates and materialises meanings and relations between bodies, objects and the world by means of lived corporeal physicality, as being always "embedded in specific material and ideological conditions of possibility."⁴ Therefrom, we are aware of the different assumptions, beliefs and ideologies about the body that different dance practices have employed and enacted.

Considering all the historical variations, our main starting point, on the one hand, sets dance as a practice that brings attention to the body as the main epistemological, ontological and social mechanisms by which the world is made manifest, known, experienced and existent.⁵ On the other hand, and

5 See George-Graves, Nadine, "Magnetic Fields: Too Dance for Theater, Too Theater for Dance", in George-Graves, Nadine, (ed.), *The Oxford Handbook on Theatre and Dance*, Oxford: Oxford University Press, 2015, pp. 1–19; Brandstetter, Gabriele and Klein, Gabriele, (eds.), *Dance and Theory*, Bielefeld: transcript, 2013.
 6 Martin, *Critical Moves*, *ibid.*, p. 7.
 7 This position would also take into consideration Lepecki's critique of the dances' and Modernity's ontology of movement and

motility. As Lepecki argues "choreography comes into being as a technology particularly able to answer and foster modernity's melancholic project [...] This perception suggests for critical dance studies that Western theatrical dance – as it confined itself in increasingly more abstracted rooms (the court, the salon, the theatre, the studio) in its drive toward artistic autonomy – must be theoretically approached not just as a kinetic project but as an affective one. An affective project profoundly marked

by the infusion of the kinetic at the core of subjectivity generating continuous complaints of dance always going away, irremediably bound to its own loss, of never quite being there at the fleeting moment when it visibly moves." Lepecki, *Exhausting Dance*, *ibid.*, p. 124.
 8 Brown, quoted in Burt, *Judson Dance Theatre*, *ibid.*, p. 146.
 9 The phrase is taken from a statement by East Dance Academy; see Goran Sergej Pristaš, Emil Hrvatin, Bojana Kunst, "East Dance

Academy", *Maska*, nos. 103–104, Ljubljana, 2007.
 10 See Fischer-Lichte, Erika, *The Transformative Power of Performance: A New Aesthetic*, London and New York: Routledge, 2008; Fischer-Lichte, Erika, *Theatre and Performance Studies*, London and New York: Routledge, 2014; Schechner, Richard, *Performance Theory*, London and New York: Routledge, 2003.
 11 See Jones, Amelia, *Body Art/Performing the Subject*, Minneapolis and London: University of Minnesota Press, 1998.

subsequent to the first claim, we treat dance as a "reflexive mobilization of the body [...] a social process that foregrounds the very means through which bodies gather"⁶ and are being mobilised; hence a corporeal practice that by its own reflexivity either reproduces or ruptures the habituated bodily forms of being and understanding the world, and opens lines of flight for different becomings and transformations of movement, gesture, affect, perception, sensation, awareness and embodied knowledge.⁷ In trying to keep the ontological grounds of dance open beyond any metaphysical claim, we set dance as a gesture that is neither an end in itself, nor is a movement as means for some predestined goal. In a similar manner, we can further say, quoting Trisha Brown, that "the body doesn't move with the clarity of line or mechanics... It's the human failure factor in the exposition of form that makes for this marvelous thing called dance, which is highly imperfect from the beginning."⁸

It is precisely through these assumptions and minimal definitions of dance as embodied social practice exploring what makes a body do what it does, what a body can do, and how bodies' doing does the world, that we set out to map an archaeology of dance and contemporary choreographic practices "piercing through" other art disciplines and practices,⁹ all of which share and can be enveloped through their performative elements and characteristics.¹⁰ Considering, for example, the simultaneous developments, shared aesthetic interests and cultural and historical influences of contemporary physical theatre and the techniques of post-modern, Judson and post-Judson dance, we tried to map some histories and practices of choreographing the body in physical and alternative theatre in Macedonia in the early 1970s.

For similar reasons, we attempted mapping traces within the rare practices of performance art that occurred in the early 1970s in Macedonia. Namely, performance art and body art have deployed the tensions of power inscribed in the human body¹¹ as the main object and medium of art critique and experimentation, manifesting a novel attitude towards the body: "the attitude of 'being my body' instead of only having it."¹² Performance/body art thus exemplifies the aesthetic continuum between ideology, social orders, culture and arts, whereby the body made explicit¹³ is a battleground that both enacts power relations and resists power.¹⁴ Finally, in this non-teleological and non-institutional archaeology of choreographic traces, we have tried to also investigate some marginal bodies, moving bodies that dance the night away and opened novel and alternative attitudes towards the world and society, the clubbing bodies of the late 1980s and early 1990s. Bearing in mind Trisha Brown's understanding of dance as "the human failure factor in the exposition of form," hence looking at the body's excessiveness and supplementary relation to any idealised, originary, normative, ethereal and

metaphysical forming practices, we look, specifically, into practices that bring to light the "other body", as the marker of this failure.

We define the otherness of the body in relation to three interrelated normative frameworks. The first framework is the hegemony of the institutional practice of ballet in Macedonia and its submission of the body to the demands and imperatives of physical refinement, purification, strict codification of movement vocabulary and form, and abstract referents. If classical ballet, even its modernised versions, overshadows the potentiality of the body for becoming, its physical matter-of-factness, everydayness, its agency in generating meaning and inventing forms, gestures, movements and affects by means of "learned standardized sequences of exercise with designated shapes to which all bodies should conform,"¹⁵ we tried to locate and map those small but nevertheless important dancing deviancies and weighty bodies pressed by forces that cannot be contained in the phallic sublimation or ethereal idealised body of the ballerina, those that pave the way for thinking and inventing contemporary choreographic practices and performing bodies in Macedonia. Starting from the claim that ballet, in its Soviet derivations, was a hegemonic institutional practice and form, and without the intention of posing any final hypothesis, we would like to point to a few possible directions for understanding ballet's hegemony in the socialist Macedonian context. One possible line of thought would take into consideration the anti-nationalist sentiments that underpinned the socialist ideology of "brotherhood and unity" and the internationalist orientation of the socialist system, for which the tradition of ballet was an appropriate body art form, which makes even more sense if one accepts Susan Manning's claim that while "modern dance became an arena for the forging of national identity [...] 20th-century ballet became an arena for international competition."¹⁶ From a different perspective, one can approach ballet's political appropriateness on the grounds of its very abstractness and its being stripped bare from visible and vocal political references or critique. The third explanation might revolve around the very institutional reticence, the reluctance towards innovation and conservatism of the Academy in discarding any attempt at innovation or introduction of novel dance forms.

The second framework that motivated our search for the other body was the socio-political and ideological morphology of the hegemonic body in socialist Yugoslavia. When framing the hegemonic political morphology of the socialist body, we propose as a model the biopolitical orchestration, regulation, performing and representation of the new socialist man as enacted in the mass choreographies and spectacles in socialist Yugoslavia, such as the 25th of May Youth Day

12 Fischer-Lichte, Erika, *The Transformative Power of Performance*, ibid.

13 See Schneider, Rebecca, *The Explicit Body in Performance*, London and New York: Routledge, 1997.

14 See Jones, Amelia and Warr, Tracey, *The Artist's Body*, London: Phaidon, 2012.

15 Foster, Susan Leigh, "The Ballerina's Phallic Point" in Foster, Susan Leigh (ed.), *Corporalities: Dancing Knowledge, Culture and Power*, London and New York: Routledge, 1996, p. 5.

16 Manning Susan, "Modernist Dogma and Post-Modern Rhetoric", *TDR*, vol. 32, no. 4 (Winter 1988), p. 36.

17 Rancière, Jacques, *The Distribution of the Sensible*, London and New York: Continuum, 2004, p. 26.

18 See Dimitrov, Slavcho, *Tito's Yugoslavia: Community and Sexual Difference*, Cambridge: University of Cambridge, 2014 (master's dissertation).

19 Jakovljević, Branislav, "Handworks:

Yugoslav Gestural Culture and Performance Art", in Bishop, Claire and Dziewanska, Marta (eds.), 1968–1989. *Political Upheaval and Artistic Change*, Chicago: University of Chicago Press, 2011, p. 48.

20 Nancy, Jean-Luc, *Corpus*, New York: Fordham University Press, 2008, p. 27.

celebrations, being, on the one hand, the model for the ideal socialist community, and on the other, that of the ideal body of the new socialist man embodying communal ideals.

The bodily/emotional mechanisms that were deployed in these mass choreographies for the purpose of performing the communal ideal grounded the body of the masculine Leader as the central unifying signifier. The biopolitical model that orchestrated the hegemonic institution and representation of the socialist community was based on a masculine and Phallic imagination that privileged the One over the multitude, unity over bodily diversity, and fetishist abstraction over material multiplicity. The unification of the body politic performed in the frames of the celebratory mass choreographies through the emotional entrainment and bodily orientation towards strictly organised objects, and the smoothening of directed and orchestrated energetic flows between bodies (and towards the Leader's body), was further regulated by the functional distribution of bodies and their assignment to defined tasks, functions and capacities. The more unified the community becomes, the more it is differentiated, rigidly organised and striated. Despite the ideological endeavour toward equality and universal participation in the socialist society, the mass choreographies took account of and embraced only a limited set of bodies, all of which stood for, spoke for, gestured towards, and moved on behalf of the community. The bodies performing community drew the limits of intelligibility within the socialist communal project and presented the idealised bodily images within this same political project and communal imagination. These bodies displayed the ideal forms of the socialist body, or the new socialist man, its recognised forms and regulated functions, on the one hand, and functioned as a means for disciplining and regulating the bodies of those participating in the display and their audience. The performative institution of community thus cannot be understood without these techniques of regulation and division of the common ground of the communal project, whereby bodies were distributed in such a manner that foreclosed the possibility for some bodies being heard or seen.

Following Jacques Rancière, we can say that what the mass choreographies performed was a "partition of the perceptible through which bodies find themselves in a community."¹⁷ There were several major bodies representing the community in the mass choreographies: a) the docile body of the pupil; b) the militarised masculine body serving the army, the state, the party and the president; c) the body of the proletarian, the worker's body; d) the sporting body of the gymnast; e) the sexually differentiated body; and f) the nationally codified body.¹⁸ The presence of the worker's body had one of the crucial roles on the celebrations scene and displayed the hegemonic political subjectivity and image of

the socialist citizen. In accordance with the founding slogan of the socialist federation, "Brotherhood and Unity", by means of which the equality of and respect for the cultural sovereignties of each of the founding nations and national minorities were recognised and protected, dancing bodies dressed in national cultural cloths were regularly displayed on the Youth Day celebrations. Even more importantly, in the course of the Relay Baton Race, the running bodies of Yugoslav citizens were instrumentalised as markers of the federal territory, and thus inscribed in one of the core indices of the state – territory, as well as its historical sites and monuments. It was the student protests in 1968 and the subsequent development of performance practices in the various youth cultural centres in the capitals of the different countries that disclosed the empty and broken unity of the socialist ideal and put onto the stage not only the angry, unruly, disorderly, raging body, but also the fleshy, real, exhausted, exposed and wounded body. These bodies opened up a space for the de-allegorisation of the body of the socialist spectacle towards the "instantaneous, the perishable, the ephemeral."¹⁹

Related structurally to this ideological apparatus, as well as to the abstract and idealised balletic body, is also our third framework from which the other body departs: the submission of the body to the authority of the text, the narrative and dramatic composition, on the one hand, and the exclusion of the body as a source and object of artistic practices. The other body that we look for in this instance is the physical body, the unruly body resisting signification, the body in its enduring and unavoidable and imminent materiality. This body is not one object amongst others in the world, nor is it an object of possession by and submission to the Cartesian cogito and disembodied mind. It is the body as the painfully present and absent ontological reality – a material agent that has the capacity to affect and be affected, impinged upon and exerting pressure, formed by the world, and forming the world. As Jean-Luc Nancy has argued, "body is certainty startled and shattered. Nothing is more properly of our old world, nothing more foreign to it."²⁰

In this context, we search for the "other body" in relation to the dominant traditional-normative institutional frame as an artistic material or tool (i.e., the body as an object or medium of art), and the "other body" – the artist's body (i.e., body as a subject of art) or the body as concrete material reality. Therefore, we addressed artists from different practices who between the 70s and the early 90s experimented with and enabled a certain presence of the "other body", or the performing body as a material reality. Less consciously than others, however, "piercing through" other practices, enable an extended reading of the development of contemporary dance and choreographic practices in Macedonia today, or

21 There are archives pointing to the existence of a theatre in 1913, namely, that the Serbian writer Branislav Nusic established the first professional theatre in Skopje inaugurated on 27 December 1913. This institution was Serbian, while Macedonia was part of the Serbian state.

22 See in Tanurovska-Ćulavkovski Biljana and Zdravkova Džeparoska Sonja: *Edna istoriska konstrukcija za razvoj na sovremenata tancova scena vo Makedonija*, 2014 (www.mediantrop.rankomunitic.org, accessed on September 2016), Opetcheska Tatarchevska Ivona, "Dance, Culture and Identity: The Folk Dance Scene in the Republic of Macedonia between 1975 and 2005", 2009.

23 The National Ballet was acting within the institution of the Macedonian National Theatre, and in the previous years, within the national institution of the Macedonian Opera and Ballet.

24 During the 1980s, the Youth Cultural Centre was named the Youth Centre "25th of May". It was renamed the Youth Cultural Centre in 1991.

25 Tanurovska-Ćulavkovski Biljana and Zdravkova Džeparoska Sonja, 2014: *Edna istoriska konstrukcija za razvoj na sovremenata tancova scena vo Makedonija*, (www.mediantrop.rankomunitic.org, accessed September 2016).

26 Iskra Sukarova studied at the *Conservatoire national de région de musique* and the *Conservatoire national supérieur de musique et*

how the field of contemporary dance in Macedonia is constituted. We approach the field not as an abstract idealisation, but as represented through networks of venues, research labs, one-time collaborations, festivals, showcase platforms, projects, theoretical platforms, past relations, maps of realities, comprehension and reflection, etc. All these are not abstract and can be read and interpreted in numerous directions and modes. However, the aim of our mapping is to investigate and enhance (at the least) an alternative possible approach towards contemporary dance and choreographic practices in Macedonia today.

INSTITUTIONALISED DANCE AS CHOREOGRAPHIC PRACTICE

Pre-1970s

Institutionalisation of dance art in Macedonia is related to the post-Second World War period, when the People's Republic of Macedonia was established within Yugoslavia. Established in this period of the 1950s were, among others, several cultural institutions, such as the Theatre in 1945, the Opera in 1947, the philharmonic orchestra, museums, and *Tanec*, the first professional ensemble of folklore dances and songs. These institutions held, for the first time in the history, the adjective "Macedonian". There were few cultural institutions in the past as well – the theatre, for example – but they were not on the level of national institutions.²¹

With the need for the introduction of dance elements in the opera repertoire, Gjorgji Makedonski, who studied in Belgrade and was appointed to manage the ballet activity within the opera, created the ballet ensemble. The Macedonian ballet was established for the first time as part of the Opera and was the first dance institution. It is believed that the beginnings of the opera and the ballet can be found much earlier, before the war, and that they are directly connected to the existence of ensembles in Skopje, Shtip and Bitola. There is information that, in the 1920s, in Skopje, concerts were held, concerts with guests from Belgrade, Novi Sad, Leningrad, Kiev and Sofia; and in the 1930s, the names Nina Kirsanova, Pia and Pino Mlakar appeared. Before WWII, there was a private ballet studio founded by Sofija Miholic-Cvetichanin (a student of Maga Magazinovic). During this period, a network of amateur organisations were established whose aim was to articulate and profile the aesthetic value and the activity of a new layer of society. The field of dance was dominated by classical ballet. Modern dance, as a dance form, was associated with Western Europe and the United States and was located within the CAC (Cultural Artistic Communities).²² Due to the need for educated ballet dancers, a ballet studio was founded – namely, by decree of the Council for Education in 1948/49, the existing ballet studio was transformed into the Primary Ballet School. Along with dance education, a ballet repertoire was created, and the school's first premiere was performed in 1949. In the

following years, people from abroad (from the Eastern Bloc) were engaged to manage the ballet, i.e., to create the repertoire. Due to the need for further professional upgrade of the ballet dancers, in 1951/52, a secondary ballet school was opened.

1970s–1990s

Dance development was built around two institutions, the National Ballet and the Ballet School,²³ the former being a cultural institution and the latter educational. Another institution that was oriented towards the presentation of dance, one which was dedicated to the introduction of diverse choreographic practices, was the Youth Open Theatre (Mladinski Otvoren Teatar), a festival established within the Youth Cultural Centre (Mladinski Kulturen Centar).²⁴ During the 1980s, choreographic practices from Yugoslavia were presented, and in the 1990s, festivals internationalised the program, and thus performances by a significant number of international choreographers were presented. The Secondary Ballet School, in 1977, merged with the Music School and was transformed into the State Music and Ballet School Centre 'Ilija Nikolovski-Luj'. The subject of modern ballet was introduced at this school in the 1990s, and in the middle of the first decade of the 21st century, the Department of Modern Ballet was established. Elisaveta Kushovska, the head of the Ballet Department at the time, initiated these reforms with the support of the ballet teachers. In the 1990s, the school received a donation of video archives of various modern and contemporary dance performances from the opera singer Boris Trajanov, who lived in Germany. This was the first visual information (video archive) ever used for the purposes of educating young dancers in Macedonia.

Policy towards creating a classical repertoire

The institutional dance scene, embodied by the Macedonian Ballet, directed its policy towards creating a classical repertoire by using a standardised process with representative logic and cooperation. In the 1990s, when the political paradigm changed, when, namely, the period of "transition" began (with the independence of the Republic of Macedonia, politics became oriented towards transforming the country from a socialist to a capitalist system), the institutional policies started to change, declaratively, for the most part, since there were no explicit strategic or other planning documents that clearly articulated the course of the changes. The National Ballet primarily cultivated ballet aesthetics; however, it inclined to the general state policy of transition into the democratic system, i.e., the process of democratisation that imposed, perhaps naively, the verbatim demand for importing everything "Western". It was in this context that modern, and then later, contemporary dance, were developed. Again, it was about imposed conditions, not matured ones, making such a fast transfer of new expressive modalities possible.²⁵

de danse in Lyon in 1993, and later took her MA at Laban; Risima Risimkin, Duska Gradiski and the rest of the choreographers who appeared in the repertoire of the Ballet, such as Olga Pango, finished their master's studies in Plovdiv, Bulgaria.
27 International names include, among others: Ildiko Mandi (Hungary), Borut Sheparovic

(Croatia), Bert Gsetztner (Austria), Emil Mateshi (Croatia), Gabor Goda (Hungary), Yoshiko Chuma, Alison Green, John Malashock (New York, USA), Guillermo Bottilo, Allias Contrecoup, (Switzerland-Brasil), Ariela Vidac (Italy), Jerome Bel (France), Boris Bakal, (Croatia), Branko Potocan (Slovenia), Sonja Vukičević (Serbia), Compagnie Karin Vyncke (Brussels, Belgium),

La Ribot (Great Britain), Marija Ribo, etc. In 1995, the program presented the Exodus Festival and MASKA performing arts journal from Slovenia.
28 Nikodinovski Biš, Ljubisa, 2009: Alternativniot teatar vo Makedonija, Skopje, Magor

The Ballet institution chose simulation, attempting to “modernise” its repertoire in order to attract a new audience by supporting its own Macedonian professional choreographers, not through international collaboration, from which a certain knowledge transfer would be effectuated. The Ballet’s employees, who had an affinity for choreography and had upgraded their education, had the opportunity to present themselves as choreographers. The first group of dancers and teachers who implemented their first choreographic works as choreographers in this period included Olga Milosavljeva, Jagoda Slaneva, Risima Risimkin, Ekrem Husein, Iskra Shukarova, Dushka Gradishki, Gordana Dean Pop-Hristova, Olga Pango, et al. The choreography in these works was seen as a representation of acquired experience, new ideas and specific techniques being transferred onto conventional ballet bodies with the aim of modernising the classical ballet expression. Some of these professionals broadened their interests and so thereby continued their educational training, which formulated both the approach and the repertoire aesthetic that was built in the Ballet further on in the late 1990s and the beginning of the 2000s. The dominant aesthetic was the one transferred through those professionals educated in Eastern European countries (Bulgaria, Russia).²⁶ The policy of supporting the house choreographers and of cultivating collaboration with choreographers from regional ballet institutions and with a small number of international houses/choreographers dominated. The institutional program change of the repertoire was policy driven, and modernisation of the vocabulary produced a certain amount of ballet stylisation, even mannerisms, where the ballet logic was reproduced (dancing bodies as mediums of art, or of certain choreography, objects of virtuosity, a formalistic approach to creation and a vertical system of production). Such an approach didn’t open any possibility for stimulation of development of a new aesthetic or dance production.

The MOT Festival

In the spring of 1976, the Youth Open Theatre (MOT) festival was established (it celebrated its 40th anniversary in 2016). In her book dedicated to MOT, titled *The Power of Theater*, Ljubisha Nikodinovski Bish explains that while the creative paradigms, social circumstances and political trends might have changed in the meantime, MOT remained current through the years because it carried with it the idea of a modern, authentic, creative and alternative theatre (Nikodinovski 2015, 9). This festival was dedicated to the theatre and its new tendencies. The program, since the 1980s, embedded choreographic practices and presented some of the up and coming Macedonian choreographers, while at the same time also introducing international authors. In the 1980s, the festival presented authors dealing with choreography from Yugoslavia. The choreo-play “Godo” by Nada Kokotovic was presented in 1984, while 1988 saw the premiere of the choreo-play “Long

Play” by Goran Stefanovski, with Nada Kokotovic serving as director and choreographer. The same year, her choreo-play “Anita Berber” premiered. In 1987, Jasna Knez from Ljubljana appeared as performer in the play “Interaction for Projectors and a Dancer” and was as well its choreographer, while in 1989, Damir Zlatar Frey directed and musically reshaped the choreo-play “The Maids”. The 1990s were marked by the introduction of international choreographers. There is no perceivable program red thread for the selection of pieces and authors other than that most of the plays resulted from partner relations with certain (international) institutions or festivals, groups and MOT. We can distinguish the following Macedonian choreographers and directors working on choreo-dramas, dance theater pieces or choreo-plays from MOT’s program announcements: Jagoda Slaneva in cooperation with Kristijan Ristevski, Iskra Shukarova, Vladimir Plavevski, Risima Risimkin and Tanja Pastanjicki.²⁷

LET’S GET PHYSICAL – CHOREOGRAPHING THE THEATRICAL BODY

In Macedonia, relations to the “alternative” or “avant-garde” scene wherein we can trace experiments in or exploration of body-related practices can be found at the beginning of the 1970s in some theatre practices. The reactions of the avant-garde in theatre were to dethrone the primacy of language and the dramatic text and to set at the fore the human body as a theatrical signifier or signifying system, expressing and presenting different phenomena, conditions and processes. The term “alternative theatre” in the 1960s was used to determine various theatrical experiments. In Macedonia, according to Ljubisa Nikodinovski-Bish,²⁸ one of the most prominent participants in the processes of the development of the alternative theatre in Macedonia, such processes started with The Theatre at St. Nikita the Toerag (Teatarot kaj Sv. Nikita Goltarot) – The Toerags (Goltarite), the Roma Theatre “Pralipe” (Teatarot na romite “Pralipe”), and the Open Theatre University of the Aesthetic Laboratory at the Faculty of Philosophy (Otvoreniot teatarski univerzitet na Estetickata Laboratorija na Filozofski fakultet), out of which the Theatre Workshop at the Faculty of Philosophy and Youth Open Theatre (Mladinski otvoren teatar MOT) festival were established. According to Nikodinovski-Bish, the alternative has always been connected with philosophical and ethical knowledge, as well as with the important aesthetical dimension. The first wave of the alternative theatre started at the end of the 1950s, when the amateur theatre was also established in different cities in the country – namely, more than 170 groups were registered. Nikodinovski-Bish also connects the beginning of the alternative theatre with the opening of the small scene of the Macedonian National Theatre.²⁹

On August 17, 1971, the news anchor on the Central TV News (the most widely watched TV program) on Radio Television Skopje, Hilda Kondovska, would warn the Macedonian

29 Ibid., p. 30.
 30 Milčin, Vladimir, Pančevski, Martin, Unkovski, Slobodan, Bogdanovski, Rusomir, Rusi, Aljoša i Kovačevski, Marko, 1970: »Proekt za eden teatar 70«, Fokus, str. 30–31.
 31 Grotowski Jerzy, *Towards a Poor Theatre*, New York: Touchstone, 1968, p. 16.
 32 Vladimir Milčin et al., »Proekt za eden teatar 70«, ibid., str. 9.
 33 Vladimir Milčin et al., »Proekt za eden teatar 70«, ibid., str. 10.
 34 Grotowski, *Towards a Poor Theatre*, ibid., p. 20.
 35 1. Tongue Twisters, 2. To use your voice

so as to create a circle from 'warm' and 'cold' air around yourself, 3. Vocal actions upon objects, 4. Blowing out candles, 5. Voices we have learnt, 6. A dialogue with "suspended" breathe, 7. Hatha Yoga, 8. Touch your knees with the head, 9. Intense twisting of the body from the waist up, 10. Jumps, imitate kangaroos, 11. Stretch an imaginary metal belt around your chest, expand the chest, 12. Bear, 13. Walk without shaking your head, 14. Imparting trepidation over your entire body, 15. "Hamlet", 16. Dance in the rhythm of beat music: Alone. Pause. Crying or laughter... In the afternoons, examination of the individual work – an étude: a) an auction, b)

a love statement, c) a quarrel, d) a foreigner... At the "university", we continue reading Grotowski's interview [...]" Quoted in Nikodinovski Biš, *Alternativniot teatar vo Makedonija*, ibid., p. 47.
 36 Vučetić Radina, *Koka Kola Socijalizam*, Beograd: Službeni glasnik, 2012, pp. 275–290.
 37 Brook Peter, *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate*, New York: Touchstone, 1996.
 38 "What you could find in the national theatres were actors with sleeping bodies, and those sleeping bodies usually performed movements that have been learnt, and which are imposed by the text. It is necessary to throw away

or change the set design and to set in motion their bodies... Sometimes those rehearsals can be truly exhausting... The movements of the body set in motion the brain, as well as shake up the understanding of the world and the space, and thus, practically, new movements open up new thoughts, open up new recourse on the established and familiar things in our world." From an interview with Slobodan Unkovski, 19.01.2017.
 39 "Namely, the actor virtually divides the body on a vertical or horizontal level. If it's horizontally, for instance, the legs move in one rhythm, while the hands in another. Then we

audiences: "Without any intention to analyse one's urges for public nudity, which, of course, is a medical problem, or to analyse the legal aspect of it, we wonder who was it that allowed such a barbaric gesture to be presented under the guise of culture, in Ohrid, no less, the acropolis of Slavic culture, in the shadows of the first Slavic university... Finally, not meaning to sound pathetic, still, we cannot help but paraphrase a thought from the true gospel: "Forgive us, Macedonia, at times we know not what we are doing, even though we know very well that Macedonia has no right to forgive."

This pathologising, criminalising and religious condemnation is directed towards none other but the theatre group "At the Monastery St. Nikita the Toerag," on the occasion of their performance of "Sketches from the Legend of Cain and Abel" at the Ohrid Summer Festival, at the Church of St. Sofia, on August 15, 1971. The reason for this condemnation was the naked appearance of the actor Nenad Stojanovski in the performance, while fertilising a handful of soil. The Toerags, as the theatre group members used to call themselves, symbolically, presented their first performance of the play a year before, on August 26, 1970, in the Monastery of St. Nikita, after they spent the summer preparing the play, training and implementing the principles of Grotowski's theatre, while living and working together as a theatre commune.

Being the first theatre group that introduced comprehensively the principles of physical theatre in Macedonia, the Toerags announced their forming by publishing their manifesto-like statement in the youth magazine *Focus* on April 27, 1970 with the title "Project for a Theatre 70".³⁰ Project 70 as it came to be called was signed by a group of young directors and dramaturges – Vladimir Milchin, Slobodan Unkovski, Rusomir Bogdanovski, Aljoša Rusi, Marko Kovachevski – most of whom had completed their studies at the Academy of Theatre, Film and Television in Belgrade. Tired of the hegemonic presence of naturalistic theatre and psychological realism in the institutional theatres in Macedonia, revolted by the world surrounding them in both their own immediate as well as global environment, unequivocally announcing their political position and their desire to intervene in the world-as-it-is, and setting theatre at the center of social and political processes, as being the core mobiliser and the starting point for the transformation of the sensory, perceptual and thinking habitus of its audiences, the Toerags stated: "The world is presented to us 'theatrically'. We are introduced into the Great Globe. Around us: Parliament, Parade, Intervention, Elections, Cult, Process, Political Rallies, Manifestation, Faith, Mystification, Sex! All the while, serving this entire 'repertoire' us our Ideal. Enough, sufficient, down with, Stylistic unity: we respond to 'theatricality' with 'anti-theatricality.' Demonstration, Strike,

Hunger, Happening, Sit-in, Pop Concert, March, Protest, Self-immolation, Dolls, Dethroning, Sexual Revolution!"

Aligning themselves alongside Orwell, Huxley, Marcuse, the idea of permanent revolution, the new Left, the student insurgencies, Ginsberg, Dylan, Godard, Fellini, the New Czech Film, the new Yugoslav critical film, Kafka, Picasso, the Dadaists, etc., the Toerags claimed their main theatre sources in Project 70 to be Brecht, Meyerhold, Craig, Vakhtangov, Artaud, Grotowski, the American Underground Theatre, and ritualistic theatre. The influence of their sources on their core principles of theatre work is most salient in their definition of the theatre as a never-ending school-in-process whereby everyone is being schooled – the directors, the actors and the audiences. Echoing Grotowski's principles of the Poor Theatre, in Project 70, the Toerags embraced his imperative that the actor uses "only his body and craft," establishing "controlled use of gesture," in order to eliminate the time lapse between inner impulse and outer reaction so that they become concurrent in such a way that "the body vanishes, burns, and the spectator sees only a series of visible impulses."³¹ The continuous exercises needed for the actor to establish "complete control over his psycho-physical reactions"³² are a further prerequisite for the actor's preparedness to play in front of any audience and in any place, hence echoing once again Grotowski's imperative that "for each production, a new space is designed for the actors and the spectators." As the Toerags would put it themselves, "Our stage is: the streets, the prison houses, the hospitals, the train stations, the sheds, garages and stockrooms."³³ They finally set as their mission the making visible of the antagonism between the audience and the stage, by establishing an "encounter with the spectator" as a means for joint understanding and disguise of the situation both sides are implicated with the final aim being to "eliminate the stage-auditorium dichotomy."³⁴

Their main principles and vision for a new theatre became realised once the Toerags settled their commune at the Monastery St. Nikita, and began preparing for their first performance of "Sketches from the Legend of Cain and Abel," based on the poems of Slavko Janevski. In the summer of 1970, during a period of 45 days, the Toerags devoted themselves to intense work and a training process based on exercises, techniques and études that Milchin and Unkovski translated for their group. At the commune, the Toerags started each day with morning gymnastics, followed by discussions on the latest events, performances and theatre plays in the region and worldwide, as well as on different burning aesthetics, political and social topics, continuing with physical and vocal exercises, partying, etc. The Diary that the directors Milchin and Unkovski kept during their stay at the Monastery

would also include combinations of dividing in four parts. This part was the most difficult. Afterwards, we would do stage biomechanics consisting of several exercises with two to three actors, battles, for instance. An attack with an imaginary knife, for instance... This demanded a lot of concentration, coordination and elasticity. There were also etudes with imaginary objects. Or imaginary terrain. For example, the actor would start walking on imaginary terrain. We would determine the terrain, let's say soft grass. Then we would suddenly change the movement, as we imagined sharp stones. The stones would become hot. Wind blows. A strong wind, in front

of you or behind the actor has to adjust. The actor doesn't have enough time to think how his body should react. Then would follow, let's say, some sort of psychological exercises, for instance, a famous Stanislavski exercise, Vakhtangov – the sandwich... We continued with Brook exercises and his Theatre of Cruelty... These were collective improvisations, very productive ones. We also did exercises developed from the physical theatre of different groups, like the Living Theatre, the Open Theatre, etc. The exercises had to be done in a quick pace, the aim was to turn off your brain, reason, rationality. The focus is completely on the actor's body. Reason shouldn't guide the

body, rather they should work together, move together." From an interview with Vladimir Milchin, 24.11.2016.

40 Brook, *The Empty Space*, *ibid.*, p. 58.

41 Grotowski, *Towards a Poor Theatre*, *ibid.*, p. 21.

42 "Of course, one has to appreciate Milchin and Unkovski's research and how they managed to subordinate young actors-amateurs to their director's vision, to confine them in a complex yet specific choreography of movement, transforming them in certain symbols." Jovanović, quoted in Nikodinovski Biš, *Alternativniot teatar vo Makedonija*, *ibid.*, p. 50.

43 "The theatre body, theatre actions and physical expressions, as the best European and world ensembles have already convinced us, are the most convenient to introduce the drama of the so-called mass protagonist of our time, to achieve his violent drama, torn between hope and worthlessness [...]", *ibid.*, p. 51.

demonstrates the group's daily routine in the best manner. For the seventh day of their stay, for example, the exercises planned for the day are noted.³⁵

Considering that none of the group members had formally attended classes by either Grotowski, Brook or Schechner, or been in direct contact and collaboration with the members of The Living Theatre or the Open Theatre, most of the work and the corporeal training they performed was auto-didactic, learned either from books, almost none of which came from their studies, or from the translations of etudes (Meyerhold), or from exercises they'd translated for themselves and for the needs of their work. The opportunity for them to watch some of the most eminent avant-garde, post-dramatic and physical and ritual theatre groups in the world at the time at BITEF³⁶ had a major influence on their theatrical orientations, training process, and on placing at their theater's core the movements, gestures and actions of the actor's body in time, space and in its relations to other bodies and objects.

As Unkovski stated in an interview, Peter Brook's re-evaluation of the *empty space*³⁷ and the actions of people within that space, had a major influence on their, and later on his own work as a director: "The body, the movement, the action, and the exercises were dramatically more important than the text itself. What was most important was the body in space ..."³⁸ In the interview we conducted with Vladimir Milchin, he gave us a brief elaboration of some of the physical exercises the group practiced, most of which they continued practicing after the premiere of the first play, and all of which testify to the group's sincere and passionate commitment to the principles of physical theatre: "We would always begin with concentration exercise, with hatha yoga. Then we would continue with warm up exercises, the most complicated of them being the so-called *dividing the body*. This is Grotowski."³⁹

Milchin further emphasises the importance and influence exerted on their work by the Asian theatres that include dance choreographies, such as Japanese Kabuki and Noh, as well as the classical Indian dance form of Kathakali. What was dominant for the work of the Toerags, as Milchin claims, was the rhythm, and the corporal production of sounds, tonality and vocal accents, reminiscent of Artaud's and Brook's "wordless language", "language of actions, language of sounds"⁴⁰ and of Grotowski's instructions for the actor's becoming an instrument for generating music by his/her production of intonations, sounds, tones and musicality in language, that is to say, "through the orchestration of voices and clashing of objects."⁴¹ In Milchin's word: "The rhythm was dominant for the Toerags, the rhythm of speech, ranging from acclamations to singing, or the rhythm of the movement of the body, etc. We used very primitive instruments as well, such as reeds,

whistles, plastic bottles with distilled water and pebbles or stones, some kind of drum sticks, tambourines, etc. It was life music. Sort of following the Asian theatre principle."

The relentless devotion to their desire for innovation and introducing a new theatre form outside the confines of the institutional deadly theatre was confirmed and recognised by the success of the play and the excellent reception by the audiences, during the two performances in the Monastery St. Nikita, as well as during its performance in the city of Skopje later that year, and again on its tour to Belgrade, Novi Sad, Subotica, Hvar, Zagreb, etc. The importance the Toerags set on the creation of new and physical theatre was also recognised by theatre critics. After the performance in Belgrade in the Youth Center, Žarko Jovanović writes: "Building on Grotowski's principles, the vibrations of the body and the shriek, the spiritual and physical trance of the dance, Milchin and Unkovski fixated the essential and bloody pulsation of the Macedonian nation."⁴² Similar reflections upon the play followed their winning at the XVth Festival of Drama Amateurs of Yugoslavia in Hvar: "A style of play serving as a lesson to the sclerotic professionalism, where the actor is reduced to a costume hanger and a reciting instrument."⁴³

However, despite the positive, exalting and applauding reception, the conservative institutional, literary and theatre public, as well as the politically submissive representatives of various cultural institutions, used the "scandal" at the Church of St. Sofia as an opportunity to initiate a series of attacks on the group, accusing them of immorality, inappropriateness, improvisation and disgrace in relation to the religious, traditional and cultural heritage. The chain of panic had its peak embodied in the reaction of the police on the occasion of the public promotion of the new play by the Toerags, "The Green Goose of Our Madness". Namely, the group organised a public procession at the main fountain in the square in Skopje's city center, with different instruments, props, flags (green and colourful), and banners and placards, as a means for publicising their upcoming play. The group was stopped by the police and brought in and detained at the police station, where, after a short conversation with the police, they were released. The play "The Green Goose of Our Madness", based on texts by the polish poet Konstanty Ildefons Galczyński was never completed. Only seven (eight the second time) scenes were performed twice in March 1972, on a track, in open air. The first play was performed in the yard of the Electro-Mechanical Faculty, and the second in the yard of the Faculty of Architecture. It is remarkable to mention that during the performance at the Electro-Mechanical Faculty, Ljubisha Nikodinovski-Bish performed the first happening in Macedonia – "Colour it Green". Perched on a high ladder, dressed in white, he was coloured

44 Abadžieva Sonja, *Idea-Theque*, Skopje: Museum of Contemporary Art, 2003, pp. 76–84.

45 See Veličkovski Vladimir, Miloš Kodžoman II, Skopje: Nacionalna galerija na Makedonija, 2005, Vilić and Ivanov, 1998.

46 Sedgwick, Eve Kosofsky, *Touching*

Feeling: Affect, Pedagogy, Performativity, Durham: Duke University Press, 2003, p. 41.

47 Phelan, Peggy, *Unmarked: The Politics of Performance*, London and New York: Routledge, 2003.

48 Auslander, Philip, *Liveness: Performance*

in a Mediatized Culture, London and New York: Routledge, 2008.

49 Bago, Ivana and Majaca, Antonia, "Dissociative Association, Dionysian Socialism, Non-Action and Delayed Audience: Between Action and Exodus in the Art of the 1960s

and 1970s in Yugoslavia", in Bago and Majaca (eds.), *Removed from the Crowd: Unexpected Encounters I*, Zagreb: [BLOK], 2011, p. 136.

green by the actors in the play.

The Toerags, in 1971, prepared pantomimed scenes for the play "Farce for the Brave Naum", directed by Vladimir Milchin. With the radio drama "Scenes from Chivalrous Times", based on the unfinished work by Pushkin, the Toerags ended their work as a theatre group and commune.

Vladimir Milchin continued working as a director at the Macedonian National Theatre, while Slobodan Unkovski started working at the newly opened Drama Theatre in Skopje. However, Milchin continued his work in alternative theatre, most saliently with the Theatre Workshop at the Faculty of Philosophy, formed on November 14, 1978. The performances and plays produced by the Theatre Workshop continued and passed on the legacy of the Toerags, persisting in the application of the core principles and values of physical theatre, although aligning their work more saliently with Brecht's political theatre and his innovations in the epic theatre and the principles of distancing and estrangement. The Theatre Workshop has actively employed in their plays elements of *commedia dell'arte*, cabaret, meta-theatre and fair theatre, setting their experiments with forms and methods of communicating with the audience at the center of their research. In January 1980, the Theatre Workshop stopped the Green Goose project that had been initiated yet never finished by the Toerags.

Following the principles set down by the Toerags in Project 70, the group presented its plays in different public spaces outside the institutional stage of the theatre, such as streets, squares, the Old Bazaar in Skopje, factories, and the lyceum of the Faculty of Philosophy and Philology.

"ALIEN BODIES" – THE BEGINNINGS OF PERFORMANCE ART

In a late interview with the Macedonian art historian and curator Sonja Abadžieva,⁴⁴ Milosh Kodzoman II recalls a scene that motivated the title of the joint performance/action he and Miroljub Bežan enacted, entitled "UFO", during the opening of Kodzoman's second solo exhibition in the Youth Center "25th of May" in 1975. Namely, while Kodzoman and Bežan experimented in a rehearsal-like walk in the city center in their newly prepared costumes for the performance, two small kids holding their mother's hand, crying, screamed at their mother "Dear Mommy, look, Martians!" As Kodzoman claims, this episode was the motivation for the performance's title, but even more significantly, it stands as a *mise-en-scène* for ongoing experience that these two artists shared in the social environment they lived in, and the reception of their work by the wider artistic and academic community, that showed ignorance, and only decades after a belated interest in their work.⁴⁵ It was only a year earlier when Milosh Kodzoman's first solo exhibition "Drug" was violently interrupted by the moral and state police, closed down, and all posters for the exhibition coloured over with black (the printed title of the exhibition and the image of the author with big curly hippie

hair). Appropriating the shaming interpellation by the scared kids on the street, Kodzoman and Bežan transformed it into a defiant, dramatized extroversion enacted into a performance/event, hence removing "the blush from its terminal place as the betraying blazon of a ruptured narcissistic circuit, and instead put it into circulation,"⁴⁶ establishing a cathected, even eroticised relation with the form of life deemed as immoral, alien, monstrous and shaming.

Aligned with the generation of Macedonian and Yugoslav artists of the "new art practices" that introduced conceptual art into the dominant abstract and formal painting in the 1960s in Macedonia, Milosh Kodzoman II and Miroljub Bežan were amongst the first artists in Macedonia to experiment with body art, and made the first attempts in introducing happenings and performance art into the Macedonian artscape in the 1970s. Together, they staged several happenings/events/performances both in front of a co-present audience as well as staged for photography in Kodzoman's atelier and other locations (like Skopska Crna Gora mountain), setting their bodies, in assemblage with other re-signified and practically and semantically displaced objects, as their main artistic medium. In order to understand what might possibly be seen as an escapist and protective enactment of their performances in front of a camera, in a clandestine manner and out of the direct bodily co-presence of an audience, the staged photographic performances by Kodzoman II and Bežan must be approached through the very specific socialist context and the position of and institutional access available in that socio-political context to experimental and avant-garde artists. This approach becomes even more necessary when one takes into consideration the absence and non-recognition of experimental and body art in the institutionally legible and academically recognised art context (as well as by the official state policies) at the time.

Henceforth, Peggy Phelan's proposal for reevaluating the ontology of performance art not only in its ephemerality but also in its presence and liveness, thereby setting as impossible the saving, documentation and recording of the live presence of performance art,⁴⁷ is to be approached with a certain subtlety and precaution in this context. Auslander's critique⁴⁸ of this thesis could also serve our purpose in dethroning the exclusive focus on and valuation of the non-representable and non-documentable character of performance art as set apart from mediatized forms. Auslander situates the very historicity of the concept of liveness, and argues that the mediatization and the camera, for example, play equal roles in the performance event, insofar as "the act of documenting an event as a performance is what constitutes it as such." The lack of direct and synchronous spatio-temporal engagement of audience and performers in the staged photographic performances, or the actions/happenings performed by these artists in the socialist Yugoslav context, opens the possibility for a "delayed audience", as Ivana Bago and Antonia Mojca have argued, since these artists "found themselves in an empty

In the "Performance with Act" at Skopska Crna Gora mountain, Kodzoman and Bežan sat in the front plan of the photograph frame, dressed as strangers from a weird and unknown place, possibly from another planet, Kodzoman holding a book in his hand and judgingly pointing his finger towards an imagined audience, while Bežan, sitting on an imagined throne, like a king of some indigenous tribe, wears a costume turned upside down with a big penis drawn on it and holds an umbrella in his hand. In front of them, they had set a series of objects, forgotten and found everyday objects, which the artists, like at a bazaar, sell as the only available goods, now turned into artistic objects and works. In the back, there's a female model sitting naked with only a folk scarf on her hand, looking in the ground, both as ashamed and disinterested. "There was a feeling that no one needed art. In this way, the irony and the sarcasm culminate with the sellers of popular goods, both dressed in odd and bizarre costumes, as lonely actors in a 'cultural' environment, passing as completely unnoticed by anyone." Embodying and performing social outcasts, a position they identify with their status of artists and their art interests and practice, Kodzoman and Bežan act as messiahs, resiliently addressing their imagined audience: "To those of you on the other side not looking at us, or who will be looking at us, remember these guys, for one day (despite all that has happened to them) they will justify their cause and gain their followers. Step by step, we shall overcome, we shall be victorious in our youthful ardour to change the world and the times."

For the opening of Kodzoman's exhibition "Drug" at the Center for Culture and Information (Kulturno- Informativen Centar- KIC), the two artists performed "Queen of the Poppy Seed".

In the corner of the exhibition space, was set a Neo-Dadaist installation, a doll with only a torso, and wires on its head ending with poppies, wearing John Lennon eyeglasses, having a baby doll leg and a shoe attached on a wire instead of hands. The doll had a rubber hose in her mouth connected to a narghile. A hidden mechanism was installed in the doll so that it could inhale the burning tobacco in the narghile, and exhale it through its ears. On its neck the doll wears a necklace with syringe needles, enhancing the doll's overall symbolic embodiment of a figure of drugs. Bežan appears on the stage as another representative of the threatening magic of drugs, wearing a hat in the form of a cylinder with two cross-cutting syringe needles on it. After Milosh Kodzoman's appearance on the stage, dressed in a black velvet costume, reminiscent of a hippy outfit, comes a female model dressed in a black dress, with a poppy formed hat on her head, very much alike a witch or a seductive and dangerous vampire. The queerness in the atmosphere was enhanced by the aggressive and loud rock music playing in the back, accompanying the appearance of the performers. Not only did they manage to provoke the audience present, and make the general atmosphere in the exhibition space tensed, but the police intervened and closed the exhibition.

In a series of photographs from the staged performance "Bodies" in the atelier of Milosh Kodzoman, he and Bežan created a mystified and ambiguous dream-like atmosphere, both anxiety-inducing, as well as seductive and invitingly eroticised, whereby both of them posed in unconventional and weird poses, looking either like mummies, or like some sexual "perverts" preparing for their experimental sexual play. Kodzoman wears just black pants,

half naked, with suspenders, leather gloves, necklace and a metal strap on his hand. Bežan looks like an otherworldly magician wearing black shirt and pants, and black leather gloves. The performers wear makeup and have rigid and unusual hair styles, invigorating the impression of them as being creatures from another planet, intruders into the everyday habitual goings on of the present. The atmosphere is enhanced with the different shadow perspectives reflecting the successive changes in the position of a nearly naked female model in the back, turned with her back towards the camera, standing next to a doll that the performers use for various poses. In the photos, they pose and use different objects, such as metal plates, wires, antennas, metal hoses, empty frames and other everyday objects taken from a household, radically estranged from their initial use and practical purpose.

The "UFO" performance was prepared for the opening of Kodzoman's exhibition at the Youth Center "25th of May" as an attempt by the artist to incorporate the performative elements as integral part of his paintings, and to evade the conventional and sterilised form of opening an exhibition and addressing the audience. Kodzoman and Bežan both appeared in costumes of creatures from another planet, wearing overalls made from blinding metallic fabric. Bežan looked like a diabolical magician, Kodzoman like a Mandarin from China. Both of them wore necklaces made of light bulbs that turned alternately on and off.

space [...] where the products of their work were neither destined for the market nor desired by the socialist society, and could only be stored for a delayed audience, for future use."⁴⁹ It is from this position of a delayed audience that we found and approached, with wonder and curiosity, **the performances of Kodzoman and Bežan.**

We focus here on four performances that dramatise the other, the non-hegemonic body of the artist, performed as an alien and otherworldly body in the socialist socio-political and cultural context and its hierarchical organisation and recognition of citizens' bodies. In 1972, on Skopska Crna Gora, the artists enacted a "Performance with Act," appearing together with a female model and a photographer, Marin Dimeski, who offers his own recourse on the staged performance. In December 1973, during the opening of Kodzoman's solo exhibition "Drug" Kodzoman and Bežan performed the "Queen of the Poppy Seed". In 1974, the artists staged the performance "Bodies" in the atelier of Milosh Kodzoman, and in 1975, for the second solo exhibition of Kodzoman, they performed "UFO," together with Angel Panovski and a female model. (Abadziewa 2003)

All of the performances that Kodzoman and Bežan made during the six-year period (1969–1975) enact and bring into

being an alien body, either immersed in the depths of the structures of the (at moments heavily eroticised) unconscious imagery, or thrown into a cosmos as far as possible from the earthly and suffocating life in an inert and suffocating environment. The body of the artist inscribed and marked with the insidious wounds of the conservative and hostile art system, and from the hegemonic imperatives and compulsory norms of the ideal bodily morphology of the new socialist man is dramatised and extroverted as a sign and reminder of a defiance, as a sign made of flesh, mobilised by a utopian desire for being elsewhere and becoming something other, outside the confines and the prison house of the present. One can better understand the performative strategy of the Kodzoman & Bežan artist duo if one takes into consideration the biopolitical and disciplinary production and organisation of bodies in the mass spectacles and choreographies celebrating the birthday of the President of SFRY Josip Broz Tito that we've already referred to in the introduction of this text. It is precisely in this context that we want to set the alien, odd, one can also say queer, and otherworldly bodies of Kodzoman and Bežan staged and displayed in their live or photographed performances. The ritualistic and performative events Kodzoman & Bežan enacted brought into being a body that can be

perceived as non-hegemonic, or even better, oppositional to the dominant political morphology of the body of the socialist man. These bodies in the artists' performances are choreographed in relation to different objects that take on diffracted, estranged meaning and symbolic potency, affecting the morphology, affects, desires and intensities of the performers' bodies, transposing them into different universe, another world. The ritualistic use of objects, evoking a set design of space ships, or an experimental laboratory for the human desire, eroticism and consciousness, play a transformational role in the performative enactment, an initiation-like experience that opens the possibility for distortion and transgression of the habituated patterns of social behaviour. The utopian desires these bodies bring into being and express are symbolically objectified by the means of dressing, colouring, stylisation of the bodies of the performers, their mutual juxtaposition, and their submission to the actions of odd tools and apparatuses. The saliency of the drugs iconography, dominant also in the paintings of Milosh Kodzoman during the 1970s, opens another route for otherworldly experience, and serves as a tool to reorganise the bodily morphology, intensifying the sensations a body is affected by, and radically transforming the frames of perception, feeling and understanding. The drugged body stands on the opposite site of the spectrum of the desired and intelligible social body, the worker's and the healthy body, for example. A drugged body is a body transposed into a universe with a different spatial and temporal order, both risky and full of potentiality for different forms of interaction, perception and self-imaging.

The performance projects by Kodzoman & Bežar and the artistic revolt and desire for freedom and becoming-other they express, should also be set in correlation with the concrete social experiments and life-forms the artists with a wider group of friends practiced. Gathering every year on the 1st of May by the river Pčinja, these people were creating an experimental platform for human sociality, but also a line of flight from the patterns and suffocating demands of the present reality they were living in. One should also bring their various projects in dialogue with the individual works of Milosh Kodzoman, especially his 1970s paintings marked by the styles of magic realism, fantasy and surreal painting, animations, grotesque representations and cartoon aesthetics, representing mutant hybrid human bodies lingering on the threshold of the human form with technology and mechanic automata, metamorphosing into machines, monsters, animals, insects and poppy plants. If there was something in the performances of Kodzoman and Bežar that scandalised the audiences and triggered the paranoid affect amongst the policing state structures, it was not solely the free, open and defiant representations and incorporation of drugs into the public space per se – that certainly was reason enough, no doubts about it – but beyond the surface paranoia triggered by the drugged body lies the symptom of the idealised and homogenising social(ist) system – its other, alien, an abject and strange body; a desiring body rupturing, surfacing and

threatening the unity of the healthy body politic, and indexing and mobilising the unavoidable possibility and desire for escape, for transformation, and/or being otherwise and elsewhere.

THE ECSTATIC BODY: SHIZICI AND CLUBBERS

*The body of capital is a rigid body, the mechanised body of work: upright and ordered... For others it is a repetitive body carrying out the same tasks over and over again or it can be the strong but tired body of physical labour. Each body is ordered by the requirements of its work, by the expectations of bosses, by the rules of the corporation, by the habiti of each job. Peoples bodies are controlled in time and in space, too still or slouched and they're lazy, too manic and they're disruptive. They must sit or stand for hours at a time looking the part of the worker, even when they're dreaming of Caribbean seas and oral sex. Our minds can flee our jobs; our bodies must pass their allotted time in the space of work, even when we can't be bothered to actually do anything. The clubbing body stands in opposition to this Apollonian body; it is seduced beyond its boundaries.*⁵⁰

As the saying goes, the 1980s in Skopje were times of šizici (cool dudes).⁵¹ To be a cool dude was a necessary condition, a prerequisite for establishing one's place in the urban landscape and receiving social recognition in the social field and city life. Having and nurturing one's dance techniques and competencies that one was supposed to put on open display and ostentation on the dance floor was one of the main criteria for acquiring the status of a cool, urban and modern guy, and to henceforth become an object of desire and social recognition. In a liminal space, set on the borders of daylight temporality and the working demands for the reproduction of social life, boys and girls choreographed their bodies in movements, poses and corporeal relations different from the habituated morphologies and homosocial demands of society.

Disco life in the Eighties in Skopje was thus a source of 'distinction' for urban citizens, articulated amongst disco dancers through different musical and stylistic allegiances, as well as a set of competencies for displaying and moving one's body. Bourdieu (1984) analyses distinction as the differential function through which various groups and classes maintain their social and class distinctions while competing in the social field for the hegemony over values and meanings, which is to say, to impose their tastes as legitimate, and once achieved is the source for withdrawing or conferring legitimacy from/to others in a field of objective social relations. Following his analysis, Thornton investigates club cultures as taste cultures, and according to her analysis, club cultures are: "colloquial expression of youth cultures from whom dance clubs and their eighties offshoot, raves, are the symbolic axis and working social hub."⁵² In this line, it seems, that in the

Eighties, there existed some sort of a "disco dancing capital" that served the organisation of distinctions, to be further reflected in taste hierarchies and diversity of the social dancing cultures. Even different regions of the city of Skopje were differentially recognised in accordance with the dominance of different music allegiances, so that the boroughs of Gjorche, Vlae and Karposh were mainly into funk music, while those from the Center were into dance and alternative, while yet again, the youth from Avtokomanda were recognised for their alliance with heavy metal music styles.

The prominence of dancing and music cultures in the urban life of the eighties was reflected in the presence of many differing disco hubs, nightclubs, most of which played the most popular pop and dance hits from the world charts, such as *Malibu*, *Estrada*, *Turist*, *Panorama*, *Gorila* and the disco in the Macedonian National Theatre, opened in the late 1980s. Set up in small DJ stations, DJs played world hits while videos from the latest MTV videos were screened in the discos, hence providing effects and qualities of mediations⁵³ of the environment in whose atmosphere bodies gathered and danced, organised in different regionalisations, movements and relations. What characterised the disco movement on the podiums were dances in small groups, dances in pairs or synchronised dancing in circles, mostly groups of friends and connoisseurs. The movements performed were mostly emulations of poses and choreographies introjected from popular dance videos, music magazines and different dancing styles on the global (mostly British and US) pop scene, including the new romantic dance that became prominent in 1984 and 1985. The disco environment provided a stage for socialisation, interaction, flirtation and an ostentation of bodies building their status as urban citizens. Moreover, for a whole generation of youth at the end of the 1980s, the music video boom was also an opportunity for "becoming something else from

what one already was,"⁵⁴ and a channel for the expression of the desire for a different space-time and alternative life as embodied in the kinaesthetic possibilities represented in the videos from the West. Going to the disco used to represent a whole ritual for the youth generation. As Zoran Ristevski Bejbe claimed in the interview we conducted with him, preparations for a disco night out were a ritual of devotion whereby the body was included in processes of transformation via make up, hairstyles and hair dyeing, dress codes and styling eccentricities. The masculine morphology in particular followed different codes from what we now know as the stiff, non-moving, strong and muscular bodies on dance floors. "Skopje loved eccentricities at the time," Ristovski claimed. Men used to dye their hair and wear make-up and clothes that could hardly be classified nowadays as **residing in the masculine side of the wardrobe**.

The choreographic elements of voguing synthesise different movement stylistics and cultural sources as means for proudly and subversively, in a gesture of queer resistance, reclaiming the African past and the African diasporic tradition, as well for re-signifying the gay connections to black hip hop culture that emerged in the South Bronx in the 1970s, hence "repositioning breakdance within the emerging history of black and Hispanic gay pride, thereby critiquing heterosexist currents within hip hop culture."⁵⁵ The re-appropriation of the vogue body techniques for Bejbe and his group of friends was certainly not a sheer imitation and repetition of the historical, social and cultural specificities embodied in voguing choreographies, but it surely was a means for performing, bringing into being and expressing their distinction and difference from the social world they were living in, the hegemonic, binary, gendered political morphologies of bodies, and was as well a vehicle for a liberationist desire for being elsewhere and otherwise. Performing fashion attitudes, setting their bodies in readiness and gestures for a fashion photo session,

and framing their faces and bodies as though being captured by a photo camera for the cover of a fashion editorial, they negotiated the social and historical predicament they lived in. That is to say, their bodies were living indices of the fall of a state and its opening to the global market of liberal capitalism, desiring the imagery of the fashion and pop music market as well as re-signifying the frames it was offering. By inserting their bodies into the choreographic and styling apparatus brought by MTV music videos, music and youth magazines and Western fashion editorials, they were simultaneously reclaiming the space they'd been excluded from (in the geopolitics of the socialist-capitalist global clash), making it available through their body movements, on the one hand, and

Ristevski Bejbe and a small group of his friends marked choreographically a specific and very interesting episode in the nightscape of the dancing cultures in late eighties in Skopje. Initially, with no comprehensive knowledge or information on the voguing scene developed among Latino and Black queer youth in the States, or of the Harlem ballroom scene in the 1980s, but highly influenced by the music video of Malcolm McLaren "Deep in Vogue" from 1989 and Willie Ninja's appearance in the video, which they had the opportunity to see for the first time screened on a dance podium, Bejbe and his friends started practicing, in an amateur manner, of course, voguing. They vogueed not only on the disco podium, but also on the streets in Skopje at midday, hence interrupting and distorting the everyday social choreography of bodies in the public space. Every weekend, they would appear on the dancing platform in a club and start their performance. It was initially the propeller pose, an inaugural movement that

served as a tool for marking one's place on the podium and expanding one's kinespheric reach and opening one's movement possibilities. The propeller-like movement that vacated and opened the body's sphere, was followed by a series of movements characteristic of voguing, including Egyptian hieroglyphics, breakdancing, and attitudes of fashion, such as cat-walking or freeze-framing. Not initially aware of either Jenny Livingstone's *Paris is Burning* (1989) or the history, social power and subversive and specific meanings underpinning the voguing aesthetic, this group of young people appropriated a movement vocabulary that served their desire for expressing a corporeal attitude and life form different from the withering socialist morphology and mainstream culture at the time.

56 Skype interview with Sasha Pavlovich Freshko, 19.02.2017.
 57 Independent radio, run on a voluntary basis, self-organised by a group of people that has fluctuated over the years.
 58 Frchkovski, Ljubomir, in "A Love Letter to the Alternative Culture" (2009).
 59 Casule, Slobodan, in "A Love Letter to the Alternative Culture" (2009).
 60 Ruben, Viktor, in "A Love Letter to the Alternative Culture" (2009).

61 Popov, Mirko, in "A Love Letter to the Alternative Culture" (2009).
 62 Jackson, *Inside Clubbing*, ibid., p. 1.
 63 Turner, Victor, *The Ritual Process: Structure and Anti-Structure*, New York: Cornell University Press, 1991.
 64 Turner later uses the term *liminoid* to describe ritual-like types of symbolic action that occurred in leisure activities, including art and popular entertainment. While liminoid activities are voluntary, liminal rites are obligatory.

65 Interview with Mirko Popov (PMG), 09.02.2017, Skopje.
 66 Ibid.
 67 Bollen, "Queer Kinesthesia", ibid., p. 297.
 68 Malbon, *Clubbing*, ibid., p. 73.
 69 Bourdieu Pierre, *Outline of a Theory of Practice*, Cambridge: Cambridge University Press, 1977.
 70 She explains that she starts with a theme, then develops the scenario and

selects music, or works with a composer on an adaptation or production of a new piece, which, according to her, is a new approach in the Macedonian dance context since ballet procedures of creation and production were the only ones used up to then. She explains that she starts from a thematic subject or interest; for example, in this piece, she was interested not only in the music, but as well in the character of Janis Joplin, her persona, public and private aspects, and also the position of women in the

on the other hand, transforming their bodies into a sign of their distinctness from the other dancers on the podium and the citizens on the streets of Skopje (becoming the stars of the night in a dancing crowd) by embodying the Western trends.

This desire for being otherwise, and the ambiguous atmosphere of transformation that came to the fore with the fall of the state of brotherhood and unity, as both the feeling of an opportunity for new possibilities as well as the threatening and forthcoming menace of transitional capitalism, was reflected in the beginning of 1990s with the rise and establishment of the clubbing culture in Skopje. The beginning of the nineties brought a structure of feeling expressed in a "collective hurra",⁵⁶ itself manifested in the proliferation of new and private initiatives, radio programmes, magazines, parties and new modes of socialisation in the alternative and subculture scene. The institution of Channel 103⁵⁷ in 1991, first as a radio programme on the Macedonian Radio, and afterwards as a separate 24-hour radio channel, offered the underground scene in Skopje a special public space for production, promotion and maintenance of their musical allegiances and different world views and life forms. The inauguration of Channel 103 was accompanied by a new development and the rise of the clubbing scene and culture, bringing together the urban alternative of post-punk and post-rock, on the one hand, and the emerging electro music scene, on the other hand. The youth who gathered around Channel 103 started organising on a regular basis club parties that included the presentation and dance of/on post-punk and post-rock sensibilities and rave and electro dance. According to testimonies of those present during the beginnings of Channel 103 and the subculture scene developing around it, it represented a "sweet utopia of transition",⁵⁸ "a legal underground in Macedonian Radio Television",⁵⁹ "an opposition in time lacking a true political opposition",⁶⁰ and "a state enemy number one".⁶¹ Being a profoundly visceral and corporeal phenomenon, for this generation of revolting youth and unruly bodies, clubbing created a space whereby it was possible to "shake off the body of the everyday world and subsequently recreate (their) experience of the world,"⁶² by performing and producing not only an alternative embodied knowledge, but more fundamentally, sensual and social experiences and worlds.

