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WHAT TO AFFIRM? WHAT TO PERFORM?

Newsletter # 04, Spring 2009
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Introduction

The two-year project *What to affirm? What to perform?* is based on the ongoing collaboration between CDU Centre for Drama Art Zagreb, CNDB Centrul Național al Dansului Bucharest, Maska Ljubljana and Tanzquartier Wien and is being realised in cooperation with the Allianz Kulturstiftung.

The two-year project *What to affirm? What to perform?* which was initiated by the TQW in cooperation with the Allianz Kulturstiftung, attempts to develop a new form of reading of the history of dance in eastern and south-eastern Europe. Contemporary dance here was only able to begin to establish and institutionalise itself with the beginning of the downfall of the communist regimes in the 1980s, but it was already present in a latent form previously, in fine art, contemporary music, experimental theatre and performance art. The aim of this project is to record the significance of eastern-European dance history and thereby for the first time to be in a position to create any kind of basis for an all-European dance history.

While the activities of the partners in Bucharest, Ljubljana and Zagreb focus on documenting the unwritten history of dance in Eastern Europe, the Tanzquartier Wien has set a complementary framework for an inter- and transmedia definition of dance, taking its starting point in the history of the Western avant-garde and asking about the “inadvertently” ignored in traditional historiography.

What to affirm? What to perform? negotiates the question of affirmation as a performative method and political stance. To choose the aesthetics of subversive affirmation means taking a political position, affirmative and performative at the same time.

The project comprises various formats of art and theory, including archive work and the reconstruction of art projects, linking up to one’s own submerged tradition as well as to more recent projects.

What to affirm? What to perform? is a cooperation between the [Allianz Kulturstiftung](#), [CDU Centre for Drama Art Zagreb](#), [CNDB Centrul Național al Dansului Bucharest](#), [Maska Ljubljana](#) and the [Tanzquartier Wien](#).



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Events in May, June and July 2009 / Outlook 2009

31-05-2009

Maxim Gorki Theatre Berlin, Am Festungsgraben 2, 10117 Berlin

History Forum 1989 / 2009.

Ways out of German and European separation

Invitation of *What to affirm? What to perform?*

After successful events in the years 1949/89/99, the 2009 History Forum is turning to academics, creators of culture, educationalists, journalists and those interested in history to understand the year 1989 as a historical and cultural turning point and to discuss the various recollections of the overcoming of the communist dictatorships in Germany and east-central Europe.

The Tanzquartier Wien and the Allianz Kulturstiftung have taken up the invitation to this famous major event.

In the 2009 History Forum, in dialogue with the Slovenian director, performer and theoretician Janez Janša, Franz Anton Cramer, a dance scholar and visiting professor at the Inter-University Centre of Dance in Berlin, discusses the importance of the artistic reconstruction and of the re-enactment for consolidating Europe's dance history.

A detailed programme is available <http://www.geschichtsforum09.de>

October 2009

National Dance Centre Bucharest (Round Hall), B-dul Nicolae Balcescu no. 2, Bucharest

Mapping the invisible history – Final Event

A performative installation with **Bogdan Ghiu, Irina Severin, Mihaela Michailov, Alec Bălășescu, Mihai Mihalcea, Ion Tugearu, Elena Dacian, Brynjar Bandlien, Florin Flueraș, Antonija Livingstone, Manuel Pelmuș, Vava Ștefănescu**

The installation will be the outcome of a two-year research and documentation process. All the information (articles, pictures, videos) collected will be displayed for the public. The following will take place in the framework of the final event:

- an intervention in public space by Manuel Pelmuș
- lectures by Bogdan Ghiu, Irina Severin, Mihaela Michailov, Alec Bălășescu
- the première of *The Hammerer Without a Masterer* by and with Brynjar Bandlien, Florin Flueraș and Antonija Livingstone
- Burning Memory – an intervention by Mihai Mihalcea.

Bogdan Ghiu is a poet, essayist, critic and theoretician in the field of literature, the arts and media, and a translator.

Irina Severin is a sociologist and anthropologist, PhD researcher at Université Paris X Nanterre.

Mihaela Michailov is a critic and theoretician in theatre/performance art and a dramaturge.

Alec Bălășescu is an anthropologist and a frequent writer for cultural periodicals.

Mihai Mihalcea is a choreographer and the general director of CNDB.

