



HOW DO WE (RE) THINK GESTURE?

ARTISTIC SYMPOSIUM

27.— 29.03.2026.
Zagreb Dance Centre



ABOUT THE SYMPOSIUM

The artistic symposium “How Do We (Re)Think Gesture?” is a **residential program** (March 23–27, 2026) and a **three-day public event** (March 27–29, 2026) imagined as a *joint contemplation on the gesture in the artistic, social, and political context* which is taking place at **Zagreb Dance Centre** (within the Center’s program Dance Intensities).

Emerging from an artistic interest in gesture and a choreographic research project “Gesture – From Movement to Meaning and Back” by dancer and choreographer Ana Kreitmeyer, the symposium arises from the need to open up what is often a solitary form of research – recognizing curiosity as a desire for encounter, for sharing, and for listening. Although its title may suggest a formal structure, the symposium is methodologically grounded in the questions of what kinds of processes and exchanges we long for. Co-organized and co-curated with choreographer and dramaturge Anna Javoran, the three-day gathering aims to resist formality, to pursue immediacy and make space for the conversations that usually only begin to unfold in the informal moments after performances or events.

The performance program, alongside a residency and presentation by Austrian artist Philipp Gehmacher and the Pokretnica collective from Novi Sad, is moulded around principles of transparency of process and daring unfinishedness, while the discursive program – composed of invited speakers and contributions selected through an open call – focuses on sharing of ideas, choreographic processes, notes, performances, lectures, methodologies, and dance practices; in other words, personal and collective desires, hopes, initiatives, and inspirations.

With the intention of becoming a space of solidarity and warmth — a space for community and exchange within and across communities (*Which ones?* Perhaps this is a question we can unfold together) — the symposium encourages playful and serene wandering of thought and movement, as well as the imagination of ways in which we aspire to be together.

CREDITS

CENTRE FOR DRAMATIC ART

ZAGREB DANCE CENTRE

DIVERT_ANTISEZONA

NON-PROFIT ART ORGANIZATION JAGODA

Organizers and Curators Ana Kreitmeyer and Anna Javoran

Visual Identity Designer Antonia Dorbić

Guest Performance Producer Iva Nerina Sibila

Producer Anika Cetina

Symposium is part of the program Dance Intensities of the Zagreb Dance Center, a platform that opens space for artistic processes, research, and exchange, with a focus on choreographic practices, discursive formats, and encounters that emerge between performance, thought, and shared experience.

The program is realized in partnership with the Centre for Dramatic Arts, the Zagreb Dance Center (within the program Dance Intensities), Divert_ANTISEZONA, and non-profit art organization Jagoda. It is supported by the City Office for Culture and Civil Society of the City of Zagreb, the Ministry of Culture and Media of the Republic of Croatia, the Austrian Cultural Forum and the Goethe-Institut. The work of the Center for Dramatic Arts and Divert is supported by the Kultura Nova Foundation. Thanks to Nova Runda for the generous donation.

FRIDAY 27.03.

performance

17.00 — 17.45

Zrinka Užbinec

Choreographic Vignettes of Cuteness—Violence

* *Limited capacity — reservations required: rethinkinggesture@gmail.com*

The intimate performance is structured as a series of choreographic vignettes exploring the relationship between cuteness and violence, performed in a small space for a handful of invited spectators. Combining video, speech, and movement, it oscillates between storytelling and dancing, pausing and interruption, withdrawal into oneself and addressing others. Image, drawing, text, voice, body, and sound negotiate between the private, the performative, and the lecture-like, while the intimacy of the space heightens the intensity of the encounter.

BIO

Zrinka Užbinec (they/she) dances and works with choreography, shaping it through different media and materials. They often engage in collaborative projects, approaching them from a feminist perspective and exploring the emancipatory potential of the dancing body. They recently defended their doctoral thesis at C-DaRE (Centre for Dance Research), Coventry University. The dissertation, titled *Moving Between Cuteness and Violence: A Choreographic Investigation*, explores the metastability of choreography that happens in the conjunction of cuteness and violence.

18.00

WELCOME / *introductory session*

presentations and discussion

18.30 — 19.30

Nikolina Pristaš

Gesture — interruption — disruption

In a text I wrote for a conference publication *From Praxis to Policy: Environmental Shift through Art and Culture* (Lokomotiva – Centre for New Initiatives in Arts and Culture), I stated that in the light of the current state of paralysis of the imagination of a different, sustainable, just future it is vital to direct one`s imagination towards imagining gestures that interrupt the inertialized reproduction of the already familiar practices as well as to rethink the limits of our practice, artistic or pedagogic, to search for moments where it might be interrupted. This paper will be an attempt to think again – what might be interesting when we think of gesture as a way of a disruptive act.

