



UNDER_CONSTRUCTION

LocoMotion festival this year has been developed under very difficult financial circumstances that have restricted the access to resources, needs and capacities of the festival. In such circumstances it is very difficult to talk about a concept programation and festival format as planned, but as a program and format *under- construction*.

Socio- cultural, economic as well as political circumstances in this context are framing the *under-construction* condition in which this festival can only exist, being not able to sustain the ideas, program, vision or even its format. In such a condition we are only able to provide certain environment and invite all the participants, audience and friends to construct a reflection and exchange frame.

Such environment and frame will enable new collaborations and new economies instigated by the economies of exchange between the artists, cultural workers, audience, share of knowledge and networking based on heterogeneous investments, interests and practices.

In this frame we will try to envision ahead the formation in which we reflect this permanent liquidity, or contest ourselves – valorize the institutional valorization of this festival and answer: Do we need this festival in this context that produces dead labor, underpaid or not paid artists and cultural workers, not opposing but supporting their precarious position? Is there, and what would be the future for a festival existing in under-construction context?

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27th October, 2014 Monday

18.30 Lecture: Aldo Milohnić: Performing arts and the fictional structure of the law (*part of the Critical Practice_Made in Yu_program, LLB*)

@Youth Cultural Centre

Aldo Milohnić is an assistant professor of the history of theatre at the University of Ljubljana, Academy for Theatre, Radio, Film and Television. He is editor-in-chief of the *Politike* book series and editor or co-editor of numerous anthologies of texts and special issues of cultural journals and author of the book *Theories of Contemporary Theatre and Performance* (2009). In the last twenty years he has been involved in many research projects dealing with history and theory of performing arts, sociology of culture, and cultural policy issues.

20:00 Performance: A TALK _Sudermann & Söderberg (Germany/Sweden)

@Youth Cultural Centre



Photo credit: Oilver Paul

Concept, choreography and performance: Jolika Sudermann and Alma Söderberg// Artistic advice: Igor Dobričić, Martin Nachbar // Light design: Erik Gramberg, Tilo Schwarz// Production management: Stephanie Lühn // Producer: hetveem theater Amsterdam// Co-producers: zeitraumexit Mannheim, FFT Düsseldorf With kind support of Tanzfabrik Berlin

We share a fascination for spoken language. We have studied the way we talk to each other, first filming our conversations and then learning them by heart. Through zooming in on the body language, the intonation, the sounds of hesitation, the rhythm and the gaps in the speech we discovered amorphous mechanisms that seem to communicate more than the literal content of our conversation. Form and content were constantly inverted. Eventually we found ourselves back in the dictionary, tripping on words like love, game, thing, trick. As we repeat the word Love over and over again it leaves the personal narrative and becomes a landscape for anyone to enter. In terms of the content, those words became a frame for the work. Using this method we have ended up with rhythms, songs, dances and silences. The spoken language contains them all and we only had to pay attention to what is already there. Our obsession for talking brings about a concert of words and gestures which starts to tell the story of our talk on a level of music and dance.

Jolika Sudermann (DE) is a freelance theatremaker with a background in dance and environmental sciences. She studied dance theatre in Hamburg and graduated from the Mime course at the Amsterdamse Hogeschool voor de Kunsten in 2010. Jolika is based in Berlin and works as an artist in residence at Het Veem Theater Amsterdam where a.o. she produced the successful duet *A Talk*, a trip into the musicality of spoken language in collaboration with the Swedish choreographer Alma Söderberg. *A Talk* premiered in February 2011 and has since been shown more than 50 times in various European venues. It won the audience prize and the prize for a remarkable performance at the Stuttgarter Theaterpreis 2013. Her quintet *PULSE* got selected into the Aerowaves dance network and toured Europe in 2011/12. Her latest work *Infanten* premiered in November 2013. Apart from making work, she teaches at Tanzfabrik Berlin and engages in community dance and theatre projects with adolescents and asylum seekers. <http://hetveemtheater.nl/en/maker/jolika-sudermann/>
<http://jolika.theaterblogs.de/>

Alma Söderberg (SE) works as a choreographer, performer and performer-musician after having studied flamenco, contemporary dance and choreography. She graduated from SNDO, the choreography department in the Amsterdam arts academy, in 2010. Alma Söderberg makes performances where sound, movement and speech are equally important and in her eclectic practice she is constantly re-discovering how intertwined the three are. She has made three solo performances: *Entertainment*, *Cosas* and *TRAVAIL*, has an ongoing collaboration with Jolika Sudermann with whom she made *A Talk* and plays in the performance band *John The Houseband*. Her new work *Idioter* (a collaboration with visual artist and theatre maker Hendrik Willekens) will premiere in May 2014 during *Kunstenfestivaldesarts* Brussels. <http://hetveemtheater.nl/en/maker/alma-soderberg/>
<http://almasoderberg.com>



GOETHE
INSTITUT

This performance on *Locomotion* is supported by Goethe Institute Skopje.

