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OF TEATRO VIRIATO

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OPPORTUNITIES AND EXPECTATIONS

BY PAULO RIBEIRO

Project W-Est_Where's foremost function was to potentiate the dialogue and exchange of experiences between East and West Europe in the realm of contemporary dance. The organic structure assured, from the start, a representative and balanced geography with the partner organizations including two cultural structures from Western Europe (Cie Jasmina, France; Teatro Viriato, Portugal) and two cultural structures from Eastern Europe (HIPPI, Croatia; Trafó House, Hungary).

Expectations weren't very ambitious, at least as far as Teatro Viriato was concerned, because the partnership hadn't sprout up organically from previous relationships that all wanted to consolidate. But at the same time it was a given fact that the project included actions that gave the opportunity to involve national artists in international contexts, specially maturing choreographers. And, also, it created collaborative situations implying the sharing of information and work methodologies, both artistic and organizational. Strategies that

could be used to help share mutual learnings, narrow relations and potentiate the design of future, better grounded, projects.

Heterogeneity, in terms of dimension, mission statement and objectives of the four co-organizing structures, effectively contributed to enrichen the debate and exchange of thinking and acting policies, thanks to the diversity of their respective organizational skills and unique points of view. Although it also brought some discomfort between programmers and artists concerning the priorities when designing the activities to develop and the actual choice of participants. It was also interesting to verify that notwithstanding being based in different countries, and under the influence of different cultural development strategies, all structures let transpire a sentiment of frustration in the way that Dance is persistently considered secondary by national and communitarian cultural politics. A situation which is extensible to all performing arts.

Project W-Est_Where didn't just favour the sharing of good practices, it also created conditions for the mobility of young choreographers within formative, reflective – namely with choreographers from other generations – and show presenting contexts, giving them the possibility to put their work in contact with audiences from various cultural backgrounds. This last aspect was, in fact, a constant one throughout the entire project and the meetings between public and artists revealed themselves fertile ground for looking at the presented pieces in a critical fashion.

Without a doubt this project opened doors to the present and towards the future. A circuit of residences, master classes, conferences and presentations was created that established links between Viseu, Zagreb, Budapest, Orleans, Brouges, Sarajevo and Kanijza. Portugal, through artists, teachers, programmers and critics from all over the country that participated in the various editions of W-Est_Where, is now more elucidated on the reality of contemporary dance in East-

ern Europe and about the strengths and weaknesses of its principal agents. The challenge now is to consolidate relationships and continue working beyond this first step.

W-Est_Where revealed itself a paramount contribution in eliminating the “Eastern Europe complex” and was able to put different cultural roots in dialogue in order to promote dance and the free movement of its agents.

And this is what's expected from governments in general – the skill and the will to create proper conditions for the development of artistic work, without excessive control mechanisms that hinder mobility. And without fear of the social, political and economic consequences that that mobility might entail.

PAULO RIBEIRO

Choreographer, director of the homonymous company
and artistic director of Teatro Viriato



BRIDGING REALITIES!

BY MIRNA ZAGAR



REDRUM SESSIONS
Darija Doždor e Ana Mrak (Croatia)

The international project W-Est_Where, funded through the support of Europe's Culture 2007-2013 program, is a venture that creates bridges between dance artists and dance communities across Europe. Coordinated by the Croatian Institute for Movement and Dance (Hrvatski institut za pokret i ples; www.danceincroatia.com) the project partners are Cie Jasmina from France, Companhia Paulo Ribeiro and Teatro Viriato from Portugal and Trafó House from Hungary.

The composition of the core network ensures representation of emerging (Jasmina Prolic) and seasoned (Paulo Ribeiro) artists along with major presenters from Central Europe: Trafó, a venue noted for its season presenting contemporary dance and theatre and one of the first independent structures in Hungary; and the Croatian Institute for Movement and Dance – Croatia's primary structure for supporting and promoting the development of contemporary dance in Croatia and surrounding area, facilitating the production of the region's largest contemporary dance festival *Dance Week Festival* (www.danceweekfestival.com) and of a venue for dance located in the heart of downtown Zagreb (Zagreb Centre for Dance www.plesnicentar.info)

The project was conceived in 2008, following the presentation of Cie Jasmina and Companhia Paulo Ribeiro at the Dance Week Festival and the official start was in 2009, to be completed by April 2011. The main objective of the project is to promote and foster the exchange of experience, the transmission of knowledge related to

the practice of contemporary dance and to enhance international collaboration and mobility of dance works and artists. In addition to this the project also has the objective of supporting the professional development of dance artists especially emerging and mid-career artists, facilitating the transmission of knowledge, and enhancing the interest in collaborating across the borders of a new Europe. A particular focus is on raising awareness for the work of choreographers who originate from the geographic area known as former Eastern Europe and who are currently practicing their art form in Western Europe.

The project has the backing of experienced choreographers such as Josef Nadj in France and Paulo Ribeiro in Portugal. The fact that regional centres are also core carriers for project delivery allows for dialogue and exchange to function at levels of similar structural philosophy but also places into focus interesting practices that occur in regional centres often marginalized by development in larger urban centres which are also more frequently in the focus of media and public attention. The project already unveiled what treasures lie in regional centres such as the choreographic centre of Josef Nadj in Kanjiza, Serbia; or Teatro Viriato in Viseu which is increasingly drawing the attention of international dance experts thanks to programs developed by Paulo Ribeiro. Or the efforts of Cie Jasmina protégé of Josef Nadj's Choreographic Centre in Orléans, France – a fledgling company with the ambitious goal of bringing contemporary dance back to Jasmina's homeland and place of birth, the



RUH! PUM!
Luís Gerra (Portugal)

city of Sarajevo in Bosnia and Herzegovina. A city she left as a teenager and aspiring young ballerina to escape the horrors of civil war. She travelled via Zagreb and through the efforts and assistance of Dance Week Festival, reached Paris only to enroll (to her horror at the time) in contemporary dance. Today, she frequently expresses how swiftly and amazingly she adapted and grew, not only after having landed in a different country and culture, but also after having been thrown into the arms of a dance form she initially thought she would hate, but which she can't do without now. The encounters in Orléans and Burge brought together choreographers from Serbia, Macedonia, Croatia, Bosnia and Herzegovina together with peers from Hungary, Portugal and France.

The Portuguese portion of the project which took place between February 8 to 13, 2010 at Teatro Viriato gave young choreographers from Portugal, France, Croatia and Hungary a unique experience of working under the watchful eye and mentorship of Vera Mantero, in addition to being able to present their work to the audiences of Viseu and participate in post performance talks discussing artistic process and responding to keen audiences. Paulo Ribeiro was also around to offer a watchful eye and the whole team at Teatro Viriato provided a truly exceptional experience – one that all participants wish to repeat! Everyone wishes to be part of the fledgling but promising dance scene of Viseu! Paulo and his team also hosted a very interesting round table discussion about the challenges of presenting dance in regional centres and brought together an impressive roster of regional presenters from around South Portugal. This

was an eye opening experience for the young artists to hear about challenges facing young dance artists but also about programming strategies and philosophies of presenters and how many diverse elements impact on choices presenters make as they compile their seasons. As there were presenters attending this mini-conference that came also from Hungary, France and Croatia as well as Canada, it was a broader discussion that provided valuable insight to a specific dialogue between artists and presenters – not a usual combination, hence more valuable the experience.

Professional development programs which offer emerging artists access to work with and/ or under the wings of internationally acclaimed masters of choreographic art such as Paulo Ribeiro, Vera Mantero or Josef Nadj are indeed a rare and unique opportunity.

One part of the project is to empower one of the partners, emerging dance company Cie Jasmina and its Artistic Director Jasmina Prolic to gain leadership skills, to empower her role as an emerging curator (having recently founded a dance festival in Sarajevo Tanelarija), and to also give her confidence to grow artistically. She has a valuable network of unique and diverse expertise in the more senior and experienced partners. Likewise, for the more seasoned practitioners, the encounters with emerging artists shed light upon the question of what kind of legacy - and of our entire role as “seniors” - we're bestowing on future generations and how can we assist those same generations. We remember the times we were that generation eager to learn and make our own mark and we remember how

challenging it can be. In today's world of extreme possibilities these are at the same time also very limited and especially in areas that without pressure open space to ask questions and be questioned around the most intimate of our persons – our emotions, our ideas, our thoughts, our experience – all that we tabulate and present as questions or solutions as we craft the works of dance.

Projects such as this are extremely important in the broader mapping of dance infrastructures and we all hope to learn from the process as much as we put into it or aim to teach and transfer our respective knowledge.

The next phase of the project is an international conference about dramaturgy hosted by Trafó in Budapest, Hungary May 14-15. With a provocative title "Death of Choreography" the project invites a diverse roster of dramaturgists from around Europe specializing in dance works and also choreographers to engage in what hopefully will be a lively and meaningful dialogue about the role of the choreographer in today's creative process, and to also look into the future and to what transformative processes have occurred in this past decade. At the end of May, Portuguese, Hungarian, French, Serbian, Macedonian, Bosnian-Herzgovinian and Croatian artists will once again meet in a series of encounters to present their works to the audience attending the *Dance Week Festival* in Zagreb.

In Viseu the audiences were able to also see the work Redrum Sessions of emerging Croatian choreographers Darija Dozдор and

Ana Mrak produced by the Zagreb based Studio for Contemporary Dance; a work which premiered in 2009 at the Dance Week Festival. The experience that the two artists were able to gain from encounters with Vera Mantero and Paulo Ribeiro some of the world's most acknowledged choreographers was invaluable. They were awe-stricken throughout focused only on accomplishing the task at hand. However, as time progressed, in their own words, as information was processed and the whole experience "sank" into their consciousness it revealed moments and thinking processes as well as useful tools that they as emerging dance artists were not equipped with. They learned how to ask questions of themselves and of others without jeopardizing any sense of confidence, they learned how to look through a different prism and to be more alert to the flow of their own ideas and the themes that inspire them. While still grasping to actualize into practice what they have been exposed to in a short period of time – one thing is for sure. The project provided them with valuable steps towards maturing as choreographers, and as a producer, presenter and audience member I know that their next work will come from a new perspective. For all the artists it was an eye-opening experience which also requires compromises as well as development of sensitivity to different cultural experiences (and not only in terms of dance). For each participant there was a new contact made and a new opportunity opened.

In the year ahead there will be more encounters and a generation of emerging and mid-career artists will have been given an opportunity to create their own network spanning the area between Por-

tugal, through France to Central and South-East Europe. It is now up to them to use this network to the best of their ability to support their own artistic endeavors and hopefully open space for artistic collaboration along these new roads.

The overall experience will be documented and information is distributed periodically through the websites of respective partners.

February 2010

MIRNA ZAGAR

Artistic Producer of Croatian Institute for
Movement and Dance in Croatia;

She is also Executive Director of The Dance
Centre in Vancouver, Canada

www.thedancecentre.ca



CHALLENGES OF AN EDITION

BY TIAGO BARTOLOMEU COSTA



VIS-A-VIS MEETINGS WITH A
Anna Réti (Hungary)

This is a special edition of Boa União, of which I'm very proud to be a part of. Teatro Viriato's generous invitation to envision a special issue from the two editions of project W-Est_Where gave me the possibility to materialise a few essential questions for a worthwhile reflection upon contemporary creation. Where do the frontiers of dance end, if not in the body? In geography or economy? How can programmers think, receive and look at objects only existing *in potentia*? What's the importance of networks, namely European ones, in the definition, articulation, presentation and circulation of choreographic objects? What's the real worth of discoursing about an artistic piece and how should we actually talk about it? And, more importantly, what exactly is meant by Western Europe and Eastern Europe?