Nikolina Pristaš is a dancer – choreographer – teacher. For the last twenty years her artistic work was almost exclusively tied to the collective BADco., a constellation of people who shared aesthetic interests, ethos, understanding of political urgencies, a desire to experiment with theatre form and forms of collaboration, a feeling of camaraderie and a joy of co-belonging. As of recently she started working within a new artistic formation CO2... *a couple of artists* together with Goran Sergej Pristaš. CO2... *a couple of artists* could be explained as a formation that entangles the two of us in a series of encounters with artists, students, people with shared concerns, encounters whose swerves may or may not generate series of new encounters and relations between art, bodies and climate. She holds a post of assistant professor at the Dance Department of the Academy of Dramatic Art in Zagreb.

presentations and discussion

Leo Rafolt

Gesture vs. Technique

This paper speculates on the ontological tension between “technique”, i.e., functional, goal-oriented mastery of the body, and “gesture”, which Agamben defines as the exhibition of a “pure mediality”, after the late-nineteenth-century *catastrophe of gestures*, thus using the examples of radical expressions of the Japanese avant-garde, e.g., the Gutai Group, Hi-Red Center’s activities, etc., finally aligning it with Butoh’s “body without qualities”.

BIO

Leo Rafolt graduated at the Faculty of Humanities and Social Sciences, University of Zagreb, where he received his PhD in theatre and performance studies, worked at the same Faculty until 2017, currently teaches performance and (trans)cultural studies, as a tenured full professor, at the Academy of Arts and Culture of University in Osijek. He has been a guest professor on many European, American, and Asian universities, and has authored 15 books. He lives between Zagreb and Pula.

presentations and discussion

Moderated by: Una Bauer

BIO

Una Bauer is a theatre scholar and writer based in Croatia. She holds a PhD from Queen Mary, University of London. Her research interests include dance, physical theatre and experimental performative practices, history of ideas, theories of affect, networked publics, public sphere, travel writing, community, death studies and crime fiction. She is assistant professor at the Academy of Dramatic Art (Zagreb). She writes theatre and dance reviews, analysis, travelogues and essays, which have been published and broadcast in Croatia, Slovenia, Romania, Italy, Canada and UK. Her first book on theatre and everything else, including tea cosies and bicycles, *Priđite bliže: o kazalištu i drugim radostima* (Come Closer: on Theatre and other Joys) was published in 2015. Her second book *BADco.: Vježbanje nemogućeg* (BADco.: Practicing the Impossible), a series of in-depth interviews with BADco. members was published in 2021. In her parallel life, she is also a group therapist trained at the Institute for Group Analysis in Zagreb, member of European Group Analytic Training Institutions Network.

20.00

Philipp Gehmacher**windows, doors, no hindsight (small)**

For one evening only, Philipp Gehmacher gathered a group of companions from the past 20 years. They threw their bodies into the arena, bringing them to the ground and the edge of their visibility and narratability. They made them, they dismantled them, only to force them back into sight. A retrospective as a preview, no hindsight.

Yet always along movement, as movement is form, the arms a shape, a section, a cross-section, a cut-out. Movement as an imprinted form that turns the present moment into a situation, divides and shares communal space, to only lose itself in images. And then everything starts all over again.

We build and dismantle structures, identities, and landscapes – from our bodies being scattered into each other. Obsessed with form, possessed by languages, set and reset by states and conditions. As if there had to be final set-ups alone that gather as anew, in affinity, elective affinities – and only like this.

As a contribution to the symposium 'How Do We (Re)Think Gesture,' Philipp Gehmacher will create and present, together with the dancer Andrius Mulokas, a lecture performance version of this piece.

Choreography: Philipp Gehmacher

Performers: Andrius Mulokas, Philipp Gehmacher

Music: Peter Kutin

BIO

Philipp Gehmacher studied Contemporary Dance and Choreography (London Contemporary Dance School, Trinity Laban) in London in the 1990s and Fine Arts (Sculpture and Space class, University of Applied Arts) in Vienna in the 2010s. He is the programme director of the BA Dance Context Choreography at HZT Berlin and professor of contemporary dance and choreography since October 2022.