21:00 Post-show artist talks: led by Marialena Marouda (*part of the Critical Practice_Made in Yu_program, LLB*) @Youth Cultural Centre

28th October, 2014 Tuesday

19:30 Presentation/event: CAFÉ TALK by Peter Miles (Sweden) / presented by Aleksandar Georgiev (Macedonia) @Youth Cultural Centre

This is a concept developed by Peter Miles and colleagues from the program of choreography at DOCH. During their education they created discussion game and café, a collaborative project. The project came about from their wish for a democratic space where conversation could exist. The discussion game is a game where the voice is distributed and the format of exchange also, transversing from speaker to everyone in a round, and from talking to the physical touch in social dancing. In the discussion café there were “fika” (coffee and cake), social dancing and discussions. The event is hosted providing a simple and transparent frame so to facilitate a space for the participants to adventure freely, safe, calm and in any direction.

1. randomly choose a card and read aloud.
2. everyone says something about the idea on the card.
3. open for a conversation, and if no interest to talk choose a new card and start again.
4. this continues for 20-30min when a compulsory break is made and everyone does the foxtrot demonstrated by the host with persons from their conversation, and everyone ask the opportunity to have cake and coffee.
5. return to step 1.

20.00 Performance: KINETIK MAKEOVER_Milka Djordjevich (USA)

@Youth Cultural Centre

choreography & performance Milka Djordjevich; music Chris Peck; lighting Madeline Best; costume Reid Bartelme; eyes Rebecca Brooks



photo credit: Brian Rogers

Kinetic Makeover is a dance solo giving power and autonomy to one body. This body attempts to produce various images through the self-imposed task of repeatedly and compulsively moving. Perpetual action is a means for change in order to establish a new way of seeing and being. The various thresholds of the body are revealed through this self-directed persistence. Actions oscillate between being repetitive, mechanical, mundane, sustained, hypnotic, energetic, aggressive and euphoric. The act of doing is always in negotiation of the past, present and future. The dance is an attempt at the here-and-now, a never-ending effort that ceases to exist. The work is a reimagining of the body and its potential, what it represents and how it exists.

Commissioned by The Chocolate Factory Theater, developed at Performing Arts Forum (paf.net), the Lower Manhattan Cultural Council Swing Space, The Garage and Workspace Brussels, Belgium.



This performance was made possible by a CCI ARC grant.

Milka Djordjevich is a dance artist motivated by a desire to blur the distinction between ‘dance’ and ‘non-dance’ by attempting to un-choreograph choreography and choreograph spontaneity. Her work has been shown at several venues including REDCAT, Pieter and Machine Project (Los Angeles); the 2010 Whitney Biennial, the Chocolate Factory Theater, Danspace Project and AUNTS (New York); Counterpulse and The Garage (San Francisco); Uferstudios (Berlin); Bitef (Belgrade); Artdanthe (Paris); WUK (Vienna); Fabrik (Potsdam); Solo in Azione Festival (Milan); Toihaus Theatre (Salzburg); Gateshead International Festival of Theatre (UK). She has received funding from NYLA’s Suitcase Fund; a commission from the Danspace Project 2010-11 Commissioning Initiative, with support from the Jerome Foundation; and residencies at Fabrik Potsdam, PACT-Zollverein, Workspace Brussels, UCLA Hothouse, LMCC Swingspace, among others. Djordjevich was a 2006-2007 Movement Research Artist-in-Residence and a 2008/2010 danceWEB Europe Scholar. Her other projects include co-curating the Movement Research Spring Festival 2008: Somewhere Out There and serving as guest editor for Critical Correspondence. She has co-authored works with composer Chris Peck and choreographer Dragana Bulut and has performed for Heather Kravas, Jennifer Monson, Elizabeth Ward, Sam Kim, Sasa

Asentic and Ana Vujanovic, among others. Djordjevich received a B.A. from UCLA and an M.F.A. from Sarah Lawrence College. thisismilka.com