For the purpose of understanding the specificities of the emerging clubs in the early nineties in Skopje as social spaces, we propose considering the analysis of Victor Turner⁶³ of the ritual process, whereby he extracts the liminal phase in rituals of initiation as the most paradigmatic phase, that which testifies to the undecideability and the transformative dialectical turn underlying each process of social and communal organisation. We thus want to propose that nightclubs exemplified this liminality whereby the norms and rules governing everyday life are to be abandoned, and whereby

an individual gets to be transformed through this entrance into and experience of liminality. Thus, liminality is a specific social phenomenon and space reflected in clubbing seen as a festivity or a transient happening, as a specific situation and context wherein a different and non-normative modality of social relations is being formed, effectuating, consequently, a specific experience of social life.⁶⁴ In a heterotopian manner, clubbing spaces also introduced a different temporality. Unlike the previous disco era, parties would last all night long into the early morning. Deploying the Foucaultian paradigm of heterotopias or other spaces (Foucault 1986), we can claim that the spaces opened by clubbing nightlife have the specific character of being heterochronies since they are linked with man's character to break with the traditional flow of time. Clubs, in general, represent this specificity of heterotopias, since they break the daily disciplinary and regulatory logic of working time, family time and the chronology of tasks and obligations and their normative temporality.

The previously marginal figure of the disco DJ became a central "ideological curator"⁶⁵ of the club party, and the bodies in space constituted and entered into different relations with other bodies. Turned towards the DJ, the dancing bodies of clubbing started to dissolve the homogenising group dances in small circles specific of the disco podium in the 1980s and developed a new kinaesthetic relation and feeling to one's own body/mind and the others' bodies in the surrounding space of the club. As Pavlovich Freshko claimed in our interview, what started becoming more and more prominent was the individualised approach in consuming and enjoying music: "take an ecstasy, hug yourself, and dance." In a similar direction, Mirko Popov argued that what one could notice at techno parties were:

"movements you'd never seen before, as the people on the podium have invented a completely new way of dancing [...] involving a synchronization of body and mind, totally individual experience of the music being played, independence in dancing movements, separation of oneself from the surrounding physical reality; a personal experience whereby the music takes you into a state of trance, but in such a manner that parts ways with the martyrdom-like aspect of the trance present in Macedonian folk dance – Teshkoto. It was rather one getting into a state of trance by one's own will. And this was a mass generational liberation."⁶⁶

With closed eyes, and angular and fluid movements of one's hands, small leaps and twists of positions, at moments feeling the rush of ecstasy drugs, bodies were turned inward towards themselves as much as they were as well pushing the limits of

specific field of the music industry, which was dominated by male figures.

71 This approach was affected by her additional, non-formal education in theatre directing, which she gained by attending the faculty classes of professor and theatre director Slobodan Unkovski and under whose influences she continued combining dance and theatre mechanisms in choreographing her early works in the 1990s: *Bloody Countess*, *Take Me Home Tonight* (1994), *Swirl* or *How Death Defeated*

Carmen (1994), *Bolero* (1993), *The Pain* (1999), *Oak Forest* (1997), *Wedding (Thoughts and Images)* (1997), *Human... A Man and A Woman* (1997), *Vacuum* (1996). As she names it – her “different” approach was expressed through other signifiers, that is, the introduction of theatre directing, a dramaturgical approach or written scenarios for the piece, as well as music, since she was not familiar with any other dance vocabulary than the classical ballet technique at the time. She received further non-formal

education through a different kind of study – trips, or collaborations – one, for example, in 1995, in London. In 1996, she established *Interart*, an independent organisation, and she programmed and founded the *Week of Modern Dance* in 1996 within the framework of the *Ohrid Summer Festival*. This program consisted of representational and educational components. The representational program ceased in 1998, while the educational program continued until 2002. In 2002, due to obstacles to expressing

her choreographic and authorial preferences within the National Ballet, she had to leave the institution and continue working independently through the *Interart* organisation.

one's skin from the inside outward in an ecstatic movement, wherein, even though being the initial point of focus, the self loses its borders and contours. However, even though being spatially individualised, these dancing bodies were performing ecstatic movements also by way of the sheer presence of other bodies and the constitution of the dancefloor as a space of shared kinaesthesia wherein dancing to the beat rhythmically “textures the choreographic ensemble in which (one) dances.”⁶⁷ In this out-of-this-world/time/space experience that erases temporarily the structuring frameworks of the habitus, bodies experience sensations of one's own moving as much as they do the moving of others, altering and shifting their postures in a crowd formed through the infection of the music's density and rhythm, embodying the beat to the point of feeling energised, potent and ecstatic. Thus, it is not solely an experience of oneself set apart from the dancing crowd and feeling sensations and awareness of one's own body and identity, but also a matter of kinaesthetic contagion and invasion of the self by the gestures of others, wherefrom the clubbing experience has been a “form of togetherness in which a central sensation is one of in-betweenness (or extasis), a flux between identity and identification.”⁶⁸

The system of habitus, as Bourdieu convincingly argued,⁶⁹ is generated within a concrete and segregated and organised social field, one which generates and inculcates dispositions among the social actors as a way of being and a habitual state that directs and organises the perceptions, tendencies, cognitive and emotional schemas, predispositions and inclinations of the social actors. The encounter of habitus and a social field is made possible through the body, and is precisely the attunement of the body in the world. The bodily habitus is being effectively reproduced precisely by means of forgetting its social and political history and turning it into nature. The clubbing spaces of the early 1990s managed to create a space for different non-normative embodied projects and beings, such as gay bodies, which in ensemble with other dancing bodies, were contesting and leaving behind the bodily imperative of a heteronormative and patriarchal society, performing movements and gestures non-conformant with the hegemonic gender norms of embodiment.

The transformations these bodily encounters provided, including the alterations and exchanges of kinaesthetic experience in the openness and closeness to other bodies were enacted simultaneously with, and also brought forth, alternative non-hegemonic modes of thinking, world views and social and political positioning bordering very often not so on much direct political opposition to the ruling structures as on anarchist views that set the state and regulatory and disciplinary society under continuous critique and refusal. In this way, these embodied projects performed and brought into being during the rising clubbing cultures of the 1990s in

Skopje by contesting the bodily norms regulating social life and recognition contested the hegemonic social and political projects as well, bringing to light their always already embodied nature and nurturing an entire generation of critical social voices (many of which got lost along the way) that brought forth and supported different radical democratic projects in the years that followed.

IN SEARCH OF THE “OTHER DANCING BODY”

The verticality of the decision-making and the rigid formal structure of the National Ballet institution prevented any experimenting with dance expressions by certain individuals, preventing the will to create anything other than ballet rhetoric. Such was the logic that initiated some choreographers starting to create independently. Risima Risimkin was the first to start creating on her own, or rather, without the support of the institution. She was a ballet dancer in the National Ballet at the time and had staged several performances there; however, she also started producing independently. In an interview, Risimkin stated that she started “feeling that a certain thing was missing” in her ballet dancing expression, that the ballet rhetoric was not enough for her artistic expression. She, therefore, intuitively started working on creating her first choreographic performance, titled *Janis*, dedicated to the life of Janis Joplin, which Emica Dzipunova, a ballet critic, characterised as a “pioneering performance” of contemporary dance in Macedonia. It was performed and premiered as part of the festival program of the Macedonian Open Theatre in 1990. The production of *Janis* was self-produced by Risima Risimkin. This performance was based in ballet technique, but, according to Risimkin, it was a first attempt to approach dance “in a different way,”⁷⁰ than as compared to the production of a ballet piece. Risimkin included classical ballet dancers in her works, who in that period were not familiar with, or open to other dance language beyond ballet. Her choreographic focus was set on “psychological themes,” as she describes them, or motives that are related to the psychological profile of the subjects she researched, addressing it with modernisation of the ballet technique. Risimkin has formal approach to choreography or choreographing the dancing body as a medium of her artistic approach, however the approach towards it was influenced by theatre techniques, including scenario and music arrangements specifically worked for her performances.⁷¹

Her opposition to the dominant dance institutional paradigm was derived from intuitiveness and she established her own relation to the choreographers coming from the milieu of modern dance and dance theatre.⁷² She is interested in the dancing body, as she articulates, as the material she works with, what she addresses in her approach. The entanglements of the body with the surrounding social space or the body as

72 She relates her choreographic approach to Jiri Kilian and Pina Bausch.

73 She used her experiences from her education in France in a number of productions that she made for the Macedonian Ballet: *Pastels* (1994), *Inferno* (1995), *The Four Seasons* (1996), and between 1994 and 1997, a few short choreographic pieces: *Due lacrime*, *Risky Zone* and *Through Me*. In these performances, she was working with dancers from the National Ballet, trying to expand her knowledge of new dancing

techniques with the creation of new vocabulary.

74 Tanurovska-Kjulavkovski, Biljana, *Artists' Profiles on the regional dance scenes* (ed.), Iskra Sukarova, Tkh, 10, 2010, p. 147.
75 Zdravkova Džeparoska Sonja, *Diskursi na tancovata umetnost na XX vek*, Skopje: Jugoreklam, 2001, p. 288.

a subject of the material reality and possibilities are not part of her focus. She uses the body as an object, or an instrument of dance, which is to say the dancing body and its expressive side. She intuitively wanted to go beyond that, but she stayed in that paradigm as a choreographer.

Another choreographic figure who comes from institutionalised dance, or classical ballet institution, is Iskra Shukarova, a member of the ballet ensemble of the Macedonian National Ballet. Her interest in contemporary dance is related to her studies at the *Conservatoire national de région de musique* and the *Conservatoire national supérieur de musique et de danse* in Lyon in 1993, where she explored contemporary dance techniques.⁷³ She explored the dancing body as an object with stylised, systematic and synchronised movements, introducing the new kinaesthetic movement to the classical technical vocabulary. At the time, she also tried to implement her physical training and knowledge of contemporary techniques, which, according to her, signified the freedom, flexibility and open space that she wanted to bring into the institutional context, harmonizing it with the body of conventional ballet.⁷⁴ Shukarova additionally educated herself through P.A.R.T.S. workshops in Brussels, in the Dance Web, the Arts Link Fellowship, etc. During the late 1990s, Iskra's expression in choreography began to change. According to Sonja Zdravkova Džeparoska, the performance *Eternal Travel* (1997), featuring music by the Macedonian music group Anastasia, outlined a new phase in her choreographic development. Zdravkova Džeparoska sees this performance as Sukarova's search for a new form. Inventive choreographic parts are supplemented with the presence of actors faced with a complex task – to engage with their personal texts in body practices. This seemingly unusual combination of non-professional and professional performers brought additional qualities to the performance, along with a significant innovation – the basic and guiding principle of modern theatre. She applied this methodology in her subsequent project *Kub 2* (2001), where, in a dance duet with a non-professional dancer, both artists gave astonishing performances.⁷⁵ Sukarova's vocabulary changed from that of her previous works in the early 1990s; however, the performance included staged bodies that were the medium for her choreographic form. In the 2000s, Sukarova began working as an independent choreographer, where changes in her approach as an author became more evident.

In Macedonia, the 1990s represented a period of indeterminacy, labeled “transitional”, in which ballet too was in transition. At the time, the social conditions in the country favoured the old, inherited system of cultural institutions. This environment had difficulties recognising other ways of dealing with ideas from outside the institutional frameworks. The civil sector was underdeveloped, and there were virtually

no alternatives. In the emerging climate of support for independent projects, the late 1990s and early 2000s saw the formation of non-governmental organisations with agendas that demanded innovation, difference and new protocols of work, a wholesale new approach – all in order to inform a different production environment.

CONCLUSION: THE CHOREOGRAPHICS BEYOND THE PROPER LIMITS OF DANCE

The ambition of this mapping was not to represent a comprehensive historiographical dance study; we do believe, however, that it can contribute towards expanding the perception of choreography and dance, not only as kinetic project, but as affective and multitudinously corporeal one as well, offering thinking about and of the body through the overlapping of choreographic and dance practices with other fields. “Piercing through” other art disciplines and practices, we searched for the other body, not as something submitted to the authority of a text, but the body in its resistance to and slipping through signification practices, the body in its enduring and unavoidable and imminent materiality, and in relation to the dominant traditional-normative institutional frame as an artistic material or tool.

The here-addressed artists from different practices between 70s and the early 90s experimented with and enabled a certain presence of the “other body”, or the performing body as material and signifying reality. We were “piercing through” works of authors that experimented at that time in the physical theatre's distinctiveness, rooted in the performer's body as starting body, where the body becomes the centre of attention and not solely a carrier of meaning. These authors and groups opposed the hegemonic presence of naturalistic theatre and psychological realism in the institutional theatres in Macedonia, setting theatre at the centre of the social and political processes, or as the core mobiliser and transformer of the sensory, perceptual and thinking habitus of its audiences. In the visual arts in Macedonia in the selected period, the body was not the main focal point, and therefore, art practices related to the body, or performance art and body art, occurred rarely. We explored the performative strategy of the artist duo Kodzoman II & Bežan through an analysis of several works wherein they expressed artistic revolt and the desire for freedom and becoming-other. We approached their work through the specificity of the socialist context, the position and the institutional access available in that socio-political context to experimental and avant-garde artists. We focused on four performances by Kodzoman & Bežan that opened the possibility for staging the other, the non-hegemonic body of the artist performed as an alien and otherworldly body in the socialist socio-political and cultural context and its hierarchical organisation and recognition of citizens' bodies.

In our non-teleological and non-institutional archaeology of choreographic traces, we further tried to investigate some marginal bodies, moving bodies that danced the night away and opened novel and alternative attitudes towards the world and society, the clubbing bodies of the late 1980s and early 1990s. The embodied projects of the clubbing cultures of the 90s in Skopje contested both the bodily norms regulating social life and recognition at the time as well as the hegemonic social and political projects, bringing to light their always already embodied nature and nurturing an entire generation of critical social voices (many of whom got lost along the way) that brought forth and supported different radical democratic projects in the years that followed.

Finally, considering the institutional framework of ballet, we've mapped dancing bodies that rebelled against the verticality and institutional hegemony in the production of the canonised, codified, purified, shaped, standardised body of ballet. That is to say, we attempted to locate and map those small but nevertheless important dancing deviancies and weighty bodies that ruptured the idea of the idealised ballerina body and paved the way for thinking and inventing contemporary choreographic practices and performing bodies in Macedonia.

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Key words

Macedonia, dance, choreography, social practice, body, the other body, ecstatic body, theatre body, dancing body, disco movement, transition, utopia, happening, performance



Na fotografiji / In the Photo: Miroslav Bežan. Performans s aktom / Performance with Act, Skopska Crna Gora / Skopska Crna Gora Mountain, 1972.

AVTONOMIJA PLESU

Študije primerov sodobnoplesnih praks nekdanjega jugoslovanskega prostora

ARHIVIRANJE SODOBNIH PLESNIH PRAKS V SRBIJI

Problem institucionalizacije
ali o izdajstvu 'neodvisnosti'
lokalne plesne scene

Milica Ivić in
Igor Koruga

1 Ana Tasić, »Kad pozorište samo sebe ukida«, *Politika*, <http://www.politika.rs/scc/clanak/313999/Kad-pozoriste-samo-sebe-ukida>. »Ampak to besedilo ni primerno za oder. [...] Uprizarjanje anti-dramskih besedil tlakuje pot

v formalistično eksperimentiranje, v 'teorijo, ki hodi', v teoretsko raziskovanje. [...] Gledališče, ki na takšen način odpravlja dramsko senzibilnost, se zapira.«
2 »Družbeni sistem plesa [...] se začne z

izobraževanjem in konča s prezentacijo.« Ana Vujanović, »Scena savremenog plesa«, v: Miško Šuvaković, *Istorija savremene umetnosti Srbije XX veka: Radikalne umetničke prakse 1913–2008*, Orion Art, Beograd, 2010.

3 Ristićevo režisersko delo je zaznamovano s temi elementi od leta 1977.

Milica Ivić deluje v polju teorije in prakse umetnosti. Zaključila je doktorski študij na Univerzi za umetnosti v Beogradu. V svojem delu se posveča teoretskim raziskavam, še posebej na polju sodobnih uprizoritvenih umetnosti, poleg tega pa je dejavna v širšem kontekstu umetniške scene. Je ustanoviteljica in kuratorka programa AKC Matrijaršija v Zemunu.

Igor Koruga deluje na področju sodobnih uprizoritvenih umetnosti (sodobni ples in koreografija). Živi v Beogradu, kjer deluje kot avtor, performer, dramaturg, raziskovalec in pedagog ter sodeluje z mnogimi kulturnimi in umetniškimi organizacijami, institucijami, mrežami in posamezniki. Za več informacij glej: www.igorkoruga.com

Prevod: Katja Kosi

ARHIV KOT NEVIDNO DELO

Ta arhiv je morda nepotreben. Nezaželen. Odvečen. Nelogičen začetek. Slepa pega sredi neopredeljive in nedokumentirane gmote, slepa ulica, hibriden in omadeževan teritorij. Sodelovanje med režiserjem v institucionalnem dramskem gledališču in neodvisnim koreografom. To ni arhiv pomembnih umetniških del ali avtorjev, ne prične se z vrednostnimi merili ali z zlahka dokazljivimi vzročnimi povezavami. Nasprotno, to je arhiv »nevidnega dela«, morda celo nepotrebne delo, neopredeljenega prispevka, nenatančne zgodovinske opombe. Vzgibi so sporni, nameni dvoumni. Namesto tovrstnega arhiva bi lahko nastalo tudi kaj drugega – nekaj bolj uporabnega, bolj strukturiranega ali bolj samoumevnega, kar bi prispevalo več in zahtevalo manj. Morda je gesta že v kali zgrešena. Nenaravno arhiviranje. Kakšen začetek je to? Komu se to zdi pomembno? V gledališču gre preprosto za to, da si izbereš sodelavce v okviru strogo začrtane hierarhije, ki je ni mogoče spremeniti. Koreograf je podrejen, tako kot asistent ali začasni gost. To je nedotakljivi svet drame, ki si dovoli občasno spogledovanje s plesom.

Ko govorimo o uprizoritvenih praksah iz konca sedemdesetih in iz osemdesetih let prejšnjega stoletja, je omenjanje tovrstnega sodelovanja, ki se kaže kot odnos med poljem dramskega in poljem plesnega, povsem primerno in upravičeno. Razumevanje kontinuitete uprizoritvenih praks oziroma njihove diskontinuitete v devetdesetih letih in v prvem desetletju novega tisočletja postavlja ta arhiv v sredino novih

družbenih in zgodovinskih okoliščin ter hkrati z odpiranjem novih vprašanj razplasti odnos med dramskim in plesnim, torej med institucionalnim (gledališčem) in neodvisnim (plesom). Proces arhiviranja se tako na začetku ni mogel izogniti jasnemu razločevanju med posameznimi genealoškimi povezavami, vendar se je kmalu izkazalo, da se pereča vprašanja pravzaprav nahajajo v sodobnem kontekstu in v vprašanjih institucionalizacije.

Sestanek, iz katerega je zraslo sodelovanje, o katerem govoriva, se je zgodil leta 2015 v Jugoslovanskem dramskem gledališču, ko je mladi režiser Miloš Lolić na oder postavljaj roman Miloša Crnjanskega *Dnevnik o Čarnojeviću* in k sodelovanju povabil mlado neodvisno koreografinjo Dragano Bulut. Kritika je izbor besedila in uprizoritvene metode zvedla na odnos med dramskih in nedramskim in se ob tem spraševala, ali se gledališče z uvajanjem nedramskih elementov zapira.¹ Po najinem mnenju pa v perspektivi, ki svetove umetnosti razume v smislu družbenih praks, omenjeno sodelovanje nakazuje tudi na številna bolj kompleksna vprašanja, kot so, recimo, razumevanje institucionalnega in vprašanje soobstoja neinstitucionalnega in neodvisnega; problem medsebojnega razumevanja med formaliziranim/kategorizirajočim znanjem, pridobljenim v strogih okvirih obstoječih umetniško izobraževalnih šol/akademij, in med bolj fluidnim samo-izobraževanjem, ki je značilno za neodvisno umetniško sceno v Srbiji od devetdesetih let naprej; problem razumevanja med različnimi podedovanimi in novimi položaji na trgu dela in različnimi metodologijami ter produkcijskimi in prezentacijskimi pogoji. Če izpostavimo trditev, da celoten svet umetnosti temelji na določenih principih izobraževanja, produkcije in prezentacije,² potem je ta arhiv vsekakor posvečen srečanjem in/ali sodelovanjem, v katerih se soočita dva izrazito nasprotujoča si principa dveh različnih umetniških svetov, poleg tega pa v historično perspektivo zajame tudi pogoje in posledice njunega prekrivanja, pri čemer se ne osredotoča le na to, kako naj razumemo preteklost, ampak predvsem na to, kako si lahko predstavljamo prihodnost.

Z umeščanjem umetniškega sodelovanja, ki je predmet najine raziskave, v zgodovinski kontekst so terminološke razmejitve med dramskih in nedramskim, antidramskim, postdramskim, plesnim oziroma vsem ostalim, kar pripada scenskemu, postajale čedalje bolj zabrisane. Najpomembnejše lokalne prakse, ki omogočajo tovrstna srečanja ter puščajo zgoraj omenjene razmejitve ob strani, sta vzpostavila Ljubiša Ristić in Nada Kokotović v okviru KPGT. V intervjuju za arhivski projekt *Tigrov skok*, Ljubiša Ristić najprej spregovori o 'totalnem gledališču', ki je bilo v sedemdesetih letih, v času njegovih režiserskih začetkov, zelo aktualno. Besedilo in ples so v KPGT razumeli kot strogo dramska elementa, medtem ko so glasba, odrsko petje in preostali elementi ne-dramski.³ S postopnim razvijanjem prakse so se izoblikovale hibridne

4 Termin so prevzeli od koreografa Gaetana Gioie, ki je na začetku 19. stoletja med odmori opernih predstav na oder postavjal tako imenovane koreodrame – kratke predstave s političnimi vsebinami.

5 Kokotovičeva svoje delo utemeljuje na dramskem, vendar besedina predloga ni nujno dramski tekst, ampak je lahko tudi teoretsko besedilo.

6 Dalija Acin Thelander je podal kritično pripombo o najinem modelu raziskave in nama zastavil naslednje vprašanje: »Kakšen je dejansko smisel arhiviranja modelov sodelovanja, v katerih je koreografovo delo sekundarnega pomena, kjer je koreografsko delo podrejeno režiserskemu, kjer koreograf nima možnosti, da bi v okviru svoje prakse svoje ideje implementiral, kjer torej

nima svobode kot avtor. Veliko bolj zanimivo bi se bilo poglobiti v spremembe, ki smo jim v historičnem in družbenem smislu priča od devetdesetih let prejšnjega stoletja naprej.«

7 Zato se pričujoča raziskava osredotoča na učinke različnih iniciativ, kolektivov, skupin in posameznikov, ki so s samo-organiziranimi akcijami (od konca devetdesetih do danes v Beogradu in Novem Sadu) prispevali k oblikovanju plesne scene, ki je sicer uspela obdržati svoj neodvisen položaj v relaciji do rigidnih modelov delovanja kot tudi trga, a ostaja (finančno) »odvisna« od fundacij in kulturnih institucij. Za več informacij o akterjih, plesnih organizacijah in kontekstualiziranih, zgodovinskih in teoretskih opredelitvah sodobnega plesa glej Ana Vujanović, ibid.

8 V devetdesetih letih prejšnjega stoletja so akterji s svojim neodvisnim položajem poudarjali svoja protivojna in protirezijska stališča in s tem nasprotovali državnim institucijam, ki so jih vodili nacionalisti, birokrati in podporniki Miloševićevega režima. Zapuščali so obstoječe institucije in ustanavljali nove kulturne in umetniške strukture v novih prostorih. Več o tem v intervjuju z neodvisno kuratorko, pisko, urednico in predavateljico iz Beograda Jeleno Vesić z naslovom »Izbrali smo si okoliščine in okoliščine so izbrale nas«. V polju plesa obstajajo številni primeri izstopov iz institucij, nekatere od njih omenjava tudi v najini raziskavi: neodvisna koreografinja Sonja Vukićević je konec osemdesetih let zapustila

Beograjsko narodno gledališče; Anđelija Todorović je zapustil Gledališče Terazije in začel koreografirati v eksperimentalnih plesnih skupinah (*Signum*, kasneje *Ister Teatar*) ter kasneje sodeloval pri ustanovitvi *Postaje Servisa za sodobni ples*, itd.

9 Naj naštejava nekaj principov: samo-organizacija, pluralnost, diverziteti/polifonija, horizontalnost in enakopravnost, vključevalnost, odprte strukture, fleksibilnost delovanja, samo-refleksija, samo-upravljanje, delitev odgovornosti, programska in politična avtonomija, upornišvo in aktivizem, izmenjava znanj in demokratičnost (samoizobraževanje), itd. Za več informacij glej Ristić, Irena, »Kakšnim vidovima kolektiviteta: superstrukcija i modelovanje lokalne kulturne scene«.

oblike, ki so jih poimenovali 'opere', kasneje, v sedemdesetih letih, pa so za njih začeli uporabljati izraz 'koreodrama'.⁴ Ristić je v tistem obdobju koreodramo razumel kot posledico emancipatornega gibanja v performativnih umetnostih, kjer so »igralci plesali in plesalke govorile«. Ristićeva konceptualizacija koreodrame in njegove širše gledališke prakse se ujema s konceptom sodobnega plesa in koreografije in predstavlja neke vrste apologijo obstoječih fenomenov v sodobnem plesu. Tudi Nada Kokotović svojo prakso definira kot koreodramo, vendar v opoziciji do plesnega gledališča: središče raziskovanja v koreodrami je dramsko dejanje, ne glede na to, ali se izraža skozi govor, ples ali kombinacijo obojega.⁵ Opozarja na izrazito prevlado plesnega gledališča v zadnjih dvajsetih letih, čeprav ta oblika gledališča nima nobene povezave z dramsko formo in ne potrebuje dramskega dejanja oziroma zapleta ali suspenza. Kokotovičeva poudarja: gre za kombinacijo različnih elementov, gre za besedilo, ki je lahko tudi samo-reprezentacija, gre za glasbo, telo, ki govori, pleše, samo stoji ali gleda v publiko... Na tej točki postane očitno, da sodelovanje med režiserjem in koreografom (ne glede na to ali ga razumemo kot nekoč, v relaciji med dramskim in nedramskim, ali kot na današnji lokalni plesni sceni, v relaciji med institucionalnim in neinstitucionalnim) razpira pomembna teoretska vprašanja institucionalizacije različnih performativnih praks.

Ko sva se z omenjenim modelom sodelovanja dotaknila vprašanja institucionalne umestitve sodobnega plesa v lokalnem kontekstu, sva postala tarča kritik akterjev na lokalni in regionalni neodvisni plesni sceni. Po njihovem mnenju je za neodvisno plesno sceno v tem trenutku bolj kot naslavljanje nekega roba plesne scene – torej institucionalne vidnosti neodvisnih koreografov – pomembno nasloviti in reflektirati vprašanja, ki se dotikajo infrastrukture, modelov izobraževanja, (dis)kontinuitete umetniške produkcije, kritičnega in teoretskega diskurza, pomanjkanja kulturnih strategij in podobno. Poleg tega pa se je pojavilo tudi vprašanje, ali je vprašanje institucionalizacije sodobnega plesa v danem trenutku sploh relevantno.⁶ Institucionalizacija bi namreč obenem pomenila tudi regulacijo, to pa v nekem smislu predstavlja izdajstvo temeljnih vrednot neodvisne plesne scene (in širšega umetniškega konteksta) – torej prav neodvisnosti od institucij (ki temelji na nacionalnih vrednotah in dediščini socialistične ureditve) in od trenutnih neoliberalnih/kapitalističnih, tržnih in korporativnih modelov delovanja. Neodvisna scena samo sebe dojema kot pomemben in specifičen model, ki se ne podreja rigidnim strukturam družbenega in zgodovinskega konteksta, čeprav zajema principe obeh.⁷ Tovrstno pozicioniranje izhaja iz obdobja devetdesetih let in

prvega desetletja novega tisočletja, ko je neodvisna plesna/umetniška scena v Srbiji šele nastajala.⁸ Čeprav v devetdesetih letih model podjetniškega dela še ni obstajal v smislu, kot ga poznamo danes, so po besedah Jelene Vesić oblasti v tistem času podpirale tovrstne modele in spodbujale zaposlovanje (in plačevanje upokojitvenih prispevkov) v neodvisnem sektorju, s čimer so prispevale k (naraščajoči) brezposelnosti na trgu ter podpirale tekmovalnost. Po drugi strani pa se je kulturna/umetniška scena povezala in generirala solidarnostne iniciative in akcije, ki so izkazovale skupne ideološke vrednote in principe dela.⁹

Kljub zavedanju posebnega položaja neodvisne plesne scene, ki se ne sklada z njenimi vrednotami in interesi, se je v procesu najine raziskave izkazalo, da vprašljivo izdajstvo scene kljub vsemu odpira izjemno širok spekter vprašanj za samo-refleksijo in teoretski premislek, ki lahko prispevajo tako k procesom arhiviranja sodobnih lokalnih praks kot tudi k razumevanju aktualnih procesov na (neodvisni) plesni sceni ter njenemu razvoju. Kot je pronicljivo pripomnila Vesićeva, se neodvisna kulturno/umetniška scena že od svojih začetkov sooča z izzivi lastne avtonomije in neodvisnosti. Uspelo ji je namreč, da ne zapade pod vpliv dominantnih politik in modelov dela, ki so paradoksalno njen sestavni del, čeprav se tega nujno niti ne zaveda.¹⁰ Načinom, kako se je ta kontradiktorna specifična neodvisne plesne, umetniške in kulturne scene vzpostavila oziroma razvijala, se bomo posvetili v nadaljevanju. Vendar pa je za naslavljanje te specifične potrebno stopiti korak nazaj in se oddaljiti od samo-evalviranja neodvisne plesne scene ter se raje osredotočiti na raziskavo njenih 'nepomembnih', marginalnih področij, kjer se – preko izobraževanja, prezentacije in produkcije sodobnega plesa – prekriva s področji, ki spadajo v širši kontekst uprizoritvenih umetnosti. Ker sva s tem tako rekoč samooklicana 'izdajalca', sva se odločila, da se v najini raziskavi posvetiva mapiranju tistih točk in primerov institucionalnega umeščanja sodobnih plesnih praks v gledališke in plesne institucije, v katerih pride do kristalizacije odnosa med neodvisnim in institucionaliziranim, ter hkrati osvetliva možnosti za vzpostavljanje tega odnosa znotraj aktualnih procesov na lokalni plesni sceni.

MODEL INSTITUCIONALIZACIJE IN DEINSTITUCIONALIZACIJE V "SVETU UPRIZORITVENIH UMETNOSTI"

V splošnem lahko institucionalizacijo opredelimo kot proces vključevanja nekega koncepta ali prakse (npr.: prepričanj, norm, družbenih vlog, vrednot ali načinov vedenja) v organizacijo, družbeni sistem ali družbo na splošno. Vendar če

10 Trenutna situacija je podobna, saj obstoječi modeli dela in produkcije na kulturni/umetniški sceni zajemajo izrazito heterogene prakse (od družbenega aktivizma do kulturnih institucij), meje med njimi pa so tako propustne in neuspešne pri artikulaciji novih projektov, da ostaja negotovo ali oziroma kako lahko te pobude zadostijo (izvirnim) potrebam neodvisne scene. Glej: »Izbrali smo si okoliščine in okoliščine so si izbrale nas«, intervju z neodvisno kuratoriko, pisko, urednico in predavateljico Jeleno Vesić.

11 Ana Vujanović, »The Magic of Artworlds. Three Scenes from Belgrade«, v *Performance Research, A Journal of the Performing Arts*, Vol. 20, št. 4: »On Institutions«, 2015.

12 V primerih vključevanja/izključevanja praks/konceptov/objektov v/

iz sveta umetnosti Danto govori predvsem o »atmosfera umetnostne teorije, poznavanju zgodovine umetnosti«, medtem ko se Dickie osredotoča na deležnike (umetnike, producente, kritike, teoretike), organizacije (muzeje, gledališča, šole, festivale, produkcijske hiše), mreže in iniciative, znanje, diskurze in teoretsko podkrepljene prakse in konceptu/objektu/praksi dodeli status 'umetniškega dela' le, če izkazuje iste esencialistične prvine kot druga 'umetniška dela'. Glej George Dickie, »What is Art? An Institutional Analysis«, v *Art and the Aesthetic. An Institutional Analysis*, Cornell University Press, Ithaca, 1974, str. 19–52; ali Arthur C. Danto, »The Artworld«, v *Journal of Philosophy*, 1964, str. 571–584.

13 Morris Weitz, »The Role of Theory in Aesthetics«, v *Journal of Aesthetics and Art Criticism*, let. 15, št. 1, 1956, str. 27–35.

14 Ana Vujanović, *Doksid s-TIU/4: Fundamentalistično mapiranje sodobnih teorij izvođačkih umetnosti*, Izdavačka knjižarnica Zorana Stojanovića, Sremski Karlovci – Novi Sad, 2006, str. 64–67.

15 Vujanovićeve omenja naslednje zahteve: imitacija narave, razkrivanje ali upodabljanje sveta idej, spoznavanje, posredovanje svetega, originalnost, izdelava lepih predmetov, zabava, izraznost, politični angažma, preizpraševanje umetnosti in njenega položaja v družbi, itd. Po drugi strani pa omenja tudi specifična umetniška merila: tehnika, ustvarjalnost/genialnost, nevtralnost,

inovacija, samo-refleksija, družbena odgovornost, konceptualizacija, itd. (ibid.)

16 Ibid.

17 Andreja Kulešević kot edina koreografinja iz Novega Sada zavzema poseben položaj, saj je poleg delovanja na neodvisni sceni bila kot plesalka zaposlena v Narodnem gledališču.

18 Dalija Aćin Thelander, intervju.

želimo, da se določen koncept/praksa vzpostavi in aplicira kot družbena praksa, mora biti implementirana in kontekstualizirana v skladu z določenimi skupnimi kriteriji. Kot pravi Ana Vujanović, potrebno jo je vzpostaviti kot institucijo oziroma mora že biti institucija. Z drugimi besedami, poleg tega da regulira določen koncept ali prakso, institucija hkrati omogoča potrebne konstitutivne pogoje za delovanje prakse.¹¹ Po analogiji s tem Ana Vujanović celo trdi, da je umetnost že sama po sebi institucija, sicer ne na isti način kot NATO ali Katoliška cerkev, ampak kot nekakšna fluidna mreža, sistem, ali še širše – svet – kot recimo »svet uprizoritvenih umetnosti«. Vujanovićeve v svoji opredelitvi izhaja iz institucionalne teorije umetnosti in pojma/koncepta 'svet umetnosti', kot sta ga opredelila estetika Arthur Danto in George Dickie, torej kot družbeno prakso, ki deluje kot fluidna mreža subjektov, diskurzov in praks, ki umetniškim delom omogoča družbeno kontekstualizacijo na podlagi skupnih esencialističnih značilnosti.¹² Vendar pa Vujanovićeve institucionalno definicijo postavi ob bok bolj 'alternativni' tezi Morrisa Weitza o 'odprtem konceptu umetnosti', ki pravi, da objekti/koncepti/prakse ne dobijo 'umetniškega' statusa na podlagi nekih esencialističnih lastnosti, temveč jih nasprotno družijo podobnosti.¹³ Takšna opredelitev izpodbija institucionalno teorijo umetnosti in otežuje razumevanje procesov in struktur, ki vzpostavljajo 'svet umetnosti', torej procesov vključevanja in izločevanja objektov in konceptov v/iz svet(a) umetnosti.

Ana Vujanović to strukturo vpelje preko odnosa med umetniškimi diskurzi prvega reda (umetniška produkcija) in umetniškimi diskurzi drugega reda (znanost, filozofija, kritika in teorija), pri čemer odnos med koncepti prvega in drugega reda razume kot »institucionalni status/funkcijo določene diskurzivne prakse«, ravni diskurzov pa kot rizomatične (kot termin uporabljata Deleuze in Guattari), torej kot »razprostiranje različnih, specifičnih diskurzov skozi vse ravni sodobnega sveta uprizoritvenih umetnosti.«¹⁴ Diskurzi drugega reda se nanašajo na »visoko formalizirano (uveljavljeno, institucionalizirano, klasificirano, itd.) znanje/vedenje, ki je formalizirano v skladu s specifičnimi in strogo določenimi pravili in kriteriji (metodologije, tehnike, artikulacije, besedilne/lingvistične verbalizacije, itd.) ter zahtevami (objektivnost, preverljivost, natančnost; in/ali samo-refleksija; in/ali učinkovitost, itd.), medtem ko diskurzom prvega reda ni potrebno izpolnjevati takih pogojev oziroma kriterijev in se zato vzpostavljajo kot bolj prožne in manj formalizirane oblike družbenega diskurza.«¹⁵ V skladu s tem Vujanovićeve opozarja, da institucionalno vzpostavljanje umetnosti kot natančno artikulirane in formalizirane oblike družbenega diskurza omogoča prav

izpeljevanje diskurzov prvega reda iz diskurzov drugega reda, ki s tem postanejo del interdiskurzivne mreže neke kulture/družbe/zgodovine. S to gesto pa se pravzaprav dodeljuje tudi družbena moč/status, saj gre za dickiejanski performativ: »to je umetnost/umetniško delo«. Če sledimo interpretaciji Ane Vujanović, smo mi (prejemniki tega performativa) tisti, ki objektu/konceptu dodeljujemo to moč, saj smo tudi sami del družbene realnosti, ki jo ustvarjajo performativi. Umetnost si s pomočjo tega procesa zagotavlja družbeno identiteto in status, s čimer hkrati ustvarja odprto platformo sovpadanj in vzajemnega delovanja različnih aspektov: poleg umetniških tudi političnih, družbenih, ekonomskih in kulturnih dejavnikov, vrednot, odnosov, itd. Umetnost zato nikoli ne predstavlja neke stabilne družbene strukture, četudi je zmeraj družbeno kontekstualizirana. Vujanovićeve meni, da se ta struktura zmeraj vzpostavlja skozi dinamičen proces institucionalizacije in deinstitucionalizacije, ki temelji na pozitivnem vključevanju deležnikov v svet umetnosti in s katerim se hkrati vzdržujejo tako institucionalna avtoriteta sveta umetnosti kot tudi pomisleki o legitimnosti te iste avtoritete, s čimer se obstoječe institucije deinstitucionalizira, obenem pa se skozi omenjeni proces oblikujejo tudi nove konfiguracije v polju.¹⁶

Arhiviranje lokalnih sodobno plesnih praks vsekakor predstavlja novo konfiguracijo. Pomanjkanje strukturnih pogojev, ki bi omogočili in v celoti regulirali linearni potek institucionalizacije, obenem proces arhiviranja opredeli kot ambivalentno dejanje, ki to dvosmernost na nek paradoksalen način tudi vzdržuje, kar je po najinem mnenju nujno potrebno. V tem smislu se tako izhodiščna točka najine raziskave, i.e. raziskave sodelovanj med koreografi in režiserji, ki sama po sebi predstavljajo svojevrstno marginalno prepletanje teritorijev, izkaže kot kontrolna točka za samo-refleksijo procesa arhiviranja, ki obenem tudi opominja na odgovornost, ki jo proces arhiviranja vključuje. Analiza ravni oziroma točk institucionalizacije sodobnega plesa, ki je potekala na podlagi do zdaj zbranega arhivskega materiala in intervjujev z osmimi neodvisnimi koreografi (Dalija Aćin Thelander, Anđelija Todorović, Čarni Đerić, Isidora Stanišić, Dušan Murić, Boris Čakširan, Dragana Bulut in Andreja Kulešević)¹⁷, tako predstavlja novo, čeprav zaenkrat še pomanjkljivo zastavljeno stopnjo tega procesa. Zbiranje materialov namreč predstavlja tako gesto zgodovinenja kot tudi kritično obravnavo materialov in samega procesa arhiviranja. Kot je dejala Dalija Aćin Thelander v intervjuju: »Arhiviranje je institucionalno dejanje. Ker sodobno plesne prakse v našem prostoru niso institucionalizirane, ni nič čudnega, da niso arhivirane.«¹⁸ Tako preprosto je to.

19 Na zgodovinske preglede lokalnih sodobno plesnih praks v našem prostoru lahko naletimo le v besedilih in projektih Ane Vujanović. Njeno delo na tem področju je zelo obsežno, saj vključuje različne tipe raziskav, dokumentacije in analizo pogojev, iz katerih je zrastle sodobno plesna scena oziroma uprizoritvene umetnosti kot njen genealoški izvor. V sklopu pričujoče raziskave sva se osredotočila predvsem na: določena besedila, kot sta recimo »Not Quite-Not Right Eastern

Western Dance« in »Scena sodobnega plesa«, ki sta vključena v enciklopedijo *Istorija savremene umetnosti XX veka u Srbiji* Miška Šuvakovića; projekt *Tigrov skok* (2007) s koreografom Sašo Asentićem; *Raster*, letopis srbiske neodvisne plesne scene oziroma samo-dokumentacijski pregled umetniške produkcije za leti 2008 in 2009; projekt *Spominjanje nikoli uprizorjenih plesnih predstav*, razstava TkH – »Recycle Bin«, itd. 20 Gre za sistematizacijo, ki jo Ana Vujanović opiše v besedilu »Sodobni ples«,

v *Istorija savremene umetnosti u Srbiji XX veka*, kjer je KPGT opisan kot »nelinearen« fenomen, čeprav so prakse post-modernega gledališča, brechtovsko gledališče, plesno gledališče, koreodrama, ki jih je KPGT gojil v sedemdesetih, osemdesetih in zgodnjih devetdesetih letih postavljeni kot pomemben temelj za razvoj sodobnega plesa v Srbiji. 21 Kar je bila takrat najvišja formalna izobrazba, ki so jo lahko plesalci pridobili. / It

was the highest education a dancer could get at the time. 22 Leta 2005, ko je bila vzpostavljena *Postaja – servis sodobnega plesa*. 23 Mladinsko gledališče, SLG, SNG Drama Ljubljana, Atelje 212, Narodno gledališče v Beogradu, ITD, HNK, itd. 24 Dragan Klaić, »Dugi marš kroz institucije – varijanta Ristić«, v *Scena: Časopis za pozorišno umetnost*, let. 42, št. 4 (oktober/december), Novi Sad, 2006,

Arhiviranje je nujno potrebno v relaciji do predhodnih iniciativ in diskurzivnih ter teoretskih projektov dokumentiranja, opredelitev in mapiranje sodobnih plesnih praks v Srbiji.¹⁹ Na samem začetku raziskave sva se znašla pred dilemo, kako naj določiva metodologijo za analiziranje institucionalizacije sodobnega plesa v Srbiji. Edina referenčna točka za analizo lokalnih praks na polju sodobnega plesa je bila metodologija, ki jo je v svoji raziskavi uporabila Ana Vujanović (*Enciklopedija Istorija umetnosti XX veka u Srbiji*). Vujanovićeva v omenjenem delu analizira in poda celovit pregled sodobno plesne scene s pomočjo dickiejanskih parametrov 'sveta umetnosti', ki zajemajo naslednje točke: genealoški/zgodovinski prerez (kdaj in kako je bila scena vzpostavljena), infrastrukturne organizacije in platforme (kot na primer *Postaja Servis za sodobni ples*), prostori, festivali (npr.: *Kondenz*), deležniki (koreografi, plesalci, kritiki, teoretiki, producenti, itd.) in omrežja sodelovanja.

Zelo jasno definiran metodološki pristop je predstavljal precej trd oreh za najino raziskavo, saj so bile v intervjujih in med raziskovanjem institucionalizacije (in deinstitucionalizacije) sodobnega plesa omenjene le določene institucije, organizacije in festivali (npr.: KPGT, UBUS (Združenje baletnih umetnikov Srbije), Festival koreografskih miniaturn, medtem ko so druge, prav tako pomembne za obstoj sodobnega plesa, ostale prezrte (npr.: *Postaja*, *Kondenz*, itd.). Z nadaljnjim profiliranjem in artikuliranjem parametrov sva prišla do zaključka, da je ta nenavaden fenomen pravzaprav v skladu s celotno raziskavo, ki se sicer ne osredotoča zgolj na ta vidik in ki ne poskuša zaobjeti sveta onkraj njenih »marginalnih področij« – torej onkraj načinov, s katerimi se prepleta z drugimi umetniškimi svetovi, ki jim pripada, torej s širšim svetom uprizoritvenih umetnosti. Zgodovinski pregled in analiza sta nujna za osvetljevanje tega sveta, še posebej v odnosu do sveta dramskega gledališča, klasičnega plesa/baleta, torej institucionalnega področja (državne izobraževalne institucije, gledališča, kulturne institucije), kjer je sodobni ples sicer prepoznan kot družbena/umetniška praksa, a le določene mere. Ob upoštevanju obstoječega metodološkega modela za raziskavo lokalnega sodobnega plesa sva tako kot naslednji logični korak postavila mapiranje točk institucionalizacije (in deinstitucionalizacije) sodobnega plesa, torej točk, kjer pride do kristalizacije odnosa med širšim kontekstom uprizoritvenih umetnosti in svetom sodobnega plesa, vključujoč specifične, ki v lokalnem kontekstu iz tega odnosa izhajajo. Zavedala sva se, da mapirane točke institucionalizacije predstavljajo heterogen nabor elementov (KPGT, sodelovanja neodvisnih koreografov z režiserji v javnih gledališčih, vzpostavitev specializiranih plesnih organizacij v državnih gledališčih in izobraževalnem sistemu), ki pa ne vsebuje nekega jasno opredeljivega kriterija, ki bi jih združeval. Legitimnost tega fenomena namreč izhaja iz dejstva, da je kontekst, znotraj

katerega so se ti elementi uspeli vzpostaviti kot točke institucionalizacije, v historični perspektivi zmeraj bil in še vedno je precej heterogen. Prav ta heterogenost pa bo pokazala, da so omenjeni procesi institucionalizacije povsem reverzibilni in nedvoumni. Vendar pa lahko linearna, kronološka sopostavitve heterogenih točk institucionalizacije kljub vsemu predstavlja izhodišča/smernice za beleženje dinamičnega modela regulacije in deregulacije, ki zajema tudi procese arhiviranja. Vsekakor je popolnoma nemogoče predvideti, kako se bo področje v prihodnje razvijalo, saj je pogosto podvrženo daljšim prekinitvam in diskontinuitetam (leta 2016 sta, na primer, država in mesto Beograd prenehala s financiranjem neodvisne umetniške scene). Tovrstna predvidevanja po najinem mnenju nikakor ne morejo temeljiti na linearnem modelu, saj je za to veliko bolj primerna širša konceptualizacija humusa/prostora/okvira, v katerem so vsa nadaljnja, reverzibilna in nereverzibilna dejanja obravnavana v skladu z omenjenimi koraki kot neke vrste referenčnimi točkami.

KPGT KOT PRVA TOČKA INSTITUCIONALIZACIJE

Analizo vloge KPGT kot prve točke institucionalizacije sodobnega plesa v Srbiji lahko pričnemo (tudi v kronološkem smislu) s pojavom razmeroma inovativnih in drznih teoretskih in političnih predlogov, ki jih je lansirala manjšina. Ker obstoječi zgodovinski pregledi sodobnega plesa vlogo KPGT opredelijo kot 'nelinearni fenomen',²⁰ zato sva si zadala, da osvetliva politične in družbene vzroke za to predpostavko. Večina najinih intervjuvancev se je do KPGT opredelila izjemno pozitivno oziroma razume KPGT kot najpomembnejšo izhodiščno točko za razvoj in institucionalizacijo sodobnega plesa. Najina začetna predpostavka je, da KPGT predstavlja edinstven model samo-institucionalizacije in anti-institucionalizacije, ki je bistveno prispeval k možnostim samo-organiziranja in samo-izobraževanja bodočih akterjev sodobno plesne scene ter hkrati omogočil vzpostavitev svojevrstnega modela (de)regulirane (anti)institucionalizacije. Tukaj je pomembno opozoriti na dejstvo, da gre pomen in vpliv KPGT bolj kot v umetniškem in stilističnem razvoju posameznih avtorjev iskati v prvih obrisih procesov, ki jih lahko šele iz današnje perspektive opredelimo kot tranzicijski proces v privatizacijo polja kulture, kar je imelo daljnosežne posledice za razvoj neodvisnega kulturnega sektorja v Srbiji po letu 2000. Pravzaprav lahko to točko institucionalizacije ovrednotimo šele po tem, ko podrobneje pretraseemo sam položaj in vlogo KPGT ter njegov ambivalenten (ne)institucionalizem in kritično premislimo o pomenu neodvisnega položaja, ki ga je zavzemal v procesih uvajanja tržnih modelov in »državnega«.

Iz opravljenih intervjujev lahko razberemo, da je v poznih devetdesetih letih režiser in politik Ljubiša Ristić v okviru svojega 'kulturno-političnega programa' združeval mlade

25 Olga Dimitrijević in Ana Vilenica sta opozorili na inovativnost KPGT, ki se je odražala v neformalni ukinitvi (socialističnega) samo-upravljanja v gledališču kot »popravni izpit za nazadnjaške procese birokratizacije in [kot] uvajanje direktne demokracije v državno organizacijo,« čeprev v primeru Ristića samo-upravljanja ne gre razumeti kot progresivnega, temveč kot »konservativno

dogmo, ki ohranja status quo in zaradi katere vsak poskus neizogibno pristane v birokratski godlji.« Dimitrijević, Olga in Vilenica, Ana, »Apstraktne istine i konkretne laži«, v: Ristić *Complex Mladinsko Booklet*, za predstavo *Kompleks* Ristić Oliverja Frlića, Slovensko mladinsko gledališče Ljubljana; HNK Ivana pl. Zajca Reka; BITEF (Beograd); MoT, Skopje, 2015.

26 Ibid.

plesalce z različnimi plesnimi ozadji, tako tiste, ki so imeli formalno izobrazbo in ko so obiskovali srednjo baletno šolo v Beogradu²¹ (Isidora Stanišić, Dalija Aćin Thelander, Bojana Mladenović, Jovana Ćirica, itd.) kot tudi plesalce, ki so se izobraževali zunaj institucij (Predrag Rakić, Dušan Murić, Čarni Đerić). Aćin Thelanderjeva in Stanišićeva sta povedali, da je pred njuno pridružitvijo KPGT skupino vodila koreografinja in pedagoginja Katarina Stojkov Slijepčević, ki je k sodelovanju vabila svoje bivše učence iz srednje baletne šole. Leta 1997 je Stojkov Slijepčevićeva na povabilo Ristića pričela koreografirati za KPGT. S seboj je pripeljala člane svoje skupine, ki je zdaj štela osem plesalcev, in ustvarili so nekaj predstav. Po odhodu Stojkov Slijepčević se je skupina samoorganizirala in v prostorih KPGT nadaljevala z vsakodnevnimi treningi, ki so vključevali moderne plesne tehnike in klasični balet. Sodelovali so z uglednimi balerinami, kot sta bili na primer Dušanka Sifnios in Ivanka Lukateli. V naslednjih letih je tako skupina imela zagotovljene možnosti za kontinuirano delo in razvoj (in to v času popolnega pomanjkanja zaposlitvenih priložnosti, celo znotraj KPGT), plesalci pa so se lahko čedalje bolj posvečali avtorskim vidikom ustvarjanja, kar je privedlo do debitantskih prikazov koreografij, ki so bile vključene v prvi festival koreografskih miniaturni leta 1997, ki ga je organiziralo Združenje baletnih plesalcev Srbije (UBUS) v Narodnem gledališču v Beogradu. KPGT je tako s svojo organizacijsko infrastrukturo mladim srbskim sodobnim plesalcem omogočil, da ustvarjajo bodisi samostojno bodisi skozi nehierarhična sodelovanja in da se samo-izobražujejo, kar so kasneje postale ključne vrednote in principi delovanja v procesih vzpostavljanja neodvisne plesne scene v Beogradu.²²

Iz tega pa izhajata tudi pomen in kontroverznost KPGT, pri čemer – kot se je pokazalo v raziskavi – KPGT predstavlja točko dinamičnega in reverzibilnega procesa institucionalizacije sodobnega plesa v Srbiji, ki je bil znotraj obstoječe sistematizacije (pred)zgodovine lokalnega sodobnega plesa primarno identificiran kot nelinearen. Z današnje perspektive lahko rečemo, da je bila ta sistematizacija del splošne politične marginalizacije in izključevanja KPGT iz družbeno-političnih in kulturnih diskurzov o gledaliških praksah kot tudi iz širše javnosti po političnih spremembah po 5. oktobru 2000, ki so bile posledica izjemno hibridnega in ambivalentnega kulturnega in političnega položaja Ljubiše Ristića v devetdesetih letih. Po najinem mnenju pa pogledi in trditve intervjuvancev, ki trdijo, »da brez KPGT ne bi imeli dostopa do institucij, saj so bile brez institucionalnega ozadja praktično nedosegljive« (Čarni Đerić), odpirajo še en pomemben politični vidik za arhiviranje in analizo lokalnega institucionalnega prepoznavanja sodobnega plesa. Te izjave namreč dokazujejo, da so se mnoga vprašanja odprla prav s premislekom o hibridnem položaju KPGT znotraj institucij in njegovih povezavah z lokalno neodvisno plesno sceno, ki so bile predolgo prezrte

v umetniških diskurzih drugega reda (in še posebej na neodvisni sceni). Čeprav v tem prispevku nasloviva nekatera od teh vprašanj, se hkrati tudi zavedava dejstva, da vprašanje drugačnih političnih pogledov na zgodovinski razvoj in družbeno vzpostavljanje umetniške prakse nedvomno odpira/zahteva precej obsežnejšo samo-refleksivno razpravo o politikah arhivskih praks znotraj aktualnih družbeno-političnih okoliščin, diskurzov in praks.

Gledališko delo Ljubiše Ristića je od samih začetkov zaznamovano s strategijo dvojnega angažmaja, saj je Ristić že pred delovanjem v beograjskem KPGT deloval tako v institucijah kot tudi zunaj njih.²³ Dragan Klaić pojasnjuje, da si Ristić »prizadeva institucije prilagoditi svojim potrebam in apetitom, vendar jih hkrati tudi poskuša destabilizirati, prevetrirati, prekiniti z njihovo rutino, jih pripeljati do stanja permanentne mobilnosti, dvigniti njihovo notranjo temperaturo ter z intenzivnimi umetniškimi procesi zatreti birokratsko rutino.«²⁴ Ni treba posebej poudarjati, da so institucije tak pristop zavračale – a ko so se uspele Ristića znebiti, se je ta po Klaićevih besedah zatekel h »gverilskim taktikam« in režiral na marginah institucionalne infrastrukture. Ristić je po tem, ko je ob stalni politični podpori prevzel Narodno gledališče Nepszínház v Subotici, razvil nove modele organizacije in upravljanja, produkcijskih odnosov, podnajema, uporabe alternativnih prostorov, učinkovitosti skupine, itd.²⁵ Bil je pobudnik in pomemben generator 'festivalizacije umetnosti' – festivalskega povezovanja (*Shakespeare Fest* leta 1986 in *Molière Fest* leta 1987 ter v letih od 1988 do 1991 poletni *YU Fest*), ki je vključevalo dvanaest jugoslovanskih mest in obnovljenih trdnjav v Budvi in Kotorju, kar je omogočilo večje število produkcij, koprodukcij, gostovanj in premier ter do takrat nepredstavljivo mobilnost kulturnih delavcev in njihovih izdelkov v SFR Jugoslaviji. Podoben model je v razširjeni različici uporabil ob prevzemu Srbskega narodnega gledališča (SNP) v Novem Sadu leta 1989, kjer se je zanašal na produkcijske pogoje tako SNP ko tudi subotičkega Nepszínház, kar je predstavljalo korak proti 'dvodimnemu gledališkemu sistemu' (Klaić).

Olga Dimitrijević in Ana Vilenica na tem primeru utemeljujeta trditev, da je v tistem času visoka umetnost predstavljala »orodje za vzpostavitev mehanizmov privatizacije v kulturi oziroma v prostoru javne kulture z namenom razkroja javnega (lastništva).«²⁶ Avtorici izpostavljata, da je bil Ristić kljub sklicevanju na levičarsko in jugoslovansko ideologijo velik podpornik privatizacije javne lastnine. Že v osemdesetih letih prejšnjega stoletja je namreč uvedel nov model umetnika-podjetnika, ki ga je podpiral tudi v naslednjem desetletju, ko se je pridružil Jugoslovanski združeni levičnici (JUL), ki je bila v koaliciji z Miloševićevim režimom, in celo postal njen predsednik. Novi vrednostni sistem jugoslovanske levičarske ideologije se je tako popolnoma zlil s privatizacijo in pravili svetovnega trga, tovrstna ideologija pa je vladala do leta 2000,

27 Na tej točki je pomembno opozoriti na kritičen odnos do lokalnega žarišča kulturne in umetniške produkcije Mikser House in »največjega festivala kreativnosti in inovacij«, festivala Mikser, ki vsebuje »formalne in neformalne politične in ekonomske strukture in netransparentna razmerja [...] [in se poslužuje] demokratičnega sistema podjetniške mreže, ki temelji na skupnih interesih,« pri tem pa vstopa na in si prisvaja različne lokacije ter tako ogroža številne akterje in skupnosti.

Za več informacij glej Vida Knežević, <http://pescanik.net/kvart-kulture-i-njegove-kulise>. The most prominent here is the critical attitude towards the local hotspot of cultural and art production, Mixer House and the "greatest regional festival of creativity and innovation", its Mixer Festival, which uses "formal and informal political and economic structures and non-transparent relationships which envelop these processes, using a democratic system of an entrepreneurial network based

on common interest," wherein they penetrate into various locations and assimilate them, thus jeopardizing many stakeholders in the same community. For more information, see: Vida Knežević, <http://pescanik.net/kvart-kulture-i-njegove-kulise>.

28 Po Prnjatovem mnenju so prvi primeri podpore povezani s procesi gentrifikacije (območje Savamale), ki so jih oblasti začele vzpostavljati z določenimi »gestami, kot recimo prenos kulturnega centra 'Magacin'

na 'Drugo sceno' (2007) ali premestitev 'Oktobrskega salona' v ta del mesta (2012),« kar je omogočilo, da so pobude, kot recimo Mikser, lahko z oblastmi podpisale 'Protokol sodelovanja'. Za več informacij glej Danilo Prnjat, <http://dematerijalizacijaumetnosti.com/povratak-nezavisnih/>.
29 Na urniku oddelka za dramsko igro Fakultete za dramske umetnosti so štirje obvezni predmeti: odski gib (Ferid Karajica, štiri leta), odski ples (Branka Pujić, štiri leta), večšine

ko so politične spremembe pometle z Rističem in ga izključile iz javnega kulturnega življenja.

Institucionalno deinstitutionaliziran položaj Ljubiše Ristića in KPGT, ki oscilira med modelom privatizacije javne lastnine in levičarskim kritičnim aktivizmom, si je od zmeraj prizadeval za ohranjanje kulturne in umetniške produkcije v lokalnem kontekstu in v takem položaju vztrajal več desetletij, kar je še danes svojevrsten paradoks. To postane še posebej izrazito, če KPGT razumemo – tako v historičnem smislu kot tudi na podlagi izjav naših sogovornikov – kot ključno izhodišče za razvoj in institucionalizacijo sodobnega plesa v Srbiji, kar je seveda v nasprotju s statusom in vrednotami plesne/kulturne/umetniške scene, ki je neodvisna od neoliberalnih kapitalističnih procesov privatizacije javnega.²⁷ Neodvisna plesna scena se zdaj vse bolj distancira od podjetniških in privatizacijskih modelov zasebnih umetniških monopolov, ki podobno kot Ristićev jugoslovanski diskurz samostojno vstopajo in se vključujejo na trg in v javno sfero preko vrednot in standardov leve kritike in družbenega aktivizma same neodvisne umetniške/kulturne scene ter hkrati naslavljajo in izrabljajo nezaposleno, a visoko izobraženo delovno silo. Vendar pa ugotavlja, da naju omenjena hibridna situacija niti najmanj ne preseneča, saj ponazarja že obstoječo ambivalentnost neodvisne kulturne/umetniške scene kot platforme, ki je bila od zmeraj prepojena z (manjšinskimi) skupnostnimi pobudami za boj proti revščini v državi in (bolj dominantnimi) pobudami v povezavi z vladajočimi političnimi strankami ter podjetniškim sektorjem. Šele danes si je mogoče ustvariti celotno sliko razvoja te scene/platforme, kot to stori Danilo Prnjat, ki pravi, da je v procesih v času po letu 2000 neoliberalni režim neodvisnim iniciativam namenjal le občasno in izjemno skromno podporo.²⁸ Tako si je »samo-institucionalizacija oziroma strategija anti-institucionalnosti prizadevala za dezintegracijo in izbris državnih institucij, čeprav se je po drugi strani morala zateči k implementaciji kulturne politike, ki je temeljila na tržni ideologiji in kulturni industriji« (Prnjat). Prnjat v svoji analizi izpostavlja, da so »neodvisni«, ki so zavračali sodelovanje z državnimi institucijami, postali samo-institucionalizirani in kot subjekti de-socializirani in da so najbrž zamudili eno od boljših priložnosti po padcu socializma za prenovu institucij na način, ki izključuje privatizacijo. Prnjat poleg tega omenja idejo, ki je bila sicer hitro zavrnjena, da naj družbena produkcija državnih institucij postane generator novih singularnosti, z drugimi besedami, da naj institucije vzpostavljajo anti-institucije oziroma da naj institucija samo sebe vzpostavlja kot edinstveno in pluralno entiteto.

Če se vrnemo k modelu institucionalizacije in deinstitutionalizacije sodobnega plesa v lokalnem kontekstu lahko KPGT prepoznamo kot precej neizstopajoč linearen fenomen oziroma točko institucionalizacije v relativno netipičnih

družbeno-političnih okoliščinah, ki so sledile političnim spremembam po letu 2000. Čeprav je Ristić še danes popolnoma izključen iz javnih praks in diskurzov širše umetniške skupnosti, so privatizacijski mehanizmi za odpravljanje javnega v javni kulturi, ki jih je s svojo kulturno in umetniško produkcijo v KPGT vpeljal in skozi njo razvijal prav Ristić, paradoksalno obenem obstajali tudi na neodvisni plesni, kulturni/umetniški sceni. Omeniti je treba, da ti mehanizmi delujejo še danes in da čeprav določene veje neodvisne plesne, kulturne/umetniške scene glasno poudarjajo svoj *neodvisen* položaj, kljub vsemu delujejo znotraj te scene/platforme in se z njo tudi identificirajo. To ne pomeni, da najini sogovorniki podpirajo ali nadaljujejo te modele. Nasprotno, so oporni stebri/žrtve širših družbeno-političnih in ekonomskih okoliščin, ki so – tako kot v primeru Ristića – določale njihovo profesionalizacijo in dinamičen proces institucionalizacije in deinstitutionalizacije, tudi ko se je zdelo, da so določeni koraki v »deinstitutionalizaciji« oziroma »samo-institucionalizaciji« *neodvisna politična dejanja*. Zato še zmeraj ni jasno, ali se bo neodvisna plesna scena še bolj oddaljila od obstoječih in prevladujočih mehanizmov v trenutni konstelaciji okoliščin ali pa bo poskušala izoblikovati in implementirati nove subverzivne modele, diskurze ter principe dela, ki bodo imeli učinke za trenutno stanje stvari.

