

Croatian Theatre Showcase 2017



International Theatre Institute – Croatian Centre
Zagreb, Rijeka, April 20 – 24, 2017

PROGRAMME

12th Croatian Theatre Showcase / Zagreb, Rijeka, April 20 – 24, 2017

THURSDAY, April 20, 2017

Zagreb

- 10:00 - 18:00 Hotel Check-in
19:00 Depart from Hotel to Theatre
20:00 - 22:15 **HINKEMANN**, theatre Zagreb Youth Theatre, 7 Teslina St.
22:15 Opening reception Zagreb Youth Theatre, 7 Teslina St.

FRIDAY, April 21, 2017

Zagreb, Rijeka

- 08:00 - 10:00 Breakfast in hotel
12:00 Departure to Rijeka
14:30 Arrival in Rijeka
15:00 Check-in to Hotel Continental Rijeka
15:30 - 17:30 Lunch in organization of Croatian ITI Centre
17:30 Departure from restaurant to Theatre
18:00 - 22:00 **THE CROATIAN FASCISM TRILOGY**
18:00 - 19:00 **BACCHAE**, theatre Croatian National Theatre Ivan pl. Zajc, 1 Verdieva St., Rijeka
19:30 - 20:30 **ALEKSANDRA ZEC**, theatre HKD Theatre, 1 Strossmayerova St., Rijeka
21:00 - 22:00 **CROATIAN THEATRE**, theatre Croatian National Theatre Ivan pl. Zajc, 1 Verdieva St., Rijeka

SATURDAY, April 22, 2017

Rijeka

- 08:00 - 11:00 Breakfast and Check out from Hotel
12:00 - 13:00 Meeting with Jelena Kovačić and Barbara Babačić Croatian National Theatre Ivan pl. Zajc, 1 Verdieva St., Rijeka
15:00 - 16:00 **AROUND THE WORLD IN 80 DAYS**, theatre Croatian National Theatre Ivan pl. Zajc, 1 Verdieva St., Rijeka
16:00 - 19:30 Free time in Rijeka
19:30 - 20:45 **OUR VIOLENCE AND YOUR VIOLENCE**, theatre Croatian National Theatre Ivan pl. Zajc, 1 Verdieva St., Rijeka
21:30 Departure from Rijeka to Zagreb
23:30 Arrival in Zagreb

SUNDAY, April 23, 2017

Zagreb

- 08:00 - 10:00 Breakfast
11:00 - 13:00 Meeting in Croatian ITI Centre ITI office, 24 Basaričekova St., Zagreb
13:00 - 17:30 Free time
17:30 Meeting in Theatre &TD THEATRE &td, 25 Savska St., Zagreb
18:00 - 19:30 **MS FOX INVITED MS CAT FOR TEA**, dance THEATRE &td, 25 Savska St., Zagreb
20:00 - 21:30 **MAGIC EVENING**, theatre THEATRE &td, 25 Savska St., Zagreb

MONDAY, April 24, 2017

Day Of Departure

Note: The organizer of the event reserves the rights to make changes in the schedule/program.

INTRODUCTION

Esteemed guests and friends, participants of the Croatian Theatre Showcase,

This is the program of the 12th Croatian Theatre Showcase, which focuses on the authorial and directorial works of Oliver Frlić, but includes other representative performances which will give you a clearer image of and insight into contemporary Croatian dramatic and authorial theatre.

The event is organized by the Croatian Centre of ITI, which considers this program to be representative for international theatrical collaboration between Croatia and other countries, because it provides opportunities for guest performances, theatrical exchanges and translations of contemporary Croatian plays into foreign languages. The program has received support from the Ministry of Culture of the Republic of Croatia and from the City of Zagreb.

The first performance we present to you is Ernst Toller's *Hinkemann*, directed by young director Igor Vuk Torbica. This production of the Zagreb Youth Theatre was the most acclaimed Croatian performance of 2016.

In the past several years, potential participants of the Showcase have often asked us why our programs didn't include any plays by Oliver Frlić, a Croatian director well-known in European theatre. With the professional and courteous cooperation with the Croatian National Theatre Ivan Zajc from Rijeka, we have booked these performances almost a year in advance so that we could present four plays by this provocative director of political theatre who has increasingly been working in Europe rather than in Croatia. Oliver Frlić is a theatrical director who investigates the political and social anomalies of the countries where he directs, and transposes this problem onto the scene, choosing an authentic, brave and uncompromising directorial style.

Around the World in 80 Days by Slovenian director Matjaž Pograjc demonstrates an interesting multi-media directorial approach to a text that has become a staple of global literature.

Zagreb's Teatar &TD presents two interesting performances: Kik Melone's *Ms Fox invited Ms Cat for Tea*, a dance performance by Silva Marchig, Iva Nerina Sebila and Josip Maršić, was awarded the prestigious Croatian Actor Award in the dance category.

Dramaturge Jelena Kovačić and director Anica Tomić (*The Magic Evening*) make up a very special and much-awarded partnership in Croatian theatre. Their authorial projects are created in a special way: the text of the play is not the primary foundation of the project – rather, it is based on the dramatic material which is created during the work process. What is defined and important for the work process is the topic they want to explore together with their actors and co-authors.

The shows for our Showcase were selected by dramaturge Željka Turčinović, focusing on picking performances which would be both interesting and authentic for foreign theatre professionals and performed at a high standard.

