

NAGIB



Dear colleague Igor Dobričić,

I don't feel to complain,
Because it will happen again
...
Even though we
All wanted a game,
But sometimes we just
Cannot avoid pain ...

Artists take stage
And artists write text
And nevertheless
We do all the rest...



Process and product
Are climbing together,
Like fairytale logic,
Sooner or later ...

Someone is losing,
While other ones gain,
The one who is able
To go through romance
Of being together
And breathe the same air,

But why, I agree,
We need to complain?

By AK

Dedicated to United Crew of
NagiB 2011



REFLECTIVE NEWSPAPER 2011

no proofreading, no censorship; edited by Andreja Kopač, design by Petra Hrovatin
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NAGIB 2011 'EXPLODE AND EXPLORE'

Julia Danila

Judging a product without understanding the process is reactionary – on this note from Igor Dobricić this year's NagiB festival is building on the necessity for understanding the artistic process way before being confronted with a so-called final product. The little resonance from previous years in educating an audience that will engage with the arts as work-in-progress has led NagiB to create a platform that will open its door to the public whilst artists reveal individual processes in creating work.

Why is the process important? Believing that art can only be improved through the examination and reflection upon the process of creation, merely passing judgment on the product, thereby ignoring the process, will therefore impede improvement.

The process in performance art – as perhaps in any art – is not so much of value in witnessing how a choreographer, director or dancers works, but much more on the intrinsic debate with the content itself... what preoccupies the artistic mind with a certain material and the transformation into making it a visual statement. The process, after all, will not be so much obvious in the comfortable seats of a theatre venue, but within the engagement with the material itself.

However, the experiment to engage an audience to an unfinished product poses a set of questions: above all, the problem of an audience that par tout will not attend performance art and one that will have to adjust to the mindset of perceiving work-in-progress as work in progress, one of where the interest is not primarily to pass a judgement on a piece of whichever phase it's in and one that will respect or contribute to the continuous process – and herewith tightly linked the progress – of art.

The lesson learned this season is that audience will not naturally grow from without. More should expansion and proliferation of art be achieved through building and maintaining an artistic community, from both local and international input, that will reinforce artistic values.

As much as the residencies have proved precious to the artistic work-in-progress, so is the festival continuing to persist on its evolvement as a basis for creation where performance art can thrive. We invite everyone to join us on this journey!

WHAT HAPPENED?

Andreja Kopač

We did not have much time.
We just reflected.
As quickly as possible.
As broadly as we could.
Maybe you will find something interesting for yourself.
Maybe not.
Be patient!
And help yourself first!
There is no excuse for bad writing.
And no privilege in good writing.
And Justice for all! (by AK)

It all started with the reflection on NagiB's 10 commandments ... and generated the new idea titled:

Ten Aims Of Reflective Writing

which are:

WRITING IS CHOREOGRAPHY
which creates different formats of expression
SELECTED GENRE
is your stage, on which you can »taste« previously untasted things
WHICH COULD BE HALF FULL or half empty;
COMMUNICATE, WHAT YOU WANT TO WRITE;
and catch it if you can;
WRITE WHAT YOU WANT TO COMMUNICATE;
EXPLORE words, sentences, meanings, limitations, absence, repetitions, differences
INSTEAD GIVING ANSWERS, pose questions
START WITH OBSERVATION;
of the world inside you – and around you
ACCEPT IT instead of rejecting it;
STRUCTURE IT instead of accounting for it; from beginning to end

Reflective writers for NagiB 2011 were:
Anja Gruden, Ana Germ, Maja Šnuderl, Julia Danila,
Andreja Kopač and designer Petra Hrovatin.