Gehmacher's artistic works use the body and language as forms of expression, institutional space as well as objects and sculpture. His focus is on physicality, movement and the realisation of bodies-in-motion as shared environments, in interaction and potential togetherness. With his choreographic works, including good enough (2001), incubator (2004), MAYBE FOREVER (2007), dead reckoning (2009), the fault lines (2010), my shapes, your words, their grey (2013), Die Dinge der Welt (2016), The Slowest Urgency (2021) and windows, doors, no hindsight (2023), he has developed a movement language that repeatedly focuses on the materiality and articulation of bodies.

Andrius Mulokas is a dancer and performer. After studying visual arts and architecture, his artistic interest shifted to how a moving body can inform the space. He studied dance and choreography (SNDO) and is currently based between Athens and Berlin. Andrius's work is about the state of possession by movement, the relationships with objects, materials that become performers, and the labour of performance art. As a performer he worked with Tino Sehgal, Phillip Gehmacher, Doris Uhlich, YBDG, Deborah Hay, Sara Shelton Mann, Marina Abramovic, Florentina Holzinger.

SATURDAY 28.03.

performance

10.00 — 10.45

Zrinka Užbinec

Choreographic Vignettes of Cuteness—Violence

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presentations and discussion

11.00 — 12.30

Marjana Krajač

Kinetic Rhythm as a Gesture: The Choreo-Cinematic Polyphony of Vera Maletić's 1968 film *A Choreography for Camera and Dancers*

Vera Maletić's *A Choreography for Camera and Dancers* (1968) is a seminal work in Yugoslav and Croatian experimental and dance film, in which choreography extends beyond the dancer's body to include the camera, frame, and the editing process itself. Created at Radio-Television Zagreb and filmed with a single static camera, the work challenges conventional notions of screen dance by embedding movement within the very structure of the filmic composition. The choreography unfolds through rhythmic correspondence among sequences, the shifting surfaces of moving bodies, the interplay of spatial relationships, and intriguing editing choices. By intertwining the rhythms of movement, visual composition, and music, Maletić constructs a dynamic, multidimensional experience in which dance is actively shaped by the cinematic medium. The work exemplifies an early exploration of kinetic montage, in which filmic time and choreographic structure become inseparable. This talk examines how Maletić's approach mobilizes the idea of movement—a choreographic gesture for the camera—across multiple media, creating an intricate interplay of spatial and temporal rhythms and expanding the boundaries of movement, dance, and film. Maletić's experimental videography in *A Choreography for Camera and Dancers* constructs a specific choreo-cinematic gesture.

BIO

Marjana Krajač, Ph.D., is a choreographer, dance theorist, and researcher. Her work investigates spatial histories in relation to the concept of dance and its experiment, exploring the possibilities of thinking with built environments, bodies, spaces, and temporalities. She earned her Ph.D. in Dance Studies from The Ohio State University in 2024, with a dissertation titled "A Dance Studio as a Process and a Structure: Space, Cine-Materiality, Choreography, and Revolution—Zagreb, 1949-2010" which analyzes the politics of space at the intersection of experimental choreography, cinema, dance history, dance theory, and urban history.

SATURDAY 28.03.

presentations and discussion

Josephine Leask

The critical work of gesture in *New Dance* magazine (1977-1988)

In my paper I explore the critical work of gesture in the magazine *New Dance*, created by X6, a London based collective of dance artists in 1977-1988. I discuss how members dance-practitioners' embodied writing from gesture surfaced feminist critical forms of expression that challenged patriarchal expectations of the female body in dance at the time.

BIO

I am a London-based dance critic and scholar and have recently completed my PhD on the contribution of *New Dance Magazine* (1977-1988) to the creation of radical and feminist intersectional dance criticism and reviewing practices. I write for a range of press and dance/performance magazines including *dance art journal* and *Resolution Review*.

presentations and discussion

Višnja Pentić

Gestures of Redemption

The lecture is dedicated to the gesture as the key expressive means of the only feature-length film by Ivan Martinac, *House on the Sand* (1985), which seeks to free human gestures from the images imprisoned within them, while also bringing all images to life by transforming them into gestures. Through this two-way process, the film illustrates the possibility and potential of images to liberate the gestures confined within them—that is, the socially imposed meanings—as well as the possibility for gestures to cease being socially conditioned symbols and to open themselves to the surplus of meaning that belongs to them in their individual, that is, intimate manifestations.