SODELOVANJE NEODVISNIH KOREOGRAFOV Z REŽISERJI V NARODNIH DRAMSKIH GLEDALIŠČIH

To točko institucionalizacije je skoraj nemogoče zaobjeti v celoti, če k temu ne pristopimo s statističnim in dokumentarnim delom, kar bi vsekakor predstavljalo velik zgodovinski prispevek. Sodelovanje neodvisnih koreografov z režiserji v institucionalnih dramskih gledališčih nedvomno zagotavlja institucionalni angažma ter določeno družbeno priznanje: »Tisti, ki delajo za institucionalna gledališča, so priznani kot umetniki« (Boris Čakširan). Najpomembnejši izsledek raziskave tovrstnih sodelovanj pa predstavlja nabor teoretskih in v političnem smislu nepopolno zastavljenih problemov, ki so naju vendarle pripeljali do zelo izčrpne analize. Z metodološkega vidika je opredelitev vseh oblik sodelovanja z gledališkimi režiserji izjemno težavna, saj se koreografi pojavljajo v vlogi asistentov za koreografijo ali odski gib, včasih delajo z igralci, včasih (tudi) s plesalci (kar je ena od redkih možnosti za zaposlitev neodvisnih plesalcev v dramskih gledališčih), in ker so enkrat na vajah prisotni, ko se delo na predstavi šele začne, drugi pa vskočijo na koncu procesa, da bi izpilili (najpogostejše plesno) sekvenco, se pojavne oblike tega sodelovanja precej razlikujejo. Najina raziskava je pokazala, da se neodvisni avtorji zavedajo posebnega pomena tovrstnega sodelovanja za njihovo kariero, vendar mu pripisujejo različno težo. Vendar je vsem najinim sogovornikom skupno to – in

odrskega bojevanja (A. Tasković, tri leta), akrobatika (D. Popov, pri dve leti), ki so poleg dramske igre in tehnike govora edini obvezni predmeti bodočih diplomiranih igralcev.³⁰ V zadnjih letih se je izraz 'koreografija' pričel uporabljati širše, postal je sinonim za strukture in strategije, ki niso nujno v povezavi s telesnim izrazom, stilom ali prezentacijo. V skladu s tem se je spremenil tudi pomen koreografije, ki zdaj ne pomeni več zgolj nabora protokolov in orodij, s katerimi se izdelata nekaj

že znanega, recimo, ples, temveč predstavlja odprt nabor orodij za analizo in produkcijo.³¹ Isidora Stanišić pojasnjuje, da je po predstavitvi na Festivalu koreografskih miniatür kot 'outsiderka' vseeno dobila priložnost, da se kot koreografinja (z Bojano Maletić) preizkusi na Malem odru Narodnega gledališča. Direktor gledališča Nebojša Bradić ju je pri njunem ustvarjanju ves čas podpiral »s konstruktivnimi predlogi, ki pa jih ni vsiljeval, temveč je z njimi gradil dobro in produktivno profesionalno

komunikacijo« (Stanišić). Kasneje je Bradić angažiral Stanišićevo kot koreografino v predstavah *Zlato runo* in *Zločin na Kozjem otoku* (2001).

kar je bila tudi ena od izhodiščnih premis –, da koncepte in principe koreografije v posamezne segmente uprizoritvenih praks implementirajo oziroma jih razumejo na izrazito različne načine. Neubranost, ki sva jo občutila na začetku najinega premisleka o teh praksah in ki naju je navsezadnje napeljala k pričujočemu projektu, je povezana z dejstvom, da tako v mednarodnem kot tudi v lokalnem smislu, še posebej pa v nekaterih praksah avtorjev, ki jih opisujemo (kot sta recimo Dalija Aćin Thelander in Dragana Bulut), koreografija oziroma ples nista več v nobeni ontološki povezavi z gibanjem oziroma načini premikanja telesa. Iz izkušenj najinih sogovornikov lahko razberemo, da institucionalno gledališče razume koreografijo na izrazito ozek način, kot razporejanje plesnih sekvenc znotraj predstave, medtem ko odrski gib nadzira gibanje po/v prostoru v celoti.²⁹ Institucija koreografijo razume kot umetnost organiziranja plešočih teles, a v smislu večine:

Ko se govori o koreografiji, se navadno govori o urejanju plesnega materiala v smislu sosledja korakov ali gibov. Ni nujno, da gre za ples, a obstaja nek potek, obstaja neka pot, prizor, ki ga sestavljajo takšni elementi. Če se pleše tango, je to koreografija, če se nekoga na povodcu pelje čez oder, je to odrski gib. (Boris Čakširan)

V nasprotju s tem pogledom na koreografijo, ki je bil prisoten predvsem v institucionalnem gledališču, koreografi, ki sva jih intervjuvala, razumejo koreografijo kot razširjeno prakso, kar se odraža tako v njihovem delu kot v teoretski konceptualizaciji:

Plesa nikoli ne delim, na sodobni ples ali kaj podobnega. Nobene take klasifikacija ni. Vsak gib je ples. Vse, kar se zgodi na odru, je ples, tudi v najbolj klasični dramski igri, kjer dva samo sedita in blebetata. (Čarni Đerić)

Torej četudi se avtorji ne opredeljujejo v kontekstu koreografije kot razširjene prakse,³⁰ bi v njihovem delu težko našli trdne povezave s tradicionalnim pojmovanjem plesa. Ker lahko pri terminološkem opredeljevanju odnosov med odrskim gibom, plesom in koreografijo zlahka zaideva v past, na to pot ne bova stopila. Želela sva le izpostaviti najino začetno slutnjo, da bo šlo za določene diskrepance. Aćin Thelanderjeva ta občutek pojasnjuje s pozicije sodobno plesne scene, ki ni imela druge možnosti, kot da se podvrže terminološki rekonceptualizaciji, medtem ko je v dramskem sistemu rekonceptualizacijski moment izostal, saj ni bil na dnevnem redu.

Glede na obravnavan model institucionalizacije in deinstitutionalizacije in/ali deregulacije lahko torej rečeva, da imajo neodvisne koreografske prakse in njihovo razumevanje

koreografije le majhen vpliv na institucionalni red uprizoritvenih umetnosti, vendar pa zbližanja med tema sferama generirajo polja trenj, ki v ospredje postavljajo že omenjena vprašanja. V diahronem smislu se je sodelovanje med režiserji in koreografi pričelo z Ljubišo Ristićem in Nado Kokotović, in se kasneje razvijalo s Sonjo Vukićević, Nado Obradović, Nelo Antonović (Mimart), Anđelijem Todorovićem and Borisom Čakširanom. Z razvojem sodobno plesnih praks, ki so pričele slediti svetovnim smernicam in trendom, kar je kulminiralo v obdobju od leta 2000 do neke leta 2008, se je število sodelovanj med režiserji in koreografi povečalo, saj so v tem obdobju vsi najini sogovorniki delovali v številnih projektih z različnimi gledališkimi režiserji.

Na tej točki bi rada opozorila na še eno zanimivo osebnost, ki je zasedala hibriden in problematičen položaj med novimi umetniškimi težnjami in problematičnim političnim angažmajem (ki spominja na situacijo Ljubiše Ristića v devetdesetih letih) – na gledališkega režiserja Kokana Mladenovića, ki je največ sodeloval z neodvisnimi koreografi iz Beograda in širše Srbije. V tistem obdobju je Mladenović intenzivno sodeloval z avtorji kot so: Anđelija Todorović v devetdesetih letih, Isidora Stanišić in Bojana Mladenović med letom 2000 in 2007 in od leta 2010 z Andrejo Kulešević. Poleg Mladenovića je bilo tovrstnim sodelovanjem in zbliževanjem plesa in teatra naklonjenih še kar nekaj gledaliških režiserjev – Ivana Vujić, Iva Milošević, Nenad Prokić, Nebojša Bradić, itd. Kot zanimivo velja izpostaviti sodelovanje Nebojše Bradića z Narodnim gledališčem in z Beograjskim dramskim gledališčem,³¹ s čimer so se povečale možnosti za sodelovanje neodvisnih avtorjev z gledališčema, kar pove veliko o potencialih in možnih rezultatih takih srečanj, četudi niso povsem sprejeta in s stališča neodvisne plesne scene ne prispevajo k profesionalizaciji polja, saj plesu ne prinašajo večje vidnosti ali širšega družbenega priznanja. Bradićeva podpora neodvisnih avtorjev ostaja paradoksalna, saj je eden od ustanoviteljev Beograjskega festivala plesa, zasebne iniciative selektorice Aje Jung, ki je kot obsežen in komercialno pomemben plesno-podjetniški podvig v štirinajstih letih svojega delovanja postal dogodek, ki privablja velike množice. Problem tega zasebnega festivala je v tem, da vsako leto na javnih razpisih od državnih institucij prejema zelo visoke zneske, s čimer se neposredno ogroža obstoj neodvisne plesne scene. Leta 2016 je tako Ministrstvo za kulturo Republike Srbije na razpisu za sodobne uprizoritvene umetnosti po posredovanju Jungove in njenih sodelavcev iz komisij, ki podeljujejo državna sredstva za ples, polovico vseh sredstev namenilo Beograjskemu festivalu plesa (čeprav se istočasno financira iz diskrecijskega sklada ministra za kulturo), medtem ko je neodvisna plesna scena ostala praznih rok, s čimer je bilo ogroženo delovanje kar treh generacij plesalcev in koreografov.

32 Forum je sodeloval z različnimi koreografi in avtorji iz Srbije in tujine. Naj omeniva le nekatere: Dragana Alfrević, Minja Bogavac, Bojana Cvejić, Dragana Bulut, Dušan Murić, Guy Weizman, Gregor Luštek in Rosana Hribar, Saša Asentić in Ana Vujanović, etc.

33 Andreja Kulešević, intervju.

34 Omenjava nekaj najprestižnejših nagrad na področju plesa: nagrada Dimitrija Parlića se podeljuje za najboljšo koreografijo oziroma za življenjsko delo; nagrada Smiljane Mandukić za najboljšo plesalko sodobnega plesa; posebna nagrada za inovativen pristop na področju sodobnega plesnega gledališča. Med

najinimi sogovorniki je tudi nagrajencev: Dalija Aćin Thelander (posebna nagrada za inovativen pristop na področju sodobnega plesnega gledališča za predstavo *Sanje rumene nogavice*, 2014); Anđelija Todorović in Isidora Stanišić sta prejemnika nagrade Dimitrija Parlića (Isidora je tudi prejemnica posebne nagrade za inovativen pristop na področju sodobnega plesnega gledališča). UBUS si prizadeva za uveljavljanje in prepoznavanje posebnih dosežkov na področju koreografije, vendar so merila za podeljevanje nagrad žal prepogosto premalo definirana in netransparentna. Tako ostaja nejasno, po kakšnih kriterijih komisija določa »inovativnost« v

koreografiji oziroma v plesnem gledališču, prav tako pa je težko razumeti, zakaj se po tovrstnih dosežkih ne ozira v polje neodvisnega plesa.

35 Festival koreografskih miniatur je bil ustanovljen leta 1997 kot vsakoletni mednarodni plesni festival, ki poteka v Beograjskem narodnem gledališču. Festival je tekmovalne narave in vključuje premierne prikaze kratkih plesnih del – koreografskih miniatur. Večina najinich sogovornikov v raziskavi je prejela nagrade na tem festivalu: Dalija Aćin Thelander (druga nagrada, 1999), Bojana Mladenović (prvo nagrado si je delila z Dušanom Murićem in Isidoro Stanišić, 1997, in druga nagrada leta

1998), Isidora Stanišić (prvo nagrado si je delila s Čarnijem Đerićem, 2000, druga nagrada, 2007), Dragana Bulut (druga nagrada, 2003, tretja nagrada, 2004), Boris Čakširan (tretja nagrada, 2000), Dušan Murić (druga nagrada, 2016). Anđelija Todorović je bil leta 1997 član žirije, zdaj pa je kot predsednik UBUS direktor festivala. Za več informacij glej: <http://www.ubus.org.rs>.

36 Poleg nagrad, ki jih podeljuje UBUS, se v lokalnem kontekstu koreografsko delo nagrajuje le na festivalu *Sterijino pozorje*, ki podeljuje najvišjo nagrado za koreografijo v kontekstu narodnih dramskih gledališč (torej v kontekstu dramskih predstav). Nagrado za odrski gib /

VZPOSTAVITEV SPECIALIZIRANIH PLESNIH ORGANIZACIJ V NARODNIH GLEDALIŠČIH IN IZVEN INSTITUCIJ

Leta 2002 je Srbsko narodno gledališče v Novem Sadu ustanovilo *Forum za novi ples*, organizacijo, ki združuje plesalce omenjenega gledališča in jim omogoča kontinuiran trening in ustvarjalno delo. Projekt so oblikovali nekdanji umetniški vodja baleta Srbskega narodnega gledališča Andrew Peter Greenwood, Jasna Kovačić in Olivera Kovačević-Crnjanski kot predstavnici Srbskega narodnega gledališča ter Ivana Inđin in Branko Popović. V okviru Foruma imajo plesalci gledališča možnost sodelovati pri ustvarjanju sodobno plesne predstave, ki je finančno podprta s strani gledališča in vključena v repertoar. Projekt *Forum za novi ples* poteka v več fazah. V prvi so se posvetili izobraževalnim vidikom in organizirali delavnice, katerih namen je bil uvajanje tehnik in metod sodobnega plesa in gledališča v ustvarjalne procese. Poleg delavnic, ki so bile namenjene tako plesalcem kot tudi občinstvu, so bile organizirane tudi javne predstavitve delavnic in video projektov ter predstave avtorjev kot so Ivana Inđin, Branko Popović in Nandan Chirco, Dalija Aćin Thelander, Isidora Stanišić in Galina Borisova. Po besedah Andreje Kulešević delovanje Foruma predstavlja prvi primer izobraževanja v sodobnih plesnih tehnikah v kakem narodnem gledališču. Kljub temu, da je Forum temeljil na tradicionalni institucionalni strukturi in hierarhični organizaciji, je predstavljal svojevrstno emancipacijsko pobudo in si znotraj institucije uspel izboriti specifično hibridno organizacijsko strukturo. V zadnjih petnajstih letih tako Forum omogoča izobraževanje na področju sodobnega plesa in klasičnega baleta.³² Kulešićeva pravi: »Ti dve polji sta se zlili. Bil si član narodnega gledališča in končno si lahko rekel 'uau, zdaj bom pa plesal'. Vsi, ki so si želeli sodelovanja in so imeli skupna zanimanja, so se povezali. Tam je bil nekdo, ki nas je vodil, in stvari so se zgodile!«³³

Plesna skupina Bitef je bila ustanovljena septembra 2009 kot prva plesna skupina v Srbiji, ki deluje v okvirih institucionalnega gledališča. Iz uradnega poročila umetniške vodje skupine Jelene Kajgo lahko razberemo, da je skupina v sedmih letih svojega delovanja ustvarila 27 plesnih produkcij ter izvedla preko 100 gostovanj doma in v tujini. Poleg kontinuiranega izobraževanja na področjih klasičnega in sodobnega plesa sodeluje tudi z uglednimi domačimi in tujimi koreografi in režiserji, kot so recimo Guy Weizman, Roni Haver, Dalija Aćin Thelander, Edward Clug, Isidora Stanišić in Jasmin Vardimon. Skupina je svoj repertoar obogatila z otroškim plesnim programom, s čimer uresničujejo cilj, da ples približajo najmlajši publiki. Financirata jo Ministrstvo za kulturo in mesto Beograd, kar zagotavlja redno izplačevanje mesečnih dohodkov skozi vso leto. Ker za svoje delovanje potrebuje

znatna finančna sredstva, se skupina navadno na Ministrstvo prijavi z zgolj enim ali dvema projektoma na leto. Pedagoginja Isidora Stanišić nama je povedala, da so vrata plesne skupine Bitef na stežaj odprta lokalnim neodvisnim koreografom in njihovim idejam.

Združenje baletnih plesalcev Srbije (UBUS), ki deluje v prostorih Beograjskega narodnega gledališča, je prostovoljna, nevladna in neprofitna organizacija, ki je bila ustanovljena pred več kot 50 leti. Združuje plesalce, koreografe, pedagoge, repetitorje, kritike in teoretike s področja baleta in sodobnega plesa in si prizadeva za uresničevanje skupnih ciljev in razvoj plesne umetnosti v najširšem smislu. Kot edina profesionalna organizacija na področjih baleta in sodobnega plesa UBUS v skladu z Zakonom o kulturi skrbi za reševanje zapletov ob upokojitvi, rešuje vprašanja s področja intelektualne lastnine, zdravstvenega zavarovanja ter drugih prispevkov, ki jih delodajalci izplačujejo neodvisnim umetnikom, pripravlja zakone za izboljšanje statusa umetnika, vodi evidence o neodvisnih ustvarjalcih in podobno. UBUS vsako leto organizira *Festival koreografskih miniatur* (FKM), podeljuje najpomembnejše nagrade na področju plesa, izdaja publikacije ter organizira javne diskusije, plesne delavnice in druge dogodke.³⁴

Iz intervjujev sva razbrala, da je naslednja točka vstopa sodobno plesne sfere v institucije (v narodna gledališča) nedvomno Festival koreografskih miniatur (FKM).³⁵ Isidora Stanišić, Dalija Aćin Thelander, Dušan Murić, Čarni Đerić (in nekaj let kasneje Dragana Bulut) so namreč po prikazih svojih del na FKM zavzeli položaj nove neodvisne generacije sodobnih plesalcev in koreografov, ki se je uveljavila tudi v institucionalnih gledališčih.³⁶ Strinjava se z Isidoro Stanišić in Anđelijem Todorovićem, da je treba FKM razumeti kot pomemben korak v razvoju posameznih lokalnih umetnikov/koreografov (ki se najprej s koreografskimi miniaturami, nato pa s celovečernimi predstavami uvajajo v ustvarjalno-avtorske procese umetniškega delovanja). Žal ta potencial ni več v celoti izkoriščen, saj je uprava Narodnega gledališča izgubila ves interes za festival, čeprav je v zadnjih dvajsetih letih na njihovem odru ponudil različne koncepte sodobnega plesa in koreografskih pristopov, za katere pa lahko vseeno rečeva, da v precejšnji meri sledijo aktualnemu 'mainstreamu' in trendom 'konceptualno/raziskovalnega'. Po drugi strani institucija nima izdelane jasne in transparentne notranje strategije/postopka, na podlagi katerega izbira sodelavce iz vrst mladih plesalcev in koreografov (še posebej neodvisnih), kar žal onemogoča njihov nadaljnji razvoj znotraj državne institucije.

Specializirane plesne organizacije in skupine v narodnih gledališčih vsekakor predstavljajo del modela institucionalizacije sodobnega plesa, kar je še posebej razvidno iz njihovih sodelovanj z neodvisnimi koreografi. Nekateri od njih so bili

koreografijo sta na tem festivalu prejela dva od najinijh sogovornikov – Dalija Aćin Thelander (leta 2011 za *Metamorfoze* v režiji Aleksandra Popovskega) in Andreja Kulešević (leta 2010 za *Pomarančni olupek* v režiji Kokana Mladenovića, Gledališče v Novem Sadu [Novosadsko pozorišče/Újvidéki Színház]; leta 2015 za *Doktor Nušić* v režiji Kokana Mladenovića, Gledališče Kruševac in Narodno gledališče v Somborju). Poleg Sterijinega pozorja se predstave avtorjev s področja sodobnega plesa prikazujejo tudi na festivalih INFANT in BITEF. Dalija Aćin Thelander je do zdaj edina koreografinja iz lokalne neodvisne (plesne) scene, katere delo so prepoznali tako na

Sterijinem pozorju, festivalih BITEF in INFANT kot tudi s strani UBUS.
37 Svetozar Rapajić, »Od glumačke škole do fakulteta«, v *Zbornik radova fakulteta dramskih umetnosti 6–7*, Beograd, 2003, str. 465.
38 Hugo Klajn, »Metodi predavanja pozorišne režije«, str. 70.
39 Miško Šuvaković, *Epistemology of Art*, str. 130.
40 Podrobnejša tipologija samo-izobraževanja je opredeljena v poglavju z naslovom »Samo-organizirano in samo-upravljano samo-izobraževanje«, v Miško Šuvaković, *Epistemology of Art*.

41 Kar pomeni, da je prva generacija plesalcev s formalno izobrazbo šolanje zaključila leta 2008.

tudi najini sogovorniki v pričujoči raziskavi, recimo Isidora Stanišić, Dalija Aćin Thelander in Dragana Bulut (sodelovanje s Forumom) in Andreja Kulešević ter Dušan Murić (kot performerja). Najbrž bi več tovrstnih sodelovanj okrepilo vidnost sodobnega plesa v institucijah, kar pa je odvisno predvsem od razpoložljivih finančnih sredstev, zato se koreografi pa tudi omenjene institucije vsak po svoje borijo za svoj obstanek. Če se ozremo nazaj na te pobude kot na element institucionalizacije sodobnega plesa v zadnjih petnajstih letih, moramo omeniti še en pomemben dogodek, in sicer vzpostavitev organizacije *Postaja Servis za sodobni ples* [Stanica Servis za savremeni ples] (2005), ki jo lahko razumemo kot protiutež oziroma deregulacijski moment na beograjski neodvisni plesni sceni. Pogled na medsebojne povezave in trenutke vznika teh iniciativ nam lahko razkrije modalitete njihovega vzpostavljanja, ki je potekalo v skladu z institucionalno regulacijo (prisotnost USUB v Narodnem gledališču in programih, s katerimi so v devetdesetih letih prejšnjega stoletja in prvem desetletju novega tisočletja prakse sodobnega plesa pridobivale na vidnosti, in oblikovanje Foruma za novi ples v Srbskem narodnem gledališču), deregulacijo (nastanek *Postaje*) ter ponovno regulacijo (oblikovanje plesne skupine Bitef).

VLOGA IZOBRAŽEVANJA

Pregled izobraževalnih možnosti na področju uprizoritvenih umetnosti v Srbiji bova pričela z analizo primera Fakultete za dramske umetnosti (ki pokriva gledališče, film, radio in televizijo), vendar ne zato ker je omenjena fakulteta edina visokošolska institucija na področju dramske umetnosti v Srbiji oziroma ker na področju primarnega in sekundarnega izobraževanja trenutno zeva velika praznina, temveč zato, ker se v celoti strinjava z naslednjo trditvijo: »Fakulteta za dramske umetnosti [...] predstavlja tisto mesto, kjer se so v zadnjih petdesetih letih izoblikovala merila za vrednotenje dramske umetnosti.«³⁷ Institucija deluje pod okriljem Univerze za umetnosti v Beogradu, ki vključuje tudi Fakulteto za glasbo, Fakulteto za uporabne umetnosti in Fakulteto za likovno umetnost. Fakulteta za dramske umetnosti je osrednja elitna kulturna institucija v državi, ki ne izobražuje zgolj gledaliških ustvarjalcev, ampak tudi ustvarjalce s področja filma ter kulture in družbe nasploh. Kljub položaju osrednje izobraževalne ustanove v tem prostoru (zaposluje veliko ljudi, ima tradicijo in ugled pa tudi stroge vpisne pogoje, o čemer bo govora v nadaljevanju) pa fakulteta ne sledi sodobnim trendom v polju sodobnih scenskih umetnosti. Če poenostavimo, bi lahko rekli, da Fakulteta za dramske umetnosti v svojih temeljih ostaja zvesta tradiciji dramskega gledališča. Če povzameva besede Huga Klajna iz besedila »Metodi predavanja pozorišne režije«, ki je bilo davnega leta 1970 objavljeno v Monografiji

Fakultete za dramske umetnosti, se je fakulteta zmeraj osredotočala na dramsko besedilo, zato so gledališke tradicije, kot so performans, hepening, eksperimentalne oblike gledališča, postdramsko gledališče,³⁸ ostale relativno prezrte. Od tukaj torej izhaja dejstvo, da lahko žive odrske prakse (post-dramsko gledališče, gibalo gledališče, eksperimentalno gledališče, sodobni ples, performans) lociramo zgolj v okviru samo-izobraževalnih pobud in samo-organiziranih praks, te pa še vedno niso vpete v institucionalne okvirje, in le vprašanje časa je, kdaj in kako se bo to zgodilo.

V širšem kontekstu sodobnih uprizoritvenih umetnosti je izobraževanje še zmeraj v domeni posameznih iniciativ, tihotapljenja, kolektivnega/participatornega delovanja v mikro-okoljih, neposrednih in neinstitucionalnih transferov. Glede na pomanjkanje profesionalnih kompetenc akterjev na sodobni uprizoritveni sceni, ki bi temeljile na uveljavljenih režimih znanj, pridobljenih na konservatorijih, akademijah in univerzah, ni težko razumeti umetniških in družbeno-političnih vzrokov za status, ki ga imajo sodobne prakse v lokalnem okolju. Neodvisna, neinstitucionalna uprizoritvena scena, ki se je v Beogradu izoblikovala v prvem desetletju novega tisočletja, namreč temelji na različnih oblikah neformalnega, nekontinuiranega in nekodificiranega izobraževanja, zato lahko tovrstne oblike izobraževanja, sicer z nekaj zadržki, opiševa kot samo-izobraževanje. Vseeno pa je treba opozoriti, da tudi samo-izobraževanje ne predstavlja nekega zlahka opredeljivega koncepta, saj vključuje mnogotere modalnosti – od elitnega samo-izobraževanja (tradicionalna buržoazna izobraževanja na domu), liberalnega samo-izobraževanja (odprte šole), samo-izobraževanja za vse (socialistično model) do samo-organiziranega samo-izobraževanja (kritični in subverzivni modeli).³⁹ Prakse, ki jih omenjava, sodijo v modaliteto samo-izobraževanja, ki je omenjena kot zadnja.⁴⁰

Primer plesa je še posebej indikativen, saj poleg Baletne šole Luja Daviča (druga stopnja), ki je oddelek za sodobni ples vzpostavila šele leta 2004,⁴¹ v našem prostoru od leta 2014 ni niti ene institucije, ki bi nudila izobraževanje na področju plesa na visokošolski ravni. Na začetku novega tisočletja, ko se je sodobno plesna scena šele vzpostavljala, v Srbiji tako sploh ni bilo možnosti za izobraževanje na področju sodobnega plesa ali sodobnih uprizoritvenih umetnosti na drugi oziroma tretji stopnji. Pomanjkanje institucionalnih znanj pa ima za posledico izključevanje dediščine modernistične avantgarde iz umetniške prakse, kar pomeni, da vse znanje prihaja »iz Zahoda«; izhaja iz hegemonskih modelov, vendar se v naš prostor uvaja kot znanje iz druge roke oziroma kot vtihotapljeno znanje. Sodobne trende na področju uprizoritvenih umetnosti je bilo mogoče spremljati le na ilegalnih kopijah knjig, VHS videov, CDjev in DVDjev, in tako so se uvažala znanja

42 Ana Vujanović, »Second-hand Knowledge«, *Parallel Slalom. A Lexicon of Non-aligned Poetics*, Bojana Cvejić in Goran Sergej Pristaš (ur.), Walking Theory TkH, Beograd in Center za dramsko umetnost CDU, Zagreb, 2013, str. 128.

43 Ana Vujanović, »Scena savremenog plesa«, v *Istorija umetnosti Srbije*, str. 904.

44 Vsi omenjeni projekti so financirani s strani EU, občasno pa prejemajo tudi sredstva srbskega Ministrstva za kulturo, čeprav so

izobraževalni projekti (razen NDA). To veliko pove o kulturni politiki, ki po eni strani dovoljuje tuje vire financiranja, po drugi strani pa neodvisni sceni nudi sistemsko podporo pretežno za neinstitucionalno izobraževanje in produkcijo.

45 »Unlearned, Terminally«, *Parallel Slalom. A Lexicon of Non-aligned Poetics*, Bojana Cvejić in Goran Sergej Pristaš (ur.), Walking Theory TkH, Beograd in Center za dramsko umetnost CDU, Zagreb, 2013, str. 118.

(koncepti, tehnologije, paradigme, smernice) iz drugih držav.⁴² V praktičnem smislu je izobraževanje potekalo v obliki kratkih delavnic, ki so postale poglavitna oblika alternativnega izobraževanja. V okviru tovrstnih intenzivnih delavnic oziroma raziskovalnih programov je v drugi polovici prvega desetletja *Postaja Servis za sodobni ples* k sodelovanju povabila številne evropske koreografe in organizirala 28 delavnic.⁴³ Regionalna platforma *Nomad Dance Academy* pa je predstavljala bolj sistematično zastavljen alternativni izobraževalni program, ki ga je v letih od 2008 do 2010 vsako leto obiskovalo približno 15 mladih plesalcev in avtorjev.⁴⁴

Trenutek institucionalizacije sekundarnega izobraževanja odpira možnosti za oblikovanje neke hierarhije, kodeksa in institucionalizacije v negativnem smislu. Zato je ta trenutek ključnega pomena za sodobne uprizoritvene umetnosti. Obstoj pravkar akreditirane institucije na terciarni stopnji, *Inštituta za ples*, zasebna baletna šola *Nacionalna fundacija za ples*, neučinkovitost pri pripravi učnih načrtov za vzpostavitve oddelka za koreografijo in ples na Fakulteti za dramske umetnosti (ki bi vključeval tudi klasični balet in pedagogiko) – vse to prispeva k možnosti »izdajstva« organizacij in praks, ki so se oblikovale preko neinstitucionalnih izobraževalnih kanalov. Epistemološko dilemo, kot se kaže v svoji družbeno-politični obliki, lahko povzamemo s trditvijo, da institucionalno znanje deluje v zavezništvu s hierarhičnimi strukturami posredovanja znanja.⁴⁵ Danes, ko je v Srbiji polje sodobnih uprizoritvenih umetnosti, še posebej ples, le še korak proč od institucionalizacije, se postavlja vprašanje, kako bo scena, ki se utemeljuje na samo-refleksiji in na neinstitucionalnih oblikah izobraževanja, »preživela« ta prehod v institucije. Situacija je protislovna. Vprašanje ostaja odprto.

NAMESTO ZAKLJUČKA

Če se vrneva na začetek in namesto zaključnih misli raje spregovoriva o izdajstvu »neodvisnosti« lokalne plesne scene, morava priznati, da je trditev relativno dvoumna in da bi se lahko tudi vprašali, kdo je izdal koga. S pregledom točk (de) institucionalizacije in/ali marginalnih področij »neodvisnosti« na primeru sodobne plesne scene v Srbiji sva tako izdelala mapiranje trenutnih možnosti za zagotavljanje neodvisnosti scene, ki se prepleta tako z javnimi institucijami kot tudi z zasebnim kapitalskim sektorjem. Opisan spekter možnosti predstavlja velik izziv za sceno in za njene globoko zakoreninjene načine samo-razumevanja.

Zgoraj omenjene točke (de)institucionalizacije – KPGT, sodelovanja med koreografi in režiserji, oblikovanje specializiranih plesnih organizacij in še posebej izobraževanje na področjih plesa in koreografije (kjer ni nobene državne izobraževalne institucije in kjer so poleg posameznih iniciativ, ki so na sodobno plesni sceni prisotne že dlje časa, vzniknile le institucije, ki jih podpira zasebni kapital) – vse to razkriva

kočljiv položaj, v katerem se je znašlo vse, kar deluje kot neodvisno.

Za konec lahko rečeva, da se zdi, da se bodo trenutna razlikovanja med tistim delom neodvisne scene, ki je bolj naklonjen skupnostnim modelom, in tistimi, ki se bolj ali manj odkrito spogledujejo s tržnimi pristopi in profitabilnostjo, sčasoma zmehčala, da se bodo sčasoma vsi znašli v enakem položaju in da bodo razlike med njimi, ki zdaj bijejo v oči, počasi zbledele v komaj zaznavne otenke. Do izraza pa bo prišlo tudi dejstvo, da je model ne-institucionalnosti kot anti-institucionalnosti nastajal prav v času družbeno-politične neodvisnosti v kontekstu devetdesetih let 20. stoletja, ko so se uvajali novi diskurzi dela in produkcije. Kaj natanko to pomeni in kakšne priložnosti so institucije takrat zamudile, dobiva jasnejše obrise šele z današnje perspektive. Zdi se, da največji izziv predstavlja prav vprašanje širše družbeno-politične odgovornosti za (ne)odločanje o (ne)možnostih (de) institucionalnega delovanja.

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Povzetek

Če odmislimo že obstoječe modele arhiviranja lokalne plesne scene, sva na širokem področju uprizoritvenih umetnosti, ki ga ta prispevek poskuša zarisati, naletela na hibridno polje možne raziskave, in sicer na vprašanje institucionalnega statusa/položaja sodobnega plesa kot umetniške prakse, oziroma širše, kot enega od svetov umetnosti, čigar temeljne vrednote in politični položaj lahko opišemo kot izrazito neodvisen od umetniških ali kulturnih institucij. Za potrebe raziskave tega fenomena sva opravila intervjuje z osmimi neodvisnimi koreografi in koreografinjami, ki so v preteklosti sodelovali z lokalnimi plesnimi in gledališkimi institucijami, največkrat v okviru sodelovanj z institucionalno delujočimi gledališkimi režiserji. Poleg tega sva informacije pridobila tudi v neformalnih pogovorih z drugimi akterji sodobnih uprizoritvenih umetnosti. V pričujočem prispevku to hibridno polje raziskovanja postavlja ob bok teoretskemu modelu institucionalizacije posameznih umetniških praks in ponudiva kratek premislek o teh vprašanih ter opiševa ugotovitve in dileme, na katere sva naletela med najino raziskavo.

Ključne besede

Arhiviranje, sodobni ples, institucionalno dramsko gledališče, dramsko/nedramsko, institucionalizacija, deinstitucionalizacija, anti-institucionalizacija, koreografija/odrski gib, institucionalno izobraževanje vs. samo-izobraževanje, znanje iz druge roke, »neodvisnost« / javno / zasebno, izdajstvo



AUTHONOMY TO DANCE
Case Studies of Contemporary Dance Practices in Former Yugoslavia

ARCHIVING THE CONTEMPORARY ART OF DANCE IN SERBIA

Issues with
Institutionalization, or On
Betraying the 'Independence'
of the Local Dance Scene

Milica Ivić and
Igor Koruga

1 Ana Tasić, "Kad pozorište samo sebe ukida", *Politika*, <http://www.politika.rs/scc/clanak/313999/Kad-pozoriste-samo-sebe-ukida>. "But, this text is not suitable for the

stage. [...] Staging these kinds of anti-dramatic texts definitely paves the way for formalist experiments, 'walking theories' and theoretical research. [...] A theater that in this way abolishes

drama and sensibility shuts down itself."

2 "The social system of dance [...] begins with education and ends in presentation." Ana Vujanović, "Scena savremenog plesa", in: Miško

Šuvaković, *Istorija savremene umetnosti Srbije XX veka: Radikalne umetničke prakse 1913–2008*, Orion Art, Belgrade, 2010.

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ARCHIVE AS INVISIBLE WORK

This archive might be unnecessary. Unwanted. An illogical beginning. A blind spot in an undifferentiated and undocumented mass, a cul-de-sac, a hybrid and impure territory. Collaboration between a director in an institutional drama theater and an independent choreographer. It is not an archive of notable works and authors, it does not begin with value criteria, or with easily provable causal relationships. Contrariwise, it deals with the "invisible work", or maybe the unnecessary work, the vague contribution, impure historic input. The motivation is disputable, and the intentions are ambiguous. Instead of an archive like this, something else could have arisen – something more useful, more structured or more obvious, which contributes more and requires less. Maybe this is the wrong way at its core. Unnatural archiving. What sort of beginning is this? Who finds this important? In the case of a theater, it is just a matter of choosing associates within a strict hierarchy that cannot be changed. A choreographer is subordinate, just like an assistant or a temporary guest. It is the sacrosanct world of drama that allows itself to flirt with dance.

Bringing up the question of this kind of collaboration, seen as a relationship between drama and dance is present and justified when it comes to the performing practices of the late 1970s and the 1980s. Understanding the continuity of these practices, and their discontinuity in the 1990s and the first decade of the 21st century, positions this archive in

new social and historical circumstances and reveals a new set of issues that brings necessary layers into the relationship between drama and dance, which comprise both institutional (drama) and the independent (dance) scene. The archiving process had to begin with making a clear distinction between these genealogical relations, but it turns out that the burning issues are actually located within the modern context and the questions of institutionalization.

An important meeting that initiated the collaboration we are talking about took place in 2015 in the Yugoslav Drama Theater, when young director Miloš Lolić staged Miloš Crnjanski's novel *The Čarnojević Diary* [*Dnevnik o Čarnojeviću*]. Lolić outsourced Dragana Bulut, an independent young choreographer. Relevant criticism brought back the choice of the text and the methods of its staging to the recognizable relationship between the dramatic and (non-)dramatic by asking the following question: does the theater shut itself down by introducing non-dramatic elements?¹ However, looking at it from a perspective which views worlds of art as social practices, this encounter creates much more complex problems, such as: understanding the institutional and whether the non-institutional and the independent can exist at all; the problem of mutual understanding between formalized/classified knowledge gained through education within the very strict frameworks of the existing art schools/academies and the more fluid flows of knowledge of self-education typical of the independent art scene in Serbia that has been present there since the 1990s; and the problem of understanding between various inherited and new positions on the job market and different methodologies and production conditions as well as presentations of work. If we begin with the statement that an entire world of art is based on certain principles of education, production and presentation,² then this archive deals with an encounter and/or collaboration that very obviously confronts diametrically opposed principles of two different art worlds and as well examines the conditions and consequences of their overlap within a historical perspective that doesn't only rely on understanding the past but on envisaging the future as well.

Setting the collaborative relationship that is the subject of our study in its historical context, in particular, kept blurring the terminological distinction between the dramatic and the non-dramatic, anti-dramatic, post-dramatic, dance, and everything else that belongs to the stage. The most important practices on the local scene that provide an opportunity for such a possible encounter and neglect the abovementioned borders were established by Ljubiša Ristić and Nada Kokotović within the framework of KPGT. In an interview given by Ljubiša Ristić as part of the archiving project *Tiger's Leap* [*Tigrov skok*], he begins with the concept of the 'total theater', which was topical in the 1970s when he was starting out working

3 His directorial work has been marked by these diverse elements since 1977.

4 This term was taken from choreographer Gaetano Gioia, who staged short pieces with political subjects in the early 19th century in Rome; they were performed during intermissions in operas and he called them choreodramas.

5 She takes drama as the basis; literature does not have to be dramatic, as it can also be theoretical.

6 Dalija Aćin Thelander made a critical observation about our interest in this model and asked us the following question: "What is the use of working on archiving the models of collaboration in which the choreographer is of secondary importance, where his/her work

is subordinate to the director's work, and the choreographer is not asked to implement an idea within his/her profession and does not have the full freedom of an author. It would be more interesting to observe what changes have occurred since the 1990s, both historically and socially."

7 That is why the focus of this research was on the effects of various initiatives, collectives, groups and individuals whose self-organized actions – from the late 1990s and early 2000s to today, in Belgrade and Novi Sad – contributed to the emergence of the dance scene, which remained independent from strict models of functioning and the market, but also remained (financially) "dependent" on foundations, institutions of culture and art and the like.

For more information about the stakeholders, dance scene organizations and clear, contextual, historical and theoretical definitions of contemporary dance, see Ana Vujanović, *ibid.*

8 In the 1990s, independence was seen as a necessity for the anti-war and anti-regime position, primarily by way of opposing the work of state institutions led by nationalists, bureaucrats and supporters of Milošević's politics, and this was achieved by leaving these institutions and forming a new cultural and artistic position in the streets. For more information, see "We choose the circumstances and the circumstances choose us", an interview with Jelena Vesić, an independent curator, writer, editor and lecturer based in Belgrade. There are numerous examples in the field of

dance, and some of our interviewees were part of them: Sonja Vukićević left Belgrade's National Theater as an independent choreographer in the late 1980s; Anđelija Todorović left the Terazije Theater and started to work independently in experimental dance companies (*Signum*, later *Ister Teatar*), and she was also one of the founders of *Station Service for Contemporary Dance*, etc.

9 Here are some of the principles: self-organization, plurality, diversity/polyphony, horizontality and equality, inclusiveness, an open structure, flexibility of functioning, self-reflection, self-management, sharing responsibilities, program and political autonomy, emergence, readiness to fight and activism, educational exchange and democracy (self-education), etc. For more information, see

as a theater director. The text and dance are considered to be strictly dramatic elements, while music, stage singing and all other elements of the theater that are not dramatic.³ Ristić goes on to say that they eventually reached forms they used to call 'operas', and that later, in the late 1970s, they developed the term 'choreodrama'.⁴ From the perspective of that period, Ristić viewed the choreodrama as a consequence of the emancipatory movement within performing arts in which "actors dance, and ballerinas talk." The way in which he conceptualizes choreodrama and his own theater practice corresponds with the notion of contemporary dance and choreography, and it is a sort of apology on the current phenomena in contemporary dance. On the other hand, Nada Kokotović defines her practice as 'choreodrama' explicitly, contrary to dance theater: dramatic action is the focus of research in a choreodrama, regardless of whether it is speech, dance or a combination of the two.⁵ She ascertains the dominance of dance theater in the last 20 years, while this theater has no connection with the dramatic form and does not require dramatic action or plot or suspense. She explicitly says: there is a combination of different elements, there is just the text, which can be self-representation, there is music, the body that talks, dances, just stands there or just looks at the audience... At this point, it becomes clear that collaboration between director and choreographer (regardless of whether it is seen as it used to be, through the relationship between the dramatic and the non-dramatic, or as it is today in the local dance scene, through the relationship between the institutional and the non-institutional) opens major theoretical issues concerning the institutionalization of different performing practices.

As soon as the issue of institutional positioning of contemporary dance within the local context through the said model of collaboration was opened, we were immediately criticized by the local and regional independent dance scenes. The attitude being that it is now more important for the local independent dance scene to investigate and reflect on its infrastructure, models of education, (dis)continuity in art production, critical and theoretical discourse, lack of cultural strategies and the like instead of its insignificant verge – the institutional visibility of independent choreographers – the following question was brought up: why should institutionalization of contemporary dance be considered at all?⁶ If all these practices are institutionalized, it means that they are at the same time regulated, which thereby betrays the core value of the independent dance scene (and the art scene itself in the broader context): the *independent* position of the scene within the institutions (based on national values and the heritage

of the socialist order) and the current neoliberal/capitalist, market and corporate models of functioning. The independent scene sees itself as an important and specific model that does not conform to any of the rigid patterns of the social/historical context, while at the same time managing to incorporate the principles of both.⁷ This kind of positioning stems from the appearance of the independent cultural/art scene in Serbia, which occurred in the 1990s and 2000s.⁸ Although the model of entrepreneurial work may not have existed in the 1990s in its modern sense, according to Jelena Vesić, even at that time, the authorities supported models of entrepreneurial and independent career building, earning salaries and pensions by those working on the independent scene thus generating (increasing) unemployment on the market and supporting competitiveness. On the other hand, there appeared joint and solidary initiatives and actions on the cultural/art scene that recognized common ideological values and working principles.⁹

In spite of being aware of their peculiar position contrary to the values and interests of the independent dance scene, in the course of our research, it turned out that this arguable betrayal nevertheless opens a very potent set of issues for self-reflective theoretical enquiries concerning both current archiving of contemporary local practices and understanding all current processes on the (independent) dance scene and its further development. As Vesić ascertains, the independent cultural/art scene has faced great challenges to its self-sustainability and independence ever since it was established. It managed not to fall under the influence of the dominant policies and models of work that it (albeit not being completely aware of it) had paradoxically been an integral part of.¹⁰ The ways in which this contradictory *specificity* inherent in the independent dance, art and cultural scenes was (historically) established and built up will be discussed later. However, in order to make an analysis of this specificity possible, it was necessary for us to become self-reflectively detached from the independent dance scene's self-evaluation and to focus on examining its 'insignificant' marginal areas wherein it overlaps – through education, presentation and production of contemporary dance, i.e., with the areas that belong to the broader context of performing arts. Being self-styled 'traitors', so to speak, we decided to turn to mapping spots and examples of institutional positioning of contemporary dance practices of the independent scene in theatrical and dance institutions as points where the relationship between the *independent* and the *institutionalized* is crystallized, as well as look at its significance in the current processes on the local dance scene.

Ristić, Irena, "Ka novim vidovima kolektivteta: superstrukcija i modelovanje lokalne kulturne scene".

10 The current situation is similar in the case of current models of work and production on the local cultural/art scene, which comprises strikingly different practices – from social activism to cultural institutions – and their borders are so permeable and insufficiently articulated in conceptualizing new projects that it remains unclear whether or, if so, how these initiatives follow the (original) needs of the participants in the independent scene. See: "We choose the circumstances and the circumstances choose us", Interview with Jelena Vesić, an independent curator, writer, editor, and lecturer based in Belgrade.

11 Ana Vujanović, "The Magic of Artworlds. Three Scenes from Belgrade", in *Performance Research, A Journal of the Performing Arts*, vol. 20, no. 4: "On Institutions", 2015.
12 While in the cases of inclusion/exclusion of practices/concepts/objects in the world of art Danto primarily determines "an atmosphere of art theory, a knowledge of the history of art", Dickie focuses on stakeholders (artists, producers, critics, theoreticians), organizations (museums, theaters, schools, festivals, production companies), networks and peer initiatives, knowledge, discourses and theory-based practice, giving the status of a 'work of art' to a concept/object/practice if it sufficiently has the same and necessary features as other 'works of art'. For more information, see

George Dickie, "What is Art? An Institutional Analysis", in *Art and the Aesthetic. An Institutional Analysis*, Cornell University Press, Ithaca, 1974, pp. 19–52; or Arthur C. Danto, "The Artworld", in *Journal of Philosophy*, 1964, pp. 571–584.
13 Morris Weitz, "The Role of Theory in Aesthetics", in *Journal of Aesthetics and Art Criticism*, vol. 15, no. 1, 1956, pp. 27–35.
14 Ana Vujanović, *Doksid s-TIU/4: Fundamentalističko mapiranje savremenih teorija izvođačkih umetnosti*, Izdavačka knjižarnica Zorana Stojanovića, Sremski Karlovci – Novi Sad, 2006, pp. 64–67.
15 Requirements listed by Vujanović include: imitation of nature, revealing or depicting the world of ideas, cognition, intercession of the sacred, originality, making

beautiful objects, fun, expression, political engagement, questioning of art itself and its place within society, etc. On the other hand, the specific artistic criteria are the following: technique, skill, creativity/genius, disinterest, innovation, self-reflection, social responsibility, conceptualization, etc. (ibid.)

16 Ibid.

17 Kulešević, who is also the only choreographer from Novi Sad, has a specific position regarding what is defined as independent because she has also been employed as a dancer in the National Theater.

A MODEL OF INSTITUTIONALIZATION AND DEINSTITUTIONALIZATION IN THE "WORLD OF PERFORMING ARTS"

The general definition of institutionalization refers to the process of incorporating a concept or practice (e.g., beliefs, norms, social roles, values or modes of behavior) within an organization, a social system or society. In order to make this concept/practice established and applied as a social practice, it has to be implemented and contextualized according to a general set of common criteria. As Ana Vujanović argues, it has to be framed as an institution or already be an institution – that is, the institution, apart from regulating a particular concept or practice, also represents the necessary constitutive condition for that practice.¹¹ By that principle, Vujanović states that art, even by itself, is an institution, not like NATO or the Catholic Church, but more as a fluid network, a system, or even broader – a world – as in, e.g., 'the world of performing arts'. Vujanović draws this definition from the institutionalized theory of art and the notion/concept of the 'artworld' as framed by aestheticians Arthur Danto and George Dickie, that is, as a social practice that functions as a fluid network of subjects, discourses and practices through which works of art are contextualized within a society based on common essentialist features.¹² However, Vujanović juxtaposes this institutional definition with a more 'alternative' thesis by Morris Weitz about 'the open concept of art', in which objects/concepts/practices do not share the same essentialist features sufficiently enough to have 'art' status, but instead share similarities.¹³ This statement challenged the institutional theory of art, thus making it more difficult to understand the process and structure of its constitution, that is, of including and excluding objects and concepts in/from the world of art.

Vujanović introduces this structure through the relationship between the *first-level art discourses* (art production) and *second-level art discourses* (science, philosophy, criticism and theory), while the relationship between first-level and second-level concepts is seen as the "institutional status/function of a particular discourse practice", and degrees of discourses are *rhizomatic* (in the sense of Deleuze and Guattari's usage of that term) as "the spread of different, specific discourses throughout the levels of the map of the modern world of performing arts."¹⁴ The positions of second-level discourses refer to "highly formalized (established, institutionalized, classified, etc.) knowledge, which is formalized according to specific and established rules and criteria (methodologies, techniques, articulations, textual/linguistic verbalizations, etc.) and requirements (objectivity, verifiability, accuracy;

and/or self-reflection; and/or efficacy, etc.), while first-level discourses do not have to meet the same requirements and criteria, and are thus established as more flexible and less formalized social discourses."¹⁵ In that sense, Vujanović points out that the institutional constitution of art, as a more precisely articulated and more strictly formalized social discourse, happens by way of deriving first-level discourses from second-level discourses, which in turn become part of an inter-discourse network of culture/society/history. This act actually involves gaining social power/status, because it is a Dickiean performative of proclamation: "this is art/a work of art." And we (recipients of the performative) are the ones who, in Vujanović's interpretation, assign such power, because we agree to be a part of the social reality created by performatives. Art uses this process to establish its social identity and status, thus making an open platform of convergence and mutual response of various aspects besides the artistic one: political, social, economic, cultural aspects, values, attitudes, etc. Therefore, apart from the fact that it is always socially contextualized, art can never be a stable social structure. As Vujanović points out, this structure involves a dynamic process of institutionalization and deinstitutionalization that is based on positive acceptance by stakeholders in the world of art and which maintains the institutional authority of the world of art and the denials that question this authority, which in turn deinstitutionalize the existing institutions, and propose new configurations in this field.¹⁶

Archiving the local practices of contemporary dance is certainly a new configuration. The lack of structural conditions that would enable and fully regulate the linear course of institutionalization at the same time defines archiving as an ambivalent act that paradoxically keeps this bi-directionality, which we consider necessary. In that sense, the starting point of our research, i.e., collaboration between the choreographer and the director, being a marginal territorial amalgam, serves as a checkpoint for self-reflection of the process and for the responsibility that archiving entails. Examining the points of institutionalization of contemporary dance by studying the materials archived so far and through the interviewing of eight independent choreographers (Dalija Aćin Thelander, Anđelija Todorović, Čarni Đerić, Isidora Stanišić, Dušan Murić, Boris Čakširan, Dragana Bulut and Andreja Kulešević)¹⁷ itself is a new, still insufficiently configured stage of that process. Collecting the materials is at the same time an act of making history and a critical examination of the materials and of the archiving process both. As Dalija Aćin Thelander said in her interview, "Archiving is an institutional act. It is

18 Dalija Aćin Thelander, interview.

19 The only historical overview/list of local practices in contemporary dance so far is to be found in the texts and projects of Ana Vujanović. The survey offered by Ana Vujanović is quite ample. It comprises initiatives in different kinds of research, of documentation and analyses of the conditions in which the scene of contemporary dance was created and of performing arts in general as their genealogy. For the purpose of this research, we focused primarily on: certain

texts such as "Not Quite-Not Right Eastern Western Dance" and "Scena savremenog plesa", which can be found in Miško Šuvaković's encyclopedia *Istorija savremene umetnosti XX veka u Srbiji*; the project *Tiger's Leap* (2007), with choreographer Saša Asentić; *Raster*, a yearbook for the independent dance scene in Serbia, that is, a self-documentation of the art production for the years 2008 and 2009; and the project entitled *Remembering never performed dance performances*, TkH Exhibition – "Recycle Bin", etc.

20 This is a systematization of the pre-history given by Ana Vujanović in her text "Savremeni ples", in: *Istorija savremene umetnosti u Srbiji XX veka*, where KPGT is described as a "non-linear" phenomenon, even though the practices of post-modern theater, Brechtian theater, dance theater, choreodrama, etc. – which were cherished by KPGT during the 1970s, 1980s and in the early 1990s – are described as significant and defined as part of the nucleus of the development of contemporary dance in Serbia.

21 It was the highest education a dancer could get at the time.

22 In 2005, when *Station Service for Contemporary Dance* was founded.

23 Mladinsko Gledalište, SLG, Ljubljanska Drama, Atelej 212, National Theater in Belgrade, ITD, HNK, etc.

24 Dragan Klaić, "Dugi marš kroz institucije – varijanta Ristić", in *Scena: Časopis za pozorišnu umetnost*, vol. 42, no. 4 (October/December), Novi Sad, 2006, <http://www.pozorje.net>.

no wonder that the practices of contemporary dance are not archived, because they are not institutionalized."¹⁸ It is as simple as that.

Archiving is necessary in relation to previous initiatives and acts of discursal and theoretic documentation, definitions and mapping of contemporary dance practices in Serbia.¹⁹ During this research, we were faced with a dilemma – namely, the matter of choosing the methodology of studying the institutionalization points of contemporary dance. This dilemma once appeared as a perplexing situation, because the only similar methodology of studying the local practices of contemporary dance we had as a reference point was the one used by Ana Vujanović in *Enciklopedija Istorija umetnosti XX veka u Srbiji*. Using the methodological tenets therein, Vujanović analyzes and provides a complete survey of the contemporary dance scene through Dickiean parameters of the "world of performing arts", such as genealogical/historical timeline (when and how the scene was created), infra-structural organizations and platforms (such as, for example, *Station Service for Contemporary Dance*), spaces, festivals (e.g., *Kondenz*), stakeholders (choreographers, dancers, critics, theorists, producers, etc.), and collaborative networks.

Such clear methodological tenets and approach turned out to be confusing in our research as during the interviews and research into institutionalization (and deinstitutionalization) of contemporary dance only a few institutions, organizations and festivals that came to the surface (e.g., KPGT, UBUS, Festival of Choreographic Miniatures) while others that are important for the existence of contemporary dance did not (e.g., *Station*, *Kondenz* etc.). By way of profiling and articulating our parameters, we came to the conclusion that this strange occurrence was actually in line with the entire research, which was not focused on that aspect solely and did not see this world beyond its "marginal areas", i.e., beyond the ways in which it combines with other art worlds it belongs to, which is a wider world of performing arts. A historical overview and analysis are also necessary for studying this world, especially in its relationship with the world of drama theater, classical dance/ballet, i.e., institutional areas (state-run institutions of education, theaters and institutions of culture) where contemporary dance is recognized as a social/art practice, up to a point. This is why, after using the previous and pre-defined methodological model of the "scene" for investigating local contemporary dance, our next logical sequence in archiving was to map the points of institutionalization (and deinstitutionalization) of contemporary dance, points of crystallization, namely, of the relationship between the wider context of the performing arts and the world of contemporary dance, including the issues that occur therefrom in the local context. For us, it was clear that the mapped points of institutionalization are a heterogeneous set of elements (KPGT,

independent choreographers' collaborations with directors in national theaters, the formation of specialized dance organizations within national theaters and education), and this set of elements does not have any clear criterion according to which these elements become an integral part of it. But the legitimacy of this phenomenon can be found in the fact that the context in which these elements were formed as points of institutionalization, historically speaking, was and still is rather heterogeneous. This heterogeneity will show how the said processes of institutionalization are quite reversible and unambiguous. However, these heterogeneous points of institutionalization, set in a partly linear, chronological sequence can still serve as steps/guidelines for monitoring this dynamic model of regulation and deregulation that also encompasses the archiving process. It is certainly impossible to make any kind of prediction about the future of these developments as they are always accompanied by major interruptions and discontinuities (in 2016, for example, when the state government and the city of Belgrade ceased to finance art production of the independent scene). Still, we are of the opinion that we cannot even begin to think about prediction by way of a linear model, but that it is more likely about conceptualizing the soil/space/framework where all other future, reversible and irreversible reactions will be considered through the said steps as some kind of reference points.

KPGT AS THE FIRST POINT OF INSTITUTIONALIZATION

The analysis of the role of KPGT as the first point of institutionalization of contemporary dance in Serbia (even chronologically) starts with a few quite fresh and bold theoretical and political propositions supported by a minority. Current historical overviews of contemporary dance describe the role of KPGT as a 'non-linear phenomenon',²⁰ and our aim was to clearly present the political and social reasons for this assumption. However, most of the people we interviewed during this research unambiguously proclaimed KPGT to be the most important starting point for the development and institutionalization of contemporary dance. Our initial premises are that KPGT is a unique model of self-institutionalization and anti-institutionalization that essentially enabled the self-organizing and self-education of future participants on the independent scene and that it enabled a unique model of (de)regulated (anti)institutionalization. It is interesting to note that the impact of KPGT is less visible in the poetic and stylistic development of these authors and that it is more reflected in the beginnings of processes that can only today be described as transition processes of privatization in the field of culture with far-reaching consequences for the development of the independent cultural sector in Serbia after the year 2000. In fact, only after the analysis of the position of

25 Olga Dimitrijević and Ana Vilenica also pointed out the fact that the innovation of KPGT was reflected in the informal abolition of (socialist) self-management in a theater as a “remedy for backward processes of bureaucratization and introduction of direct democracy into a state organization,” but in the case of Ristić, self-management was recognized not as a progressive but as “a conservative principle aimed at maintaining the *status quo*

and sending each attempt to the bureaucratic quagmire.” Dimitrijević, Olga and Vilenica, Ana, “Apstraktne istine i konkretne laži” [“Abstract threats and concrete lies”], in: Ristić *Complex Mladinsko Booklet*, for the theatre piece *Ristić Complex* by Oliver Frlić, Slovensko Mladinsko Gledališče Ljubljana; HNK Ivana pl. Zajca Rijeka; BITEF (Beograd); MoT, Skopje, 2015.

26 Ibid.

KPGT and its ambivalent (non-)institutionalism and taking the opportunity to critically describe the role of its independent position in the introduction of market models and “state-hood” can we describe this point of institutionalization.

As our interviewees explained, the ‘cultural-political program’ in the late 1990s, led by director and politician Ljubiša Ristić, gathered young dancers with different educational backgrounds, i.e., those who underwent formal education and attended a Belgrade vocational school of ballet:²¹ Isidora Stanišić, Dalija Aćin Thelander, Bojana Mladenović, Jovana Ćirica, etc.; there were also those whose educational background was not institutional (Predrag Rakić, Dušan Murić, Čarni Đerić). Aćin Thelander and Stanišić explained that before they joined KPGT, this independent troupe was led by choreographer and educator Katarina Stojkov Slijepčević after her dancers graduated from the vocational ballet school. Ristić contacted Stojkov Slijepčević in 1997 and commissioned her to work as a choreographer with her company to perform in KPGT. A group of eight dancers was formed and they had several performances. When Stojkov Slijepčević left, the troupe continued to function on their own by practicing every day and taking classes in both modern and classical dance on the premises of KPGT. They even worked with eminent Serbian prima ballerinas such as Dušanka Sifnios and Ivanka Lukateli. The troupe thus gained an opportunity to work and practice in continuity for a few years (without any leads or opportunities to be hired anywhere else, even within KPGT), and the dancers also became engaged in creative work. This led to the preparation of debut choreographies for the first festival of choreographic miniatures in 1997, organized by the Serbian Association of Ballet Dancers (UBUS) in Belgrade’s National Theater. Being an organizational infrastructure, KPGT allowed young Serbian contemporary dancers to work on their own, to work together and on an equal basis and to work on their own education, all of which later became the core values and working principles in the constitution of the independent dance scene in Belgrade.²²

This is where both the importance and controversiality of KPGT are, KPGT being the point of the dynamic and reversible process of institutionalization of contemporary dance in Serbia, which rose to the surface during the research, even though it was identified primarily as non-linear in the current systematization of the (pre-)history of the local contemporary dance. Now it is possible to say that this systematization was part of the overall political act of exclusion and marginalization of KPGT within the socio-political and cultural discourses of the theatrical and wider public after the political changes that took place on October 5, 2000, as a response to the highly hybridized and ambivalent cultural and political position of Ljubiša Ristić during the 1990s. However, it is our opinion that personal statements and attitudes expressed by the

interviewees, who claim that “they would not have been able to get to the institutions without KPGT, because they had been virtually impossible to reach if you had no institutional backing” (Čarni Đerić), open another equally important political perspective for archiving and analyzing local recognition of contemporary dance by institutions. These statements point to the fact that many issues were opened by questioning the hybrid position of KPGT among institutions and its connection with the independent dance scene in the local context, which seems to have been long neglected within second-level art discourses (and particularly within the independent scene). Although in this paper we point to some of the issues, we are aware of the fact that the question of different political attitudes towards the historic development and social constitution of an art practice certainly opens/requires a much wider self-reflexive debate on policies of archiving practices within the current and given socio-political circumstances, discourses and practices.

Ljubiša Ristić’s theater work used to survive by using the strategy of double engagement long before Belgrade’s KPGT, both within institutions and outside of them.²³ As Dragan Klaić explains, Ristić “strives to adapt these institutions to his needs and appetites, but also to destabilize them, shake them, break their routine, put them into a state of permanent mobility, to raise their internal temperature and to use intensive artistic processes to suppress the bureaucratic routine.”²⁴ Institutions opposed this approach, and whenever they managed to get rid of Ristić, in Klaić’s words, he would resort to “guerrilla tactics” and put on performances on the margins of the institutional infrastructure. After taking over the Nepszínház National Theater in Subotica and its resources, backed by constant political support, Ristić developed new models of technology and management, relations of production, sub-leasing, using alternative spaces, company efficiency, etc.²⁵ He initiated and developed the business of the ‘festivalization of art’ – festival networking (*Shakespeare Fest* in 1986 and *Molière Fest* 1987, which led to *YU Fest*, held in summer between 1988 and 1991) with a dozen Yugoslav cities and new strongholds in Budva and Kotor, which also brought about a huge amount of productions, co-productions, tours and performances, and an unheard-of degree of mobility of cultural workers and their products in SFR Yugoslavia. The same model was extended when he took over the Serbian National Theater (SNP) in Novi Sad in 1989, which was a step towards a ‘bicameral theater system’ (Klaić), as he used production capacities of SNP and Subotica’s Nepszínház.

Olga Dimitrijević and Ana Vilenica use this example to develop the argument that high art was used at that time as a “tool to establish mechanisms of privatization in culture, within the space of public culture so as to demolish public ownership.”²⁶ These authors point out that Ristić strongly

27 The most prominent here is the critical attitude towards the local hotspot of cultural and art production, Mixer House and the "greatest regional festival of creativity and innovation", its Mixer Festival, which uses "formal and informal political and economic structures and non-transparent relationships which envelop these processes, using a democratic system of an entrepreneurial network based on common interest," wherein they penetrate into various locations and assimilate them, thus jeopardizing

many stakeholders in the same community. For more information, see: Vida Knežević, <http://pescanik.net/kvart-kulture-i-njegove-kulise/>.
28 In Prnjat's opinion, first instances of support are associated with the processes of gentrification (e.g., the Savamala quarter), which were first initiated by the state authorities by certain "moves, like giving away KC 'Magacin' to 'The Second Scene' (2007) or relocating the 'October Salon' to this part of the city (2012)," which allowed initiatives like Mixer to sign

the 'Collaboration Protocol' with the state authorities. For more information, see Danilo Prnjat, <http://dematerijalizacijametnosti.com/povratak-nezavisnih/>.
29 The Faculty of Dramatic Arts in Belgrade offers an acting degree with the following obligatory courses: Stage Movement (Ferid Karajica, four years), Stage Dance (Branka Pujić, four years), Stage Fighting (A. Tasković, three years), Stage Acrobatics (D. Popov, first two years). Apart from Acting, Diction and Voice

Techniques, these four courses are the only major art courses offered to future actors.
30 In the last few years, the term 'choreography' has been used in a much broader sense and has become a synonym for structures and strategies that are no longer necessarily associated with bodily expression, style and presentation. Along these lines, the meaning of choreography transformed from referring to a set of protocols and tools used to produce something already defined, for example, dance,

supported the privatization of public property (although he kept invoking leftist and Yugoslav ideology) by introducing a new model of the artist-entrepreneur way back in the 1980s, which continued in the next decade, when he joined the party that was in coalition with Milošević's regime – the Yugoslav Left (JUL), and even became its president. The new values of Yugoslav leftist ideology had become completely amalgamated with privatization and the rules of the world market. This dominance managed to survive until 2000, when political changes took place while Ristić was completely excluded from all public cultural events.

