



HRVATSKO
NARODNO
KAZALIŠTE
U ZAGREBU

SEZONA 163.

STAGES FORUM 2023

WHEN WE ALL FALL ASLEEP AT COP28 WHERE DO WE GO?



Co-funded by
the European Union

VIDY THÉÂTRE
LAUSANNE

20. 11. 2023.

16:00

Arbajt Kolektiv: *Meantime, Between Failures*

Aleksandra Stojaković Olenjuk i Nataša Antulov:

Prirodna izvedba evakuacije

Sara Salamon i Marko-Luka Zubčić: *Događaji na rubu kadra*

Maja Marković: *a walk through the elevated*

Grupa za nove narodne prakse: *Ustenjavanje Zemlje*

Mihael Giba: *Sunčano uz mogućnost razbojništva*

Nikolina Rafaj: *Ostajanje sa šumom, ostajanje u šumi*

Sanja Gergorić i Miodrag Gladović: *Leave No One Behind*

21. 11. 2023.

16:00

Senka Božić-Vrbančić: *Antropološka igra*

17:45

Jérôme Bel i Anna Javoran: *Jérôme Bel*

19:45

Mladen Domazet, Vedran Horvat, Tomislav Medak, Tomislav Cik:

Doughnut analiza Hrvatskog narodnog kazališta u Zagrebu

20. 11. 2023.

16h

Arbajt Collective: *Meantime, Between Failures*

Aleksandra Stojaković Olenjuk and Nataša Antulov:

Natural Performance of Evacuation

Sara Salamon and Marko-Luka Zubčić:

Events on the Edge of the Frame

Maja Marković: *A Walk through the Elevated*

Group for New Folk Practices: *Mouthing of the Earth*

Mihael Giba: *Sunny with the Possibility of Robbery*

Nikolina Rafaj: *Terrain in a Fictional Space*

Sanja Gergorić and Miodrag Gladović: *Leave No One Behind*

21. 11. 2023.

16h

Senka Božić-Vrbančić: *Anthropological Game*

17.45h

Jérôme Bel and Anna Javoran: *Jérôme Bel*

19.45h

Mladen Domazet, Vedran Horvat, Tomislav Medak, Tomislav Cik:

Doughnt Analysis of the Croatian National Theatre in Zagreb

STAGES Forum 2023: When we all fall asleep at COP28 where do we go?

jest dvodnevno istraživanje snova, strategija,
zamki i manjinskih vokabulara u društvenim imaginacijama
klimatskoga kolapsa.

is a two-day research of dreams, strategies, traps
and minority vocabularies in social ideas
of climate collapse.

Ostvaren u produkciji i prostorima Hrvatskoga narodnog kazališta u Zagrebu, Forum STAGES 2023 sastoji se od radova izvedbenih i multimedijjskih umjetnica i umjetnika te društveno-znanstvenih radionica i predavanja, povezanih u evakuacijsku rutu koja od procedure bijega mutira u stanište.

Produced by and in the venue of the Croatian National Theatre in Zagreb, Forum STAGES 2023 consists of works of performative and multimedia artists and social-scientific workshops and lectures linked into the evacuation route that from the procedure of plight mutates into a habitat.

Dramaturška koncepcija / Dramaturgical concept

Nikolina Rafaj

za kustoski tim / for the curator team

KRIZA KAO STANJE CRISIS AS A STATE

Svjedočimo intrinzičnoj modifikaciji pojma *krize*, ona prestaje biti šiljak, privremena ruptura unutar postojećeg reda, kaos koji potvrđuje linearnost – ona postaje permanentno stanje. Kako bi još vjernije ilustrirala kontingentnu stvarnost i egzistenciju, Berlant uvodi pojam krizne uobičajenosti (*crisis ordinariness*). S navedenim pojmom prikazuje kako kriza, koja se osjeća kao proizvod nestabilne egzistencije, nije proizvod naglog šoka i izvanredne situacije, već je ugrađena u obično i svakodnevno.

Načini na koji možemo misliti krizu posljedično izazivaju naše afektivne i pojmovne aparate – kako izići iz okvira traženja utočišta u prividnome minimalizmu? Trebamo li prekinuti s racionalizmom, u aktivizmu kao i u paradigmi? Kojim se metodologijama možemo poslužiti kako bismo izbjegli monopolizaciju znanja, unutar koje se samo eksperti pozicioniraju kao ti koji mogu provesti promjenu? Možemo li uopće doskočiti višestoljetnoj romantizaciji prirode?

Nastavljajući se na Latoura, koji promišljanja o krizi dijagnosticira kao jedan od načina uvjeravanja samih sebe *kako će i to proći*, odnosno *kako će i kriza ili njezina množina, uskoro biti daleko iza nas. Kad bi se barem radilo o krizi*. Pojam s kojim smo već korijenski srasli, zamjenjuje se pojmom *mutacije* – naviknuli smo na jedan svijet, a sada zavirujemo, mutiramo, u drugi. Ekološka kriza postaje **mutacija naše relacije** sa svijetom.

Više nego ikad potrebno je nanovo ispitati, i ispisati, relacijske odnose spram konceptualne i ideološke uglavljenosti u postojećim imaginacijskim krajolicima. Postaje itekako moguće i vrlo potrebno otvoriti imaginaciju kao i prakse prema svijetu koji će biti moguć, ali to još nije. (Donna Haraway)

STAGES Forum 2023 kao inherentni prostor dijaloga, i iskustvenog susreta *mnogogleda*, teži inducirati alternativne imaginacijske krajolike u publici, u čijoj izgradnji svi sudjelujemo.

We are witnessing an intrinsic modification of the idea of *crisis*; it ceases to be a pinnacle, a temporary rupture within an existing order, chaos that confirms linearity – it becomes a permanent state. In order to increasingly illustrate the contingent reality, Berlant introduces the idea of crisis ordinariness. With this term, she indicates how a crisis that is felt as a product of unstable existence is not a product of sudden shock and an emergency situation, but it is inbuilt into the daily and the ordinary.

The ways we can perceive crisis consequently challenge our affective and conceptual devices – how can we leave the framework of seeking haven in alleged minimalism? Do we need to break up with rationalism in activism as well as in the paradigm? Which methodologies can we implement in order to avoid the monopolisation of knowledge, within which only experts position themselves as those who can make a change? Are we at all able to solve the centuries old romanticization of nature?

Drawing on Latour who diagnoses deliberations on crisis as a way of persuading oneself that *it will pass*, respectively, that the crisis or its plural will soon be behind us. *If*

it would at least be a crisis. An idea with which we have already become one is substituted with the idea of *mutation* – we have grown accustomed to one world, but now we are peeking and mutating into another. The ecological crisis becomes the **mutation of our relationship** with the world.

More than anything it is necessary to reexamine and note the relationships toward conceptual and ideological setting in the existing imaginal landscapes. It is absolutely possible and required to open imagination as well as practice to the world that will be possible, but it is not there yet (Donna Haraway).

STAGES Forum 2023 as an inherent space for dialogue and experiential encounter of *multiviews* aspires to induce alternative imaginal landscapes in the audience in whose development we all participate.

EVAKUACIJA KAO STANIŠTE **EVACUATION AS A HABITAT**

STAGES Forum 2023 u svoje središte tako smješta **tenziju nesagledivosti** koja se prevodi u istraživanje poliperspektivnosti gledišta, određujući krizu kao simbiotički element s kojim nastaju, i nastajat će, nove forme suživota. Mogućnosti otklona i-ili bijega iz krize više nisu *izvodivi*. Evakuacija već odavno nije kolektivno gibanje između dviju točaka, **evakuacija postaje stanište**.

Koncept evakuacije postaje glavnom dramaturškom okosnicom za izgradnju izvedbeno-instalacijskog okoliša unutar prostora HNK-a koji se istovremeno gradi kao što se i razgrađuje, **mapirajući** izvedbeni susret mislivog, spekulativnog, svega onog (ne)izgovorivog. Obijanje smještanja problemske petlje unutar jedne perspektive otvara mogućnost oslobođenog pogleda koji se usuđuje zaviriti i onkraj horizonta poznatog.