PLES SE ZAČNE PRI ZAJTRKU

Anja Gruden

Napisati sem želela zgodbo o "intimnosti". Kaj sploh vemo o intimnosti? Uporabila sem stavke, ki so jih z diskusijskega zajtrka izrekli »nagibovski« rezidenčni umetniki. Ples se začne ob zajtrku, kot je njen delovni naslov, je ena sama zgodba, pisana iz dveh gledišč, gledana skozi dvojne oči. Preprosti ples o dveh na jutranji kavi. Ona, "zbirateljica besed", novinarka; on umetnik, koreograf, plesalec. Podočnosti z dejanskim so namerne in nenaključne. Analogija na zajtrk tiste srede, pripravljen »po umetniškem receptu«. Kratka zgodba o tem, kako se dobita, kaj ona sprašuje in on odgovarja, o čem on in ona vzporedno razmišljata.

Pogovor v "art-cafeju" prekine poletna nevihta, ki prevetri opazovane v opazujoče. Razgaljen »dejanski« oder so »nedolžni« nenamerni-nastopajoči ljudje z ulice. Ali niso prav oni tisti, ki dajejo snov umetniškemu procesu? Ali se ne dela umetnost od ljudi za ljudi? Na odru ne želim prikazati »intimnosti«, raje - pripraviti želim temelje za »intimno izkušnjo«, kot je povedala ena od umetnic. Ker se je na »tistem zajtrku« govorilo predvsem angleško, je taka tudi zgodba, ki sledi.

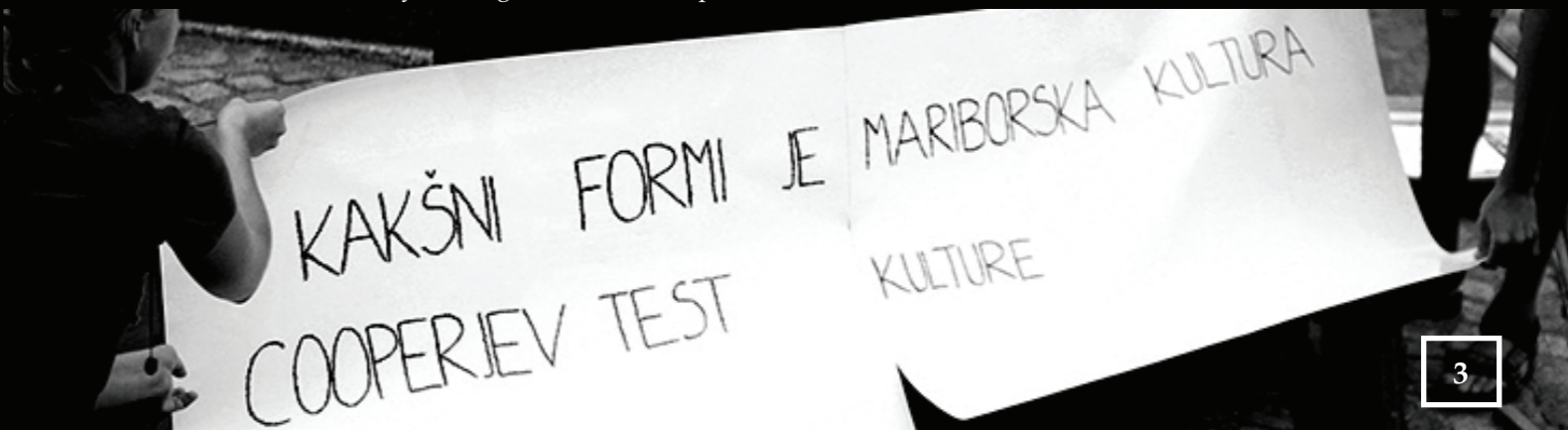
DANCE STARTS AT BREAKFAST

Anja Gruden

Not a first time for them to meet. He was there to give her words. From their previous encounter he could still remember how she wasn't trying to please him at any point. Only searching. He still wonders what that might be. Shall we start, brisk as ever, confidant enough to question, give questions and collect. Too bold to be beautiful, he thought. 'I need people to create my context' – was his response. Distracted by the waiter bringing their two espressos, he took a chance to glance at her outfit. She cannot have many shoes. She ruins them walking with that deliberate intention. 'Where was I?', a hand goes through the hair, a desire for ignorance. »I got rid of the past and I don't want to project myself onto the future. But don't make judgements now. I've always believed you should be acting out, what you are trying to say in words. Come on. Let me show you.« Taking her hand he made her stand up a little reluctantly, nearly falling over as her surprised knees were still to follow along his improvised script. Of all the carpets on the floor it is intimacy she trips over, he thought, rather ironically. But the wind blew rather strongly making them break their little exchange and look away. A storm blew from the vineyards seen amid the street. No need to perform now. The stage is outside of this table. Let artists have their breakfast while letting people outside do their dance. "No need to perform now, the other side is more interesting for me."