Ljubiša Ristić's and KPGT's institutionally deinstitutionalized position between the model of privatization of public property and leftist practice of critical activism aimed at keeping cultural and art production within the local context, a position that lasted for several decades, still remains a paradox. In this case, this is particularly visible if we look at KPGT – both historically and against the statements of our interviewees – as the crucial starting point of the development and institutionalization of contemporary dance in Serbia, which is in contrast with the position and values of the *independence* of the dance/cultural/art scenes from the neoliberal capitalist process of privatization of public property.²⁷ The independent dance scene now tends to distance itself from entrepreneurial and privatization models of the art business of private monopolies, which are, similar to the case of Ristić's Yugoslav discourse, self-invited and self-identified on the market and in public through the values of leftist criticism and social activism of the independent art/cultural scene itself, while at the same time, they use and exploit the unemployed but highly educated workforce. However, we have come to the conclusion that this hybrid situation is not surprising as it illustrates the already established ambivalence of the independent cultural/art scene as a platform, which has always been imbued with (minority) communal initiatives to combat for state property and (more dominant) initiatives associated with political parties in power and the corporate sector. Only now is it possible to get the full picture of the development of this scene/platform, as theorist Danilo Prnjat does: during this process, the post-2000 neoliberal regime gave incremental and thus hardly visible support to independent initiatives, which paved the way towards "statehood".²⁸ Thus did "self-institutionalization, which was an anti-institutionalized policy towards the state, strive for the disintegration and disappearance of state institutions, while on the other hand, it was turned to the implementation of a cultural policy that was based on market ideology and the industry of culture" (Prnjat). In his analysis, Prnjat highlights that "the independent ones," who rejected any possibility for action coming from state institutions, became self-institutionalized and de-socialized as subjects and may have missed an opportunity that was

perhaps the best one after the fall of socialism to transform the institutions in a way that excludes privatization. He argues that there was an idea – which was easily rejected – that the production of a society that is implemented by state institutions should become the production of new singularities, i.e., that institutions should lead to the creation of anti-institutions, or in other words, that institution's policy should be to turn into an institution of a singularly plural being.

In that sense, if we return to the model of institution-alization and deinstitutionalization of contemporary dance in the local context, we can say that KPGT is a quite normal linear phenomenon and a point of institutionalization in rather non-standard socio-political circumstances that survived the political changes that occurred in 2000. Although Ristić has been and still is ostracized from public practices and discourse of the wider art community, privatization mechanisms of dismantling public property in public culture, which he himself introduced/developed through the cultural and art production of KPGT, paradoxically existed even within the independent dance, culture/art scenes. It is important to note that these mechanisms still survive, that even though some branches of the independent dance, culture/art scenes still firmly declare themselves *independent*, they do still exist on such a scene/platform and identify with it. This does not mean that our interviewees were carriers and mainstays of these models. On the contrary, they were the mainstays/victims of wider socio-political and economic circumstances that, just as with Ristić, defined their professionalization and a dynamic process of institutionalization and deinstitutionalization, even when it seemed that some stages of "deinstitutionalization" or "self-institutionalization" were *independent political acts*. That is why it is still debatable whether the independent dance scene will continue to strongly detach itself from these established and dominant mechanisms in the current circumstances in which it functions, or try to devise and implement new subversive models and discourses of work that will have some impact on the current state of affairs.

COLLABORATION BETWEEN INDEPENDENT CHOREOGRAPHERS AND DIRECTORS OF NATIONAL DRAMA THEATERS

It would be impossible to get a picture of the full scope of this point of institutionalization unless it were done through a statistical and documentary work that would for certain be an historic input. The significance of the collaboration between an independent choreographer and a director of an institutionalized drama theater unequivocally provides institutional engagement and certain social recognition: "Those who work in institutionalized theaters are recognized as artists" (Boris Čakširan). However, the most important outcome of studying this collaboration is a set of theoretic and incompletely stated

to an open-ended set of tools that can be used as a generic capacity for both analysis and production.

³¹ Isidora Stanišić explains that she was given an opportunity to work on her performances (with Bojana Maletić) on the Small Stage of the National Theater after the Festival of Choreographic Miniatures – just like an outsider. Nebojša Bradić, the theater manager, gave them full support by visiting rehearsals and “constructive suggestions, which were not

meant to impose anything; they were the basis for the development of good and productive professional communication” (Stanišić). After this, Bradić hired Isidora as a choreographer to work together on *Golden Fleece* and *Crime on Goat Island* (2001).

problems, in political sense, that led us to a very comprehensive research. In terms of methodology, it is very difficult to classify all forms of collaboration with theater choreographers, because they are sometimes hired as assistants for choreography, sometimes for stage movement, sometimes they are working with actors, sometimes with dancers (too) (which is also a unique opportunity to hire independent dancers in theaters), they are sometimes present when the work on a performance begins, sometimes invited just at the end to deal with a few (usually dance) sequences, and so both the artistic and overall result of this kind of collaboration can vary a lot. Our research has shown that all independent authors are aware of the special position of this engagement in their careers and that their assessment of its significance is uneven. Still, what all authors have in common and what the initial insight into was the pronounced discord are striking differences in the implementation and understanding of the concept and principles of choreography in these separate segments of performing arts. The dissonance we felt when we started pondering these practices, and which spurred us to begin this project, was the fact that both internationally and locally, and particularly in some authors’ practices that we are describing (particularly in the cases of Dalija Aćin Thelander and Dragana Bulut), choreography, or dance, is free from any ontological connection with the movement, the way in which the body moves. According to the authors we interviewed and their experience, the perspective of the institutional theater entails that choreography is viewed narrowly as a framework of dance sequences within a play, while stage movement is what controls all movements on the stage.²⁹ Choreography is viewed as artistry of organizing dance of the body in the sense of a craft:

Choreography is what is defined as dance material by way of steps or a sequence of movements. It does not have to be a dance, but there is a sequence, there is a path, there is an entire scene that is composed of these elements. If they dance the tango, that is choreography, if someone is taken like a dog on a chain, it is stage movement. (Boris Čakširan)

In contrast to this view of choreography held by the institutional theater, the choreographers we interviewed apply the idea of choreography as extended practice, both in their work and in theoretical conceptualization:

I never divide dance, never, into contemporary dance, etc. There is no such classification. Every move is dance. Everything that happens on stage is dance, even in the most classical play in which two people just sit and babble. (Čarni Đerić)

Even when they do not define their work as the application of choreography as extended practice,³⁰ there is certainly no firm connection with the classic notion of dance. There are numerous traps in terminological relationships between stage movement, dance and choreography, and we would not follow that path; we merely want to point to our initial feeling that there are certain discrepancies. Aćin Thelander explains this feeling from an inner perspective of the contemporary dance scene, where terminological reconceptualization had to occur, while the dramatic system remained unquestionably non-reconceptualized simply because this was not on the agenda.

Our conclusion regarding the given model of institutionalization and deinstitutionalization and/or deregulation would be that choreographic practices on the independent scene and understanding of choreography have little impact on the institutional order of performing arts, but that their encounter generates fields of friction that highlight the questions asked. Diachronically, collaboration between directors and choreographers started with Ljubiša Ristić and Nada Kokotović and left to be further developed by Sonja Vukićević, Nada Obradović, Nela Antonović (Mimart), Anđelija Todorović and Boris Čakširan; this was followed by the development of contemporary dance practices that started to follow world tendencies and trends, which reached a culmination in the period between 2000 and, say, 2007/8, while the collaboration between directors and choreographers increased, and during this period, all choreographers we interviewed worked on several performances with various directors.

In that sense, there is an interesting figure from the contemporary perspective (just like in the situation with Ljubiša Ristić in the 1990s) in this hybrid and problematic position between new art tendencies and politically troublesome engagement – Kokan Mladenović, the director who has most often collaborated with independent choreographers from Belgrade and Serbia as a whole. In that period, he intensively collaborated with some authors – with Anđelija Todorović in the 1990s, with Stanišić and Mladenović between 2000 and 2007, and with Kulešević as of 2010. Apart from Mladenović, there is a number of directors who also proved to be prone to this kind of collaboration and to the merger of dance and theater – Ivana Vujić, Iva Milošević, Nenad Prokić, Nebojša Bradić, etc. In that sense, the most interesting is the collaboration of Nebojša Bradić with the National Theater, and with Belgrade Drama Theater as well,³¹ which also contributed to the possibility of some authors being able to develop their own art production in that theater, which says a lot about the potentials and possible productive outcomes of these encounters, even though they are not fully desirable and are not an unequivocal path of professionalization when looked at from the perspective of the independent dance scene, as they can lead neither

32 The Forum has collaborated with various national and international choreographers and authors, e.g., Dragana Alfirević, Minja Bogavac, Bojana Cvejić, Dragana Bulut, Dušan Murić, Guy Weizman, Gregor Luštek and Rosana Hribar, Saša Asentić and Ana Vujanović, etc.

33 Andreja Kulešević, interview.

34 We should mention the Dimitrije Parlić Award for Best Achievement in Choreography or Entire Career. There is also

the Smiljana Mandukić Award for the Best Dance Performer in Contemporary Dance Art. There is also the Special Award for an Innovative Approach within Contemporary Dance Theater. Some of our interviewees are also laureates, e.g., Dalija Aćin Thelander (Special Award for an Innovative Approach within Contemporary Dance Theater for *Dream of a Yellow Sock*, 2014), Anđelija Todorović and Isidora Stanišić got the Dimitrije Parlić Award (Isidora also won the Special Award for an

Innovative Approach within Contemporary Dance Theater). Although UBUS is trying to recognize impressive and authentic choreography, the award criteria are not always precisely stated, and the committees in charge do not define them in a transparent manner. It therefore remains unclear what these committees actually consider to be "innovation" in choreography or dance theater or why independent authors are not even taken into consideration for this award.

35 The Festival of Choreographic Miniatures was founded in 1997 as an international dance festival held each year in the National Theater in Belgrade. The program focuses on a choreography competition that includes premieres of short dance forms – choreographic miniatures. Most of our interviewees are also laureates: Dalija Aćin Thelander (second prize, 1999), Bojana Mladenović (first prize, shared with Dušan Murić and Isidora Stanišić, 1997, and second

to more visibility nor to wider social recognition. Moreover, Bradić's support of independent authors still remains paradoxical since he is one of the founders of the Belgrade Dance Festival – a private initiative of selector Aja Jung that after 14 years has turned into a rich and significant commercial dance program enterprise and event on the local scene and has attracted huge audiences. The problem with this private festival is that every year it receives the highest amounts from public calls by state institutions of culture, which directly endangers the survival of the independent dance scene. It happened in 2016 with the call made by the Ministry of Culture of the Republic of Serbia for **modern** creation that – due to the intercession of Ms. Jung and her associates with the committees that distribute governmental dance funds – one half of the budget was allotted to the Belgrade Dance Festival (even though it is at the same time financed from the discretionary fund of the Minister of Culture), while literally *nothing* was allotted to art production on the independent dance scene, which comprises three generations of dancers and choreographers.

FORMING SPECIALIZED DANCE ORGANIZATIONS IN NATIONAL THEATERS AND NON-INSTITUTIONALLY

In 2002, *Forum za novi ples* [New Dance Forum] was launched by the Serbian National Theater in Novi Sad. The Forum gathers the dancers from this theater to work, train and create together. The project was initiated and designed by the former ballet director of the Serbian National Theater, Andrew Peter Greenwood, and by Jasna Kovačić and Olivera Kovačević-Crnjanski, as representatives of the Serbian National Theater, and by Ivana Inđin and Branko Popović. The Forum gathers the Serbian National Theater's dancers around a particular contemporary dance performance, which is programmed within the budget and repertoire of this theater. The project had several stages. The first stage focused on education through workshops whose purpose was to introduce various techniques of contemporary dance and theater. Apart from these workshops devised to educate both participants and the audience, there were also public presentations of the workshops, video presentations and performances by Ivana Inđin, Branko Popović and Nandan Chirco, Dalija Aćin Thelander, Isidora Stanišić and Galina Borisova. As Andreja Kulešević explains, the Forum provided the first opportunity for dancers of a national theater to become involved in this way in contemporary dance. In other words, even though it was based on a traditional institutional framework and hierarchical organization, it was still an emancipatory initiative and had a hybrid organizational structure within an institution. Over the last 15 years, the Forum has allowed dancers to simultaneously develop through contemporary dance and classical ballet.³² As Kulešević states: "These two merged. You were a member of

a national theater, but you could also say 'wow, I am going to dance now!' The people who wanted to get together and were interested simply got together. There was someone who could lead us and it happened!"³³

The Bitef Dance Company was founded in September 2009 as the first dance company in Serbia within a theater. According to the official report submitted by the art director of the company, Jelena Kajgo, the company has realized 27 dance productions and more than 100 national and international tours in the seven years of its existence. The company's work entails training in both classical and contemporary dance and collaboration with the most eminent domestic and foreign choreographers and directors, such as Guy Weizman, Roni Haver, Dalija Aćin Thelander, Edward Clug, Isidora Stanišić and Jasmin Vardimon. The company's repertoire was also enriched by the formation of a children's dance scene, which fulfills the aim of bringing new dance forms to the youngest audiences. The company is financed by the Ministry of Culture and the City of Belgrade, which allows it to pay dancers' wages all year round. Since it requires a lot of money, the company, unfortunately, must often apply for Ministry funds for one or two projects a year. Furthermore, as Isidora Stanišić (an educator within the company) points out, if an independent local choreographer has an idea or if he/she needs to work with the Bitef Dance Company dancers, they are more than welcome.

The Serbian Association of Ballet Dancers (UBUS), which uses the premises of Belgrade's National Theater, is a voluntary, non-governmental and non-profit professional association. It was founded more than 50 years ago, and it gathers dancers, choreographers, educators, répétiteurs, critics and theoreticians of ballet and contemporary dance for the purpose of achieving common goals in development and improvement of dance art in its widest sense. As the only professional association in the fields of ballet and dance in Serbia, and in accordance with the Law on Culture, UBUS works towards solving the problem of ballet dancers who retire, works on issues in the field of copyrighting, issues concerning health insurance and other contributions paid by employers to independent artists, drafting various bills whose purpose is to improve the status of artists in general, determines the status and keeps records of freelance artists, etc. Its annual projects includes, among others, organizing the Festival of Choreographic Miniatures [*Festival koreografskih minijatura*, FKM], awarding the most prestigious awards in the field for dance art and life achievement, implementing publication projects, organizing public debates, dance workshops and memorials.³⁴

Having completed our interviews, we concluded that FKM was definitely the next point of penetration into the institutions (national theaters) after KPGT.³⁵ Although they had few

prize in 1998), Isidora Stanišić (first prize, shared with Čarni Đerić, 2000, second prize, 2007), Dragana Bulut (second prize, 2003, third prize, 2004), Boris Čakširan (third prize, 2000), Dušan Murić (second prize, 2016). Anđelija Todorović was a member of the jury in 1997, and is now the manager of the festival as president of UBUS. For more information, see: <http://www.ubus.org.rs>.
36 Apart from the awards given by UBUS, in the local context, choreographic work is

institutionally awarded only in *Sterijino pozorje*, the highest annual award for choreography within the national drama and theaters (but only if it serves the dramatic performance). Two of our interviewees were recognized and given awards for stage movement/choreography – Dalija Aćin Thelander (in 2011 for *Metamorphoses*, directed by Aleksandar Popovski) and Andreja Kulešević (in 2010 for *Orange Peel*, directed by Kokan Mladenović, Novi Sad Theater (Novosadsko pozorište/Újvidéki Színház); in 2015 for *Doctor*

Nušić, directed by Kokan Mladenović, Kruševac Theater and National Theater in Sombor). Apart from *Sterijino pozorje*, festivals like INFANT or BITEF award authorship and performances by choreographers. Dalija Aćin Thelander is still the only choreographer on the local independent (dance) whose work has been recognized by *Sterijino pozorje*, UBUS, BITEF and INFANT.
37 Svetozar Rapajić, “Od glumačke škole do fakulteta”, in *Zbornik radova fakulteta dramskih umetnosti* 6–7, Belgrade, 2003, p. 465.

38 Hugo Klajn, “Metodi predavanja pozorišne režije”, p. 70.

opportunities to present their work within the institutions, Stanišić, Aćin Thelander, Murić, Đerić (and Bulut a few years later), after FKM, they came to represent a new and independent generation of contemporary dancers and choreographers who had won their recognition even in institutionalized theaters.³⁶ We agree with the opinions of Isidora Stanišić and Anđelija Todorović that FKM should be viewed as an important step in the individual development of local artists/choreographers (that is, that they eventually learn through experience how to initiate their own creative work as authors, first by miniatures and then by evening-length shows). Unfortunately, this potential is no longer fully exploited; even though FKM has offered various concepts of dance art and choreography on the stage of the National Theater during the last 20 years, many of which are along the lines of current ‘mainstream’ and ‘conceptual/research’ trends on the international dance scene, the ballet management of the National Theater has completely lost its interest in the festival. On the other hand, there is no transparent in-house strategy/procedure on the basis of which young dancers and choreographers (and particularly independent ones) can be afforded an opportunity to work on the stage of the National Theater, which prevents them from developing as artists in a national theater.

Specialized dance organizations and companies within national theater institutions are certainly part of a model of institutionalization of contemporary dance, which is particularly obvious in their collaboration with independent choreographers. The interviewees who took part in them are Isidora Stanišić, Dalija Aćin Thelander and Dragana Bulut (with the Forum) and Andreja Kulešević and Dušan Murić (as performers). It seems that more collaborations of this kind would increase the presence of contemporary dance in institutions; however, this presence depends on financial resources, which are not always available, and that forces both choreographers and said organizations to fight for survival on the stage on their own. If we look back at these initiatives as an element of institutionalization of contemporary dance that has been taking place over the last 15 years, then one important event, acting as a kind of counterbalance or deregulation, was the forming of an organization named *Stanica Servisa za savremeni ples* [Station Service for Contemporary Dance] on Belgrade’s independent dance scene (2005). By looking back at the interrelations and the moments when all these initiatives appeared, it is possible to describe their functionality through the steps of institutional regulation (the presence of UBUS in the National Theater and programs through which the practices of contemporary dance became visible in the 1990s and 2000s and the forming of the Forum within the Serbian National Theater), deregulation (the appearance of *Stanica*), and another regulation (formation of the Bitef Dance Company).

THE ROLE OF EDUCATION

A study of education in the field of performing arts in Serbia could be based on an analysis of the case of the Faculty of Dramatic Arts (which covers theater, film, radio and television), and not just because it has been the only institution of higher education in the dramatic arts, or because of the current lack of this kind of education at the primary and secondary levels, but primarily because what the following statement says is completely true: “The Faculty of Dramatic Arts [...] has been the place where the criteria for dramatic arts has been established for the 50 years of its existence.”³⁷ This institution is part of the University of Arts in Belgrade, which also comprises the Faculty of Music, the Faculty of Applied Arts and the Faculty of Fine Arts. The Faculty of Dramatic Arts is the central and elite institution of culture. It caters not only to theater artists, but also to film artists and participants in the cultural and social scenes in general. This position makes this faculty the dominant institution (due to its staff, its tradition, reputation and strict principles in student selection, which we will discuss later), while at the same time, it is also resistant to modern trends in the field of performing arts. Simply speaking, the Faculty of Dramatic Arts remains faithful to the tradition of cherishing the dramatic theater. As professor Hugo Klajn explains in his text entitled “Metodi predavanja pozorišne režije”, published in the Monograph of the Faculty of Dramatic Arts way back in 1970, the tradition of this faculty has been to focus on analyzing the dramatic text, so that all traditions starting with live theater, happenings and various forms of experimental theater, and post-dramatic theater,³⁸ have mostly remained outside its focus. In this situation, live practice on stage (post-dramatic theater tendencies, theater of movement, experimental theater, contemporary dance, performances) remains within the scope of self-education and self-organized practices, which still seeks to be institutionally established, and it is only a matter of time when and how this will happen.

In the broader area of modern performing arts, education is still a part of individual initiatives, smuggling, collective sharing in micro-environments, direct and non-institutional knowledge transfer. With live practice, but without professional competence based on recognized dominant regimes of knowledge, which are established through conservatories, academies and universities, it is still possible to grasp the poetic and socio-political reasons for the status they have. The independent, non-institutional scene of performing arts, formed in the 2000s in Belgrade, is characterized by various forms of informal, non-continuous and non-codified education. With certain reservations, this kind of education could be described as self-education. However, we wish to highlight that even self-education is not a uniform and definite concept, because it has different modalities – starting

39 Miško Šuvaković, *Epistemology of Art*, p. 130.

40 A more detailed typology of self-education can be found in the chapter entitled "Self-organized and Self-managed Self-education", in Miško Šuvaković, *Epistemology of Art*.

41 This means that the first class of formally educated dancers in Serbia graduated only in 2008.

42 Ana Vujanović, "Second-hand Knowledge", *Parallel Slalom. A Lexicon of Non-aligned Poetics*, Bojana Cvejić and Goran Sergej Pristaš (eds.), Walking Theory Tkh, Belgrade and CDU – Centre for Drama Art, Zagreb, 2013, p. 128.

43 Ana Vujanović, "Scena savremenog plesa", in *Istorija umetnosti Srbije*, p. 904.

44 It is interesting to note that all these projects are financed by EU funds, but are also sometimes supported by the Serbian Ministry of Culture, even though they are educational

programs (which was not the case with NDA). This says a lot about cultural policy, which, on the one hand, allows foreign sources of funding, whereas, on the other hand, systematic support to the independent scene is mostly provided for non-institutional education and production.

45 "Unlearned, Terminally", *Parallel Slalom. A Lexicon of Non-aligned Poetics*, Bojana Cvejić and Goran Sergej Pristaš (eds.), Walking Theory Tkh, Belgrade and CDU – Centre for Drama Art, Zagreb, 2013, p. 118.

with elite self-education (traditional bourgeois education at home), liberal self-education (open schools), self-education for all (socialist model) on up to self-organized self-education (critical and subversive models).³⁹ The practices we are talking about here belong to the modality of self-education mentioned last above.⁴⁰

The example of dance is quite indicative, because apart from the Lujo Davičo Ballet School (secondary level), there has not been a single institution of higher education since 2014 where future dancers are educated, and even that school only opened its contemporary dance department in 2004.⁴¹ At the beginning of the 2000s, when the contemporary dance scene was established through an increasingly dynamic practice and non-institutional infrastructure, there were no secondary- or tertiary-level institutions of education that would provide education in contemporary dance or contemporary performing arts. Lack of institutional knowledge leads to a situation where the heritage of modernist avant-garde is not assimilated in practice, and the acquired knowledge comes "from the West"; it comes from hegemonic models, but in such a way that it becomes second-hand knowledge, or smuggled knowledge. The only way to stay in touch with contemporary trends in performing arts of other countries was based on illegal copies of books, VHS tapes, CDs and DVDs, which was how knowledge was imported (concepts, technologies, paradigms, trends).⁴² In a practical sense, knowledge was conveyed by organizing brief workshops, which became the principal form of alternative education. These are short but intensive educational and/or research programs, and in the second half of the 2000s, *Station Service for Contemporary Dance* itself invited European choreographers and organized 28 of these.⁴³ The *Nomad Dance Academy* regional platform provided a more systematic alternative educational program, which was attended by approximately 15 young dancers and authors each year between 2008 and 2010.⁴⁴

The moment of institutionalization of this secondary-level knowledge opens a possibility for establishing a hierarchy, codification and institutionalization in a negative sense. This moment is therefore crucial for contemporary performing arts. The existence of a new tertiary-level institution, *Institut za umetničku igru* (*Institute for Dance*), which has just been accredited, a private ballet school *Nacionalna fondacija za igru* (*National Foundation for Dance*), inefficient initiatives to finally develop curricula and plans for opening a department of choreography and dance at the Faculty of Dramatic Arts (which would also include classical ballet and dance education) all open a possibility for a "betrayal" of the foundations of practice based on the defense of non-institutional knowledge. The epistemological dilemma in its socio-political form can be formulated as the assertion that educated knowledge is allied with the hierarchies of knowledge dominance.⁴⁵ Today,

when education in contemporary performing arts in Serbia, primarily in dance, is on the verge of institutionalization, there is a question as to how a scene based on self-understanding and defense of non-institutional knowledge will "survive" this step towards the institutions. There are contradictions. The question remains open.

INSTEAD OF A CONCLUSION

If we return to the very beginning and ponder the betrayal of the "independence" of the local dance scene instead of making a conclusion, we have to acknowledge that this proposition is ambiguous, and that it is possible to ask who betrayed whom. In fact, investigating all points of (de)institutionalization and/or marginal areas of "independence" using the example of the contemporary dance scene in Serbia resulted in a mapping of current possibilities for creating its independence through its overlap with public institutions and the private capital sector. This kind of perspective poses a great challenge to the scene itself and its firmly established self-understanding that has so far been present.

All of the aforementioned points of (de)institutionalization – KPGT, collaboration between directors and choreographers, formation of specialized dance organizations, and education in dance and choreography in particular (where there is no state institution that would offer any kind of educational program, and apart from individual initiatives that have been present for years on the independent dance scene, institutions financed by private capital have appeared recently) – all of these reveal the precarious position of what is independent within the existing order.

Finally, it seems that the existing differences between the factors in the independent scene that are more inclined to collective models and those that more openly flirt with commerce and profit will be on equal standing diachronically, and that the striking differences between them will turn into invisible nuances, and that the fact that the model of non-institutionality as anti-institutionality was introduced through independence in the socio-political context in the 1990s will remain clearly visible; what all this actually means is that new discourses of work and production were introduced, and that only today is it possible to see that the opportunity for action from the institutions was missed. It seems that the question of a potential understanding of socio-political responsibility in a wider sense regarding the possibilities for (de)institutional action remains the greatest challenge.

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Abstract

After models that have been used so far on the local dance scene, there is a hybrid area of research that stood out in the vast field of research – the question of the institutional status/position of contemporary dance as an art practice, or in an even broader sense – a world of art, whose core value and political position in relation to the local scene was explicitly described as independent from institutions of art and culture. Our research into this issue was based mainly in interviewing eight independent choreographers who have worked with local institutions of dance and drama, primarily through artistic collaborations with directors of institutional drama theaters; we also gathered information in informal talks with other stakeholders in the performing arts. By juxtaposing a theoretical model of institutionalization of each art practice against a hybrid area of research such as this one, this text provides a very brief overview of all these issues as well as the discoveries and dilemmas that we came across during our research.

Key words

Archiving, contemporary dance, institutional drama theatre, dramatic/non-dramatic, institutionalization, de-institutionalization, anti-institutionalization, choreography/stage movement, institutional education vs. self-education, secondhand knowledge, "independence" / public / private, betrayal



AVTONOMIJA PLESU

Študije primerov sodobnoplesnih praks nekdanjega jugoslovanskega prostora

PUNK- OVSKA META- MORFOZE

Rok Vevar in Jasmina
Založnik

1 Punk in njegove metamorfoze je le eden izmed številnih izrazov, s katerimi se označuje ljubljanska scena osemdesetih let. Zdi se primernejši kot že v osemdesetih letih problematično obeležen termin alternativne kulture, subkulture itd.

2 Zgodovina sodobnega plesa nam pokaže, kako so vsi njeni zgodovinski umetniški vrhunci povezani z vrsto sinergičnih kulturnih fenomenov, ki so telesno resenzibilizirali javno sfero.

3 Slavoj Žižek, »Zakaj Laibach in NSK niso

fašisti«, *Maska*, XXI/3–4 (98–99), 1993, str. 39–41, str. 40.

4 Bob Black, »Uvod«, v Black, Bob, Tomc, Gregor, *Pozdravi iz Babilona: ameriška subkultura teoretska scena*, prev. Valentin Duša, Ervin Hladnik-Milharčič, Jasna Hrvatin, Renata Šribar,

Gregor Tomc, Ljubljana: Krt, 1987, str. 16.

5 Jani Osojnik in Hup v Neven Korda. »Alter Zore«, v Lilijana Stepančič, Breda Škrjanec (ur.). *FV. Alternativa osemdesetih*. Ljubljana: MGLC, 2009, str. 53.

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UVOD

Namen tega prispevka je ustvariti zemljevid umetniških praks, v katerih je performativnost (telesna, besedila) postavljena v središče, s čimer neizpodbitno vpliva na spremembe družbene koreografije, pluralizacije teles in njihovih modalitet. Omenjene prakse bova zato imenovala *punk z metamorfozami*. Izpostaviti velja, da termin *punk* razumeva kot ideološko pozicijo in ne glasbeno-stilne formacije, pri čemer pojem metamorfoz omogoči razpiranje omenjenega fenomena in s tem vključitev širokega diapazona praks, ki niso (nujno) povezane s punkom in so prav zato tudi izvzete iz obstoječih interpretativnih študij.

*Punk skupaj z vsemi kulturnimi derivati*¹ konec 70. in na začetku 80. v Socialistični republiki Sloveniji rekonfigurira in resemiotizira javno, vidno in družbeno legitimno, s tem pa omogoči širokemu spektru umetniških, kulturnih in družbenih fenomenov, da soobstajajo in se podpirajo. Doprinos punka je tako tudi neizogibnost politizacije neinstitucionalnih (umetniških in širše kulturnih) praks, ki so po svoji naravi izjemno heterogene. Segajo namreč od običajnih družbeno-kulturnih praks oblačenja (stil) do načina zavzemanja javnih površin v mestnih središčih (nenormativno vedenje punkovske mladine), od poudarjanja samosvojin različnih načinov videnja (podoba/slog moda, nenormativne oblike spolnosti in spolnih praks) do transformacije prostorov zabave v uprizoritveni habitat in s tem ustvarjanja drugačnih prostorov uprizorjanja.

Če sledimo zgodovinarjem posameznih evropskih kultur-nih, umetniških in plesnih kontekstov, je mogoče ugotoviti, da je v tem obdobju na teh področjih sovpadla vrsta različnih umetniških in kulturnih tendenc, ki so se začele medsebojno oplajati² in so se prej ali slej prepletle tudi s kulturnim prostorom takratne SFRJ (in SRS). Različne kulturne in umetniške prakse so sočasno proizvedle razmreženo novo telesno občutljivost, s katero je vzniknila tudi specifična (sub)kulturna javnost s svojimi taktikami in prostorskimi sledmi.

TAKTIKE IN STRATEGIJE

Pri taktikah kritičnosti do oblasti se po letu 1968, predvsem pa v 80. letih govori o dveh poglavitnih in nasprotujočih si oblikah: o direktni konfrontaciji in nadidentifikaciji. *Direktna konfrontacija* kontrakulturnih protagonistov s pozicijo oblasti – »pohod skozi institucije moči« – je bila manifestativna taktika generacije 1968, njen stranski proizvod je ironična *distanca*, ki jo Slavoj Žižek označi kot konformistično, saj jo oblast vselej že pričakuje in se zato izkaže kot neučinkovita. Umetnost avtoritarnih režimov je v drugi polovici 20. stoletja proizvedla *nadidentifikacijo*, ki je tudi prepoznana taktika NSK. Laibach »sistem (vladajočo ideologijo) 'frustrira' natanko toliko, kolikor ni njegova ironična imitacija, temveč čezmerna identifikacija z njim – čezmerna identifikacija s tem, ko prinaša na dan obsceni nadjaz pod tem sistemom«³ kot obliko subverzivne afirmacije.

Omenjeno shemo je treba dopolniti vsaj še z dvema taktikama kritičnosti in subverzije, ki bi ju bilo smiselno označiti kot *indiferenciacija* in *provokacija*, pri čemer provokacija razpira širši spekter poigravanj s sistemskimi protislovji. Pri obeh taktikah je bil humor pogosto sestavni del. »Humor kot trenutek radikalne prakse je afirmacija (ne pa tudi izvajanje) kreativne moči, ki odklanja realno [stvarnost] v imenu nečesa boljšega onstran. Zgodovinsko gledano je orožje šibkih nasproti utrjeni avtoriteti. /.../ [A]nonimni aktivisti absurda [so] ciljali v ortodoksijo, uredništvo in rutino ter spodjedali njihovo legitimnost.«⁴ V knjigi *Pozdravi iz Babilona* Bob Black ta tip humorja poimenuje s terminom *radikalni humor* ali *groucho-marksizem*, kakršnega je bilo mogoče od konca 70. let in v 80. letih zaslediti v novinarski in umetniški produkciji Radia Študent (oddaje različnih redakcij, radijska igra Butn-skala), Mladini, študentskem založništvu, galerijski in filmski produkciji ŠKUC idr.

Indiferenciacija pri novih aktivističnih kulturnih, umetniških in družbenih silah od srede 70. in začetka 80. let je mogoče razumeti kot tisto obliko naslavljanja oblasti, kjer se oblast prepozna kot nenaslovljena, ignorirana. Ta postopek se manifestira na dva različna načina, ki sta odraz ideološke in politične operativnosti različnih generacij. Prvi poudari »imperativ kreativnega življenja v novih oblikah skupnosti«⁵ (na primer hipijske komune na obrobju Ljubljane v 70. letih) in je

6 Na slednji dve obliki upora se družba odzove z neposrednim nasiljem: blatenjem in javnim obsojanjem akterjev v medijskih občilih, racijami in zapiranjem akterjev (1981 je označen kot vrhunec policijskega nadzora).

7 V prostorih kreativne svobode in ustvarjanja novih oblik skupnosti v punku in alternativah je največji generator nove družbene sile vzpostavitev lezbične in gejevske skupnosti in zavesti, saj je resnično samo drugačen prostor lahko zagotovil, da se je ta družbena sila postopno mobilizirala in tudi izrekla. Ustanovitev projekta Magnus: Homoseksualnost in kultura aprila 1984 kot samostojne skupine

Društva ŠKUC pomeni javno manifestacijo neke identitete skupnosti, ki je bila dotlej obsojena na izključno sfero privatnega, v naslednjih desetletjih pa je dosegla nekaj ključnih sprememb reprezentacijskega (pravnega) sistema.

8 Pri tem je treba poudariti, da punk odločilno posvoji logiko t. i. DIY (do it yourself, naredi sam), ki po drugi svetovni vojni pomaga popravljati ekonomsko opustošenost. DIY-kultura je še posebej izdatno dokumentirana v Veliki Britaniji, kjer je obsežen del periodičnega tiska že med vojno, še posebej inventivno pa v prvih dveh desetletjih po njej ves čas ponujal

različne nasvete, kako pomanjkanje blaga in storitev nadomestiti z lastnim ustvarjalnim delom in reciklažo.

9 Dick Hebdige, *Subculture: The Meaning of Style*, London: Routledge, 1988, str. 106.

10 Benjamin Noys, »No Future: Punk and the Underground Graphic Novel«, https://www.academia.edu/28676909/No_Future_Punk_and_the_Underground_Graphic_Novel (30. 1. 2017).

11 Dylan Clark, »The Death and Life of Punk, The Last Subculture«, v David Muggleton in Rupert Weinzierl (ur.), *The Post-Subcultures Reader*. Oxford: Berg, 2003, str. 223–36, str. 224.

12 Dick Hebdige, *Subculture: The Meaning of Style*, London: Routledge, 1988, str. 110.

13 Benjamin Noys, »No Future: Punk and the Underground Graphic Novel«, https://www.academia.edu/28676909/No_Future_Punk_and_the_Underground_Graphic_Novel (30.1.2017).

14 Prav vsi elementi sodobnoplesnega fenomena so neizbežno povezani s Ksenijo Hribar in člani Plesnega teatra Ljubljana.

15 Susan Sontag, *Against Interpretation: And Other Essays*, New York: Dell, 1964.

v svojem delovanju ekskluziven (naslavljanje somišljenikov), drugi preigrava snov oblasti, legalne družbene rede in neizpisane kodekse (Žižek) na način, ki s svojo lastno prezenco in delovanjem neki diskurz moči razglasi za neobstoječ in ki na ideološko simbolna mesta postavi svoje simbolne in materialne substitute (barvanje Čopove ulice v modro; preimenovanje Plečnikovega trga v Trg Johnnyja Rottena). Ignoranco kulturno-umetniških institucij sooči s protiignoranco in s tem splete področje nerazločljivosti, nerazvidnosti, saj oblast ni več sposobna razločevati različnih kulturnih in umetniških deležnikov. Prav zato se v nerazločljivost kot posledico procesa *indiferenciacije* nenadoma uvrstijo prav vsi kulturni fenomeni, ki niso vpisani v diskurzivni red institucionalne kulture. V nekem trenutku oblast ne more več natančno reči, kdo se z njimi poigrava. Hkrati je indiferenciacija neka oblika *provokacije* (naslavljanje neafirmiranih, nezaželenih družbenih sfer; seksualnost, državni in totalitarni simboli), se pravi, tisti položaj, s katerega je mogoče spreminjati družbeno zavest. Vse to so razlogi, ki omogočajo, da heterogene prakse označimo/opišemo za/kot punk z *metamorfozami*.

Kljub vsemu se postavlja vprašanje, kje so v postopku *indiferenciacije* meje med konformizmom in subverzijo. Ali ni ustvarjanje *prostorov kreativne svobode in ustvarjanja novih oblik skupnosti* oblika konformizma, saj so ustvarjalci pripravljene delovati bodisi na stvarnih marginah (mestnih obrobjih) bodisi v podzemlju (v kletah Študentskega naselja)? Nemara je odgovor na to vprašanje vselej povezan z učinki, ki jih te taktike dolgoročno porodijo in ki jih je mogoče vedno oceniti zgolj retrospektivno. V tem kontekstu je mogoče govoriti o *subverzivni provokaciji*, ki je razumljena kot skrajna faza zaostrovanja provokativnih praks, ki načrtno in neposredno naslavlja jo togopostavljene meje in potlačene družbene vsebine (npr. seksualnost)⁶ in se s svojo nekonformnostjo uobličijo kot tisti učinek, ki ga ni mogoče kompromitirati⁷.

POSLEDICA TAKTIK SUBVERZIVNIH AFIRMACIJ IN PROVOKACIJ

Naj povzameva nekaj najosnovnejših karakteristik punka. Inspiracijo za ustvarjanje drugačne kulture, o čemer priča že samo ime, najdeta ameriški in britanski punk v (sub)kulturi.⁸ Punku uspe vzpostaviti alternativni svet, ki ga razume kot novo kulturno formacijo in hkrati prostor za vznik raznolikih subjektivitet. Punkovski svet je ustvarjen z radikalizacijo estetske podobe in vedenjskih

»Punk se vzpostavi z rabo »nasilne prekinitve«⁹ (vzpostavljenih redov), je odziv na »starajoče se glasbene dinozavre iz šestdesetih in sedemdesetih« let 20. stoletja, »zavrača zrelost, muzikalnost in glasbeno kultiviranost kot splošno vrednost rock glasbe«¹⁰ in s tem razgalja vzroke za popolno

komodifikacijo rock glasbe. Namesti se onkraj *dobrega okusa*, na položaj, ki ga niti buržuazija niti kapitalizem ne bi zmogla prebaviti.¹¹ Izumlja nove oblike izraznosti (z grafitarsko umetnostjo zareže v čistunskost mesta, kakršno načrtuje npr. funkcionalna modernistična ali socialistična urbanizacija, prisvaja si najbolj nezaželene simbole in družbene kode; od nacistične ikonografije do oprav sadomazohističnih praks)¹², pri čemer mu neodvisnost in avtonomijo zagotavlja načelo samomojstrenja (DIY – do-it-yourself)¹³. Punk postane način življenja.

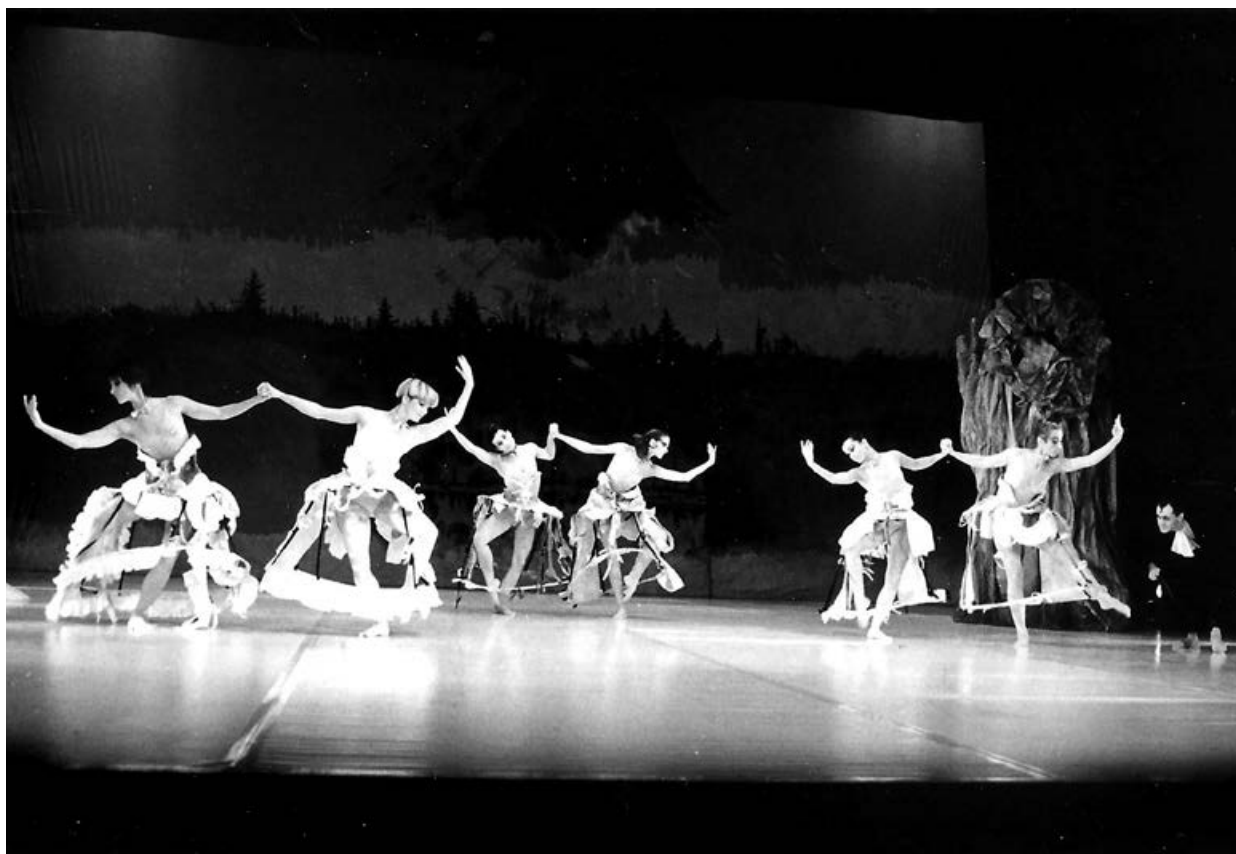
Omenjene predpostavke težko apliciramo na celotno domačo (kulturno, aktivistično in umetniško) sceno osemdesetih let. Nekateri segmenti se z omenjenimi karakteristikami skoraj popolnoma skladajo, medtem ko druge zaznamujejo zgolj silovitost bližine punka in načini soobstoja različnih urbanih skupnosti. Dopisati je treba tudi položajsodobnega plesa, ki se v tem obdobju iz več kulturnih in umetniških teritorijev sestavi v vidni fenomen: kot obet estetske prenove je razviden v predstavah drznejših, a v kulturnopolitičnem sistemu marginalnih gledaliških institucijah (Slovensko mladinsko gledališče), ključno soustvarja umetniški video (dela Aine Šmid in Marine Gržinič, kasneje tudi Eme Kugler), nastopi pri reformi performativnega telesa v gledaliških sekcijah Neue Slowenische Kunst in novih fenomenih scenskih umetnosti (GSSN, Fiat, Rdeči pilot, Noordung) ter je protagonist vznika jočega nevladnega sektorja (Plesni teater Ljubljana).¹⁴ Vse to se je odvijalo v okolju, ki je imelo razmeroma dober vpogled v mednarodne kulturne, družbene in umetniške tokove.

Poglejmo, kaj se je v tem obdobju po Evropi in ZDA dogajalo s sodobnim plesom. Sodobni ples je v 80. letih preteklega stoletja v Evropi zaradi zelo različnih okoliščin doživelj nekdo vrsto renesanse, prebujeno zanimanje občinstev za nove koreografske fenomene in precejšnjo revitalizacijo ustvarjalnih sil. Temu so botrovali naslednji dejavniki. (1) Postopne reforme kulturno-političnih sistemov, uvajanje novih modelov kulture in umetniške produkcije, njena internacionalizacija in mobilnost (prvi primeri evropskih mrež kot npr. IETM na začetku 80. let) ter posledično vse bolj ekspanzivna festivalizacija evropske kulturne produkcije, ki je bila v posameznih kontekstih povezana tudi z drastičnim uvajanjem novih kulturnih trgov. Tudi investicije v umetnost in kulturo pri evropskih integracijskih procesih v 70. in 80. letih niso brez učinkov. (2) Estetska in žanrska hibridizacija širšega spektra scenskih umetnosti in kulturnih praks, iz katerih je – za razliko od koloraturne igrivosti novih avantgard 60. let 20. stoletja, ko se je moral sumljivi interpretacijski intelektualni balast togih institucij, proti kateremu se je v ameriški kulturni krajini borila Susan Sontag (*Proti interpretaciji*, 1964)¹⁵, umakniti bodisi neposredni materialni bodisi transformativni ritualni izkušnji

Damir Zlatar Frey: *Metastaza Laibach*, Plesni teater Ljubljana/Dance Theatre Ljubljana, 1985.
Foto/Photo: Arhiv zavoda Maska/Maska Institute Archive.



Ksenija Hribar: *Alpsko sanjarjenje/Alpine Dreaming*, Plesni teater Ljubljana/Dance Theatre Ljubljana, 1987.
Foto/Photo: Arhiv zavoda Maska/Maska Institute Archive.





16 Privatni pogovori z Ičem Vidmarjem, februar 2017.
17 Jeseni leta 1981 se je pričela obsežna policijska operacija sistematičnega popisovanja in zasliševanja punkerjev. Punkerje so množično vozili na policijsko postajo in jih ustrahovali, pogosto tudi prisilili k podpisu izjave, da so vključeni v dejavnosti nacističnih sil, sicer neobstoječe Slovenske nacionalne socialistične stranke. Ob istem času, v novembru 1981, je v Nedeljskem dnevniku objavljen članek z naslovom »Kdo riše kljukaste križe?« Članek je med drugim sprodiral povezavo med skupino dijakov, ki so mučili svojo sošolko, in kljukastimi

križi v obliki grafitov na stenah mesta Ljubljana. Dopolnjen s fotografijo osebe, oblečene v uniformo nacistične stranke s »punk« grafitom v ozadju z navedbo: »Angleški punk rocker v nacistični uniformi.« Nadalje, trije dijaki, vsi člani punk skupine 4R, so bili aretirani in zaprti, a zaradi pomanjkanja dokazov oprošteni vseh obtožb šele leta 1984. Cilj operacije je bil jasen: ustrahovati in celo odpraviti punkersko sodrgo, a se je ta obrnila drugače: v široko podporo širše javnosti gibanju in še močnejši upor mladih, alternative in širokega kroga intelektualcev. Ali Žerdin, 'Kratki kurz zgodovine panka', in Peter Lovšin, Peter Mlakar in Igor Vidmar, *Punk*

je bil prej: 25 let punka pod Slovenci (Ljubljana: Cankarjeva založba, 2002), 38–39.
18 Festival Druga godba, ki je z izborom alternativnih godb nastal kot programska opozicija takratni kulturni instituciji Ljubljanskemu jazz festivalu (1960), so leta 1984 ustanovili predstavniki Centra za interesne dejavnosti mladih (njegov direktor Zoran Pistotnik je bil v drugi polovici 80. let eden poglavitnih podpornikov Plesnega teatra Ljubljana, eden najzaslužnejših za njegov obstoj), Radia Študent, Glasbene mladine in ŠKUC-a. Festival je združeval alternativne oblike rockovskih, improviziranih, eksperimentalnih

(jazz, cross-over) ter etno in folk godb in se kasneje razvil v nekaj, kar je kulturologija glasbe označevala s terminom glasbe sveta (*world music*). Druga godba je eden najstarejših festivalov takšnega profila in prvi tovrstni festival v takratni SFRJ.

umetniškega dela (»Na mestu hermenevtike potrebujemo erotičnost umetnosti.«) – v mračnih in depresivnih družbenih okoliščinah izbruhnila telesna brutalnost, zaradi česar se je govor o nasilju v scenskih umetnostih vlekel še do sredine 90. let. Neposredna materialnost (telesa) se podvrže teatralizaciji, afektu in politizaciji, kar je očitno v novih evropskih koreografskih praksah (rizičnost in brutalnost, pa tudi afektivni formalizem flamske koreografije, ludizem, antiutopičnost in grotesknost francoskega sodobnega plesa, novi narativi nemškega plesnega gledališča, renesansa koreodrame in nove ekspresivnosti v poljskem in srednjeevropskem gledališču), hkrati pa se v njih porušijo tudi meje med t. i. *visoko* in *popularno kulturo*. (3) Medijska in tehnološka prenova umetniških procesov: razširjanje cenovno dosegljivih (video)tehnologij, ki so omogočile lažje beleženje spremenljivosti koreografskih metodologij in hkrati proizvedle žanr t. i. *videodance*, ki je populariziral sodobni ples, se v nekem svojem segmentu odločilno prestavil na področje filmske distribucije (v Sloveniji se v prvi polovici 90. let zvrsti pet edicij Video dance festivala v produkciji Plesnega teatra Ljubljana), hkrati pa se z dotlej neznanimi načini montaže postopoma naseljeval v telesa in koreografske prakse. (4) Rehabilitacija zgodovinskih avantgard in projekti rekonstrukcij nekaterih ključnih scenskih del nemškega konstruktivizma se postopoma vrstijo od konca 60. let naprej (med letoma 1967 in 1989 rekonstrukcije postopno doživi vrsta del Oskarja Schlemmerja iz 20. let kot *Ples s prostorom* (*Der Raumtanz*, 1926), *Gestični ples* (*Der Gestentanz*, 1927), *Ples s palicami* (*Der Stäbetanz*, 1927), *Ples z obroči* (*Der Reifentanz*, 1927) in *Triadni balet* (*Das Triadische Ballett*, 1922); delo Kurta Schmidta *Mehanični balet* (*Das Mechanische Ballett*, 1923) obnovijo leta 1987; štiri leta pred tem je v Berlinu na ogled rekonstrukcija predstave *Slike z razstave* (*Bilder einer Ausstellung*) Vasilija Kandinskega iz leta 1928 itd.), kar v Evropi sovpade s kroženjem ameriških in evropskih neoavantgardnih del ter s kuriranjem ameriškega postmodernega plesa, ki se v tem obdobju odločilno vključi v nekatere evropske sodobnoplesne izobraževalne programe. Vse naštet – in nemara še vrsta drugih dejavnikov – je pustilo sledi tudi v jugoslovanskem in slovenskem kulturnem prostoru.

V zvezi s sinergijami, ki so se v 80. letih vzpostavile v novem ljubljanskem kulturnem prostoru, glasbeni publicist in kulturolog Ičo Vidmar trdi, da je šlo za delitev občutljivosti, resenzibilizacijo gledalčevega telesa, za sinhronizacijo senzibilnosti ustvarjalcev in občinstev. Hkrati opozarja na nekaj, kar danes pozabljamo, da je v Ljubljani takrat kulturne produkcije kronično primanjkovalo – umetniških in kulturnih dogodkov niti približno ni bilo dovolj, zato so ustvarjalci različnih umetniških in kulturnih praks z velikim umetnim apetitom lahko drug drugega spremljali (od teoretskih

predavanj, kinotečnega programa, glasbenih, plesnih in gledaliških dogodkov) in s tem soustvarjali prostor alternativne družabnosti. Vznikajoča urbana kultura Ljubljane je bila v tem času izrazit proizvod jugoslovanske večkulturnosti, ki se je odražala predvsem na študentski populaciji (študentje, ki so iz drugih jugoslovanskih republik prihajali študirat na Univerzo v Ljubljani) kot glavnem generatorju in katalizatorju kulturnih alternativ. Ljubljano je bilo kratko malo nujno pretvoriti v moderno urbano kulturno središče¹⁶.

V obdobju, ko so se oblasti vročično ukvarjale s pojavom punka in ga skušale utišati z ustrahovanjem v obliki škandalov (nazi-punk afera¹⁷), se je v Ljubljani dokončevala gradnja kulturnega in kongresnega centra Cankarjev dom, podzemne kulturne jame, ki so jo načrtovali kot mešanico zaklonišča za takratne partijske oblasti in moderne infrastrukture za umetniške, kulturne in kongresne vsebine. Vanj je na začetku 80. let z mednarodnimi kulturnimi programi postopoma začela kapljati nova evropska plesna in gledališka produkcija, ki ji je uspelo nasloviti interes punkovskih in alternativnih generacij, ki so se od konca 70. let selile po različnih osvobojenih ozemljih. In prav Cankarjev dom je v svoje programe začel vključevati tudi umetniške vsebine ljubljanske alternative ter vznikajočega nevladnega sektorja (Borghesia, Neue Slowenische Kunst, festival Video bienale, Dnevi plesa idr.). Dodamo lahko, da so se omenjene družbene sile odpovedale težnji po družbeni reprezentaciji (npr. kakršnikoli institucionalizaciji kot mestu oblastnega diskurza resnice). Zadovoljile so se z družbeno prezenco (prisotnostjo), kakršno so pač imele, zaradi česar je bila oblast prikrajšana za proces političnega, na katerega je računala. Kajti te sile so svojo legitimnost že jemale kot zakon, ki ne potrebuje nobene potrditve državnih institucij (ta preobrat je nemara najočitnejši v taktikah NSK), kar je bil razlog več, da so pri oblasteh povzročile paniko.

Na otvoritvenem dogodku prve izdaje glasbenega festivala Druga godba¹⁸ maja 1985 s koreografskim dvojčkom pod skupnim imenom Krst (Ksenija Hribar: *Grenke solze za L. M.*, Damir Zlatar Frey: *Pisma iz črne marmorja*) debitira tudi novo ustanovljeni Plesni teater Ljubljana. To je zanimivo vsaj iz dveh razlogov. Prvič priča o inkluzivnosti umetniških disciplin, ki razumejo, kaj pomeni pripadati skupnemu kulturnemu prostoru v procesu urbanizacije Ljubljane, druga zanimivost pa je, da se je Krst v sodobnoplesnih šifrah in z abstraktno koreografsko kompozicijo, a vendarle povsem transparentno lotil aktualnega vprašanja seksualnosti in družbenega spola, ki je zgolj leto pred tem svoj federalni škandal doživelo na večdnevni javni manifestaciji *Magnus: Homoseksualnost in kultura* (april, 1984). Da je Plesni teater Ljubljana močan zaveznik punka in alternativnih ter novih umetniških praks, je potrdil dva meseca pozneje, ko je v Kapelici na K4, ki je bila takrat eno

19 Michel De Certau, *Iznajdba vsakdanjosti 1, Umetnost delovanja*, prev. Mojka Žbona, Ljubljana: Studia humanitatis, 2007, str. 214–15.
 20 Braco Drago Rotar, *Pomeni prostora. Ideologije v urbanizmu in arhitekturi*, Ljubljana: Delavska enotnost, 1981, str. 250.
 21 Ibid, str. 250.
 22 Ibid, str. 252.
 23 Michel De Certau je le eden izmed številnih teoretikov prostora, ki prizmo prostora povezujejo z oblastnimi mehanizmi in procedurami discipline. Omeniti velja vsaj še Michela Foucaulta, Henrija Lefebvra in Edwarda Soja.
 24 Braco Drago Rotar, *Pomeni prostora. Ideologije v urbanizmu in arhitekturi*, Ljubljana: Delavska enotnost, 1981, str. 253.
 25 Jani Osojnik in Hup v Neven Korda, »Alter Zorec«, v Ljiljana Stepančič, Breda Škrjanec (ur.), *FV. Alternativa osemdesetih*, Ljubljana: MGLC, 2009, str. 53.

26 Ime Vetrnica se nanaša hkrati na eksperimentalno gledališko skupino Vetrnica (1974–1981), ki jo je vodil Vlado Šav, in na prostor, namenjen gledališčnikom, v kletnih prostorih IV. bloka študentskega naselja v Rožni dolini,
 27 Zgovoren primer je nevidnost projekta hidroizma (njegov avtorji so bili pesnik Iztok Osojnik, fotograf Dušan Pirih Hup, psiholog in akupunkturist Jani Osojnik ter fotografinja Vesna Črničev, ki so fotografski razstavi Iztoka Šmaja in Dušana Piriha Hupa leta 1978 skušali zagotoviti izvirni otvoritveni ceremonij), ki so ga v Moderni galeriji organizatorji pregledne razstave slovenske umetnosti *Do roba in naprej: Slovenska umetnost od 1975 do 1985* v letu 2003 popolnoma spregledali, na kar se je skupina odzvala v Likovnih razgledih v rubriki *Spregledano* in na okrogli mizi, ki so jo priredili v Moderni galeriji. Slednja je »spodrsilaj« popravila v umestitvijo prostorsko-zvočne instalacije na razstavi *Sedem*

grehov (2004). Glej na primer: Ksenja Hahonina. »Hidroizma. Padajoče kapljice 25 let pozneje.« v *Mladini*, 2, 12. 1. 2005, <http://www.mladina.si/97822/hidroizma/> (30. 1. 2017).
 28 Našejeemo lahko akcije neimenovane skupine, ki jo bolj ali manj sestavlja skupina posameznikov, ki jih poznamo pod nazivom Ana Desentica in Hidrogizma (pa tudi pojave oblike vseh vmesnih faz gledališkosti, ki so se takrat zbirale okoli Vetrnice: Dobra volja; PGRP-pocestno gledališče Predrazpadom – Neven Korda jih označi kot punk band; Bežeči Japonec v sodelovanju z nekaterimi glasbenimi skupinami. Poudariti velja, da je bilo gledališče v očeh skupine FV 115/12 »zaradi eklekticizma v izrazu, ki je bil tolerantno do idej in praks, o katerih s(m)o mislili, da so presežne, tako družbenopolitično na nivoju upravljanja družbe kakor v kulturi in v (naši) neposredni polpretekli zgodovini« ugleđano kot primarno punkovski izraz oziroma punk

gledališče. Neven Korda, »Alter Zorec«, v Ljiljana Stepančič, Breda Škrjanec (ur.), *FV. Alternativa osemdesetih*, Ljubljana: MGLC, 2009, str. 63.
 29 V večernih urah 28. oktobra 1977 je skupina mladih (večina izmed njih je pred tem sodelovala že v t. i. kolesarski akciji ter v še nekaterih dogodkih) zasedla nenaseljeno vilo na Erjavčevi 29, lasti Ljubljanske banke. Namen skupine je bil pokazati na velik problem prepočasnega in nezadovoljivega reševanja stanovanjskega vprašanja mladih družin ob dejstvu, da je bilo tedaj v Ljubljani na stotine praznih in neizkoriščenih stanovanj. Po zasedbi so prostore počistili, priklopili elektriko ter poskrbeli za ogrevanje. V njej so se nato odvijali glasbeni, literarni in debatni dogodki. Reakcija lastnika (banke) in policije je bila predvidljiva – na vsak način so poskusili zasedbo prikazati kot kriminalno dejanje faliranih in naveličanih študentov, v nekaterih medijih pa so se pojavljala celo namigovanja o

od koncertnih zatočišč punka in njegovih derivatov, premierno predstavil predstavo *Metastaza – Laibach* (7. avgust 1985, koreografija: Damir Zlatar Frey), v kateri je glasbo prepovedanega imena uporabil v naslovu predstave in tudi na odru.

To je samo eden izmed številnih primerov deteritorializacij, prestopov običajnih meja med prostori kulturne in umetniške proizvodnje, in taktika, s katero so se njihove prakse skupaj s svojimi občinstvi mešale in spajale, hkrati s tem so se novi, še nezasedeni prostori naseljevali z novimi občinstvi in tako spreminjali svoje ustaljene rabe. Prostori, ki v dotedanji družbeni percepciji pomenijo določen simbol (npr. Cankarjev dom), so se z vnašanjem alternativnih vsebin postopoma resimbolizirali ali vsaj zaznamovali z možnostjo, da jih začnemo razumevati drugače. Namreč, da bi spremenili obstoječo percepcijo ali rabo umetnosti, moramo spremeniti celotno konfiguracijo materialnih razmer, ki jo določajo, še več: to so akterji 80. let razumeli kot temeljni pogoj, da se začne spremenjati družbeni in politični sistem.

VPRAŠANJE JAVNEGA PROSTORA

Francoski teoretik Michel De Certau je v delu *Iznajdba vsakdanjosti* prostor opredelil kot »učinek, ki ga proizvedejo operacije, ki ga usmerjajo, umeščajo v okoliščine, v čas, in ga privedejo do tega, da deluje v polivalentni enoti konfliktnih programov ali pogodbenih bližin. [...] V nasprotju s krajem prostor [...] nima ne enoznačnosti ne stabilnosti nečesa 'lastnega'. [...] [P]rostor je prakticiran kraj.«¹⁹ To pomeni, da je odprt za transformacije, ki so vselej posledica rab. Konstruirata ga vladajoči razred in oblast. Analiza sprememb v urbanizaciji pokaže, da skuša dvajseto stoletje kraj vzpostaviti kot totaliteto, kar počne s pomočjo racionalističnih operacij, ki skušajo določiti in zrežirati vse njegove rabe.