Mape su puno više od reprezentacijskih modela. One postaju performativni objekti koji doprinose proizvodnji kao i oblikovanju teritorija. One ne portretiraju svijet već izravno sudjeluju u njegovu osnivaju, pokazujući koje 'regije' pripadaju kome, koji su nam dijelovi svijeta 'poznati', a koji tek trebaju biti 'otkriveni'. Mape proizvode centre i periferije.

Selekcija autorica i autora, uključenih u koncepciju Foruma pozornost je usredotočila prema radovima koji **izazivaju naše unutarnje mape** koje opstoje kao navigacijski sustavi s pomoću kojih poimamo svijet. Evakuacijska ruta ispresijecana punktovima koji aficiraju naša osjetila razlomljena je mapa koja kao primat ne uzima odnose centra i periferije, već brišući te granice transformira samu evakuaciju iz bijega u brigu za dom. U brigu za one *koji su ostali iza nas*. U brigu koja se ne utapa u modelima paralizirajuće krivnje.

Ideja zajednice (publike) suprotstavlja se ideji reprezentacije i prokazuje se kao samoprisustvo kroz estetsku revoluciju koja mijenja osjetilne oblike ljudskog iskustva. Reforma kazališta tako se očituje tijekom obnavljanja okupljalačke prirode ili cer-

emonije zajednice. Zadatak koji se postavlja prije reformacije jest preispitati principe – izjednačavanje publike i zajednice, pogleda i pasivnosti, kolektivnog i pojedinačnog, aktivnog i pasivnog, posjedovanja sebe i otuđenosti. Kazalište ostaje jedino mjesto gdje se publika suočava sa samom sobom kao kolektivom (Ranciere). Našom angažiranošću unutar svijeta i sa svijetom, mi postajemo prostori u koje smo uložili naše prakse.

Izvedbeni *fragmenti kriznog stanja* u nekim trenucima težinu refleksije preuzimaju na sebe, dok je u drugim ostavljaju u mraku prebacujući odgovornost potpuno u ruke publike, ističu važnost kreiranja novih relacijskih odnosa između na prvu neodnošljivih pojava, ili signalizirajući dodatno podsjećaju na činjenicu kako izlaska nema. Fragmentarna struktura postaje ključnom za način razmišljanja koji ide prema istraživačkom – a što nam drugo preostaje nego upravo **istraživati zajedničku nesagledivost?**

STAGES Forum 2023, into its centre, places the **tension of incomprehensibility** that is translated into the research of polyperspective views, thus defining crisis as a symbiotic element from which new forms of coexistence emerge and will keep emerging. The possibilities of deviation and-or escape from the crisis are no longer *executable*. For a long time, evacuation has not been a collective movement between two points: **evacuation becomes a habitat**.

The concept of evacuation becomes the main dramaturgical frame for creating the performative-installation environment within the space of the CNT that is simultaneously being built but also broken down, **mapping** the performative encounter of the thinkable, speculative, of all that is (non) pronounceable. The refusal of putting the problem core within one perspective, offers the possibility of a freed view that dares to peek into and beyond the known horizon.

Maps are much more than representational models. They become performative objects that contribute to the production as well as shaping of the territory. They do not portray the world but directly participate in its creation, showing which 'regions' belong to whom, with which parts of the world we are 'acquainted with' and which still need to be 'discovered'. Maps produce centres and peripheries.

The selection of the authors involved in the concept of the Forum was focused on the works that **challenge our inner maps** that exist as navigation systems that help us comprehend the world. The evacuation route, intersected with points that stimulate our senses is a fragmented map that primarily does not consider the relations between the centre and the periphery, but by erasing the borders it transforms the evacuation itself from an escape into concern for home; into concern for those *who have remained after us*; into concern that does not drown in the models of paralysing guilt.

The idea of a community (audience) is opposed to the idea of representation and is highlighted as the self-presence through aesthetic revolution that changes the sensory forms of human experience. The theatre reform is thus manifested through the restoration of the aggregated nature or ceremony of a community. The task set forth

prior to the reformation is to question the principles – equalisation of the audience and the community, insight and passiveness, collective and individual, active and passive, possession of oneself and alienation. The theatre remains the only place where the spectators are faced with themselves as a collective (Ranciere). Through our engagement within and with the world, we become spaces into which we have invested our practices.

The performative *fragments of critical state* in some moments take upon themselves the burden of reflection, while in others, they leave it in the dark switching the responsibility entirely upon the spectators, emphasising the significance of creating new relationships between at first unbearable phenomena or signalling, additionally recalling the fact that there is no exit. Fragmentary structure becomes crucial for

Kustoska koncepcija, dramaturgija i režija

Curator's concept, dramaturgy and direction

Nataša Antulov

Ana Dana Beroš

Nikolina Rafaj

Sara Salamon

Marko-Luka Zubčić

Sudionici / Participants

Kolektiv Arbajt, Grupa za nove narodne prakse, Senka Božić-Vrbančić, Tomislav Cik, Mladen Domazet, Ivona Eterović, Sanja Gergorić, Mihael Giba, Miodrag Gladović, Vedran Horvat, Anna Javoran, Maja Marković, Tomislav Medak, Aleksandra Stojaković Olenjuk

Scenografija / Sets

Ana Dana Beroš

Sara Nasić

Svjetlo / Lighting

Bojan Gagić

Kostimografija / Costumes

Tina Spahija

Inspicijent / Stage manager

Antonio Mrzlić

Fragmentarna struktura postaje ključnom za način razmišljanja koji ide prema istraživačkom – a što nam drugo preostaje nego upravo ***istraživati zajedničku nesagledivost?***

Fragmentary structure becomes crucial for the manner of deliberation that is moving towards investigative thinking – and what else do we have but to ***research mutual unsurveyability?***

ARBAJT KOLEKTIV / COLLECTIVE: MEANTIME, BETWEEN FAILURES

„Meantime, Between Failures” (Arbajt Kolektiv – lokalna izvedba)

Datum i vrijeme: 20. studenoga 2023., 8:00 – 19:30
Lokacija: Hrvatsko narodno kazalište (Trg Republike Hrvatske 15, Zagreb)
Programski host: Arbajt Kolektiv
Izvođači: Šimun Stankov, Espi Tomičić, Una Štalcar-Furač
Tehnički postav i izvedba: Branimir Štivić
Podrška: Tena Starčević i Ivana Korpar

Meantime, Between Failures (Arbajt Collective – local production)
Date and time: November 20, 2023, 8:00-19:30 h
Venue: Croatian National Theatre (Trg Republike Hrvatske 15, Zagreb)
Program host: Arbajt Collective
Performers: Šimun Stankov, Espi Tomičić, Una Štalcar-Furač
Technical support and performance: Branimir Štivić
Support: Tena Starčević and Ivana Korpar

8:00 – 8:15 okupljanje Arbajt Kolektiva na sjevernoj strani Hrvatskoga narodnog kazališta
8:15 – 9:30 lančani prijenos scenografskog materijala i rekvizite u prostor izvedbe
9:30 – 10:30 postav i prilagodba prostora u Arbajt Teatar
10:30 – 11:00 PAUZA – gablec
(sadržaj gableca organiziran ovisno o fizičkom stanju izvođača)
11:00 – 12:00 test – zagrijavanje izvođačkih tijela – uspostava – upuštanje u pogon
12:00 – 13:45 1. izvedba Arbajt Kolektiva: ARBYTE 2.0
13:45 – 14:00 MEANTIME: repriza postava i prilagodbe prostora
14:00 – 15:45 2. izvedba Arbajt Kolektiva – PROIZVODNJA/TVORNICA
15:45 – 16:30 MEANTIME: izvedbeni ručak
16:30 – 17:15 3. izvedba Arbajt Kolektiva – IZDRŽAVANJE
17:15 – 17:40 FAILURE: odmor izvođačkih tijela – štrajk
17:40 – 18:00 FIRING POINT: raspad – poništavanje – uklanjanje
18:00 – 18:30 FAILURE: odsutnost – odmor izvođačkih tijela – punjenje
18:30 – 19:30 evakuacija Arbajt Teatra iz Hrvatskoga narodnog kazališta
19:30 – traženje prostora za ponovni postav Arbajt Teatra