»I could recognize him everywhere.« She steered her walk as far as the table she was to share with him. Later to be intimate with her glass of water, she would only have a coffee. In fact, I am not interested in intimacy, although it seems he keeps on

being strangely suggestive, she thought, believing he is yet another luxurious opportunity for a conflict of interests. So, he is performing for himself above all? His answer she understood as an artist's way of being intellectual. She heard his »creating yourself is more important than giving a statement.« Almost in a preaching manner his gentle moves suddenly struck her more than what he had to say. »Am I this person from the context you are talking about?«. Unwillingly, the freshly-brought caffeine-shots made her aware that she was really trying to make him give her a move, a gesture only so to feed her words. Never did so much information, that a touch couldn't translate, flew threw her mind. But the topic on intimacy kept shooting back like a boomerang. She simply did not see it coming, this unplanned hand of hers migrating into his. It seemed such a natural thing for her to do, so that she continued completely disregarding everything else in the room, people and furniture. Everything else but his deliberate intention. A sudden orchestration of chills down her spine was in fact due to front door of the art-café opening up with a loud bang. On the busy street there was an elderly person wearing a black t-shirt with a red star. Audience transformation! Straight through the main door, please, ladies and gentleman, and see what is really cooking! Where is that deep voice from the speakers when you need one? What made both of them curious was a clear expression on a face rushing by, maybe questioning, worried only for a pinch of a second, walking past them with that deliberate intention..



Saturday, 3rd September 2011, Plesna Izba Maribor

Genre: Monological Dialogue.

Situation: Discussion breakfast number one.

Reference: Documentary *Jack Smith and the Destruction of Atlantis*

Story: Me & Me: The girl with lots of questions.

Purpose: Questions help the girl in thinking, creating and focusing on her way. Sometimes she rejects, sometimes she accepts ...

M1: Sometimes I'm lost and I don't know what to do.
 M2: Don't be sad, just try to be happy.
 M1: I have no ideas what to show to people.
 M2: If you don't know, go to sleep.
 M1: I'm afraid to move. What if nobody would understand it?
 M2: They don't need to understand. They will be moved anyway.
 M1: But I don't have the power to go on and show something.
 M2: Then create yourself.
 M1: I think I can't. My past is dead. I came out of nowhere.
 M2: Maybe you should fall in love.
 M1: Maybe, but there are too many people making a performance.
 M2: Try with the youngest, they are cheaper.
 M1: I'm not allowed to get out of the safety net very often.
 M2: You should not think. Just go for it. Be free.
 M1: I'm not so important.
 M2: I'm here to support you.
 M1: I don't know what to believe, I don't have a vision what to do.
 M2: Then find your space, cry yourself out and make a speech.

M1: I tried to put something on paper, but nothing happened.
 M2: You need to share spaces with others.
 M1: I don't know how...
 M2: Be open!
 M1: I don't know how to make someone be interested.
 M2: Design what you need, you have plenty of time.
 M1: What should I do with others in my space?
 M2: You should have a conversation about not having time.
 M1: I never talked about this with anyone.
 M2: You have to cut with the past.
 M1: What should I do that for?
 M2: To produce babies.
 M1: I don't need babies. I feel fine just with me.
 M2: You need moments to share together and to find yourself with others.
 M1: This is like diving into an empty hole.
 M2: Then deal with the problem. Art is not honest. You could find the state of the unknown.