Ion Tugearu is a ballet dancer and choreography teacher and performed in leading roles in Romania and abroad.

Elena Dacian is a former *prima ballerina* of the Romanian Opera House.

Brynjar Bandlien is a freelance dancer and choreographer currently based in Bucharest.

Florin Flueraș is a psychologist, author and choreographer working collaboratively in an international context.

Antonija Livingstone is a Canadian artist and works with established choreographers.

Manuel Pelmuș is a choreographer and performer and one of the most well-known representatives of Romanian dance in the international context

Vava Ștefănescu is a choreographer and dancer and the artistic director of CNDB.

October 2009

National Dance Centre Bucharest (Round Hall), B-dul Nicolae Balcescu no. 2, Bucharest

International Reconstruction Festival

A festival organised by **Maska Ljubljana**

This event marks the 40th Anniversary of the emergence of the Pupilija Ferkeverk Group.

21-05 to 23-05-2009

Akademija dramske umjetnosti, Trg maršala Tita 5, 10 000 Zagreb

Cinematic modes of choreography

Workshop with **Tanja Vrvilo** and **Damir Bartol Indoš**

Workshop participants will explore the choreographic strategies of short films from the 60s by Croatian experimental filmmaker Ivan Martinac, from the notion of two basic, opposite poles of corporeality in experimental cinema: choreography of the everyday body and choreography of the ceremonial body, and the passages of ordinary attitudes and postures to imperceptible theatricalisation of the bodies, to *gestus*.

The focus will be on the cinema of the body and acting attitudes and postures which do not rely on fictional arrangements but on presence within a modernistic (political and aesthetic) programme of acting/performing. This is historically related to the post-WWII cinema, the changing narrative modes and mutations from the movement image to the time image. The tendency will unfold as the cinema of the body in different forms of experimental cinema, which share strategies of fragmentation, discontinuity, conversions of movement, non-narrative poetics, de-dramatization, immateriality and analysis of media with works/writings of contemporary dance/performance.

Tanja Vrvilo is a film theorist, curator and performer and a founder and artistic director of the art project *Film Mutations: Festival of Invisible Cinema*.

Damir Bartol Indoš is a performance artist and a director/founder of the House of Extreme Music Theatre – Kugla.

12-06 to 13-06-2009

Akademija dramske umjetnosti, Trg maršala Tita 5, 10 000 Zagreb

Dramaturgy of Care and Insecurity

Workshop by **Florian Malzacher**

Old ladies, teenagers, unemployed air-traffic controllers, Vietnam veterans, truck drivers, call-centre workers, policemen, even Egyptian muezzins: “real people” on stage – as experts on their own life – are the trademark of the directors’ collective Rimini Protokoll (Helgard Haug, Stefan Kaegi & Daniel Wetzel).

Rimini’s internationally extremely successful work has created and is shaped by a very specific dramaturgy, which, like the text, develops out of the material it discovered and at the same time is always a dramaturgy of care, which simultaneously protects and challenges the performers. It is a theatre that is documentary but at the same time not crudely affirming a reality but presenting a complex world in which the individual is fundamental and the truth is always a narrative.

This seminar will take a close look at different works of Rimini Protokoll (ranging from major stage performances through site-specific projects, radio plays, audio installations, to small documentaries and short profiles). In addition to this it will take a look at other contemporary theatre productions with “real people”, such as the British group Quarantine, the Argentinian director Vivi Tellas, the Italian Romeo Castellucci and the German director Christoph Schlingensiefel.

Florian Malzacher has worked regularly as a freelance theatre journalist and dramaturge and is a founding member of the independent curators' collective Unfriendly Takeover and co-programmer of the Steirischer Herbst festival in Graz/Austria.

25-06- 2009, 17:00 – 20:00

Zagrebačko kazalište mladih, dvorana Poli, Teslina 7, 10 000 Zagreb

Parallel Slalom / EDA shift 1 within the 7th Performance Studies International conference

Participants: **Ric Allsopp, Bojana Cvejić, Ivana Ivković, Janez Janša, Bojana Kunst, Tomislav Medak, Petar Milat, Aldo Milohnić, Goran Sergej Pristaš, Ana Vujanović.**

Parallel Slalom stands for a continuation/response to the *Glossary of Poetics* conceived in search for new and old terms by which the artistic practices determine and articulate themselves – mainly in performing arts, but also in a broader scope of cultural production in the space of former Yugoslavia since the 1960s. These concepts and notions result from a specific dynamic between theory and practice in this cultural space: they act as problem-markers and creative tools that are an integral part of artistic experimentation rather than being critical terms of its interpretation.