BIO

Višnja Pentić teaches film theory at both the Academy of Dramatic Art and the Faculty of Humanities and Social Sciences at University of Zagreb. She is the author of a collection of essays dedicated to the history of Croatian short film, *Windows – Essays on Film Reality* (Disput, 2023), and is currently preparing the book *Gestures of Redemption – The House on the Sand by Ivan Martinac*.

SATURDAY 28.03.

presentations and discussion

Moderated by: **Jelena Mihelčić**

BIO

Jelena Mihelčić is a journalist, dance writer and public relations consultant based in Zagreb, Croatia. She holds an MA in Journalism and has been actively following and writing about the contemporary dance scene since 2002. Her work spans reviews, interviews, essays, and video documentaries.

With an early background in classical ballet and contemporary dance, she later continued her professional growth through European educational programmes such as danceWEB, Communicating Dance, and Springback Academy, which she joined in 2016. She also contributes to the dance field as a jury member for awards and network selections.

Today, she combines her expertise in communications and media with her dedication to dance. Alongside her freelance PR consulting practice, supporting businesses and organisations with media relations, reputation management, and strategic communication, she is also the founder and editor of *Plesopis*, an independent online platform dedicated to promoting contemporary dance in Croatia.

performance

12.45 — 13.00

Ajda Nina Škvarč & Lea Filipčić

Answer(me)

Answer(me) treats emojis as choreographic material, translating digital gestures into a live physical exchange. The piece explores how meaning forms, mutates, and misfires as symbols travel between different bodies, contexts, and generations.

BIO

Lea Filipčić is a 22 year old finishing her studies at the Academy of Dramatic Arts, where she is developing her artistic expression. Lately, she has been working with the voice, exploring its possibilities and connections with dance and the body.

Ajda Nina Škvarč is a dancer based in Zagreb, who has just completed her 3 year studies at the Academy of Dramatic Art. Her work explores the body as a fragmented and constantly transforming entity, combining choreographic practice with theoretical research.

13.00 — 13.15

Lana Hosni**The Event of the Usual - something to rely on**

As part of her artistic research *The Events of the Usual*, starting in 2022, dance artist Lana Hosni invited the actors of the contemporary dance scene and all those interested to participate in conversations about assumptions, beliefs, conditionings, prejudices, habits, unwritten rules, tendencies that revolve in the space of dance and more or less obviously affect the way we experience it. Through structured conversation sessions, we were making a kind of an update about where we are today in relation to previous conditionings, beliefs, habits... that we encountered during our experience as a dance artists, looking into the way that they are still present /embodied in the ways we deal with the body, movement, authorship, pedagogy, collaborations, thoughts on dance, reflections, criticism, etc., today. This gesture is an attempt to document parts of these processes.

BIO

Lana Hosni (b. 1989) is a Zagreb based freelance dance artist and vocalist. After graduating from SEAD (Salzburg Experimental Academy of Dance) in 2013, she has been making her own work and performing in the works of other artists in Croatia and abroad. Continuously interested in body-voice connection, since 2020 she annually organizes a project GLASNO PITANJE - Somatic laboratory for voice matters , an explorational-educational program which brings together artists with an interest in movement, body, somatic practice, voice work (in the vocal or a broader sense) and self-education. 2021-2022 as a member of the Croatian Dance Association board, she initiated the program “UPUH - Lacking Encounters” with the idea of facilitating public encounters of any kind around the topics which ‘we’ (anybody in the field) recognizes as missing. She collaborates with artists within the field of dance, theater, music, new media, hybrid practices. She has been part of few experimental films, vocalized for few soundtracks, performances and album releases, went through few singing collectives exploring traditional music heritage from local regions, worked on a feminist goat farm for a year and occasionally leads a pop-up choir WTFalsch - a falsch friendly collective singing gatherings in Zagreb. This fall she started a MA study programme called “New Performative Practices” at Stockholm University of the Arts.

13.15 — 13.45

Philipp Gehmacher**doors open close (2025)**

A solo to rethink movement, to think movement anew. Movement in abundance, no more absence. Always in motion, as new movement languages must be found. We must engage in our bodies again, celebrating a potential dance appearing. The source material for this solo is a short dance that keeps on dancing, barely taking a break, searching for rhythm and steps. After 20 years of physical states, stills, and interruption, this solo attempts to indulge in the joy of dancing again. 'Dance or die!' a colleague said as she saw me.