8:00 - 8:15.....gathering of the Arbajt Collective on the northern side of the Croatian National Theatre
8:15 - 9:30.....conveying sets and props to the venue
9:30 - 10:30.....setting up and adaptation of the venue into the Arbajt Theatre
10:30 - 11:00.....INTERVAL - snack

(snack organised according to the physical state of performers)
11:00 - 12:00.....test – warming up of performing bodies – setting up – putting into operation
12:00 - 13:45.....1. performance of Arbajt Collective: ARBYTE 2.0
13:45 - 14:00.....MEANTIME: rerun of the setting up and adaptation of the venue
14:00 - 15:45.....2. performance of Arbajt Collective – PRODUCTION/FACTORY
15:45 - 16:30.....MEANTIME: lunch for performers
16:30 - 17:15.....3. performance of Arbajt Collective - MAINTENANCE
17:15 - 17:40.....FAILURE: relaxation of performative bodies - strike
17:40 - 18:00.....FIRING POINT: breakup – cancellation – removal
18:00-18:30.....FAILURE: absence – relaxation of performative bodies - charging
18:30 - 19:30.....evacuation of Arbajt Theatre from the Croatian National Theatre
19:30 -searching for a new venue to set up Arbajt Theatre

Arbajt Kolektiv / Collective

Interdisciplinarna suradnja umjetnika Šimuna Stankova (plesać i koreograf), Une Štalcar Furač (plesaćica i koreografkinja), Espija Tomičića (dramaturg i pisac), Branimira Štivića (novomedijski umjetnik), Tene Starčević (povjesničarka umjetnosti) i Ivane Korpar (prevoditeljica i producentica) okupljenih u Arbajt Kolektivu počinje 2021. godine predstavom *Arbajt*. Umjetnici postavljaju odnos umjetnosti i rada u središte zanimanja kako bi propitivali romantizaciju prekarnog umjetničkog rada i radnih uvjeta. U listopadu 2023. godine Kolektiv izlazi s predstavom *Arbyte 2.0* koja je nastavak ranijih promišljanja, dalje ih razvijajući koreografskim i dramaturškim postupcima, oblikovanjem paralelnih procesa izgradnje svih komponenti izvedbe. Arbajt Kolektiv bavi se problematikom radnih uvjeta i procesima rada, a svoje umjetničke odgovore oblikuje u različitim formatima izvedbe i smješta ih u različite izvedbene prostore, poput umjetničkih intervencija u javnom prostoru, plesnih predstava, izložbi i slično.

An interdisciplinary cooperation between artists Šimun Stankov (dancer and choreographer), Una Štalcar Furač (dancer and choreographer), Espi Tomičić (dramaturge and writer), Branimir Štivića (new media artist), Tena Starčević (art historian) and Ivana Korpar (interpreter and producer) gathered around Arbajt Collective began in 2021 with performance *Arbajt*. The artists place the relationship between art and work in the centre of interest in order to question the romanticising of precarious artistic work and working conditions. In October 2023, the Collective produced the performance *Arbyte 2.0* that is a continuation of previous thoughts, which were further developed choreographically and dramaturgically, shaping parallel processes for the creation of all components of the performance. The Arbajt Collective deals with problems of working conditions and workflows and its artistic solutions are formed through diverse performative formats and are set in diverse performative venues such as artistic interventions in public space, dance performances, exhibitions, etc.

JÉRÔME BEL I / AND ANNA JAVORAN: JÉRÔME BEL

Predstava *Jérôme Bel* dio je europskog projekta STAGES (*Sustainable Theatre Alliance for a Green Environmental Shift*) te nastaje prema izvedbenoj partituri francuskog plesača i koreografa Jérômea Bela kao rezultat promišljanja koncepta održivosti kako na sadržajnoj tako i na produkcijskoj razini. Predstava putuje tako da se u partnerskim zemljama projekta ponovno postavi s lokalnim timom, kao i na lokalnom jeziku, a u hrvatskoj inačici izvest će je Anna Javoran, plesna umjetnica, koreografkinja i dramaturginja. Sam tekst izvedbe J. Bel naziva i „auto-bio-koreo-grafija“ – intimno, gotovo ispovjedno putovanje tijekom trideset godina umjetničkog rada i istraživanja, koje precizno mapira sve što je obilježilo njegov život i rad, pozivajući pritom publiku da se priključi procesu refleksije na temu održivosti, posebice one društvene.

Performance *Jérôme Bel* is part of the European project STAGES (*Sustainable Theatre Alliance for a Green Environmental Shift*) and is created after the performative score of the French dancer and choreographer Jérôme Bel as a result of deliberation on the concept of sustainability, both on the contextual and productional levels. The performance is touring in a manner that in the project partner countries, the performance is staged with the local team and in the local language. The Croatian version will be created by Anna Javoran, a dance artist, choreographer, and dramaturge. J. Bel calls the text of the performance “auto-bio-choreo-graphy” – an intimate, almost confessional journey through the thirty years of artistic work and research that precisely map everything that has marked his life and work. The spectators are also invited to participate in the process of reflection on the topic of sustainability, especially in the one that is social.

Anna Javoran

Anna Javoran mlada je plesna umjetnica, koreografkinja i dramaturginja iz Novog Sada.

U Zagreb je dovodi opis na izvedbeni smjer suvremenog plesa Akademije dramske umjetnosti, nakon kojeg završava diplomski studij dramaturgije izvedbe.

Kao plesačica ističe rad s Marjanom Krajač na *Koreografskoj fantaziji br. 5* (2020.), sa Sonjom Pregrad na izvedbi *D O W L* (2021.) i Mijom Štark na predstavi *Da nam padne rosna kiša* (2022.). Kao suradnica za scenski pokret ostvaruje suradnje s redateljima kao što su Oliver Frlić, Dino Mustafić, Vedrana Klepica, Ivan Plazibat i Aleksandar Švabić.

Autorsku i koreografsku poziciju uspostavlja u projektima *stasis: to visit* (u suradnji s Arianom Prpić, 2020.), *online* kolaborativni projekt *Nađena koreografija* (izveden na festivalu Antisezona 2020. godine), *Tajni vrt* (predstava za mlade u suradnji s Irmom Unušić i Sabrinom Fraternali) te *Strahovi malih razlika* (u suradnji s Viktorijom Bubalo, 2022.) za koje dobiva Nagradu strukovnih udruga suvremenog plesa u kategorijama *Najbolja koreografija* i *Najbolja kolektivna izvedba* te nominaciju za Nagradu hrvatskog glumišta.

Anna Javoran is a young dance artist, choreographer and dramaturge from Novi Sad. She came to Zagreb for the undergraduate study of contemporary dance at the Academy of Dramatic Art after which she graduated performance dramaturgy. As a dancer she underlines her collaboration with Marjana Krajač on the *Choreographic phantasy no. 5* (2020), with Sonja Pregrad on *D O W L* (2021) and with Mia Štark on *For the Dewy Rain to Fall* (2022). As an associate for stage movement, she worked with stage directors such as Oliver Frlić, Dino Mustafić, Vedrana Klepica, Ivan Plazibat and Aleksandar Švabić.

She is the author and choreographer in projects *stasis: to visit* (in cooperation with Ariana Prpić, 2020), the online collaborative project *Found Choreography* (performed at the Antisezona Festival in 2020), *The Secret Garden* (youth performance in cooperation with Irma Unušić and Sabrina Fraternali) and *Fear of Small Differences* (in cooperation with Viktorija Bubalo, 2022) for which she was granted the Award of the Associations of Contemporary Dance for *Best choreography* and *Best group performance* and a nomination for contemporary dance category of the Croatian Theatre Arts' Awards.