TEN QUESTIONS FOR THE ARTISTS-IN-RESIDENCE THAT HAVE NOT BEEN POSED

1. What was your connection to the festival NagiB? Have you chosen or were you chosen?
2. Was this your first residency or just a different one?
3. What did you expect of it? Did it fulfill your expectations?
4. What was your relationship with the dramaturges? Did they work differently?
5. Where did they bring, lead you to? Would you have found the same way without them?
6. What was the progress of the work-in-progress? Has it evolved?
7. Would you make it different if you worked alone?
8. Did your concept change? Would you change it now?
9. Was it more fun or challenging? Did you feel more pressure or freedom to create and present this way?
10. Would you like to finish your work-in-progress or just leave it for now?

TEN FUTURE QUESTIONS FOR THE DRAMATURGES

1. How do you work with the artist? Do you advise, observe, ask questions or make comments?
2. Do you interfere also with the concept or just with the process of the work?
3. Do you expect them to follow your advices? Do they allow for changing their paths?
4. What are the differences in the way the artists approach your work?
5. How does your approach differ from that of other dramaturges?
6. Do you also discuss the work outside the studio?
7. What were the best experiences this week?
8. Is it your first time at NagiB festival?
9. Did you know the artists before?
10. Would you like to see their pieces finished?

Ana Germ

Step 1: Fanni, the character: the 6-Euro voice

Three question – three answer, half fiction story

Q: What is the status of the character in the performance?

A: The character is not a real character; it is the personality of its own mind construct. This is my voice. I can talk only like this. It is all about feelings and about fears. But other people also have feelings, so it is not just about me. You don't have to feel anything, you can just relax. That's life! Lots of emotions are placed somewhere in the body ... But I don't see anything ... It hurts terribly ... I am bleeding ... I am just an imagination...

Q: The imagination of whom?

A: It depends on what you can see ... you are not very polite ... I am sorry ... It is just the way it is.

Q: Can you put off that mask and talk about what you mean?

A: What? I am an ideal of the character! My character is my sensor; there is no physicality, there is just an image, a visual, a figure. Utopia is to have no feelings. I don't feel, but I don't care. I have a utopian idea to stay on the surface, not to have feelings ... She is quite friendly, she tries to express my ideas, she has a desire to attach, she is my alter ego, she portraits me as an object ... She is my mental character, she is another object, she tries to put emotions into every object ... every day ... she is the voice ... the voice of a 6-Euro mask ... the 6-Euro voice ...

Step 2: Dear Artists,

A Michelle Rizzo's letter to United Artists of the World

You know, it is very confusing for us. We actually have daily warm-up, but you can join us in the performance! It is actually porn! It is workout for waste!

And peace for all!

One for you! 🤔 And one for me!

We made a list of 20 words and we create a short poem, but strange things come out.

It is all about politics!

Change is nothing! It's constant sex! Schizophrenia!

So we decided to be artists!

There are many disagreements – how to approach work;

Is that - beauty or terror?

No feeling is final ...

Whatever kind of feeling it is ... it is eventually gonna change ...

Ups, I did it again! Sleep with me, I am not too young!

The only thing that made us be together is the decision to be - Artists!

All for a 4-minute piece of dancing ...

If we fucked up, we will do it again!

And it is all that matters!

The more people see it, the better it is ...

Art is a market! Let's get out of this market!

We have to change the market in a way we want it!

It is always a choice. Majority – or minority?

Are we human – or are we dancers?

Step 3: On narcissism:

Willing for the impossible

Quick reflection on Dr. Vesna Godina's speech and The Culture of Narcissism

“So, one has to be very careful with narcissism. Of course I am against narcissism. But there is also a level of obscene solidarity which I think is absolutely crucial to establish a true friendship. When I was in the army, I was on good terms with an Albanian soldier. We were almost friendly, but this last step had to be taken. And he took it. One morning when we met he approached me and instead of the usual good morning he said: ‘I fuck your mother.’ This was a kind of symbolic offer, and I had to answer with a similar insult, which was not a problem for me. I said: ‘Go ahead, after I finish with your sister.’ Then we embraced each other. And now comes the nice part. We were not always telling dirty jokes from that moment on. No. We were intellectuals, we debated philosophy. It was only that each morning when we met we said a word that served as a reminder of that pact: he said ‘mother’ and I said ‘sister.’