'Placing the human body between materiality and articulation, giving articulation back its boundless materiality, was and is my work in 'contemporary dance'. Dance, not only as language and steps, but as boundless bodies in motion: weighty, important, in a constant process of orientation. And yet, for some time now, I have felt this counter-movement inside of me, a desire for the concrete, the new concrete, or the new old concrete, the concrete act, the artefact, the signs, maybe even the written steps. Yet steps and bonds to be shared, bonds that used to bind us together. A desire for "new", concrete, speaking and stepping bodies. Bodies that make themselves available; significant because they are inscribed. Bodies again as objects, as sites of action. However, not identities, not subjects, but again and again sites of negotiation, of newly invented designations and writing.'

The speech, the manifesto. How to talk about dance today, how to talk about the madness of this world today? A 10-minute speech dedicated to the desire for new bodies, in and for a new (contemporary) dance, was written and shall be read. The analogue address, complete disclosure? Being bare in front of each other, sharing your thoughts, nothing to lose, too old to care. But full of actual care. For what has been and what wants to come.

Choreography, Performance, Text: Philipp Gehmacher

Music: Perfume Genius

13.45 — 14.00

REFLECTION SESSION / *individual note-taking session*

14.00 — 15.00

LUNCH BREAK

SATURDAY 28.03.

15.00— 16.30

presentations and discussion

Valeria Graziano

What Is Not Hell: On Treatment

“...seek and learn to recognize who and what, in the midst of hell, are not hell, then make them endure, give them space.”

Italo Calvino

Taking up Calvino’s invitation to recognize “what is not hell,” this talk reflects on how fragile alternatives are made to endure within damaged conditions. It proposes treatment as a way of naming a set of questions that traverse contemporary practices across social movement and gestural performance. Treatment names the operations through which a practice handles what it brings into appearance: images, bodies, materials, affects, supports, and publics. It joins form to care, mediation to maintenance, and aesthetic decision to political consequence. Yet the term also demands caution, since its contemporary uses are deeply entangled with the therapeuticization of life, and with the expectation that all difficulties can be rendered curable, manageable, or self-improving.

BIO

Valeria Graziano is Associate Professor at the University of Rijeka. Her work moves between performance, political theory, and social movements, with particular attention to institutional critique, care, and collective practice.

presentations and discussion

Igor Koruga

Gesture as Choreographic Archive: Performing Interrupted Political Histories

This presentation reflects on gesture as a choreographic archive — a site where political histories sediment and re-emerge through embodied practice. Drawing from artistic research into (post)socialist dance legacies and unstable archives, it explores how gestures carry traces of ideological transitions, affective conditions, and counter-historical imaginaries within contemporary bodies.

BIO

Igor Koruga is a choreographer, performer, and researcher based in Belgrade. His work explores the intersections of choreography, political history, affect, and embodied archives, with a particular focus on post-socialist contexts and the socio-political conditions shaping contemporary dance practices.

SATURDAY 28.03.

presentations and discussion

Kristina Marić

“Soft subversion” as a strategy in artistic work

The lecture presents the artistic practice of Kristina Marić through six art projects in which action and gesture are key elements. Starting from simple symbolic gestures that are literally translated into performance or artistic interventions, the works take on the meaning of a critical and sometimes absurd act of subtle subversion.

BIO

Kristina Marić is a Croatian multimedia artist who uses performance, video, photography, and installation in her work to explore the relationship between the individual and society, often through simple symbolic gestures and bodily actions. She lives in Osijek, where she works at the Academy of Arts and Culture.

presentations and discussion

Moderated by: Karla Crnčević

BIO

Karla Crnčević holds a Master's in Dramaturgy from the Academy of Dramatic Art in Zagreb and in Film Archiving from the Elias Querejeta Film School in San Sebastian. She has worked for many years as a film and cultural worker across different production contexts. She is one of the founders and organizers of Kino Unseen (<http://www.kinounseen.org>), a platform that focuses on exhibition and cultural policies as well as the revitalization of cinema spaces. Her first short film, *Wild Flowers*, has been screened at more than 50 international festivals (FidMarseille, Zinebi, Dokufest, Kurzfilm Hamburg, Festival dei Popoli, L'Alternativa...) and has won several awards. Her first feature-length documentary, *The Ground Where We Stand*, is currently in distribution. She is interested in memory as a space for speculation and its relationship with the moving image.

SATURDAY 28.03.

practice sharing

16.45 — 17.15

Nemanja Bošković

Distant hugging

The practice of "distant hugging" was created for the needs of working with dancing bodies that have been deprived of the feeling and will for physical contact due to the circumstances of war aggression, forced displacement and the search for adequate living conditions. This practice serves as an attempt of regaining self-confidence, where, by listening and examining personal needs and limitations, you establish contactless interaction with another body in space.