Naziv / Title:

Jérôme Bel

Tekst, video, koreografije / Text, videos, choreographies:

Jérôme Bel

U suradnji s / with:

Anna Javoran

Suradnik za govor / Speech assistant:

Matija Čigir

I / and:

Frédéric Seguet, Claire Haenni, Gisèle Pelozuelo, Yseult Roch, Olga De Soto, Peter Vandenbempt, Sonja Augart, Simone Verde, Esther Snelder, Nicole Beutler, Eva Meyer Keller, Germana Civera, Benoît Izard, Ion Munduate, Cuqui Jerez, Juan Dominguez, Carine Charaire, Hester Van Hasselt, Dina Ed Dik, Amaia Urra, Carlos Pez, Henrique Neves, Johannes Sundrup, Véronique Doisneau, Damian Bright, Matthias Brücker, Remo Beuggert, Julia Häusermann, Tiziana Pagliaro, Miranda Hossle, Peter Keller, Gianni Blumer, Matthias Grandjean, Sara Hess, Lorraine Meier, Simone Truong, Akira Lee, Aldo Lee, Houda Daoudi, Cédric Andrieux, Chiara Gallerani, Taous Abbas, Stéphanie Gomes, Marie-Yollette Jura, Nicolas Garsault, Vassia Chavaroche, Magali Saby, Ryo Bel, Sheila Atala, Diola Djiba, Michèle Bargues, La Bourette, Catherine Gallant

Produkcija / Production:

Hrvatsko narodno kazalište Zagreb

Koprodukcija / Co-production:

Théâtre Vidy-Lausanne, R.B. Jérôme Bel, STAGES – Sustainable Theatre Alliance for a Green Environmental Shift: Dramaten Stockholm, National Theater & Concert Hall Taipei, NTGent, Piccolo Teatro di Milano – Teatro d'Europa, Teatro Nacional D. Maria II, Théâtre de Liège, Lithuanian National Drama Theatre, Croatian National Theatre in Zagreb, Slovene National Theatre Maribor, Trafo, MC93, Maison de la culture de Seine-Saint-Denis Bobigny
Sufinancira Europska unija

Ova predstava je dio projekta « Održivo kazalište? » koji su osmislili Katie Mitchell, Jérôme Bel, Théâtre Vidy-Lausanne, u suradnji s Competence Centre in Sustainability, Sveučilišta u Lausanni: dvije predstave i radionica koji gostuju obliku teksta kojeg iznova stvaraju lokalni timovi u svakoj partnerskoj zemlji.

Svjetska praižvedba predstave Jérôme Bel*, u izvedbi i režiji Jérômea Bela producirao je R.B. Jérôme Bel (asistent režisera Maxime Kurvers; umjetnički i izvršni savjetnik: Rebecca Lasselin; administracija: Sandro Grando) u koprodukciji s Ménagerie de Verre (Pariz), La Commune centre dramatique national d'Aubervilliers, Festival d'Automne à Paris, R.B. Jérôme Bel (Pariz).*

Co-funded by the European Union

This show is part of the project « Sustainable theatre ? », conceived by Katie Mitchell, Jérôme Bel, Théâtre Vidy-Lausanne, with the collaboration of the Competence Centre in Sustainability of the University of Lausanne: two shows and a workshop touring in the form of scripts and recreated in each partner theatre with a local team.

World premiere of the show Jérôme Bel, performed and staged by Jérôme Bel, was produced by R.B. Jérôme Bel (assistant director Maxime Kurvers; artistic advice and executive direction: Rebecca Lasselin; administration: Sandro Grando) in coproduction with Ménagerie de Verre (Paris), La Commune centre dramatique national d'Aubervilliers, Festival d'Automne à Paris, R.B. Jérôme Bel (Paris).**

Predstava sadrži golotinju. / The performance contains nudity.

Slike / Images by Herman Sorgeloos, Marie-Hélène Rebois, Aldo Lee, Pierre Dupouey, Olivier Lemaire, Chloé Mossessian u izradi / and produced by CND Centre national de la danse, R.B. Jérôme Bel, Paris National Opera/Telmondis u suradnji s/ in association with France 2, with the participation of Mezzo and of Centre national de la cinématographie, Theater Hora, French Institute Alliance Française – FIAF.

Zahvale upućene / Thanks to Caroline Barneaud, Daphné Biiga Nwanak, Jolente De Keersmaeker, Zoé De Sousa, Florian Gaité, Chiara Gallerani, Danielle Lainé, Xavier Le Roy, Marie-José Malis, Frédéric Seguet, Christophe Wavelet.

R.B. Jérôme Bel podupire / is supported by the Direction régionale des affaires culturelles d'Ile-de-France, francusko ministarstvo kulture / French Ministry for Culture.

Zahvale upućene Caroline Barneaud, Daphné Biiga Nwanak, Jolente De Keersmaeker, Zoé De Sousa, Florian Gaité, Chiara Gallerani, Danielle Lainé, Xavier Le Roy, Marie-José Malis, Frédéric Seguet, Christophe Wavelet.

R.B Jérôme Bel podupire Direction régionale des affaires culturelles d'Ile-de-France, francusko ministarstvo kulture.

Selekcija autorica i autora, uključenih u koncepciju Foruma pozornost je usredotočila prema radovima koji izazivaju naše unutarnje mape koje opstoje kao navigacijski sustavi s pomoću kojih poimamo svijet.

The selection of the authors involved in the concept of the Forum was focused on the works that challenge our inner maps that exist as navigation systems that help us comprehend the world.

MIHAEL GIBA: SUNČANO UZ MOGUĆNOST RAZBOJNIŠTVA SUNNY WITH THE POSSIBILITY OF ROBBERY

Projekt *Sunčano uz mogućnost razbojništva* prikuplja podatke Policijske uprave zagrebačke o kriminalu u Zagrebu posljednjih desetak godina. Za svaki događaj policija objavljuje vrijeme, lokaciju i vrstu kriminala, a serverska aplikacija na temelju tih podataka prikuplja i podatke Državnoga hidrometeorološkog zavoda o vremenskim uvjetima u trenutku kriminalnog djela na lokaciji izvršenja. Na temelju vremenske prognoze i policijske statistike, aplikacija prognozira vjerojatnost zločina u pojedinim zagrebačkim četvrtima. Rad je nagrađen 3. nagradom Salona mladih 2016. godine, a u sklopu projekta *Forum Stages* predstavlja se u obliku prostorne instalacije koja se sastoji se od elemenata – referenci na predstavu *Ispravci ritma* – poput *ukošeno postavljenih letvi koje upozoravaju da komadi fasade padaju s visine*, te objekata koji vizualiziraju mnogobrojne zločine iz dramskog teksta, a paralelno i opisuju stanje u gradu Zagrebu danas. Predstava *Ispravci ritma*, prema tekstu Gorana Ferčeca i u režiji Gorana Sergeja Pristaša, praižvedena je u koprodukciji s kazališnim kolektivom BADco. u HNK Zagreb u studenome 2017.

The project *Sunny with the Possibility of Robbery* collects data from the Zagreb Police Department on crime in Zagreb throughout the past ten years. For each event, the police publish the time, location and type of crime, and Giba's application, based on this data, also collects data from the Meteorological and Hydrological Institute of Croatia on the weather conditions at the time of the crime at the location of the crime. Based on the weather forecast and police statistics, the application forecasts the probability of crime in certain Zagreb neighbourhoods. The project was awarded the 3rd prize of the Youth Salon 2016 and in the project *Forum Stages* it will be shown as a spatial installation that consists of elements such as references of performance *Correcting Rhythm* – like the *slanted boards that warn about the plaster falling from the façade*, and objects that visualise numerous crimes from drama texts and at the same time describe the situation in the city of Zagreb today. Performance *Correcting Rhythm* after the text by Goran Ferčec directed by Goran Sergej Pristaš had its world opening night as a coproduction with the collective BADco. at the CNT in Zagreb in November 2017.

Mihael Giba

Mihael Giba nagrađivani je multimedijalni umjetnik koji u svojem radu kombinacijom tradicionalnih i digitalnih tehnika i tehnologija stvara višemedijske, često i interaktivne instalacije koje opisuju, dokumentiraju i propituju današnje društvo, nerijetko s primjesom humora.