All this is found in this issue, the tip of an iceberg that will remain hidden. And uncovering it was not the purpose of W-Est_Where. The spaces dedicated to reflection, to contemplation, to research are, and so they should remain, secret. With due respect for the expectations of the public, what happens in the laboratory called studio, stays in that laboratory.

And so, what's gathered inside these pages are sketch strokes and bite sized appetisers from the memories of those two editions. Starting points for an ampler discussion about what exists beyond what we see.

I talked about special issue and pride because rare are the opportunities given to actually show what's cooked up inside the studio, what's discussed in the hallways, what's taken home, while in turn thinking about what each spectator took with them.

Those who didn't watch the works of artists from various countries at Teatro Viriato will find here the strands from which those works were woven. Here's a warning, though: that which already circulates today, a developed embryo of what stayed behind, was born here, like this, without clear knowledge of how it would turn out. And that's why it's being shown, because there's no beginning more beautiful than the beginning of everything. When everything is doubt, when everything is still undiscovered.

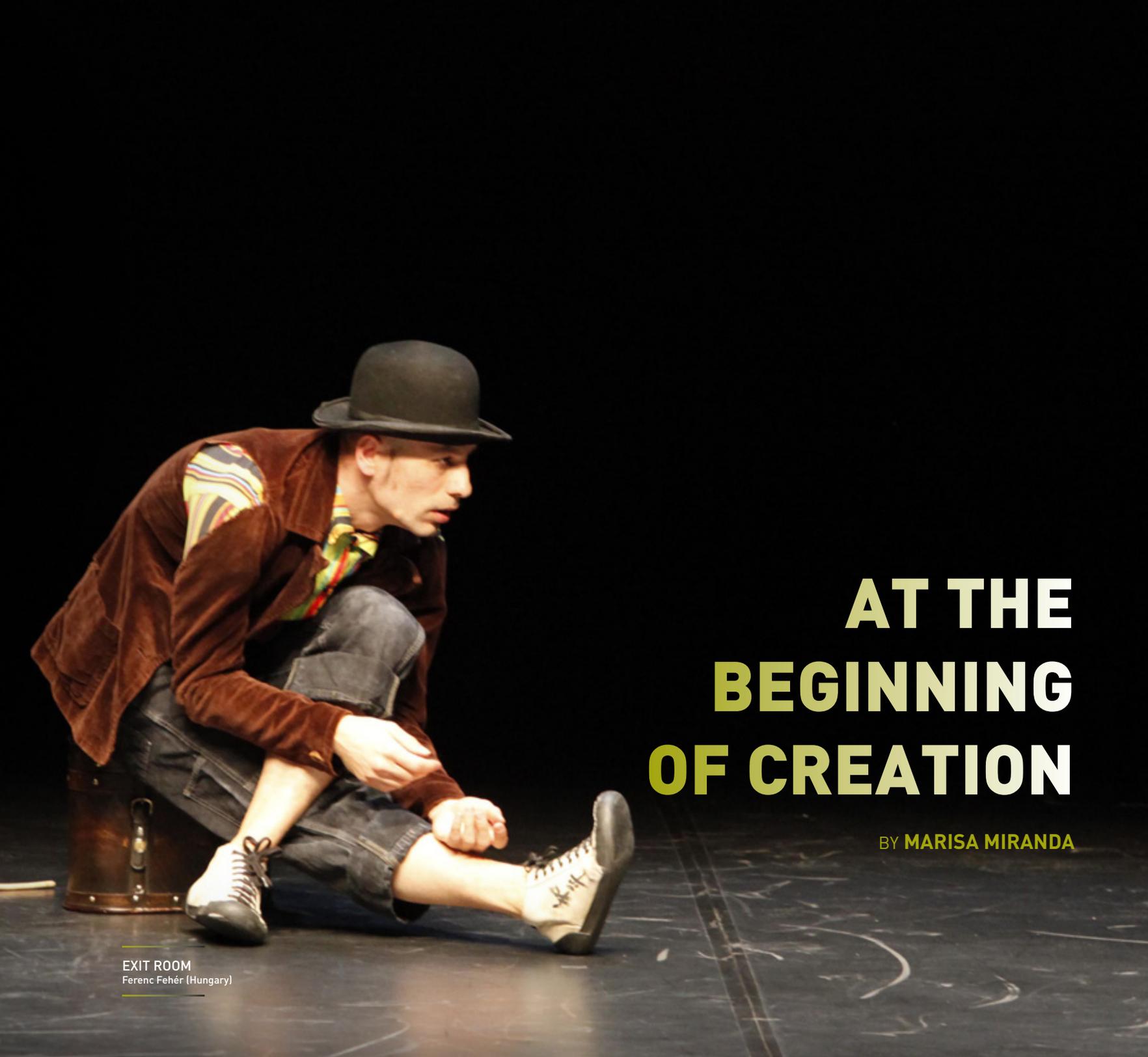
To what's past, and to what remains with us, we add a couple of footnotes. The first, a biographical profile of Milko Šparemblek, choreographer, dancer and one of the tutors for the 2011 edition; and a reflection by André Dourado, cultural manager, that looks back on twenty years of common European history, without East and West boundaries dividing us.

TIAGO BARTOLOMEU COSTA

Critic and journalist;

director of *Obscena* - Revista de Artes Performativas





AT THE BEGINNING OF CREATION

BY **MARISA MIRANDA**

EXIT ROOM
Ferenc Fehér (Hungary)

It's precisely about the beginning of the creative act that the first conversations are had. A beginning that some confess not experiencing when they embark upon the creation of a piece; that other conceive as something physical, from the body, and others can't conceive without methodology, without a logic reasoning evaluating conjectures and premises, without research.

Throughout her vast experience as creator, choreographer Vera Mantero, moderator for this meeting, ended up distilling what she calls "some tools she holds dear" and that aid the creation/composition of a piece. Mentioning an earlier invitation to dynamize a workshop on *Research for Creation*, Vera Mantero was compelled to think about some research possibilities based on what she does and sees being done.

The first one that came to mind, concerns the **research creators do for the construction of a specific piece** (conjunctural); the second one has as its basis the **research about composition/creation** (structural). The choreographer, in this last one, includes **research on methods for composing/creating**, under which scope she deals with such subjects as the **nature of materials** that creators use to do what they do, and the **processes** they use to achieve it.

In respect to the processes that creators resort to, so that certain choreographic material can rise up from the ether of the mind, Vera Mantero admits to being an adept of **automatic writing**, a process that ends up bringing her "quite a few tools for the emergence of

material" and which practice she proposes to the performers and choreographers in attendance. Besides being "an excellent exercise against creative blocks", in this automatic process, creators can, and should, allow themselves all latitude, disrespecting conventions so that "hidden ideas might shine through". "This kind of disrespect is also very important for opening up new possibilities. This is what I mean by allowing ourselves latitude. Sometimes we don't stray from our paths, the idioms we create, because we respect conventions too much", defends Vera Mantero, adding that this is also a very interesting process of finding structures that can be transformed into movement, using images that hide themselves between the lines of automatically written language. "Don't think too much, let yourself do, let yourself see what appears. We couldn't, in all probability, find certain structures or other types of materials if we didn't allow ourselves this. That's why the verb "to allow" is so important to me. Some things we can't find out by sitting down to think. Allowing is the keyword to doing everything we can do... afterwards we'll evaluate and put aside what doesn't serve us", she closes. It's a tool that can also be used with body and space.

TOOLS AND METHODS AIMED AT CREATING/COMPOSING

The practice of automatic processes pleases Croatian Ana Mrak, "controlling" by definition. As she creates, she imagines images that have to be exactly as they first flickered through her mind. An exercise in creating something without an inkling of what'll finally ap-



VISITA GUIADA
Cláudia Dias (Portugal)

pear, ended up being essential. “With these automatic processes you end up closer to yourself and the emotions that you want to express, that would otherwise cease being authentic”, she adds.

It’s actually countering the attraction of projecting throughout the process of creation, giving fair chance for body and mind to express themselves, and only afterwards do you do a reconnaissance of the material that each one allowed to surface naturally. The decision to define what the artistic object will be right at the beginning of creation can be fog all of the creator’s creativity, thus impeding all images from rising, ending up doing the opposite to the essential notion of allowing. A concept intrinsically linked to what they called “art of delirium”, that allows for a sensation of freedom when approaching subjects. “There has to be room, in the creative process, for the creator to allow himself. That’s a practice one has to train. If one doesn’t allow oneself, the creator always returns to what the body already knows”, emphasizes Vera Mantero. “Most of my pieces were made utilizing these processes. Obviously all experiments are exhaustively recorded, so that one can always analyse, choose, sort and work the proper material”.

Returning to the subject of research on composition/creation, Vera Mantero, includes here the necessity of **finding what others do, how and why they do it**. And it’s important for several reasons: “One doesn’t need to start from scratch, because many people before us also had the same questions and have found their answers”, she justifies, adding that this knowledge is essential to both “relevancy” and

“artistic quality” – “Who already did and what did they do?” Another important part of these presuppositions on research on composition/creation is being “permanently investigating **why we do what we do**, what are our motivations, what do we search for in those works”. The answers to these questions can be “good indicators for what we want to do”. And as a creator it’s fundamental to **research what moves you through life, what interests you, where do you stand on life**.

Considering the methods/tools to use in choreographic composition, and, although there are no recipes for composing – many times asked for by students of dance that cloak the creative process under a “dark veil” –, Vera Mantero ends up sharing a diagram she developed and that helps her compose. Beside what she has to work immediately: **performers, the space, the time and the audience** – placed at the top of this structure – the choreographer includes the variables she named **fundamental questions of her existence, her artistic presuppositions, her presuppositions of the moment, and fixations, obsessions, tendencies and attractions** to which she is impelled without knowing why. “For example, I decide to do a piece about the colour white, but the colour black never ceases to be present, and so I shouldn’t put it aside because it emerges and is important”, she clarifies. Finally, she adds the **sources**, everything around her to which she can have access. “All that I do with the **performers**, the space, the time and the audience must be run through these variables”, she concludes. Parallel to these premises, Vera Mantero, places other questions that she takes into consideration whenever she embarks upon the voyage of creation: “**How do I make**

the materials appear? How do I work those materials? How do I organize the materials that appeared and that I'm working?

PERFORMER AND CHOREOGRAPHER A TENSE, BUT HONEST, GAME

The great difficulty for performers to affirm themselves as choreographers, even if they already include in their baggage a few compositions and the tense relationship between performer and choreographer is common to almost all artists that participated in this meeting. But it's upon the last premise that the principal reflections are made, since the activity of a performer that collaborates with various choreographers can be "seriously dispersive"

Despite being called an "honest game", in this relationship the performer is perhaps a kind of "Father Christmas" coming down the chimney of the choreographer, a concept suggested by Romulus Neagu that, in spite of everything, enjoys this part: "As a performer you give a lot, you give it all to the choreographer, you're kind of a personal Santa Claus for the choreographer, weirdly enough, in a way I like it, and this is what I like about it: giving tools to others, I like being a tool to make an idea real. And as choreographer what I want is to extract materials from others. How can I make them my Santa Claus? How can I reach sensibilities and afterwards how can I be a good chef. The performer is a kind of choreographers' Father Christmas; he gives a lot of presents. As a choreographer I feel the obligation to get all the presents, create them, and give them back", he says.