BIO

My name is **Nemanja Bošković**, originally from Belgrade. I dance for the sake of articulating my own existence as well as establishing adequate communication with the environment in which I live. Communication is being established through organizing workshops, research of public space and experimental dance gatherings.

17.15 — 17.30

Isabela Eva Ljubičić

Rearward I

"Rearward I" is a solo performance set within a research project entitled "Rearward Eye". The research deals with the gestures of mourning, questions the binary opposition between alive and dead and problematizes the fetishization of the young body as a symptom of the fear of death in western society. This intervention focuses on the work of gestures and deals with issues such as "How to choreograph a gesture without falling into the idea of a narrative, but to keep a narrow beam of recognizability of the grieving body?"

BIO

Isabela Eva Ljubičić is a Croatian dance artist whose artistic work is characterized by an interdisciplinary approach and exploratory curiosity. With a calm and precise physicality, a gentle rhythmic intelligence, and a patient and thoughtful presence, her body in movement forms the core of her artistic expression.

17.30 — 18.30

REFLECTION ON THE PERFORMANCE PROGRAM / *collective discussion*

SATURDAY 28.03.

performance

18.45 — 19.30

Zrinka Užbinec

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19.30

Pokretnica collective

Compost + Taking Time

Compost (2020-present) and *Taking Time* (2016-present) are works in constant development, using different means and procedures to reflect on the conditions and principles of work of the Pokretnica collective and the performing arts scene in Novi Sad. Both works are nourished by closeness, support, and the need to maintain the continuity of thought and dance practice through joint creation. As part of the symposium "How Do We (Re)Think Gesture", Pokretnica collective will present a performative-discursive format that relies on points of intersection and the specific features of these two works.

Authors and performers: Jelena Alempijević, Dunja Crnjanski, Jovana Rakić, Željka Jakovljević, Frosina Dimovska (voice)

After the performance, there will be space for a short conversation about other activities of the collective, especially about the Pokretnica festival, which this year has its tenth edition!

BIO

Pokretnica is an artist collective from Novi Sad that works in the field of contemporary dance, music, and performing arts. For the last ten years, they have been engaged in maintaining and improving working conditions and creating work within the local scene of contemporary performing arts, as well as networking and connecting artists in the country, region, and international context. The artists of the Pokretnica collective are the authors and/or artistic collaborators of many art projects, the largest number of which they realize through the association Praktikabl - Platform for Contemporary Art and Culture. Their joint project with the highest visibility is the contemporary dance and performance festival Pokretnica, which they curate and organize.

21.00

DJ STANKOFF

SUNDAY 29.03.

10.00 — 13.00

selma banich

practice sharing

Kolo

* *applications to participate in the workshop:* rethinkinggesture@gmail.com

I invite you to a three-hour experiential workshop dedicated to kolo as a traditional, healing, and communal practice. Through kolo, breath, sound, and resonance, we will explore the voice as a medium of community — as a resource and repository of our individual and collective experiences, states, and emotions. We will observe kolo as a space for shared vigil, but also as a gentle practice of surrendering, releasing, and receiving. Working with the voice in motion, we will descend into the “pit” and carefully listen to our inner “canary”. What do voices reveal to us when the silence is interrupted?

The cycle of experiential workshops “Kolo” is a continuation of the workshop series “Glasovi / Voice”, the artistic research “Ode zemlja u led’nu, svak ti šuti istinu”, and the audio work “Ustenjavanje naroda” performed by the Group for New Folk Practices.

BIO

selma banich (1979, Yugoslavia) is an artist, activist, community organizer, expressive art therapy practitioner, and SLC operator. Her artistic practice is grounded in explorative, process-driven, and activist work, and is politically inspired by anarchism and feminism. selma works independently and in collaboration with other artists, curators, communities, and initiatives across the Balkans. She has participated in numerous dance, theater, opera, and film productions as a choreographer and performer. She is active in local and transnational solidarity initiatives connected to the ongoing feminist, anti-colonial, anti-fascist, migrant, and workers’ struggles, including Zagreb Solidarity City, Solidarityline Balkans, For BREAD, Strike for Gaza, and Unbowed Palestine. selma has been the recipient of several fellowships and accolades, including the ArtsLink International Fellowships, Jackman Goldwasser International Visiting Artist Residency, Akademie Schloss Solitude, MuseumsQuartier Artist-in-Residence Program, and the Nada Dimić Award with the Women to Women and Sloga collectives.