29th October, 2014 Wednesday

19.30 Presentation/ game: How to make a festival with 100 and 1 million Euros @Youth Cultural Centre

The idea of this game emerged from the text *The Festival as a “Microphysics of Power” (Foucault) in the Region of the former Yugoslavia* by Ivana Vaseva, Elena Veljanovska and Biljana Tanurovska Kjulavkovski, made in the frames of by working group Terms (Skopje) as part of the project Deschooling Classroom in 2012. In this text, the change/ transformation of the notion, the structure, and the meaning of festivals is overviewed as well as the contemporary understanding of it in the context of the independent countries that once were part of a big federation.

Vaseva and Tanurovska – Kjulavkovski develop the idea of the game that would provoke the discussion(s): under which economical situation we can produce new frames of festivals, how content and aesthetics are effected through economics and politics; can we sustain the ideas of reformulation of festivals in socio-cultural and political context in constant *under construction*?

22.00 Impro- music session: Kohji Setoh (Japan) with Aleksandar Pejovski (Macedonia) @ Menada

30th October, 2014 Thursday

20:00 Performance: SELF MADE MAN MAN MADE LAND _Ursula Eagly (USA) & Kohji Setoh (Japan) @RRC



photo credit: Anja Hitzenberger

An abstract work that is not wholly abstract. Figurative moments flicker throughout. Louise Bourgeois is a point of reference.

The piece is composed from movement language that Eagly has been investigating for years - - contorted and fluid, awkward and elegant, spasmodic and languid. Ball-and-socket joints hone a disjointed, disconnected body. The sound and movement structure of this dance mirrors that of its title. It is almost a palindrome, almost the same forwards and backwards, but does in fact change and develop. It invites audiences to look more closely, for shifts of form that beget shifts of meaning.

Setoh Kohji is a Japanese composer, a member of the artist collective flow, and a director of the artist collective ROOT CULTURE. Projects and pieces by flow have been introduced in many museums such as MoMA (NYC), Batofar (Paris), Art Sonje (Seoul), YCAM (Yamaguchi, Japan), and ICC (Tokyo). As a composer, his pieces have been published by Soup-Disk (Tokyo) and Sonore (France), as well as used for a television program of NHK, the Japanese national broadcasting company. He has also worked with choreographer Yoshiko Chuma on "Hold the Clock," which was produced by ROOT CULTURE. Kohji's works are highly renowned in Japan, and he holds a position as an associate professor for College of Music at Ferris University, Yokohama.

Ursula Eagly is a New York City-based dance artist. Her work has been presented by The Chocolate Factory, Dance Theater Workshop, Danspace Project, Mount Tremper Arts, Movement Research at the Judson Church, the New Museum for Contemporary Art, The Brooklyn Museum of Art, and many other New York venues. She is deeply invested in cross-boarder exchange, and she has maintained an on-going exchange with the Skopje-based choreographer Iskra Sukarova since the two met while performing in a work of Yoshiko Chuma's in 2006. Ursula's works have also travelled to Albania, Denmark, Italy, Japan, and Manipur. They have been supported by the Mid Atlantic Arts Foundation's USArtists International program, New York Live Art's Suitcase Fund, the Foundation for Contemporary Arts' Emergency Grant Program, the Japan Foundation's Performing Arts JAPAN Program, the Mertz Gilmore Foundation, and the Queens Council on the Arts. Ursula also investigates performance through writing and has published in various magazines, including Artforum, as well as edited the Movement Research Performance Journal, Critical Correspondence, and two Danspace Project PLATFORM catalogues.

Self Made Man Man Made Land was co-commissioned by Mount Tremper Arts and The Chocolate Factory Theater. Additional commissioning support is provided by the Mertz Gilmore Foundation. The Mount Tremper Arts engagement was supported by the Japan Foundation through the Performing Arts JAPAN program and by the Foundation for Contemporary Arts' Emergency Grant Program. The Chocolate Factory engagement is made possible (in part) by the Queens Council on the Arts with public funds from the New York City Department of Cultural Affairs in partnership with the City Council. This work was rehearsed at the Mark Morris Dance Center, among other places.