Mihael Giba is an awarded multimedia artist who in his work combines traditional and digital techniques and technologies and creates multimedia, often interactive installations that describe, document and question the current society, often with a dose of humour.

<http://www.mihaelgiba.com/>

MAJA MARKOVIĆ: A WALK THROUGH THE ELEVATED A WALK THROUGH THE ELEVATED

Prostorna instalacija *a walk through the elevated* nastaje iz istraživanja i dokumentiranja sustava dizala u stambenim zgradama koje je projektirao Božidar Rašica, slikar, scenograf i arhitekt poznat i po modernističkoj rekonstrukciji Hrvatskoga narodnog kazališta u Zagrebu. Umjetnica, dokumentirajući dizala na više lokacija u gradu, ideju kretanja kroz zgradu, zastajanja na svakom katu te izlaska iz dizala prenosi u prostor kazališta prateći koreografsku *rutu evakuacije*, isključivo dopuštajući horizontalno pomicanje publike. Unutar slučajnih pozicioniranja, njezine kolažirane konstrukcije s detaljima interijera dizala, poput natpisa ograničenja u masi i nosivosti, stvaraju prostorni *assemblage* mogućeg izlaza, ali i gubitka prostora.

Spatial installation *A Walk through the Elevated* emerged from the research and documentation of elevators in residential buildings that were designed by Božidar Rašica, painter, set designer and architect known for his modernist reconstruction of the Croatian National Theatre in Zagreb. The artist, having documented elevators in several locations throughout the city, transferred the idea of moving through a building, stopping at every floor and leaving the elevator, into the venue of the theatre following the choreographic *evacuation signage*, solely permitting horizontal moving of the spectators. Within random positioning, her patchwork constructions with details of the interior of the elevator such as signs for maximum capacity and freight, create a spatial *assemblage* of a possible exit, but also loss of space.

Maja Marković

Maja Marković nagrađivana je zagrebačka umjetnica koja svojom umjetničkom praksom istražuje prostor te ga interpretira crtežom koji proširuje u višedijelne i kompleksne instalacije. Posvećena je estetici modernizma i dvojakom karakteru arhitekture i urbanizma toga doba.

Maja Marković is an award-winning artist from Zagreb who, through her artistic practice, explores space and interprets it through drawing, which she expands into multi-part and complex installations. She is dedicated to the aesthetics of modernism and the dichotomous character of architecture and urbanism of that time.

MLADEN DOMAZET, VEDRAN HORVAT, TOMISLAV MEDAK, TOMISLAV CIK: DOUGHNUT ANALIZA HRVATSKOG NARODNOG KAZALIŠTA U ZAGREBU

DOUGHNT ANALISYS OF THE CROATIAN NATIONAL THEATRE IN ZAGREB

Pravedna održivost zahtijeva prelazak suvremenih društava na drukčiju organizaciju protoka energije i materijala te drukčiju raspodjelu blagostanja u razvijenim zemljama Globalnog sjevera, uključujući i Hrvatsku. Jedan od razloga jest i pravedan doprinos globalnom nastojanju ublažavanja klimatskih promjena, na državnim, regionalnim i gradskim razinama. Sustavno ublažavanje klimatskih promjena i društvena prilagodba neizbježnim katastrofama pretpostavlja mentalne modele socio-ekoloških procesa koji proizlaze iz cjelovite znanstvene paradigme održivog blagostanja. U skladu sa znanstvenim i aktivističkim pozivima na sveobuhvatnu promjenu paradigme kako bismo osmislili dobar život unutar planetarnih granica, ova studija predstavlja mentalni model i analitičku vizualizaciju proizišlu iz tzv. „ekonomije krafne“ ili „pojas za spašavanje“. Doughnut analiza za radnu zajednicu nacionalnoga kazališta uključuje ekološke, radno-uvjetne i vrijednosne elemente kojima iskazuje ograničenja unutar kojih kazališna zajednica može oblikovati održive i pravedne prakse. Temelji se na dostupnim podacima, anketom među zaposlenicima i konzultacijama s kazalištem.

A just sustainability demands the transfer of modern societies to a different organisation of the energy flow and materials and a different division of well-being in the developed countries of the Global North, including Croatia. One of the reasons is a fair contribution to global attempts to mitigate climate change at state, regional and city levels. A systematic mitigation of climate change and social adjustment to inevitable disasters, assumes mental models of socio-ecologic processes that originate in the complete scientific paradigm of sustainable welfare. In accordance with scientific and activist calls for a total change of the paradigm in order for us to create a good life within the borders of the planet, this study presents a mental model and analytical visualisation originating in the so-called “doughnut economics”, “the donut” or “lifebelt”. Doughnut analysis for the working community of the national theatre includes ecological, working elements and elements of value with which it expresses the limitations within which the theatre community can shape sustainable and just practices. It is founded on available data, surveys among the employees and consultations with the theatre.

Mladen Domazet

Dr. sc. Mladen Domazet istraživač je u Institutu za političku ekologiju i znanstveni suradnik pri Institutu za filozofiju u Zagrebu. Aktivan je u međunarodnom pokretu odrasta više od deset godina, inspiriran trijeznim realizmom u pristupu klimatskom kolapsu. Autor je brojnih znanstvenih i stručnih studija, uključujući i poglavlje o odrastničkoj krafni u zborniku odgovora izvedbenih umjetnosti na klimatsku krizu *Where to land* (2022.).

Mladen Domazet, PhD is a researcher in the Institute for Political Ecology and scientific associate for the Institute for Philosophy in Zagreb. He has been active in the international degrowth movement for more than ten years. He finds inspiration in the sober realism in the approach to climate collapse. He is the author of numerous scientific and professional studies, including a chapter on the degrowth donut in the Proceedings book of answers of performative arts to the climate crisis *Where to land* (2022).

Vedran Horvat

Vedran Horvat jest suosnivač, upravitelj i izvršni direktor Instituta za političku ekologiju u Zagrebu. Član je upravnog odbora Zelene europske fondacije sa sjedištem u Bruxellesu te bivši voditelj zagrebačkog ureda Heinrich Böll Stiftung, njemačke zelene fondacije. Sociolog s magisterijem o ljudskim pravima i demokratizaciji te dugogodišnjim iskustvom novinarskog i uredničkog rada u *Vjesniku*. Stalni je suradnik Transnational Institutea u Amsterdamu te donedavno gostujući istraživač Sveučilišta u Hamburgu pri Centru za budućnost(i) održivosti.

Vedran Horvat is the co-founder, manager, and executive director of the Institute for Political Ecology in Zagreb. He is the member of the board of Green Europe Foundation with headquarters in Brussels and the former leader of the Zagreb branch office of Heinrich Böll Stiftung, the German green foundation. He is a sociologist with a master's degree in human rights and democratisation with long-term experience in journalism and editing in newspaper *Vjesnik*. He is a permanent associate of the Transnational Institute in Amsterdam and until recently a guest researcher at the University in Hamburg, Centre: Future for Sustainability.

Tomislav Medak

Tomislav Medak istraživač je s doktoratom o tehnopolitici i planetarnoj ekološkoj krizi stečenim pri Centru za postdigitalne kulture Sveučilišta u Coventryju. Član je teorijskog i izdavačkog tima Multimedijalnog instituta, supokretač projekta Piratska skrb, a donedavno i umjetnik u izvedbenom kolektivu BADco.

Tomislav Medak is a researcher with a doctorate in technopolitics and planetary environmental crisis that he acquired at the Coventry University's Centre for Postdigital Cultures. He is a member of the theory and publishing team of the Multimedia Institute/MAMA in Zagreb, co-initiator of the Pirate Care project, and formerly an artist in the performing arts collective BADco.

Tomislav Cik

Tomislav Cik diplomirani je sociolog i prvostupnik filozofije. Stariji stručni suradnik je u Društvu za oblikovanje održivog razvoja te donedavno asistent u Centru za istraživanje društvenih nejednakosti i održivosti pri Institutu za društvena istraživanja u Zagrebu.

