

PRESS RELEASE

SLOVENIA AT THE PRAGUE QUADRENNIAL 2019 WITH THE INSTALLATION

IRWIN

UROŠ BELANTIČ
LEO KULAŠ

MATEJA BUČAR
VADIM FISHKIN

HOMMAGE À
TOMAŽ PANDUR
ANGELINA ATLAGIĆ
NUMEN
LEO KULAŠ

WARPED SPACE

PRAGUE QUADRENNIAL OF PERFORMANCE DESIGN AND SPACE
EXHIBITION OF COUNTRIES AND REGIONS | SLOVENIA | THEME TRANSFORMATION
CURATED BY BARBARA NOVAKOVIČ | 6-16 JUNE 2019 | INDUSTRIAL PALACE | PRAGUE

PQ

MURAL

IVO SVETINA **IN THE NAME OF THE MOTHER**
DRAMA PERFORMANCE

IRWIN | **KAPITAL 2018**
EXHIBITION

TRIPTYCH

BOOK 01

HOMMAGE À
TOMAŽ PANDUR

SYMPHONY OF SORROWFUL SONGS
- HOMMAGE À TOMAŽ PANDUR
BALLET PERFORMANCE

ANGELINA ATLAGIĆ
→ COSTUME DESIGN
NUMEN
→ SET DESIGN

IMMACULATA
- HOMMAGE TOMAŽU PANDURJU
DRAMA PERFORMANCE

LEO KULAŠ
→ COSTUME DESIGN

BOOK 02

REAR WINDOW / DANCERS WITHOUT ANSWERS
DANCE PERFORMANCE

**MATEJA BUČAR
VADIM FISHKIN**
→ SET AND COSTUME DESIGN

BOOK 03

DRAGO IVANUŠA **ORLANDO**
MUSICAL

UROŠ BELANTIČ
→ COSTUME DESIGN

EDWARD CLUG **PEER GYNT**
BALLET PERFORMANCE

LEO KULAŠ
→ COSTUME DESIGN

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PRAGUE QUADRENNIAL OF PERFORMANCE DESIGN AND SPACE is an eminent international event that covers the field of set design, costume design and theatre architecture. The world's largest exhibition dedicated to the visual dimension of theatre, contemporary dance, opera, ballet and puppet theatre as well as theatre profiles of architecture forms a platform that presents the most recent design solutions of the world's theatre production. In dialogue with contemporary curatorial practices it goes beyond boundaries among architecture, performing and visual arts.

The Prague Quadrennial 2019 is going to be held June 6-16 2019 at the Industrial Palace and Prague Exhibition Grounds that hosted the first and many subsequent PQs. The main theme of the 14th edition is *Imagination, Transformation and Memory*.

The producer of Slovenian section for the Exhibition of Countries and Regions 2019 is the Muzeum Institute with Barbara Novakovič Kolenc as a curator who selected the 7 authors/art collectives: Angelina Atlagić, Uroš Belantič, Mateja Bučar & Vadim Fishkin, IRWIN, Leo Kulaš and NUMEN. Their opus selection will be presented in the installation *Warped Space*. The opening of the installation will be held on 6th of June at 11. a.m. at the Industrial palace (right wing) in Prague.

The concept of the installation *Warped Space* evolves from the contributions by selected artists: **Uroš Belantič** (costume design in the musical *Drago Ivanuša: Orlando, Ljubljana City Theatre*), group **IRWIN** (exhibition *Kapital 2018* in the scope of the performance *Ivo Svetina: In the Name of the Mother*, SNT Drama Ljubljana), **Leo Kulaš** (costume design in the drama performance *Immaculata - Hommage to Tomaz Pandur* and ballet performance *Edward Clug: Peer Gynt*, SNT Maribor), **Angelina Atlagić** (costume design in the ballet *Symphony of Sorrowful Songs - Hommage to Tomaz Pandur* and set design of the group **NUMEN** for the eponymous performance, SNT Opera and Ballet Ljubljana) and **Mateja Bučar and Vadim Fishkin** (costume and set design for the dance performance *Rear Window - Dancers Without Answers*, DUM - Association of Artists). The selection was made by **Barbara Novakovič Kolenc**, the curator of the Slovenian part of the Exhibition of *Countries and Regions*.

The gala opening of the **Prague quadrennial 2019** will take place at the **Prague Exhibition Grounds, the Kržižik Fountain, on the 5th of June 2019 at 8 pm**. On this day all the exhibition premises will be open from 9.30 pm to midnight.