20: 45 Performance: DYNAMIC_ Emily Sweeney (USA)

@RRC

Choreography, text, & direction: Deborah Hay; Adaptation & performance: Emily Sweeney

Emily Sweeney is a choreographer and movement artist, originally from Vermont (US), now living in Oakland, California. Her work is concerned with the interplay among improvisation, choreography, bodies, senses, spaces, and memory. Emily has performed in the work of Claudia Bosse/theatercombinat at Impulstanz Vienna, and with Emily Johnson/Catalyst Dance. She holds an MRes (with distinction) in Performance & Creative Research from the University of Roehampton in London. emilysweeney.net

21:00 performance: P.O.CAJITA_ Martín Lanz Landázuri (México/NY)

@RRC



An exploration with an object that was found by chance in a roof top in Brooklyn, N.Y., the approach was to look up for material, acoustic and shape properties to generate a language through dialogue and position in the space.

Martín Lanz Landázuri (México/NY), Movement Research AIR 09, has been using NYC as his pier since 2006. He looks for research opportunities, collaborations, and residencies to feed his work, and has done so in places such as México, New York, Cuba, Denmark, Brazil, Uruguay, and Austria with a wide variety of teachers and collaborators. He recently organized <http://laboratoriocondensacion.tumblr.com/>

21:30 Performance: A BODY CAN RESONATE_Peter Sciscioli (USA) @RRC

Music, choreography and performance Peter Sciscioli



Photo credit: Julieta Cervantes

With this new work, Sciscioli continues to explore his curiosity about the relationship between vocalizing and moving, how movement affects sound in the body, and vice versa. He has also been engaging in the simplicity of performance that requires minimal technical enhancement (no pre-recorded music, simple lighting, no sets or video), instead following a line of research that artist and scholar Ben Spatz proposed called “what a body can do”. Each performance is affected by the acoustic properties of the space it is performed in, and crafted accordingly. The solo exists with roots in song forms and improvised movement structures, combining Sciscioli’s background as a singer, dancer, choreographer and qi-gong practitioner.

Peter Sciscioli is a New York-based performer, creator, educator and producer whose work encompasses dance, music, theater and film. Since 1997 he has been creating interdisciplinary performance works with a wide variety of collaborators for concert, site-specific and theater venues throughout the world. Peter has worked closely with composer/singer/director Meredith Monk since 2003, and was a member of Jane Comfort and Company from 2004-2010. He is also a co-founder of The M6, a vocal ensemble dedicated to preserving Monk’s extraordinary

musical legacy, and the founder of the International Interdisciplinary Artists Consortium, a network of artists and producers working across disciplines and cultures. Peter has had the honor of performing in major venues in the U.S., Central and South America, and in Eastern and Western Europe. He has taught extensively at Earthdance and in universities throughout the U.S. and in Mexico. Currently he is working on a long-term project with Serbian actress/vocalist Ana Sofrenovic, and serves as Projects Director for Meredith Monk/The House Foundation, the voice teacher for the Trinity/La Mama Urban Arts Semester NYC, and curates a yearly residency and festival at Earthdance. www.petersciscioli.com / www.interdisciplinaryartistsconsortium.com

21:45 Post show talk: moderated talk on voice and choreography as an event / led by Jasmina Zaloznik (*part of the Critical Practice_Made in Yu_program, LLB*) @RRC

31. October, 2014, Friday

20:00 Presentation of the research results: EXCHANGING, COLLABORATING AND ENGAGING URBAN LANDSCAPES - Japan/Mexico/MK/USA

@ RRC

21:00 Presentation / work in process: MADNESS RUNS IN THE FAMILY by Dragana Zarevska (Macedonia) and Aleksandar Georgiev (Macedonia/Sweden) (@apartment of Georgiev)



Madness runs in the family is an initiative for family collaborations. Shaw once said that if you cannot get rid of the family skeleton, maybe you can make it dance. In the way that madness or beauty can run in a family, it is very possible the drive for performing to run in a family too, but only one or two members could be aware about it. The others might not understand it, find performing arts boring, too intellectual, distant, sterile, dead, too easy to be a real job, beautiful but senseless, very difficult to be rendered physically, etc. Zarevska and Georgiev come from families that are not very familiar with their children's work, but THEY made them. Maybe they find contemporary arts too confusing, and feel uneasy to ask questions about it. Their children, on the other hand, feel uneasy not to be able to talk about their work. Their paranoia have went far enough to make them believe they are being regularly mocked, too. Therefore, they propose a device that mediates the lack of communication between the performer and the rest of the family on the topic: "performing is my real job", by that he/she making a performance and having them as participants/collaborators fully treated as professionals in the field. Georgiev had collaboration with his mother, brother and sister-in-law during 2013, and already feels better.