Although she admits that, from an artistic standpoint, she needs to work for other choreographers, Vera Mantero thinks that "for a performer whose activity is mainly working for others, it must be really dispersive, because you go from the interest of one individual to a different one and one gets squeezed dry in the middle of all those projects and lives not actually one's own". "I think, that, since I play both fields, when I'm on the choreographers' side I return to my centre, my things, the things I need and when I accept being a performer for others I follow other guidelines, but it really is dispersive. It's pretty tough making ourselves available for the necessities of others." She adds: "In fact, you have to give, give, give... and a lot of what you give will be disregarded and discarded. It's hard being a performer for someone else, because you throw a lot of yourself out there and most of that material doesn't incorporate any structure, they just, vanish into universe."

But how is this relationship lived? As a performer Romulus Neagu's strategy is to try and have a general vision of what a choreographer wants from the project so that he can afterwards figure out how to fit into it, braving the great challenge that is to give the biggest number of answers to the same question. That's what makes him feel alive. Andresa Soares also doesn't like to feel like a "puppet". "But this is just another hardship. "Sometimes I want them to do what I thought they wanted me to do, and it just doesn't add up. I can be quite imposing about my interpretation of what they want. At the start of a project I pay a lot of attention to see what's going to happen, but I know that I can have some difficulties working for others", she adds.

WHAT TO PRESENT TO THE AUDIENCE?

And if the relationship between performer and choreographer can be tense, the same can happen between them and the public. The presenting of an artistic object in front of a “judging audience” is often painful and can, in fact, condition the creative process, erecting difficult barriers to break. The capacity to take chances ends up affected when faced with a creator that wants the public to “take something home”.

“Some time ago I was (re)thinking that the audience has to see a finished artistic object and say that it’s good, but for that to work it has to be ready, only then you know you can sell it. And, so, during the creative process we can forget taking chances, and to me that makes a lot of difference”, considers Romulus Neagu, who always had this “problem with the audience”.

Achieving a balance between taking risks and facing the “judging audience” ends up being any creator’s biggest challenge. And from this fear of presenting your work in front of this “judging audience” comes doubt over what is actually presentable or not. This fear seems founded on the difficulty to take a chance towards the unknown, of making choices that the choreographer might know unrepresentable to an audience, substituting them for safer choices, completely presentable. Vera Mantero adds: “Maybe it would be useful to take a few seconds and write what’s presentable and what’s not for each one of us. With a made list, decisions might become clearer... Maybe we could find, in the list for non presentable things,

materials that when written and described in front of us seem more presentable. When confronting yourselves with what you’re not allowing all will become clearer.” For the Portuguese choreographer “this question of what’s presentable or not is so ingrained into the thoughts of creators that sometimes, they forget that pieces which weren’t presentable pushed, at a different point in time, every boundary of art in general”. “Did Picasso, who broke every rule, stopped at any point to think if his works were presentable or not?”

MARISA MIRANDA

Press and communication
adviser for Teatro Viriato

ROMULUS NEAGU

Choreographer and performer

VERA MANTERO

Choreographer and performer





ANOTHER LOOK AT A CHOREOGRAPHICALLY COMMON EUROPE

BY TIAGO BARTOLOMEU COSTA

SHORT FANTASY ABOUT RECLAIMING THE OWNERSHIP OVER MY OWN BODY
Marjana Krajac (Croatia)

Looking at a map of Europe, we soon come to realize that when talking about East Europe or West Europe, we persistently fall into an error of perspective, like there could only be one way of reading that same chart.

Observing carefully, we see that Portugal has the whole of Europe to its east, highlighting the idea of periphery with which it was immediately labelled when Portuguese contemporary creation reached, as it were, central Europe.

The idea that a country can geographically place itself west of all Europe, and at the same time, for geo-strategic and geo-political reasons be part of a “Western block” is not only paradox but also an essential condition to rethinking what are we really talking about when talking about contemporary creation from Western and Eastern Europe.

Years of cultural politics outlined at the offices in Brussels had the advantage – bureaucratic within, effectively integrating without – of making artists, companies and cultural institutions go beyond their national boundaries and thinking up projects that could bring ideologies closer, even when contrary, and many times – most of them, actually – complementary.

That’s why the term transnational networks is preferable to the term European networks. The idea of agglutination under one identity is contrary to the European differentiating spirit. And the generic de-

nomination “international” is too cold in relation to what’s wanted: to make what’s individual, reach and be shared among the collective.

And so, what transnational networks brought to Europe was a culture of proximity and sharing, a logic of complementarity, a notion of complicity that dispersed, once and for all, the idea that cultural agents were kings in the land of the blind. Nowadays, when one says Europe and European culture, there is no stigma associated with cultural differentiation, it’s actually an advantage, a trampoline to fundament what we call European Union.

Dance, in particular, managed, by its own means and before the birth of any networks, to collaborate, bring together, found and feed discourses, POVs and ways of thinking from all points of Europe.

It would be difficult for Portuguese contemporary dance to exist had we saw it being legitimized later in Portugal, if it wasn’t for the 1991 stamp given in Brussels, during Europalia.

That European stamp, that distinctive seal, coining Portuguese dance as “new Portuguese dance” was paramount to better understand what was intended by European spirit: something that, in its difference, could appeal to all. Portugal conquered the East.

We’ve come a long way since then. And although there are – and will always be – problems, we can today think of dance that’s only Portuguese because it’s made locally.

The same is true for the countries of so called East Europe, with profound wishes of integration, sharing of knowledge and histories. An approximation, by the economic and financing models in existence, of what was being done in the domain of dance was essential for their development. It was advantageous seeing where others failed, where others succeeded, where others stagnated.

It's not easy, and certainly not useful, talking about a West, Central or East dance, when what matters for the obtaining of European financing is the mixture of projects and idioms coming from various countries. And Eastern Europe is today the new Eldorado of contemporary creation: experimental, radical, risk taking.

We could say – several of my friends do – that the look we cast upon that cardinal of Europe is a kind of European atonement for the decades of silence in relation to what happened there. There may be some truth to this, but ideologies are often hard to justify.

However, beyond all economic, politic and even social contexts that sustain the European scene, what's certain is that, with the exception of specific cases related to tradition, there is no great distinction between East and West in what dance is concerned.

We could say that's owed in great part to factors like the free circulation of commodities and people, leading to the appearance of certain countries in festivals and theatres. But there's another aspect, less to do with art itself and more with the life of the citizens.

Schools, mainly in countries like France, Belgium, Germany or the Netherlands don't really look at the origin of their prospect students, and what those bring is that heritage that adds something else to European blood. One could say they go there because their countries of origin don't have the necessary conditions for the professional practice they elected.

But that hegemony, more than normalization, is, in all truth, the basis of the European spirit. The fundamental basis that allows us to leave behind differences and geopolitical denominations, like east and west and start calling dance for what it is: European.

Trying to establish differences between one and the other is not seeing that those exist within each individual country. Performers, choreographers, the discourses, the shows, represent countries purely for financial and statistical reasons. Performers, choreographers, the discourses, the shows, represent themselves and they shouldn't have to - nor ambition to - carry the weight of national representation on their backs.

Years of travelling between festivals, cities and shows make me unable, unless I try doing it in a generic and unspecific way, to identify if there's a dance characteristically more southern, northern, eastern or western.

There will be dances that want to say things, want to impose things, leave the door open and other ones that don't care about that. There will be dances standing on their toes, artists that are veritable strategists, structures with true skills in garnering support. But all that is preferable to the nationalistic defence of one dance opposing another.

Bridges are being built with a different kind of concrete: the idea of sharing. And that, any dancer knows better than anyone else: when you enter a studio, a single movement and that's it, no one knows what your nationality is anymore.

FROM MARKET RESISTANCE TO MARKET PRESSURE

BY RUI HORTA



QUE SER?
Sofia Fitas (Portugal)

When we look at our World, if there's something that changed radically in the last few years, it was the level of competitiveness in all professions. The arts were no exception.

In reality, if we examine the number of students attending art school that graduated from institutions all over Europe, and also the rest of the globe, we can see it's increased exponentially. On the other hand, although the base of the pyramid has gotten substantially larger, opportunities at the top suffered little change...

This shift of reality brings with it some quite perverse consequences. For example, the huge pressure young performers feel when confronted with the lack of employment in today's market, prematurely thrust onto a career path as creator for which they're not prepared. Since you shouldn't reduce artistic creation merely to a scholastic product, it's intimately connected with a *praxis* and with a career built upon inter peer and inter generational learning, which comes, most of all, out of collaborative processes.

Besides the enormous pressure dealt on support giving systems, this realization should make us think up new models founded on a sustainability that allows us to support emergency, while at the same time privileging quality. In this way we could safeguard countless artists, of great potential, from this market maelstrom, that would otherwise, as it has happened many times, make them disappear, discarded with the first setback...

I think it urgent to act upon this gap, thinking more upon the processes than the final products and, in short, creating conditions for the exchange of experiences. It is necessary for us to build platforms allowing the interface between artists in safe environments, away from the premature scrutiny of their creative experiments.

To this end, I believe that artistic residences, as well as the development of network projects are essential, for they work as alternative systems to the pressure installed throughout the markets of artistic diffusion. On the other hand they not only work as trans disciplinary cross breeding and learning aids, but also as incubators for future projects amongst the above mentioned artists.

These are particularly relevant for Portugal, for they can effectively contradict our natural peripheral condition, generating countless opportunities and challenges.

RUI HORTA

Choreographer and artistic director of
Espaço do Tempo (Montemor-o-novo, Portugal)



PROGRAMMING, CHOOSING, PRESENTING

BY **MARISA MIRANDA**



REDRUM SESSIONS
Darija Doždor e Ana Mrak (Croatia)

Looking at the word within any context, “programming” implies to choose, decide between one route and another, but always without forgetting the necessity of serving a purpose. The role of programmer is not a peaceful one and, a lot of the times, the term carries with it a pejorative connotation; it’s not rare listening to critics from both the audience and the artistic community always questioning the choices of programmers. “No one wants to be a programmer because this function is associated to a pejorative connotation, someone who is exceedingly distant from the artists because when programming they include/exclude the others”, admits Cristina Grande. Invited to debate the subject on a panel at W-Est_Where 2010, the coordinator for the service of Performing Arts of the Serralves Foundation underlined that “programming is an activity, not a profession”. “As a programmer, I’m a middleman, I’m between the artists and the community, between the practice of what artists do and the perception the audience has of that practice”, she concludes.

In fact, the debate around the figure of the programmer has been profitable. The question: “Why are some artists included in a programme while others aren’t?” is a recurrent one and, inevitably, the answer fits into today’s discussion - emphasized by the proliferation of cultural spaces all around the country – about “authorship programming” (associated to the inherent power of choice) or “programming by catalogue”. “Programming always as to have an authorship, it can’t be innocent... it’s our vision of the world” tells us Cristina Grande. “I don’t believe in a programming without authorship, a vision of the world. On the other hand we can’t forget that

artistic houses are for artists and programmers are just mediators. I try not to forget that, each and every day”.