13.30 — 14.00

Irma Omerzo

practice sharing

Hand(l)ing Movement

Based on the conditionality of three basic principles of movement/gesture functionality, participants are invited to explore the possibilities of creating a collective choreographic material from everyday hand movements.

No prior dance knowledge is required to participate.

SUNDAY 29.03.

BIO

Irma Omerzo was born in 1969 in Zagreb where she presently lives.

Dance education:

1989-1991 - contemporary dance education at the National Centre of Contemporary Dance in Angers (CNDC Angers), France

2009-2012 Feldenkrais Training programme at Accord Mobile in Paris, taught by Myriam Pfeffer.

After collaborating with the choreographer Andy Degroat in France, she entered the Company DCA (1993-2001), under the artistic direction of Philippe Decouflé, where she danced and worked as a choreographer's assistant. From 2003 till 2005 she was a member of the F.V. Company in France under the artistic direction of François Verret.

In 2001 she has founded, in Zagreb, Croatia, the artistic organisation MARMOT. She is the choreographer and author of 20 dance performances and 7 dance films. Her artistic interest is often based on the issues of the visibility of dance and space exploration. She has 2 Croatian Association of Dance Artists's awards for her choreographic and pedagogic work, as well as for her involvement in the improvement of the position of dancers and the contemporary dance scene in general.

closing session

14.00 — 14.30

SAUNA collective

Practicing continuity: ACTION / INVITATION / PROVOCATION /

ACTION / INVITATION / PROVOCATION are the initiators of this improvised performance, in which we are joined by artists Ana Kovačić and Mia Zalukar. We gather around the idea of an improvised gesture of togetherness that is explored directly within the performance. We are interested in how performance can be a way of practicing continuity. How many gestures can we count in this gathering? How does the "invitation to join" work in this context? And how much is needed for activation?

BIO

We are the **collective Sauna** (Dora Brkarić, Ema Crnić, Silvija Dogan, Iva Katarinčić, Ana Novković), and together we explore dance improvisation—as a methodology, a performance, and a gesture. This year, we are conducting an artistic research project titled Practicing Continuity, in which we aim to cultivate a less fragmented practice and stronger connections among ourselves as dancers and creators.

Performances by Sauna—or public sharings of our practice—are an important but also very spontaneous aspect of our work. So far, we have presented them in informal open formats, both in dance studios and in public spaces. These are contexts where our gestures extend toward the audience with an inviting intention, open to any form of interaction or participation. As active members of the local dance scene—through which we learn about community practice, develop as creators, and build friendships—we recognize both the need and the potential of gestural expression toward the community, in the form of an invitation to dance.

Organizers and Curators: Ana Kreitmeyer and Anna Javoran

Ana Kreitmeyer is a dance artist. She has executed her interest for the body through different practices, from performative to choreographic, from pedagogical to social. As a member and a coauthor, she has been active within the collective BADco. since 2003, and she has developed her own choreographic works. She has received several awards and nominations for both her solo and collective work. She is one of the co-founders of the collaborative project ANTISEZONA. She has been a publicly active member of the Croatian Association of Dance Artists for many years as well as the Association's president in period 2016-2018. She is one of cofounders of Eksцена (Experimental Free Scene). She graduated from the Faculty of Education and Rehabilitation Sciences.

Anna Javoran is a young choreographer, performer and dramaturg from Novi Sad. After completing her studies at the Contemporary Dance Department at the Academy of Dramatic Arts in Zagreb, she went on to complete an MA in Performance Dramaturgy. Since 2020, she has been working professionally as a choreographer, writer, performer, movement director, assistant dramaturg and dramaturg in institutional and non-institutional contexts.

For her original work *Fear of Small Differences* (in collaboration with Viktorija Bubalo), she received the 2022 Croatian Dancers Association Award in the categories *Best Choreography* and *Best Collective Performance*.

Her latest work, *Politpornography: A Case Study*, is building on the questions of political imagination and the problems of revolutionary (dis)enthusiasm – about which she publishes an auto-theoretical text in the joint edition of the Slovenian journals *Maska* and *Ekran* titled *Toward a Politerotic Imagination*.