"Madness runs in the family" will host Aleksandar Geogiev and Snezana Georgieva's performance "Freshly-bakes theater spaces" produced and premiered in 2013.

Dragana Zarevska (1985/ MK) is a visual artist. She holds BA in Film Directing (NBU, Sofia/BG) and MSc in Media studies at the Cyril and Methodius University in Skopje. Worked as artist-in-residence at SITE - Production Centre for Performing Arts (Stockholm), Trafó (Budapest), AIR Krems (Krems an der Donau), and participated in projects realized at Ausland (Berlin), PACT Zollverein (Essen), Les Laboratoires d'Aubervilliers (Paris), Moderna Museet (Stockholm), Dansens Hus (Stockholm), Norrlands Operan (Umeå) among others. Performed in dance performances by choreographers: Isabelle Schad (DE), Anna Koch (SE) and Rebecca Chentinell (SE). Since 2011, together with Jasna Dimitrovska works as an artistic duo under the pseudonym [Ephemerkki](#).

Aleksandar Georgiev (1985, MK/SE) is a choreographer and performer. He had his BA education in Dance theater Department at the New Bulgarian University (2004-2008) and attended couple of non-formal educational programs such as NOMAD Dance Academy, 50 Days fly low and passing through with David Zabranó, Spazio, DanceWeb, etc. During 2014 he graduated from the MA program in Choreography at DOCH, Stockholm. Since 2008 he works actively on exploring intensities, since 2014 his main focus of work are family constellations.

1. November, 2014, Saturday

18:00 Presentation: APAP @Menada

apap - advancing performing arts project _ apap is a European network, which was founded in 2000 and has since then developed more than 150 artistic projects. It focuses on the exchange between artistic activities, cultural workers and their know-how. apap connects international and local aspects of contemporary arts.

Performing Europe, the newest apap programme, connects eight European organisations and supports the development of contemporary performing arts and their impact on European societies. This includes producing, presenting and distributing artistic works, as well as concentrating on attaining new audiences and seeking new ways of mediation. Performing Europe brings together artists, curators and experts from different fields.

The network is collaborating with LOKOMOTIVA to support some Macedonian artists in 2014/2015.

Organisations: SZENE Salzburg (AT), Arts Centre BUDA Kortrijk (BE), BIT Teatergarasjen Bergen (NO), Centrale Fies Dro (IT), Fundacja Cialo/Umysl Warsaw (PL), Maison de la Culture d'Amiens (FR), Student Centre Zagreb - Culture of Change (HR), Tanzfabrik Berlin (DE)

The project is funded with support from the European Commission.

20.00 Performance: **TECHNIQUES OF MOVEMENT MANIPULATION/ CHOREOGRAPHIC TOOLS AS MEANS OF MOVEMENT MANIPULATION_ Iskra Sukarova (Macedonia)** @RRS

In the roles of: The choreographer: Iskra Sukarova/ The performer: Viktorija Ilioska

In this process manipulation is put as the major choreographic tool to create movement language. The means of manipulation are established between the choreographer in the role of the dance maker versus the performer/dancer. The audience is a witness to the relations between the established roles of “the choreographer” and “the performer”, looking at their different interpretative modes as part of the process. More precisely the choreographer in the role of the one that gives the task and the performer the one that executes it. The process will

eventually lead to defining new performative aspects of the choreographic tools in relation to the dance itself as an independent integral form, existing in the same space.

Iskra Sukarova accomplished her ballet education in the state ballet school in Skopje. She finished her contemporary dance studies at the National Conservatorium Superior in Lyon, France, and in 2002 obtained her Master's Degree at the Laban Center in London, UK. She has completed numerous dance trainings with established artists. Sukarova's pieces have toured regionally and internationally. She has been honoured with many fellowships such as Arts Link and DanceWeb. Sukarova was a principal soloist in the Macedonian Opera and Ballet since 1991-2010. In 2009 the Artistic Director of the Choreographic Centre Josef Nadj honoured Sukarova with an residency to co-create the piece *Formula* which toured internationally from 2009-2011. She is one of the founders of Lokomotiva - Centre for New Initiatives in Arts and Culture since 2003. Since 2008 she is the co-founder and co-programmer for the contemporary dance festival Locomotion in Skopje. She is also one of the founders of the Balkan Dance Network and the NOMAD Dance Academy project. Since 2010 Sukarova is employed as professor at the state faculty for Music - department of Dance pedagogy in Skopje. In February 2014 she obtained her PhD at the state faculty of Theatre Arts in Skopje.