Américo Rodrigues, artistic director of Teatro Municipal da Guarda, shares with Cristina Grande the knowledge to the power of choice implicit in the act of programming. Quoting an artist that, in a debate, had no qualms declaring that “the programmer is a dictator”, he answers: “Programmers know that they have that power to mediate between artists and the public and they have to know how to make it without concessions, creating new relationships with the artists”. For Cristina Grande “any theatre should proposition not answers to the audience, but new questions and challenges, the will to search and be curious.” For Paulo Ribeiro, artistic director of Teatro Viriato, it’s a fact that, both the programmes by Cristina Grande, and by Américo Rodrigues are directed by a “self-language” but, he admits that it’s not always like that: “There’s a great majority that does programme by catalogue”.

RISING ARTISTS AND THE ATTEMPT TO LEGITIMIZE WORK

About the act of programming, artist Andresa Soares highlights the necessity “for artists to know the people behind the programmes”. “I say this because I feel great difficulty in reaching programmers. I feel that there are a lot of programmers that do their job without taking a lot of chances, not really interested in knowing/meeting performers. They always program the artists that bring them some security”. Not shying away from criticizing: “I feel that programmers are trying

harder to validate themselves than trying to search for new creators and this makes them lose interest in seeing what's being created and in that way there's no identity and no choice. It would be important to understand how we can make this meeting between the identity of a programmer, and the identity of an artist, happen”.

Mirna Zagar, programmer for a festival in Croatia, and recently for a dance centre, confesses that she listens to the artists complain “many times” that they “can't speak with the programmer of a certain space” and she enquires “But did you see the programme of that festival or institution? Did you find anything in common between your work and the work of that institution/festival?” On the other hand, she also listens to programmers “complaining about the artists because all they care about is selling or presenting their work, and aren't always available to listen to us”, she says, adding that she likes to “listen to the artists' context”. “I like talking to them at the beginning and during the process. To me it's about creating a trusting relationship with the artists” she adds.

The programmer talks about building “trust at two levels”. It's never easy, but I want to be comfortable enough so I can say to an artist that although I like his work I don't know exactly how to contextualize it. I like to ask the artist where and how he thinks he may fit”.

In the programmes she proposes, Cristina Grande always works in articulation with the artists, but she upholds that there is no formula

for being a programmer: “Each of us should find a formula for this relationship with the artists”. And she ends up emphasizing that being a middleman “is very hard”. And, that many times, she presents the same artists because some creators have been with her for her entire life, as if they were her favourite creators: “It's not only an intellectual relationship, but also an emotional one”.

In this relation between artists and spaces, Américo Rodrigues, reminds that “There is no supporting cultural policy for rising artists”. “There is no circuit for up and coming artists to present their works. There are some places in Oporto, labelled alternative or marginal. You could count on the fingers of one hand, festivals solely dedicated to expose new artists. All tries to remedy this situation have ended in failure”. He also adds to this the fact that “programmers from around the country don't fit people that haven't affirmed themselves publicly, from lack of time or opportunity, into their programmes and this is a bit like a snake eating its own tail. So it's more than justifiable that artists look for reference spaces that give them that legitimization. If they actually manage it or not is another complex question” concludes Américo Rodrigues, justifying that this eagerness to be presented in a space of reference is intrinsically bound to an artist's necessity for affirmation.

Paulo Ribeiro attests to the necessity of being careful. “This matter with the young creators was a fad in Europe, where you would always be on the lookout for fresh meat and threw it into the circuit; some

people weren't ready for that. It also happens in Portugal. And what happens is that while they're creating they're always up and coming artists. What defines an artist is not how you rise, but how you stay on board after so many years", he says.

THE IMPORTANCE OF CONTEXT

Paulo Ribeiro highlights his great concerns regarding the public, the city and its necessities. "In each proposal, I have to see professionalism, virtuosity and I have to understand if that artist has anything to say", adds the artistic director of Teatro Viriato. "A theatre has to have a face, a spirit and a soul", he finalizes. It should also be noted that, for example, today, in Viseu, there's a fairly big artistic community. "We want to promote artistic creation, having someone creating in the city or in the region. We have to work locally, nationally and also internationally", he adds.

But does the context in which you program help? Programmers are unanimous: yes. "In a way I'm safeguarded", says Cristina Grande. "I think that programming for a municipal theatre must be very different. I'm protected by the space, time and place of representation. We have a context that helps us, she concludes. Answering, and as artistic director of a municipal theatre, Américo Rodrigues guarantees that as a programmer he has "all the liberty to do all the choices he wants". In fact, a main concern for programmers is creating context for the presentation of a specific artist. Cristina Grande says: "I never

present a performer without a context. We always try creating contexts and for that I always try to meet with the artists. We cannot have artists that come, present and just leave afterwards".

AMÉRICO RODRIGUES

Stage director, author and director
of Teatro Municipal da Guarda

CRISTINA GRANDE

Programmer for the Service of Performing Arts
and Auditorium of Museu de Serralves

THE PLEASURE FOR THE UNSEEN

BY TIAGO BARTOLOMEU COSTA



FROM 0 TO 26
Cindy Dague (France)

It will always be a risk – a calculated one, to be sure – but, still, a risk, to present objects in the process of being built. It shan't be any other way and the idea that a choreographic object, in the night of its premiere, is more closed, is in itself a dangerous one.

It's part of the organic movement, and life, of a choreography, the risk, the fear, the determinism and the investigation. And so, as Rui Horta has written in this very same issue, networks are essential in protecting the artists and in giving them the confidence needed to brave the unknown. Not what one might think of the work they presented, but another more important aspect, how they themselves are going to look at their works.

A project like *W-Est_Where* is pivotal to the development of relational practices among artists and, consequentially, among the institutions that receive them. A big part of this journey must be a secret one. The presence of the audience, in what it might gather from a hierarchy, is not, a lot of the times, beneficial for projects in a phase of self affirmation. It has to be that way. The experimentation, the laboratory, the search, the secret labour, fascinating because of its difficulty, of an artist can not always be shown. And, some times, the pressure to show it accelerates processes, tramples over discourses, burns whole stages.

In the two editions of *W-Est_Where*, the artists in attendance, some with an already established career, others at the very beginning of beginnings, could experiment without the risk of being seen saying things they didn't intend to.

Let's throw an analogy here: we all heard, in cooking programmes, the chefs say "how nice it smells, I wish you folks at home could smell this kitchen". And some times we've wished we could. But we know full well that not all that smells good tastes better, or vice-versa. And, in even more times than that, a kitchen is akin, in chaos, to a battlefield. From that we want only to show the final result served at the table. But, oh, the pleasures of the kitchen, if only we could share them. Some things should remain secret. The pleasure of the various trials, the in-studio work, the research, the search, it is in no way different. And for those lucky enough to see it the feeling is the same "I wish you folks at home could feel the adrenaline that goes on inside here".

It's the rules, one might say. Essential rules so that the shows can be afterwards presented as such. In the case of *W-Est_Where* they weren't even fully fledged shows, but laboratory experiments that could become, in the future, properly produced presentations. And for the most part they became just that. But, in essence, what's important to keep from all this is that lab work. The fear they had, the things they found out, what they didn't knew and is hard for them to admit. And the confrontation with what they've shown, finally, to the audience.

For the most part, because the process is close to the skin of those who create, what we see are experiments that stay on the other side, the side of the stage, their side. And it's necessary that the spectators, special citizens chosen to participate in a ritual – as one could



VIS-A-VIS MEETINGS WHITH A
Anna Réti (Hungary)

say in Ancient Greece – know it. Because mostly, what you see, the experience and its timeframe, is the experience of the performer himself, still discovering, searching, retreating in the face of what before seemed certainties. They aren't final objects, they're starting points, as free as they are unknowing of their destiny. Just like Kavafis said in his beautiful poem about Odysseus' travel back to Ithaca: "Ithaca has given you the beautiful voyage. / Without her you would have never set out on the road. / She has nothing more to give you".

It's the same for those who programme, accomplices from the very beginning, travelling companions, many times ship masters, and most of those times soothsayers. Programming objects that aren't, is essential for the fulfilment of theatres' - and production structures' – part as initiators. History is made of risks, of what we don't know, while saying no to: conformity, repetition, the norm.

This is the base for objects like those that were seen in Viseu in 2010 and 2011 – and that are sprawled across these pages – not objects, but starting points. They don't say nothing more than what the artists themselves even dare imagine saying. They are, in their body, in the discourse of the receiving structures and in the eyes of the audience that's seen them, moments of rare beauty: we're witness to a birth. The birth of something whose future we can't be sure but with the whole world in front of it.

They experimented, they built, they crossed references.

From modern dance to the verb, from choreographic illusion to symbolism, from territoriality and the body as material map of an identity to dance as compass to that very same map, from the political implication to separation and safeguarding from the world evils... all the subjects were touched upon, all these subjects were danced about. In individual thoughts, associations of ideas, with the meeting of glances, in terms of thinking what's dance for if not to make us think even more.

Programming objects like these, with the added symbolic weight of being the face for different nations, institutions and types of discourse, is a risk. But it's also the oxygen mask that has us believing in the role that the institutions play: to give us the unexpected and ask if we want to see the same things again and again.

ON THE SIDELINES

MILKO ŠPAREMBLEK, THE CROATIAN BÉJART

BY MARIA DE ASSIS



VIS-A-VIS MEETINGS WITH A
Anna Réti (Hungary)

Milko Šparemblek was one of the tutors at the 2011 edition of W-Est_Where. His career is symbol of a Europe that saw dance conquer political, geographical, aesthetic and economic frontiers. That is the profile that Maria de Assis outlines, in a gesture of memory that's important to keep.

Milko Šparemblek was homaged in 2008, at the time of his 80th anniversary, in a ceremony that brought together friends, colleagues and admirers at the Croatian National Theatre, in Zagreb – the very same theatre where he started his career in 1947. At that time, an important symposium took place where dance theorists and historians analysed different facets of both his personality and his vast creative production, made up of more than one hundred pieces of work and about forty films and programmes he directed for television. In 2010, *Kretania* magazine issued a special all-English edition to share some of those testimonies with the international community, intent on helping revisit and rethink Milko Šparemblek's contribution to the history of dance, a controversial figure of great stature that many refer to as the Croatian Maurice Béjart (in reference to the French choreographer, a principal personage in the domains of European modern and contemporary dance).

Reading that issue of *Kretania* allowed me to identify some of the traits that constitute Milko Šparemblek's life and creative posture and through them I shall reference some outstanding moments of his biography, including his relationship with Portugal.

Šparemblek is a scholar. Born in Farna Vas, Slovenia, in the year of 1928, he studied in Zagreb, having enrolled in comparative literature at the University. Little by little he ended up abandoning the course so he could dedicate himself to what he called “comparative steps”, although he never left his passion for books behind. An avid reader, literary material, especially poetry, is frequently the starting point for his choreographic creations. Moreover, besides being a choreographer, dancer, teacher, director and head of several different companies, Šparemblek was also playwright for his own and others' works. It's maybe from this inspirational source and the will to “transcribe” it to the bodies of dancers, that Šparemblek developed his dramaturge skills joining the lineage of European dance-theatre.