Tomislav Cik has a BA in philosophy and has graduated sociology. He is the senior associate in the Society for shaping sustainable development and until recently, he was an assistant in the Centre for Researching Social Inequalities and Sustainability at the Institute for Social Research in Zagreb.

ALEKSANDRA STOJAKOVIĆ OLENJUK I NATAŠA ANTULOV: PRIRODNA IZVEDBA EVAKUACIJE NATURAL PERFORMANCE OF EVACUATION

Timothy Morton kaže: „Čovjek je sagrađen od ne-ljudskih komponenti i u izravnoj je rodbinskoj vezi s ne-ljudima. Pluća su evoluirani plivači mjehur. U nama ima više bakterija no 'ljudskih komponenti'”.

Kada čovjek izvodi nešto u kazalištu, onaj koji ga gleda možda će mu, u želji da ponudi kompliment, reći „ona je tako prirodna na sceni” ili „on glumi tako prirodno”. Ponekad, ako čovjek stvarajući kazalište s drugim čovjekom poželi da drugi čovjek glumi više „prirodno” nego što to čini u tom trenutku, čovjek-redateljica reći će mu i da „glumi filmski”. Naravno, kada glumici kažu da glumi „prirodno” ili „filmski” ta uputa nema puno veze s njegovim bakterijama, koje su jednako izvorne i autentične kao i glumčev karakter.

Prirodna izvedba evakuacije propituje koncept „prirodnog” u izvedbenim umjetnostima, počevši od Diderotove rasprave o prirodnosti glume, preko romantizma i realizma pa sve do ideje „prirodnog” u suvremenom kazalištu.

Timothy Morton says: “human is built from nonhuman components and is in direct kinship with nonhumans. The lungs are an evolved swim bladder. There are more bacteria than “human components” in us. When a human is doing something in the theatre, the person who is watching in a desire to give a compliment might say “she is so natural on the stage” or “he acts so naturally”. Sometimes, if a person creating theatre with someone else wishes the other person to act more “naturally” at that moment, the person-director will say “act as if you are in the movies”. Of course, when the actress is told to act “naturally” or “movie-like” that instruction has no connection to her bacteria that are equally original and authentic as the actor’s character.

A Natural Performance of Evacuation questions the concept of “natural” in the performing arts, starting with Diderot’s discussion of natural acting, over romanticism and realism and all conceptions of the natural in contemporary theatre.

Aleksandra Stojaković Olenjuk (1987.)

Aleksandra Stojaković Olenjuk diplomirala je na studiju Glume na Akademiji dramskih umjetnosti u Zagrebu. Od iste je godine zaposlena u Hrvatskome narodnom kazalištu Ivana pl. Zajca na radnome mjestu glumice. Autorski djeluje od 2013., a u tom razdoblju nastaju autorske predstave: *Pristajanja* (Drugo more), *Pick&aPlay* (Drugo more), *Lolipop* (HNK Ivana pl. Zajca), *Događaj koji mijenja sve* (Drugo more), *Spa_spa_show* (PaRiter). Kao izvođačica i autorica surađuje s BADco., WHW akademijom, Matijom Ferlinom, Nikom Mišković, Natašom Antulov, Jelenom Lopatić, Milom Čuljak, Oljom Lozicom...

Aleksandra Stojaković Olenjuk graduated acting at the Academy of Drama Art in Zagreb and became a member of the Croatian National Theatre Ivan noble Zajc. From 2013 she creates her on works such as: *Pristajanja* (Drugo more), *Pick&aPlay* (Drugo more), *Lolipop* (CNT Ivan noble Zajc), *Događaj koji mijenja sve* (Drugo more), *Spa_spa_show* (PaRiter). As a performer and author she worked with BADco., WHW academy, Matija Ferlin, Nika Mišković, Nataša Antulov, Jelena Lopatić, Mila Čuljak, Olja Lozica...

Nataša Antulov (1987.)

Nataša Antulov jest dramaturginja koja se u svojem radu bavi izvedbenim praksama s temama reproduktivnog rada i održivosti dramske situacije.

Nataša Antulov is a dramaturge who deals with performative practices through themes on reproductive work and sustainability of drama situations.

Naravno, kada glumici kažu da glumi „prirodno” ili „filmski” ta uputa nema puno veze s njegovim bakterijama, koje su jednako izvorne i autentične kao i glumčev karakter.

Of course, when the actress is told to act “naturally” or “movie-like” that instruction has no connection to her bacteria that are equally original and authentic as the actor’s character.

SENKA BOŽIĆ-VRBANČIĆ: ANTROPOLOŠKA IGRA ANTHROPOLOGICAL GAME

Cilj je ove igre kritički se osvrnuti na pitanje „kreativnosti i produkcije” u kontekstu društvene atmosfere svakodnevice obilježene prekarnošću i diskursima globalnih kriza (klimatske promjene, ekonomska kriza, migrantska kriza, ratovi...). Pozornost se posvećuje imaginarijima „nedovršenih budućnosti” i često zanemarenim čudnim simbiozima mnogostrukih elemenata današnjice (žitarica s rodnim ili rasnim pitanjem, kazališnih dasaka s imperijalizmom, WC školjke s demokracijom...). Igrači u igri pričaju priče i pokušavaju spojiti ono što nam izgleda „nespojivo”, pa samim tim i „nemislivo”. Iako imaju zadanu misiju, priče nisu unaprijed pripremljene, one su spekulativne „akrobacije” i počivaju na „a što ako?”. Nemoguće je unaprijed odrediti o čemu će igrači govoriti, hoće li to o čemu govore imati smisla kako za njih tako i za samu publiku. No upravo nam ta nepredvidivost u igranju i (ne)mogućnost pričanja priča omogućava raspravu o novim imaginarijima budućnosti koji bi bili izvan onog što se trenutačno predstavlja kao „mislivo” ili „popravljivo”.

The goal of this game is to critically reflect on the issue of “creativity and production” in the context of social atmosphere marked with precarity and discourses of global crises (climate change, economic crisis, migrant crisis, wars...). Attention is focused on imagery of “incomplete futures” and often neglected weird symbiosis of multiple elements of today (crops with gender or racial issue, theatre stage with imperialism, toilet with democracy, ...). Players in the game tell stories and try to connect what appears to us as “incompatible”, and therefore also “unthinkable”. Although they have a set mission, the stories are not prepared in advance, they are speculative “acrobatics” and rest on “what if?”. It is impossible to determine in advance what the players will speak about and will that topic have any meaning for them and for the audience. But it is this unpredictability in the game and the (im)possibility in telling stories that offers a discussion about the new imagery in the future that would be beyond that which is currently presented as “thinkable” or “repairable”.

Senka Božić-Vrbančić

Senka Božić-Vrbančić doktorirala je 2004. godine sociokulturnu antropologiju na Sveučilištu u Aucklandu, Novi Zeland. Radila je na Sveučilištu u Aucklandu, Sveučilištu u Melbourneu, Sveučilištu u Lavovu (Ukrajina) i Institutu za antropologiju (Zagreb), a trenutačno je redovita profesorica na Sveučilištu u Zadru na Odjelu za etnologiju i antropologiju. Područja njezina interesa jesu teorije afekta, vizualna kultura i antropocen, politike sentimentalnosti, politike različitosti i eksperimentalna etnografija. Objavila je velik broj radova, uključujući tri knjige: *Tarara: Memory, Belonging, Identity* (Otago University Press, 2008. & Jesenski i Turk 2018. prijevod), *Hitchockijanski pogled* (u koautorstvu) (Jesenski i Turk, 2017.), *Prekarnost: priče iz Ubera* (Jesenski i Turk, 2023). Dobitnica je nekoliko nagrada. Osim akademskog rada bavi se i nezavisnom filmskom produkcijom.