Visual Identity Designer: Antonia Dorbić

Antonia Dorbić is a visual and dance artist. Alongside her ongoing collaborative practice with *mold kolektiv*, which she co-founded, she works across performance, choreography, and visual art within different artistic contexts. She holds a BA in Contemporary Dance from the Academy of Dramatic Arts in Zagreb and an MA in Sculpture from the Academy of Fine Arts in Zagreb. She also completed a semester at the Danish National School of Performing Arts in Copenhagen and attended the International Summer School Curating in Context.

Producer: Anika Cetina

Anika Cetina is a dancer and theatre producer. She holds a BA in Dance from the Academy of Dramatic Art in Zagreb and is currently completing an MA in Production, after graduating from the School for Classical Ballet and Contemporary Dance in Rijeka. Her work has been shaped by collaboration with the inclusive collective Plesna grupa Magija, production work within the international dance festival Improspekcije, and the development of authorial projects as co-founder of the artistic organisation ova. She received the Croatian Contemporary Dance Associations Award for Most Promising Dance Artist and two University of Zagreb Rector's Awards. She currently works as a producer at RadioTeatar, where she continues to develop her work in performing arts production.

Guest Performance Producer: Iva Nerina Sibila

Iva Nerina Sibila is a dance artist, writer, educator and producer. She studied dance in England at Northern School of Contemporary Dance in Leeds, and holds a master's degree from the Academy of Arts and Culture Osijek (AUKOS). In numerous projects, she works on the accessibility and visibility of dance, exploring its emancipatory potential and position in a broader social context. Iva Nerina is founder and director of Divert, co-curator of ANTISEZONA, currently curator of artistic programs at the TALA Dance Center and external lecturer at the Dance Department of ADU Zagreb and AUKOS.

PARTNER ORGANIZATIONS

CENTRE FOR DRAMATIC ART

Center for Dramatic Art is an organization that deals with innovative and critical practices in the field of performing arts and film. Founded out of the need to articulate a theoretical-critical platform for contemporary movements in the performing arts, CDU is an organization that has been actively building a context for new and current art since 1995. With the gradual transformation of the organization, it becomes a space for different authors inclined to innovation in performing and related arts for their own artistic research and production.

The artistic and cultural projects produced by CDU aim to offer new forms of presentation that are non-market and non-profit oriented, that are not limited to a single discipline and include a moment of reflection on artistic and socio-political processes. In production, CDU often collaborates, but also international and regional initiatives and organizations with similar interests and encourage the development of this network. Projects developed within the organization, among other things, focus on the thematization of artistic production in the context of current social processes.

ZAGREB DANCE CENTRE

Zagreb Dance Center (ZPC) is the central space of contemporary dance in Croatia, which supports Croatian and foreign dance artists in their creation, and encourages a propulsive and dynamic dance scene. It supports various innovative initiatives, advocates diversity and plurality of artistic visions, and encourages artists, audience and the community to explore and analyse choreographic and other concepts together.

ZPC works to ensure adequate working conditions for professional dance artists, presents high-quality dance performances and their reprises, and supports the development of new trends in contemporary dance production. The Centre actively collaborates with partners on local, national, and international levels, strengthens the connection between the dance scene and the broader cultural public, and develops programmes aimed at educating young audiences and fostering greater awareness and appreciation of contemporary dance.

DIVERT_ANTISEZONA

DIVERT is a non-profit organisation that has been active in the field of independent contemporary dance since 2001, with an innovative and radically critical approach to dance and physical performance as an artistic, activist, theoretical, interdisciplinary and socially conscious contemporary cultural practice. It provides a creative, production, presentation, research and educational framework for numerous artists, with a focus on interdisciplinarity and inclusivity, and a strong international aspect.

Key programmes: ANTISEZONA – a project for the contextualisation and presentation of dance and related performance practices in collaboration with the organisations Kik Melone, Objekt plesa and MSU, INCLUSIVE SCENE - creating conditions for the inclusion of persons with disabilities (PWD) in dance scene. Divert is a partner in the LLB3 EU project.

NON-PROFIT ART ORGANIZATION JAGODA

Jagoda is a non-profit art organization dedicated to research, discursive exchange and slow production betwixt (and between) contemporary performing and visual arts while examining gender, class and institutional power dynamics within the field.

We explore connections between the artistic, the theoretical and the academic that intertwine, complement and fluctuate through various media and formats.

We engage in non-hierarchical exchange on process-based artistic practices in relation to the concepts of collaboration, authorship and interpretation, invisible and maintenance work and critically examine different relationships of body, space, time and performance. We also focus on empowering the community and context in which we operate and aim to connect local and global initiatives to provide a safe, caring and inviting space for artists, researchers and local communities.