Posledica obrata, ki ga racionalizem prinese v urbanizem, je, »da podobe mesta ne pojmujejo več kot dialog instanc, temveč kot monolog totalnega govora *ratia*; tako je izključitev toposa izjavljanja dejansko fikcija buržoaznega monologa, ki omogoča, da se diskurz novega racionalizma totalizira.«²⁰ S tem si racionalizem pridobi status »edino-možnega in objektivnega spoznanja, ki je zmeraj pozitivno (neproblematično), ker je producirano z abstrahiranjem empiričnih družbenih razmer, ne glede na to, kakšne so spekulacije na podlagi te abstrakcije.«²¹ S tem odpre prav svojo potlačeno, represivno naravo, utemeljeno s konceptom normalizacije, ki je vselej pripeta na možen odmik od nje, saj mu šele norma omogoča katalogiziranje in kategoriziranje. Ali kot sklene

Rotar, normalizirana družba je »hkrati represivna in racionalna, toda zaradi racionalnosti je še bolj normalizirana in še bolj represivna. V tej perspektivi so racionalnost, represija in normalizacija nerazdružljive.«²² Ne preseneti, da je prostor v dvajsetem stoletju postavljen v središče oblastnih mehanizmov, s čimer postane pomemben element teoretskih, kulturnih in družbeno-kritičnih analiz.²³

Če sledimo premikom v strukturalizmu in tudi mesto (in telo) beremo kot tekst znotraj racionalistične episteme, uvidimo, kako se s totalizacijo regulira, onemogoča in zavrača vsak poseg »kvalitativnega (heterogenega) v polje kvantitativnega (homogenega)«.²⁴ Ko planimetrija nadomesti perspektivo, je zorna točka kot kraj izjavljanja iz izjave izključena, ne da bi samo izjavo (podobo, načrt) prenehala določati. Generacija sedemdesetih, ki izpostavlja predvsem »imperativ kreativnega življenja v novih oblikah skupnosti«,²⁵ naslovi željo po prostoru, a je lokacija tega prostora ne zanima ne glede na to, ali gre za kletne prostore (Vetrnica²⁶) ali za komune, razpršene po periferiji. Oblast zlahka nadzira drugačne modalitete življenja. Ker nenormativne prakse ne vrtajo vrzeli v normativni prostor, jih tolerira – poskrbi, da ostanejo nevidne in s tem strukturno neobstoječe.²⁷

Konec sedemdesetih let ustvarjalcem uspe 'zvrtati luknjo' v funkcionalnost racionalistične matrice. Na puhli Nič, na katerem se gradi totalnost prostora, pokažejo tako, da začnejo prostor preprosto drugače uporabljati. Pokažejo paleto možnih rab in namenskih prostora. Političnost praks se razpira z drznim, proaktivnim (provokativnim) nenormativnim uprizarjanjem sebstva (od stila preko gestikulacije do verbalizacije). Scena osemdesetih let oblasti ne napada neposredno, temveč spravi v obtok nove stile diskurza, ki družbo v temeljih razrahlja in jo odpre možni transformaciji. Zasedanja in preimenovanja centralnih mestnih površin (ulične intervencije²⁸, preimenovanje Plečnikovskega trga v Johnny Rotten Square; okupacija Erjavčeve 29²⁹) se zgodijo hkrati z (legalno) pridobitvijo galerijsko-družabnega prostora na Starem trgu 21 – Galerijo ŠKUC.³⁰ Slednja predstavlja pomembno pridobitev in viden premik za ustvarjalce, ki so delovali v nekanoniziranih in nenormiranih umetniških praksah, saj, kot pravi Marina Gržinič, šele materializacija prostora v središču mesta omogoči prisvojitve središča.³¹ Kasneje, kot pomembna kulturno-umetniška formacija, zaživi še Disko FV.³² To novo programsko strukturo vpelje skupina, zbrana v gledališki formaciji FV 112/15 v kletnih prostorih IV. bloka študentskega naselja v Rožni dolini (1981/1982). Po zgolj letu uspešnega delovanja se

narkomanih in kriminalcih. Da bi nove stanovalce izselila, je oblast uporabljala tako formalne pritiske (policijski nadzor zgradbe, preverjanja in legitimiranja prisotnih, odločba o izselitvi oz. izpraznitvi zgradbe) kot tudi manj formalne pritiske, recimo medije, politične organizacije in celo grozilne telefonske klice na domove sodelujočih. Po štirinajstih dneh zasedbe so morali vilo pod nadzorom policije izprazniti. Zasedba vile na Erjavčevi je prvi primer t. i. umetniškega skvota v Ljubljani. Navajano po: <http://slovenska-pomlad.si/1?id=163> (30. 1. 2017).

30 Za omenjen prostor je zaslužna predvsem Taja Vidmar (Brejc), takratna kustosinja ŠKUC-a. Prvo razstavo v novih prostorih posveti konceptualni skupini OHO iz šestdesetih let in jo pospremi s koncertom Pankrtov. S tem se jasno izpostavi tudi tesna vez do punka kot takega.

31 Tatjana Greif, »Obscenost krščanskega

diskurza je monstrozna« – Intervju z Marino Gržinič, *Časopis za kritiko in znanost*, XXXVII./237, 2009, str. 145–155, str. 145.

32 Disko FV je nov model organizacije in kulturne produkcije, v kateri je prostor zabave prežet s kulturno-umetniško produkcijo. Zasnova večera je premišljena, koncipirana, kurirana. Zabava je vselej tematska in ima performativno noto, saj so tako organizatorji, kuratorji kot tudi obiskovalci v zastavljenem okvirju ugledani kot performerji. Takšna oblika dogodka pa je označena kot postperformans. Bogdan Lešnik, »Postperformans«, Ekran.

33 Spomladanski dnevi potekajo med letoma 1980 in 1984, gre za festival domačih gledaliških kolektivov Društva Forum s sorodnimi kolektivi iz SFRJ in tujine. Rock v opoziciji je potekal v letih med 1980 in 1984 in vzodenel zaradi notranjih konfliktov, njegovo vlogo v spremenjeni obliki in z novimi poudarki

pa je prevzel festival Druga godba; svojo prvo edicijo doživi leta 1985 in še vedno deluje.

34 Različne plesne domačije, kakršna je bila gorska rezidenca Monte Verita v Švici, s katero je odločilno povezan vznik Ausdruckstanz, potem ekonomsko samovzdržna Jacob's Pillow Teda Shawna v Massachusettsu v času gospodarske krize v ZDA in Mlakarjeva v Novem mestu.

35 Termin profesionalna razumeva v smislu, da se plesalci in koreografi odločijo od svojega umetniškega dela tudi živeti.

36 Navesti velja tako neutrudno brisanje grafitov, iz česar nastane kasneje še radikalnejša oblika grafitarstva – grafiti umetnost v Disku FV; prepoved vstopa v ljubljanske lokale, ki so jih mladi izbrali za svoje zbirališče, nenehne racije in tudi zapiranje punk mladine (predvsem leta 1981) itd. Glej na primer obširno dokumentacijo zbrano v zborniku *Punk pod Slovenci*. Ljubljana:

Republiška konferenca ZSMS in Univerzitetna konferenca ZSMS, 1985. Kljub kulturni rekonfiguraciji prostorskih politik v mestu Ljubljana je institucionalizacija sodobnega plesa v Sloveniji neuspešen projekt prav zato, ker tej praksi v naslednjih desetletjih kulturne politike niso bile pripravljene zagotoviti ustreznih prostorov sodobnoplesne proizvodnje; plesnih studiev.

37 Viks je fanzinski tip revije alternativne scene osemdesetih. Izdajala jo je Škuc-Forum leta 1984. Izšlo je 6 števil.

38 Represija proti punkovskemu gibanju pozna različne oblike: neposredno policijsko šikaniranje in nasilje; posredno policijsko kontrolo; grobe klevetniške kampanje; obrekovanja in žalitve v sredstvih javnega obveščanja; zakonske posege in kazensko pravne pregone; diskriminacijo akterjev punk gibanja. Tomaž Mastnak, »Totalitarizem od spodaj«, *Družboslovne razprave*, IV/5, 1987, str. 91–98, str. 93.

je s svojo izumljeno formacijo ekipa primorana preseliti v Dom mladih Šiška (1983–84) in od tam, leta 1984, v kletne prostore na Kersnikovi 4, kjer je zaživel Klub K4 (stavba na Kersnikovi 4 postane štab alternativnih dejavnosti, v njem pa je imel že prej prostore Center za interesne dejavnosti mladih). Gledališče Glej dobi leta 1983 stalne prostore na Gregorčičevi 3, kjer direktorica Državne založbe Slovenije Dragana Kraigher-Šenk ukaže sprazniti skladišče podjetja, da bi ga lahko uporabljali gledališki alternativci. Čeprav njegova gradnja še ni bila končana, Cankarjev dom odpre vrata spomladi 1980, ko se v Linhartovi dvorani zvrstijo prvi dogodki, do leta 1982 pa so končane vse dvorane razen Gallusove. Kot sva že omenila, je Cankarjev dom prva nova kulturna utrdba v središču mesta, ki je že na samem začetku delovanja odprla vrata ljubljanski alternativi.

Kot odprto prizorišče je za tovrstne programe pomembno Poletno gledališče Križanke, ki gosti vrsto alternativnih glasbenih programov in dogodkov s področja scenskih umetnosti – od Rocka v opoziciji, Novega rocka in Druge godbe, na kateri leta 1985 debitira Plesni teater Ljubljana, do Spomladanskih festivalov ŠKUC-Foruma.³³ Po letu 1982 se tam zvrsti še vrsta produkcij Poletne plesne šole, masovno obiskane izobraževalne manifestacije ZKOS.

Izpostaviti velja, da nove kulturne in umetniške prakse v tem času naseljujejo vrsto improviziranih prizorišč tudi v centru Ljubljane. *Retrogardistični dogodek Hinkeman* (1983) je organiziran v stanovanju Valentinčič, danes na Slovenski cesti 40; *Retrogardistični dogodek Marija Nablocka* (1984) je organiziran v Studiu Vipotnik, na Mestnem trgu 17; stanovanje na Vegovi 2 je galerijski prostor NSK. Ti dogodki odločilno temperirajo urbano življenje v centru mesta. Seznam prostorov, ki ga tukaj navajava, nikakor ni popoln, saj bi se nanj uvrstila še vrsta takratne socialistične javne infrastrukture, ki so jo naseljevali programi nove kulture. Skratka po letu 1977, ki je prelomno zaradi koncerta Pankrtov na Gimnaziji Moste 18. oktobra, se različne oblike nove kulture z obrobja Ljubljane do sredine 80. let postopoma selijo v center.

Tudi te značilnosti so lastne sodobnemu plesu. Namreč, sodobni ples in koreografske prakse so vso svojo zgodovino določeni s prostorom v estetskem, družbenem in materialnem smislu, saj je moderna gibalno-telesna paradigma vselej potrebovala ustrezno prostornino. Sodobni ples je bil vselej močno določen z urbanih prostori in njihovimi skupnostmi, četudi iz zgodovine poznamo primere, ko so si ustvarjalci uredili prostorne, vendar cenovno dostopne studije v opuščeni kmečkih poslopih na podeželju.³⁴ Kasneje je bilo tako tudi

z opuščeni industrijskimi poslopi, ki so jim spremembe ekonomskih politik odvzele uporabnost in znižale cene. Za ustanovitev Plesnega teatra Ljubljana je bila sredi 80. let odločilna pridobitev majhnega studia na Kersnikovi 4 (nad Klubom K4 in nasproti Kapelice, koncertnega punkovskega in hardcorovskega prizorišča, ki se je sredi 90. letih spremenila v znamenito galerijo). Za razliko od številnih drugih držav domača socialistična kulturna infrastruktura novim načinom gibanja zagotovi domicil šele po letu 1977, ko Neja Kos zasede mesto samostojne strokovne svetovalke za sodobni ples na ZKOS (danes JSKD) in vzpostavi republiško izobraževalno plesno mrežo, iz katere se je pozneje rekrutirala večina mladih plesnih ustvarjalcev v Sloveniji.

Plesni teater Ljubljana, prva profesionalna plesna skupina pri nas,³⁵ v prvem desetletju svojega delovanja v ničemer ne zaostaja za ekspanzivnim osvajanjem prostorov, kakršnega je mogoče zaslediti pri novi ljubljanski kulturi. Mapiranje plesne ustvarjalnosti pokaže, da zaseda iste prostore, da njegove koreografije odmerja ritem novih glasbenih fenomenov, da njegovi člani s svojimi koreografskimi in plesnimi praksami vstopajo v vrsto novih umetniških form in da na zgodnjo produkcijo Plesnega teatra Ljubljana ključno vpliva radikalizacija telesnosti, kot jo je mogoče prepoznati v kolektivih različnih novih umetniških in kulturnih praks.

Evidenca kulturnih vektorjev potrjuje, da je zasedanje krajev v središču mesta tesno povezano tudi z radikalizacijo telesnih (re)prezentacij in nenormativnega gibanja teles v teh prostorih, kar je tudi pglavitni razlog, da so si ga oblasti prizadevale nasilno zatreti.³⁶

Tako ni naključje, da v vprašanje nasilja do določenega tipa (re)prezentacije – telesne podobe nenormativnih teles in predvsem obscenih spolnih praks v umetniških dogodkih in tudi v vsakdanosti – dregne tudi revija Viks³⁷, ki v svojih člankih jasno razpre zavest o mejah, ki jih družba/oblast še lahko tolerira in s tem legitimira: nasilje v umetniški in kulturni reprezentaciji (NSK, FV 112/15, Borghesia idr.) nikoli ne zmore tekmovati z nasilnimi protokoli represivnih aparatov države.³⁸ V socialistični Jugoslaviji, ki družbeno egalitarnost poudarja z različnimi unitarizmi (bratstvo in enotnost, projekti jezikovnih in kulturnih unitarizmov), so poskusi individualizma ali eksperimentiranja z deklariranimi, programskimi manifestacijami sebstva videni kot oporečni. Zato postane sebstvo mesto, iz katerega je možno delati politiko, in mesto, ki ga postavlja v središče operacij provokacije in subverzije. Natančneje, scena osemdesetih let združi dve prostorski modalnosti,

39 Omenjena triada je povzeta po Nevenu Kordi, ki umetnost opredeli kot polje, ki se »neposredno dotika ustvarjalnosti, s tem pa ekonomije oziroma sredstev in prostorov za proizvodnjo kulturnih dobrin; kultura je polje transakcij, torej tudi politika, tudi upravljanje proizvodnih sredstev, »aparati države in boj za javna sredstva (dotacije); zabava pa je na področju prostega časa, ki je postal (ekonomsko) enakovreden delovnemu času prav z industrializacijo zabave.« Neven Korda. »Alter Zore«, v Lilijana Stepančič, Breda Škrjanec (ur.), *FV. Alternativa osemdesetih*. Ljubljana: MGLC, 2009. Takšno branje triade

umetnost-kultura-zabava je v slovenskem prostoru novum in jo je mogoče navezati in izpeljati tudi iz Gramscijeve konceptualizacije vojne pozicij, v kateri je proces novega mišljenja, ki mora biti kritičen in uperjen v širšo javnost s politizacijo umetnosti in množične kulture, način za spreminjanje družbe oziroma vzpostavitev nove države. Antonio Gramsci, *Pisma iz ječe*, prev. Smiljan Samec, Ljubljana: Cankarjeva založba, 1955.

40 Ljubljanski punk z metamorfozami v predružačeni ideološki klimi svoje strukturne nastavke povzame iz izhodišč Kulturnega društva Forum iz leta 1970. V dokumentaciji

(*Kulturni projekt*, 1970) tako preberemo, da se društvo vzpostavi kot pridobitniška dejavnost (raziskava potrošniške potrebe) in hkrati avantgarda v kulturi. Iz tega je razvidno, da so njegovi akterji že na začetku 70. let premišljevali o vzpostavljanju in tudi financiranju alternativ dominantni kulturi (*Arhiv RS*, 1942/8). Po omenjenem zgledu poteka tudi preobrazba kletnih prostorov IV. Bloka Študentskega naselja v Rožni dolini. Navedimo primer: med premišljevanji o družabnem življenju v Študentskem naselju v KUD Forum izpostavijo, »da je na ples treba gledati tudi s stališča kulture [...], naj se jemlje kot kulturna akcija

[...], plesa ne smemo jemati kot neko 'obrt', ampak kot eno izmed naših akcij [...], glasbo moramo predstavljati kot vrsto kulture in glede na to pripraviti pravilne programe« (*Zapisnik skupščine Kulturnega društva Forum*, 11. marec 1976; *Arhiv RS*, 1942/1). Konec 70. let pripelje do spremembe pojmovanja plesne kulture. Disko Študent se iz poslušalnice glasbenih albumov med letoma 1977 in 1978 spremeni v disko z didžejem, čemur botruje tudi programska osamosvojitev prostora od Radia Študent.

41 »Komunikacija je živa, usoda grafitov je nedoločena, ti se spreminjajo, izginjajo in nastajajo novi. Nastanek je nepričakovan in

ju poveže in obrne v jasno umetniško manifestacijo. Mesto ugleda kot odprto platno in (modno) brv, v katera scena intervenira z drugačnimi izraznimi sredstvi ter pri tem spreobrne tudi odnose v triadi umetnost-kultura-zabava.³⁹ Omenjeni novum vpliva na širše polje umetniško-kulturnega dogajanja, ki se sopostavlja in soobstaja v odnosu do uradnega, državnega razumevanja umetnosti, kulture in zabave ter s tem bistveno določi samo sceno.⁴⁰

MESTO KOT PLATNO

V 70. in 80. letih Ljubljana ni bila oglaševalsko kontaminirana. Njeni sivi, dolgočasni zidovi so pozivali k intervenciji, saj so se že sami ponujali kot platno. Tako začnejo ustvarjalci zidove mestnih zgradb uporabljati kot komunikacijska platna, ne da bi mogli predvideti, kakšne reakcije bodo sprožile podobe na njih in kako se bodo nadalje razvijale. Če umetnost želi ostati komunikacija, mora ostati odprta za interpretacijo in s tem za eksperimentiranje.⁴¹ Izključno takšna umetnost je hkrati lahko tudi politična. Različna sporočila, naslikana ali prilepljena na zidove javnih površin, lahko računajo na najrazličnejše odzive. Bolj bodo sporočila radikalna, več odzivov in polemik bodo izzvala. Nenazadnje tudi med uveljavljenimi publicisti predhodnih generacij. Taras Kermauner leta 1975 naredi razliko med oblastniškim in političnim konceptom umetnosti ter pri tem pojem političnega približa umetniškim in kulturnim taktikam, kakršne se uveljavijo v 80. letih 20. stoletja. V svojem članku poudari, da pojem političnega misli v grško-evropskem kontekstu, vselej različnega, odstopajočega, oporečniškega, antioblastniškega, a globoko socialnega in v tem odličnem socializirajočem pomenu zoper naravno, nenormalno, s stališča oblasti kar se da problematično.⁴²

Pri grafitarstvu kot likovnem izrazu, ki mu scena v osemdesetih sledi, gre za prelom in oster odmik od poznane, ustaljene, institucionalizirane oblike umetnosti,⁴³ saj so grafiti izpostavljeni *pozicijski vojni*. Medtem ko so podobe v institucijah umetnosti sterilizirane, mrtve, hermenevtični režim je vnaprej določen, se pri umetniških intervencijah v javni prostor podoba izpostavlja popolnoma nepredvidljivim možnostim komunikacije in interpretacije. Podobno kot grafitarske akcije delujejo tudi plakati (ustvarjeni po novih proceduralnih načelih kolažiranja), ki jih akterji scene ilegalno lepijo po Ljubljani v nočnih urah. Ti plakati niso podvrženi promocijski logiki, ampak so s svojimi sporočili prej aktivistične oblike kulturnih intervencij v javnosti.

MESTO KOT BRV IN ODER – POSTPERFORMANS

Mesto postane gledališki oder in hkrati modna brv. V njej se kopicijo vizualni slogi, skozi katere se posamezniki soočajo s svojo individualnostjo. Prav ta je po mnenju Rolanda Barthesa

tista, »ki naslovi nov tip upora, še posebej takrat, ko se naseli v kolektivno telo, ki predvideva in zahteva totalnost. Nov tip upora je individualizem, oblika protesta je umik. Oblasti se lahko upreš z napadom, ki naslovi nov tip upora, še posebej z obrambo, umik pa je taka stvar, kakršno družba komaj integri-
ra.«⁴⁴ (Sub)kultura osemdesetih let umik udejanji s taktiko, ki sva jo poimenovala indiferenciacija. Ta je hkrati tudi simbolna oblika upora po Dicku Hebidgeu (1979, 1980).⁴⁵

Punkovsko načelo samomojstrstva kot izziv mladih v izumljanju lastne podobe dopolnijo posamezniki in skupine, ki se (anti)modnih revij polastijo kot nove oblike performansa. (Anti)modni dogodki postanejo integralni del scene, saj predstavljajo »performans heterogenih imageev«; uprizorjanje spektakla in medijske problematizacije mode.⁴⁶ *Linije sile* (1983–1986, Mojca Pungerčar, Lidija Bernik, Tanja Lakovnih, Lela B. Njatin) so med prvimi povsem ženskimi umetniškimi kolektivi v Sloveniji. Njihovi antimodni performansi, ki opozarjajo na pomen stila, pa nova umetniška oblika postperformansa. Postperformans predstavlja most med odprtimi prostori mestnih ulic in nekoliko bolj zaprto valilnico *nove podobe* (Galerija ŠKUC in Disko FV). Opredeli ga Bogdan Lešnik v istoimenskem prispevku, objavljenem v reviji *Ekran*, kjer razloči dve sceni in generaciji (prva pripada obdobju po letu 1968, druga obdobju po letu 1977), pri čemer sledi pojavu spektakla, ki se v 80. letih vse izraziteje prepleta z medijskimi reprezentacijami kot osrednjimi sredstvi manipulacije (modni stili, rock spektakli, raba video projekcij, nova oblika video in filmske montaže idr.).

Performativnost postperformansa je podvržena postopku subverzivne afirmacije in provokacije v umetnosti videa (Meje kontrole št. 4 (1982), FV Video/ZANK Produkcija, videospoti Laibach), v nastopih skupine Laibach (1980) in Borghesie (1982) kot tudi v produkcijsko-umetniškem modelu Diska FV. Taktično jih dopolnjujejo izrazite oblike trash estetike, prepolne kopiranih, drugorazrednih podob, ki so kolažirane, sporočilno dopolnjene in oblikovane v plakate, fanzine in revijo Viks ter grafitarstvo, ki ga v slovenski prostor leta 1982 uvede Dušan Mandič (kasneje mu sledijo Roman Uranjek, Marko Kovačič, Andrej Savski, skupina Kollaps). Pomembnen položaj v novi krajini postperformansa ima tudi dokumentarna fotografija (Jane Štravs, Siniša Lopojski, Jože Suhadolnik).

MESTO KOT BRV IN ODER – TEATRALIZIRANI VSTAVKI

Zavest o učinkovitosti posameznikovega teatraliziranega stila in želja po koncipiranju komunikacijske mreže, ki performansa ne bi več razmejevala od gledalcev, ampak bi se z njimi podvrгла teatralno nerazmejeni izkušnji, se oblikuje kot nova

ilegalen. To je kreativna komunikacija, dostopna vsakomur. Srečamo jo lahko na povsem nepričakovanih mestih in od samih opazovalcev je odvisno, v kolikšni meri jo opazijo, dojemajo in kako interpretirajo. «Vasja Lebarič, »Grafti + institucija = šminka«, *Časopis za kritiko znanosti, domišljijo in novo antropologijo*, 36, št. 231/232, 2008, str. 55–59.

42 Taras Kermauner, »X + (-) 11 = ?«. Premišljevanje ob mlajši slovenski poeziji. Nova revija, št. 13–14, 1983. Povzeto po: Igor Španjol in Igor Zabel (ur.), *Do roba in naprej. Slovenska umetnost 1975–85*, Ljubljana: Moderna galerija, 2003, str. 102.

teatralna taktika. Tako gledališka skupina FV 112/15 (1981) že leto po ustanovitvi radikalno preobrazi svoje gledališko uprizorjanje, ki že sicer ni bilo klasično. Namesto klasične gledalske logike (»publika pride, odsedi, odgleda in gre«) »vstavitev 'predstave' v disko, med plesno glasbo, razbije 'umetniški ritual' predstave kot posebnega kulturnega dogodka«. ⁴⁷ S premišljeno izbiro glasbe (Aldo Ivančič) in radikalnim in tematskim oblačilnim kodom (*dress code*) kuratorjev, organizatorjev in točajeve, skupini uspe plesne večere preobraziti v dogodek, na katerem nenadoma nastopajo prav vsi. Fotografije gledalčevih preteklih obiskov so postale del diskotekine scenografije, v kateri se je občinstvo nenadoma znašlo v družbi grafitiranih homoerotičnih in pornografskih motivov (Dušan Mandić), videastično recikliranih političnih kronik ter zbranih vsebin cenzuriranega press clippinga (*Tribuna, Problemi, Radio Študent*).

V letu 1984 s preходом v prostore Doma mladih Šiška (1983–1984) dobi scenska podoba nov, stalni element – »televizor postane sestavni del zvočnega stebra« ⁴⁸. Na ta način se ustvari »podstat za tisto gledališče, ki je potem prisotno v performansih Borghesie; gledališče resničnosti, produkcija tipov, stereotipov in zamrznjenih poz«. ⁴⁹ Takšna oblika postperformansa do nerazvidnosti preplete prostore visoke in množične kulture ter s svojo nezamejeno navzočnostjo ustvarja in proizvaja nove oblike subjektivacije, ki se zavedajo svojih razlik in so kritične do reprezentacij – uniformiranih, patriarhalnih tehnologij sebstva (*Foucault*), ki jim je družba podvržena. Nemogoče je spregledati močno podporo in soudeležbo akterjev FV 112/15, članov skupine Meje kontrole št. 4 in drugih posameznikov in kolektivov pri izrekanju (avtiranju, *coming outu*) gejevske scene leta 1984: pri ustanovitvi Magnusa kot nove, stalne Škuceve sekcije ter pri organizaciji večdnevne manifestacije *Magnus: Homoseksualnost in kultura* (april 1984), prvi izdaji tega, kar danes velja za najstarejši evropski festival gejevskega in lezbičnega filma. To lahko označimo za ključni dogodek pluralizacije sebstev v Sloveniji.

Vendar se je neko specifično izrekanje seksualne manjšine neki specifični *coming out* seksualne manjšine zgodil že dve leti prej, najprej v dveh videih skupine Meje kontrole št. 4 (1982, 1983) in grafitnem slikarstvu Dušana Mandića (1982) idr., nato pa še na gledališkem odru. V novi dvorani Gledališča Glej na Gregorčičevi 3 v Ljubljani je bila 12. junija 1983 premiera predstave *Rožnati trikotnik* po ameriški drami *Bent*. V njej se avtor, Martin Sherman, ukvarja z gejevskim holokavstom v tretjem rajhu. Predstava v režiji Vinka Möderndorferja je doživela nenačrtovan uspeh in razmeroma veliko vidnost, saj je bila na Borštnikovem srečanju razglašena za predstavo leta 1983. To je bil dosežek tako za prebujajoči se gejevski in lezbični aktivizem kakor tudi za neinstitucionalno gledališko sceno,

43 Umetnost v posvečenih prostorih umetnosti (galerijah in muzejih) je zaprta, njeno branje določeno, nadzorovano, gledalec obvarovan pred 'napačnim' (nenormativnim) razumevanjem. Tudi s prenosom novih oblik umetnosti (na primer grafitarstva) se njegov prvotni pomen popači, pomensko polje se zapre. Še več, za razliko od fetišiziranih umetniških objektov, je prav stava na reprodukcijo podob in njena kombinatorika s poudarjanjem trash estetike in (malomarnega) kopiranja, ključna, saj odpre prostor vnovični interpretaciji.

44 Roland Barthes, »Križa poželenja. Poslednji intervju Phillipa Brooksa z Rolandom

Barthesom«, *Viks*, št. 1 (Nasilje in reprezentacija), 1983, str. 15.

45 Dick Hebdige, *Subculture. The Meaning of Style*. London in New York: Routledge, 1979. Delo je bilo leta 1980 prevedeno v srbohrvaški jezik.

46 Marina Gržinić. »Galerija ŠKUC Ljubljana 1978–1987«. *Sinteza*, št. 79–82, 1988.

47 »Alternativni spektakli: FV 112/15« – Pogovor z Zemiro Alajbegović in Nevenom Kordo. *Problemi*, XX/226, 1982, str. 44–48.

48 Neven Korda, »Alter Zore«, v Lilijana Štepančič, Breda Škrjanec (ur.), *FV. Alternativa osemdesetih*, Ljubljana: MGLC, 2009, str. 71.

49 Ibid, str. 66.

ki je na nacionalnem gledališkem festivalu doživela povsem novo obravnavo. Hkrati je bila predstava taktično orodje za opredeljevanje do seksualnih manjšin: kritika, ki je bila do predstave izrazito afirmativna, se je do problematike preprosto morala opredeliti afirmativno in solidarno. In se tudi je. Zanimiv je tudi gledališki list predstave, ki postreže s historiatom zakonskega sankcioniranja homoseksualnih manjšin v Nemčiji po letu 1871. Historiat nosi naslov *Nacizem in homoseksualnost* in niti z eno samo besedo ne naslavlja slovenskih ali jugoslovanskih politik do spolnih manjšin, čeprav je res, da je Socialistična republika Slovenija homoseksualnost dekriminlizirala že leta 1976. Tovrstno angažirano taktiko posredne naslovitve oblasti, h kateri so se zatekli sestavljavci gledališkega lista, lahko opišemo s terminom *subverzivna indifferenciacija*. Pri predstavi je z Vinkom Möderndorferjem sodelovala tudi koreografinja Ksenija Hribar, ki je v tem času že delala s skupino mladih plesalcev, s katerimi je potem leta 1985 ustanovila Plesni teater Ljubljana. Namreč: če je gledališče v tem času želelo izkazati svojo ambicioznost, je bila koreografija v predstavah nenadoma neizogiben del novega gledališkega stroja.

ODER KOT MESTO (IN VAS)

V obdobju druge polovice 70. let in v 80. letih 20. stoletja so v slovenskem kulturnem prostoru scenske umetnosti doživele radikalno transformacijo. Gledališče Pekarna je vrata zaprlo nekje v času prvega nastopa Pankrtov, prav takrat je Eksperimentalno gledališče Glej doživljalo ustvarjalno in generacijsko krizo, iz katere se je izvleklo na začetku 80. let, Slovensko mladinsko gledališče pa je bilo v fazi estetske preobrazbe, zaradi katere so se jugoslovanski gledališki kritiki spraševali, »ali se jugoslovansko gledališče politizira«.

Koreografinja Ksenija Hribar se je za selitev iz Londona v Ljubljano odločila, ker je pri nas prišlo do prenove gledališke estetike, ki se je odločila javnost naslavljalati in generirati s telesno intenzivnejšimi predstavami. Umetniško reformo se je odločila deloma izpeljati z razmeroma temeljito rekonfiguracijo uprizoritvenih elementov in taktik, zaradi katerih je bilo treba odrsko telo in nastop skonstruirati na novo. Pri tem koreografska logika ni bila samo dobrodošla, ampak nujna. Zdi se, da sta koreografska obnova režije v Slovenskem mladinskem gledališču ter prenovljeno zanimanje za ples, ki se je pokazalo v množično obiskanih Poletnih plesnih šolah in na festivalu Dnevi plesa v Cankarjevem domu, Kseniji Hribar zagotovila socialno mrežo, iz katere je leta 1984 vzniknilo tisto raznorodno kolektivno plesno telo, ki si je spomladi leta 1985 nadelo ime Plesni teater Ljubljana (po analogiji z London Contemporary Dance Theatre). Leta 1986 Damir Zlatar Frey ustanovi Koreodramo, obema pa se pridruži še Matjaž Farič,

ko po študiju na dresdenski Palucca Hochschule für Tanz v Ljubljani ustanovi Vzhodni plesni projekt. Tako je v Ljubljani nastala sodobnoplesna scena, ustvarjalni koreografski ekosistem in skupnost, kakršne pred tem to mesto ni poznalo. Četudi dosedanje sporadično plesno zgodovinjeno Plesnega teatra Ljubljana beremo kot izrazito apolitičen umetniški fenomen, ki je, oddaljen od novih kulturnih fenomenov punka in alternative, skušal neko obliko abstraktnega plesnega modernizma preko Velike Britanije kulturno in produkcijsko implementirati v domači kontekst, nam lahko prav analiza novega ljubljanskega kulturnega konteksta in punkovsko-alternativnih umetniških postopkov odpre pogled na potentno polje kulturne in umetniške konvergence, zaradi katere so koreografske prakse Plesnega teatra Ljubljana delovale kot integrativni člen ljubljanske alternative (njegovi člani so bili tako konec 80. let del političnega aktivizma).

Specifična postopkovnost teatralizirane moderne ameriške plesne kompozicije, ki jo je k nam pripeljala Ksenija Hribar, se je zaradi interpretacijsko odprtih in asociativno lepljivih struktur odlično umeščala v prostor novega šifriranega scenskega in urbanega znaka in njegovih teles. Njena struktura je sovpadala s svežim načinom branja urbanega prostora in njegovih subjektivitet, nanjo je sodobni gledalec lahko pripel dosti več pomenov kot na tradicionalne scenske forme in očitno je bila koreografija pri tem uspešna. Če je pri alternativnih in punkovskih praksah mesto mogoče brati kot platno, brv ali oder, je mogoče za novo profesionalno produkcijo sodobnega plesa 80. let trditi, da se njena koreografska odrska pisava razgrne kot vitalno – abstraktno in konkretno – vrenje novih urbanih kultur in njihovih subjektivitet: mesto stopi na oder.

Razširitev punkovskega kulturnega načela *naredi sam* (DIY) je Hribarjevi upravičila ponovitev ustvarjalne geste iz začetkov London Contemporary Dance Theatre, ko je leta 1967 koreograf in pedagog Robert Cohan svojim študentom, med katerimi je bila tudi sama, dejal: »Iz vas v kratkem času sicer ne morem narediti plesalcev, lahko pa iz vas naredim prav dobre plesalce konkretnih koreografij.« Manifestacije telesnih in gibalnih razlik v novih okoliščinah nenadoma niso bile samo legitimne, ampak celo dobrodošle, kar je Hribarjevi močno razširilo spekter možnosti, s katerimi je v svoj koreografski stroj vključevala različne odrske ustvarjalce: pri njej so se učili in v njenih predstavah sodelovali sodobni plesalci in baletniki ter tudi mladi dramski igralci.

Četudi je koreografska logika Ksenije Hribar združevala teatralizirane principe takrat že nekolikanj anahronistične ameriške modernistične koreografije, močno prevetrene s trendi novega evropskega plesa (še posebej nemškega plesnega gledališča, kakršnega poznamo iz del Pine Bausch, ki jih je takrat predstavljala v neposredni bližini Slovenije, predvsem v Italiji), je v kontekstu domače produkcije scenskih umetnosti in novih kulturnih praks povečana abstraktnost delovala sveže, intenzivno in smiselno. Kolažiranje, kakršnega sta poznala ljubljanska alternativa in punk, sprememba oblačilne kulture in mode kot oblike upora, konstrukcije novih subjektivitet, interpretacijsko odprte strukture, drugačni ustvarjalni procesi in odprtost za eksperimentiranje, pa tudi semiotična diskretnost z ambivalentnostjo koreografskega znaka, vse to se je v opoziciji do ustaljenih oblik scenskih umetnosti vpisovalo v isti kulturni ekosistem, ki so ga predstavljali punk, alternativa

in njuni različni kulturni derivati. Modernistična koreografija, za katero je bil značilen prav ambivalenten (abstrakten in razprt) koreografski znak in kakršno je v drugi polovici 80. let predstavljal Plesni teater Ljubljana, je v slovenskem kulturnem prostoru predstavljala idealen scenski stroj, s katerim je domača progresivna kulturna javnost vzpostavila izjemno potentno komunikacijo, saj je v njem zaznala estetske težnje in pomene, ki so bili središče njenega lastnega življenja in kulturnega interesa.

Plesni teater Ljubljana je tako med letoma 1985 in 1989, ko so koreografije že ustvarjali mladi člani kolektiva (Brane Završan, Sinja Ožbolt, Tanja Zgonc, Iztok Kovač), mobiliziral neverjetno širok spekter različnih skupin kulturne javnosti: od punkerjev, alternativcev in mladih teoretikov, ki so o njegovih delih potem pisali v študentskih medijih (Radio Študent, Tribuna, Mladina idr.), do različnih skupin gledaliških ustvarjalcev in predstavnic slovenske ekspoziture nemškega plesnega ekspresionizma, ki si je nadel ime *izrazni ples*, ter celo baletnih kritičark. Zaradi tako širokega zanimanja je njegova dela v nekem trenutku začela snemati tudi slovenska nacionalna televizija. Tako koreografije Ksenije Hribar in drugih članov Plesnega teatra Ljubljana kakor tudi njihova občinstva so predstavljali neko novo sondažo kulturno in družbeno rekonfiguriranega mesta, mesta Ljubljana. Neko novo obliko urbanosti. Prav zato je lahko leta 1987 Ksenija Hribar (o njenem specifičnem humorju so v koreografijah, ki jih je ustvarila v Veliki Britaniji za London Contemporary Dance Theater, pisali že britanski kritiki, med njimi slavni plesni kritik John Percival) postregla s preobratom, ki ni bil vsem enako smešen. Predstava *Alpsko sanjarjenje* že s svojim naslovom ironično nakazuje na provincialnost slovenskega kulturnega prostora in njegove romantične tradicije. V njej je Hribarjeva zaplankano čitalniško logiko zapeljala v polje *trash estetike*, v katero je porinila provincialno bukoliko slovenskega kulturnega izročila, urbana alternativna moda in kostumografija sta se pomešali z narodnimi nošami, v scenskem ozadju pa se je blejski otok, religiozno-arhitekturni simbol slovenskega turizma, pojavil v obliki cenene kulise, ki je s svojo gorato alpsko krajino spominjala na prijeme kakšnega Laibach Kunsta. V koreografski enačbi, ki je izhajala iz okruškov romantičnega baletnega bajeslovja 19. stoletja, je obračunala s slovenskim plesnim konservativizmom (baletom in rekreativnimi plesi) in nenazadnje očrtala miselni horizont javne kulturne krajine, ki je v naslednjih desetletjih v Republiki Sloveniji zelo prizadevno ovirala delovanje sodobnoplesne skupnosti. Na oder je po mestu nenadoma stopila tudi vas.

SKLEP

V 80. letih se v slovenskem kulturnem prostoru sproži vrsta družbenih, umetniških in kulturnih procesov, ki dodobra preobrazijo javno sfero in generirajo nova pojmovanja političnega. Gre za rekonfiguracijo odnosov med vidnim in nevidnim, med funkcionalnimi in alternativnimi rabami prostorov ter telesnimi prezencami in subjektivacijami, ki so tem prostorom pripadale, ne da bi bile vanje docela vključene. V tem obdobju so se v sferi javnega s subverzivnimi in provokativnimi postopki, ki so jih njihovi akterji dotlej poznali izključno v umetniških praksah in njihovih kulturah, zrušile meje tega, kar je v družbi reprezentirano in sprejemljivo, da bi



Marina Gržinić, Aina Šmid: *Ikone glamourja, odmevi smrti/ Icons of Glamour, Echoes of Death*, 1982, VHS.



Marina Gržinić, Aina Šmid: *Grožnja prihodnosti/The Threat of the Future*, 1983, VHS.

se vanjo razlile (telesne, kulturne, umetniške) prezenze s svojo ustvarjalno negotovostjo in neizgotovljenostjo, a hkrati z izjemno potenco, ki je terjala od alternativne družbene preza-sedbe drugačne oblike komunikacijskih spretnosti, odzivnosti, domišljij in motivacij, kakršne so bile v socialističnem funk-cionalizmu poznane dotlej, in svežih oblik samopripovedi. V resnici moramo to obdobje misliti kot radikalno rekonfigura-cijo javnega. Proces družbene in kulturne resemiotizacije je vnesel v javni prostor določeno stopnjo svobode, v kateri se je vrsta novih družbenih prezenc, kulturnih in umetniških praks uglaševala v prostoru novih družbenih (telesnih) senzibilnosti in vzajemnih prehodnosti. Sprožilec teh procesov je bil konec 70. let prav punk, ki je k nam prispel v obliki glasbe, a je s sabo prinesel določeno ideologijo, s katero je naslovil generacijo, rojeno pretežno na prehodu iz 50. v 60. leta, in ji dal dovolje-nje za nekonvencionalen vstop v do kraja načrtovano parti-turo socialističnega upravljanja javnega. Ker je vrata odprla na stežaj, je skozi stopilo dosti več, kot si je bila punkovska mladost na začetku pripravljena predstavljati. To v najinem članku poimenujeva punk z metamorfozami.

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Povzetek

S ponovnim osvetljevanjem umetniških praks osemdesetih let v Sloveniji vzpostavlja most med akterji ljubljanske alternative osemdesetih in pokaževa razloge, da je vanjo mogoče vključiti tudi tiste akterje, ki so v dosedanjih interpretacijah tega obdobja in pojavov umanjali. Z analizo novih kulturnih fenomenov pokaževa, da je eden od ključnih vektorjev sprememba v pojmovanju in rabi javnega ter javnosti. Punk kot katalizator novih družbenih, kulturnih in umetniških fenomenov razumeva kot ideološko in ne estetsko pozicijo. V prispevku tako analizirava spekter taktik in strategij, s katerimi se v erodiran kontekst poznega jugoslovanskega socializma naseli specifičen kulturni interregnum. Zastavljen konceptualni okvir pervertira klasično teatrološko dihotomijo med nastopajočimi in občinstvom, saj so v uprizarjanje nenadoma vključeni prav vsi: urbani prostor se transformira v performativno materialnost in gledališko semiotiko. Prav takšen prostor, v katerem je mogoče ugledati multiplikacijo teles, lahko obravnavamo kot prostor drugačne politike in ga na novo senzibiliziramo. Da bi se izhodišča punka uresničila v horizontu nove politike, je potreben spekter razlik, tj. režimov telesnosti, s katerimi se koreografske in plesne prakse manifestirajo kot tvoren sodelavec pri odpiranju javnega.

Ključne besede

Punk z metamorfozami, taktike in strategije, javnost, urbanizacija, stil, seksualnost, telo, koreografija, ples, postperformans

VIKS: Nasilje in reprezentacija/Violence and Representation, naslovnica prve številke/Head page of the first issue, 1983.



AUTHONOMY TO DANCE
Case Studies of Contemporary Dance Practices in Former Yugoslavia

META- MORPHIC PUNK

Rok Vevar and
Jasmina Založnik

¹ Punk and its metamorphoses is only one of many expressions used in connection with the Ljubljana scene in the 1980s. It seems to be more appropriate than the problematic terms *alternative culture* and *subculture* that were used in the eighties.

² The history of contemporary dance confirms that all its historical artistic highlights have been associated with a series of synergetic cultural phenomena that have resensitisation of the public sphere in a corporeal sense.

³ Slavoj Žižek, "Why Are Laibach and NSK Not Fascists", *Maska*, vol. XXI, nos. 3–4 (98–99), 1993, pp. 39–41, p. 40.

⁴ Bob Black, "Uvod", in Black, Bob and Tomc, Gregor, *Pozdravi iz Babilona: ameriška subkulturalna teoretska scena*, translated by Valentin Duša, Ervin Hladnik-Milharčič, Jasna Hrvatin, Renata Šribar, Gregor Tomc, Ljubljana: Krt, 1987, p. 16.

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INTRODUCTION

The aim of this contribution is to map those artistic practices in which performativity (of the body, of the text) is placed centre stage, which undeniably has a cumulative impact on transformations of social choreography and on the pluralisation of bodies and their modalities. These practices will thus be called *metamorphic punk*. It is worth pointing out that the term *punk* is here understood not as a music-style formation but as an ideological position, where the notion of metamorphosis enables an opening up of the mentioned phenomenon and thus an inclusion of a wide diapason of practices not (necessarily) related to punk and which are, as a result, excluded from existing interpretative studies.

In the Socialist Republic of Slovenia in the late 1970s and early 1980s, *punk with all its cultural derivatives*¹ reconfigures and resemiotises the public, the visible and the socially legitimate, thereby allowing a wide spectrum of artistic, cultural and social phenomena to coexist and mutually support one another. Punk's contribution, therefore, also lies in the inevitability of the politicisation of non-institutional (artistic and cultural) practices, which are by their nature extremely heterogeneous, spanning from wider social-cultural practices of dressing (style) to the occupying of public space in urban centres (non-normative behaviour of punk youth), from playing up particular and idiosyncratic ways of perception (image/style, fashion, non-normative sexual practices) to transformations of spaces of *entertainment* into

a performative habitat and thus a creation of new spaces of performance.

If we follow the histories of individual European cultural, artistic and dance contexts, we can see that in this particular space and time, a series of heterogeneous artistic and cultural tendencies coincided, mutually benefited from one another² and eventually became intertwined with the cultural space of the then SFRY (and SRS). At the same time, different cultural and artistic practices also produced a relatively new corporeal sensibility, which resulted also in the emergence of a specific (sub)cultural public with its tactics and spatial traces.

TACTICS AND STRATEGIES

Concerning the tactics of the critique of power, there are two principal, albeit opposing, forms that are usually referred to after 1968 and especially in the 1980s: direct confrontation and over-identification. *Direct confrontation* of power structures by contracultural protagonists – "the long march through the institutions of power" – was a manifestative tactic of the 1968 generation, its side product being *ironic distance*, which was identified by Slavoj Žižek as conformist, as it is always already anticipated by power structures and is thus inefficient. In the second half of the 20th century, the art of authoritarian regimes produced *overidentification*, a famed tactic of NSK. Laibach "frustrates" the system (ruling ideology) precisely insofar as it is not its ironic imitation, but overidentification with it – by shining a light the obscene super ego underside of the system"³ as a form of *subversive affirmation*.

The above schematic outline needs to be complemented by at least two tactics of critique and subversion, and it would make sense to call them *indifferentiation* and *provocation*, with the term provocation comprising a wider spectrum of playing on systemic contradictions. Humour was very often part and parcel of both tactics. "Humour as a moment of radical practice is an affirmation (but not actualisation) of creative power that rejects the real [reality] in the name of something better beyond. From a historical perspective, it is the weapon of the weak against entrenched authority. /.../ [A]nonymous activists of the absurd aimed at orthodoxy, editorship, and routine, undermining their legitimacy."⁴ In the compendium *Pozdravi iz Babilona* [*Greetings from Babylon*], Bob Black chooses the terms *radical humour*, or *groucho-marxism*, for this type of humour, which was, in the late 1970s and throughout the 1980s, present in the journalistic approach and artistic production of Radio Študent (broadcasts of different departments, the radio play *Butnskala*), in *Mladina* magazine, in the publishing, exhibiting, and film production of ŠKUC, etc.

Indifferentiation, visible in new activist cultural, artistic and social forces from the mid 1970s to the beginning of the 1980s, can be understood as that form of addressing

5 The society responds against the latter two forms of resistance with direct violence: with public denigration and shaming of 'perpetrators' in the media, with raids and incarceration (the pinnacle of policing was in 1981).

6 In punk and other alternative spaces of creative freedom and creation of new forms of community, the single greatest generator of the new social force was the constitution of the lesbian and gay community and consciousness, because only a genuinely different space

provided opportunities for this social force to be gradually mobilised and to make a case for itself. The launching of the project *Magnus; Homosexuality and Culture* in April 1984 as an independent section within ŠKUC Association presents a public manifestation of an identity community that was until then consigned exclusively to the private sphere, but nevertheless managed to negotiate some major changes in the representational (legal) system over the next decades.

7 It is worth pointing out that punk appropriates the so-called DIY (do-it-yourself) logic, which proved helpful in overcoming economic devastation after World War II. The DIY logic is abundantly documented in Great Britain, where a large number of periodicals offered advice on how to replace scarcity of goods and services with creative work and recycling already during the war, and continued to do so especially inventively during the two decades after the war's end.

8 Dick Hebdige, *Subculture: The Meaning of Style*, London: Routledge, 1988, p. 106.

9 Benjamin Noys, "No Future: Punk and the Underground Graphic Novel", https://www.academia.edu/28676909/No_Future_Punk_and_the_Underground_Graphic_Novel. (30.1. 2017).

10 Dylan Clark, "The Death and Life of Punk, The Last Subculture", in David Muggleton and Rupert Weinzierl (eds.), *The Post-Subcultures Reader*. Oxford: Berg, 2003, pp. 223–36, p. 224.

11 Dick Hebdige, *Subculture: The Meaning of*

power where power itself is under the impression that it is unaddressed, ignored. This procedure is manifested as two different modalities that reflect the ideological and political operabilities of different generations. The first underlines "the imperative of creative living in new forms of community" (for example, a hippie commune on the outskirts of Ljubljana in the 1970s) and is exclusive (speaks to its supporters), whereas the second one entertains the very *matter* of power, legal social orders, and implicit codices (Žižek) in such a way that its mere presence and functioning declares a certain discourse of power non-existent and erects its own symbolic and material substitutes to ideologically symbolic positions (painting Čopova Street blue; renaming Plečnik Square Johnny to Rotten Square). It confronts the ignorance of cultural-artistic institutions with counter-ignorance, thereby contriving an area of indistinguishability, obscurity, as power is no longer capable of distinguishing between different cultural and artistic partakers. As a result of the process of *indifferentiation*, all cultural phenomena not inscribed into the discursive order of institutional culture all of a sudden fall into this indistinguishability. After a certain point, power is unable to tell who is toying with it. At the same time, *indifferentiation* is a form of *provocation* (addressing the non-affirmed, unwanted social spheres; sexuality, national and totalitarian symbols), that is, that position from which social consciousness can be transformed. All these reasons allow us to describe/designate these heterogeneous practices (as) *metamorphic punk*.

Nevertheless, the question arises as to where in the *indifferentiation* procedure the boundaries between conformism and subversion are. Is the building of *spaces of creative freedom and creation of new forms of community* not a form of conformism, since the makers are willing to operate either on actual margins (suburbia) or underground (in the basement of Radio Študent)? Perhaps the answer to this question is always related to the long-term effects of these tactics, which can always only be assessed in retrospect. In this context, it is possible to speak of *subversive provocation*, which is understood as the final stage of the radicalisation of provocative practices that methodically and directly address inflexible boundaries and suppressed social contents (for example, sexuality)⁵ and whose non-conformity results in their taking shape as that effect that cannot be compromised.⁶

THE CONSEQUENCE OF THE TACTICS OF SUBVERSIVE AFFIRMATION AND PROVOCATION

We will give a brief outline of the basic characteristics of punk. As already testified by its name, American and British punk find their inspiration for creating a different culture in the (sub)culture.⁷ Punk managed to create an alternative universe, which is understood as a new cultural formation and at

the same time as a space for the emergence of heterogeneous subjectivities. Punk's universe is created through a radicalisation of aesthetic imagery and behavioural patterns (gestures) and is framed by expressive negativity that presupposes the possibility of intervention and shock. Punk underlines destruction, focuses on overthrowing the societal standards of (cultural and artistic) beauty, preferring to affirm the ugly, repulsive, defected, damaged, worn out and angry, captures the socially excluded and undesirable symbolism and codes to subvert them, toys with sadomasochism and Nazi iconography, etc., thus driving the general cultural horizon up the wall.

Punk is constituted through "the violence of its 'cut ups'"⁸ (of established orders); it is a reaction against "the ageing musical 'dinosaurs' of the 1960s and 1970s, trying to refuse notions of maturity, musicianship and musical sophistication that were the common values of rock music,"⁹ with which it uncovers the reasons for the total commodification of rock music. Punk positions itself beyond *good taste*, beyond what capitalism and bourgeois society is able to swallow.¹⁰ It invents new forms of expression (with graffiti art, it cuts into the *puritanism* of the city, as envisioned by functional modernist or socialist urban planning, appropriating the most unwanted symbols and social codes, from Nazi iconography to outfits used in sadomasochistic practices)¹¹ while its independence and autonomy are secured by DIY principles.¹² Punk becomes a way of life.

It is difficult to apply the above premises to the entire Slovenian (cultural, artistic and activist) scene of the 1980s. While some of its segments are almost fully consistent with the mentioned characteristics, others are delineated only by the fact of their intense proximity to the punk phenomenon and the modes of coexistence of different urban communities. Contemporary dance also needs to be incorporated into this picture, as it is gradually growing out of different cultural and artistic territories to become a visible phenomenon in this period. As an anticipation of an aesthetic renewal, it is already present in the performances of progressive, though marginalised theatre institutions within the cultural-political system (Mladinsko Theatre); it plays a vital role in video art (works by Aina Šmid and Marina Gržinić, later also Ema Kugler) and in the reform of the performative body in the theatre section of Neue Slowenische Kunst and new formations in the performing arts field (Scipion Nasice Sisters Theatre, Fiat, Red Pilot, Noordung); and it is the leading light of the emerging non-governmental sector (Dance Theatre Ljubljana).¹³ All this was taking place in an environment that had considerable insight into the breadth and depth of international cultural, social and artistic endeavours.

Let us take a look at the developments in the contemporary dance field in this period in Europe and the US. Because of different circumstances, European contemporary dance

Style, London: Routledge, 1988, p. 110.

12 Benjamin Noys. "No Future: Punk and the Underground Graphic Novel". https://www.academia.edu/28676909/No_Future_Punk_and_the_Underground_Graphic_Novel (30.1.2017).

13 All of the elements of the contemporary dance phenomenon in Slovenia inevitably connect back to Ksenija Hribar and the members of Dance Theatre Ljubljana.

14 Susan Sontag, *Against Interpretation: And Other Essays*, New York: Dell, 1964.

15 Informal conversations with Ičo Vidmar, February 2017.

16 In autumn 1981, a massive police operation was launched to identify, register and interrogate punks. Large numbers of punks were taken to police stations and harassed, often also forced to sign statements confirming their participation in the activities of the Nazi forces, the otherwise non-existent Slovenian National Socialist Party. At the same time, in November 1981, *Nedeljski Dnevnik* newspaper published

an article with the title "Who Is Drawing Swastikas?" The article produced a connection between a group of high school students who molested their female classmate and graffiti swastikas on the walls of Ljubljana streets, and was accompanied with a photo of a person dressed in a Nazi uniform in front of a "punk" graffiti saying: "British punk rocker in a Nazi uniform." Further, three high school students, all members of the punk group 4R, were arrested and imprisoned to be released for lack of

evidence as late as 1984. The goal of the operation was clear: to intimidate and even eliminate the 'punk scum'; however, it turned out differently: the movement attracted broad support from the public and resulted in an even stronger resistance among the youth, the alternative scene and the intellectuals. Ali Žerdin, "Kratki kurz zgodovine panka", in Peter Lovšin, Peter Mlakar and Igor Vidmar, *Punk je bil prej: 25 let punka pod Slovenci* (Ljubljana: Cankarjeva založba, 2002), pp. 38–39.

went through a kind of a renaissance in the 1980s, an awakened interest in audiences for new choreographic phenomena and a considerable revitalisation of creative powers. The reasons for this are as follows: (1) gradual reforms of cultural-political systems, introduction of new models of cultural and artistic production, its internationalisation and mobility (first cases of European networks, such as IETM in the early 1980s), and, consequently, a more expansionary festivalisation of European cultural production, which was in individual contexts related to the drastic introduction of new cultural markets. Investments in the arts and culture within the European integration processes of the 1970s and 1980s also had an impact; and (2) an aesthetic and genre hybridisation of the broad spectrum of performing arts and cultural practices, out of which – in contrast to the coloratura playfulness of the new avant-gardes of the 1960s, when the mistrustful interpretative intellectual ballast of rigid institutions, fought against by Susan Sontag (*Against Interpretation*, 1964)¹⁴ in the American cultural landscape, had to give way to either the immediate material or the transformational ritual experience of an artwork ("In place of a hermeneutics, we need an erotics of art.") – a corporeal brutality erupted in the wake of the grim and depressing social circumstances, thus allowing the debate about the violent nature of performing arts to drag on into the mid 1990s. The unmediated materiality (of the body) is subjected to theatricalisation, affect and politicisation, which can be detected in new European choreographic practices (risk-taking and brutality, but also affective formalism of Flemish choreography; the ludism, anti-utopic and grotesqueness of French contemporary dance; new narratives of German dance theatre; the renaissance of choreodrama; and new expressivity in Polish and Central European theatre) – all of which at the same time also undergo the blurring of distinctions between *high* and *popular culture*; (3) the technological modernisation of artistic processes – that is, the expansion of affordable (video)technologies, which became an excellent resource for facilitating recording of all stages of volatile choreographic methodologies and, in consequence, produced the genre of the so-called *video dance*, which played an important role in the popularisation of contemporary dance, in one of its segments effectively shifted to the film distribution area (up until the mid 1990s, five editions of Video Dance Festival were produced by Dance Theatre Ljubljana) and also gradually inhabited the bodies and choreographic practices with methods of montage that until then had been unknown; (4) the rehabilitation of historical avant-gardes and reconstruction projects of certain key performances of German constructivism are taking place since late 1960s (between 1967 and 1989, a series of Oskar Schlemmer's works from the 1920s are reconstructed, such as *Space Dance* (*Der Raumtanz*, 1926), *Gesture Dance* (*Der Gestentanz*, 1927), *Rod Dance* (*Der Stäbetanz*, 1927), *Hoop*

Dance (*Der Reifentanz*, 1927), *The Triadic Ballet* (*Das Triadische Ballett*, 1922); Kurt Schmidt's *The Mechanical Ballet* (*Das Mechanische Ballett*, 1923) is reconstructed in 1987; four years prior to this, Vassily Kandinsky's 1928 performance *Pictures from Exhibition* is reconstructed, etc.), which in Europe coincides with the circulation of American and European neo-avant-garde works and with the curating of American postmodern dance, which is at that time included in certain European contemporary dance education programmes. All of the above – and perhaps a number of other factors – have left traces in the Yugoslav and Slovene cultural space as well.

Regarding the synergies constituted in the new cultural space of Ljubljana in the 1980s, music journalist and cultural studies expert Ičo Vidmar argues that what was at work was a distribution of the sensible, a resensibilisation of the spectator's body, a synchronisation of sensibilities between art producers and audiences. He also calls attention to the often-forgotten fact that, at the time, Ljubljana chronically lacked cultural production – artistic and cultural events were so scarce that practitioners of different cultural and art practices easily kept track of each other's work to satisfy their great cultural appetite (theoretical lectures, cinematheque programs, music, dance and theatre events). The emerging forms of urban culture in Ljubljana were at the time a distinct product of the Yugoslav multiculturalism, which was reflected primarily in the student population (students from other Yugoslav republics coming to study at the University of Ljubljana) as the main generator and catalyst of cultural alternatives. Back then, Ljubljana simply had to be remade as a modern urban cultural centre.¹⁵

In the time when the authorities fervently grappled with the occurrence of punk, trying to intimidate it into silence by producing scandals (e.g., the Nazi-punk affair¹⁶), Ljubljana saw the completion of the construction of Cankarjev dom Cultural and Congress Centre, an underground cultural cave that was planned as a combination shelter for the then party authorities and modern infrastructure for artistic, cultural and congress activities. In the beginning of 1980s, the centre began hosting contemporary European dance and theatre productions, which successfully addressed the interests of the punk and alternative generations that had been traversing the liberated territories since the late 1970s. It was precisely Cankarjev dom that started including in its programmes artistic contents of the Ljubljana alternative scene and the emerging non-governmental sector (Borghesia, Neue Slowenische Kunst, Video Biennale Festival, Days of Dance, etc.). It should be mentioned that these social forces renounced all tendencies for social representation (i.e., any kind of institutionalisation as the site of power's discourse of truth), instead settling for presence in the social sphere, which deprived the authorities of the political process they counted on. These forces,

17 The Druga Godba Festival was launched in 1984 as an alternative and an opposition to the then cultural institution of the Ljubljana Jazz Festival (1960). It was established by the representatives of the Centre of Free Time Activities (its director Zoran Pistotnik was in the second half of the 1980s one of the principal supporters of Dance Theatre Ljubljana and one of the key figures in its development), Radio Študent, Glasbena Mladina (Music Youth of Slovenia) and SKUC. The festival focused on presenting alternative forms of rock, improvised, experimental (jazz, cross-over) and ethno and folk music, and later evolved into what the cultural studies of music call *world music*. Druga Godba is one of the oldest festivals of its kind and the first in the then SFRY.

18 Michel De Certeau, *Iznajdba vsakdanjosti 1, Umetnost delovanja*, translated by Mojka Žbونا, Ljubljana: Studia humanitatis, 2007, pp. 214–15.

19 Braco Drago Rotar, *Pomeni prostora. Ideologije v urbanizmu in arhitekturi*. Ljubljana: Delavska enotnost, 1981, p. 250.

20 Ibid., p. 250.

21 Ibid., p. 252.

22 Michel De Certeau is one of many theoreticians of space who was thinking space in relation to power mechanisms and disciplinary procedures. Similar investigations were pursued by Michel Foucault, Henri Lefebvre and Edward Soja.

23 Braco Drago Rotar, *Pomeni prostora. Ideologije v urbanizmu in arhitekturi*, Ljubljana: Delavska enotnost, 1981, p. 253.

24 Jani Osojnik and Hup in Neven Korda, "Alter Zore", in Lilijana Stepančič, Breda Škrjanec (eds.), *FV. Alternativa osemdesetih*. Ljubljana: MGLC, 2009, p. 53.

25 Vetrnica (Eng.: windmill) is the name of the experimental theatre group (1974–1981), led

by Vlado Šav, and the name of the theatre studio in the basement of Building IV in the Rožna Dolina Student Dormitory.

26 The invisibility of the project *hidrogizma* is a representative example (created by poet Iztok Osojnik, photographer Dušan Pirih Hup, psychologist and acupuncturist Jani Osojnik and photographer Vesna Črničev, who attempted an original opening ceremony of the photo exhibition by Iztok Šmajš and Dušan Pirih Hup in 1978). The project was completely overlooked by the organisers of the 2003 retrospective exhibition of Slovenian art *Do roba in naprej: Slovenska umetnost od 1975 do 1985*. The group responded in *Likovni razgledi* magazine in the section 'Overlooked' and with a round table organised in the Museum of Modern Art. The Museum corrected its omission by incorporating this spatial-sound installation in the exhibition *Seven Sins* (2004). See for example: Ksenja

Hahonina, "Hidrogizma. Padajoče kapljice 25 let pozneje" in *Mladina*, 2, 12. 1. 2005, <http://www.mladina.si/97822/hidrogizma/> (30. 1. 2017).

27 Here, we can mention the actions of a no-name group consisting of individuals known under the names *Ana Desetnica* and *Hidrogizma* (as well as all manifestations of theatrical endeavours gathered around *Vetrnica: Dobra volja*; PGRP *Street Theatre Predrazpadom* (designated as a punk band by Neven Korda); *Bežeči Japonci* in cooperation with music bands). It bears mentioning that the group FV 115/12 considered theatre to be a supreme punk expression "because of the eclectic expression, which is tolerant toward ideas and practices, which we thought were of surplus value, both at the socio-political level of managing society as well as in culture and in (our) immediate recent history". Neven Korda, "Alter Zore", in Lilijana Stepančič, Breda Škrjanec (eds.), *FV. Alternativa*

namely, saw their legitimacy as a law that needed no external affirmation from state institutions (this shift is perhaps most evident in the tactics of NSK), which of course caused a state of panic in the power structure.