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BACKGROUND

In 1995, Slovenia took part in the Prague Quadrennial of Performance Design and Space (PQ) for the first time. The *Slovenian theatre design 1991-1994* exhibition was curated and staged by Meta Hočevar, knowledge director and set designer. Later on, the National Theatre Museum of Slovenia organised the participation of a number of acknowledged stage and costume designers working in Slovenia. Alan Hranitelj presented his 5-metre-high stage set costume construction for Stravinski's *Oedipus Rex* opera in 2003, the next PQ. In 2007 saw Meta Hočevar's *Play of Spaces*, while in 2011 Tomaz Toporišič curated the presentations of Ema Kugler, Dunja Zupančič and Miha Turšič (Noordung Cosmokinetic Cabinet) and Belinda Radulović (in the section *Extreme Costumes*). In 2015 the producer of the Slovene section is Slovenian Theatre Institute in close collaboration with the Muzeum Institute. Barbara Novakovič Kolenc, the Slovene curator for the *Countries and Regions* section, selected Meta Grgurevič in collaboration with JAŠA and Ana Savič Gečan. They deconstructed their recent stage and costume designs into a visual art installation entitled *Compressed Space vs. Extended Space*, on view at Kafka's House, Prague.

Mag. Primož Jesenko (Slovenski gledališki inštitut)

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INSTALLATION

WARPED SPACE

The installation consists of spatial forms that are wrapped into the corporeality of a book triptych. It creates a space of reading (the surface) or leafing (the volume). A close-up of the moving images from the performances unfolds on the touch surfaces of book leaves: the need to leaf through the book enables the viewer to touch the invisible matter of imagination. Simultaneously, one touches the reflection on the recent past and of the imaginarium of the performance.

Tactility and the repetitive gesture of meditatively leafing through the sheets replaces the seduction of our gaze, bending it into contemplation. At the same time the so-called inner world is turned inside out, as the medium of the message in a book, carrying the visible world of the magic world of the performance. In this way the semi-distant absence of visual elements of the performance is enacting the ephemerality of theatre. A mere document (a museum artefact) is actually a manifestation of how a certain curved space of the subconscious binds new meanings.

When we read a book in its simple form of bound pages, we get immersed – “Absorption dissolves the object/subject relation set up by theatricality's distancing effect”, by seeking “the creation of a new sort of object – the fully realized tableau – and the construction of a new sort of beholder – a new ‘subject’ – whose innermost nature would consist precisely in the conviction of his absence from the scene of representation.” (M. Fried, *Absorption and Theatricality*, p. 104)

The bound white leaves in front of us form a suspension. It is as if there was a pause before we say something that matters to us, or as though there were a caesura in music, or a silence on stage.

The books could be a *ready-made* but they are not: they also present us with our memory and our fondness for stories. Let's say that the three books function as a cinema screen or a horizon, leading us into the depth of a painting. A set design or a pattern on fabric; a veil covering the body; a drapery with reminiscences of Dürer; abstract sculpture of the spilled colors of the performance body, all in one. These moments from the theatre performances transform our perception by following innumerable poetic paths.

On the opposite side of the *Warped Space* triptych there is a trace of the performance-event, documenting a distinct image from theatre's menagerie: a cubus that can function as a space, or a horizon of the stage. An art group from the performance *In the Name of the Mother*, the world of icons by the IRWIN group entitled *Kapital 2018* is “inserted” exactly on the borderline: the fourth wall is shifted into the background and the actors become a kind of repoussoir.

The exhibition within the performance does not want to be a scenography and is not set as such. The audience is invited to take seats and watch the performance only after they have taken a tour of the exhibition. Still, some principles set by landscape painters of the 16th and 17th century are imminent here. They created oversized “canvases” that were fastened onto the scenery horizons, anked by curtains and stage sets of forests, cities, houses, etc.. The shift into the gallery or into the world of museums within the stage performance offers an insight into the history of theatre art, when the actor standing in front of the scenography of a city or a forest could easily “stain” his costume with fresh paint.

The fantasy world of painted stage curtains and stage scenery is nowadays in theatre often replaced by moving images. In the performance *In the Name of the Mother* the IRWIN's icons are seen on the surface of the horizon. They are presenting a micro world of a huge oil painting, one which used to play a role in the context of a theatre performance.

In the framework of the installation, which places the exhibition *Kapital 2018* into the context of a museum venue, we set a huge photograph, frozen and rendered immobile. While the story is zoomed in, the captured moment is enhanced. Next to it, on a small television screen, a recording of the complete performance *In the Name of the Mother* is rushing along.