Trying to make sense out of the essential questions of the human condition, the choreographer spun, in his pieces, a complex web of symbolic references not always easy to decode. Furthermore it's a complexity many times amplified by the connections that he established between words, music, images and movement, hallmarks of his obsession with detail and fascination with the complete work of art.

The mixture of idioms is another trait of Šparemblek's creative action, and one that garnered him heavy critics for lack of originality, accused of overusing compilations of different dance styles and techniques. If we examine his path as a dancer, this tendency is actually a very organic one.

Šparemblek joins the Croatia National Theatre Ballet in 1947 and in 1951 becomes a solo dancer. During those years he performs a varied repertoire including great classics, traditional dances, and pieces of contemporary dance. In 1953 he receives a grant, under the recommendation of Lady Ninette de Valois, resuming his studies in Paris with Olga Preobrajenska and Serge Peretti, perfecting his knowledge on the techniques of the Russian classic academy and the Paris Opera school.

At that time, and until the end of the 1950's, Šparemblek has an intense career as a freelance dancer travelling around the world, while collaborating with many companies of volatile existence, namely Janine Charrat Company, Ballet Maurice Béjart, the Paris Ballet des Étoiles, Ludmilla Tcherina Company, and specially the company of his fellow-countryman Milorad Miskovitch.

It's actually with this company that Šparemblek comes to Portugal for the first time, in 1956. All these companies have one thing in common, the wish to renew dance, to work with younger versatile dancers, capable of performing a diverse repertoire (that included a collection of romantic and expressionist pieces, as well as some with contours very close to the ones defended by Diaghliev, mentor of Ballet Russes) quickening in them the creative potential to start a new generation of European choreographers. Among them we find Béjart, Dick Sanders, Charrat, Walter Gore and Šparemblek himself.

When Šparemblek returns to Portugal, in the very next year, as part of the same company's roster, he already has authorship of one of the pieces in the programme, *Quatuor*, one of his first choreographies and created that year. Let us read an excerpt from the review that José Sasportes wrote, at the time, for the magazine *Gazeta Musical*: "Dancing in frankly modern terms (where one can discern the influence of the German expressionist school in his North American idiom) in a "danse basse" with much grounded movements (...) his ballet is rich in small details. (...) Despite *Quatuor* not satisfying us wholly, our confidence in Šparemblek's creative power is almost limitless".

Having experimented so many techniques and styles on his own body, it's not surprising that Šparemblek under considers the technical and lexical origin of the steps and movements he uses in his dances. He's a proponent of an "ecumenical" choreography, stressing that "the artist must act with freedom, which means not being a slave to any school but to follow the truth that comes from creative intuition and the ascertaining of what to say to the spectator with a given work."

Šparemblek is above all preoccupied in creating a specific vocabulary and syntax from the contact with different concepts of dance: "the path for searching new truths in continuous dance, the search for the primitive gesture, foremost, instinctive and visceral in our memory overloaded with unnecessary information".



MILKO ŠPAREMBLEK
W-EST_WHERE/2011 (Viseu-Portugal)

Communication with the spectator is one of the principal concerns for these young choreographers from the tail end of the 50s. Just like his colleagues, Šparemblek considers himself an heir and successor to the great tradition of European dance theatre, invoking its capacity to, through movement, express and touch the public's emotions.

Noverre, considered the founder of expressive dance, talked about the art of feelings and emotions triggered by gestures of the body. Since then, choreographers from the XX century like Michael Fokine, Rudolf Laban and the German expressionist dance ("ausdruckstanz"), modern American dance following the lines of Martha Graham and Jorge Limon's, Béjart, Šparemblek and many others after them, represent a road, that not being linear, reveals the choreographers' care in tackling, in many different ways, the question of expression through movement and its accessibility for the spectator.

They're inscribed on a long path of valorisation of the physical character, non verbal and non rational, of dance. They used the sensual and emotional charge of both body and movement, elements that had historically justified the discipline's marginalization, to credit its expressive potential and asserting it as Art, contributing to make the XX century "the century of dance".

Béjart was maybe the choreographer that farthest carried the ambition, at least in sociological terms, to elevate, to its boldest zenith, dance to an art for the masses. The antibodies generated

compelled him to move from Paris to Brussels in 1960, where he founded the Ballet du XXème siècle, at Theatre de La Monnaie. Milko Šparemblek actively participated in this adventure, first as dance master and later occupying the position of Assistant Director for the company. In 1965, when Béjart's company came to Lisbon, it brought in its programme one of his principal choreographies, *Siegfried-Idyll*.

Šparemblek and Ballet Gulbenkian. During the 60s, Šparemblek continued choreographing and directing several movies and television features, and in 1970, he arrived in Lisbon, with an invitation from the Calouste Gulbenkian Foundation, to run Ballet Gulbenkian, at the helm of which he remained until 1975. His arrival coincided with the opening of the Gulbenkian Great Hall, where the company took up residence and regularly presented their work.

During this period Šparemblek brings a new guidance to the company, reducing the weight of the classical repertoire within the programme, and privileging the presentation of contemporary pieces, preferably created for the company. Discreet in the volume of his own creations (only twelve of fifty new productions were his), Šparemblek exposed the dancers to a myriad of high level foreign choreographers, both European and North-American (John Butler, Lar Lubovitch and Birgit Cullberg, among others), he raised the number of guest Portuguese choreographers, like Armando Jorge and Carlos Trincheiras, launching, in 1972, *Estúdios Experimentais de Coreografia* (Choreography Experimental Studios), stimulating

the appearance of new talents among the dancers of the company. *Sinfonia dos Salmos* and *Antigas Vozes de Crianças* created in 1972 for Ballet Gulbenkian are among his most significant choreographies.

Šparemblek, a citizen of the world and a staunch European. Between 1977 and 1980 Šparemblek headed the Ballet of Lyon. In the meantime, it's important to reference some of the many other collaborations that make up his career with important institutions like the New York Metropolitan Opera Ballet, Dance Theatre of Harlem, Teatro La Fenice, Harkness Ballet, the Opera of Paris and the Opera of Bona, among others.

His last choreographies, *Songs of Love and Death* (2007) and *The Miraculous Mandarin* (2008), were created after his return to Croatia at the beginning of the 80s. In 2010 Šparemblek received ISPA's (International Society for the Performing Arts) *Distinguished Artist Award*, right around the time of the congress in Zagreb concerning Globalization and Identity. The ideal context to celebrate a citizen of the world that defends his European identity thusly: "I'm European, Sophocles, Euripides, Shakespeare, Molière, Rembrandt, Michelangelo, Kandinsky, Malevitch, Mozart, Bach... are my tradition, abridging several domains, from music to painting, from novels to theatre. (...) The fight today is trying to remain European".

MARIA DE ASSIS

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TWENTY YEARS OF ENCOUNTERS AND DISAGREEMENTS IN FREEDOM

*Looking through the lens of recent history is also
acknowledging the changes that terms such as East
and West suffered.*

BY **ANDRÉ DOURADO**

FROM 0 TO 26
Cindy Dague (France)

In the pursuit of history - even if for some time schools have taught otherwise - geography matters and so do men. If, on one hand, the perspective we hold of an event of such restructuring effect to Europe as the fall of the Berlin Wall, in 1989, may depend either on the point one observes from and the observer himself; if it varies increasingly upon the proximity to the Iron Curtain — of which the Wall was the main symbol — and above all upon the side one lived in, the extending of Freedom to all European space, as first consequence of that historical event, is an indubitable fact, and ever since a sheer joy and hope for all Europeans, with the exception of those too nostalgic of “scientific” political systems .

If the extending of that Freedom to all Europe, though at different paces and intensities, brought forth its inevitable procession of new opportunities and problems, and spread itself in many folded ways to both geographical areas and activity fields, there was one field, the cultural one, reflecting and, we may say profiting more than any other from such development. We were soon to read in it the converging or diverging threads of a multi-national and multi-cultural society that, in spite of all, appears as a whole to non-European eyes. That field being the one politically less integrated, for better (liberty) and for worse (conditions), tells a lot about its assumption as a stage crossing every border or having no border at all.

However, let’s go back a moment to the point of departure. In the occasion of the fall of the Berlin Wall, Portugal was rewriting its role in Europe, testing its first long period of governmental stability in democracy, only 15 years after the end of the dictatorship inherited from Salazar, and the attempt to establish a soviet regime after the Revolution.

Located in one extremity of the Old Continent, the country had not long before (1986) entered the European Community, as it was then called, and assumed itself clearly as, a Western European Country, the one of freedom and aspirational welfare, as opposite to an Eastern Europe under the rule of the Warsaw Pact and sparsely supplied by the COMECON (Council for Mutual Economic Assistance)¹.

There was no mid-term and neutrality in Europe didn’t mean much at the time, considering that countries such as Switzerland and Austria were neutral but remained western democracies nonetheless, and non-aligned Yugoslavia lived under Tito’s dictatorship. Conscience of division walked along the actual experience of division, both in personal and communitarian level, and its transposition to mentalities, from school programmes to the free access to information and culture.

¹ Created in 1949 with the purpose of integrating, in economical terms, the Eastern countries. It existed until 1991 and at its origin the members were USSR, Eastern Germany (until 1990), Tchekoslovakia, Poland, Bulgaria, Hungary and Romania



VIS-A-VIS MEETINGS WITH A
Anna Réti (Hungary)

GEOGRAPHICAL FRONTIERS OF IDEOLOGICAL OPPOSITION

If in that time the division was neat, does it still make sense talking about Europe in east and west terms? To the older generations certainly yes, as they inherited a mental frame in which they were born or educated. But in the cultural area where the intersection is stronger than in any other sector (perhaps with the presumable exception of finance, as money, like dust, rapidly infiltrates anything) the answer is surely no.

Some time ago, while staying in Lisbon, the franco-lebanese writer Amin Maloouf reminded us that in his youth they used to talk about an ideological opposition (East\West); and now we talk of north and south in economical terms. The concepts of east and west, even if some psychological marks remain have dissolved by themselves in a Europe where the distinguishing lines are no longer political or cultural (dimension, economy, community integration level, etc.). They have suffered a dislocation to the *limes* of the European Union to which a new cardinal or geographical space point was added: South, paradoxically in its southernmost slope, North Africa.

Thus, as the new East, we have today the Turkish space (self imposing, like the previous one, on the dimension of the native community settled in the Union soil), and even the Oriental Mediterranean (Israel, Lebanon, Palestine, Egypt). We'll equally have, far from European boundaries, an East and Orient composed by the axis China/ Hong Kong/ Taiwan, along with Japan, with a growing importance and presence also in culture (plastic arts, cinema and architecture). And

also a transatlantic West sheltering not only the influential United States but the Latin American nations and cultures emerging in music literature and cinema. Moreover the concept of Occident or West has always enclosed the United States and has had on them its main political reference.

THE STUFF WE'RE MADE OF

However, not long ago, those differences between East and West did exist, and were justified. In 1997, during Salzburg's cultural season (with the presentation of Györgi Ligeti's *Le Grand Macabre* directed by Peter Sellars), the Kultur Kontakt, an Austrian entity dedicated to cultural diplomacy, organized - in cooperation with the European Council - a "Summer Academy" in the local International Institute of Culture and Management (ICCM).