Senka Božić-Vrbančić acquired her PhD in 2004 in sociocultural anthropology at the University in Auckland, New Zealand. She worked at universities in Auckland, Melbourne, Lvov (Ukraine) and the Institute for Anthropology (Zagreb), and currently is a tenured professor at the University in Zadar at the Department for Ethnology and Anthropology. The areas of her interest include affect theory, visual culture and Anthropocene, politics of sentimentality, politics of diversity and experimental ethnography. She published a large number of papers, including three books: *Tarara: Memory, Belonging, Identity* (Otago University Press, 2008 & Jesenski i Turk 2018 – trans.), *Hitchockijanski pogled* (co-authorship) (Jesenski i Turk, 2017), *Prekarnost: priče iz Ubera* (Jesenski i Turk, 2023). She is the recipient of several prizes. Besides academic work, she works for the independent movie production.

Cilj je ove igre kritički se osvrnuti na pitanje „kreativnosti i produkcije” u kontekstu društvene atmosfere s svakodnevice obilježene prekarnošću ...

The goal of this game is to critically reflect on the issue of “creativity and production” in the context of social atmosphere marked with precarity ...

NIKOLINA RAFAJ: OSTAJANJE SA ŠUMOM, OSTAJANJE U ŠUMI STAYING WITH/IN

Pojedinac se u nekim prostorima doživljava kao gledatelj, iako mu zapravo nije bitno kakav prizor gleda – „kao da bit prizora tvori položaj gledatelja, pa je u krajnjoj liniji gledatelj u položaju gledatelja sam svoja predstava“.

In some venues, an individual is perceived as a spectator, although it is insignificant to him what scene he is watching - „as if the essence of the scene created the position of the spectator, so at the end, the spectator in the position of a spectator is the performance itself“

(Auge)

Kad kontradikcije dosegnu svoj vrhunac, konflikt izvire i društvo poduzima akcije s ciljem promjene onoga što hrani kontradikciju. Kontradikcije koje funkcioniraju gotovo kao slike mogu biti izrezane izvan svojih izvorišnih konteksta i postavljene zajedno mogu proizvesti novu sliku. Kako kontradikcije umjesto da postanu nešto što obustavlja/zaustavlja – paralizira djelovanje zbog nemogućnosti zauzimanja pozicije, mogu postati kreativna „sila“ koja generira nešto novo?

Izvedbeni okoliš koji nastaje iz fragmenata okoliša kroz koje smo prošli nije samo bijeg u prostor drugosti. On postaje vrstom *ne-mjesta*. Susret koji se odvija u okolišu tuđih, ali i naših stvarnosti. Usidranje u iskustvu. Načelo smisla za one koji ga nastanjuju. I načelo razumljivosti za onoga koji ga promatra.

When contradictions reach their peak, conflict emerges and society takes action to change what feeds the contradiction. Contradictions that function almost like images can be cut out of their original contexts and placed together to produce a new image. How can contradictions, instead of becoming something that suspends/stops – paralyzes action due to the impossibility of taking a position, become a creative “force” that generates something new?

The performative environment that arises from fragments of the environment through which we have passed is not only an escape into the space of the other. It becomes a species of *no-place*; an encounter that takes place in the realities of others, but also in our realities. Anchoring in the experience. The principle of sense for those who reside in it; and the principles of reason for the one who is observing.

Nikolina Rafaj

Nikolina Rafaj samostalna je umjetnica koja djeluje na području izvedbenih umjetnosti. Završila je studij dramaturgije izvedbe na Akademiji dramske umjetnosti te preddiplomski studij antropologije i etnologije i kulturne antropologije na Filozofskom fakultetu. Kao dramaturginja radi na projektima u ITD-u, ZKM-u, Kazalištu Marina Držića, HNK-u Ivana pl. Zajca, Kazalištu Trešnja, Kazalištu Komedija, Kazalištu Virovitica, Dubrovačkim ljetnim igrama kao i na brojnim projektima nezavisne scene. Njezin debitantski autorski projekt *Memorija (svijeta) je puna* izveden je u koprodukciji KUFER-a i KunstTeatra. Voditeljica je nekoliko interdisciplinarnih radionica na razmeđu antropologije i etnologije i dramaturgije, radionica dokumentarne radiodrame, kao i edukativnih programa s ciljem približavanja suvremenoga dramskog pisma mlađim generacijama.

Dobitnica je nekoliko nagrada za dramsko pismo, piše filmske scenarije te je ove godine upisala doktorski studij.

Nikolina Rafaj is a freelance artist that works in performative art. She graduated dramaturgy at the Academy of Dramatic Art and has a BA in anthropology from the Faculty of Philosophy. As a dramaturge she worked in ITD, ZKM, theatre Marin Držić, CNT Ivan noble Zajc, theatre Trešnja, theatre Komedija, theatre Virovitica, Dubrovnik Summer Festival and in numerous projects of the independent stage. Her debut project *Memorija (svijeta) je puna* was performed in coproduction with KUFER and KunstTeater. She led several interdisciplinary workshops spanning between anthropology and ethnology and dramaturgy, workshops, documentary radiodramas, as well as educational programs with a goal of approaching contemporary drama scripts of the younger generations. She is a recipient of several awards for drama scripts. She writes movie scripts and this year she enrolled in doctoral studies.

Ivona Eterović

Ivona Eterović (tonota) glazbenica je producentica, skladateljica i psihologinja iz Zagreba. Tonotina je umjetnička karijera obilježena samostalnim i kolaborativnim radom fokusiranim na stvaranje specifičnog i svježeg zvuka s introspektivnim predznakom i multidimenzionalnim emotivnim nabojem. Kao producentica i izvođačica kombinira elemente ambijentalne i *bass* glazbe s analognim i digitalnim *sound designom*. Ivona ne želi ostati vezana uz jedan žanr, već pronalazi afinitete u ambijentalnoj i eksperimentalnoj klupskoj elektronici, hip-hopu, popu, ali i stvaranju pozadinske glazbe za film i predstave.

Ivona Eterović (aka tonota) is a music producer, composer and psychologist from Zagreb. Her artistic career is marked with individual and collaborative work focused on creating specific and fresh sound with an introspective and multidimensional emotional tension. As a producer and performer, she combines elements of ambient and bass music with analogue and digital sound design. Ivona does not wish to concentrate on one genre, but feels affinity for ambient and experimental club electronics, hip hop, pop, but also in creating background music for movies and performances.

GRUPA ZA NOVE NARODNE PRAKSE: USTENJAVANJE ZEMLJE GROANING OF THE EARTH

Naricanje, kao praksa usmene kulture, bilo je široko rasprostranjeno u tradicijskim zajednicama raznih dijelova svijeta – posebno u mediteranskim i balkanskim regijama, no poznavali su ga gotovo svi europski narodi. Kao obredna praksa vezana uz posmrtno-pogrebne običaje, naricanje je imalo svoju magijsku, društvenu i psihološku funkciju. Sve do uvođenja tabua smrti te potiskivanja, pa i zabrane javnog izražavanja tuge, naricanjem se dušu pokojnika trebalo valjano otpremi na drugi svijet, a ožalošćenima i široj zajednici pomoći izraziti zajednički gubitak.

Somatskim pristupom u improviziranoj partituri, koja polazi od običnog udaha kako bi se grupnim izvođenjem razvila u nekontrolirano ustenjavanje s dionicama naricanja i hihotanja, kanaliziraju se i javno izražavaju osjećaji kao spontani i iskreni izrazi opuštanja, ugone, žudnje, nemira, strasti, jada, tjeskobe, tuge i radosti.

Povezujući ljude koji sudjeluju u izvođenju ovog napjeva s drugima, tematizira se potreba za obnavljanjem društvenih odnosa koji će se temeljiti na politici radikalne skrbi, prakse koja ne pristaje na samorazumljivo pokoravanje društvenim normama. Praksa je ovo koja odzvanja protiv gubitka Zemlje, njezine bioraznolikosti, njezinih bogatstava koja čovjeka hrane i života koji čovjek sa Zemljom sustvara.

Na Forumu Stages, na početku Evakuacijske rute, publika doživljava katarzu oplakivanja klimatskih promjena.

Wailing, as a practice of oral culture, was widespread in traditional communities of various parts of the world - especially in the Mediterranean and the Balkan regions, but it was known to almost all Europeans. As a ritual practice related to post-mortem-funeral customs, wailing had magical, social and psychological functions. Until the introduction of the taboo of death, suppression and the prohibition of public expression of grief, the soul of the deceased was properly sent to the other world by mourning, and the bereaved and the wider community were helped to express their common loss.