20.30 Performance: The Cause of disease _Kliment Poposki (Macedonia/Australia) and Viktorija Ilioska (Macedonia) @RRS

Sound and Visuals: Tanja Ribarska (Macedonia)/ Dramaturg: Rok Vever/ Thanks to: Milka Ivanovska///Performers at Locomotion 2014: Viktorija Ilioska, Kliment Poposki, Tanja Ribarska



The Cause of disease- Living in the context of enforcing new laws and regulations everyday we are facing constrains, or are we? Is freedom only accessible in our minds since the public spaces are clearly defined and priced? Maybe we should take permanent residence in mythology... there freedom seams possible.

/Garden of Eden/

Adam:

I can't claim innocence.

Eve:

I did it my way.

/Present day/

Kliment:

I really need a soya latte.

Viktorija:

What is forbidden?

Audience:

mmm... is that just a state of mind?!?!

God:

(Chuckles to himself)

Macedonian-born and raised **Kliment Poposki** migrated to Australia with his family in 1990. After completing a science degree at RMIT he came to the realisation that his real passion was for acting. This led him to three years of intensive training at The National Theatre Drama School. Kliment has worked as co-creator and performer in independent theatre productions in Australia. In 2008, Kliment returned to Macedonia to tour his solo performance *The Pilgrim*. The piece reflected his cross-cultural experience and dealt with issues of migration. Whilst abroad he also worked with 'Traffic Physical Theatre' in Croatia and 'Lokomotiva', Center for New initiatives in Art and Culture, in Macedonia. He participated in the Nomad Dance Academy 2010 education program. During his involvement with Lokomotiva Kliment took on various roles; performer, voice-over artist, administrator, collaborator and he is still involved with the research and further development of the Arts in the Balkan region. After training in Meisner approach with Ward Studio Company and performing two shows in Philadelphia USA in 2011, and Melbourne 2012 Kliment has returned to Macedonia where he continues to work as a performer and cultural worker. For further information CV please visit: <http://kliment7.wix.com/klimentpoposki>

Viktorija Ilioska is young Macedonian dancer/choreographer with a bachelor degree in contemporary dance pedagogy. Since 2006 she is an active member of Lokomotiva's program for support and development of the contemporary dance. During this engagement she has been actively involved and participated in workshops with international choreographers organized on local level but also international workshops and programs for contemporary dance. In 2010 a major twist happened in her professional development entering the Nomad Dance Academy, which experience afterwards led her to the strong decision for choosing contemporary dance as a lifetime profession. The Nomad Dance Academy gave her the chance to make her first production "I am always watching you" in collaboration with the Slovenian dramaturg Rok Vevar. This production was presented at the festival Pleskavica in Slovenia 2010, New Dance Alliance in New York, USA 2011, Locomotion Skopje and AKTO Bitola, Macedonia. After graduation she has been chosen for Dance Web Scholarship Program in Vienna, Austria under the mentorship of Chris Haring and David Wampach. Her interest and focus is the development of contemporary dance in the region through workshops, collaborations and productions.

Performance was developed in the residency at Tanzfabrik, Berlin as part of the collaboration of Lokomotiva as LIBERO partner of APAP <http://www.apapnet.eu/>.

21.00 Performance: MOVER-R _ Aleksandra Janeva Imfeld (Croatia/ Belgium) @RRC

Choreographer/ Move-r/ in collaboration with performers – move-ers: Aleksandra Janeva Imfeld/// Dancing – performing/ Move-rs/: Ana Vnučec, Martina Tomić, Ana Mrak, Dina Ekštajn, Matea Bilosnić, Branko Banković, Bruno Isaković ///Move-r + : Bosiljka Vujović Mažuran/// Sound: Marin Živković///Costum Designer: Silvio Vujičić/// Set Designer: Silvio Vujičić, Mladen Donadini and Pokretači///Lighting Designer: Aleksandar Čavlek///Photos: Aleksandra Janeva Imfeld and Iva Korenčić///Collaborator: Višnja Horvat///Production: Studio za suvremeni ples u koprodukciji in collaboration with Croatian Institute for Movement and Dance through Dance Week Festival///Artistic Director: Bosiljka Vujović Mažuran///Producer: Branko Banković

The performance was made possible through the financial support of: City of Zagreb and the Ministry of Culture of the Republic of Croatia



MOVE-r: What is moved, always in motion in this performance is a mutation of authorship us as a group, during which through application and transformation of different approaches and systems of working we create together all versions of the performance. We move the group and in unison we enter a zone in which it is possible to discuss anything, in which a particular detail of the performance is always undergoing change – be it space, time or the person who is in a specific position; where it is difficult, possibly impossible, to stop the process or to define if something is completed. We believe it is impossible to repeat any action in exactly the same way. We offer each movement to be used by anybody and we work as a group to transform it into something else. Using the method of copying and mutation we create new originals.