The newly established Dance Theatre Ljubljana made its debut at the opening event of the first edition of the Druga Godba Festival¹⁷ with the double-bill performance entitled *Baptism* (choreographies by Ksenija Hribar (*Bitter Tears for L. M.*) and Damir Zlatar Frey (*Black Marble Letters*)). This is interesting for at least two reasons. Firstly, it testifies to the inclusivity of art disciplines, which understood what it meant to belong to a common cultural space in the process of Ljubljana's urbanisation; and secondly, *Baptism* addresses the question of sexuality and gender in a wholly transparent way, albeit in contemporary dance codes and with abstract choreographic language, bringing this issue again to the public's eye only a year after the federal scandal at the public manifestation, *Magnus: Homosexuality and Culture* (April 1984). That Dance Theatre Ljubljana was a staunch ally of punk and the alternative and new art practices was confirmed two months later, when it premiered Damir Zlatar Frey's performance *Metastasis – Laibach* (7 August 1985), which used the *music* of a forbidden name not only in the title of the performance but in the performance itself. The performance took place at Kapelica Gallery at Kersnikova 4, which was at the time one of the concert shelters to punk and its derivatives.

This is only one of many cases of deterritorialisations, crossings of the habitual boundaries between spaces of cultural and artistic production, and a tactic used to blend and fuse art practices and their audiences, which simultaneously generated new, yet unoccupied spaces to be inhabited by new audiences and infused with non-habitual uses. With the introduction of alternative contents, these new spaces, which society regarded as specific symbols (Cankarjev dom, for example), were gradually re-symbolised, or at least marked with the possibility to be understood differently. To be more specific, to change the existing perception or use of art, the overall configuration of material conditions defining it needed to be changed; and what's more, the 1980s scene saw this as a precondition for the changes in the social and political system.

THE QUESTION OF PUBLIC SPACE

In his book *The Practice of Everyday Life*, French theoretician Michel de Certeau claims that space "occurs as the effect produced by operations that orient it, situate it, temporalize

it, and make it function in a polyvalent unity of conflictual programs or contractual proximities. [...] in contradistinction to the place, it has thus none of the univocity or stability of a 'proper'. [...] [S]pace is a practiced place."¹⁸ This means that it is open to transformations, which are always a consequence of use. It is constructed by the ruling class and those in positions of power. Analysis of the shifts occurring in urbanisation demonstrates 20th-century attempts to constitute place as a totality by employing rationalist operations that work towards defining and directing the full span of its uses.

The consequence of the shift in urbanism brought about by rationalism is that "the urban landscape is no longer understood as a dialogue of institutions, but as a monologue of *ratio*'s total discourse; exclusion of the topos of enunciation is therefore actually a fiction of the bourgeois monologue, which makes possible that the discourse of new rationalism is totalised."¹⁹ As a result, rationalism attains the status of the "only imaginable and objective cognisance, which is always positive (unproblematic), as it is produced by abstracting empirical social conditions, regardless of the speculations based on this abstraction."²⁰ With this, rationalism opens up its suppressed, repressive nature, grounded in the notion of normalisation, which is always attached to the potential aberration from it, since rationalism can carry out its processes of catalogization and categorization only after the norm is already established. Or, as Rotar concludes, a normalised society is "simultaneously repressive and rational, but rationality makes it even more normalised and even more repressive. In this perspective, rationality, repression and normalisation are inextricable."²¹ It comes as no surprise that space takes the central place in power mechanisms of the 20th century, thus becoming an important element of theoretical, cultural and critical analyses.²²

If we follow the developments in structuralism and read the city (and the body) as text within the rationalist episteme, we can see how totalisation regulates, hampers and dismisses every intervention "of the qualitative (heterogeneous) into the field of the quantitative (homogeneous)".²³ When perspective is substituted by planimetrics, the point of view as the place of enunciation is excluded from the enunciandum (image, agenda), without having to discontinue defining it. Highlighting "the imperative of creative life within new forms of community,"²⁴ the 1970s generation fulfils its aspirations toward having its space, but remains uninterested as to the exact location of this space – whether it is underground (*Vetrnica*²⁵) or in

osemdesetih. Ljubljana: MGLC, 2009, p. 63.

28 In the evening hours of 28 October 1977, a group of young people (most of them previously engaged in the so-called bicycle action and some other events) occupied an empty building on Erjavčeva 29, owned by the Ljubljanska Bank. The group's aim was to raise the problem of housing for young families, given the fact that at the time there were hundreds of empty flats in Ljubljana. After the occupation, the spaces were cleaned, supplied with electricity and heating, and later on used as a venue for different music and literary events and discussions. The owners (the bank) and the police reacted as expected – they tried to present the occupation as a criminal act of failed and bored students, it was also hinted at in certain media that drugs and crime were involved. To remove the new residents the authorities resorted to formal pressure (police control, identification of residents, eviction

and evacuation orders) as well as to less formal pressures (the media, political organisations, even threatening phone calls). After two weeks, the building was evacuated under police control. The occupation of the building on Erjavčeva Street is the first example of a so-called squat in Ljubljana. Adapted from: <http://slovenska-pomlad.si/1?id=163> (30. 1. 2017).

29 The then curator of ŠKUC Taja Vidmar (Brejč) deserves the most credit for obtaining this space. The first exhibition in the new space was dedicated to the 1960s conceptual group OHO, with the band Pankrti appearing at the opening event, which underlines close ties of the future exhibition space with the punk culture as such.

30 Tatjana Greif, "Obscenost krščanskega diskurza je monstrozna", Interview with Marina Gržinič, *Časopis za kritiko in znanost*, XXXVII/237, 2009, pp. 145–155, p. 145.

31 Disko FV presents a new model of

organisation and cultural production, which blends entertainment with cultural-artistic production. Its events were conceived and thought out in advance, curated, thematic, and with a performative note to them, as both the organisers and the visitors were understood as performers. These sort of events are considered postperformance. Bogdan Lešnik, "Postperformans", *Ekran*.

32 Spring Days, a festival bringing together theatre collectives of Forum Association and similar collectives from SFRY and abroad, is organised from 1980 to 1984. Rock in Opposition, organised between 1980 and 1984, came to an end because of internal conflicts. Its role was taken and redefined by Druga Godba Festival, first organised in 1985 and still running.

33 Different dance homesteads, such as the mountain residence Monte Verita in Switzerland, which played a major role in the emergence of

Ausdrucktanz; the economically sustainable Jacob's Pillow in Massachusetts, founded by Ted Shawn during the US economic crisis; and Pino Mlakar's in Novo Mesto.

communes scattered across the periphery. The authorities can control the different modalities of life without great effort. Since non-normative practices do not open up gaps in the normative space, they tolerate them – but also make sure that they remain invisible and thus structurally non-existent.²⁶

By the end of the 1970s, cultural producers manage to 'drill a hole' into the functionality of the rationalist matrix. They point to the hollow *Nothing* on which the totality of space is being built by simply starting to use space in a different way. They specify a wide range of possible uses and purposes of space. The politicality of practices is revealed by progressive, proactive (provocative) non-normative performing of the self (from style and gesticulation to verbalisation). The 1980s scene does not attack power directly; instead, it puts into circulation new styles of discourse, which loosens the ties that bind society and opens it up to potential transformation. Occupations and renamings of central urban areas (street interventions,²⁷ renaming Plečnik Square to Johnny Rotten Square, occupation of Erjavčeva 29²⁸) occur simultaneously with the (legal) acquisition of the gallery space at Stari trg 21. ŠKUC Gallery²⁹ presents a significant gain and a visible step for those operating within non-canonised and unregulated art practices, since – to sum up Marina Gržinič's words – appropriation of the *centre* is made possible only with the materialisation of a space in the city's centre.³⁰ Later, Disco FV,³¹ another important cultural-artistic formation, opens its doors. This new programme structure is introduced by a group of people meeting up in the theatre formation FV 112/15 in the basement of Building IV in the Rožna Dolina Student Dormitory (1981/1982). After only one year, this quite successful cultural-theatre invention is forced to move to Youth Centre Šiška (1983–84), and from there, in 1984, to the basement of Kersnikova 4, to Klub K4 (the building at Kersnikova 4 becomes the headquarters of alternative activities; prior to this, the Centre of Free Time Activities resided there). Glej Theatre obtains its permanent space at Gregorčičeva 3 in 1983, when the director of the National Publishing House of Slovenia Dragana Kraigher-Šenk gives an order that the company's warehouse be emptied to be used by the theatre alternative. Cankarjev dom, the construction of which is not yet fully completed, opens in spring 1980 and Linhartova Hall holds its first events; by 1982 all other halls are completed, except for Gallusova Hall. As has been mentioned, Cankarjev dom was the first new cultural stronghold in the centre that opened its doors to the Ljubljana alternative very early on.

Another important venue for these kinds of programmes is the open-air venue Križanke, which hosts a number of alternative music programmes and performing arts events – from Rock in Opposition, Novi Rock Festival and Druga Godba Festival, which hosts the debut of Dance Theatre Ljubljana in 1985, to Spring Festivals organised by the ŠKUC Forum.³² After 1982, Križanke also hosts a series of Summer Dance School's productions, a massive educational manifestation of the Association of Cultural Organisations of Slovenia (ZKOS).

It needs to be mentioned that the new cultural and artistic practices also occupy a series of improvised venues in Ljubljana's centre. *The Retrogardist Event Hinkeman* (1983) is organised in the apartment Valentinčič located at Slovenska 40; *The Retrogardist Event Marija Nablocka* (1984) is organised in the Vipotnik Studio at Town Square 17; the flat in Vegova 2 becomes NSK's gallery space. All these events add a distinctive flavour to the city's urban life. The list of venues mentioned here is by no means full, as it could also include numerous facilities of the then socialist public infrastructure intended for new cultural programmes. To sum up, in the years following 1977, which is considered a tipping point because of the concert held by Pankrti at Gimnazija Moste on 18 October, the different forms of new culture start seeping from the periphery of Ljubljana into the city's centre.

These characteristics also belong to contemporary dance. Throughout their history, contemporary dance and choreographic practices have been defined by space in the aesthetic, social and material sense, since the modern movement-corporeal paradigm has always required an adequate volume. Contemporary dance has always been strongly defined by urban spaces and their communities, even though history gives us many examples of artists obtaining spatial and affordable studios in abandoned agricultural buildings in rural areas.³³ The same later happened with industrial facilities that were left abandoned (and thus less valuable) after the structural changes in the economy. The decisive moment for the constitution of Dance Theatre Ljubljana was the acquisition of a small studio at Kersnikova 4 (above Klub K4 and across from Kapelica, a punk and hardcore concert venue that was turned into the legendary exhibition space in the 1990s). Compared to many other countries, the socialist cultural infrastructure provided spaces to new movement practices only after 1977, when Neja Kos was appointed independent expert advisor at the Association of Cultural Organisations of Slovenia (ZKOS, today called the Public Fund for Cultural

34 The term 'professional' is here understood in the sense that dancers and choreographers choose to make a living from artistic work.

35 In this context, we can mention tireless efforts to remove the graffiti, which later resulted in an even more radical form of graffiti art (in Disco FV); denied entry to Ljubljana nightclubs; continuous police raids; imprisonment of punk youth (especially in 1981), etc. See, for example, the vast documentation collected in the compendium *Punk pod Slovenci* (*Punk Under Slovenes*), Ljubljana, Republiška konferenca ZSMS and Univerzitetna konferenca ZSMS, 1985. Despite the cultural reconfiguration of urban planning policies in Ljubljana, institutionalisation of contemporary

dance in Slovenia proves to be an unsuccessful project because cultural policy failed to ensure appropriate spaces for contemporary dance production (i.e., dance studios) over the next few decades.

36 *Viks* was a fanzine of the 1980s alternative scene. It was published by ŠKUC Forum, but lasted only six issues in 1984.

37 Repression against the punk movement adopts different forms: direct police harassment and violence; indirect police surveillance; dirty smear campaigns, defamation and insults in mass media; legal intervention and criminal prosecution; discrimination of those involved in the punk movement. Tomaž Mastnak, "Totalitarizem od spodaj", *Družboslovne razprave*, IV/5, 1987, pp. 91–98, p. 93.

38 The mentioned triad is outlined by Neven Korda, who defines art as a field that "directly touches upon creativity, and therefore also the economy, the resources and spaces for the production of cultural goods; culture is a field of transactions, thus also politics, also management of the means of production, state apparatuses and fighting for public funds (grants); whereas entertainment finds itself in the area of free time, which is now (economically) levelled with working time precisely because of the industrialisation of entertainment." Neven Korda, "Alter Zore", in Lilijana Stepančič, Breda Škrjanec (eds.), *FV. Alternativa osemdesetih*. Ljubljana: MGLC, 2009. This kind of a reading of the triad art-culture-entertainment presents a novelty in the Slovenian space and can be

linked to Gramsci's conceptualisation of the war of position, where the new process of thinking, which has to be critical and, through politicisation of art and mass culture, aimed at the wider public, presents a means for changing society or constituting a new state. Antonio Gramsci, *Pisma iz ječe*, translated by Smiljan Samec, Ljubljana: Cankarjeva založba, 1955.

39 In an altered ideological climate, metamorphic Ljubljana punk draws its structural underpinnings from the starting points of the Forum Cultural Association. The documentation (*Cultural Project*, 1970) states that the association is established as a profit undertaking (a research of consumer needs) and as a cultural avant-garde, which suggests that the relevant actors thought about how to constitute as well as finance

Activities), launching an educational dance network at the republican level, which later recruited the larger part of young Slovenian dance makers.

In its first decade, Dance Theatre Ljubljana, the first professional Slovenian dance group,³⁴ keeps pace with the expansive appropriation of spaces, detected also in the new alternative Ljubljana culture. The mapping of dance creativity shows us that it occupies the same spaces, that its choreographies are developed to the rhythm of new music phenomena, that choreographic and dance practices of its members engage in a number of new art forms and that the early production of Dance Theatre Ljubljana is crucially influenced by the radicalisation of corporeality, as can be recognised in collectives associated with different new artistic and cultural practices.

The record of cultural vectors confirms that occupying spaces in the city centre is also closely connected with the radicalisation of corporeal (re)presentations and non-normative movement of bodies in these spaces, which is also the main reason why the authorities made repeated attempts to suppress it.³⁵

It is thus no coincidence that the question of violence against a specific type of (re)presentation – body image of non-normative bodies and especially obscene sexual practices in art events as well as in everyday life – is brought up also by *Viks*³⁶ magazine, which openly discusses the representational boundaries that society/authorities can still tolerate and consequently legitimise; however, the violence of artistic and cultural representation (NSK, FV 112/15, Borghesia, etc.) can never match up to the violence of the repressive state apparatus.³⁷ In socialist Yugoslavia, where egalitarian society is emphasised by different unitarist ideas (brotherhood and unity, projects of language and cultural unitarism), attempts at individualism or experimentation with the declared, programmatic manifestations of subjectivity are seen as dissident. As a result, subjectivity becomes the site for political statement and, at the same time, a site that positions subjectivity at the heart of operations of provocation and subversion. To be more specific, the 1980s scene connects and blends two spatial modalities, turning them into a genuine artistic manifestation. It perceives the city as an open canvas and a catwalk, into which it intervenes with unorthodox expressive means, thus also subverting the relations in the triad art-culture-entertainment.³⁸ The mentioned novum has an impact on the wider artistic-cultural context, which is juxtaposed with and coexists in relation to the official understanding of art, culture and entertainment, thereby defining the scene itself in a crucial way.³⁹

THE CITY AS CANVAS

In the 1970s and 1980s, Ljubljana was not contaminated with advertising. Its grey, dull walls called for intervention, waiting to be turned into a canvas of endless possibilities. The artists thus started using the bleak walls as communication canvases, unable to predict the possible reactions to their painted interventions and their future development. If art is to remain communicative, it needs to stay open for interpretation and experimentation.⁴⁰ Only art of this kind can at the same time be political. Different messages, painted or attached to the walls of public infrastructure, can count on most different reactions: the more radical they are, the more reaction and controversy they will spark off – also among the renowned journalists of previous generations. In 1975, Taras Kermauner draws a distinction between the state and the political concept of art, bringing the notion of the political closer to artistic and cultural tactics as established in the 1980s. In his article, he emphasises that his conceptual frame for explaining the political is the Greek-European context, always different, deviating, dissident, anti-etatist, yet profoundly social and in this supreme socialising sense also always opting for the unnatural, non-normal and, from power's perspective, problematical.⁴¹

Graffiti art as a visual expression of the 1980s presents a clean break and a sharp deviation from the known, established, institutionalised forms of art,⁴² for we can say that graffiti wages a *turf war*. While the imagery in art institutions is sterilised, dead, with its hermeneutic regime pre-defined, the image in art interventions in the public space faces wholly unforeseeable possibilities of communication and interpretation. Poster art (created in line with new procedures of collage), pasted by their makers illegally on the streets of Ljubljana during the night, functions in a similar way as graffiti actions. These posters are not subjected to a promotional logic, but should be seen as activist forms of cultural intervention in the public space.

THE CITY AS A CATWALK AND A STAGE – POSTPERFORMANCE

The city becomes a theatre stage and, at the same time, a fashion catwalk, accumulating visual styles by way of which individuals face their own individuality. According to Roland Barthes, individuality "addresses a new type of resistance, especially when it inhabits a collective body that presupposes and demands totality. This new type of resistance is individuality, the form of protest is retreat. You can resist power by attacking it with a new type of resistance, especially with

alternatives to the dominant culture already in the early 1970s (Archive RS, 1942/8). The restructuring of the basement in Building IV of the Rožna Dolina Student Dormitory also follows this example. The Cultural-Artistic Association Forum thinks about the social life at the Student Dormitory along these lines: "dance needs to be considered also from a cultural perspective [...] and as a cultural action [...], dance should not be seen as a 'trade', but as one of our actions [...], music needs to be presented as a cultural activity, appropriate programmes have to be drawn up accordingly" (Meeting Minutes of the Forum Cultural Association, March 11, 1976; Archive RS, 1942/1). A shift in the perception of dance culture occurs in the late 1970s. In 1977/78, Disco Student is no longer intended for the mere listening of

music albums, but is instead turned into a club with a DJ, which is made possible also because its programme was no longer linked to Radio Študent.

40 "Communication is alive, the fate of graffiti is unknown, they are changing, disappearing and re-emerging. Their appearance is unexpected and illegal. This is creative communication, available to all. It appears in wholly unexpected places and it is up to the spectators if and to what extent it is perceived and how it is interpreted." Vasja Lebarič, "Graffiti + institucija = šminka", *Časopis za kritiko znanosti, domišljijo in novo antropologijo*, 36, nos. 231/232, 2008, pp. 55–59.

41 Taras Kermauner, "X + (-) 11 = ?". Premišljevanje ob mlajši slovenski poeziji", in

Nova Revija, nos. 13–14, 1983. Adapted from: Igor Španjol and Igor Zabel (eds.), *Do roba in naprej. Slovenska umetnost 1975–85*, Ljubljana: Moderna galerija, 2003, p. 102.

42 Art in sacred spaces of art (galleries and museums) is closed, its reading is pre-defined, controlled, its spectator shielded from 'wrong' (non-normative) interpretation. Even in new forms of art (for example, graffiti art), its initial meaning is distorted, the semantic field closed. Moreover, in contrast to fetishized art objects, the fact that it wages on a reproduction of images, coupled with accentuating trash aesthetics and (careless) copying, is of key importance, as it opens up the space for reinterpretation.

43 Roland Barthes, "Križa poželenja.

44 Poslednji intervju Phillipa Brooksa z Rolandom

Barthesom", *Viks*, no. 1 ("Violence and Representation"), 1983, p. 15.

44 Dick Hebdige, *Subculture. The Meaning of Style*. London in New York: Routledge, 1979. The book was translated into Serbo-Croatian in 1980.

45 Marina Gržinić. "Galerija ŠKUC Ljubljana 1978–1987". *Sinteza*, nos. 79–82, 1988.

46 "Alternativni spektakli: FV 112/15", Conversation with Zemira Alajbegović and Neven Korda. *Problemi*, XX/226, 1982, pp. 44–48.

47 Neven Korda, "Alter Zore", in Lilijana Stepančič, Breda Škrjanec (eds.), *FV Alternativa osemdesetih*, Ljubljana: MGLC, 2009, p. 71.

48 Ibid., p. 66.

defence tactics, but retreat is something society can hardly integrate."⁴³ (Sub)culture of the 1980s enacts retreat by using the tactic we have called indifferentiation as a symbolic form of resistance, it is also mentioned by Dick Hebdige (1979, 1980).⁴⁴

The punk principle of DIY as a challenge to the youth to invent their own image is amplified by individuals and groups that appropriate (anti)fashion shows as a new form of performance. (Anti)fashion events become integrated into the scene, representing "a performance of heterogeneous images"; performing the spectacle and media problematisation of fashion.⁴⁵ *Lines of Force* (1983–86, Mojca Pungerčar, Lidija Bernik, Tanja Lakovnih, Lela B. Njatin) is one of the first all-female art collectives in Slovenia, and their anti-fashion performances, highlighting the significance of style, a new art form of postperformance. Postperformance presents a bridge between the open spaces of urban streets and the slightly more closed breeding ground of the *new image* (ŠKUC Gallery and Disco FV). Bogdan Lešnik defines it in his contribution in *Ekran Magazine*, where he makes a distinction between two scenes and two generations (the first belonging to the period after 1969, the second to the period after 1977) and traces the emergence of the spectacle, which is in the 1980s becoming increasingly intertwined with media representations as the central means of manipulation (fashion styles, rock spectacles, use of video projections, new forms of video and film montage, etc.).

Performativity of postperformance is subjected to the procedures of subversive affirmation and provocation in video art (Meje kontrole št. 4 [Limits of Control] (1982), FV Video/ZANK Produkcija, music videos by Laibach), in the concerts of Laibach (1980) and Borghesia (1982) as well as in the production-artistic model of Disco FV. These are tactically complemented by distinct forms of trash aesthetics, overwhelmingly filled with copied, second-class imagery and collaged and assembled with additional meanings into posters and fan-zines, into *Viks* magazine and graffiti art, which is introduced into the Slovenian space by Dušan Mandič in 1982 (followed by Roman Uranjek, Marko Kovačič, Andrej Savski, the group Kollaps). Documentary photography also plays an important role in the new postperformance landscape (Jane Štravs, Sinša Lopojda, Jože Suhadolnik).

THE CITY AS A CATWALK AND A STAGE – THEATRICALISED LINING

Consciousness about the potency of the individual's theatricalised style and a desire to create a communication network that would no longer separate performance from spectators

but would instead include them into an all-inclusive theatrical experience takes shape as a new theatrical tactic. Already one year after its constitution, the theatre group FV 112/15 (1981) carries out a radical transformation in its performing procedures, which weren't traditional to begin with. Instead of the long-established viewing logic ("the audience come, sit, watch and go"), "lining the dance club situation with 'performance', inserting it in disco music, collapses the 'artistic ritual' of performance as a special cultural event."⁴⁶ With a deliberate choice of music (Also Ivančič) and a radical and thematic *dress code* worn by curators, organisers and bartenders, the group manages to turn these dance evenings into an event where everybody was a performer. The photos of spectators' previous visits become part of the club's set, where the *audience* all of a sudden finds themselves in the company of homoerotic and pornographic motifs and graffiti (Dušan Mandič), recycled political video chronicles and censored press clipping items (*Tribuna*, *Problemi*, *Radio Študent*).

In 1984, when the club moves to Youth Centre Šiška (1983–84), its set design obtains a new, permanent element – "television becomes the integral part of the soundscape."⁴⁷ As a result, "the understructure for that type of a theatre which can later be detected in the performances of Borghesia; the theatre of reality, the production of types, stereotypes and frozen postures,"⁴⁸ is created. This kind of postperformance art intertwines the spaces of high and mass culture to indistinguishability, generating and producing new forms of subjectivity with its unconfined presence, which are cognisant of differences and critical toward representation – toward the uniform, patriarchal *technologies of the self* (Foucault) every society is subjected to. It is impossible to ignore the strong support and participation of FV 112/15, members of the group Meje kontrole št. 4 [Limits of Control No. 4] and of other individuals and collectives in the coming out of the gay scene in 1984: in the constitution of Magnus as a new permanent section of ŠKUC and in the organisation of the manifestation *Magnus: Homosexuality and Culture* (April 1984), the first edition of what is today the oldest European gay and lesbian film festival. This can be understood as the key moment in the pluralisation of selves in Slovenia.

However, a specific kind of coming out of the sexual minority had occurred already two years prior to this; first, in the videos by Meje kontrole št. 4 (1982, 1983) and in Dušan Mandič's graffiti art, and later also on the theatre stage. On 12 June 1983, the premiere of *The Pink Triangle*, inspired by Martin Sherman's play *Bent*, was shown in the new theatre hall of Glej Theatre at Gregorčičeva 3 in Ljubljana. The play



DFV Študent, 1982. Foto/Photo: Mirzo Džumhur

revolves around the persecution of gays in the Third Reich. Directed by Vinko Möderndorfer, the performance was met with unexpected success and widespread acclaim, winning the best performance award at the 1983 Maribor Theatre Festival, the central festival of Slovenian theatre. This was a notable achievement for both the emerging gay and lesbian activism and the non-institutional theatre scene, which was now seen in a completely new light. The performance was at the same time a tactical tool for taking a position toward sexual minorities. The critics simply had to take a position, and when they did, their position was one of affirmation and solidarity. The text accompanying the performance is also of interest, as it gave a written account of the legal framework for the sanctioning of homosexual minorities in Germany after 1871. Entitled *Nazism and Homosexuality*, it makes no reference whatsoever to Slovenian or Yugoslav policies toward sexual minorities, although it is true that the Socialist Republic of Slovenia decriminalised homosexuality as early as 1976. This tactic of addressing the authorities indirectly could be described with the term *subversive indifferentiation*. Vinko Möderndorfer joined forces also with choreographer Ksenija Hribar, who was at the time already working with the group of young dancers, who later, in 1983, helped her establish Dance Theatre Ljubljana. Namely, if theatre wanted to prove its ambition, its makers had to include choreography in their performances as an inevitable part of the new theatrical machine.

THE STAGE AS CITY (AND VILLAGE)

In the second half of the 1970s and in the 1980s, Slovenian performing arts underwent a radical transformation. Pekarna Theatre closed its doors around the time of the first concert appearance of Pankrti; at approximately the same time, Glej Experimental Theatre was undergoing a creative and generational crisis, which was finally resolved in the early 1980s; and Mladinsko Theatre was in the phase of an aesthetic re-evaluation, which made the Yugoslav theatre critics wonder “whether the Yugoslav theatre [was] becoming political.”

Choreographer Ksenija Hribar’s decision to move from London back to Ljubljana was motivated by a major revision and reassessment of the theatre aesthetic in Slovenia, which aimed at addressing and generating new audiences with more physically intense performances. This artistic reform was partially done through a relatively exhaustive reconfiguration of performance elements and tactics, which resulted in a need to reconstruct the performing body and performance in general. To do this, choreographic logic was not only desired, but necessary. It seems that the renewal of theatre direction through choreography in Mladinsko Theatre and the renewed interest in dance, which was visible in large numbers of people coming to Summer Dance Schools and visiting the Days of Dance Festival in Cankarjev dom, enabled Ksenija Hribar to form a social network that spawned that heterogeneous collective dance body that in the spring of 1985 named itself Dance Theatre Ljubljana (by analogy with the London Contemporary Dance Theatre). In 1986, Damir Zlatar Frey establishes Choreodrama; soon after, Matjaž Farič, returning from his studies at the Dresden Palucca Hochschule für Tanz, establishes his Ljubljana-based Eastern Dance Project. All this

gave rise to the emergence of a contemporary dance scene and a creative choreographic ecosystem and community that until then had been unknown in Ljubljana. Even if we read the sporadic dance historicisation of Dance Theatre Ljubljana as a distinctly apolitical artistic phenomenon, which – detached from new cultural phenomena of punk and the alternative – attempted to implement a certain kind of abstract dance modernism, as known in the cultural and production models of Great Britain, in the Slovenian context, analysis of the new cultural context and of punk-alternative artistic procedures opens up a new perspective on a potent field of cultural and artistic convergence, which made the choreographic practices of Dance Theatre Ljubljana a vital and integral part of the Ljubljana alternative (its members were part of the 1980s political activism).

Because of its interpretational open-ended and associatively adhesive structures, the specific procedurality of the theatricalised modern American dance composition, introduced into our space by Ksenija Hribar, perfectly suited the newly coded space of performance and urban life and its bodies. Its structure was consistent with the brand-new reading of urban space and its subjectivities, and, apparently, choreography proved to be very successful in giving the spectator a chance to attach more meanings to it than to traditional stage forms. If in the case of alternative and punk practices the city can be read as a canvas, a catwalk or a stage, we can say that the new professional contemporary dance production of the 1980s and its choreographic stage writing reveal themselves as a vital – abstract and concrete – effervescence of new urban cultures and their subjectivities: the city is stepping onto the stage.

The broadening of the *do-it-yourself* principle allowed Hribar to replicate the creative gesture made by London Contemporary Dance Theatre in its beginnings, when choreographer and pedagogue Robert Cohan told his students, including Hribar herself: “I cannot make dancers out of you within a short period of time, but I can teach you how to dance specific choreographies pretty well.” Under new circumstances, manifestations of corporeal and movement differences proved to be not only legitimate but welcome, which opened up a new spectrum of possibilities for Hribar to include different performance artists in her choreographic machine: contemporary dancers and ballet dancers as well as young theatre actors trained and collaborated with her.

Although Hribar’s choreographic logic comprised theatricalised principles of the by then somewhat anachronistic American modernist choreography, fundamentally rethought in the light of new European dance trends (especially German dance theatre and its protagonist Pina Bausch, whose works toured in the vicinity of Slovenia, especially in Italy), her abstract approach was received with open arms in the context of Slovenian performing arts production, and was as intense as it made sense. Collaging, generated by punk and the alternative, changes in the clothing culture and in fashion as forms of revolt, construction of new subjectivities, open interpretation structures, heterogeneous creative processes and openness to experimentation, but also semiotic description coupled with the ambivalence of the choreographic sign – all this was, in opposition to the established forms of

FV: Dšalo je po pomladi/It smelled of spring, 1982. Križanke.
Foto/Photo: Božidar Dolenc.



Niž Nas Ne Sme Presenetiti/Nothing can surprise us, poulična predstava street performance, 1981.
Foto/Photo: Božidar Dolenc.

performing arts, inscribed in the same cultural ecosystem as punk, the alternative and their cultural derivatives. Modernist choreography, characteristic for its ambivalent (abstract and open) choreographic sign and perpetuated by Dance Theatre Ljubljana in the second half of the 1980s, presented an ideal performance machine in the Slovenian cultural milieu, with which the progressive cultural public established an extremely potent communication, as it made manifest the aesthetic tendencies and meanings that were at the core of its own cultural interests.

Between 1985 and 1989, when younger members of the collective (Brane Završan, Sinja Ožbolt, Tanja Zgonc, Iztok Kovač) had already begun choreographing, Dance Theatre Ljubljana mobilised a surprisingly wide spectrum of the cultural public: from punks, alternatives and young theoreticians, who were writing about their productions in student media (Radio Študent, Tribuna, Mladina, etc.), to different theatre groups and representatives of the Slovenian subdivision of German dance expressionism, which went by the name *expressive dance*, and even ballet critics. The theatre's activities sparked such interest that, at one point, even the Slovenian National Television started documenting its performances. Ksenija Hribar's pieces, choreographies made by the members of Dance Theatre Ljubljana as well as the audience generated by the theatre, thus offered a new probing of the culturally and socially reconfigured city, the city of Ljubljana, which had found a certain new kind of urbanity. Precisely because of this, Ksenija Hribar (known for implementing a specific kind of humour in the pieces she was creating for London Contemporary Dance Theatre, which was discussed already by the British critics, among them the famous dance critic John Percival) managed to enact a dramatic reversal, which, however, was not equally funny to everyone. As suggested already by the title of the performance, *Alpine Daydreaming* ironically aims at the provinciality of the Slovenian cultural space and its Romantic tradition. Hribar managed to steer the petty-minded rural logic into the field of *trash aesthetics*, perforating it with the bucolic provinciality of Slovenian cultural tradition and a blend of urban alternative fashion and Slovenian national costumes, with the kitschy Alpine mountainscape and Bled Island, the religious-architectural symbol of Slovenian tourism, displayed in the backdrop as tawdry scenic elements, which more than anything resembled the procedures of a Laibach Kunst. In this choreographic equation, drawing on the 19th century Romantic ballet mythology, Hribar settled her score with Slovenian dance conservatism (ballet and recreational dance) and, last but not least, delineated the intellectual horizon of the public cultural landscape that was in the following decades fiercely committed to putting a brake on the development of the contemporary dance community in the Republic of Slovenia. After the city, all of a sudden, the village was stepping onto the stage.

CONCLUSION

In the cultural space of the 1980s, a series of social, artistic and cultural processes is triggered, which utterly transfigures the public sphere and generates new concepts of the political. This period is about a reconfiguration of relationships between the visible and the invisible, between functional and

alternative uses of spaces and between corporeal presences and subjectifications that belong to these spaces but are not entirely included into them. Faced with subversive and provocative procedures, until then known exclusively in art practices and cultural landscapes, the public sphere saw the collapse of the boundaries of what was represented and acceptable in a society, so that it could be refilled with (corporeal, cultural, artistic) presences with all their creative incertitude and incompleteness. However, these presences were also extremely potent, which demanded of the alternative social *over-occupation* other forms of communication, responsiveness, imagery and motivations as had been known in socialist functionalism, as well as a brand-new type of self-narrative. This period is actually best understood as a radical reconfiguration of the public. The process of social and cultural resemiotisation introduced into the public space a certain level of freedom, in which a series of new social presences, cultural and artistic practices were fine tuning within the bounds of new social (corporeal) sensibilities and transient convergences. The trigger for these processes occurring in the late 1970s was punk, which was introduced into our space in the form of music. However, it also occasioned an ideological overhaul, addressing primarily the generation born in the late 1950s and early 1960s, enabling them to enter the completely planned-out score of socialist management of the public in a really unconventional way. Because they opened the doors widely, what entered was far more than the punk youth imagined at first. In the present article, we call this *metamorphic punk*.

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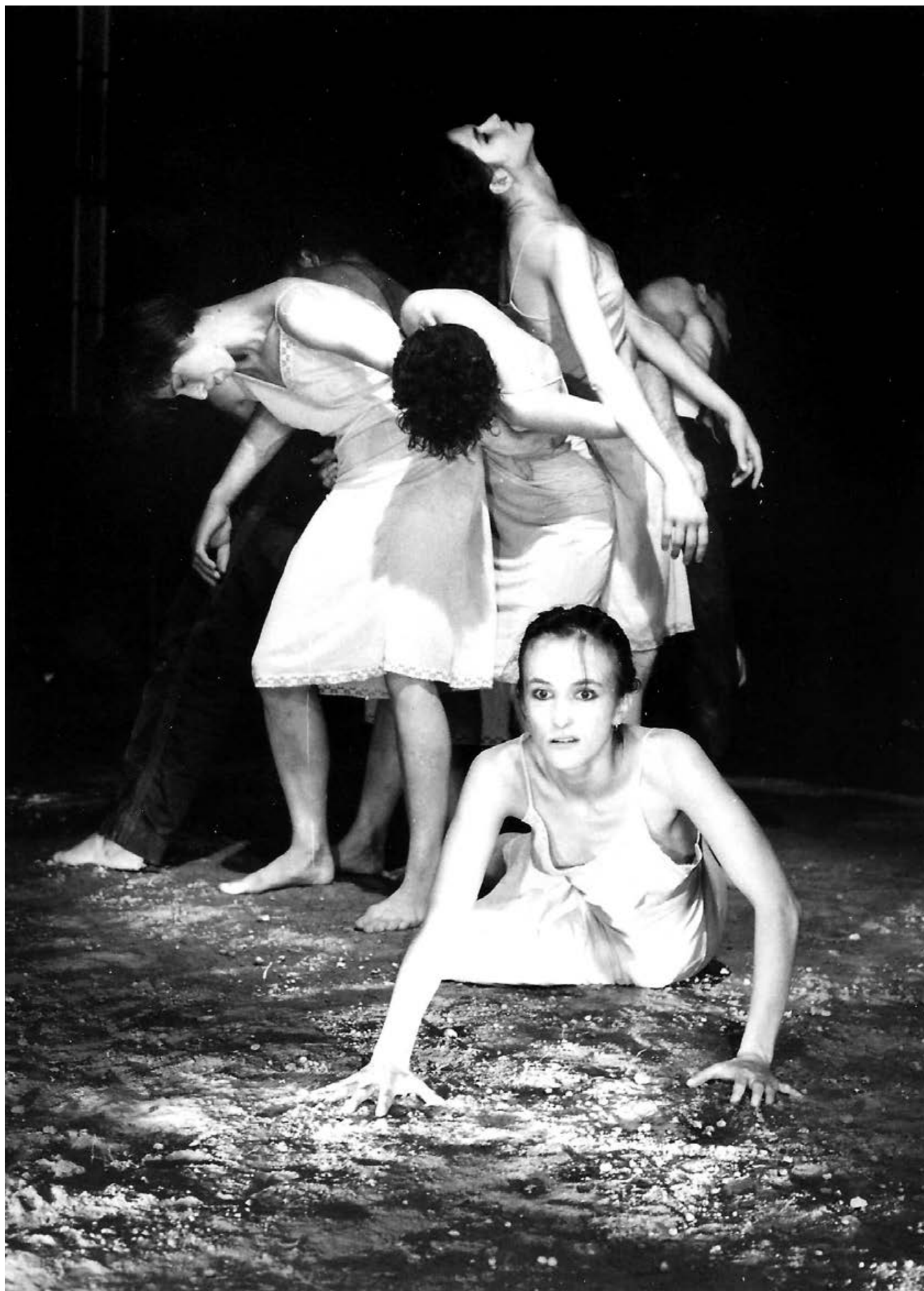
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Summary

The article takes a renewed interest in the artistic practices of the 1980s in Slovenia, aiming to build bridges between individual actors of the 1980s' alternative scene in Ljubljana and to account for why certain actors, who have been up to now lacking in interpretations of this period, and related phenomena ought nevertheless to be included in this narrative. By analysing new cultural phenomena, the article shows that one of the crucial vectors is a revision of the conception, perception and use of the public. Punk, as a catalyst for new social, cultural and artistic phenomena, is here understood as an ideological rather than aesthetic position. The contribution thus analyses the spectrum of tactics and strategies that enabled a specific cultural interregnum to inhabit the dissolving context of late-Yugoslav socialism. The conceptual framework given here perverts the traditional theatrical dichotomy between performers and audience, as performance suddenly includes everyone: urban space is transformed into performative materiality and theatrical semiotics. Space understood in this way, in which a multiplication of bodies can be perceived, can be thought of as a space of a different type of politics and can be sensitivised anew. To actualise punk's starting points within the horizon of a new policy, what is needed is a spectrum of differences, i.e., regimes of corporeality, with which choreographic and dance practices are manifested as a proactive partner in an opening up of the public.

Key words

Metamorphic punk, tactics and strategies, the public, urbanisation, style, sexuality, the body, choreography, dance, postperformance.



Damir Zlatar Frey: *Metastaza Laibach*, Plesni teater Ljubljana/Dance Theatre Ljubljana, 1985.
Foto/Photo: Arhiv zavoda Maska/Maska Institute Archive.

AVTONOMIJA PLESU

Študije primerov sodobnoplesnih praks nekdanjega jugoslovanskega prostora

TRIDESE- TA OBLET- NICA LETA 1987.

Ivana Ivković

Ivana Ivković je dramaturginja, ki živi deluje v Zagrebu, in sicer na so na presečiščih med gledališčem, sodobnim plesom, novimi mediji, zvočni umetnosti in radiofoniji. Je članica gledališkega kolektiva BADco., s katerim je od leta 2004 sodelovala pri številnih umetniških projektih, deluje v uredništvu revije Frakcija, ki je namenjena uprizoritvenim umetnostim ter objavlja v številnih drugih publikacijah (Maska, Drama Review, TkH ...). Kot programski koordinator v Centru za dramsko umetnost v Zagrebu je oblikovala različne programe predavanja in delavnic.

Prevod v slovenščino: Katja Kosi

Ob misli na leto 1987 postanem neutolažljivo nostalgčna. To leto namreč predstavlja prelomno točko v mojem osebnem življenju, saj sem se z družino preselila iz dolgočasnega mesta v osrčju zahodnega dela Združenih držav Amerike v Zagreb, ki je takrat kar kipel od mladinske kulture. Potem ko se je končala cela vrsta gradbenih projektov, katerih vrednost je bila ocenjena na 3,2 milijarde ameriških dolarjev¹ (in ni šlo zgolj za športne objekte), je zaradi Poletne univerzijade v mesto prišlo več kot šest tisoč mladih iz več kot sto držav, da bi se pomerili na dogodka, ki je bil naša različica Poletnih olimpijskih iger, in v mesto vsaj za nekaj časa vneslo pridih multikulturalnosti. Glavni trg, ki je do tedaj služil kot osrednje in največje parkirišče v mestu, se je prelevil v živahno peš cono z več kot 200 prenovljenimi pročelji bližnjih stavb, dokončana je bila nova glavna avtobusna postaja v stilu visokega postmodernizma, Zvezi socialistične mladine Hrvaške pa so zaupali nalogo, da zažene ključne kulturne projekte v podporo temu mednarodnemu športnemu dogodku. V tistem času so se rodile kulturne institucije moje generacije, kot del takrat vzpostavljenega Mladinskega kulturnega centra – Mladinski radio (zdaj Radio 101), Festival Eurokaz, Zagrebško gledališče mladih (naslednik Pionirskega gledališča, ustanovljenega leta 1948), Galerija Nova (ustanovljena 1975) – ter kluba Kulušić in Lapidarij.²

Sredi tega transformacijskega vrenja se je dogodil festival Teden sodobnega plesa, ki je nastal le tri leta pred tem. V svojih začetkih je bil festival namenjen prerezu domače plesne produkcije, prinesel je gostovanja Trishe Brown, plesnega

gledališča Nade Kokotović in izbranih avtorjev Plesnega teatra Ljubljana (Sinja Ožbolt, Tanja Zgonc, Marko Mlačnik, Brane Potočan ...), poleg tega pa je podkrepil misel, da je sodobni ples prav toliko pomemben in vreden predstavitev v festivalski obliki kot sodobna glasba, film in gledališče (glej Glasbeni bienale Zagreb (1961), Puljski filmski festival (1954), Mednarodni gledališki festival Bitef v Beogradu (1967)). Katja Šimunić v svojih osebnih spominih zapiše: »[P]les je tako postal enakovreden igralec v dinamičnem zagrebškem kulturnem okolju osemdesetih let.« Moje pisanje o Zagrebu v osemdesetih letih prejšnjega stoletja zrcali tisti trenutek optimizma, ki se kot učinek domin nadaljuje v današnji čas. Še uporabljamo isto avtobusno postajo, plavamo v istih plavalnih bazenih, spimo v istih študentskih naseljih in celo poslušamo isto (četudi preimenovano in privatizirano) radijsko postajo. Pa vendar še vedno, cela tri desetletja kasneje, bijemo boj za lastni oder, na katerem bi lahko uprizarjali sodobni ples.

MEDTEM ...

... se je ples kljub političnim in ekonomskim pretresom od vojne razdejanih devetdesetih let, z javnimi institucijami, ki so zapirale vrata tistim, ki se politično ali estetsko niso hoteli ukloniti nacionalistični vladi, vztrajno prebijal naprej. Pravzaprav lahko zasledimo mnoga imena danes najbolj produktivnih in zrelih hrvaških koreografov, ki delujejo doma ali v tujini, že v dveh projektih, ki sta v devetdesetih letih prejšnjega stoletja zapolnjevala vrzel visokošolskega plesnega izobraževanja na Hrvaškem, in sicer MAPAZ in Athena, pobudnica obeh pa je bila ustanoviteljica Tedna sodobnega plesa Mirna Žagar. V mednarodnem projektu MAPAZ (Moving Academy for Performing Arts Zagreb), ki sta ga leta 1993 zagnala nizozemski igravec Ide van Heiningen in Mirna Žagar, so bile prvič organizirane delavnice, ki niso vključevale le tehnik sodobnega plesa in pantomime, temveč tudi kulturni menedžment, oblikovanje luči in dramaturgijo. Obiskovali so jih avtorji, kot so Ivana Müller, Andrea Božić, Jasna Layes Vinovrški in Irma Omerzo.

Projekt Athena je v devetdesetih letih v sklopu delovanja Zagrebškega plesnega ansambla vzpostavila francoska koreografinja in plesna pedagoginja Kilina Crémone. Njen vpliv je čutiti še danes, saj je kot pedagoginja (po pričevanjih brez usmiljenja za manj marljive) številne naše koreografe in pedagoge seznanila s Cunnighamovo tehniko, poleg tega pa je kot plesalka s svojim predanim pristopom do življenja in dela zaznamovala ustvarjalce, kot so Pravdan Devlahović, Nikolina Pristaš, Ana Kreitmeyer, Zrinka Šimić Mićanović, Sandra Banić Naumovski, Barbara Matijević, Iva Hladnik, Aleksandra Janeva Imfeld, Branko Banković ter mnoge druge. Pomembno vlogo na področju plesnega izobraževanja je v tistem času odigral tudi Zagrebški plesni ansambel, ki je z gostujočimi koreografi (Juan Carlos Garcia, Beбето Cidra, Alexey Taran,



Telovanje/Bodying/Tjelovanje, Zagreb, 2017. Foto/Photo: Jelena Mihelčić.



Autonomija plesu/Autonomy to Dance/Autonomija plesu, Zagreb, 2016. Foto/Photo: Jelena Mihelčić.

3 Sama sem članica BADco. od leta 2004.
4 »26. oktober 2009 bo ostal v spominu kot dan otvoritve Zagrebškega plesnega centra, osrednje hiše zagrebškega in hrvaškega sodobnega plesa, in dan, ko je bil storjen velik korak k popolnemu institucionalnemu priznanju te umetniške forme«, <http://www.dnevnikulturni.info/preporuka-dana/2688/>

otvorenje zagrebckog plesnog centra (pridobljeno 20. 6. 2017).

5 Precedenčni primer vzpostavitev javne institucije, ki temelji na javno-javnem partnerstvu, je neprofitni kulturni zavod POGON – zagrebški center za neodvisno kulturo, ki je nastal leta 2008 v sodelovanju med zvezo društev Operacija Mesto in mestom Zagreb.

6 »Ali lahko ZPC postane neodvisna javna institucija?«, <http://www.plesnascena.hr/index.php?p=article&id=1931> (pridobljeno 20. 6. 2017).

7 »Nazaj v osemdeseta ali kaj se skriva za priključitvijo Zagrebškega plesnega centra Zagrebškemu gledališču mladih?«, <https://www.tportal.hr/kultura/clanak/>

sto-se-krije-iza-pripajanja-zagrebckog-plesnog-centra-zkm-u-20160408 (pridobljeno 20. 6. 2017).

Emilio Gutierrez) v okolje vnašal nove pedagoške pristope in ustvarjalne ideje, prav tako pa so se v tujini delujoči avtorji pogosto vračali na Hrvaško in prirejali delavnice. Plesalcem je poglobljeno raziskovanje gibanja in plesnih tehnik ter tudi čedalje večje posvečanje pozornosti tehničnemu obvladovanju telesa prineslo več samostojnosti in telesnega zavedanja kot tudi potrebo po afirmaciji njihovega avtorskega dela.

Čas od leta 1987 do danes je zaznamovala nova generacija koreografov in plesalcev z različnimi ozadji in estetikami, ki so se v novem duhu sodelovanja povezovali v projektih, kot so Llinkt! (ki so ga leta 1997 zagnale koreografinje Iva Nerina Sibila, Katja Šimunić in Ljiljana Zagorac), Tranzicijsko-fikcijsko gledališče TRAFIK (Magdalena Lupi, Iva Nerina Sibila, Žak Valenta, Edvin Liverić, Lara Badurina in drugi, od leta 1998) in platforma Prostor+ (Space+, od leta 2002), oba z Reke, vzpostavile pa so se tudi avtorske skupine, kot na primer BADco. (ki sta jo leta 2000 ustanovila plesalca Nikolina Pristaš in Pravdan Devlahović ter dramaturga Goran Sergej Pristaš in Ivana Sajko³), Marmot Irme Omerzu (2001), OOUR (Selma Banić, Sandra Banić Naumovski, Ana Banić, Mila Čuljak, Adam Semijalac, 2003), koreografski laboratorij Sodaberg, ki ga je leta 2006 ustanovila Marjana Krajač itd.

Samooorganizirana platforma Ekscena, ki je bila leta 2001 ustanovljena v podporo sodobnemu plesu in temelji na horizontalnem odločanju in deljenju odgovornosti, je predstavljala ključni element tega naglega razcveta, saj so pod njenim okriljem organizirali mnogo delavnic domačih in mednarodnih koreografov, vzpostavili so tudi redno plesno izobraževanje ter priskrbeli vadbeni in uprizoritveni prostor v neizkoriščenem kulturnem centru (program WARP). Glede na nadvse povezano okolje današnjega časa je treba omeniti tudi vlogo, ki jo je imela ekscena kot komunikacijsko in informacijsko vozlišče, saj je vzpostavila prvi hrvaški seznam elektronskih naslovov, vezan na ples, s katerimi nas je obveščala o dogajanju že v času, ko se nam večini še niti sanjalo ni, čemu taki seznamu sploh služijo. Podporo sodobnoscenski skupnosti je nudil tudi Center za dramsko umetnost, saj je omogočal predstavitve neodvisne produkcije ter izdajal ugleden dvojezični časopis za scenske umetnosti *Frakcija* (1996–2014), zaslužen, da je domačo produkcijo spoznalo tudi širše mednarodno občinstvo. Vzpostavljenih je bilo tudi nekaj novih festivalov: Festival plesa in neverbalnega gledališča v Svetvinčenatu (leta 2000 ga je ustanovila umetniška vodja Zagrebškega plesnega ansambla Snježana Abramović Milković) in Platforma HR (sprva Platforma mladih koreografov, ki sta jo leta 2000 zagnali Larisa Lipovac in Tamara Curić iz Plesnega centra TALA). Kasneje so se jima pridružili še festivali Queer Zagreb (2003), Perforacije (2009) in Ganz Novi festival (2011), ki so plesni produkciji na široko odprli vrata.

Sredi prvega desetletja novega tisočletja se je zdelo, da bo Zagreb postal eden od evropskih epicentrov sodobnega plesa. Žal pa je infrastruktura capljala daleč za dinamično produkcijo tistega časa. Ples je še deloval na obrobju

umetniškega dogajanja in se je na zagrebških odrih pojavljal le kot začasen gost. Medtem ko sta Studio za sodobni ples in Zagrebški plesni ansambel na kulturnih razpisih mesta Zagreb in hrvaškega Ministrstva za kulturo prejemale znatno in redno finančno podporo, so se drugi iz leta v leto prebijali s skromnim projektnim financiranjem, zato ustvarjali manj ambiciozna umetniška dela, nekateri so izgoreli, pustili ples ali zapustili državo.

TALEC SISTEMSKE KRIZE

Zagrebški plesni center (ZPC), ki je našel svoj domicil v prenovljenih prostorih nekdanjega kina in je bil ob ustanovitvi leta 2009⁴ razglašen za prvi oder, namenjen sodobnemu plesu na Hrvaškem, mora šele postati institucija, ki plesno skupnost podpira v pravem pomenu besede, če bo to sploh kdaj postal. Ob njegovem nastanku je mesto Zagreb v obnovo stavbe nekdanjega kinematografa investiralo 36 milijonov kun (4,8 milijona evrov), vendar mu pri tem ni uspelo zagotoviti zadostnega financiranja iz mestnega proračuna oziroma vzpostaviti ZPC kot obliko javno-javnega partnerstva⁵ med mestno občino in Hrvaškim inštitutom za gib in ples (HIPPI), ki je bil izbran kot upravitelj in programer ZPC (festival Teden sodobnega plesa od leta 1984 organizira HIPPI pod umetniškim vodstvom Mirne Žagar). V praksi je mesto Zagreb, natančneje Urad za izobraževanje, kulturo in šport, le delno financiralo programe ZPC (in temu znesku dodalo dodatnih 300.000 kun oziroma 40.000 evrov za tekoče stroške), preostale stroške pa je s komercialnimi izobraževalnimi programi in z uspešnim kandidiranjem na evropskih razpisih kril HIPPI. Povrh tega je HIPPI mestu Zagreb plačeval najemnino za prostore, s čimer je nadaljeval celo po izteku najemniške pogodbe leta 2012.⁶ Če tej zgodbi težko sledite, je to najbrž posledica številnih nepravilnosti in netransparentnih odločitev, ki jo spremljajo.

Potem ko so se že tako skromna sredstva, namenjena plesni produkciji, še dodatno skrčila zaradi finančne krize v letu 2009, je plesna skupnost doživela še en udarec. Na začetku leta 2016 so se stvari v hipu obrnile na glavo, ko je mesto Zagreb brez vsakršne javne razprave sprožilo postopek priključitve ZPC enemu od mestnih gledališč, Zagrebškemu gledališču mladih (ZKM), ob tem pa ni posredovalo nobenih smernic za nadaljnjo uporabo prizorišča in o možnostih sodobnoplesne produkcije.⁷

Skupnost se je na odločitev odzvala z velikim ogorčenjem in opozorila, da se z ukinitvijo ZPC neposredno ogroža prihodnost sodobnega plesa na Hrvaškem. Navedli so, da v Zagrebu deluje 24 umetniških skupin in preko 250 umetnikov, ki so (v letu 2015) izvedli kar 259 premier, organiziran je bil Plenum za Zagrebški plesni center, ki sta ga podprla Društvo plesnih umetnikov UPUH in (sprva) PULS – Društvo profesionalnih plesalcev, na mesto Zagreb pa so naslovili pismo, v katerem so zahtevali takojšnjo zaustavitev priključitve ZPC Zagrebškemu gledališču mladih ter se zavzeli za dialog, s katerim bi poiskali nov, trajnejši model upravljanja, ki bi ZPC

8 »Selma Banić: Kader [župana] Bandića nadaljuje z upravljanjem od zgoraj in ZPC drži kot talca sistemske krize«, "Selma Banić: [Mayor] Bandić's associates continue the systemic hostage crisis with rule from above", <http://www.novolist.hr/Kultura/Ostalo/Selma-Banic-Bandicev-kadar-nastavlja-odrzavati-sistemskutalacku-krizu-upravljanjem-odozgo> (pridobljeno 22. 6. 2017).

9 »Župan Zagreba aretiran zaradi suma korupcije«, http://country.eiu.com/article.aspx?articleid=232416607&Country=Croatia&topic=Politics&subtopic=F_4 (pridobljeno 20. 6. 2017).

10 »Banić za vedno«, <http://www.portalnovosti.com/bandic-zanavek> (pridobljeno 20. 6. 2017).

11 »EKSKLUZIVNO: AFERA GROTESKNIH RAZSEŽNOSTI DOBIVA NOV ZASUK: Martina Nevistić se je zavijetela na vrh mestne institucije brez javnega natečaja!«, <http://www.jutarnji.hr/vijesti/zagreb/vazno-je-zvati-se-nevistic-uzagrebackoj-gradskoj-upravi-zaposlilo-se-cak>

12 »Kaj ostaja od plesa? Ogedali smo si predstave drugega dela Tedna sodobnega plesa«, <http://www.novolist.hr:8090/Kultura/Ostalo/Sto-preostaje-od-plesa-Gledali-smo-predstave-drugog-dijela-TSP-a> (pridobljeno 22. 6. 2017).

13 »Ti so podali izjavo, v kateri«
»prepoznava potrebo, da Zagrebški plesni center ohrani svojo prvotno namembnost in ostane prostor za razvoj hrvaškega sodobnega plesa«, <http://www.zagrebkiplesnicentar.hr/en/info/about> (pridobljeno 20. 6. 2017)

14 <http://www.reuters.com/article/croatia-agrokor-idUSL8N1J3W7> (pridobljeno 22. 6. 2017)

15 »Kaj ostaja od plesa? Ogedali smo si predstave drugega dela Tedna sodobnega plesa«, <http://www.novolist.hr:8090/Kultura/Ostalo/Sto-preostaje-od-plesa-Gledali-smo-predstave-drugog-dijela-TSP-a> (pridobljeno 22. 6. 2017).

kot uprizoritvenemu prostoru omogočil neodvisno delovanje. Pobudo so javno podprli igralski ansambel Zagrebškega gledališča mladih, Oddelek za ples Akademije dramskih umetnosti (ustanovljen 2013–14) in Šola za sodobni ples Ane Maletić.

30. januarja 2017 so člani Društva plesnih umetnikov začeli 90-dnevni bojkot Zagrebškega plesnega centra. Koreografinja in aktivistka Selma Banić je ob tem dejala: »Medtem ko imajo vse druge umetniške zvrsti na Hrvaškem svoj avtonomni prostor, je sodobni ples, kot praksa z najbrž največjim številom mednarodnih gostovanj, ki združuje izjemno raznorodne avtorske osebnosti, vedno znova izpodrinen. Reduciranje plesalcev na 'rekreativce' oziroma 'podmladek' dramskega repertoarja Zagrebškega gledališča mladih, kot jih razume Banićeva administracija, je groteskna žalitev za profesionalizacijo plesa kot umetniške forme. Iz tega razloga številni plesalci zavračajo delovanje v Banićevem ZPC, se ne prijavljajo na razpise občine, ki je instrumentalizirana od zgoraj, in ne pristajajo na nadaljnjo degradacijo svoje stroke.«⁸ Letošnji, 34. teden sodobnega plesa je izseljen tako iz Zagrebškega plesnega centra kot tudi iz Zagrebškega gledališča mladih, ki sta bila njegov domicil vse od nastanka leta 1987. Da bi v celoti razumeli razvoj dogodkov, pa se moramo odmakniti od Illice 10 (kjer domuje ZPC) in si podrobneje ogledati mesto Zagreb kot celoto.

Junija 2017 je Milan Banić zmagal na lokalnih volitvah z 51,79 odstotki glasov in se z že šestim županskim mandatom zapored trdno zasidral na položaju, od koder mesto in njegove institucije s svojo avtoritarno politiko in klientelizmom drži v šahu. Banić, ki je bil oktobra 2014 in ponovno marca 2015 »aretiran zaradi suma korupcijskih dejanj, ki vključujejo nelegalno izvedbo postopkov javnih naročil, nepotistične prakse zaposlovanja, zlorabo položaja in pooblastil ter utajo davkov«,⁹ je znan po tem, da rad drži vajeti v svojih rokah, še posebej ko gre za pogodbe v gradbeništvu in na področju ravnanja z odpadki.¹⁰ In zakaj bi ostal le pri tem? Nedvomno lahko svojo pozornost posveti tudi mestnim kulturnim institucijam.

ZPC trenutno formalno vodi koreografinja Martina Nevistić, ki v skupnosti uživa velik ugled. Izobraževala se je v Šoli za sodobni ples Ane Maletić in kasneje na salzburški Eksperimentalni akademiji za ples, kot plesalka je bila aktivna tako v Studiu za sodobni ples kot v Zagrebškem plesnem ansamblu, ustvarjala je tudi lastna dela. Zdaj se je kot figura na šahovnici znašla v preigravanju za finančna sredstva, mediji pa blatijo njeno ime, saj je v času pisanja tega besedila sedem ožjih članov njene družine zaposlenih v administraciji mesta Zagreb oziroma v javnem podjetju Zagreb Holding (ki od leta 2007 upravlja z mestnimi komunalnimi, prometnimi, komercialnimi in energetskega storitvami).¹¹ Vendar če si ogledamo aktualno spletno stran Zagrebškega plesnega centra, lahko kaj hitro ugotovimo, da center v resnici vodi »gledališka ravnateljica in odbor«¹²

Snježana Abramović Milković, ki v plesni skupnosti uživa še večji ugled, je na čelu Zagrebškega gledališča mladih od decembra 2014. Koreografinja z dolgo kilometrino, med letoma 1992 in 2014 umetniška vodja Zagrebškega plesnega ansambla in ustanoviteljica Festivala plesa in neverbalnega gledališča in rezidenčnega programa Mediteranski plesni center v Svetvinčenatu je velika podpornica Banićeve politične stranke in celo strankina kandidatka za mestno skupščino na volitvah leta 2013. Plesni center, ki ga nikoli zares ni bilo, tako ostaja talec Banićeve administracije.

Nekateri avtorji in organizacije so sodelovanje z ZPC nadaljevali tudi med bojkotom, nekaj festivalov je svoje programe tam tudi izpeljalo. Medijsko poročanje in širše zanimanje javnosti za dogajanje je zaradi ekonomskih in političnih preobratov hitro usahnilo, saj smo se kot država soočali z drugimi ter morebitnimi tretjimi parlamentarnimi volitvami, visoko nezaposlenostjo, množičnim valom priseljencev v države Evropske unije ter vladnimi prizadevanji, da se izogne bankrotu največjega zasebnega podjetja v državi (Agrokor je s 60.000 zaposlenimi največji zaposlovalec na Balkanu¹³). V času, ko končujem ta članek, se je bojkot uradno končal, Ple-num za Zagrebški plesni center pa je ponovno sprožil proces za vzpostavitev dialoga, ob morebitni mediaciji Ministrstva za kulturo in s kandidiranjem na prihajajočem razpisu za razvoj družbenokulturnih centrov v partnerstvu med javnim sektorjem in civilno družbo. Sprašujem se – kot se je v naslovu recenzije letošnjega Tedna sodobnega plesa¹⁴ vprašala teoretičarka sodobnih scenskih umetnosti in gledališča (in upam si trditi najplodovitejša hrvaška kritičarka tega področja) Nataša Govedić: »Kaj ostaja od plesa?«

Prvotno sem v pričujočem besedilu želela nameniti precej prostora nedavno (2013–14) ustanovljenemu Oddelku za ples na Akademiji dramske umetnosti Univerze v Zagrebu, ki kot prva institucija na Hrvaškem na visokošolski ravni ponuja študij sodobnega plesa in baleta in kjer trenutno že druga generacija dodiplomskih študentov končuje svoj študij. Ministrstvo za kulturo je vzpostavilo tudi odbor za financiranje plesnega področja, ki je končno ločeno od financiranja gledališke umetnosti, prav tako pa je v sodelovanju z dvema profesionalnima plesnima združenjema zagnalo državni program gostovanj, ki bo v letu 2017 enajstim plesnim produkcijam omogočil predstavitev v manjših hrvaških mestih, kot so Šibenik, Virovitica, Karlovac in Pulj. Kljub zadušljivo avtoritarnemu in klientelističnemu ozračju, ki vlada v Zagrebu, sodobni ples na Hrvaškem zagotovo ne izumira, nova generacija plesalcev pa se pripravlja, da stopi na oder.

A vsi se še borimo za ta oder.

Ples se ne predaja.

Ključne besede

Zagreb, 1987-1917, sodobni ples, samoorganizacija,
plesna platforma, Zagrebški plesni center, protest,
Avtonomija plesu

Telovanje/Bodying/Tjelovanje, Zagreb, 2017. Foto/Photo: Jelena Mihelčić.





Telovanje/Bodwing/Tjelovanje, Zagreb, 2017.
Foto/Photo: Jelena Mihelčić.