Gathering young professionals from the cultural sector - managers, trustees, programmers - coming from the recently unified West and East Europe, the meeting aimed to reinforce their experience and to provide them with a general formation so as to create networks for the future, along with a purifying bath for Austrian culture (which, with the notorious exception of Hitler, never harmed anyone). To many of them, this was the first contact with the more or less debatable concept of 'Great European Culture', not disregarding their own national cultures.

To the few westerners - a French woman coming from Croatia, a German living in Switzerland, a Portuguese - participants joined

from almost every country beyond the old Iron Curtain, with the exception of the Czech Republic, flooded at the time, and also Serbians and Bosnians (maybe not invited, being the heirs of Gavrilo Princip²).

Coming from cities in between Tallinn, St. Petersburg and Tirana, this improbable aggregate of Europeans, now only distinguished by their belonging or not to the European Community, was supported by an Austrian (Walter Reicher, the director of the Haydn Festival of Eisenstadt), a North American fund-raiser from Chicago, an Italian teacher from Milan and a German director. They worked together for two weeks, analysing the projects (their own or institutional) by which they were selected.

“Together” is a way to put things, because that wasn’t always easy: a Romanian from Transylvania reluctantly spoke to Hungarians, of whom she said they still thought in terms of “K.u.K.”³. A Lithuanian woman, in memory of her family victims during the soviet period, refused to speak Russian to explain to a Byelorussian whatever she

didn’t understand in English. A Bulgarian expressed his mistrust (which included Ukrainians) regarding the Russian “big brother”. In the end all went well and the network is still working, and with a certain amount of friendship involved.

This personal story illustrates the first big distinctive trend arising after the fall of the Berlin Wall and during the different types of democratisation that took place on Eastern Europe countries afterwards. Nationalism, that made a triumphant come back in the arms of a history, that had been suspended in the 40s for almost everyone, and for some speeded up in the 20s. Released from the so-called proletarian internationalism, overthrown at the streets by the true “popular power”, they grounded their brand new independence, formal or real, on the recovering or valorisation of both their cultural and national identity, first of all their patrimony and language⁴.

Another distinctive trend was born there: the opening to, when not

² The murderer of the heir to the Austro-Hungarian throne, the Archduke Franz Ferdinand, whose death in Sarajevo in 1914 led to the First World War.

³ “Kaiserliches und Königliches”, “Imperial and Royal”, reference to the main double-title of the Hapsburg from the XIX century on, as emperors of Austria and kings of Hungary; Transylvania remained Hungarian until the end of the First World War.

⁴ Curiously this identity movement didn’t prevent that in the East as in the West, more attention was gradually paid to the economic, promoting value of culture – much out of the necessity of partial self-funding of the sector – the increasing tourism and domestic consumption playing different roles, according to the cases, but nevertheless creating a new trend that, from its British origin in the late 90’s, would spread to the entire continent and beyond: the cultural and creative industries.



SHORT FANTASY ABOUT RECLAIMING THE OWNERSHIP OVER MY OWN BODY
Marjana Krajac (Croatia)



FROM 0 TO 26
Cindy Dague (France)

fascination with, the Anglo-Saxon culture, in its American feature, now enhanced by the regretful or sincere anti-communism of the new elites. In opposition to a West in which (also at a cultural level) anti-Americanism, with a strong French influence, remained active, together with a still present Marxist intellectual influence (which would also explain, a decade later, together with security issues, the profound European division regarding the invasion of Saddam Hussein's Iraq). Of course there were exceptions to this anti-Americanism, by means of the conflict between the perception of a "good" and a "bad" American culture, the self-critique (Sundance Festival or Gore Vidal and Henry Mailer) for one side, and the one of Hollywood for the other.

In the West, the reinforcement of the European Union and the II World War demons have been able to prevent big nationalistic debates to rise. But, on the other hand, non European immigration forced an increasing attention to the national cultures of those immigrants; a tendency that has been reinforced and amplified.

This subject has had generally a positive evolution, though a colonial complex has almost been the source of a neo-colonialism: one that "discovers" the other ("I show you, therefore you exist"), and the neutral look politically correct one but, at the same time, depreciatory. Such drawing of attention, as a matter of fact, hasn't been extended to the native cultures of the new immigrants from within European borders, and that says something about the Union's process..

On the other hand, the strong ideological component that once marked the culture in the West, either in its Marxist or liberal trend, has not resisted to the loss of innocence, resulting, in the first place, from the discovery of the true face of communism, and then from the atrocities committed in the ex-Yugoslavia "liberation wars", in a Europe that thought itself already immune to them (and it's not by chance that the cultural symbols – monuments, libraries, theatres, churches and mosques – were prior targets of destruction for all belligerent parties).

SURVIVING HISTORY

In an awkward pendulum movement, the end of a certain official status and their consequent privileges at East (of course for certain strata, not for those who didn't align with the regime), that came along with the end of the State Culture and Propaganda, has co-existed with a rising demand of a legal status (plus state funding) to the cultural agents in the West, mainly in what concerns social security and taxes, which was the reflection of another demand, that of culture as the core of life in society.

This, for better or worse, transformed the man of culture in an opinion maker, from politics to ecology, from the social to economic realm. This institutionalisation ended for good the romantic myth of the marginal artist with low resources. The statement, or generalisation, of the bourgeois artist, now socially and politically important, proved itself responsible for letting down much of the anti-bourgeois

or anti-system symbols and traditions. Culture has become the field by excellence of the politically correct, and therefore of the norm.

Other distinctive feature is the futility of the speech about “resistance”, still so cherished to the West and inherited from May 68, but confronted at East with a real notion of resistance (to totalitarianism, not democracy). A resistance in which, one’s own existence is at stake, as the example of many dissidents, from A. Soljenitsin to A. Sakharov and V. Havel, has shown, and that some like Georgi Markov⁵ have paid with their own life. Here a distinction is to be made, that of the perspective on the presence of human rights on speeches: at East, mainly centred in the basic civil rights, in the reconstruction of freedom and in the memory of repression; at West, in questions of gender and illegal immigrant’s rights.

The differences inherited from the Cold War fading away, the big cultural questions in reunified Europe stand today for the balance between financial autonomy and dependence, between creative freedom and the relation with central or local Administration or the relation of the former with audiences and markets; between traditional “visibilities” (television, written press) and the ones emerging (internet). They also regard the role of culture in building the Euro-

pean Union, the fading of borders, very neat and clear at the same time, between Patrimony and Creation; the infiltration of Ecology in the core of cultural speeches; the evaluation of positive or negative impact of the “tourismification” of culture; and even of the internal ways of circulation of culture in Europe (festivals etc.), that may contribute to cultural diversity as well as to its homogenization.

As the East returns to the centre of the Old Continent – although not as a melancholic recreation of the habsburgian Mittel-Europa of Joseph Roth, Stefan Zweig, Panait Istrati, Sándor Márai and many others – it is also there that one can find, steady in its creative fulguration, in its economic power and influence, the new cultural capital of Europe, Berlin, that historically succeeds Paris and London in that capacity. It is remarkable that the once historical symbol of the division East\West holds now the flag of its union, mostly if we think that democracy has achieved what a mad dictator once dreamed of and one other prevented.

The European cultural identity has survived the Wall and its fall; it has even survived to a widespread globalization of which it’s no longer the centre, although it is certainly the best place to live, think and create. In Europe coexists everything that in other parts, even in

⁵ Bulgarian writer; one of the most notorious dissidents from the East, murdered in London, in 1978, by his country secret services, under the orders of the communist dictator Zhivkov

equally democratic countries, doesn't coexist or doesn't exist at all. And it is precisely those contradictory signs it permanently supplies that brand it with an incomparable cultural richness; an inheritance from a past at once admirable and tragic.

That's why, once the Wall fell down, and having European culture, from the past 20 years, released itself from its political restrictions, and allowed its creators and participants to gradually overcome the less visible walls that the Berlin Wall had conserved or generated, the bounds these creators created, in a way more or less organized and continue to develop, are the best guarantee against the possibility of other walls to appear, which are always, as the one in Berlin, the result of blind acceptance and conformism with political or economic systems of subjection that a culture centred upon Man should always fight back.

ANDRÉ DOURADO

He frequented the University of Oporto, graduating, in 1991, with a Licentiate Degree in History. He worked for different public institutions and was a cultural consultant to former Portuguese Prime-Minister José Manuel Durão Barroso. He founded SerCultur, a pioneer platform for the divulging of culture, and collaborated on the launch of IndusCria, Platform for Creative Industries, Lisbon. He works as a consultant for various cultural projects and policies.

BIOGRAPHIES RECAP

08TH FEB'2010

RUH! PUM!

LUÍS GUERRA (Portugal)

Mi sentas akran doloron!

3. *Ruh!*, Apoints the sound of a wreck, of a landslide, etc. *Pum!*, Imitates the bang of a shot, explosion or a loud and rough fall of a body.

Luís Guerra de Laocoi is a choreographer and dancer. He is a member of the dance association Bomba Suicida, since 2008. Developing his work since 2005 he created among other pieces: Ser Humano (2005), Smells Like Teen Spirit (2007), Laocoi (2008). His work was presented in Portugal, Spain, France, Germany, Croatia, Lebanon and Brazil. Since 2009 he's preparing a show: "Hurra! Arre! Apre! Irra! Ruh! Pum! (Homage to Cristina de Pina)" – With première on May 2010 at Festival Alkantara, in Lisbon.

By Luís Guerra de Laocoi // With Madunna // Music Tânia Carvalho
// Lighting Design Anatol Waschke // Production Bomba Suicida
// Co-Production Teatro Maria Matos (PT), Festival Alkantara (PT),
Teatro Viriato (PT); Support DGArtes/Ministério da Cultura (PT)

This performance is part of a trilogy: "Hurra! Arre! Apre! Irra! Ruh!
Pum!". The première is on May 2010, in Festival Alkantara,
Teatro Maria Matos (Portugal).





09TH FEB'2010

VISITA GUIADA

CLÁUDIA DIAS (Portugal)

A solo between biography and fiction, where performer and choreographer Cláudia Dias builds an emotional geography from places and common objects, exploring the method of Real Time Composition, created by João Fiadeiro. From these objects, emptied of its use, willing the body first and then in space, as if they were following clues, Cláudia Dias carries the public in its guided tour of Lisbon.

Cláudia Dias was born in Lisbon in 1972. She began her dance training with Maria Franco, continuing her studies with a scholarship at the Dance Company of Lisbon, and later attended the First Training Course for Interpreters of Contemporary Dance, in Forum Dança. Belonged to the Ninho de Víboras collective, where she began her career in the area of choreographic creation, conceiving and performing several pieces. She collaborates with Re.AL, having been a central element in the development and systematization of the Real Time Composition technique.

Design, text and interpretation Cláudia Dias
 // Stage space and lighting Walter Lauterer // Soundtrack "discombobulating" de noid aka/Arnold Habert // Sound Design André Pires
 // Monitoring artistic João Fiadeiro, Olga Mesa, João Queiroz
 // Production Ninho de Víboras
 // Support Centre Chorégraphique National de Montpellier – Languedoc Roussillon, Forum Dança e Companhia Teatral do Chiado; Show commissioned, produced and divulged by RE.AL for the period of 2003-2009.

