

FOR THE
FUTURE

CO-OPERATION

... the things that affirm themselves only in that unstable instant between their realisation and their dissolution, the things we cannot name or point out. We only know they must have been there in the moment when we realise that they have gone. In these moments of loss we understand that our picture of the world is only one reality among many.

The bodies in this piece are never at ease. They never find stability, repose, or a point of balance. They constantly need to redefine who and where they are. They are vertical bodies, never touching the ground but with their feet, struggling to remain standing yet at the same time always moving. They persist to live in a constant space of turbulence.

”Birth and death, origin and end, are what refers the subject to the end of its subjectivity, to the edges of its meaning, to the insoluble itself – the insoluble because it is not mirrored in the register of what can be comprehended and named, or only shows itself as the unnameable and incomprehensible. In relation to these a-significant voids which haunt the subject’s consciousness in the form of the most diverse slips, inclinations, ruptures and errors, causing it to lose its footing on supposedly familiar terrain, the subject is subject.”

// Marcus Steinweg "Definition of Art"

— we are on stage and we are not – everything you see has already happened – so to say – we are moving – yet we are moving in the past – we were moving differently – and what we felt – differently – and what we remember now – and the music that you heard somewhere – we were thinking of some things but they have gone forever – even us – us on stage – we are not – you are there – and we were just as you are now – but not any more —



Concept, choreography and performance / Petra Zanki & Britta Wirthmüller

Dramaturgy assistance / Tea Tupajić

Design / Damir Gamulin

Production / Banana Gerila 2009.

Co-production / treps Trešnjevka, Plateaux festival – Mousonturm, Pandora Pop

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The performance has been realised through ekscena working platform.

... stvari koje se potvrđuju jedino kroz nestalan trenutak između ostvarenja i rastvaranja, stvari koje ne možemo imenovati ili na koje ne možemo pokazati prstom; za koje znamo da su bile tamo jedino u trenutku kada shvatimo da su već prošle. U tim trenucima gubitka shvaćamo da je naša slika svijeta samo jedna od mnogih stvarnosti.

Tijela koja upisuju ovu predstavu u stalnoj su nelagodi: ona nikada ne pronalaze stabilnost, predah ili ravnotežu. Njihova je neprestana nužnost redefinirati tko su i gdje su. To su vertikalna tijela, koja tlo dodiruju isključivo stopalima, boreći se da ostanu stajati, dok se u isto vrijeme ne prestaju micati. Ona se opiru za vlastito postojanje u konstantnom prostoru vrtiloga.

“Rođenje i smrt, ishodište i kraj su ono što subjekt upućuje na njegove vlastite krajeve, na rubove njegova značenja, na ono nerazrješivo samo. Nerazrješivo stoga jer se niti ne zrcali u registru onoga što se može pojmiti i imenovati, a niti se ne ukazuje kao ono naprosto bezimeno ili nepojmljivo. U odnosu spram tih praznih mjesta koja ništa ne označavaju i koja svijest subjekta progone u obliku različitih iskliznuća, naginjanja, lomova ili zagubljenosti te subjekt na naizgled poznatom terenu izbacuju iz stroja, subjekt jest "subjekt".

// Definition der Kunst, Marcus Steinweg

/ prijevod s njemačkog / Petar Milat

— i jesmo i nismo na sceni - sve što vidiš već se dogodilo- zapravo- krećemo se - ali u prošlosti - kada smo se kretali drugačije - ono što smo osjetili - drugačije - i ono čega se sad sjećamo - i glazba koja je već negdje svirala - razmišljali smo o nečem no to je već odavno prošlo - čak i mi nismo- tu - ti jesi- mi nismo- a bili smo baš kao i ti sada - ali više ne —

Koncept, koreografija i izvedba / Petra Zanki i Britta Wirthmüller

Dramaturška podrška / Tea Tupajić

Design / Damir Gamulin

Produkcija / Banana Gerila 2009.

Koprodukcija / treps - CeKaTe Trešnjevka, Plateaux festival – Mousonturm i Pandora Pop

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Ova je predstava redizirana kroz radnu platformu ekscene.