Aleksandra Janeva Imfeld Born in Macedonia, Aleksandra Janeva Imfeld graduated from the School for Rhythmic and Dance Ana Maletić in Zagreb, continued her studies in Belgium, Austria, (dancweb), New York (Jennifer Muller Company). She completed her post graduated studies at a.pass - Advanced Performance and Scenography Study in Bruxelles. She has danced for Studio for Contemporary Dance, Zagreb Dance Ensemble, Irma Omerzo and with BADco during which time she created her first choreography “4”(2001). She is one of the initiators of Nomad Dance Academy in Croatia part of a network for development of alternative dance education and dance practices.

Studio for Contemporary Dance, formed in 1962 by Ana and Vera Maletić, was at the time the first contemporary dance company in Croatia and in the region. In over half a century of continuous work it has produced a remarkable body of works by several generations of Croatian dance makers, including dancers and teachers. Boldly embarking on new and evolving forms of collaboration Studio is always ready for a challenge, frequently collaborating with artists from other disciplines, ensuring it remains unpredictable and always new and investing into developing new generations of dancers and choreographers. Among the many awards it has received in acknowledgement of its work included are: Theatre Associations, awarded by a peer jury of performing arts professionals, and that of UPUH, the Professional Dance Association Award on the occasion of the Company’s 50th anniversary. Their most recent international collaboration is their participation as partners in the EU project Spider.

The Croatian Institute for Movement and Dance (The Institute - Hrvatski institut za pokret i ples) is a not for profit organization instrumental in pioneering and enhancing infrastructural support for the independent contemporary dance and mime in Croatia. This multifaceted organization prides itself with several ongoing projects that have left a lasting impact on the development of the dance sector in the region. Through a series of interconnected projects The Institute has produced and promoted several generations of Croatian dance artists contributing substantially to raising awareness for contemporary dance in Croatia as well as forging partnerships for international cultural exchange and collaboration, ensuring an increasing presence of the new generation of Croatian dance makers on international markets. The Institute's work is multi-layered: - promotion, production, presentation, education, information, networking.

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RESEARCH:

Exchanging, Collaborating and Engaging Urban Landscapes - Japan/Mexico/MK/USA

Kohji Setoh (Japan), Martin Lanz Landazuri (Mexico), Iskra Sukarova, Elena Risteska and Leonina Korneti Pekevaska (Macedonia), (Peter Sciscioli, Ursula Eagly, and Emily Sweeney USA)

This research project for LocoMotion 7 was initiated by Iskra Sukarova, Biljana Tanurovska-Kjulavkovski and Peter Sciscioli, who invited other artists to collaborate and share research interests together. The purpose of this collaboration, aside from connecting artists who share an interest in formats engaging international communities in the arts, is to bring particular focus to the ways in which each artist uses a body-based approach to their work, which reverberates into other areas of discipline and inquiry.

Kohji Setoh's work examines ways of improvising movement through music; *Martin Lanz Landazuri* is researching thresholds of attention, tolerance, color and pulse, trying to approximate a psychedelic state or aesthetics, purple, immersive, are some elements to explore. *Iskra Sukarova's* research deals with her interest in finding/defining choreographic tools as means of manipulation. In this process manipulation is put as the major choreographic tool to create movement language. *Elena Risteska* through research explores co-operation and empathy of movement and sound. The emotional reaction to specific musical segments in direct correlation with the movement, further will be explored through the space. *Leonina Korneti Pekevaska* is interested in making abstract parallels of literature in sound/movement projects (stage performances or movies). Working with classical science-fiction books and bringing them to life through music, dance and other visual expressions, she is trying to achieve in the audience's perception and reaction the similar feelings, thoughts and conclusions which a book would trigger in a reader. *Peter Sciscioli* explores his curiosity about the relationship between vocalizing and moving, how movement effects sound in the body and vice versa. He has also been engaging in the simplicity of performance that requires no technical enhancement (no pre-recorded music, no electronics, no video) instead following a line of research that Ben Spatz proposed called "what a body can do". *Ursula Eagly* is interested in the edge of awareness and the physical experience of sight; *Emily Sweeney* is researching, through Deborah Hay's score "Dynamic," around the edges of intention in performance, concerning the ways in which the interplay of seeing and being seen as complementary actions occurring in a space can be brought perceivably to bear in performance.