09TH FEB'2010

EXIT ROOM

FERENC FEHÉR (Hungary)

At the centre stage stands a performer alone. Their dance is at the same time, lyrical and brutal, syncopated, close to a kind of ecstasy. You can not separate us from this man, whose energy continues to electrify the scene. Ferenc Fehér is self-taught.

Ferenc Fehér (Contemporary Dance and Physical Theater), never had any formal dance training. His art is influenced by free style dance, martial arts and by the work with Anikó Juhász (O. Caruso). He worked continuously with the Company Finita la Commedia – directed by Anikó Juhász (O. Caruso) from 1999 to 2007. Ferenc Fehér has been making his own choreographies since 2007.





10TH FEB'2010

ERA UMA COISA MUITO ABSTRACTA

ANDRESA SOARES (Portugal)

Is a choreographic solo by Andresa Soares with original music by João Lucas. The project arose from the will to challenge the strange world of abstraction restraining the drive of wanting to say something, in order to plunge into an expressive abnegation of sorts. We began at the “starting line” and progressed as a flux that must come from behind in order to move forward, in search of movements that reveal themselves as thoughts, but not allowing themselves to be fully understood, but giving the piece a narrative feeling.

Andresa Soares was born in Lisbon in 1978. Her artistic education is shared between dance, theatre and visual arts. Since 2000 she works as an interpreter or an author in several dance and theatre projects. She is a co-founder of Máquina Agradável through which she produces her works.

10TH FEB'2010

REDRUM SESSIONS

DARIJA DOŽDOR and ANA MRAK (Croatia)

Redrum Sessions is a performance inspired by motifs from Kubrick's movie: *The Shinning* and is enveloped in examining the paradox of symmetry, order, disorder and irregularity. In it the two authors begin their journey from a common initial point of their theatrical, dynamic, energetic position.

Ana Mrak was born in Varaždin in 1979. She studied at the Salzburg Experimental Academy of Dance and Tisch School of the Arts (New York). During and after her studies she cooperated with many different companies. As one of the founders of the artistic organization *dance_lab* collective, established in 2003, she has participated in the creations of several dance projects. She has been a member of the Studio - Contemporary Dance Company since 2004. She actively teaches contemporary dance techniques.

Darija Doždor was born in 1980 in Zagreb, Croatia. Contemporary dancer. She graduated at Ana Maletic School for Contemporary Dance and became a member of Zagreb Dance Company. She participated in numerous workshops in Croatia and abroad. She worked on dance projects with different companies and authors.

Authors and dancers Ana Mrak, Darija Doždor

// Music from movie *The Shinning* (Krzysztof Penderecki, Henry Hall e Gleneagles, Wendy Carlos e Rachel Elkind), April March, mixed and edited by Damir Simunovic

// Costumes Kresimir Kolozi // Light design Igor Pauska

// Coproduction Studio dance company/dance_lab collective





10TH FEB'2010

RUINS INTERPRÉTATION.../PLIÉ, TENDU, JETÉ CIE JASMINA (france)

“Plie, Tendu, jeté”... If plier. If tendre. If jeter. Where are these three verbs reflected in life. The performers play with these three states “Plie, Tendu, jeté”, as creators, but also as human beings. Each one is faced with their loneliness, their isolation puts them at risk of facing the world... Each one leaves the public free of their own interpretation.

Jasmina Prolic was born in 1976 in Sarajevo. She was first educated as a ballet dancer and had already the great beginning of her dance career: third prize on a ballet competition in Jugoslavia. She left Sarajevo in the beginning of the war and passed by Zagreb Ballet. In september 1993, she entered the Conservatoire National Supérieur de Musique et de danse de Paris, where she studied Contemporary Dance. Since 1997 she is working as a professional contemporary dancer and performer with different choreographers and theater directors. She founded the dance company “Cie Jasmina” in Orleans, in 2002.

Conception and production **Company Jasmina Prolic**;

// Music **Bruno Bianchi**

// Choreography and interpretation **Jasmina Prolic, Bruno Bianchi, Isabelle David, Darko Japelj, Sanja Maier Hasagic, Guillaume**

Marie, Marika Rizzi // Choreographer assistance **Gisèle Trembleau**

// Dramaturgical support **Igor Dobricic** // Light design **Ivan Mathis**

// Light technician **Arnaud Reguigne**.

10TH MAY'2011

VIS-A-VIS MEETINGS WITH A ANNA RÉTI (Hungary)

I wonder what is the condition of a real encounter? The answer is of course very complex. But perhaps the most important condition is presence.

From the moment of birth everyone is present, paying attention to the surrounding, and following the inside processes. During our personal development it all becomes increasingly difficult, and complicated, as we are becoming aware of the world around us.

The piece tries to explore the issue of presence, by creating different ways of being present and experimenting with them.

- Anna Réti -

Anna Réti. After finishing her studies in the Secondary School of Arts in Pécs, she graduated in the Rotterdam Dance Academy. She worked in Holland with Itzik Galili, Conny Janssen, and Jens Van Daele. Since she came back to Hungary, she works as a freelancer with choreographers like Attila Kun – Pr Evolution, Réka Szabó – The Sypptoms, László Hudi, Eszter Gál, Tamás Juronics - Szeged Conem-

porary Ballet, Zoltán Nagy, Klára Pataky, Viktor Bodó – Szputnyik Company, and Gábor Goda – Artus Company. Since 2005, she started to choreograph her own works as well. Anna Réti has, over the years, been awarded several relevant prizes: Best Solo prize on the 6th Solo Festival for Inside out, Public prize for Inside out on the II Monodance Festival, Hungary, 3rd price for Waiting for myself (choreography Melinda Virág, Csilla Nagy e Anna Réti) on the 14 Masdanza Contemporary Choreography Competition of the Canary Island, among others.

Concept, Choreography and Performance **Anna Réti**

// Guest Choreographer **Ferenc Fehér**

// Assistant Choreographer **Dóra Furulyás** // Coaching **Josef Nadj**

// Music Editor **Balázs Barna** Composição **Amos Ben Tal, Ferenc Fehér,**

Hildegard von Binge, Tibor Hajas, Godspeed you! Black Emperor,

Zsolt Döme // Costume **Retina** // Decor **Pál Körmendi**

// Light Design **Gabi Bánki** // Supported by **Alapítvány az Emberi Értékekért**

(**Fundação Cultural Nacional – Hungria**), **Eotvos 10 Cultural House - Hungria;**

Rede Départs; Archauz – Centro Coreográfico, Dinamarca; Programa Jardim

d' Europe; Última Vez; Random Collision; Centre Chorégraphique National

D'Orléans; Workshop Foundation; Trafó House of Contemporary Arts,

Florian Workshop





10TH MAY'2011
FROM 0 TO 26
CINDY DAGUE (France)

0: nothing

9: the passion, the attempt, recklessness

14: first steps

17: inspiration, reproduction

23: contact, opening

26: the achievement, satisfaction

Through its strength and weakness, simplicity and complication, success and failure, commitment and doubt, each of us is forging his identity to be.

- Cindy Dague -

tween France, Portugal, Croatia and Hungary. She works this piece in residence at HIIP in Zagreb with Croatian choreographer Milko Šparamblek.

From 1994 to 2008, **Cindy Dague** studied contemporary dance at EMD Saran. From 2004 to 2008, she participated in several plays as a dancer in the Toutazimut Company. In 2005 and 2006, she participated in meetings of the FFD dance, group and solo, at the national level. Since 2008, she took professional training in preparation for EAT at Art Dance International in Toulouse. Meanwhile, she is a dancer in the rock band Wellington. In 2011, she creates her first solo *From 0 to 26*, presented as a work in progress at Bourges for the festival W-Est_Where, choreographic cooperative project be-

Concept, Choreography and Performer **Cindy Dague**
 // Coaching **Milko Šparamblek**

10TH MAY'2011

QUE SER?

SOFIA FITAS (Portugal)

The creation of the solo piece Que ser? had its starting point in a research on the idea of identity and obstacle. The development of this solo had the objective of attaining the abstraction of the body, that is, the deconstructing and analysing of the idea of body, not only in its anatomical sense, but also the idea, about this same body, that's imposed upon us or that we acquire through the social and cultural contexts we occupy.

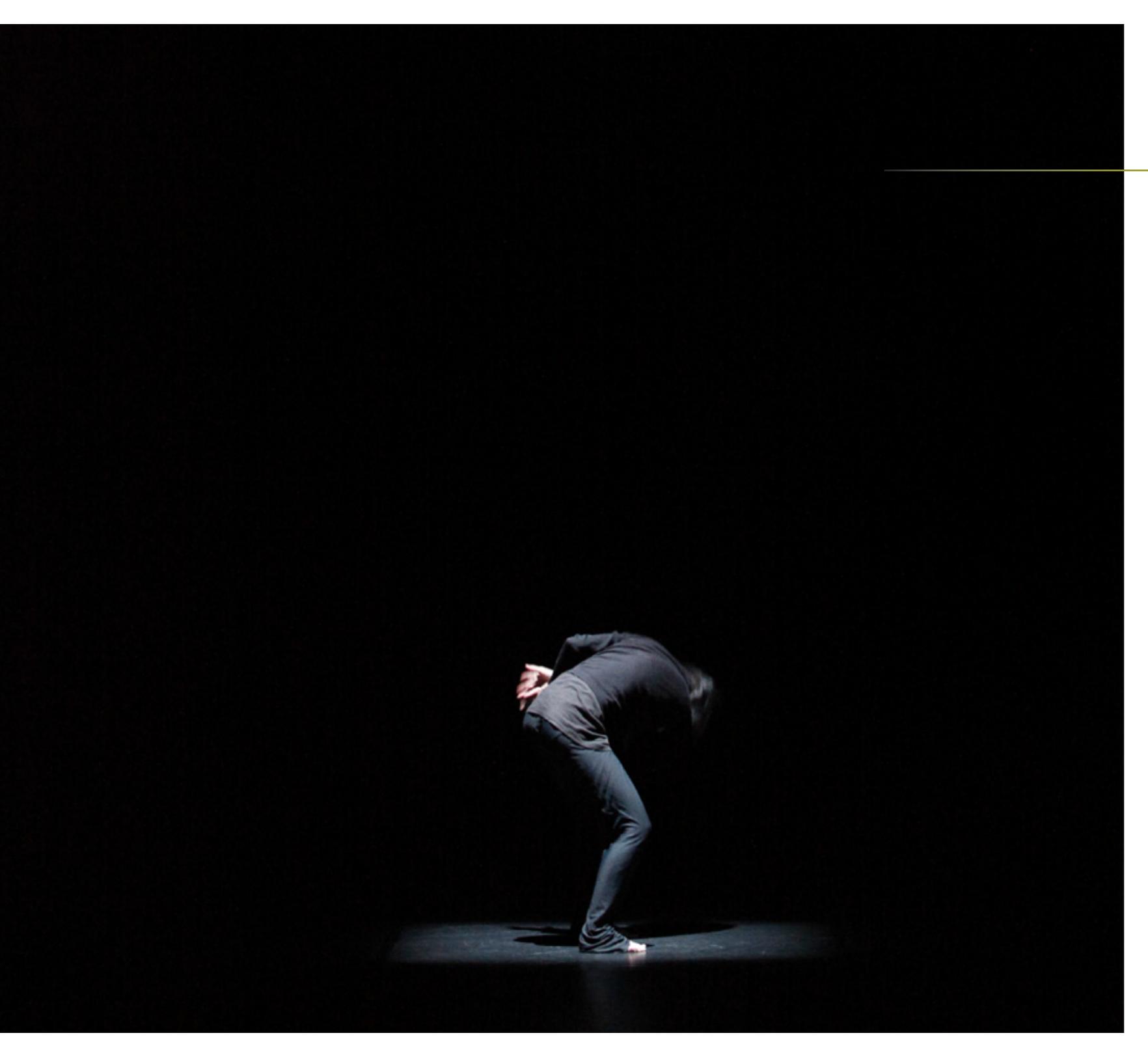
Through an experimentation of the body and its movement, I tried to create and show alternative images, other perceptions of the body, that could reveal themselves as an expression of possible identities, as well as of constraints, of obstacles inherent to them, without ever trying to give them a representative or interpretive character.