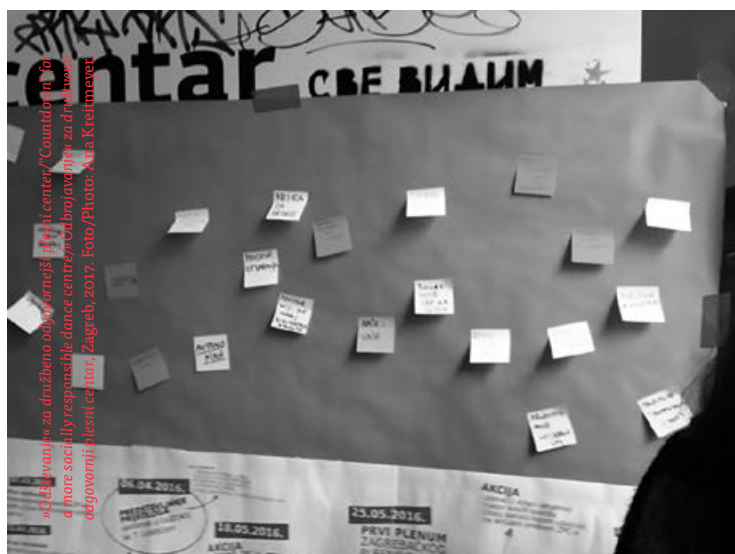
Telovanje/Bodwing/Tjelovanje, Zagreb, 2017.
Foto/Photo: Jelena Mihelčić.



Telovanje/Bodwing/Tjelovanje, Zagreb, 2017.
Foto/Photo: Jelena Mihelčić.



Telovanje/Bodwing/Tjelovanje, Zagreb, 2017.
Foto/Photo: Jelena Mihelčić.



»Odštovanje« za društveno odgovorniji plesni center/»Countdown« for a more socially responsible dance centre/»Odbrojavanje« za društveno odgovorniji plesni center, Zagreb, 2017. Foto/Photo: Ana Kreitmeyer.



»Odštovanje« za društveno odgovorniji plesni center/»Countdown« for a more socially responsible dance centre/»Odbrojavanje« za društveno odgovorniji plesni center, Zagreb, 2017. Foto/Photo: Ana Kreitmeyer.



Telovanje /Bodying/Tjelovanje, Zagreb, 2017. Foto/Photo: Jelena Mihelčić



Telovanje /Bodying/Tjelovanje, Zagreb, 2017. Foto/Photo: Jelena Mihelčić

AUTHONOMY TO DANCE
Case Studies of Contemporary Dance Practices in Former Yugoslavia

THE 30TH ANNIVERSARY OF 1987.

Ivana Ivković

¹ Invested by the City of Zagreb, various large publicly owned companies and tax revenues collected from merchandise sales. See http://www.casopis-gradjevinar.hr/assets/Uploads/JCE_66_2014_9_9_Vremeplov.pdf (accessed 22.06.2017).

² This personal account will mostly focus on Zagreb's dance scene, with only brief mentions of activities elsewhere in Croatia.

Ivana Ivković is a dramaturg based in Zagreb. Her interests lay on the intersections of theater, contemporary dance, new media technologies, sound art and radiophony. She is a member of theater collective BADco. with whom she has co-authored a series of artistic projects since 2004, she is on the editorial board of *Frakcija* Journal for Performing Arts, has published in several other publications (*Maska*, *The Drama Review*, *TkH...*), and has as a program coordinator at the Center for Drama Art in Zagreb curated diverse lecture and workshop programs.

I find myself unabashedly nostalgic when I think of 1987. It marks a threshold in my personal life – my family's return from a boring Midwestern U.S. city to Zagreb and its thriving youth culture. As the Summer Universiade brought over 6,000 young people from over 100 countries to compete in an event that was our version of the Summer Olympics, temporarily lending the city a very multicultural flair, a series of construction projects was completed with an estimated investment of 3.2 billion U.S. dollars¹ – and it was not just sports arenas. What had up until then been the city's most centrally located parking lot – the main square itself – was turned into a lively pedestrian zone surrounded by some 200 refreshed and very colorful facades, a new central bus station was built in high postmodern style, and the League of Socialist Youth of Croatia was tasked with initiating key cultural projects to enhance the international sports event. My generation's cultural institutions were born at that time, as part of the then-inaugurated Youth Cultural Center – Youth Radio (now Radio 101), the Eurokaz Festival, the Zagreb Youth Theatre (a successor of the Pioneer Theater, established in 1948), Gallery Nova (founded in 1975) – and the clubs Kulušić and Lapidarij.²

And in the midst of that transformation was Dance Week Festival, which had just been established three years earlier. In those days, it showcased a cross-section of local dance production, brought us Trisha Brown's company, the dance theatre of Nada Kokotović and a selection of authors from Dance Theatre Ljubljana (Sinja Ožbolt, Tanja Zgonc,

Marko Mlačnik, Brane Potočan...), and it also brought us the idea that contemporary dance was just as important and festival-worthy as contemporary music, film and theatre were (see, the Music Biennale Zagreb since 1961, the Pula Film Festival since 1954, the Belgrade International Theatre Festival – BITEF since 1967). In her own personal reminiscences, Katja Šimunić writes, “[d]ance was deemed an equal part of the propulsive cultural milieu of the 1980s[.]”

My writing about Zagreb in the 1980s, that moment of optimism, reflects the ripple effect of that moment reaching the present moment. We still use the same bus station, swim in the same swimming pools, sleep in the same student dormitories and even listen to that same (albeit renamed since, and privatized) radio station. And yet, a full three decades later, we are still fighting to secure a stage of our own for contemporary dance.

IN THE MEANTIME...

...faced with the political and economic turmoil of the war-torn 1990s, with public institutions closed off to those who, politically or aesthetically, refused to toe the line of a nationalist government, dance soldiered on. In fact, we can track many of today's most productive mature Croatian choreographers working at home or abroad back to two important projects of the Nineties that stood in for absent higher education institutions: *MAPAZ* and *Athena*, both initiated by the Dance Week Festival's founder Mirna Žagar. *MAPAZ* (Moving Academy for Performing Arts Zagreb), a Croatian-Dutch initiative launched in 1993 by Mirna Žagar and Ide van Heiningen, for the first time presented workshops in contemporary dance and mime not limited to technique – cultural management, lighting design and dramaturgy were also a part of the program. Among the participants were Ivana Müller, Andrea Božić, Jasna Layes Vinovrški and Irma Omerzo.

Athena, hosted within the framework of Zagreb Dance Company in the mid-1990s, was a project initiated by French choreographer and dance pedagogue Kilina Crémone. Crémone's hand is still felt today, as she (reportedly with no pity for the less diligent) educated many of our key choreographers and pedagogues not only in the body-work of the Cunningham technique but with her dedicated approach to living and working as a dancer: Pravdan Devlahović, Nikolina Pristaš, Ana Kreitmeyer, Zrinka Šimičić Mihanović, Sandra Banić Naumovski, Barbara Matijević, Iva Hladnik, Aleksandra Janeva Imfeld, Branko Banković and many countless others. During this time, Zagreb Dance Company also had an important role in education through the pedagogical and creative influx of foreign choreographers (Juan Carlos Garcia, Beбето Cidra, Alexey Taran, Emilio Gutierrez) as well as Croatian authors who worked abroad and returned to give workshops. The research of movement and techniques, and paying

3 I myself have been a member of BADco.
since 2004.
4 "[...] the 26th day of October 2009 will
be remembered for the opening of the Zagreb
Dance Center, the center of Zagreb's and Croatia's
contemporary dance, a major step towards full
institutional recognition of this art form[...]"
http://www.dnevnikulturni.info/preporuka-
dana/2688/otvorenje_zagrebacog_plesnog_
centra (accessed 20.06.2017).
5 There is a precedent for establishing

such a public institution based on a model of
civil-public partnership in Zagreb; POGON –
Zagreb Center for Independent Culture and
Youth is a public non-profit institution for
culture, founded by and managed by the Alliance
Operation City and the City of Zagreb since 2008.
6 "Can ZDC become an independent
public institution?", http://www.plesnascena.
hr/index.php?p=article&id=1931 (accessed
20.06.2017).
7 "Return to the Eighties – What hides

behind the annexation of Zagreb Dance Center by
ZKM?", https://www.tportal.hr/kultura/clanak/
sto-se-krije-iza-pripajanja-zagrebacog-plesnog-
centra-zkm-u-20160408 (accessed 20.06.2017).
8 "Selma Banich: [Mayor] Bandić's
associates continue the systemic hostage crisis
with rule from above", http://www.novilist.hr/
Kultura/Ostalo/Selma-Banich-Bandicev-kadar-
nastavlja-odrzavati-sistemsku-talacku-krizu-
upravljanjem-odozgo (accessed 22.06.2017).
9 "Zagreb mayor arrested on suspicion of

corruption" http://country.eiu.com/article.aspx?
articleid=232416607&Country=Croatia&topic=P
olitics&subtopic=F.4 (accessed 20.06.2017)
10 "Bandić forever n'ever" http://www.
portalnovosti.com/bandic-zanavek (accessed
20.06.2017)
11 "EXCLUSIVE, AFFAIR OF GROTESQUE
PROPORTIONS WITH A NEW PLOT TWIST:
Martina Nevistić has been placed at a top
spot in a city institution without an open
competition!" http://www.jutarnji.hr/vijesti/

greater attention to training the body, led to a greater sense of independence in dancers, their self-awareness and a need for affirmation as authors.

The midpoint between 1987 and today was an era of a new generation of choreographers and dancers from different backgrounds and aesthetics and a new sense for collaboration and initiative through projects like Llinkt! (launched by choreographers Iva Nerina Sibila, Katja Šimunić and Ljiljana Zagorac in 1997); TRAFIK Transitive Fiction Theatre (Magdalena Lupi, Iva Nerina Sibila, Žak Valenta, Edvin Liverić, Lara Badurina and others, since 1998) and the platform Prostor+ (Space+, since 2002), both from Rijeka; and the establishment of authors' companies such as BADco. (founded in 2000 by two dancers, Nikolina Pristaš and Pravdan Devlahović, and two dramaturges, Goran Sergej Pristaš and Ivana Sajko³), Irma Omerzo's Marmot (2001), OOUR (Selma Banich, Sandra Banić Naumovski, Ana Banić, Mila Čuljak, Adam Semijalac, since 2003), Marjana Krajač's Sodaberg Choreographic Laboratory (since 2006), etc.

Eksцена, a self-organized platform established in 2001, run by and for dancers and based on horizontal decision-making and sharing responsibility, was a key element in this growth spurt, organizing regular programs of dance training, workshops with local and international choreographers, offering studio space in an under-used cultural center for development and for presentation of work (WARP showcase programs). In today's hyper-connected environment, it is important to note the role eksцена had as a communication and information exchange node, establishing the first Croatian dance mailing list at a moment when many of us were just finding out to begin with what a mailing list even was. The Center for Drama Art further supported the performing arts community as a whole by organizing showcases of current independent productions and publishing *Frakcija Performing Arts Journal* (1996–2014) – a renowned bilingual quarterly that promoted the work of local authors to a wide international audience. A number of new festivals also emerged: Festival of Dance and Non-Verbal Theatre in Svetvinčenat (established in 2000 by Zagreb Dance Company's Snježana Abramović Milković) and Platforma HR (initially, the Platform of Young Choreographers, established in 2000 by Larisa Lipovac and Tamara Curić of the TALA Dance Centre). Later came the dance-friendly Queer Zagreb (2003), Perforations (2009) and the Ganz Festival (2011).

By the mid-2000s, Zagreb appeared to be on the precipice of becoming one of Europe's epicenters of contemporary dance. Unfortunately, stable infrastructure did not follow the vibrant production. Dance continued operating on the margins of the art scene, always a temporary guest on Zagreb's theatre stages. While the Studio Contemporary Dance Company and Zagreb Dance Company continued to have substantial

and stable financial support from the Zagreb City Office for Culture and the Croatian Ministry of Culture, others scraped by on a meager annual project funding, artistically surviving with less ambitious works, while some burned out, left dance or left the country.

A SYSTEMIC HOSTAGE CRISIS.

Established in 2009⁴ in a refurbished former cinema and announced as the country's first stage for contemporary dance, Zagreb Dance Center (ZDC) has yet to become a true institution supporting the dance community, if indeed it ever will. At the time, the City of Zagreb invested 36 million kuna (4.8 million Euro) in the renovation of the building, but failed to establish ZDC as either a city institution that would secure the necessary financing for its maintenance out of the City budget or sustainably modeled civil-public partnership⁵ between the City and the Croatian Institute for Movement and Dance (HIPP), the small association it chose to run and program ZDC (HIPP has run Dance Week Festival under the artistic direction of Mirna Žagar since 1984). In practice, Zagreb's City Office for Education, Culture and Sport partially funded the ZDC through program funding (with an additional intervenient 300,000 kuna – that is, 40,000 Euro – going towards running costs), while the remaining costs were borne by the association itself through its commercial educational programs and through EU projects. On top of it all, HIPP paid rent to the City of Zagreb for the building, and kept doing so even when its tenant's contract expired in 2012.⁶ If this story is hard to follow, it is because many incautious and murky decisions were made along the way.

As already scant production budgets dramatically shrank further following the 2009 financial crisis, the dance community experienced another blow. At the beginning of 2016, things took a quick turn when, with no public discussion of the matter, the City of Zagreb initiated a procedure to append ZDC to one of the city theaters, the Zagreb Youth Theater (ZKM), with no mention of any directives for future use of the venue to produce or perform dance.⁷

Immediate outrage was the response. The dance community argued that by abolishing the ZDC, the future of contemporary dance in Croatia was itself being abolished. Citing 24 artistic groups and over 250 artists and 259 premieres in Zagreb alone (in 2015), the community organized in the Plenum for the Zagreb Dance Center, supported by professional dancers associations UPUH (Croatian Dancers Association) and (initially) PULS (Association of Professional Dance Artists), sent a letter to the City of Zagreb asking for an urgent halt to the annexation of ZDC by Zagreb Youth Theater, proposing a dialogue to find a new sustainable management model that would enable ZDC to function independently and remain a stage for dance. The actors ensemble

zagreb/vazno-je-zvati-se-nevistic-u-zagrebakoj-gradskoj-upravi-zaposlilo-se-cak-sest-clanova-iste-obitelji-otac-majka-snaha-sogorica-i-dva-sina/5475543/ (accessed 20.06.2017)

12 Who have made a statement "recogniz[ing] the necessity that Zagreb Dance Centre should retain its original purpose, and remain a space dedicated only to the Croatian contemporary dance scene". <http://www.zagrebbackplesnicentar.hr/en/info/about> (accessed 20.06.2017)

13 <http://www.reuters.com/article/croatia-agrokor-idUSL8NiJ3W7> (accessed 22.06.2017).

14 "What remains of dance? Watching the performances of the second part of Dance Week Festival" <http://www.novolist.hr:8090/Kultura/Ostalo/Sto-preostaje-od-plesa-Gledalishmo-predstave-drugog-dijela-TSP-a> (accessed 22.06.2017).

of Zagreb Youth Theater spoke out publicly in support of the dance community's initiative, as did the Dance Department of the Academy of Dramatic Art, University of Zagreb (established in 2013–14) and the Ana Maletić School of Contemporary Dance.

On the 30th of January 2017, members of UPUH initiated a 90-day boycott of Zagreb Dance Center. To quote choreographer and activist Selma Banich: "It is notable that all other art fields in Croatia have their own autonomous spaces, while contemporary dance, with probably the largest number of international appearances and gathering the most heterogeneous collection of artists, has been permanently displaced. Belittling dance as a 'recreational' or 'youth' program of the drama repertoire of Zagreb Youth Theater, as [Mayor] Bandić's administration sees us, is a grotesque insult to the professionalism of dance as an art form. Because of this, many dancers refuse to dance in Bandić's ZDC, they are not willing to apply for funding to the municipality instrumentalized from above and do not want to capitulate to further degradation of their profession."⁸ This year's 34th Dance Week Festival was expelled from both the Zagreb Dance Center and the Youth Cultural Center (Zagreb Youth Theater), the very two locations that had been its home since 1987. To fully grasp this development of events, one must take a step back from Ilica 10 (the address of ZDC) and take a look at the City of Zagreb as a whole.

In June 2017, Milan Bandić won his sixth consecutive mandate as Zagreb's Mayor with 51.79% of the vote, continuing an embattled reign of authoritarianism and clientelism over the city and its institutions. Bandić, "arrested [in October 2014 and again in March 2015] in connection with alleged corruption, including the illegal awarding of public contracts, nepotistic hiring practices, misuse of public office and non-payment of taxes on funds received,"⁹ is a man known for taking matters into his own hands, in particular where construction and waste management contracts are concerned.¹⁰ So why stop there? Surely, the City's cultural institutions demand his attention, too.

Formally, ZDC is currently managed by choreographer Martina Nevistić, a respected dance colleague in the community and alumnus of both the Ana Maletić School of Contemporary Dance and the Salzburg Experimental Academy of Dance, who has danced in both the Studio Contemporary Dance Company and Zagreb Dance Company who has authored her own work but now finds herself being used as a pawn in a game played over Zagreb's resources, her name being dragged through the mud by the press that at the moment of writing this text, counts seven of her immediate family members directly employed in either Zagreb's municipal administration or Zagreb Holding (incorporating the city's utility, transport, commercial and energy services since 2007).¹¹ In reality, however, if one takes a look at Zagreb Dance Center's

current web page, it becomes clear that it is being governed by ZKM's "theatre manager and board".¹²

An even more respected dance colleague in the community, Snježana Abramović Milković, has been heading the Zagreb Youth Theatre since December 2014. A prolific choreographer, the artistic director of Zagreb Dance Company from 1992 to 2014 and founder of the Festival of Dance and Non-Verbal Theatre in Svetvinčenat and its residency, the Mediterranean Dance Centre, Snježana Abramović Milković is also a strong supporter of Bandić's political party, and even the party's co-candidate for the City Assembly in the 2013 elections. So, the Dance Center that never fully was, firmly remains Bandić's hostage.

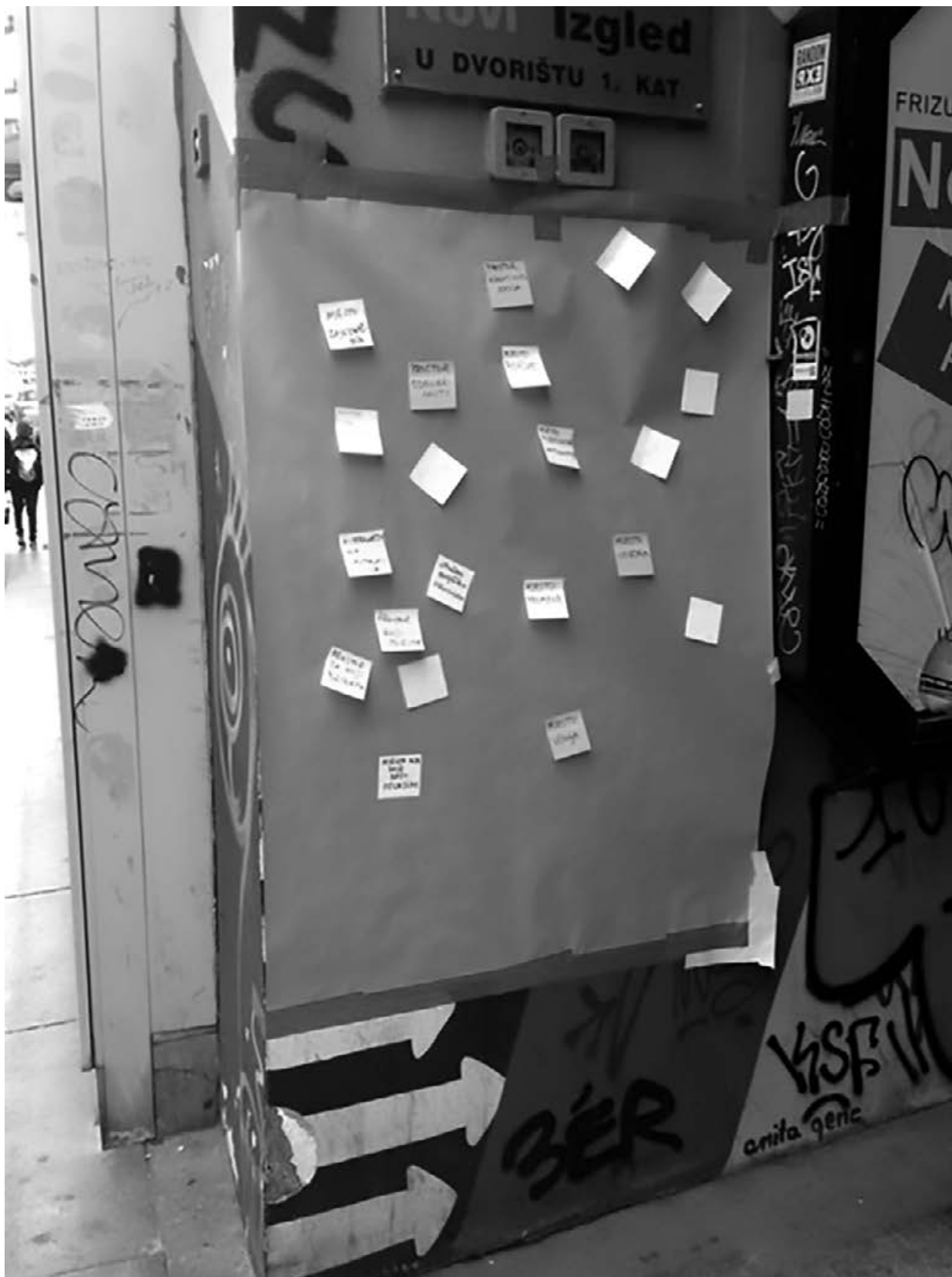
Some authors and organizations chose to continue their association with ZDC during the boycott, while some festivals still held their programs there as well. The media and the broader public quickly lost interest, faced as they were with the economic and political twists and turns of the year – second and possibly third parliamentary elections in a short span time, high unemployment, a massive wave of emigration to other EU countries, the government's struggle to avert the bankruptcy of the country's largest private company (Agrokor, the largest employer in the Balkans, with about 60,000 workers¹³). At the time of my writing this article, the boycott has officially ended and the Plenum for the Zagreb Dance Center has begun a fresh process of establishing a dialogue with the potential mediation of the Ministry of Culture and by participating in the Ministry's upcoming open call for development of future socio-cultural centers in partnership between the public sector and civil society. I ask myself, as has Nataša Govedić, theatre and performance scholar (and, I dare say, Croatia's most active performing arts critic), in the title of her most recent review of this year's Dance Week Festival:¹⁴ "What remains of dance?"

I'd originally planned to devote substantial space in this text to the recently (2013–14) established Dance Department at the Academy of Dramatic Art, University of Zagreb, which is currently educating its second generation of B.A. students in contemporary dance and ballet, the first higher education institution in Croatia to do so. The Ministry of Culture has also established a funding committee for dance separate from the one for theater and, in collaboration with the two professional dancers' associations, runs an in-country touring program that will help 11 dance productions reach smaller cities such as Šibenik, Virovitica, Karlovac and Pula in 2017. So, in spite of Zagreb's climate of authoritarianism and clientelism, contemporary dance is certainly not dying out, and its next generation is ready to take the stage.

And we are still fighting for that stage.
Dance soldiers on.

Key words

Zagreb, 1987-2017, contemporary dance, self-organization, dance platform, Zagreb Dance Center, protest, Autonomy for Dance



Telovanje/Bodying/Tjelovanje, Zagreb, 2017.
Foto/Photo: Jelena Mihelić.



Telovanje/Bodying/Tjelovanje, Zagreb, 2017.
Foto/Photo: Jelena Mihelčić.



Telovanje/Bodying/Tjelovanje, Zagreb, 2017.
Foto/Photo: Jelena Mihelčić.

AVTONOMIJA PLESU

Študije primerov sodobnoplesnih praks nekdanjega jugoslovanskega prostora

ISKANJE KONTE- KSTA — 1984

Iva Nerina Sibila

Iva Nerina Sibila je plesalka, pedagoginja in publicistka, živi in dela v Zagrebu. Diplomirala je na Northern School of Contemporary Dance v Leedsu v Veliki Britaniji. Aktivna je kot koreografinja in performerka, poleg tega pa veliko svojega časa posveča pisanju o različnih vidikih sodobnoplesne scene.

Prevod v slovenščino: Katja Kosi

V tem prispevku, ki obravnava hrvaško sodobnoplesno sceno osemdesetih let prejšnjega stoletja, se bom osredotočila na prvo edicijo festivala Teden sodobnega plesa, ki je potekal med 7. in 13. majem 1984 v Zagrebu. Nastanek festivala namreč po mojem mnenju predstavlja pomembno prelomnico tistega obdobja. Prispevek ponuja pregled programa prvega festivala, ki sicer neprekinjeno deluje že 34 let, ter s tem predstavi gonilne sile takratne zagrebške plesne scene. Prispevek je nastal na podlagi številnih intervjujev s ključnimi akterji in pregleda arhivskih dokumentov ter video posnetkov.

TEDEN SODOBNEGA PLESA

V članku z naslovom »(Naš) plesni Babilon« in s podnaslovom »O Tednu sodobnega plesa v organizaciji Centra za kulturne dejavnosti Zveze socialistične mladine Hrvaške«, ki je bil leta 1984 objavljen v reviji *Oko*, je plesna kritičarka Tuga Tarle-Crnogorac zapisala:

»V Zagrebu se je pred kratkim pričel odvijati nov festivalski dogodek, Teden sodobnega plesa, ki se mu obeta, da postane stalna oblika združevanja sodobnih plesalcev, pedagogov in koreografov, ne glede na njihovo odrsko estetiko. Zagreb trenutno nedvomno predstavlja srčiko hrvaškega sodobnega plesa, zato je popolnoma razumljivo, da je tovrstna pobuda vznikla prav tam. Omeniti pa je treba tudi Ljubljano, ki že nekaj let prireja podoben festival, ki pozitivno

vpliva na krepitev plesne umetnosti drugih umetniških zvrsti, predvsem amaterske ustvarjalnosti.«¹

Teden sodobnega plesa (TSP), festivalski prerež zagrebške profesionalne in amaterske scene, se od svojih začetkov pa do danes odvija vsako leto ob približno istem času in predstavlja različne mednarodne in domače plesne zasedbe. Festival je v letih delovanja gostoval na številnih zagrebških odrih, prirejal dogodke drugod po Hrvaškem ter v osemdesetih in devetdesetih letih prejšnjega stoletja odigral ključno vlogo pri oblikovanju več generacij hrvaških umetnikov in občinstva.

Kmalu po svojem nastanku, že v drugi ediciji, je Teden sodobnega plesa svoja vrata odprl tudi umetnikom iz širše regije. Poleg tega je v program vključil tudi plesno predstavo Baletnega oddelka Hrvaškega narodnega gledališča v Zagrebu, *Pesmi ljubezni in smrti* v koreografiji Milka Šparembleka, kar priča o ambiciozni viziji Mirne Žagar, da v programiranje festivala *sodobnega plesa* vključi širok spekter možnih izrazov – od marginalnih eksperimentalnih projektov prek koreodrame in fizičnega teatra do ekskurzij Narodnega gledališča na področje sodobne misli –, s čimer poskuša TSP vzpostaviti kot tisto gibalo, ki ples postavlja v žarišče kulturnega dogajanja. V primerjavi z bolj profiliranim programiranjem se je tovrstna inkluzivna strategija izkazala kot pravilna poteza, saj je pritegnila širok krog občinstva in podpornikov.

V prvem desetletju novega tisočletja se je položaj Tedna sodobnega plesa kot osrednjega plesnega festivala spremenil. Programska odprtost, »umetniška panorama oziroma panoptikum«² krovnega pojma *sodobni ples*, je postala tarča kritik novih, estetsko in družbeno bolj opredeljenih skupin plesne skupnosti. Široko zastavljeno programiranje, v katerem se je našlo 'nekaj za vse', postane eden glavnih ugovorov festivalu, hkrati pa deluje kot navdih za razvoj drugačnih prezentacijskih in produkcijskih platform.

Ko je festival nastajal je bila njegova direktorica, Mirna Žagar, ena od koreografinj in plesalk Zagrebškega plesnega ansambla. Na prvem Tednu sodobnega plesa so se zvrstile predstave Studia za sodobni ples, Zagrebškega plesnega ansambla, Komornega ansambla svobodnega plesa, ki ga je vodila Milana Broš, in plesalcev Šole za ritmiko in balet. Poleg tega so bile organizirane tudi predstavitve amaterskih skupin ter odprte plesne delavnice, razprava diskusija o položaju plesne umetnosti v družbi, razstava plesne fotografije in prikaz plesnega videa. Organizatorji so se odločili, da bo festival potekal v mesecu maju, natančneje 25. maja, ko se je v bivši državi praznovalo Dan mladosti in rojstni dan Josipa Broza Tita. Ob tej priložnosti so namreč na mestne trge postavili odre s pripadajočim ozvočenjem, zato plesnih predstav ni bilo težko vključiti v program. Prav vse predstave festivala so se odvile na odprtih prizoriščih in ples se je tako javnosti predstavil kot odprta in vključujoča umetniška oblika.³

4 »Osebnostna mansarda«, *Vjesnik*, 1984. Citirano v Tuga Tarle, *Plesne kritike*, Maja Đurinović (ur.), Zagreb: Hrvatski center ITI, 2009, str. 208.

5 Programi posameznih festivalov so dostopni na: <http://www.danceweekfestival.com/hr/arhiva>, in na <http://www.danceweekfestival.com/hr/33tsp> (zadnji dostop 9. 1. 2017).

6 Plesalka, pedagoginja, publicistka in koreologinja Ana Maletić (1904–1986) se je izobraževala pri Magi Magazinović, Rudolfu

Labanu in Dusii Berezki. Leta 1936 je diplomirala na Labanovem inštitutu za koreografijo v Berlinu. V tridesetih letih prejšnjega stoletja je ustanovila Šolo za plesno umetnost, kjer je delovala kot pedagoginja in koreografinja. Po drugi svetovni vojni je s svojim delom nadaljevala in leta 1954 ustanovila Šolo za ritmiko in ples, kjer je do leta 1960 delovala kot ravnateljica in predavateljica. Leta 1999 se je šola v poklon svoji ustanoviteljici preimenovala v Šolo za ritmiko in ples Ane Maletić.

7 Ana Maletić, *Vjesnik*, 10. julij 1960. V: Maja Đurinović, *Razvoj suvremenog plesa: Ana Maletić, životopis*, Zagreb: Hrvatski inštitut za gib in ples, 2006, str. 82.

8 Vlasta Kaurić, v Maja Đurinović, *Razvoj suvremenog plesa: Ana Maletić, životopis*, Zagreb: Hrvatski inštitut za gib in ples, 2006, str. 95.

9 Vlasta Kaurić, plesna pedagoginja in koreografinja (Zagreb, 1938). Od leta 1964 do upokojitve leta 1993 je poučevala ples in plesno teorijo na Šoli za ritmiko in ples, med letoma

1982 in 1991 pa je bila njena ravnateljica. Pretežni del njenega koreografskega dela je nastal v sodelovanju z Zagrebškim plesnim ansamblom med letoma 1972 in 1983, kasneje pa je sodelovala tudi z drugimi neodvisnimi plesnimi skupinami.

10 Predstavo *Refleksije* (kot tudi koreografijo *Golgotha*) je posnela Televizija Zagreb (1983). Koreografija in kostumi (Doris Kristić) so isti kot v odrski uprizoritvi, scenografijo za televizijsko izvedbo pa je

Prvi festival TSP je bil organiziran s podporo Centra za kulturne dejavnosti Zveze socialistične mladine Hrvške in je zajemal projekte s področij plesa, glasbe, gledališča in založništva (reviji *Polet* in *Študentska revija*) ter je bil tudi del programa Samoupravne skupnosti občine Center⁴. Predstave so se odvijale tudi na negledaliških prizoriščih: v Študentskem kulturnem centru – ŠKUC, v dvorani folklorne skupine Lado in v znamenitem Glasbeno-gledališkem centru Kulušić. Medtem ko je plesna scena v sedemdesetih letih svoje produkcije predstavljala na različnih prizoriščih, je po pričevanju Mirne Žagar Zagrebški plesni ansambel leta 1983 svoje produkcije predstavil v klub Kulušić, ki je bil takrat žarišče urbane alternativne kulture. Predstave so potekale ob ponedeljkih, ko na klubskem programu ni bilo drugih dogodkov. Prvotno je festival deloval z izjemno skromnim proračunom, znatnejšo finančno podporo pa je prejel leta 1986, ko je v Zagrebu potekala Univerzijada v organizaciji Mednarodne študentske atletske zveze. Istega leta je bil prvič organiziran še en pomemben festival – Eurokaz. Kot številni drugi je arhiv prvih izdaj Tedna sodobnega plesa žal uničen.⁵

Program prvega festivala TSP tako predstavi ključne avtorje takratne zagrebške plesne scene ter ponuja vpogled v njihovo estetsko orientacijo in raznorodne, mestoma celo konfliktne poglede na to, kaj sodobni ples je oziroma kaj naj bi bil.

ŠOLA ZA RITMIKO IN PLES

Vodilno vlogo na področju plesnega izobraževanja je imela takrat edina šola za sodobni ples na Hrvaškem, Šola za ritmiko in ples Ane Maletić⁶, kjer se je v osemdesetih letih prekalil levji delež celotne profesionalne plesne skupnosti. Kako resno zastavljen je bil obsežen in izčrpen osemletni program, ki se je močno naslanjal na Labanove principe, priča opis iz davnega leta 1960, ko je šolanje končala prva generacija plesalcev:

»ritmika (interpretacija in obvladovanje glasbenega ritma in glasbenih form v gibu), ples (korevtika in evkinetika), uvod v koreografijo, funkcionalna fizična tehnika (v navezavi na anatomijo in biomehaniko), kinetografija, analiza in opazovanje giba, folklorni ples, zgodovina plesa in historični ples, elementi klasičnega baleta, splošna pedagogika in uvod v fiziologijo, ritmika in plesna pedagogika, elementi glasbene harmonije, glasbeno-gibalna improvizacija, klavir in zgodovina glasbe«⁷.

Tako široko zastavljen izobraževalni koncept, ki korenini v zapuščini evropskega plesnega modernizma, si v prvi vrsti prizadeva za uveljavitev plesne kulture v širšem družbenem kontekstu, medtem ko je izobraževanje v plesnih tehnikah potisnjeno v drugi plan, kar je tudi razlog, da se še danes na

področju hrvaškega plesa razvnamajo številne diskusije oziroma polemike o uspešnosti šole.

»[Ano Maletić], ki je bila učenka Rudolfa Labana, so navduševale različne oblike gibanja: odrski gib, funkcionalni gib, šamanski in ritualni ples ... Deležna je bila kritik, da šolo premalo vpenja v kontekst profesionalnega plesa, ampak tisti, ki so ji to očitali, so pričakovali le še eno plesno šolo in ničesar več.«⁸

REFLEKSJE – VLASTA KAURIĆ IN ZPA

Plesno predstavo koreografije Vlaste Kaurić⁹, *Refleksije*¹⁰, v izvedbi in produkciji Zagrebškega plesnega ansambla, ki je bila prikazana na prvem Tednu sodobnega plesa v klubu Kulušić, lahko izberemo kot primer, ki najbolje ponazori specifično zagrebško Laban-Maletić metodo.

Refleksije je 20-minutna koreografija za dvanajstčlanski ansambel, ki v dresih kožne barve in v krilih na preklap izvaja svečan, resnoben, skulpturalen ples. Elegantna in vizualno impresivna koreografija je izčiščena do zadnje podrobnosti. Posebnost te koreografije se skriva v načinu, kako obravnava in vodi skupino, ki se nenehno razpušča, se zgnete v gručo, se vzpostavi, da bi se poenotila ali ponovila posamezne dele koreografije, nato pa se na različne načine reorganizira v ornamentirane formacije, ki naposled izluščijo posameznika. Naboj in dinamičnost koreografije izhajata iz svobode, ki je dopuščena plesalcem, da na posamezne naloge odgovorijo v skladu s svojim trenutnim impulzom. Gibalni jezik predstave se močno naslanja na klasični moderni ples s pripadajočo telesnostjo, ki ga mestoma prečijo nevpadljivi elementi folklornih plesov. *Refleksije* se vsebinsko osredotočajo na odnos moško-ženskega para, ki se želi ločiti od skupine. Predstavo zaznamujejo koreografska večplastnost in izčiščenost, discipliniran ansambel, pa tudi sledenje že znani in uveljavljeni plesni identiteti, ki v tem¹¹ projektu ne odstopa od zastavljene umetniške vizije.

STUDIO ZA SODOBNI PLES

Studio za sodobni ples predstavlja neposreden odvod Šole za ritmiko in ples, saj je skupina, ki jo je leta 1962 vzpostavila Vera Maletić¹², v svojih vrstah združevala učenke šole. Leta 1966 je Studio prevzela Tihana Škrinjarić in jo približala jazzovski in modernim tehnikam. V sedemdesetih in osemdesetih letih se je Studio uveljavil kot skupina z najbolj dovršeno plesno tehniko, ki so jo plesalke pilile na vsakodnevni vajah baleta in modernih tehnik. V sedemdesetih se je Studio povezal z zagrebškim mestnim gledališčem *Komedija* in postal neke vrste hišni ansambel, pojavljaj pa se je tudi v številnih televizijskih oddajah po Jugoslaviji. S tem je bilo plesalcem omogočeno kontinuirano delo v različnih kontekstih, postali so širše prepoznavni, to pa je pomembno prispevalo k širšemu

izdelal Nenad Fabijanić. Pod režijo posnetka se podpisuje Iva Jelačić, pod montažo pa Ksenija Savin.

11 Eksperimentalni multimedijski projekt *Silicon Moving Art* (1977), ki ga je soustvarila Vlasta Kaurić, se vpišuje v interdisciplinarno.

12 Vera Maletić (1928–2015), ena od najpomembnejših raziskovalk Labanove tehnike in avtorica knjige *Body – Space – Expression: The Development of Rudolf Laban's Movement and Dance Concepts*, je bila hčerka Ane Maletić.

Poučevala je na Laban Art of Movement Studio (danes Laban Centre of Movement and Dance), leta 1981 je doktorirala na Oddelku za ples Univerze v Ohiju, kjer je tudi poučevala.

13 Maja Bezjak, *Vjesnik*, 1978. Citirano v: Maja Bezjak, *Baletna večer da, ali kakva?*, Maja Đurinović (ur.), Zagreb: Hrvaški center ITI, 2011, str. 88.

14 Ivana Slunjski, »Improvizacija, najviši stupanj scenske organizacije: razgovor s Milanom Broš«, *Korpografije*: 20 godina Tjedna

suvremenog plesa, Nataša Govedić (ur.), Zagreb: Zagrebški inštitut za gib in ples, 2003, str. 53.

15 *Minimal Moving* skladatelj Günterja Meinharta, v izvedbi Studio Percussion.

dojemanju plesnega profesionalizma. Studio je v tem času tudi kontinuirano produciral celovečerne predstave, ki so jih koreografirali člani skupine. Ko je v poznih sedemdesetih letih zaradi finančnih težav in nezmožnosti dela z uveljavljenimi koreografi, kot denimo Šparemblek, skoraj zaprl svoja vrata, je Tihana Škrinjarić v intervjuju z Majo Bezjak povedala:

MAJA BEZJAK: »Pogosto vam očitajo, da počnete preveč stvari hkrati in da se to pozna na vašem delu. Kakšen je torej položaj neodvisnega sodobnega plesalca danes?«

TIHANA ŠKRINJARIĆ: »Prisiljeni smo sprejeti vsako ponudbo, saj od nečesa moramo živeti. Na srečo se poleg modernih plesnih tehnik ukvarjamo tudi z jazzom, pa tudi s klasičnim baletom (kar je po našem mnenju neke vrste kompenzacija za pomanjkljivost v izobraževalnem sistemu). Že sedmo leto zapored sodelujemo z gledališčem Komediya v njihovih produkcijah muzikalov, in zgodi se, da nastopimo tudi do 25-krat na mesec. [...] Ker nismo člani kakega združenja, ki bi poskrbelo za naše interese, samoupravna zakonodaja za nas ne velja. [...] Naši trenutni honorarji v Komediji in na televiziji so plod trdih in pogosto mučnih pogajanj.«¹³

Iz posnetkov predstav iz tistega obdobja je razvidno, da je Studio za sodobni ples v svojem delu združeval predvsem moderni balet in moderne tehnike, ki so se prepletale z razvedrilnimi koreografijami. Precej številčno skupino so odlikovali dobra plesna tehnika, izčiščene koreografije in dobra scenografija, vendar njihovo delo ni izkazovalo teženj po eksperimentiranju. Studio je na prvem Tednu sodobnega plesa sodeloval s predstavo *Plesni kolaž* v koreografiji takratne umetniške vodje skupine Zagorke Živković in Mirjane Preis.

Skupina je vse od nastanka aktivna in je v zadnjih desetih letih sodelovala s številnimi hrvaškimi koreografi – sodelovanje z večjo skupino plesalcev, ki deluje v dobrih produkcijskih in postprodukcijskih pogojih, pa je priložnost, ki se neodvisnim koreografom ne ponudi velikokrat.

KOMORNI ANSAMBEL SVOBODNEGA PLESA

Na drugi strani idiosinkratičnega plesnega profesionalizma se znajde Komorni ansambel svobodnega plesa (KASP), ki ga je leta 1982 ustanovila najvidnejša plesna inovatorica druge polovice dvajsetega stoletja na Hrvaškem Milana Broš. Broševa je svojo koreografsko kariero pričela kot pedagoginja v Pionirskem gledališču, največji navdih za svoje nadaljnje delo pa je črpala prav iz izobraževalnih in pedagoških vidikov plesa. Dejavnost je bila do leta 1988 in kot najpomembnejši vpliv na svoje zgodnje delo navaja izobraževanje pri Alexandru in Clotilde Sakharoff.

»Alexander in Clotilde Sakharoff ter njuni solistični koncerti so mi ples razkrili v povsem novi luči, saj sta ga dojemala drugače kot Laban, Wigmanova in Joos. Njun ples je bil subtilen, eteričen in zmeraj intimno zvezan z glasbo.«¹⁴

Eksperimentalni pristop Milane Broš lahko razumemo le upoštevaje njeno bližino s sodobno avantgardno umetniško sceno in povezave s sodobnimi glasbenimi trendi. Njena globoka vpetost v sodobno umetniško sceno, ki je v primerjavi s plesom, ki takrat še ni imel teoretske podlage, že pričela artikulirati svoje osnovne koncepte, ji je namreč omogočila oblikovati avtentičen plesni izraz, ki se ni napajal v obstoječih plesnih in koreografskih sistemih. Čeprav je delovala na kulturnem obrobju ter se soočala s pomanjkanjem delovnih prostorov in pogostimi menjavami v ansamblu, je Milana Broš uspelo pritegniti plesalce, ki so izkazovali veliko mero intelektualne radovednosti in ki jih je bolj kot plesna virtuoznost vodila želja po eksperimentiranju. Posledica tovrstne demokratizacije je bila želja po raziskavi, kaj je oziroma kaj vse bi lahko bilo plesni material, to pa je poleg novih tehnik, ki so jih plesalci pridobili na izobraževanjih v tujini, vključevalo tudi raziskave vsakdanjega, neestetiziranega giba, kakršen izhaja iz amaterskih pristopov. Poleg tega je pomembno tudi dejstvo, da se Milana Broš pod predstave ni podpisovala kot koreografinja, temveč kot umetniška vodja projekta. Tovrstno kolektivno ustvarjanje plesne predstave je predstavljalo pionirski pristop k delu, ki je izhajal iz konstelacije sodelavcev in kontekstov, v katerih so delovali.

KASP Milane Broš se je tako kot Glasbeni bienale, Gledališče &TD in Glasbeni salon Študentskega centra bolj kot profesionalni plesni sceni približeval eksperimentalni scenski umetnosti. Delo Milane Broš bi lahko namreč zaradi brezkompromisne inovativnosti in kontinuiranega iskanja elementov performativnosti v sodobnem življenju v marsičem primerjali z značilnostmi ameriškega in evropskega plesnega postmodernizma.

Predstava *Minimal Moving* (1983) je bila prikazana na prvem Tednu sodobnega plesa v Študentskem kulturnem centru, kjer je bila Milana Broš takrat zaposlena. V predstavi so poleg profesionalnega jedra KASP nastopili tudi udeleženci plesne delavnice za študente. Kot je razvidno že iz naslova predstave, se je njena struktura močno naslanjala na glasbo¹⁵ in ni imela drugih vsebinskih izhodišč. Zgrajena je bila iz serije med seboj jasno ločenih prizorov, ki so vključevali natančno določene, a povsem različne gibalne principe, ki so v dinamičnih sopostavitvah proizvajali specifične simbolne pomene, kar je predstavi dajalo določeno konceptualno enovitost. Fizične naloge so bile dovolj preproste in jasno definirane, da so jim bili kos tudi amaterski plesalci. V prvem prizoru plesalci oblikujejo polkrog in se s prekinitvami počasi premikajo

skozi položaje, ki stilistično spominjajo na baročne plesne. V naslednjem prizoru skupina plesalcev ostane na tleh, na vseh štirih, in ob ritmu tolkal izvaja natančne artikulacije hrbta, rok in nog, premike po prostoru pa izvede zgolj s kotaljenjem po tleh. Sledi fizično najzahtevnejši prizor, v katerem se v kanonu izmenjujejo tek, počep in skok in ki še najbolj spominja na minimalistične koreografije v stilu Lucinde Childs. V impresivnem solističnem prizoru plesalka na konstrukciji visoko nad tlemi, oblečena v širok, raztegljiv kostum pravokotne oblike, zgradi osupljivo poetično podobo, s čimer *Minimal Moving* približa vizualnemu gledališču. Posamezne skupine so oblečene v različne kostume, v vsakdanje široke hlače, okrog telesa pa imajo ovite dolge vrvi. Pomemben element predstavlja obilje ličila, ki obraze skoraj spremeni v maske.

»Pri pričujočem baletu je najosupljivejša njegova celota. Plesno predstavo, kakršna je ta, oziroma tovrsten pristop k plesu bi lahko poimenovali *konceptni balet* [...], ki temelji na kompleksnih, natančnih in do potankosti izdelanih pravilih, kjer je vsak posamezen element v natančno opredeljeni pomenski povezavi s celoto [...].«¹⁶

ZAGREBŠKI PLESNI ANSAMBEL

Zagrebški plesni ansambel je bil v času, ko je nastal Teden sodobnega plesa, žarišče iskanja umetniško ustvarjalne in strukturne spremembe. Leta 1970 ga je ustanovila Lela Gluhak-Buneta¹⁷, ki se je v iskanju lastnega ustvarjalnega izraza odcepila od Studia za sodobni ples.

Zagrebški plesni ansambel se je na prvem Tednu sodobnega plesa poleg *Refleksij* predstavil tudi s predstavo Mirne Žagar z naslovom *Variacije*, za katero je glasbo napisal Ivo Josipović in ki je doživela premiero na Glasbenem bienalu leta 1983, vendar žal v času pisanja tega prispevka posnetek predstave ni bil dostopen. Vendar lahko iz kritičnih odzivov razberemo, da je na prvem festivalu TSP izstopala predstava mlade plesalke ansambla in dramaturginje Katje Šimunić (takrat Jocić) z naslovom *Mansarda*.

Performativnost tega dela se izkaže kot večplastna in zahtevnejša kot v prej omenjenih primerih. Predstava, ki je temeljila na literarni predlogi, je uporabljala gledališke, koreografske in radiofonične strategije, ples pa kot svoj ustvarjalni jezik. Koreografski jezik predstave se ni vpenjal v neko določeno estetiko, temveč je – glede na potrebe posameznega prizora – zajemal iz širokega nabora gibov, od osebnih, intimnih gest do koreografsko zahtevnejših sekvenc, ki so se navezovala na specifične performerjeve oziroma likov, ki so jih ti upodabljali. Gibu je bilo dopuščeno, da se razširi v celoten odrski prostor, da se izvije iz sproščenih teles, avtorica pa je spretno izrisovala predstavo z nihljaji, sunki in ponovitvami nedokončanega giba. Performativna in ustvarjalna suverenost predstave je bila neizpodbitna in avtentična. Ob ogledu posnetka predstave se tako le težka izognemo primerjavi z Anno Tereso de Keersmaecker in deli, ki jih je ustvarila v tistem obdobju – uvažanje privatnih, čutnih gest v koreografski sistem, zavračanje

formalnih koreografskih elementov in konstrukcija lastne performativne identitete. Ob tem gre omeniti, da je skupina Rosas v Zagrebu gostovala štiri leta po nastanku te predstave, na prvem festivalu Eurokaz leta 1987.

Sodelovanje Katje Šimunić z vidnima članicama Zagrebškega plesnega ansambla Snježano Abramović in Blaženko Kovač je doseglo vrhunec leta 1991 s predstavo *Ona, temno bela*, katere izsek je bil ob spremljavi komada *She's Lost Control* glasbene skupine Joy Division posnet za Televizijo Zagreb (v režiji Darka Vernića). Iz te kratke, fizično zahtevne koreografije lahko razberemo suvereno žensko plesno/koreografsko identiteto, ki v samosvojem plesnem jeziku spretno prepleta elemente postpunkovske alternativne kulture in virtuosno koreografijo. Konec devetdesetih let je Zagrebški plesni ansambel opustil dotedanjo strategijo, da s svojim repertoarjem razvija izvirni hrvaški ples, in se izdatneje posvetil koprodukcijam s tujimi koreografi, s čimer nadaljuje še danes.

SKLEP

Kontinuiteta in predanost plesnemu izobraževanju kot tudi številnost plesalcev, ki so obiskovali Šolo za ritmiko in ples, prizadevanja za profesionalizacijo s honoriranjem dela v zagrebškem Studiu za sodobni ples, eksperimentiranje Milane Broš na presečišču avantgardnih teženj in študentskega gibanja, povezave z rock kulturo ter iskanje sodobnega plesnega izraza Zagrebškega plesnega ansambla – vse to so bile gonilne sile, ki so oblikovale zagrebško sceno v osemdesetih letih prejšnjega stoletja. Prelomni trenutek je nastopil z odpiranjem mednarodni sceni z vzpostavitvijo Tedna sodobnega plesa. Še vedno pa zaostajamo s podrobnejšo analizo tega dinamičnega in bogatega obdobja ter tudi z artikulacijo družbenega in umetniškega položaja plesa ter delovnih razmer, kar je posledica pomanjkanja kontinuiranih iniciativ in struktur, ki bi ples vzpostavili kot umetniško relevanten in ključen dejavnik v sodobnih hrvaških in širših regionalnih težnjah.

Povzetek

Prispevek predstavi ključne akterje zagrebške plesne scene v navezavi na program prve izdaje festivala Teden sodobnega plesa leta 1981. To so bili Šola za ritmiko in ples, Studio za sodobni ples, Komorni ansambel svobodnega plesa in Zagrebški plesni ansambel. Prispevek poskuša začrtati razvojne linije omenjenih akterjev, njihova estetska zanimanja ter položaj v družbeni sferi in z omembo nekaterih ključnih del ponuja vpogled v dinamiko tega obdobja.

Ključne besede

Zagrebška plesna scena v osemdesetih letih 20. stoletja, Teden sodobnega plesa, Mirna Žagar, Šola za ritmiko in ples, Ana Maletić, Studio za sodobni ples, Komorni ansambel svobodnega plesa, Milana Broš, Zagrebški plesni ansambel, glasbena in gledališka scena kluba Kulušić



Susanne Linke: Delavnica na 4. Tjednu sodobnega plesa/Workshop on 4th Dance Week Festival/
Radionica na 4. Tjednu suvremenog plesa, Zagreb, 1987. Foto/Photo: Renato Bramdolica.



Dance Theatre of the Student
Culture Centre (ŠKUC)
Zagreb

Minimal Moving

Plesno kazalište ŠKUC-a
Zagreb
Minimal Moving

Dance Theatre of the Student Culture Centre (SKUC) Zagreb

Minimal Moving

Artistic guidance and direction: Milana Broš
Music: Gunter Meinhardt
Choreography: members of Free Dance Chamber Group (KASP)

Costumes: Anika Žegarac
Make up: Stjepana Zagrejski
Light: Damir Kruhac
Sound: Vlado Horvatić

Performers:

Free Dance Chamber Group
Sarja Jurč, Vera Marasle-
vić, Neda Marović-Turković,
Iva Polanskić, Nada Turčin,
Maja Zalar-Durmitović, Jasmi-
na Zagrejski

Free Dance Workshop at the Student Culture Centre
Branka Anunović, Ana-Ma-
rija Bogdanović, Nena Čeboci,
Zorica Jančević, Željka Kova-
čević, Radovan Matijek, Heidi
Mitić, Lidija Minarec, Želja-
na Nenadić, Vlasa Rakić,
Ana Šuškor, Dejana Šimunić,
Arijana Turina

Minimal Moving came ab-
out, using a piece of music as
performance without narra-
tive content, in which move-
ment follows the subjective
experience of what is going
on in the music.

The performance was given
an award at the festival of
the Yugoslav Alternative Sta-
ge in Tuzgrad, 1985.
It also took part in the Inter-
national Festival of Sciences
Fiction in Ljubljana, 1984.

The Student Cultural and Art Centre Dance Theatre has been working since 1983. It came about by merging the Free Dance Chamber Group (KASP) as its professional core, with members of amateur dance workshops held at the Student Culture Centre in Zagreb. Both groups are run by Milana Broš, dance teacher and choreographer. She founded the Free Dance Chamber Group in 1982; they have performed in many contemporary music and dance theatre events (Zagreb Music Biennale, Yugoslav Ballet Biennale, Theatre d'essai de la danse in Paris - Grand Prix 1981, Incontrozone in Palermo, Steirischer Herbst...).

The music of Gunter Meinhardt was inspiration, performed at the Music Salon of the Student Centre in Zagreb in the fall of 1983 by the Studio Percussion from Graz. This is a group of exceptionally fine musicians who use their knowledge in an unusual, unconventional way. In the performance, appropriately, the sound and movement are unconventional, there is no narration, familiar associations are avoided. The focus is on the pure and beautiful. The movement is superstructure to the music, one way of realizing its atmosphere.

Maja Zalar

For the Student Cultural Centre: Ivo Marinković
Opening night: 18. 12. 1983.
Organization of the program:
Badmir Rastina
Publicity: Miroslav Dugandžić
Design of poster and perfor-
mance program: P. V. Hol
Translated in English: Ellen
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Maja Zalar

AUTHONOMY TO DANCE
Case Studies of Contemporary Dance Practices in Former Yugoslavia

SEARCH- ING FOR CONTEXT — 1984

Iva Nerina Sibila

¹ Tuga Tarle-Crnogorac, "Plesni Babilon (naš)", *Oko*, no. 318, 1984, p. 26.

² Nataša Govedić, "Almodovarov poučak: razgovor s Vladimirom Stojšavljevićem", *Korpografije: 20 godina Tjedna suvremenog plesa*, Nataša Govedić (ed.), Zagreb: Croatian Institute for Movement and Dance, 2003, p. 26.

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English translation: Ivana Ostojčić

Narrowing down the subject of searching for the material pertaining to the 1980s contemporary dance scene for the needs of this essay, I shall focus on the first Dance Week Festival, which took place 7–13 May 1984 in Zagreb. I consider this to be a turning point for the Croatian dance scene in this period. By presenting the programme of the first festival, whose 34th consecutive edition takes place this year, it is my intention to present the driving forces that shaped the Zagreb dance scene of the time. In this essay, I will combine insights gained from the interviews I conducted and from the documents and videos I gathered in my research.

DANCE WEEK FESTIVAL

In an article published in 1984 in *Oko* magazine having the title "(Our) Babylon of Dance" and the subtitle "On Dance Week Festival organised by the Centre for Cultural Activities of the League of Socialist Youth of Croatia," dance critic Tuga Tarle-Crnogorac wrote:

"(...) since recently – Zagreb has been organising a new Dance Week Festival event that has good chances at becoming a permanent form of gathering for all contemporary dancers, pedagogues and choreographers, regardless of the different stage expressions they subscribe to. Zagreb is doubtlessly the most significant heart of contemporary dance in the country and therefore, it is completely understandable that

such a valuable initiative should spring up there. Not to mention that Ljubljana has also been hosting a similar event for many years, which has had a positive impact on strengthening the reputation of dance art among other forms of primarily amateur creativity."¹

From the first edition of DWF, a *show* of Zagreb's professional and amateur scene, to this day, DWF has operated as a yearly festival, more or less always around the same time, offering an intensive international and national dance line-up. Throughout all these years, it has taken place on different stages across Zagreb, organised events outside Zagreb even, and in the 1980s and 1990s played a formative role in the lives of several generations of dance artists and audiences.

Before long, already with its second edition, DWF turned to visiting artists from the region and connected with the Ballet section of the Croatian National Theatre in Zagreb with Milko Šparemblek's dance work *Songs of Love and Death* (*Pjesme ljubavi i smrti*), which testifies to Mirna Žagar's ambitious vision to include a broad spectrum of expressions under the umbrella term *contemporary dance* – from marginally experimental to choreo-drama and physical theatre to the National Theatre's excursions into the land of contemporary thought – endeavouring to make DWF a powerful driving force whose aim was to thrust dance into the cultural spotlight. Such an inclusive strategy, as compared to a possibly more profiled programming, proved correct and generated a broad array of audience and followers.

During the 2000s, DWF's position as a dominant festival changed. It was the programming broadness, "*artistic panorama* or [...] *panopticon*"² of the umbrella term "*contemporary dance*" that became the target of criticism from the part of new, more firmly aesthetically and socially positioned sub-sections within the dance community. Such a wide supply policy of 'something for everyone' became one of the main objections to the festival, but also an inspiration for the development of different platforms for presentation and production.

At the moment the festival was launched, Mirna Žagar, the festival's director, was one of the choreographers and dancers with Zagreb Dance Company. The first DWF programme included performances from Contemporary Dance Studio, Zagreb Dance Company, Milana Broš's Free Dance Chamber Company, and students of the School of Rhythmics and Dance. Also, the Amateur Show took place, as well as dance workshops for citizens, a panel discussing the position of dance art in society, an exhibition of dance-related photographs and video screenings. May was chosen for the event, because on the 25th of May, the former Youth Day as well as Josip Broz Tito's birthday celebration, stages with audio systems were built across the city's squares and dance could easily be incorporated into the programming. Moreover, all the dance

3 From my private conversation with Mirna Žagar (2016).

4 "Osebnostna mansarda", *Vjesnik*, 1984. Quoted in Tuga Tarle, *Plesne kritike*, Maja Đurinović (ed.), Zagreb: Croatian Centre ITI, 2009, p. 208.

5 The programmes of all DWFs are available at: <http://www.danceweekfestival.com/hr/arhiva>, and at <http://www.danceweekfestival.com/hr/33tsp>, accessed on 9 January 2017.

6 Ana Maletić (1904–1986), a dance artist, teacher, choreographer, writer and choreologist; she trained with Maja Magazinović, Rudolf Laban and Dusica Berezka. In 1936, she graduated from Laban's Institute of Choreography in Berlin. In the 1930s, she established her Dance Art School and worked intensely as a teacher and choreographer. After the Second World War, she was allowed to continue with her activities and she founded the School of Rhythmics and Dance in 1954, and acted as the School's principal

and lecturer until 1960. To honour its founding mother, in 1999, the School changed its name to the Ana Maletić Contemporary Dance School.

7 Ana Maletić, *Vjesnik*, 10 July 1960.

8 Quoted in: Maja Đurinović, *Razvoj suvremenog plesa: Ana Maletić, životopis*, Zagreb: Croatian Institute for Movement and Dance, 2006, p. 82.

9 Vlasta Kaurić, in Maja Đurinović, *Razvoj suvremenog plesa: Ana Maletić, životopis*, Zagreb: Croatian Institute for Movement and Dance, 2006, p. 95.

10 A recording of *Reflections* (with *Golgotno* choreography) by TV Zagreb (1983). Choreography and costumes (Doris Kristić) are identical to the ones used for the stage performance. The set design was created for TV by Nenad Fabijanić. It was directed for television by Iva Jelačić, and the TV editor was Ksenija Savin.

11 Vlasta Kaurić, a dance pedagogue and choreographer (Zagreb, 1938). From 1964 until her retirement in 1993, she taught practical

companies performed on the stages erected in the city squares as well, presenting dance to the public as an available and inclusive art.³

The first DWF was organised with the support of the Centre for Cultural Activities of the League of Socialist Youth of Croatia, which put together all the contemporary creative projects, music, theatre, publishing, including the magazines *Polet* and *Student Journal*, as well as a programme as part of 'the Self-governing Community of the Municipality of Centre'.⁴ The venues of DWF performances were also off-theatrical: the Student Cultural Centre scene – ŠKUC, Lado Folklore Companys hall, and the iconic Kulušić Music and Theatre Centre. Even though in the 1970s dance pieces were performed at different theatres, Mirna Žagar says that, in 1983, Zagreb Dance Company moved its performances to Kulušić, the hub of urban alternative culture. Performances took place on Mondays, when there were no other events scheduled at the venue. During the initial years, the festival operated on an extremely low budget, and its first major funding came in 1986, thanks to the Universiade, organised by the International Student Athletic League. Another critical festival was launched the same year – Eurokaz. Like many others, the archives of DWF's early years were destroyed.⁵

The first DWF line-up provides insight into the key personalities on the Zagreb dance scene at the time, aesthetic inclinations and divergent, even conflicting views on what contemporary dance is and what it should be.

SCHOOL OF RHYTHMICS AND DANCE

The leading position in terms of education was occupied by what was then the only contemporary dance school in Croatia, the School of Rhythmics and Dance, launched by Ana Maletić.⁶ During the 1980s, almost the entire professional dance community stemmed from this school, and generations of students underwent a comprehensive, painstakingly elaborate eight-year training leaning on Laban's principles. How serious the curriculum was is evident from the description, which, as soon as 1960, when the first class of students graduated, included:

"rhythmics (interpretation and execution of the laws of music rhythm and music forms through movement), dance (choreutics and eukinetics), introduction to choreography, functional physical technique (pertaining to anatomy and biomechanics), kinetography, analysis and observation of movement, folk



Susanne Linke: Delavnica na 4. Tjednu sodobnoga plesa/Workshop on 4th Dance Week Festival/Radionica na 4. Tjednu suvremenog plesa, Zagreb, 1987. Foto/Photo: Renato Brandolice.

and theoretical dance courses at the School of Rhythmics and Dance, and from 1982 to 1991, she acted as the School's principal. Her choreographic work, for the most part, was done in the framework of her ongoing collaboration with Zagreb Dance Company, which lasted from 1972 to 1983, and was done subsequently with independent dance companies.

¹¹ The project *Siliton Moving Art*, launched in 1977 and co-authored by Vlasta Kaurić, experimentally approached

interdisciplinarity and multimedia work.

¹² Vera Maletić (1928–2015), one of the leading Labanists, the author of *Body – Space – Expression: The Development of Rudolf Laban's Movement and Dance Concepts*, was Ana Maletić's daughter. She taught at the Laban Art of Movement Studio (today's Laban Centre of Movement and Dance) and, in 1981, she obtained an interdisciplinary PhD from the Department of Dance, Ohio State University, in Columbus, where she also taught.