“Of course I am aware of the limitations of this concept. It is very bad to befriend women in this way, for example. And it only works if you are on the same level. But when feminists attack me, my answer is: I would like to live in a society where your sister meets a friend and says: ‘I will fuck your father.’ And the friend says: ‘After I finish with your brother.’”

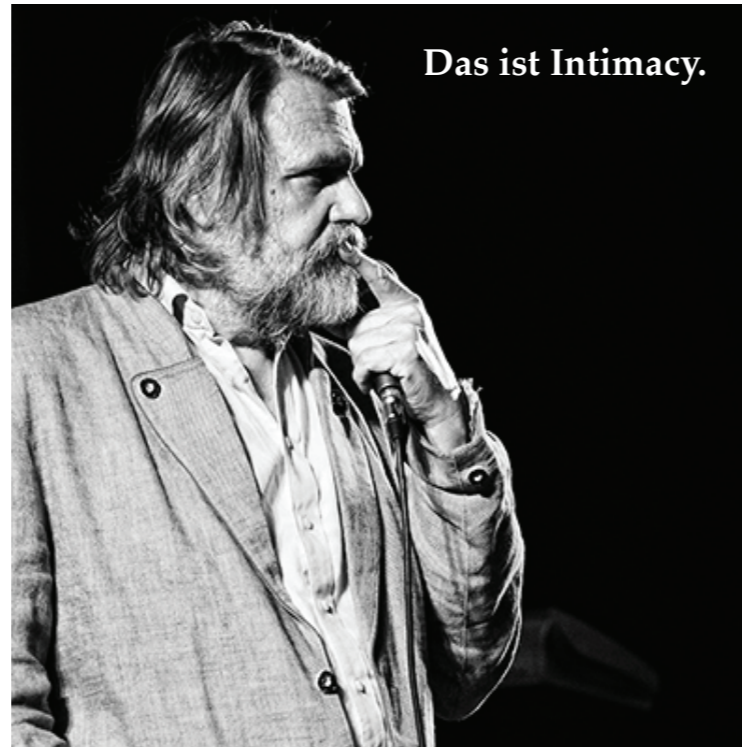
Step 4: Fly away ... and dissapear in dance
The story about Maja L. and the fly inside her

Firstly, she wanted to create the performance of joy and happiness. Actually, she does not want to be a fly, she wants to explore situations and phrases of having the fly inside herself. »Insects are difficult animals to embody, because they have something dangerous in it!«, said Anna-belle Chambon, when she arrived. »They are not moving for nothing, they have a certain function,« she also added. »I am not interested what animals are doing, I am interested what are they doing in me, said Maja Lamovšek, young dancer and choreographer from Maribor. »I am interested in how can you read a certain feeling in a certain moment, what is going to happen? It feels liberating, if you can just follow yourself in every way,« added Maja.

Other thoughts on animality...

dance ► to become who you are ► you can become everything
author ► potentiality of the human body or you?
it would be nice for all of us to dance or fly...
it is about the need to explore and to find an on-going expression

Step 5: Was ist Intimacy?