Parallel Slalom is the logic of creating these concepts. A swift ride down the slope meandering between flags and poles, where each one carries at least two notions designating practices, procedures, problems and phenomena. The aim is to show how the discourse of performing arts can be fed by an autonomous conceptual imagination created by art itself against the negative accusation of contemporary artistic practices representing and being parasitic of theory.

The format for presentation is an oral essay, thinking out loud with art materials (e.g. video excerpts) and testing these propositions in discussion. Each notion/concept will be elaborated in two or more visually documented small-scale case studies. While the *Parallel Slalom* symposia held in Zagreb in December 2008 focused on concepts and notions connected to cinematic modes of choreography, in the “second edition” they are strategically selected in response to the theme of the PSI conference: what happens when we affirm the terms that have a clearly negative, pejorative connotation or usage?

Ric Allsopp is a co-founder and joint editor of *Performance Research* journal and is currently a reader in performance research at Manchester Metropolitan University.

Bojana Cvejić practises theory in musicology, choreography, and performance as writer, performer, dramaturge and musicologist.

Ivana Ivković studies dramaturgy at the Academy of Dramatic Arts in Zagreb and is the editor-in-chief of *Frakcija Journal for Performing Arts*.

Janez Janša is a choreographer, theatre director, performer and theorist and editor-in-chief of *Maska*.

Bojana Kunst is a philosopher, dramaturge and performance theoretician.

Tomislav Medak is a philosopher with interests in constellations of contemporary political philosophy, media theory and aesthetics and coordinating the theory programme and publishing activities of the Multimedia Institute/MAMA.

Petar Milat is a philosopher and editor and the director of the Multimedia Institute/MAMA.

Aldo Milohnić is a researcher at the Ljubljana Peace Institute – Institute for Contemporary Social and Political Studies and publishes in numerous journals.

Goran Sergej Pristaš is a dramaturge and assistant professor at the Academy of Dramatic Arts in Zagreb and one of the co-founders of *Frakcija Journal for Performing Arts*.

Ana Vujanović is a freelance worker in the field of performing arts and culture, editor of *TkH, Journal for Performing Arts Theory*, and programme coordinator of the theoretical-artistic platform *TkH (Walking Theory)*.

25-06-2009, 21:30

Zagrebačko kazalište mladih, dvorana Poli, Teslina 7, 10 000 Zagreb

Forensics and fugue for the folder / EDA shift 2 within the 7th Performance Studies International conference

Guided archives installation by **Marjana Krajač**

The *Carrousel II* happening took place on 17 May 1973 in the Trešnjevka sports hall as part of the 7th International Festival of Contemporary Music – Music Biennale Zagreb. Starting at 20.30, the programme united the Symphony Orchestra of Radio Television Zagreb, the Yugoslav Army Wind Orchestra, the Dance Orchestra of Radio Television Zagreb, the Zagreb New Tendencies Ensemble (Acezantez), the J. A. Riedl Group Munich, the Zagreb Radio and Television Choir, the Vatroslav Lisinski Music School Children's Choir, the Belgrade Vocal Ensemble Choral and the Chamber Ensemble of Free Dance (KASP). For its unconventionality, as well as its attempt to keep track with current developments, *Carrousel II* provoked diverse comments and represented an open forum whose possible risk of spreading provoked various analyses of its “accomplishments” and “failures”.

Starting from unfinished structures, open issues and empty spaces, in *Forensics and fugue for the folder* Marjana Krajač and Iva Korenčić together with collaborators Dalibor Davidović and Marko Kostanić reconstruct the consistency and perception holes while offering a new amalgamation of given information, constructing archives, remarks and reactions in parallel.

Marjana Krajač is a choreographer, author and dancer and artistic director of Zagreb based collaborative Sodaberg.

