si tu
angela rawlings

si tu

a poetic response to Marjana Krajač’s choreography Variations on Sensitive
si tu
A written improvisation composed by angela rawlings to the structure of Marjana Krajač’s durational choreographic work *Variations on Sensitive* performed by dancers Irena Mikec, Lana Hosni, Mia Zalukar, Katarina Rilović and Irena Tomašić at the venue of House of HDLU (Meštrović Pavilion) in Zagreb (Croatia), on June 14th 2015.

In a square, a circle, a square. In a circle, a square. On a square, collective flesh-form ideogramme. Articulate through joints. Elbow, shoulder. Hip.

How to without conjuring narrative. How to ensemble. How to endure the never-quite form.

Had come.
The words, first, like cherries. Not bent to, not leaning into to form association. Not to assert not-quite. Cherries have not-quite to do with girls.

Piano.

Beyond a square in a circle, beyond a circle in its outer circle: echo. Voices. Five girls not-quite a circle, not-quite pillar or prostrate—their ideobodies angled towards, not-quite directed. Not-quite directive.

Sweeps right arm, long, across chest, pulls hair of other. Massages neck with hand, then shoulder with knee. Mouth to arm. Embrace.

To understand joint, one must. To understand, one must bring cherries a little late.
Okay.


One understands bruises. Not the first time. Girls want cherries like they want words.

After a time, the violence so steady that bruises. Written as plain as that. Worn through any exploration of or need for. No afterthought cherry. Contact of violence.

Which is to say the way a lecture throws around wordbodies in tactical elision towards a something with cherries suspended and eventually bruises.
But hi. Didn’t we all wear what is identifiable to each other. Relationality. Didn’t we all try to meet here.

Body thrown at/against body. Where are the girls are.
Chanterelles.
na

Rečeno

Ti su

e onoga
iz

Ti su
Long enough to witness bruises form and bloom red-blue beneath the surface of the offer.
To put the mouth on.
To put the mouth on it.
To put the mouth on iz.

But as professionals, one is not always so worried about the safety of professionelles.
Then she tried to do to herself what others would do to her. When others would come again to do this to her—bruises. Irritation. Yes, she had learned how to do it well enough to herself. Human nature social construct.
Beyond a square,
a circle: a wall. Lean into.
Tailbone. Would
Would not have access not
have access to still

WARM HARD SURFACE OF
believe that Movement is possible

TAKEN CARE OF
Okay. So
to, to, to sit here.

to iz here.
probably want cherries
like boredom in the
coming river

bodies a part of it iz
Piano okay so hi ti su
In Amsterdam, dissolved grids through the real-time mapping of actual citizen movement through daily life. Could map what is like laying down. Okay so figured out structure now understand is time for understanding what communication iz. But is a girl a grid, legs two by two, could see the bruise materialize around her right eye. Bruize. All could see, blue lines wrapping beyond expectation of where blood should course in citybodies.
ONLY A after all
NA
dead? or surrendered?
had even forgotten (how) to breathe

( ow)

hand up (yes) question (e)

onoga

( n a)
yes?

body    body    body
body
Yes?
yes
yes    yes    yes    yes
yes  yes
VOICE

(the bodies
continue a part)
yes?

arms  legs?

yes?
remind with which the
perfunctory calm elicits
the bruise yes yes yes?

even a leg

yes?
rolls

follows
okay so
ured beyond-until the č ž š š š š
TWO FOR
THREE AGAINST
until the bodies
until the bodies worn with bruise
until the bodies
bodies
the bodies worn with bruises
til the bodies bodies with
bodies with
bodies with
the bodies worn
l
th br
the o
bodi
dies or
until the body dies or until
the body dies or until the body
the body
with bruises
until the body dies with bruises
until the body dies with bruises
or we agree the body dies
with bruises
we agree the body dies
with
the body
Č
cherries
chanterelles
with eyes bruised
with eyes closed
For the layout of the book, angela chose a square to mimic the white space of the dance’s installed sprung floor. Letters and words traverse the space as parts and bodies.

Typeset in Perpetua, for the endurance quality of the performance.
AUTHOR: angela rawlings
TITLE: si tu

PUBLISHER:
Multimedijalni institut
Preradovićeva 18
HR-10000 Zagreb
PHONE: +385 [0]1 48 56 400
FAX: +385 [0]1 48 55 729
E-MAIL: mi2@mi2.hr
WEB: www.mi2.hr

EDITORS: Nathan Brown, Petar Milat

IMAGES: Damir Žižić

LAYOUT: Dejan Dragosavic Ruta
FONTS: Perpetua (Eric Gill)
PAPER: Munken Print Cream 150gsm,
Keaykolour Original Biscuit 300gsm
PRINTING: Kerschoffset
PRINT RUN: 500

Zagreb, March 2017
This book is published within the project Aesthetic Education Expanded, a joint project by Multimedijalni institut, kuda.org, Berliner Gazette, Kontrapunkt and Kulturtreger. Project is supported by the programme Creative Europe of the European Union.

The publication is supported by the Ministry of Culture of Republic of Croatia / Government of the Republic of Croatia Office for Cooperation with NGOs / Croatian Audiovisual Centre / Office for Education, Culture and Sport of the City of Zagreb.

This publication reflects the views only of the author, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.
VARIATIONS ON SENSITIVE

AUTHOR AND CHOREOGRAPHER: Marjana Krajač
DANCED BY: Lana Hosni, Irena Mikec, Katarina Rilović, Irena Tomašić, Mia Zalukar
MUSIC: November by Dennis Johnson in interpretation of R. Andrew Lee
TECHNICAL DIRECTOR: Duško Richtermoc
SOUND TECHNICIAN: Miroslav Piškulić
STAGE & LIGHT DESIGN: Marjana Krajač
ASSISTANCE: Leonardo Krakić
PHOTOGRAPHY: Damir Žižić
GRAPHIC DESIGN: Valentina Toth
COMMUNICATIONS: Anita Klapan
PRODUCED BY: Sodaberg koreografski laboratorij

Created in collaboration and residencies at Santarcangelo dei Teatri (Italy), Uferstudios / Tanzfabrik Berlin and the Zagreb Dance Centre. Realized with the support of the City of Zagreb, Ministry of Culture of Republic of Croatia, Zagreb Dance Centre, Croatian Institute for Movement and Dance and the curatorial board of Croatian Association of Artists — House of HDLU in Zagreb.

Presented by House of HDLU in Zagreb, conference Poiesis of Multimedia Institute and by Danceweek Festival in Zagreb.
Premiered on 18th of October 2014 at House of HDLU in Zagreb.
DURATION: 150 minutes