- Sofia Fitas -

Sofia Fitas. Intuition, experimentation and the concept of becoming (de)vir are keywords in her research. Her work, based upon experimentation and deconstruction of the body and its movement, show a deep interrogation of all surrounding the individual, virtual and real ways of being. Performer and choreographer, she studied at FMH attaining, in 1999, her licentiate's degree in Dance.

From her choreographic work we can highlight the choreography *Fora do Esquecimento* (1.st Prize at *Concurso Jovem Criadores*) and the solo piece *Experimento 1* (1.st prize at the 13^o *Festival Internacional de Dança Contemporânea das Canárias*), October 2008, that has been presented in Portugal, France, Spain, Belgium and the Netherlands. Invited by A Madalena Vitorino, she created the solo *Sós* (Uma homenagem), premiered in March of 2010, and integrated in the event *Solos com Convicção*, for the *Comemorações do Centenário da Implantação da República*. In June 2010 she premiered, in Paris, *Experimento 2*, has a part of the Mains d'Oeuvres structure. The piece was presented at the *Off Festival Montpellier Danse 2010*, and in Lisbon at Centro Cultural de Belém. Presently, Sofia Fitas is at an artistic residence in Cité Internationale des Arts, Paris, for the creation of her new solo *Experimento 3*.

Concept and Performance **Sofia Fitas** // Music **Sébastien Jacobs**
// Coaching **Eszter Gál** // Supported by **Teatro Viriato, Viseu; Trafó House, Budapest; Micadanses, Paris; Institut Français, Paris; Cité Internationale des Arts, Paris; Companhia Clara Andermatt, Lisboa**
// Special Thanks **Paula Garcia, Sébastien Jacobs, Eszter Gál, Angela Conquet, Mains d'Oeuvres, Companhia Clara Andermatt, Kata Kovács.**





10TH MAY'2011

SHORT FANTASY ABOUT RECLAIMING THE OWNERSHIP OVER MY OWN BODY

MARJANA KRAJAC (Croatia)

My body is not owned by me. I use it, I feed it, I perceive the world with it. Complete perception in what ever ground is possible only through the fact of embodiment. If I was not embodied I would not be able to read the world – the world would be an amorphous unreadable mass of something indefinable. So, I am defining the world and myself in it via the body. Still, however essential my embodiment may be for my own existence, I am not the owner of my body. My body is repressed by protocols, architecture, space structures, other bodies, education, dance education, physical survival, economical survival, emotional survival, pain; and, at times my body is also repressed by its very self. If I am not the owner, that means that I am sharing it with some other instance, that some other instances too claim and execute the right to use my body: to navigate it, to count on it, to take my body into the responsibility.

Choreographic practice then would be the place to zoom into this consideration: of reclaiming the body for limited space-time frame in order to own it fully again. And, also to encounter other bodies in this frame which are also temporarily reclaimed, so that (though still burdened by our social codes) we can eventually establish some other form of transfer to each other, some other quality of humanoid con-

sideration, some other common ground, instead of one that is repressively inscribed in the outer world.

- Marjana Krajac -

Marjana Krajac. Is among acknowledged choreographers and authors belonging to a younger Croatian contemporary dance scene. She graduated from the State School for Contemporary Dance Ana Maletic in Zagreb, and continued studies at the Academy of Performing Arts in Berlin. She also studied Theology and Religion Science at Humboldt Universität zu Berlin.

She has worked with Grupe Dunes in Marseille, France; and upon graduation she collaborates as dancer and choreographer with a number of choreographers in Berlin. She is a past recipient of the European scholarship for contemporary dance DanceWEB and scholarship for the Mobile Academy Berlin. She has also collaborated with Mårten Spångberg and Meg Stuart in projects Choreographers' Venture - The Adventure and Everyday Heroes/Extern Sources. She is the author of a number of choreographic and research works as well as theoretical works published in: New York's Movement Re-

search Performance Journal; Croatian journal for dance Kretanja; Croatian Performing Arts Magazine Frakcija; and her most recent project THE BOOK is available online: <http://thebook.sodaberg.hr>. Her project THE STORE (2009) was nominated for the T-HT Award of the Museum of Contemporary Art in Zagreb.

With 11 full-evening works, her choreographic work reaches to limitless formats always stretching the notion of what choreographic practice, as well as what art as such, can and dares to propose as an aesthetic and a cultural statement. She lives and works in Zagreb where she founded the collaborative SODABERG.

Choreography and Performance **Marjana Krajac**

// Coaching **João Fiadeiro** // Realized and Supported by **Croatian Institute for Movement and Dance; Zagreb Dance Center;**

Teatro Viriato, Viseu; RE.AL, Lisbon

// Special Thanks **João Fiadeiro, Petra Zanki, Andreja Siroki**

ESZTER GÁL

CHOREOGRAPHER (Hungary)

Is a dancer, teacher, choreographer and organizer. She is a teacher at the Hungarian Dance Academy and at the University of Theater and Film, where she teaches improvisation, Limón technique, contact improvisation and awareness work. She is the artistic coach of the program called Research into the Unknown curated by Michaela Hargitay and the Hungarian Workshop Foundation. She is a certified Skinner Releasing Teacher (SRT). Currently she is a Ph.D. student at the Budapest Semmelweis University Faculty of Physical Education and Sport Sciences. She graduated at the Hungarian University of Physical Education in Budapest in 1989 as a physical education teacher and a physiotherapist. She studied at EDDC (European Dance Development Center) – Arnhem, The Netherlands for 3 years. During and after her studies she had worked with Yoshiko Chuma (New York), Mark Tompkins (France) and Stephanie Skura (Seattle). She has studied with great teachers/thinkers like: Steve Paxton, Joan Skinner, Lisa Nelson, Danny Lepkoff, Mary O'Donnell Fulkerson, Martin Keogh, Eva Karczag, Jennifer Monson, Julyen Hamilton, Stephanie Skura, Benoi Lachambre, Jess Curtis, Nina Martin amongst many others. Her teaching is very much influenced by the research of improvisation, traditional modern dance techniques, releasing and body awareness works.

Since 1993 she has been presenting her choreographies throughout Europe, Russia and in the US as well as performing solo, duet and group improvisations. She founded Company ST in 2003. She has been working with Company Tánceánia (a mixed ability company) since 2003. In 2005 she was the founding member of ArtMan Movement Therapy and Art Workshop. She is the artistic director of Kontakt Budapest workshop that runs a program of regular CI classes and jams; CI teacher training; intensive weekend workshops with Hungarian and foreign teachers and organizing the annual Kontakt Budapest International Improvisation Festival since 2002. In 2000 she was the chief organizer of the 15th ECITE (European Contact Improvisation Teacher's Exchange) in Budapest.

JOÃO FIADEIRO

CHOREOGRAPHER (Portugal)

Belongs to the generation of choreographers that emerged at the tail-end of the 80s, right after the North American “postmodern” movement and the French and Belgian Nouvelle Danse movements that gave origin to the Portuguese New Dance. Most of his academic training his done in Lisbon, New York and Berlin after which he goes on to be a dancer at Lisbon Dance Company (86-88) and at Ballet Gulbenkian (89-90).

In 1990, he founded Companhia RE.AL that was not only responsible for the creation and promotion of their own shows – presented regularly throughout Europe, USA, Canada, Australia and South America – but also followed and represented rising artists, while at the same time received and presented, within the ambit of LAB/Projectos em Movimento, transdisciplinary artists. In 2008, he put his choreographer and author activity on hold, changing is focus of interest onto initiatives where the process – in opposition to the product – conditions his activity, and onto the programming developed by Atelier Real, structure of which he his artistic director. The Real Time Composition method, initially designed to support his works’ choreographic and dramaturgical writing, asserts itself as both a theoretical and practical instrument and platform to rethink decision, action and collaboration in art as in life. That research happens in collaboration with varied disciplines – economy, anthropology or even complex systems sciences – leading him to orientate workshops in the framework of master’s and doctor’s degrees in several schools and universities in Portugal and abroad. Together with Brazilian anthropologist Fernanda Eugénio, João Fiadeiro will inaugurate, in September of 2011 at the Atelier Real, AND_Lab: Anthropology’n’Dance Laboratório, a centre for the investigation, transmission and application of the Real Time Composition method.

JOSEF NADJ

CHOREOGRAPHER (Serbia)

He was born in the year of 1957 in Kanizsa (ex-Yugoslavia, present-day Serbia). Between 15 and 18 years old he attended classes at the Secondary School of Fine Arts in the city of Novi Sad. After ending his military service in Bosnia and Herzegovina, he attended History of Art and Music courses at Budapest Fine Arts Academy, where he developed special skills of corporal expression and acting. In 1980, he moved to Paris where he continued his education with Marcel Marceau, Etienne Ducroux and Jacques Lecoq. At the same time he discovered Modern Dance with Lani Leong and Yves Cassata. In the year of 1983, he started teaching the Art of Gesture in France and Hungary and performed in the creations of Sidonie Rochon (Papier froissé, 1984), Mark Tompkins (Trahison Men, 1985), Catherine Diverrés (L'Arbitre des élégances, 1988) and François Verret (Illusion comique et La, commande du GRCOP, 1986). In 1986, he founded the Théâtre JEL company and created his first piece, Canard Pékinois, presented at the Théâtre de la Bastille and later at the Théâtre la Ville, in Paris. In 1989, he begins practicing photography, an activity to which he still dedicates himself. In 2006, Josef Nadj was Associated Artist at Festival d'Avignon. He's been director of the Centre Chorégraphique National d'Orléans since 1995.

MILKO ŠPAREMBLEK

CHOREOGRAPHER (Croatia)

Croatian ballet-dancer and choreographer, was born in Farna Vas, Slovenia, in 1928. He studied comparative literature and classical ballet in Zagreb. He became a member of the Croatian National Theatre Ballet in 1947, and a soloist four years later. Milko Šparemblek created his first choreography in 1955. He pursued advanced studies in Paris with Preobrazhenskaya and Peretti, and in New York with Martha Graham and José Limón. He collaborated with many renowned ballet companies, e.g., Dance Theatre of Harlem, Teatro Fenice, Lyon Ballet, Harkness Ballet, Paris Opera, Bonn Opera and others. Not only is he an artist of paramount importance, he was also an unparalleled director of several companies, among which we can highlight Ballet Gulbenkian. He is a professor of Classical Dance in Zagreb.