25-06-2009, 22:30

Zagrebačko kazalište mladih, dvorana Poli, Teslina 7, 10 000 Zagreb

Practice makes a Master 09 / EDA shift 2 within the 7th Performance Studies International conference

Re-enactment by **Sanja Iveković / Sonja Pregrad**

In the performance *Übung macht den Meister (Practice makes a Master)* – held in Berlin *Künstlerhaus Bethanien* in 1982 (and recorded on video) – Sanja Iveković is on stage for the entire duration of the performance. Wearing a black dress, with a white plastic bag over her head, she keeps falling down and getting up again. The stage is lit by a single spotlight, which is switched on and off at regular intervals. The artist's soundtrack consists of a Marilyn Monroe song from the movie *Bus Stop* mixed with the hum of video war games. During the performance, the song is progressively slowed down until Marilyn's voice sounds like a man's.

As part of the project *Re-enactments of the 1982 performance in 2009* – and after being recently shown at *re.act.feminism–performance art of the 1960s & 70s today* (Akademie der Künste, Berlin) and *Sanja Iveković: Urgent Matters* (BAK/Van Abbemuseum, Utrecht / Eindhoven) – (*Practice makes a Master 09*, performed by the dancer Sonja Pregrad, will also be presented by EDA at 7th Performance Studies International conference.

Sanja Iveković is a visual artist and feminist activist, living and working in Zagreb.
Sonja Pregrad is a dancer, living and working in Zagreb.

03 Maska Ljubljana www.maska.si

12-05 to 20-05-2009

Stara Elektrarna (Old Power Station), Slomškova 18, 1000 Ljubljana

Leotard (triko)

Workshop and public presentation of the project by **Urška Vohar**

Leotard [li:əta:d]; is a skin-tight one-piece garment that covers the torso and body, but leaves the legs free.

Leotard becomes part of my skin, my content. The project is based on examining this content conditioned by personal history. It deals with the question of the existence of the dancing in one's own body, on being torn between dance and movement, with identity and motivation and with one's own consideration of where the movement arises and when it becomes dance.

Urška Vohar

The project is conceived as a seven-week research process of Maska Institute.

The production novelty that Maska is introducing in 2009 is artistic research. Maska thus wants to encourage younger artists especially to take an analytical and research approach to their creative work, which Maska already practices. With this production approach, Maska is the artists it plans to cooperate with in the future. At the same time, it brings a new approach to creation and production in the performing arts field, which opposes the constant dictate of the market and the routine way of production.

Author and performer: Urška Vohar
Assistant at idea and dramaturgy: Katja Praznik
Technics: Janko Oven
Production: Maska, Jedrt Jež Furlan

Urška Vohar is a performer and light designer.

24-06 to 28-06-2009

Centre for Drama Art, Prilaz Gjura Deželića 26, 10000 Zagreb, Croatia

ARTCHIVE – Contaminated with History platform

Presentation / panel at the PSI (Performance Studies International conference)

Invited participants: **Samo Gosarič, Janez Janša, Bojana Kunst, Katja Praznik, Jasmina Založnik.**

The purpose of the panel is to place the discussion of contemporary performing arts into the broader context of art history in the second half of the 20th century. The format of the panel is conceived as a dynamic working space where several participants (artists, researchers, theoreticians) will present historical examples of performances and actions in their local context, which might be possible examples of how to think about contemporary performance practice in a broader cultural perspective. The event will comprise a presentation of reconstructed performances, proposals about the methodology and reflection on historiography, reflection on the role of artistic archive and reference. The focus will be on intertwining theoretical and practical research of history and the way various kinds of knowledge can be produced from this interdisciplinary perspective. What are the

understandings and misunderstandings when dealing with historical references of our own contemporaneity? How is historiography framed by the cultural and political context, especially in the geographical and political surroundings that did not develop and are not represented by institutionalised contexts of contemporary performance in the second half of the 20th century?

The panel consists of short lectures, interventions, statements and presentations by the participants.

Samo Gosarič is a performer and writer.

Janez Janša is a choreographer, theatre director, performer and theorist.

Bojana Kunst is a philosopher, dramaturge, and performance theoretician.

Katja Praznik is a dramaturge, performance theoretician and the editor in chief of *Maska*.

Jasmina Založnik is a writer, producer and assistant for the Seminar for Contemporary Performing Arts at *Maska*.