The somatic approach in an improvised score that starts with a simple breath and in group performance develops into an uncontrolled mouthing with parts with wailing, lamentation and giggling, conveys and publicly expresses spontaneous and true expressions of relaxation, pleasure, lust, discomfort, passion, misery, anxiety, sadness and joy. By connecting people who participate in the performance of this song with others, the need for restoring social relationships, that will be based on the policy of radical care, practice that does not accept self-comprehensible compliance to social norms is discussed. This is a practice that echoes against the loss of Earth, her biodiversity, her riches that feed man and life that man co-creates with the Earth.

At Forum Stages, at the beginning of Evacuation route, the audience experiences a catharsis of mourning over climate changes.

Grupa za nove narodne prakse

Grupu Ustenjavanje naroda (2018.) činili su: selma banich, Adam Semijalac, Luiza Bouharaoua, Mirjana Grabovac, Lana Hosni, Tara Ivanišević, Ana Jelušić, Marko Gutić Mižimakov, Karen Nhea Nielsen, Ivana Rončević i Paula Zore. Grupu Ustenjavanje Zemlje čine: Mirjana Grabovac, Ivana Rončević, DISCOlektiv, Gregor Kamnikar, Lana Hosni i Ana Jelušić, praktičari ustenjavanja, tugovanja, lamentacija i nesputanih hihotanja, potlačenih i nepotlačenih žudnji, zapomaganja, ratovanja, napuhivanja i ispuhivanja, odustajanja i neodustajanja.

Group Mouthing of the People (2018) included: Selma Banich, Adam Semijalac, Luiza Bouharaoua, Mirjana Grabovac, Lana Hosni, Tara Ivanišević, Ana Jelušić, Marko Gutić Mižimakov, Karen Nhea Nielsen, Ivana Rončević and Paula Zore.

Group Mouthing of the Earth included: Mirjana Grabovac, Ivana Rončević, Gregor Kamnikar, Lana Hosni and Ana Jelušić, practitioners of mouthing, lamentation and uninhibited giggling, oppressed and unoppressed cravings, howling, warfare, inflating and deflating, giving up and insistence.

Naricanje, kao praksa usmene kulture, bilo je široko rasprostranjeno u tradicijskim zajednicama raznih dijelova svijeta – posebno u mediteranskim i balkanskim regijama ...

Wailing, as a practice of oral culture, was widespread in traditional communities of various parts of the world - especially in the Mediterranean and the Balkan region ...

SANJA GERGORIĆ I MIODRAG GLADOVIĆ: **LEAVE NO ONE BEHIND** **LEAVE NO ONE BEHIND**

Interaktivna svjetlosna instalacija zahtijeva kolektivnu participaciju publike kako bi zajedničkim trudom osvijetlila evakuacijski izlaz. Autori instalacije reagirat će na prostor HNK Zagreb i dramaturšku koncepciju Foruma Stages kroz *restaging* umjetničke instalacije nastale kao dio cjeline *Dissonanza sjećanje* 2016. u Rijeci. Za scenu Foruma: *Leave No One Behind* predstavljena instalacija stvarat će tenziju prilikom „izvlačenja” publike iz mraka.

An interactive light installation demands collective participation of the audience in which they have to activate the light to pass through the corridor to illuminate the evacuation exit. The authors of the installation will react to the space of CNT in Zagreb and the dramaturgical conception of Forum Stages through a *restaging* of the artistic installation that is a part of the whole titled *Dissonanza sjećanje* 2016 performed in Rijeka. For the scene of the Forum: *Leave No One Behind*, the presented installation will create tension when “pulling” the audience out of the darkness.

Sanja Gergorić

Sanja Gergorić djeluje kao stvarateljica vizualne slike. Na suvremenoj umjetničkoj sceni djeluje u različitim umjetničkim konstelacijama ili kao aktivna kreatorica/organizatorica programa. Koristi se svjetlom kao kreativnim alatom za manifestiranje ili manipuliranje svojim ili tuđim dramaturškim željama.

Sanja Gergorić works as a creator of the visual image. On the contemporary artistic stage, she works in various artistic constellations or as an active creator/organiser of the program. She uses light as a creative tool for manifesting or manipulating her or someone else’s dramaturgical wishes.

Miodrag Gladović

Miodrag Gladović je diplomirani inženjer elektrotehnike, glazbenik i multimedijalni umjetnik. Već godinama iznimno je aktivan na suvremenoj umjetničkoj sceni, ponajprije eksperimentalnoj i improvizatorskoj glazbenoj sceni, s posebnim interesom prema inovativnim suvremenim umjetničkim praksama. Njegov rad karakteriziraju inženjersko znanje, inkorporiranje i korištenje novih tehnologija u umjetničkom radu, DIY etika te senzibilitet za suvremenu glazbu i umjetnost.

Miodrag Gladović is an engineer of electrotechnics, musician and multimedia artist. For years, he has been very active on the contemporary artistic stage primarily on the experimental and improvisational music scene, with a special interest for innovative contemporary artistic practices. His work is characterised by knowledge in engineering, incorporating and in using new technologies in artistic work, DIY ethics and sensibility for contemporary music and art.

SARA SALAMON I MARKO-LUKA ZUBČIĆ: **DOGAĐAJI NA RUBU KADRA** **EVENTS ON THE EDGE OF THE FRAME**

Događaji na rubu kadra tragovi su nezamijećenog, kašnjenja pažnje, slutnje nedostupnih stvarnosti, rubovi (ne)dovršenosti svijeta, ožiljci nesagledivosti. Zvučnim, prostornim, svjetlosnim i izvedbenim intervencijama *Događaji na rubu kadra* podsjećaju da svijet priča bez obzira na to slušamo li ga.

Events on the Edge of the Frame are traces of the unnoticed, delays of attention, premonition of unavailable realities, edges of (un)finished works, scars of incomprehensibility. Through sound, spatial, light and performative interventions, *Events on the Edge of the Frame* remind us that the world is speaking regardless of whether we are listening.

Sara Salamon

Sara Salamon djeluje u poljima različitih umjetničkih praksi kao vizualna umjetnica, montažerka i oblikovateljica pokretnih slika. U radu najčešće pokušava iznevjeriti medij, a inspiraciju pronalazi u kolektivnim divljinama i stvarnosti koja izmiče. Poseban interes pronalazi u specifičnim lokacijama, kao i prostoru slike i zvuka.

Sara Salamon works in areas of diverse artistic practices as a visual artist, editor and designer of moving images. In her work she attempts to betray the medium and finds her inspirations in collective wilderness and reality that is eluding. She has special interest in specific locations and in images and sound.

Marko-Luka Zubčić

Marko-Luka Zubčić istraživač je u društvenoj i političkoj epistemologiji i savjetnik za kreativne komunikacijske strategije. Predaje na Filozofskom fakultetu u Rijeci i Urbanim studijima Sveučilišta u Rijeci. Trenutačno piše knjigu *Institutional Epistemology and Extreme Inequalities* za Rowman&Littlefield. U kulturi sudjeluje kao koautor i suradnik na projektima u transmedijskim i izvedbenim umjetnostima.

Marko-Luka Zubčić is a researcher in social and political epistemology and advisor for creative communication strategies. He teaches at the Faculty of Philosophy in Rijeka and at Urban studies at the University in Rijeka. Currently he is writing the book “Institutional Epistemology and Extreme Inequalities” for Rowman&Littlefield. In the area of culture, he is often the co-author and associate of projects in transmedia and performative arts.

STAGES Forum 2023 u svoje središte tako smješta **tenziju nesagledivosti** koja se prevodi u istraživanje poliperspektivnosti gledišta, određujući krizu kao simbiotički element s kojim nastaju, i nastajat će, nove forme suživota.

STAGES Forum 2023, into its centre, places the **tension of incomprehensibility** that is translated into the research of polyperspective views, thus defining crisis as a symbiotic element from which new forms of coexistence emerge and will keep emerging.



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