VAJA IZ »OPAZOVANJA«: CORALINE LAMAISSON
Anja Gruden

Žarometi so, čeprav je samo vaja, že prižgani. »Mama«, kot kličejo najstarejšo Els, je že na odru. Z elastiko v ustih, zategnjeno preko obraza in oranžnim selotejpom, ki ji ga je Jerome nekaj trenutkov prej rutinsko pritrdil pod brado. Ultra visoke pete samo še močnejše karikirajo drobno mišičasto žensko postavo, ki na odru ne more brez neizogibno bujne blond lasulje. V nastajanju je Narcisses-2, zadnje odrsko opredmetenje raziskave na temo narcisizma, s čimer se je zadnji dve leti ukvarjala Coraline Lamaison. Režiserka v tem trenutku sedi za mizo, na kateri je že pogrinjek z glinenimi skodelicami za kavo in alpskim mlekom. Z eno roko upravlja mešalno mizo, z drugo usmerja svojo igralko. »Misli Natašo Kampusch«. Zdi se, da je v francoščini za vsakim stavkom klicaj. Ob mizi sedi tudi njena prava mama, ki je ravno končala z montiranjem video kamere. Povsem običajno? Črna vrečka z markantnim napisom v belem Jan Fabre, s katerim Coraline redno sodeluje, vehementno visi z njenega stola.

Nenadoma šine pod soj žarometov, se približa svoji igralki in ji nežno pokaže drobne nožne gibe. Kratek ljubeč pogled, nato se vrne k mešalni mizi, nazaj v vlogo režiserke. »Mama«, tista hiperblond, je na odru.

Z vsakim stavkom, ki ga izreče, vnaša v prostor curljajočo napetost, ki jo čutiš, čeprav ne razumeš jezika. Nelagoden občutek, ki te ima, da bi ji potrgal elastiko in lepilni trak ter ji nekako pomagal dol z nelagodno drznega nožnega podstavka. »Je preveč bizarno?« nenadoma prekine sceno. Zaradi nategnjene obraza niti ne opaziš, da je začasno pobegnila s scenarija. »Je,« ji z nasmehom odvrne Coraline. Seveda, ko pa je eden od njenih osebnih gurujev David Lynch. Bizarno. Coraline sicer na vprašanje o tem, zakaj je izbrala ravno narcisizem, navaja knjigo Christopherja Ascha Kultura narcisizma. Pravi tudi, da verjame, da bo s tem tempom svet čez petdeset let ne samo drugačen, ampak radikalno drugačen. »Imperativ je živeti za sedanjí trenutek, kar delamo tako, da se na vsak način želimo znebiti preteklosti. Brez preteklosti pa se ne moremo projicirati v prihodnost.« V soju žarometov stoji blod »mama«. Počasi se približa lutki ženske v črni obleki, ki je prav taka, kot jo nosi ona sama. Za hip se zmedeno vprašam, katera od obeh blond figur je »samo« lutka in katera je živa oseba. A Coraline dvigne roko. Prižgejo se luči.

CALENDAR 2012
MARIBOR 2012, EUROPEAN CAPITAL OF CULTURE

Situation: Discussion breakfast number 1

WHEN?

WHAT?

January

I enjoy in life, but I am not so important.
Robert Steijn, Austria

February

I need actors! I have three people that cannot come, so I have to start on my own.
Michelle Rizzo, Italy

March

I have an idea. But when I come to the studio, I start to do something else.
Maja Lamovšek, Slovenija

April

I want to die on stage.
Els Deceukelier, France
And i want to see it!
Robert Steijn, Austria

May

A: I had a strategy, but I don't have money. I have to find something else!
B: You don't have a solution? Stop complaining!
XXX

June

What does Art do to my identity? What kind of contact should we have? How to open spaces for experience to be possible?
Anja Bornšek, Slovenia

July

When we rush, we are not precise. But, why should we be precise?
Michelle Rizzo, Italy

July

Who am I?
First you see yourself – and you are wrong. This image is not you – and the problem starts. You have to be loved ...
Do I reject myself?
Coraline Lamaison, France

August

I am the instrument of emotions!
I don't want to drown anymore in my dilemma.
Fanni Futterknecht, Austria

September

I need my instinct on stage!
I am not clever. But I really have a desire.
Coraline Lamaison, France

October

We have a common interest. And then we fight!
Material is an excuse to be together. And what comes out is another material.
Michelle Rizzo, Italy

November

Where can I be free?
How intimate could I be?
Vlasta Veselko, Slovenia

December

Sleeping helps a lot!
So I sleep a lot in the studio.
Robert Steijn, Austria