This research brings together ideas proposed from the structures/formats of Lokomotiva's/ Nomad Dance Academy's/ JdE *Teaching the Teachers*, *International Interdisciplinary Artists Consortium* residencies (U.S.) and *Laboratorio: Condensacion* (Mexico).

This project is supported by the Trust for Mutual Understanding, administered by Movement Research.



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LIFE LONG BURNING/ CRITICAL PRACTICE_Made in Yu_programme

Critical practice_Made in Yu_ is oriented towards empowering discursive reflections on contemporary performing arts while enabling their breakthrough into the larger public, focused on the post-Yugoslav region and its relation to the European context. The disciplinary framework of the programme is predicated on issues, coming from critical theory, artistic practice and cultural policy, considered as interconnected constituents of the performing arts scene and cultural scene in general.

Programme works on development of critical thinking through art as a social constituent and field for socio-political influence, through lectures, workshops, discussions, seminars, and publishing that will allow wide spreading of the project ideas and results. It enables the political and creative potential of the Balkan region to become visible and articulated as a critical platform of young thinkers able to make a social and cultural change.

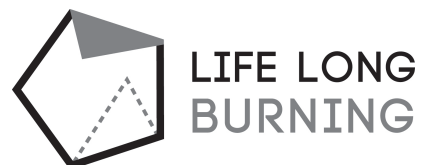
Programme of LocoMotion 2014 has been followed by the participants of Critical practice_Made in Yu. They have been engaged in the *post-show artist talks, discursive programme, internal working sessions and text writings during the festival.*

Critical Practice_Made in Yu_ Participants 2014: Heike Bröckerhoff (Germany), Milka Ivanovska (Macedonia), Magda Lipska (Poland), Marialena Marouda (Greece/Germany) and Jasmina Založnik (Slovenia).

Mentor of the programme: Ana Vujanović // Co-mentor in Sessions in Belgrade and Skopje Ivana Ivković///program coordinators: Marijana Cvetković Marković and Biljana Tanurovska Kjulavkovski

More information about the programme> <http://criticalpracticemade.ipage.com/>

Critical Practice_made in Yu_ in Skopje is organized by Lokomotiva and Nomad Dance Academy as part of the Life Long Burning project www.lifelongburning.eu. Supported by EU programme for culture.



With the support of the Culture Programme of the European Union



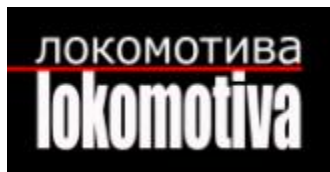
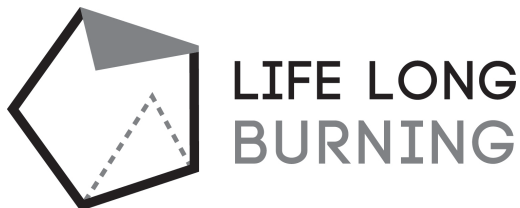
City of Skopje

Festival programme of Locomotion #7 is supported by *Trust for Mutual Understanding, administered by Movement Research USA, Goethe institute Skopje and CCI ARC grant;*

Critical Practice *_Made in Yu_* programme in the frame of Life Long Burning project is supported by *EU fund for culture and City of Skopje.*

Sponsors of the festival: *Euro Standard Bank, Zlatna Kniga and Vardar Gradba.*

Thanks to Sofija Goseva Colancevska for sponsorship fundraising. Thanks to all artists, cultural workers, curators and friends from Europe, Japan, Mexico and the U.S.A involved in realisation of LocoMotion #7 that have donated their time, knowledge and fees for its realisation.



SPACES:

Youth Cultural Centre/Младински Културен Центар: Quay Dimitar Vlahov 15, 1000 Skopje

RRC (Risimkin Research Centre)/Рисимкин Истражувачки Центар: Zebra centar, 5 sprat, Skopje 1000

MENADA: Podgragje, (Old Bazaar)