¹³ Maja Bezjak, *Vjesnik*, 1978. Quoted in: Maja Bezjak, *Baletna večer da, ali kakva?*, Maja Đurinović (ed.), Zagreb: Croatian Centre ITI, 2011, p. 88.

dances, history of dance and historical dances, elements of classical ballet, general pedagogy and introduction to psychology, rhythmics and dance teaching, elements of musical harmony, music improvisation with movement, piano and history of music"⁷.

Such a broad educational effort, firmly rooted in the heritage of European dance modernism, primarily strives to expand dance culture across different spheres of society, and only then begins to educate dancers/performers, which is why countless discussions about the success of the School and criticism concerning it are still alive in the field.

"As a disciple of Rudolf Laban, (Ana Maletić) was intrigued by all sorts of movement: stage movement, work movement, dances of shamans, medicine men... Some criticised her, saying that she disengaged the School too much from dance scene professionalism, but those who held that against her expected yet another dance school and nothing else."⁸

REFLECTIONS – VLASTA KAURIĆ AND ZDC

The 1983 dance work *Reflections*,⁹ choreographed by Vlasta Kaurić,¹⁰ performed and produced by Zagreb Dance Company and staged at the first DWF in Kulušić, is a perfect illustration of the specific Zagreb method of Laban-Maletić.

Reflections is a 20-minute choreography for an ensemble of 12 dancers, whose appearance, in skin tone leotards and wrap skirts, was ceremonious, solemn, sculptural. The choreography is elaborate in detail, elegant and visually impressive. One interesting quality of this choreography lies in leading the groups, which is continuously divulged, swarmed, dynamised to the point of unifying and repeating certain parts of the choreography, reorganised in soft and richly ornamented formations that, in different ways, breed an individual. The tension and vibrancy of the choreography stems from the freedom given to the dancers to respond as they please within the common given task. In the movement vocabulary, we encounter the traditional dance corporeality of modern dance, with occasional unobtrusive elements of folklore. Content-wise, *Reflections* centres on the relationship of a male-female couple trying to separate from the group. Choreographically, it demonstrates Vlasta Kaurić's refined and multilateral choreographic elaboration, a disciplined ensemble, but also working along the lines of a familiar and established dancing identity, without, in this project, stepping out of the expected creative vision.¹¹

Contemporary Dance Studio

Contemporary Dance Studio is a direct offshoot of the School of Rhythmics and Dance, launched in 1962 by Vera Maletić¹² as a performance company with the School alumnae as

members. In 1966, the company was taken over by Tihana Škrinjarić, who turned to jazz dance and modern techniques. In the 1970s and 1980s, this company made a name for itself as the most competent on the scene in terms of dance technique, with a demanding schedule including daily ballet classes and modern dance training sessions. In the 1970s, the Studio landed a collaboration with the Zagreb City Theatre Komedija and practically became the in-house ensemble, working for countless entertainment TV shows across Yugoslavia. The dancers thus had a continuity spanning a large number of different performances, becoming recognisable household faces and establishing a kind of broad spectrum dance professionalism. The Studio continuously staged evening-length pieces choreographed by the company members. In the period of the late 1970s, when the Studio nearly closed down due to financial difficulties and the impossibility of working with accomplished choreographers such as, for instance, Šparemblek, we learn from Maja Bezjak's interview with Tihana Škrinjarić the following:

"MAJA BEZJAK: People reproach you for spreading yourself too thin at the expense of greater engagement in your real line of work, but what is in fact the position of a freelance dance artist? (...)

TIHANA ŠKRINJARIĆ: We are forced to accept every offer, because we simply need to put food in our mouths. Luckily, we foster jazz dance, next to modern dance expression, as well as classical ballet (which we consider a compensation for what was missing in the education system). For seven years now, we have been collaborating with the Komedija theatre on all the musicals, with sometimes as many as 25 performances a month. (...) Since we are not members of any union standing up for the interests of its members, the self-governing laws don't apply to us. (...) The fees we get both at Komedija and the television were agreed upon with a lot of unpleasant bargaining and arguments. (...)"¹³

The recordings of performances made in that period make it clear that the Studio was creatively active in combining modern ballet, modern dance and entertainment choreographies. Evident from these recordings are the ability and choreographic skill of the dancers, well-designed shows and a large ensemble – not, however, experimental orientation. The Studio appeared in the very first DWF with the work entitled *Dance Collage (Plesni kolaž)* by Zagorka Živković, the current artistic director of the company at the time, and Mirjana Preis.

Ever since its establishment, the company has been continuously active, and in the past 10 years, it has been

14 Ivana Slunjski, "Improvizacija, najviši stupanj scenske organizacije: razgovor s Milanom Broš", *Korpografije: 20 godina Tjedna suvremenog plesa*, Nataša Govedić (ed.), Zagreb: Croatian Institute for Movement and Dance,

2003, p. 53.

15 *Minimal Moving* by Günter Meinhardt, performed by Studio Percussion.

16 Sanjin Dragojević, "Minimal Moving", *Kaspomanija*, Maja Đurinović (ed.), Zagreb:

Croatian Institute for Movement and Dance, 2006, found in the directory under 1983.

17 Lela Gluhak-Buneta, Croatian dancer, choreographer and teacher (Zagreb, 1946). She graduated from the School of Rhythmics and

Dance (1964), where she worked until 1990. In 1970, she founded Zagreb Dance Company, which, under her management, promoted local authors and leaned on remodelled folklore movements.



Susanne Linke: Delavnica na 4. Tjednu suvremenog plesa/Workshop on 4th Dance Week Festival/Radionica na 4. Tjednu suvremenog plesa, Zagreb, 1987. Foto/Photo: Renato Brandolice.

developing a repertoire with many Croatian choreographers – working with a larger company with well-organised production and post-production facilities is an opportunity independent choreographers rarely get.

FREE DANCE CHAMBER COMPANY

On the opposite side of the idiosyncratic dance professionalism of the Studio, and established that same year of 1982, was the Free Dance Chamber Company, founded by Milana Broš, the most important innovator of the second half of the 20th century in Croatia. Her career as a choreographer began with teaching at the Pioneer Theatre, and it was precisely the educational and pedagogic aspect from which she drew her important inspiration. She was active until 1988, and she referred to her training with Alexander and Clotilde Sakharoff as an important influence in her early years:

"The Sakharoffs and their solo concerts shed a new light on dance, different from the one advocated by Laban, Wigman and Joos. Their dance was subtle, ethereal, connected in an intimate experience of music."¹⁴

The only way to comprehend Milana Broš's experimentation is through her closeness to the current avant-garde art scene and connections with contemporary trends in music. Being involved with these scenes, which at that time had already

begun articulating contemporary concepts, unlike dance, which had no theoretical backing, Milana Broš developed her authentic dance expression away from the existing dance/choreographic systems. On the margins of the cultural milieu, constantly losing work spaces and with frequent fluctuations in the company, Milana Broš attracted dancers of strong intellectual curiosity and prone to experimenting as opposed to those inclined to virtuosity. Such democratisation led to exploring the idea as to what could be considered *dance* material, including the new techniques the dancers acquired at seminars abroad, as well as everyday, *pedestrian*, unaesthetised motions resulting from an amateur approach. Importantly, Milana Broš was credited not as the choreographer but rather the artistic director of the dance work. This was a pioneering way of creating each dance work as a collective effort, originating from a constellation of people and contexts they lived in.

Milana Broš's FDCC, teaming up with the Music Biennale, &TD Theatre and Student Centre Music Salon, positioned itself closer to the experimental performance scene than the professional dance scene. With its continuity of uncompromising innovation and on a never-ending quest for performativeness of contemporaneity, Milana Broš's work in many ways correlated to the traits of American and European post-modernism in dance.

Minimal Moving (1983) was performed in the first DWF at the Student Cultural Centre, where Milana Broš worked



at the time. The piece was performed by a large ensemble consisting of the professional core of FDCC and student amateur workshop attendees. The structure of the piece, as its very name suggests, leaned on music¹⁵ and had no other starting point content-wise. The performance consisted of a series of clearly differentiated images. Each scene featured a carefully defined and completely different principle of motion producing symbolic meaning, and dynamic juxtaposition gave it conceptual coherence. Physical tasks were simple and exact enough that even amateur dancers operated well within the scope of this top-quality dance performance. In the first scene, the dancers formed a semi-circle and slowly moved in positions stylistically reminiscent of baroque, but breaking in intermittent impulses. The next group remained on the floor, on their hands and knees, following rhythmical percussion and working on detailed articulations of their backs, arms and legs, moving only by rolling. Physically, the most demanding scene progressed as a canon of running, squatting and jumping, after the minimalistic choreographies of, for instance, Lucinda Childs. In an impressive solo scene, a dancer, lifted high on the scaffolding and wearing a wide, stretchy, rectangular costume, built a poetic image and moved *Minimal Moving* closer to visual theatre. Each group wore different costumes, casual baggy trousers and long ropes tied around their bodies. Lavish stage make-up, almost mask, was another important segment.

“What amazes and impresses most about the ballet is the entirety. Therefore, a dance work such as this one and such an approach to dance might even, in their own right, be called *ballet-concept* (...) based on complex, strict and fully elaborated rules, where each element has an exact specific significance to the whole (...).”¹⁶

ZAGREB DANCE COMPANY

Zagreb Dance Company, at the moment the DWF was launched, was the focal point of the quest for a new, creative and structural shift. It was established in 1970 by Lela Gluhak-Buneta,¹⁷ who separated from Contemporary Dance Studio in order to develop her own creative expression.

Besides *Reflections*, at the first DWF, Zagreb Dance Company also performed Mirna Žagar's *Varijacije* (*Varijacije*), set to the music of Ivo Josipović, which had premiered at the Music Biennale in 1983 but whose recording was not available at the time this text was being written. However, according to reviews, it was *Attic* by Katja Šimunić (back then Jocić), a young company dancer and dramaturge, particularly stood out:

“One of the most valuable performances at the Dance Week Festival is the work of young choreographer Katja Jocić, who courageously tackled the essential issues of dance theatre with her poetic vision of

Danilo Kiš's *Attic*. What we've got is something that doesn't often happen around here – a ballet tale in which dance is not a slave to the narrative, but instead weaves, intertwines and creates it across the fragile tissue of its specific vocabulary."

The performativity of this piece was more demanding and more layered than the previous ones. The performance, based on a literary original, used theatrical, choreographic and radiophonic strategies, utilising dance as a creative language. The choreographic vocabulary was not anchored in a particular aesthetics but instead, depending on the needs of the situation, made use of a wide array of movements, from personal, private gestures to stage motion to demanding choreographic sequences related to the personalities of the dancers and the characters they built. The author used a lot of space for movement, letting it leave the relaxed bodies, letting the swing, run or repetition of an unfinished movement write out the performance. Performative and creative authority was unequivocal and authentic. Watching a recording of the performance, one cannot help but compare it to Anna Teresa de Keersmaeker and her works made in that period, to the introduction of private, sensual gestures into the choreographic system, a rejection of formal choreographic elements and building a self-defined dancing identity as a complete performer. It is worth mentioning that Rosas visited Zagreb four years after the making of this piece, at the first edition of Eurokaz in 1987.

Collaboration between Katja Šimunić and prominent Zagreb Dance Company members Snježana Abramović and Blaženka Kovač reached its peak in 1991 with the work *Dark-white*, a part of which was filmed as a video for Zagreb Television (directed by Darko Vernić) set to Joy Division's *She's Lost Control*. In this short, physically compelling choreography, we discern an authoritarian female dancing/choreographic identity, we see elements of post-punk alternative culture and virtuoso choreography confidently operating its own vocabulary. In the late 1990s, Zagreb Dance Company abandoned the repertory strategy of developing original creative Croatian dance and turned to building a repertoire of co-productions with many foreign choreographers, a policy it has retained to this day.

IN CONCLUSION

The School of Rhythmics and Dance's continuous dedicated approach to dance education and the number its students passing through it, efforts on professionalization in the sense of paid jobs at the Contemporary Dance Studio, experiments at the crossroads between avant-garde tendencies and student rebellion led by Milana Broš, connections with rock culture and the search for creative dance expression at Zagreb Dance Company, all of these were the driving forces that shaped the Zagreb scene in the 1980s. A turning point came with its opening up to the international scene by way of the appearance of Dance Week Festival. An analysis of this dynamic and rich period, as well as an articulation of social and artistic positions and working conditions, are still lacking due to a shortage of continuous initiatives and structures that could position the dance oeuvre as an artistically relevant and vital factor in Croatian and regional contemporary tendencies.

Abstract

An overview of the pivotal personalities on the Zagreb dance scene as related to the programming of the first Dance Week Festival in 1984. These are the School of Rhythmics and Dance, Contemporary Dance Studio, Free Dance Chamber Company and Zagreb Dance Company. By making a note on the progress of these entities, aesthetic orientations and positions in the social environment and reviewing the performances, a dynamics of the scene of the period is delineated.

Key words

Zagreb dance scene of the 1980s, Dance Week Festival, Mirna Žagar, School of Rhythmics and Dance, Ana Maletić, Contemporary Dance Studio, Free Dance Chamber Company, Milana Broš, Zagreb Dance Company, Kulušić Music and Theatre Scene



AVTONOMIJA PLESU

Študije primerov sodobnoplesnih praks nekdanjega jugoslovanskega prostora

LITERARNI PLES

Osebna refleksija o dveh
zagrebških plesalkah iz
osemdesetih let

Katja Šimunić

¹ Danes je to Šola za sodobni ples Ane Maletić na Laginjini ulici 1. Šola je bila ustanovljena leta 1954 in je ponujala štiri razrede osnovnošolskega in štiri razrede srednješolskega izobraževanja.

² Zagrebški plesni ansambel sta leta 1970 ustanovili Lela Gluhak-Buneta, ki je za skupino tudi največ koreografirala, in Vlasta Kaurić. Na začetku osemdesetih let so vodenje ansambla prevzeli člani skupine in s tem se je ansambel

odprl generaciji mladih koreografinj, kot so bile recimo Jasminka Neufeld-Imrović, Nives Šimatović, Katja Šimunić in Ksenija Zec.

Katja Šimunić je samostojna plesna raziskovalka, ki transdisciplinarno analizira ples in ga sopostavlja v relaciji z drugimi umetnostmi, mediji in diskurzi.

Prevod v slovenščino: Katja Kosi

Niti enega samega trenutka nesoglasja v procesu ustvarjanja predstave. Skupno sprejemanje umetniških odločitev. Skupno navdušenje in zavzetost za plesno umetnost ter aktivno sodelovanje v zagrebškem študentskem in kulturnem življenju. S temi besedami bi opisala moje sodelovanje (oziroma moje ne/zanesljive reminiscence na to sodelovanje) z ikoničnima plesalkama zagrebške scene osemdesetih let prejšnjega stoletja, Blaženko Kovač Carić in Snježano Abramović Milković. S tema osupljivima plesalkama, ki sta bili dejavni od poznih sedemdesetih pa vse do konca devetdesetih let, sem delila svoje šolske, plesne in koreografske izkušnje. Konec sedemdesetih let smo obiskovale različne razrede na Oddelku za ritmiko in ples Šole za balet in ritmiko, ki je bila locirana na Bogovićeve ulici 7 v Zagrebu. Med letoma 1981 in 1984 smo skupaj plesale v Zagrebškem plesnem ansamblu (ZPA), kasneje sem koreografirala predstave, v katerih sta nastopili kot plesalki: *Mansarda* (1984), *Angelski lasje* (1986), *Ona, temno bela* (1990) in *Sub Rosa* (1994), vse v produkciji Zagrebškega plesnega ansambla.

ŠOLA ZA RITMIKO IN PLES

Program Šole za ritmiko in ples je temeljil na moderni tehniki Rudolfa Labana, ki jo je ustanoviteljica šole Ana Maletić temeljito predelala in prilagodila ter v učni načrt poleg elementov ritmike uvedla tudi zahteven glasbeni program, saj je bila navsezadnje učenka Émila Jaquesa-Dalcroza. V času, o katerem pišem, šola ni izobraževala tehnično dovršenih plesalcev/performerjev, ki bi obvladali (vsaj eno) sodobno plesno

tehniko, saj svojim učencem ni nudila niti osnov katere od pomembnejših tehnik tistega časa (kot so bile recimo Limon, Graham ali Cunningham), temveč se je v svojem izobraževalnem konceptu osredotočala predvsem na razvoj plesne ustvarjalnosti, pri čemer je spodbujala plesalčev intelektualni in emocionalni potencial. Je bila šola v svojih prizadevanjih uspešna? Oziroma, ker gre za plesno šolo, bi bilo vprašanje bolje postaviti takole: katera avtoriteta je vzpostavila, pripravila, načrtovala in zapisala učni načrt te šole? To zagotovo ni bila avtoriteta, ki bi se osredotočala na imitacijo določenih struktur, na izkazovanje obvladovanja pozicij, gibov, sekvenc pred ogledalom (kar je neizogiben postopek pri usvajanju določene plesne tehnike) kot neke vrste samokorektiv standardiziranega, pričakovanega oziroma *pravilnega* giba. A glede na dejstvo, da *mimesis* kljub vsemu igra neko vlogo pri razvijanju percepcije, sposobnosti reproduciranja vidnega in razširjanju plesnega jezika, določena mera imitacije vendarle ni bila v celoti izključena iz izobraževalnega procesa, a je bila hkrati zmeraj kontekstualizirana in podvržena analizi. Včasih je bila naloga prevzeti soplesalčevo gesto, a v večini primerov je šlo za neke vrste prenos geste v skladu z dodatnimi pravili, ki so, na primer, vključevala spremembo določenega segmenta ali kvalitete giba (kot recimo povezanost gibanja, teža, prostor ali čas) ali so bila privzeta iz polja ritmike. Plesne sekvence smo pridobivali z improvizacijami, ki smo jih nato s postopkom imitacije in v skladu z učiteljevimi navodili zbrali in sestavili v večje enote, ki so včasih dosegle raven kompleksno strukturiranih koreografij. Izjemno zahtevna naloga prenosa improviziranega fizičnega materiala s telesa na telo je od nas zahtevala, da gibanje pozorno opazujemo in analiziramo, saj smo ga lahko le tako prilagodili našemu načinu gibanja. Te strategije sem kasneje posredno vključevala tudi v svoj lastni koreografski proces.

Tem svobodnim in dolgotrajnim improvizacijam, ki smo jih izvajali bosi (z glasbo ali brez, v skupini ali individualno), je sledilo opazovanje, pri čemer smo se tako učenci kot tudi učitelj izogibali osebnim mnenjem, okusu ali estetskim preferencam. S tem smo se kot plesalci/avtorji/performerji osvobajali strahu pred napakami oziroma pred *slabo* zastavljenim ali *napačno* izvedenim gibom. Analitično smo preizpraševali elemente in dejavnike giba ali napora, ki ga je določen gib zahteval, ter se posvečali predvsem načinom, kako ga nadalje raziskati, intenzivirati, morebiti reducirati, poudariti, popačiti itd. Izjemno pomemben dosežek tovrstnega poučevanja, ki se kaže v načinu opazovanja giba, ki ni podvržen osebnim preferencam in hierarhični obravnavi, je bil prav etični moment, ki je podpiral tudi druge ustvarjalne postopke: komunikacija z drugim, deljenje skupnega plesnega prostora in plesne geste, skratka – sodelovanje. S to popotnico sem nadaljevala svoje koreografske raziskave in avtorsko delo tudi v studiu Zagrebškega plesnega ansambla.



Katja Šimunić: Vilinski lasje/Anđel Hair/Vilina kosa, Zagrebački plesni ansambl/Zagreb Dance Company, 1986.
Na fotografiji/In the photo: Blaženka Kovač Carić. Foto/Photo: Zoran Filipović.

3 Izpostaviti velja dve predstavi v produkciji Zagrebskega plesnega ansambla iz tistega obdobja, ki sta bili ustvarjeni za premiero *Off-side* leta 1983 in prikazani v Gledališču &TD. To sta bili *Golgo* (koreografija: Jasminka Neufeld-Imrović; kostumografija: Doris Kristić; izbor glasbe: Ana Maria Supek, ples: Blaženka Kovač Carić, Snježana Abramović Milković, Sanja Đudajek, Mirna Žagar, Rada Žukić, Katja Šimunić, Vlasta Roglič, Jasminka Neufeld-Imrović) in *Refleksije* (koreografija:

Vlasta Kaurić; kostumografija: Doris Kristić; glasba: Zoran Hristić; ples: Katja Šimunić, Rajko Pavlič, Blaženka Kovač Carić, Snježana Abramović Milković, Sanja Đudajek, Mirna Žagar, Rada Žukić, Marijan Grčić, Jasminka Neufeld-Imrović).
4 Premiera celovečerne predstave *Mansarda* je bila 23. februarja 1984 v Glasbeno-gledališkem centru Kulušić. Avtorica in koreografinja: Katja Šimunić. Ples: Blaženka Kovač Carić, Snježana Abramović Milković,

Ljiljana Zagorac, Sanja Đudajek, Jasminka Neufeld-Imrović, Radoslava Žukić, Zlatko Kopljar. Glasba: Davor Rocco (s citatom iz pesmi *Le Tourbillon* Sergeja Rezanjaja). Kostumografija: Darja Hlavka. Glas: Ljubomir Pauzin. Istega leta je Televizija Zagreb predstavo v celoti in nespremenjeno (koreografija, kostumi) tudi posnela, za televizijski posnetek je bila izdelana le nova scenografija. Scenografija: Nenad Fabijanić; Režija: Iva Jelačić; Montaža: Ksenija Savin. *Mansarda* je bila vključena v prvi program Tedna

sodobnega plesa in je bila prikazana na otvoritvi festivala 7. maja 1984 v klubu Kulušić v Zagrebu.
5 Danilo Kiš, *Mansarda*, Beograd: Slovo ljubve, 1977.
6 Pesem *Le Tourbillon*, ki jo v filmu *Jules in Jim* François Truffaut odpoje Jeanne Moreau.

Po drugi strani je bila plesna improvizacija osnova za raziskovanje plesnega podoba. S postopkom improvizacije, ki je bil v učni načrt vključen kot ena od ključnih plesno-izobraževalnih metod, se je šola takrat vzpostavila kot šola za *sodobni ples* v pravem pomenu besede. Na tej točki je treba izpostaviti tudi predmet ki smo rekli *kombinacija* in ki je bil še posebej progresiven in navdihujoč, saj je združeval glasbeno in plesno izobraževanje. Na tem predmetu, ki je vključeval *solfeggio*, ples in ritmiko, smo učenci samostojno sestavljali kratke, preproste partiture, jih odigrali na klavirju in jih nato tudi koreografirali. (Možne so bile tudi druge *kombinacije*: npr. avtorica je plesala svojo koreografijo, na klavirju pa jo je zamenjala druga učenka itd.) Glasba se je dobesedno prelivala skozi telo – kot ritmično-melodična analiza in hkrati kot njen gibalni prevod, kar nam je omogočilo, da smo ozavestili organsko povezavo med glasbo in plesno gesto ter se tako enkrat za vselej osvobodili ilustriranja kompleksnega odnosa med glasbo in gibom. Po tem postopku sem kasneje izdelala svoj lastni način, kako koreografsko misliti odnos med gibom in glasbo, pri čemer sem poudarjala povezavo med plešočim telesom in partituro, a se hkrati tudi zmeraj izogibala njenemu sovpadanju ali ga razčlenjevala ter dajala prednost njenemu afektivnemu dialogu.

Osem let plesnega izobraževanja je dolgo obdobje, dovolj dolgo, da se izoblikuje jezik, ki združuje verbalni in telesni izraz, ki se združuje v krajino, s katero je mogoče dešifrirati še tako subtilno zastavljen nabor plesnih gest. Šolani plesalci tako nemudoma prepoznamo, kakšna so umetniška zanimanja drugih plesalcev v vadbenem studiu ali na odru oziroma kateremu umetniškemu kontekstu pripadajo, še posebej pa je vznemirljivo takrat, ko lahko na začetku skupnega dela iz gibanja naših bodočih sodelavcev izluščimo njihovo plesno filozofijo.

ZAGREBŠKI PLESNI ANSAMBEL

Identifikacija koda: improvizacija, analiza giba, motorični dialog z glasbo, pa tudi plesni gib, ki ni pripadal nobeni od uveljavljenih plesnih tehnik tistega časa, so zaznamovali moje sodelovanje z Blaženko Kovač Carić in Snježano Abramović Milković. Po koncu šolanja sem z njima najprej plesala v nekaj predstavah Zagrebskega plesnega ansambla³, ki ga je v tistem času vodila Jasminka Neufeld-Imrović (prav tako sošolka). V ansamblu je vladala atmosfera odprtosti do novih plesnih izzivov, saj smo se vsi zavedali pomanjkanja telesne virtuoznosti in si želeli izboljšati plesno tehniko. Strinjali smo se, da bomo le tako lahko kot plesalci napredovali in se vzpostavili kot ansambel s sodobnim plesnim repertoarjem, za katerega smo v tistem času koreografirali predvsem člani skupine. Ker smo se financirali iz lastnih sredstev, smo plesno tehniko izpopolnjevali na rezidencah na poletnih plesnih šolah v Kölnu (Graham in Limon tehniki, delavnice Trishe Brown), Londonu

(Limon tehnika), New Yorku (Graham in Dunham) in drugje, nato pa smo znanja implementirali v naše vsakodnevne klase in jih predajali drugim članom ansambla. Splošno ozračje je bilo ustvarjalno in intelektualno stimulatívno, saj je večina članov ZPA poleg profesionalnega dela v sodobnem plesu tudi študirala na univerzah (Snježana Abramović na Naravoslovno-matematični fakulteti, Blaženka Kovač na Filozofski fakulteti, avtorica tega besedila na Akademiji za gledališče, radio, film in televizijo itd.), vsi pa smo strastno spremljali cvetočo zagrebško kulturno sceno.

Čeprav je bil naš vsakdan do zadnjega kotička zapolnjen s plesom, pa v praksi nismo skoraj nikoli uporabljali znanj labanotacije, evkinetike, korevtike ali ritmike. Naključni opazovalec bi lahko čas našega šolanja videl le kot epizodo naše izobraževalne zgodbe, ki je zdaj nedvomno končana. Vendar se je znanje o telesu kot o *ustvarjalnem telesu* globoko vtisnilo v naš način dela in nam pomagalo razviti občutek za kinestetično, za prostor, za orientacijo in smeri v prostoru ter ozavestiti, da ima vsak gib *svojo lastno*, inherentno, značilno dinamiko/težo, trajanje, da je lahko izveden tekoče ali prekinjeno in da se lahko z improvizacijo vsaka plesna gesta individualizira. A do tega smo lahko prišli le v skupini, ki je podpirala in razvijala posameznikovo individualnost in različnost plesnega izraza.

MANSARDA

Moja celovečerna plesna predstava *Mansarda*⁴ je temeljila na istoimenskem romanu Danila Kiša⁵, ki govori o mladostniški eksistencialni tesnobi, veri v nujnost Umetnosti in (ne)zmožnosti Ljubezni. Vsi smo bili v zgodnjih dvajsetih letih, zato sem predlagala, da uprizorimo plesno različico tega romana, ki je tako brezpogojno razglašal: *Amo ergo sum*. Blaženka Kovač je roman prebrala in se takoj poistovetila z likom, ki naj bi ga odigrala, Evridiko iz osemdesetih let 20. stoletja. Strinjali smo se, da lika, ki je v romanu opisan zgolj z zaimkom On, pripovedovalca, ne more odigrati plesalec, saj smo potrebovali telo, ki je *izkušeno* v pisanju in *ne* v plesu. Blaženka Kovač je tako predlagala svojega znanca, danes uveljavljenega vizualnega umetnika Zlatka Kopljara. Medtem ko je ona poosebljala čustveno plat, Kopljar pa želečega Drugega, je Snježana Abramović prevzela vlogo spomina in ljubezni, ki je bila bolj intelektualno naravnana in se je topografsko umeščala med železniški nasip in podstrešje. Predstava se prične s prizorom na podstrešju. Snježana sedi na tleh, okoli nje so raztreseni divji kostanji in poje: »Elle avait des bagues à chaque doigt / des tas de bracelets autour des poignets. / Et puis elle chantait avec une voix / qui sitôt m'enjôla.«⁶ Nato odpleše vlogo enega od treh psov, ki so stalne priče Evridikine ljubezni in njenega vprašanja moškemu, ki ga ljubi: »Le zakaj si žalosten, če te ljubim?«

Plesne geste so bile krhke, nežne, neposredne in na nek nenavaden način *naivne*. Ogledala sem si vse ponovitve

7 V devetdesetih se je Ulica bratov Kavurić preimenovala v Ulico Andrije Hebranga.

8 Klub je lociran na Hrvojevi ulici 6 v Zagrebu. Zaradi velike stenske poslikave, ki prikazuje zebra, znan tudi pod imenom Zebra.

9 Kulušić je odigral pomembno vlogo pri promociji jugoslovanskega, v sedemdesetih in zgodnjih osemdesetih letih pa tudi hrvaškega novega vala. Leta 1981 so v klubu albume posneli bendi, kot so Film, Bijelo dugme in Azra, leta 1982

Buldožer in Leb i sol, leta 1986 Ekaterina Velika in Električni orgazam itd.

10 Premiera predstave je bila 23. januarja 1986 v klubu Kulušić. Avtorica in koreografinja: Katja Šimunić. Ples: Blaženka Kovač Carić, Snježana Abramović Milković, Ljiljana Zagorac, Irena (Horvatinović) Đurkesac. Glasba: Davor Rocco (poklon Ericu Satieju). Kostumografija: Darja Hlavka. Skulptura: Nikola Šimunić. Istega leta je Televizija Zagreb posnela celotno predstavo, z nespremenjeno koreografijo, v istih

kostumih in z istimi rekviziti. Razlikovala se je le scenografija, ki jo je za televizijo izdelal Nenad Fabijanić. Režija: Iva Jelačić; montaža: Ksenija Savin.

predstave in brez zadržkov lahko rečem, da so se plesalke bolj ali manj našle, se identificirale in predale tem specifično literarnim gestam in koreografiji in da sta Blaženka Kovač in Snježana Abramović izdelali svoji vlogi do popolnosti in ju odplesali s srcem. Tako kot sta se predali ustvarjalnemu procesu.

Uprizoritev sem zastavila z dramaturško analizo, ki se je osredotočala na ljubezenski odnos in koreografsko gesto, ki je dajala prednost običajnemu, vsakdanjemu gibu (hoja, tek, obrat glave v odgovor na nepričakovan poziv, objem itd.). Posamezne prizore smo analizirali skozi dolge pogovore, ki so jim sledile plesne improvizacije, iz katerih smo nato izluščili material, ki je ustrezal našemu namenu. Ustvarjalni proces je potekal v majhnem kletnem prostoru na Ulici bratov Kavurić 36.⁷ V skladu z bachelardovsko polariteto med kletjo (kjer smo razvijali in ustvarili predstavo) in podstrešjem (ki je bil naš reprezentacijski cilj) smo izgrebli podobje, sestavljeno iz drobnih krhkih plesnih gest, ki je govorilo o fenomenu ljubezni: do ljubezni, do literature, do plesa in ne nazadnje do ljubezni do predstave, ki je razpirala našo tedanjo intimno korporealnost. Predstava je nosila izrazit pečat brezkompromisno idealistične, optimistične melanholične zgodnje mladosti.

Avtor glasbe Davor Rocco je ustvaril izjemno radiofonično zvočno krajino, ki je vključevala predhodno posnete odlomke besedil, ki so bili postavljeni ob bok besedilom, govorenim na odru, zvoke vozečih vlakov ter izvirno sintpop glasbo. *Oder* naše predstave je bil glasbeno-gledališki center Kulušić⁸, prizorišče, kjer so se odvijale tako dramske kot plesne predstave, čeprav je bil v javnosti bolj znan kot koncertni klub, ki je gostil številne mednarodne glasbene izvajalce in razvpite bende bivše Jugoslavije.⁹ Naš bosnijski ples se je torej odvijal na betonskih tleh, pod koncertnimi reflektorji, v zraku je bilo čutiti vonj po postanem cigaretnem dimu in alkoholu. Za scenografijo smo uporabili vertikalno nosilno konstrukcijo, na katero sem pritrdila reprodukcijo Van Goghovega turkizno modrega avtoportreta in nanjo s kredo napisala *Amo ergo sum*. V publikli so poleg plesnih privržencev sedeli predvsem tisti, ki so navadno zahajali na koncerte in v gledališče – mladi ljudje, študentje, profesorji, umetniki. (Spominjam se, da si je eno predstav *Mansarde* ogledal profesor s Filozofske fakultete Ozren Žunec, vplivna novinarka revije *Start* Vesna Kesic in pisatelj, režiser in kurator Vladimir Stojšavljević.) Ples je tako postal enakovreden igralec v dinamičnem zagrebškem kulturnem okolju osemdesetih let prejšnjega stoletja.

VILINSKI LASJE

Dve leti po *Mansardi* sem koreografirala celovečerno predstavo *Vilinski lasje*. Naslov je nakazoval na dualnost med emocijo in spominom, ki bi jo lahko ponazorila z neustavljivo privlačnostjo krhkega belkasto srebrnega antičnega božičnega okraska in zbadajočim občutkom, ko okrasek pride v stik s kožo. Okrasek je predstavljal nevarnost in z njim je bilo

mogoče rokovati le v rokavicah. V tej predstavi smo nosilno konstrukcijo obrnili navzven ter razkrili njeno notranjost in tako ustvarili majhne kamrice za sanjarjenje, ki so spominjale na koticke, kamor spravimo svoje škatlice s spominki, nad prizorišče pa smo obesili celo vrtečo se disko kroglo. Navdih za predstavo *Vilinski lasje*¹⁰ sem delno dobila v animiranem filmu *Satiemania* (1978) Zdenka Gašparovića, ukvarjala pa se je s temami, kot so otroštvo, prijateljstvo, umetniška ustvarjalnost, urbano pohajkovanje in poženje. Za razliko od *Mansarde* sem za tokratni proces pripravila vnaprej strukturirane plesne sekvence.

Snježana Abramović Milković se je predlaganih gibalnih nalog lotila z opazovanjem: najprej se je osredotočila na obliko giba, ga podrobno preučila od zunaj in dodelovala njegovo tehniko, šele zatem ga je ponotranjila in prevedla v njej lastno plesno gesto. H gibu je pristopala izjemno perfekcionistično, ga analizirala do najmanjše potankosti ter tako obvladovala njegovo izraznost. Njena predanost intenci in izvedbi plesne geste je bila popolna.

Pristop Blaženke Kovač Carić je bil sintetičen, zaznamovala pa ga je osupljiva in izrazita osredotočenost. Videti je bilo, kot da je s tem, ko je zbrala celoten nabor sil, ki pritičejo posamezni gesti, dekodirala celoten kontekst svojega plesa. Pri tem je posebno pozornost namenjala prav vsem telesnim odzivom na posamezno nalogo in tako nadvse lucidno pretvarjala gib oziroma gibalne sekvence v povedne geste, ki so dinamično nihale med notranjim in zunanjim, emocionalnim in fizičnim, intuitivnim in nadzorovanim. Čeprav je njen gib izkazoval interpretativno dramatičnost, sam po sebi ni nikoli zapadel v narativnost, saj je gesti zmeraj uspešno odvzela afektivni naboj in tako prefinjeno spleta asociativno pripovedno linijo. Uspelo ji je razkriti to, kar sem poimenovala *literarni ples*, ples, ki lovi ravnotežje balansira na tanki meji med transparentno prozaičnim in nasičeno plesnim.

V predstave nismo nikoli implementirali znanih konceptov ali preverjenih koreografskih formul, temveč so se porajale iz ustvarjalne nuje po predstavitvi individualnega sveta naših lastnih plesnih gest ter intimnih in intelektualnih zanimanj. Na vprašanje, ali bi lahko osrednji plesalki v predstavah *Mansarda* in *Vilinski lasje* Blaženka Kovač Carić in Snježana Abramović Milković primerjali z najboljšimi plesalkami evropske plesne scene osemdesetih let prejšnjega stoletja, lahko odgovorim, da se z ničimer nista zatekali k imitaciji znanih in uveljavljenih plesnih predstav. Bili sta intuitivno in prepričljivo drugačni.

Povzetek

Osebno videnje določenega segmenta zagrebške plesne scene v osemdesetih letih 20. stoletja na primeru sodelovanja z ikoničnima plesalkama Blaženko Kovač Carić in Snježano Abramović v predstavah *Mansarda* (1984) in *Vilinski lasje* (1986) v produkciji Zagrebškega plesnega ansambla.

Ključne besede

Sodobni ples, osemdeseta leta 20. stoletja, Zagrebški plesni ansambel, Šola za sodobni ples Ane Maletić



Katja Šimunić: Vilinski lasje/Angel Hair/Vilina kosa, Zagrebški plesni ansambel/
Zagreb Dance Company, 1986. Na fotografiji/In the photo: Blaženka Kovač Carić.
Foto/Photo: Zoran Filipović.

AUTHONOMY TO DANCE
Case Studies of Contemporary Dance Practices in Former Yugoslavia

LITERARY DANCE

A personal reflection
about two dancers
in Zagreb in the Eighties

Katja Šimunić

¹ Today, this is the Ana Maletić Contemporary Dance School in 13 Laginja Street. The school was established in 1954, providing four years of elementary and four years of high school education.

² Zagreb Dance Company was founded in 1970 by Lela Gluhak-Buneta, who was also the lead choreographer, and by Vlasta Kaurić. In the early 1980s, the company management was consecutively taken over by its members

and it opened its doors to a generation of young choreographers, such as Jasminka Neufeld-Imrović, Nives Šimatović, Katja Šimunić and Ksenija Zec.

Katja Šimunić is an independent dance researcher who analyses dance from a transdisciplinary point of view, juxtaposing it with other arts, media and discourses.

English translation: Ivana Ostojčić

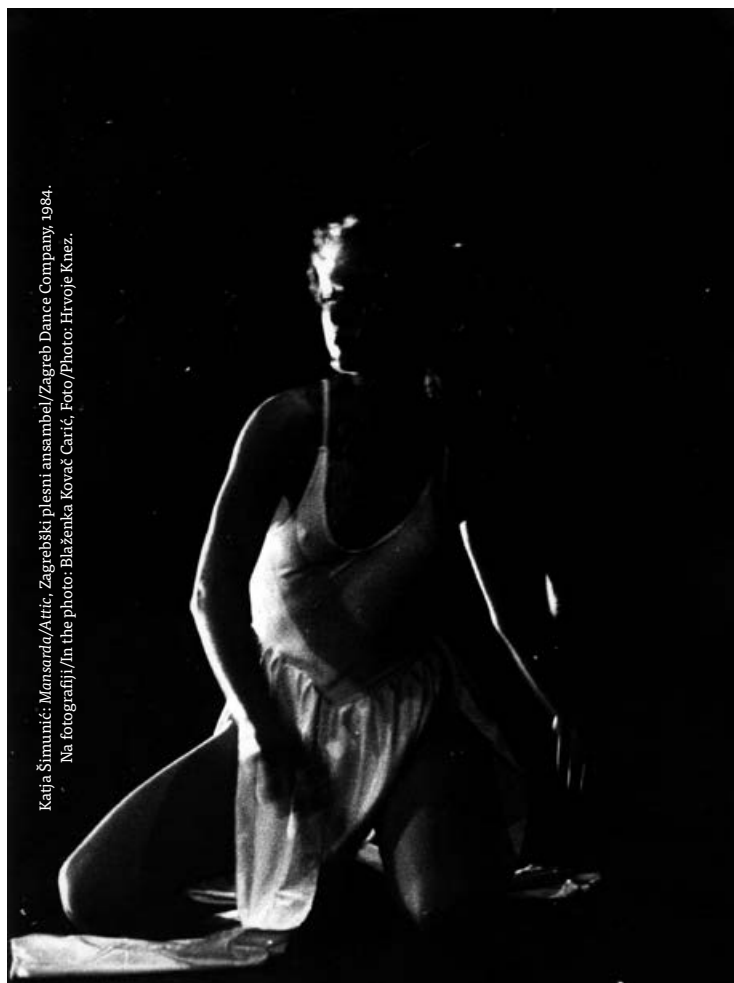
Not a single dissonant tone in the performance-making process. Sharing creative decisions. A common enthusiasm for dance art and an immersion into Zagreb's student and cultural life. Such was my collaborative connection (or my un/reliable memory of this collaboration) with the iconic dancers of the Zagreb scene in the 1980s, Blaženka Kovač Carić and Snježana Abramović Milković. With these two captivating dancers, active as stage performers in the late 1970s and throughout the 1980s and 1990s, I shared my school, dance and choreographic experience. In the late 1970s, we were in different classes at the School of Ballet and Rhythmics, Department of Rhythmics and Dance, on 7 Bogović Street in Zagreb.¹ We danced together at Zagreb Dance Company² (ZDC) between 1981 and 1984, and I later choreographed dance works featuring these two performers: *Attic* (1984), *Angel Hair* (1986), *She, Darkwhite* (1990) and *Sub Rosa* (1994), all produced by ZDC.

THE SCHOOL OF RHYTHMICS AND DANCE

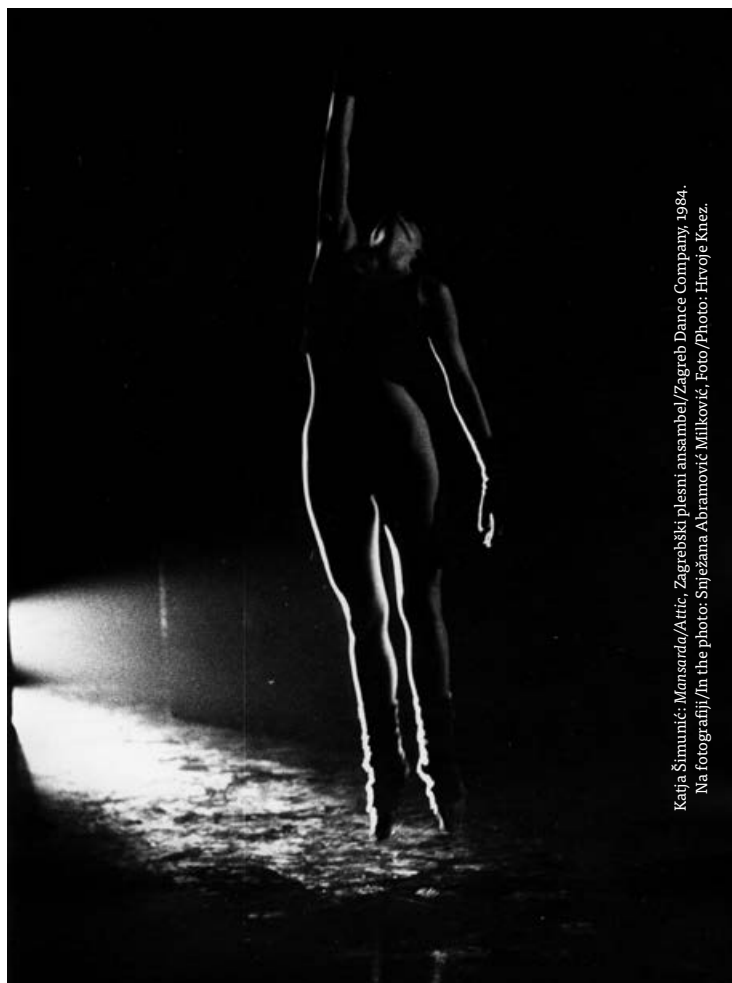
At the School of Rhythmics and Dance, the curriculum was based on Rudolf Laban's modern educational dance, with adaptations made by the founder, Ana Maletić, who introduced rhythmics and a demanding syllabus of music, being a disciple of Émile Jaques-Dalcroze. At the time I'm writing about, the School was not training technically skilful dancers/performers with a good command of even a single contemporary dance technique, it was not introducing the students to even the essentials of any of the dominant techniques of the time

(such as Limon, Graham or Cunningham). This was a result of the educational concept, which favoured the development of creative dance artistry, one fostering the intellectual and emotional potentials of its students. Was the School successful in that endeavour? Or more accurately, since this is a school of dance, the essential question is: what kind of authority established, drafted, proscribed and described the curriculum of this School? This was undoubtedly not an authority predominantly based on imitating patterns, demonstrated positions, movements and sequences (which is a necessary procedure in adopting a particular specific dance technique), often with a mirror in front, as a self-correction tool for achieving the precise standardised, desired or *correct* movement. However, given the fact that *mimesis* does have an acknowledged value in developing the perception and the ability to reproduce the seen and expand the vocabulary of dance, a certain level of imitation was not fully excluded from the training process, albeit it was, however, subjected to contextualisation and analysis. Occasionally, the task was to appropriate someone else's gesture, but most of the time, it was a kind of transposition accompanied by additional instructions, which might assume, for example, a change in an element or factor of the effort of movement (be it its flow, weight, space or time), or instructions from the field of rhythmics. Adopting dance sequences, through imitation, as an immediate result of the improvisations of the students themselves in class were convoked, with potential directions from the teacher, gathered, *composed* into larger units that occasionally even reached the level of a complex structured choreography. The extremely demanding task of transferring the physical material resulting from the improvisation from one body to another implied that the movement had to be inevitably appropriated by way of careful observation and analysis, and then remodeled into one's own set of movements. These became strategies that I subsequently, as a choreographer, indirectly integrated into my own performance-making process.

Therefore, after free, *barefoot* and, time-wise, exhaustive dance improvisations (with music or without it, in a group or individually), observation would follow, unaccompanied by expressions of individual judgment or personal preferences or tastes, both on the part of the teacher as well as of the students. This way, as dancers/authors/performers of movement, we were liberated from the fear of making a mistake while dancing, of a *poorly* conceived or *wrongly* executed movement. Analyses strived to question and propose effort elements and factors that could be further explored, intensified, potentially reduced, or accentuated, or distorted, etc. An extremely important ethical element of education that points to the observation devoid of judgment and hierarchisation of seen examples is a significant accomplishment of the School's past curriculum, which also prepared other creative procedures:



Katja Šimunić: *Mansarda/Attic*, Zagrebski plesni ansambl/Zagreb Dance Company, 1984.
Na fotografiji/In the photo: Blaženka Kovač Carić, Foto/Photo: Hrvoje Knez.



Katja Šimunić: *Mansarda/Attic*, Zagrebski plesni ansambl/Zagreb Dance Company, 1984.
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Katja Šimunić: *Mansarda/Attic*, Zagrebski plesni ansambl/Zagreb Dance Company, 1984.
Na fotografiji/In the photo: Zlatko Kopljar, Blaženka Kovač Carić, Foto/Photo: Hrvoje Knez.

3 Two choreographies from the period, made for the premiere of *Off-side* in 1983, performed at &TD Theatre, and produced by Zagreb Dance Company, particularly stand out. These are: *Golgotha* (choreography: Jasminka Neufeld-Imrović; costume design: Doris Kristić; music selection: Ana Maria Supek; dancers: Blaženka Kovač Carić, Snježana Abramović Milković, Sanja Đudajek, Mirna Žagar, Rada Žukić, Marijan Grčić, Jasminka Neufeld-Imrović) and *Reflections* (choreography:

Vlasta Kaurić; costume design: Doris Kristić; music: Zoran Hristić; dancers: Katja Šimunić, Rajko Pavlić, Blaženka Kovač Carić, Snježana Abramović Milković, Sanja Đudajek, Mirna Žagar, Rada Žukić, Marijan Grčić, Jasminka Neufeld-Imrović).
4 *Attic* premiered on 23 February 1984 at the Kulušić Music and Theatre Centre. Author and choreographer: Katja Šimunić. Dancers: Blaženka Kovač Carić, Snježana Abramović Milković, Ljiljana Zagorac, Sanja Đudajek,

Jasminka Neufeld-Imrović, Radoslava Žukić, Zlatko Kopljar. Music: Davor Rocco (with a quote from *Le Tourbillon* by Serge Rezvani). Costume Design: Darja Hlavka. Voice: Ljubomir Pauzin. That same year, TV Zagreb filmed *Attic* as an evening-length dance piece. The choreography was unchanged and the costumes and props were identical to those used in the live performances; the set, however, was specially designed for TV broadcasting – Set Design: Nenad Fabijanić; Director for TV: Iva Jelačić; TV

Editor: Ksenija Savin. Also, *Attic* was part of the line-up of performances that opened the first Dance Week Festival on 7 May 1984 at Kulušić in Zagreb.
5 Danilo Kiš, *Mansarda*, Slovo ljubve, Beograd, 1977.

communication with the other, sharing a common dance space and dance gesture, in short – collaboration. This heritage was the basis of my choreographic exploration and work in the Zagreb Dance Company rehearsal studio, as well.

On the other hand, dance improvisation was the basis of the work on dance imagery. The School also put this procedure forward as one of its essential dance training methods, which, at the time I am writing about, legitimised it as a truly contemporary dance school. Here, I would also definitely single out one particularly innovative and inspiring class; it was called *Combination*, and, indeed, it combined music and dance education. In this class, consisting of *solfeggio*, dance and rhythmic, the students independently composed short, simple scores, played them on the piano and later choreographed them. (Other combinations were possible as well, with the author dancing her own composed and choreographed piece while another student sat in for her on the piano, etc.) Music literally flowed through the body, both as a rhythmical and melodious analysis and as a transposition to movement, bringing to consciousness the organic connection between music and dance gesture, forever eliminating the principle of experiential illustration in this complex relation. This is the procedure I subsequently built my choreographic relationship with music on, stimulating the affiliation between the dancing body and sheet music, avoiding and breaking down literal unison and privileging affective dialogue.

Eight years of dance training is a long period, long enough to create a common vocabulary of both verbal and corporeal expression, which represents a platform for decrypting even the most refined array of dance gesture outcomes. It is a perception shared by trained dancers that immediately recognises which artistic impetuses and dance contexts other dancers in the rehearsal room or on the stage belong to, or even more excitingly, what the different dance philosophies each of our future dance collaborators are coming from as we begin of our mutual work.

ZAGREB DANCE COMPANY

Code recognition: improvisation, movement analysis, motoric dialogue with music, as well as dance motion not belonging to any dominant dance technique of the period characterised my collaboration with Blaženka Kovač Carić and Snježana Abramović Milković. After finishing the School, I first danced with them in several choreographic premieres with Zagreb Dance Company,³ at that time artistically directed by Jasminka Neufeld-Imrović (another alumna). The atmosphere at the Company was one of openness to new challenges in dance, with an unequivocal awareness of the lack of corporeal virtuosity and the need to improve dance techniques. We mutually agreed on the necessity to master the technical skills of dance in order to make progress as dancers and for the company to

establish a contemporary dance repertoire – back then, mostly choreographed by the members themselves. As we were self-financed, we acquired the knowledge of dance techniques at residencies at summer dance schools in Cologne (Graham and Limon techniques, Trisha Brown dance workshop), London (Limon technique), New York City (Graham and Dunham techniques) and elsewhere, subsequently implementing and passing on this knowledge during everyday training sessions to other company members. The atmosphere was creative and intellectually stimulating, as most of the ZDC members also studied at universities besides being professionally involved in dance (Snježana Abramović at the Faculty of Science and Mathematics, Blaženka Kovač at the Faculty of Humanities and Social Sciences, the author of this essay at the Academy of Theatre, Radio, Film and Television, etc.) and vehemently frequented Zagreb's rich cultural scene.

In our dance-imbued daily schedules, we almost never specifically referred to our knowledge of Labanotation, eukinetics, choreutics or rhythmic, and in our joint dance practice, the School might seem to have played only an episode in our education, which was now definitely over. However, this knowledge of a *creative body* has nevertheless left a significant imprint on us, giving us a developed kinaesthetic sense, a sense of space, spatial orientation, spatial trajectories and zones, about every movement's own, inherent, characteristic dynamics/weight, temporal running, time/duration, intermittent or fluid flow, and improvisation was a means of individualising the dance gesture. In a company that particularly supported and developed creative individualities and expressive distinctions.

ATTIC

My evening-length dance work, *Attic*,⁴ was based on the eponymous short novel by Danilo Kiš,⁵ focusing on youthful existential anxiety, belief in the necessity of Art and the im/possibility of Love. We were all in our early 20s, so I suggested we stage a dance piece of this novel, which, among other things, so unconditionally postulates: *Amo ergo sum*. Blaženka Kovač read the novel and immediately appropriated it, identifying with the novel's character she was to embody in our planned piece, a 1980s Eurydice. We agreed that the character of Him, the narrator, could not be performed by a dancer, as we deemed it necessary to have a body trained in writing, and not in dance. Blaženka Kovač proposed her acquaintance Zlatko Kopljar, today an esteemed Croatian visual artist, to play this part. If she personified the emotional side, and Kopljar the desired Other, it was Snježana Abramović undertook the intellectual part of memory and love, topographically divided between a railway embankment and an attic. The performance begins with the attic scene, Snježana Abramović is sitting on the floor, scattering wild chestnuts and singing:

6 The song *Le Tourbillon*, sung by Jeanne Moreau in *Jules and Jim* by François Truffaut.
 7 In the 1990s, Kavurić Brothers Street was renamed Andrija Hebrang Street.
 8 Located in Zagreb, on 6 Hrvoje Street, also known as Zebra, because of a large mural depicting this animal.
 9 Kulušić promoted the Yugoslav new wave, and consequently, the Croatian new wave in the late 1970s and early 1980s. Film, Bijelo Dugme and Azra recorded their albums live at

Kulušić in 1981, Buldožer and Leb i Sol in 1982, Ekaterina Velika and Električni Orgazam in 1986, etc.
 10 *Angel Hair* premiered on 23 January 1986 at Kulušić. Author and choreographer: Katja Šimunić. Dancers: Blaženka Kovač Carić, Snježana Abramović Milković, Ljiljana Zagorac, Irena (Horvatinović) Đurkesac. Music: Davor Rocco (homage to Eric Satie). Costume Design: Darja Hlavka. Sculpture: Nikola Šimunić. The same year, TV Zagreb filmed *Angel Hair* as an

evening-length dance piece. The choreography was unchanged and the costumes and props were identical to those used in the play; the set, however, was specially designed for TV broadcasting – Set Design: Nenad Fabijanić; Direction for TV: Iva Jelačić; TV editor: Ksenija Savin.

“Elle avait des bagues à chaque doigt / Des tas de bracelets autour des poignets / Et puis elle chantait avec une voix / Qui sitôt m'enjôla...”,⁶ dancing the part of one of the three dogs, permanent witnesses to Eurydice's love and her question/ statement addressed to the man she loves: “Why should you be sad if I love you.”

Dance gestures were fragile, gentle, direct and in a strange way *naïve*. I saw all the reruns of *Attic*, and I can safely say that some dancers more or less found, identified and gave themselves to this specifically *literary* gesture and choreography, but also that Blaženka Kovač and Snježana Abramović defended their roles with even the tiniest of gestures and danced *wholeheartedly*. As they had in the working process.

I proposed to stage this novel in a dramaturgic analysis focusing on the love relationship and the choreographic gesture favouring the ordinary, everyday movement (walk, run, head-turn as a response to someone's unexpected call, embrace, etc.). We analysed each scene in long conversations, followed by making dance improvisations and, finally, by extracting that dance material which we unanimously agreed perfectly fit the intention. The rehearsals took place in a small basement room on 36 Kavurić Brothers Street.⁷ Along this Bachelardian line of a basement (where we envisaged and created the dance work) and attic imagery (which was our representational goal), we unearthed expressions made of small fragile dances that portrayed the phenomenon of being in love: with love, with literature, with dance – that is, with creating a dance work speaking about our (then) current intimate corporeality. The piece bore a visible imprint of uncompromisingly idealistic, optimistically melancholic early youth.

The music was composed by Davor Rocco, creating an eminently radiophonic soundscape consisting of recorded textual excerpts juxtaposing the ones spoken on the scene, sounds of passing trains and original synthpop music. The stage was the Kulušić Music and Theatre Centre,⁸ a venue where both drama and dance performances took place but was best known as a concert club hosting a large number of important international musicians and famous bands from former Yugoslavia.⁹ Our barefoot dance, therefore, took place on the concrete floor, with rock concert lighting and the lingering smell of cigarettes and alcohol in the air. The set consisted of vertical stage scaffolding, on which, for the purposes of *Attic*, I attached a reproduction of Van Gogh's turquoise blue self-portraits and wrote in chalk *Amo ergo sum*. Apart from devoted dance fans, the audience consisted of concert and theatre goers, i.e. young people, students, professors, artists (I remember, for instance, that one performance of *Attic* was attended by Ozren Žunec, a professor at the Zagreb Faculty of Humanities and Social Sciences, Vesna Kesić, an influential journalist at *Start* bi-monthly magazine, and Vladimir Stojšavljević, a writer, director and curator.) Dance

was deemed an equal part of the propulsive cultural milieu of the 1980s in Zagreb.

ANGEL HAIR

Two years after *Attic*, I staged the evening-length choreography *Angel Hair*. The title pointed to the duality of emotions/ memories: the external irresistible attraction of a whitish, silvery, delicate antique Christmas tree decoration and, at the same time, the danger of touching it. The decoration could only be put on and taken off the tree with gloves, as any skin contact caused a painful prickly feeling. This time we turned the stage scaffolding inside out in order to show its insides, creating hidden nooks for daydreaming, like rooms of one's own storing little boxes of memories, and we even got the disco ball going. *Angel Hair*¹⁰ was in part inspired by Zdenko Gašparović's animated film *Satiemania* (1978), and it focused on the matters of childhood, friendship, artistic creativity, urban wandering and desire. There was no written pattern; however, this time, I proposed more specifically structured dance sequences in advance.

Snježana Abramović Milković approached the choreographic propositions in this dance work by observing and capturing first the shape of the movement, carefully studying it *from the outside*, mastering primarily its technical demands and then internalising it and turning it into an individualised dance gesture. Analysing every movement with perfectionism and wishing to absorb it in utmost detail, she tried to subdue her expressive emotionality and fully surrendered to the intention of a dance gesture and its acting out.

Blaženka Kovač Carić approached the movement synthetically, with striking, powerful concentration; she seemed as though she were gathering gestural forces in order to decode the entire dance context, producing a certain movement. Paying close attention to all the *responses* of corporeality focused on the choreographic proposition, she lucidly modeled each movement, i.e. a sequence of movements, into a telling gesture, always in a dynamic between the internal and the external, the emotional and the physical, the intuitive and the controlled. She would express the *drama* she interpreted from the resulting motion, not by inscribing the narrative into the movement but rather by extracting the affective charge out of the gesture to delicately weave an associative fabular level. She unearthed what I called *literary dance*, a dance balancing along the fine line between the transparently prosaic and the saturatedly dancelike. We did not implement any known concepts or known choreographic patterns. Instead, we created dance performances out of the need to portray a small individual world of *our own* dance gestures and intimate and intellectual preoccupations. To the question as to whether Blaženka Kovač Carić and Snježana Abramović Milković, the lead dancers in *Attic* and *Angel Hair*, could compare to the

finest dancers on the European scene in the 1980s, I would reply that they undoubtedly did not resort to imitation of known or renowned dance works. They were intuitively and convincingly *different*.

Abstract

A personal account of one segment of the Zagreb dance scene of the 1980s, on the example of a choreographic collaboration between Blaženka Kovač Carić and Snježana Abramović Milković, iconic dancers from the 1980s Zagreb dance scene, on the pieces *Attic* (1984) and *Angel Hair* (1986), produced by Zagreb Dance Company.

Keywords

Contemporary dance, 1980s, Zagreb Dance Company, Ana Maletić Contemporary Dance School



Katja Šimunić: Mansarda/Attic, Zagrebski plesni ansambl/Zagreb Dance Company, 1984.
Na fotografiji/In the photo: Blaženka Kovač Carić, Foto/Photo: Hrvoje Knez.

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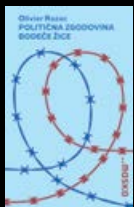
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Živo Kraigher (1920–2011) sta zaznamovala predvsem sodobni ples in aktivna udeležba v NOB. Plesati je začela pri petnajstih letih v Šoli za moderni umetniški ples Mete Vidmar v Ljubljani. Leta 1940 je na produkciji šole v ljubljanski Operi opozorila na širjenje nacizma v avtorski plesni študiji z naslovom *Pajek*, 1943–1953 je ustvarjala plesni solo *Upor*, ki velja za enega vrhuncev modernega plesa na Slovenskem. 1956 je začela samostojno pedagoško pot v Pionirski knjižnici. Izpopolnjevala se je v Parizu, Berlinu in Dresdnu. Danes ji priznavamo mesto ene od utemeljiteljic slovenskega sodobnega plesa. Po letu 2002 se je posvetila urejanju in interpretaciji zapiskov, dokumentov in plesnih materialov, ki jih je vse življenje skrbno zbirala. Nastala je pripoved o njenem izraznem plesu, nastopih in učenkah. Njeno zapuščino, ki šteje prek 900 strani (57 AP) ter prek 2000 dokumentov in fotografij, smo pripravili za knjižno objavo, ki prinaša številne doslej neznane informacije in podatke o zgodovini sodobnega plesa na Slovenskem.

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Za bodečo žico kot sredstvo političnega upravljanja s prostorom so v sodobni zgodovini značilni trije momenti, ki jih avtor označi za paradigmatične: prvič, izum bodeče žice, ki se zgodi leta 1874 v ZDA, kjer se je izvirno uporabljala za ograjevanje zasebnega teritorija v preriji v času t. i. osvajanja »divjega zahoda«, pri čemer je odigrala ključno simbolno vlogo v etnocidu belopolnih kolonizatorjev nad staroselskim prebivalstvom; drugič, obdobje prve svetovne vojne in uporaba bodeče žice pri pozicijskem vojskovanju; tretjič, uporaba bodeče žice v arhitekturi koncentracijskih in uničevalnih taborišč v času nacizma.

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In this book, Franco “Bifo” Berardi outlines the key technological, cultural and social transformations that have led, over the past 50 years, to new modes of production (post-Fordism), the precarisation of labour and the fractalisation of financial capital, and he shows their consequences for the social body and its movements.

Slovensko-angleška izdaja. / In Slovenian and English.
Prevedla / Translated by Polona Petek, spremna beseda / afterword Nikolai Jeffs.



Aldo Milohnić
**UMETNOST V ČASU VLADAVINE
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Knjiga Alda Milohnića *Umetnost v času vladavine prava in kapitala* je plod večletnega avtorjevega ukvarjanja s položajem umetnosti v sodobni družbi. V ospredje postavlja uprizoritvene prakse, ki učinkujejo kot svojevrstne distorzije v sistemu umetnosti, obenem pa v drugih družbenih poljih, zlasti v politiki, a tudi v pravu in ekonomiji. Milohnić analizira uprizoritvene prakse v njihovem razmerju do političnega delovanja (ki danes nikakor ni več omejeno na tako imenovano »angažirano umetnost«), po drugi strani pa razčleni odpor umetnostne sfere do zahteve po razprtju sistema umetnosti kot pogosto vase zaprte in institucionalizirane kreativnosti. Med drugim razpravlja tudi o možnih pristopih k artikulaciji polja umetnosti v času, ki ga izrazito zaznamujeta diktat neoliberalne tržne ekonomije in pravna determiniranost politične sfere. Ob pregledu nekaterih značilnih primerov uprizoritvenih praks v njihovem razmerju do politike, prava in ekonomije analizira tudi konceptualne spremembe na ravni teoretskega diskurza.

Spremna beseda Lev Kreft.