21-10 to 28-10-2009

Different places, 1000 Ljubljana, Slovenia

Šoking gala šov. The Events Marking the 40th Anniversary of the Emergence of the Pupilija Ferkeverk Group

Pupilija Ferkeverk was a group that, with its brief but pioneering work, marked the neo-avant-garde of theatre in Slovenia and former Yugoslavia. With its innovative and uncompromising approach, the group introduced numerous novelties into theatre – from everyday life and popular culture to the dramaturgy of collage, video and elements of performance art and happening – and all these novelties represented a new, fresh, interdisciplinary view of art and society.

At the time, Pupilija's political activity consisted of opposing all forms of authority, and the group distanced itself as it made fun of/subverted external authorities (country, nation, party, church, market) and internal ones (theatre and aesthetics). With its incredibly suggestive but virtually innocent language, Pupilija can also easily attract today's spectators, something proven by Janša's successful and award-winning reconstruction of the provocative performance *Pupilija, papa Pupilo and the Pupilceks*.

On the 40th anniversary of the emergence of the group, *Maska Ljubljana* wants to mark and contextualise their work with numerous events taking place from 21 to 28 October 2009.

The exhibition *Time for Revolution* at the City Museum Ljubljana; the publication of a monograph on the Pupilija Ferkeverk group (by the Slovenian Theatre Museum and *Maska Ljubljana*); a performance of the re-enacted Pupilija, papa Pupilo and the Pupilceks at Cankarjev dom. Additionally, the Slovene National Theatre Drama Ljubljana will host the première for the re-enactment of *The Noble Mould of Pupilija Ferkeverk* by AGRFT students; TV Slovenia will broadcast the original performance and *Pupilija, papa Pupilo and the Pupilceks – Reconstruction*. The results of *Performing Visibility, Performing Life* research on experimental art in the 1960s and 70s will be presented at the Ljubljana City Museum and published in a special issue of *Maska, Performing Arts Journal*; an international symposium on architecture and avant-garde which takes place at the Slovenian Theatre Museum. Finally, *Maska Ljubljana* will organise an international festival of reconstructions at the Old Power Station.

Organised by:

Maska Ljubljana
City Museum Ljubljana

Co-funded by:

Ministry of Culture of Republic Slovenia
Municipality of Ljubljana

Slovenian Theatre Museum
Cankarjev dom
TV Slovenia
Academy of Theatre, Radio, Film and
Television

Erste Stiftung
Allianz Kulturstiftung (*within the project*
What to Affirm? What to Perform?)
European Cultural Foundation

26-05 to 05-06-2009

Tanzquartier Wien / Studios, Museumsplatz 1, 1070 Vienna

Island No. 9: Giving (up) instructions. On precarious instructions for action.

Contributions by **Tim Etchells, Chris Haring, Laurent Chétouane, Tomislav Gotovac** and **Oliver Frlić, Krōōt Juurak, Janez Janša, deufert+plischke, Samo Gosarič, Manuel Pelmuş** and **Helmut Ploebst, Fahim Amir, Andreas Spiegl, Nikolaus Müller-Schöll** and **Marcus Steinweg.**

Programming: **Martina Hochmuth, Krassimira Kruschkova**

With the aid of a scholarship from KulturKontakt Austria, the artists **Tanja Vrvilo** (Zagreb) and **Florin Flueraş** (Bucharest) will participate at the whole programme.

No to spectacle, no to virtuosity, no to transformations and magic and make-believe, no to the glamour and transcendancy of the star image, no to the heroic, no to the anti-heroic, no to trash imagery, no to involvement of performer or spectator, no to style, no to camp, no to seduction of the spectator by the wiles of the performer, no to eccentricity, no to moving or being moved.

Yvonne Rainer, 1965

Giving (up) instructions is dedicated both to research into manifestos, programmes and forms of notation in the shape of specific instructions as well as to the status of the instructive as an artistic and political method.

Contemporary dance and performance investigate choreography as a performative prescription, as a moving structure of instructions for action, as the rewriting of operating instructions. Whether it is in the rehearsal or the performance process, it is always a question of re-ordering instructions (L. instructo = build, arrange, teach) in the sense of a "task of translation". The instruction thereby marks a dual intersection: on the one hand between different media and on the other hand between theory and practice.

On the programme are guest performances, commissioned works, discussions and lectures. Apart from this there is the opportunity to participate in an interactive project by Tim Etchells (Forced Entertainment), which extends over the whole period of Island No. 9. At unannounced intervals, Tim Etchells will send instructions for action directly to the audience by SMS and so involve it – in the midst of everyday life – in an intimate game in the field of tension of invitation, proposal and direction.