“Our period demands a type of man who can restore the lost equilibrium between inner and outer reality. This equilibrium, never static but, like reality itself, involved in continuous change, is like that of a tightrope dancer who, by small adjustments, keeps a continuous balance between his being and empty space.” (Sigfried Giedion, *Space, Time and Architecture*, 1941)

BARBARA NOVAKOVIČ

UROŠ BELANTIČ

studied fashion design at the Hochschule für angewandte Kunst in Vienna under the mentorship of Helmut Lang and J. C. de Castelbajac. He is a soloist of Slovene National Ballet, in 1986 she joined the Dance Theatre Ljubljana, and in 1999 founded the DUM Association. Since 1992 she has worked as an independent choreographer, on projects that have toured across Europe. She got the City of Ljubljana Župančič Award (2005), and the Ann Sayers Award of the London Trinity Laban Conservatory (2014). In 2015 she received a PhD in Philosophy and Creative practice: Dance from City University of London.

www.urosbelantic.com

IRWIN

is a collective of five painters (Dušan Mandič, Miran Mohar, Andrej Savski, Roman Uranjek, and Borut Vogelnik) founded in 1993 in Ljubljana as a part of Neue Slowenische Kunst movement. The same to the USA exhibition (1984) set up their retro principle: the a rmat ion of national visual arts based on ephemerical eclecticism and on the simultaneous use of diverse styles, exploring the ideological context of art. IRWIN had round 200 group and solo exhibitions across Europe, Russia, and the USA. They developed a specific strategy of institutional critique, contributing to the emergence of artistic histories of Yugoslav and Eastern European art.

LEO KULAŠ

(Metković, Croatia), graduated in Painting/Costume Design from the Academy of Applied Arts, Belgrade, and since 1984 created more than 150 costume designs for stage and film productions across the territory of former Yugoslavia, receiving numerous awards and prizes, including MES Festival and Sterijevino pozorje Award, Borštnik Award, Prešeren Award. He has worked in Slovenian National Theatre Drama and SNT Opera and Ballet in Ljubljana, Slovene National Theatre Maribor, HNK Zagreb, Theater Dortmund, Thalia Theater Hamburg, Sofia National Opera and Ballet, Staatsoper Hannover, Zürich ballet, Teatro Metastasio Stabile della Toscana, West Australian ballet company Mardip, Bolshoi

ANGELINA ATLAGIĆ

graduated from the Stage and Costume Department of the Faculty of Applied Arts in Belgrade in 1985. She has designed costumes and sets for over 150 stage productions and films. Since 2000 she has worked across Europe, Russia and US and got awarded with the MAX Award in Spain, the Seagull Award in Russia, Serbian Grand Prize for Design and Applied Arts, Sterijevino pozorje Festival Awards. Her work was exhibited in Czechoslovakia, Japan, Israel, USA, and Canada. Since 1999 she has taught Set and Costume Design at the Faculty of Drama Arts Cetinje and Skopje.

www.angelinaatlagic.com

NUMEN/FOR USE

is a collective working in the fields of conceptual art, scenography, industrial and spatial design. The group For Use formed in 1998 by Sven Jonke, Nikola Radeljković and Christoph Katzler, studying in Zagreb and Vienna. In 1999 they established Numen, for projects outside the sphere of industrial design, introducing set design in 2004. After setting up a site-specific set for Inferno of the National Centre for Drama in Madrid in 2005, Numen has become intensely involved with set design for theatre houses across Europe, working on numerous awarded productions with directors T. Pandur and A. Popovski.

www.numen.eu

MATEJA BUČAR

received her early professional formation in Ljubljana and at the Rosella Hightower International Dance Centre in Cannes. Since 1980 she was a soloist of Slovene National Ballet, in 1986 she joined the Dance Theatre Ljubljana, and in 1999 founded the DUM Association. Since 1992 she has worked as an independent choreographer, on projects that have toured across Europe. She got the City of Ljubljana Župančič Award (2005), and the Ann Sayers Award of the London Trinity Laban Conservatory (2014). In 2015 she received a PhD in Philosophy and Creative practice: Dance from City University of London.

<http://www.dum-club.si/mateja/intro.htm>

VADIM FIŠKIN

graduated at the Moscow Institute of Architecture in 1986, since 1996 he lives in Ljubljana. In installations, sculptures, photographs, and drawings he explores the relationships between science, personal experience, desire, and the imagination, between metaphysics and pragmatism, and between the artificial and the real. He has exhibited at the Venice Biennials; the Manifesta 1, Rotterdam; the Manifesta 10, St. Petersburg; Galerie Nationale du Jeu de Paume, Paris; Moderna galerija/MSUM, Ljubljana; Gregor Podnar Gallery and Martin Gropius-Bau, Berlin; ZKM, Karlsruhe; Drawing Center, New York. Since 1992 he has created also stage design, with Živadinov and Bučar.

www.vadimfishkin.si

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