In the main courtyard of the Museumsquartier there will be a re-enactment of Tomislav Gotovac's work *STO* premièred in 1979, which involves 100 whistling performers. Janez Janša confronts the audience with a performative installation with the most diverse instructions in the execution of which new decisions constantly have to be made. Laurent Chétouane presents his *Tanzstück # 3* with references to instructions by Philipp Gehmacher in his text *vom ich*. While Chris Haring takes instructions for action in everyday life as a theme, Krōōt Juurak goes into the challenges of autodidacticism:

With "clicker training", a newly developed training method for pets, in mind, she explores strategies that give learners the feeling that they are actually the teachers. Katrin Deufert and Thomas Plischke examine the artistic method of (re-)formulating, which they have

developed with regard to its instructive potential, and at the same time follow the trail of what is already latent in the material.

The commissioned works are each connected with a discussion in which the specific artistic approach to and way of dealing with instructions is explored in communication with a theoretician (Fahim Amir, Andeas Spiegl, Nikolaus Müller-Schöll, Marcus Steinweg).

In addition, in the framework of *Giving (up) instructions* and in the interdisciplinary context of the two-year project *What to affirm? What to perform?* Samo Gosarič, Manuel Pelmuş and Helmut Ploebst will provide an insight into their research and will point out the historical dimension of the instructive.

So how to perform instructions? And how to give negative instructions that are to be followed affirmatively without revealing them? How not to give up its intention? *Giving away instructions*: using them and at the same time turning away from them, espousing the regulation so that it is a slip of the pen or slip of the tongue.

Timetable

12-05 to 20-05-2009	Stara Elektrarna (Old Power Station), Slomškova 18, 1000 Ljubljana	Leotard (triko) Workshop and public presentation of the project by <i>Urška Vohar</i>	MASKA
21-05 to 23-05-2009	Akademija dramske umjetnosti, Trg maršala Tita 5, 10 000 Zagreb	Cinematic Modes of Choreography Workshop with <i>Tanja Vrvilo</i> and <i>Damir Bartol Indoš</i>	CDU
26-05 to 5-06-2009	Tanzquartier Wien / Studios, Museumsplatz 1, 1070 Vienna	Instruktionen verraten / Giving (up) instructions A 14-day-programming with contributions by <i>Tim Etchells, Chris Haring, Laurent Chétouane, Tomislav Gotovac and Oliver Frlić, Krđot Juurak, Janez Janša, deufert+plischke, Samo Gosarič, Manuel Pelmuş and Helmut Ploebst, Fahim Amir, Andreas Spiegl, Nikolaus Müller-Schöll and Marcus Steinweg</i>	TQW
31-05-2009	Maxim Gorki Theatre Berlin, Am Festungsgraben 2, 10117 Berlin	History Forum 1989 / 2009 – Ways out of German and European separation Invitation of a dialogue among <i>Janez Janša</i> and <i>Franz Anton Cramer</i>	TQW
12-06 to 13-06-2009	Centar za dramsku umetnost, Prilaz Đure Deželića 26, 10 000 Zagreb	Dramaturgy of Care and Insecurity Workshop by <i>Florian Malzacher</i>	CDU
24-06 to 28-06-2009	Centar za dramsku umetnost, Prilaz Đure Deželića 26, 10 000 Zagreb	ARTCHIVE – Contaminated with History platform Presentation / Panel at the Performance Studies International conference (PSI) with <i>Samo Gosarič, Janez Janša, Bojana Kunst, Katja Praznik, Jasmina Založnik.</i>	MASKA
25-06-2009	17:00 –20:00 Zagrebačko kazalište mladih, dvorana Poli, Teslina 7, 10 000 Zagreb	Parallel Slalom / EDA shift 1 within the 7th Performance Studies International conference “Second edition” of the symposium with presentations by <i>Ric Allsopp, Bojana Cvejić, Ivana Ivković, Janez Janša, Bojana Kunst, Tomislav Medak, Petar Milat, Aldo Milohnić, Goran Sergej Pristaš, Ana Vujanović</i>	CDU
25-06-2009	21:30 Zagrebačko kazalište mladih, dvorana Poli, Teslina 7, 10 000 Zagreb	Forensics and fugue for the folder / EDA shift 2 within the 7th Performance Studies International conference Workshop by <i>Marjana Krajač</i>	CDU

25-06-2009	22:30 Zagrebačko kazalište mladih, dvorana Poli, Teslina 7, 10 000 Zagreb	<i>Practice makes a Master 09 / EDA shift 2 within the 7th Performance Studies International conference</i> Re-enactment of a performance from 1982 by <i>Sanja Iveković</i> performed by <i>Sonja Pregrad</i>	CDU
10-2009	National Dance Centre Bucharest (Round Hall), B-dul Nicolae Balcescu no. 2, Bucharest	<i>Mapping the invisible history – Final Event</i> A performative installation with <i>Bogdan Ghiu, Irina Severin, Mihaela Michailov, Alec Balasescu, Mihai Mihalcea, Ion Tugearu, Elena Dacian, Brynjar Bandlien, Florin Flueraș, Antonija Livingstone, Manuel Pelmuș, Vava Stefanescu</i>	CNDB
21-10-2009	18:30 Mestni muzej Ljubljana (City Museum of Ljubljana), Gosposka 15, 1000 Ljubljana	<i>Pupilija Ferkeverk</i> Miscellany and round table of the book on Pupilija Ferkeverk	MASKA
21-10-2009	20:00 Galerija Vžigalica (Gallery of the City Museum of Ljubljana), Trg francoske revolucije 7, 1000 Ljubljana	<i>Time for Revolution</i> Opening of the exhibition on the 40 th anniversary of the Pupilija Ferkeverk group	MASKA
22-10-2009	10:00 – 18:00 Mestni muzej Ljubljana (City Museum of Ljubljana), Gosposka 15, 1000 Ljubljana	<i>Performing Visuality, Performing Life – An archive of interdisciplinary art practices and social context in Slovenia from the 1960s to the 70s in Slovenia</i> Conference	MASKA
22-10-2009	20:00 Mala scena MGL, (Ljubljana City Theatre), Čopova 14, 1000 Ljubljana	<i>Monument G (reprise)</i>	MASKA
23-10-2009	17:00 different locations in public space, 1000 Ljubljana	<i>Walk performance 2</i> Lecture / Demonstration by <i>Samo Gosarič</i>	MASKA
23-10-2009	20:00 Stara Elektrarna (Old Power Station), Slomškova 18, 1000 Ljubljana	<i>Ciocanul fara stapin – The Hammerer without a Masterer</i> A reconstruction of the Romanian dance performance from 1965 (guest presentation by CNDB)	MASKA

24-10-2009	20:00 Stara Elektrarna (Old Power Station), Slomškova 18, 1000 Ljubljana	1 poor, 1 zero (guest performance) A performance by the group <i>BADco.</i> from Zagreb	MASKA
25-10-2009	20:00 Mala Drama SNG Ljubljana (SNG Drama Ljubljana), Erjavčeva 1, 1000 Ljubljana	Žlahtna plesn Pupilije Ferkeverk / The Noble Mould of Pupilija Ferkeverk A performance-reconstruction in realisation by <i>AGRFT students</i>	MASKA
26-10 to 27-06-2009	10:00 – 18:00 Slovenski, Gledališki Muzej (Slovenian National Theatre Museum), Mestni trg 17, 1000 Ljubljana	The architecture of avant-garde theatre in Eastern Europe Symposium	MASKA
26-10-2009	20:00 Cinema Kinodvor, Kolodvorska 13, 1000 Ljubljana	Dionisij 69 Screening of the theatre play Dionysus in '69 by <i>Richard Schechner</i>	MASKA
27-10-2009	20:00 Stara Elektrarna (Old Power Station), Slomškova 18, 1000 Ljubljana	Leotard (triko) / Ptih (reprise) Performance by <i>Urška Vohar, Irena Tomažin and Hanna Preuss</i>	MASKA
28-10-2009	20:00 Cankarjev dom, Linhart Hall, Prešernova 10, 1000 Ljubljana	Pupilija, papa Pupilo, pa Pupilčki – Reconstruction A reconstruction of the famous avant-garde theatre production staged by the Pupilija Ferkeverk Theatre (Gledališče Pupilije Ferkeverk) in 1969	MASKA

Subject to change