We would like to wish you a pleasant stay in Zagreb and Rijeka, unforgettable impressions about Croatian theatre, and possible future collaborations with our theatre professionals.

Croatian Centre of ITI

Željka Turčinović, artistic selector for the Showcase

Director: Igor Vuk Torbica

Dramaturge: Katarina Pejović

Stage Design: Branko Hojnik

Costume Design: Doris Kristić

Stage Movement: Blaženka Kovač Carić

Music: Alen and Nenad Sinkauz

Light Design: Aleksandar Čavlek

Asistents of Costume Design: Marta Žegura, Helena Berden

On the Inertia of the Heart, Breaking Points, and Insights

Life sets challenges and obstacles before a person that they can always overcome. Even those seemingly insurmountable and insoluble. The universal cosmic equality (we may refer to it as God, Allah, Yahweh, Buddha, Krishna, destiny, fate, ontology...) offers one a vastness of variants, and within them there is always the possibility of a solution. It remains up to the individual if they will manage to spot it and make it happen. For, everything is in the perception.

Before these claims cause discomfort, disagreement, or resistance in some of you who are reading this text this very moment, I shall add: It is an entirely different question if a person would succeed in overcoming the challenges and obstacles. And what does overcoming mean in the first place? Is it mere cognizance? Or just its materialization? Can cognizance and materialization have the same quality and

sense? We are looking at ourselves through life, observing other people, sharing spacetime with them. Every day we are faced with smaller or greater challenges and obstacles, both external and internal. If we are opened to our own heart of darkness at all, we know how hard it can be. To endure in time, to last in space. And we see one too many times how people break down. Sometimes they manage to recover and move on. Sometimes they do not.

What is the breaking point inside a person, one that can no longer heal?

There is Ernst Toller. There is Eugen Hinkemann. There are we, Toller's and Hinkemann's successors. There is life, in its different historical and personal registers, biographies already concluded and those that are yet emerging

Katarina Pejović

more: <http://www.zekaem.hr/en/hinkemann/>

REVIEW

„The ensemble of the ZKM (Zagreb Youth Theatre) relentlessly dissects and operates on the internal devastation of *Hinkemann*, showing no mercy to themselves or the characters, and playing this three-hour play on an equally mercilessly barren and mostly empty wooden stage. *Hinkemann*, therefore, is a sort of performative poetry, just as close to an expressionist scream as it is to radical postmodern scepticism. Do not miss it.”

“Novi list”, Nataša Govedić



Photo: Marko Ercegović

Theatre: THE CROATIAN FASCISM TRILOGY

BACCHAE – ALEKSANDRA ZEC – CROATIAN THEATRE

Director: Oliver Frlić

Dramaturge: Marin Blažević

The Croatian Fascism Trilogy began in 2008 at the Split Summer Festival, with the play *Bacchae*, which was banned but still performed, and which tackled the suppression and negation of war crimes committed during the Homeland War in Croatia against its citizens of non-Croatian ethnicity. Euripides' tragedy was reduced to repeated iterations of the report of the Messenger about a murder committed outside the space of the stage, about the act of dismemberment of the corpse (*sparagmos*) which, according to conventions of representation, needs to be kept within the limits of text/speech, outside of the audience's view. *Bacchae* served to introduce the second and third part of the trilogy; first, the subject of a specific victim, and then the subject of criminal responsibility of a theatre that omits, relativizes or even generates war crimes.

Aleksandra Zec is a play that focuses on the most extreme of crimes – the act of murdering a child. A little girl, Aleksandra Zec, was killed after witnessing the murder of her father and then her mother. *Aleksandra Zec* binds together the three parts of the *Trilogy*.

Croatian Theatre (*Hrvatsko glumište*) asks the question: can the majority of Croatian theatrical production since the Homeland War even be called theatre, if theatre should be a social, ethi-

cal and artistic act which has the courage to show crimes for what they are, strip them of any justification and judge their guilt?

This is a trilogy inasmuch as the three plays can ultimately be seen as three acts of a single play.

This is the end of the *Trilogy*, but not of our fight against Croatian fascism.

Death to fascism, freedom to the people!

Oliver Frlić and Marin Blažević, director and dramaturge

REVIEWS

THE TRILOGY ON CROATIAN FASCISM

"Theatre rarely provides moments in which you can witness the atmosphere of a concert - the audience giving a standing ovation to the protagonists of the spectacle, and the protagonists themselves giving this euphoria back to the audience. These moments are rare, but possible, and one such moment happened during a recent performance of *The Trilogy on Croatian Fascism*, by director Oliver Frlić and dramaturge Marin Blažević at the Croatian National Theatre Ivan pl. Zajc in Rijeka."

www.ziher.hr, Anja Nežić

BACCHAE

"Thoughtfully facing the classics is an endemic trait of Oliver Frlić, but luckily it is also a part of his serious and confident creative expression."

Vijenac, Višnja Rogošić

BACCHAE

Friday, April 21, 2017 18:00

Location: Croatian National Theatre Ivan pl. Zajc, Rijeka



Photo: Dražen Šokčević

ALEKSANDRA ZEC

Friday, April 21, 2017 19:30

Location: HKD Theatre, Rijeka



Photo: Petar Fabijan

CROATIAN THEATRE

Friday, April 21, 2017 21:00

Location: Croatian National Theatre Ivan pl. Zajc, Rijeka



Photo: Wiener Festwochen Te. Alexi Pelekanos

REVIEWS

ALEKSANDRA ZEC

„Aleksandra Zec by Oliver Frlić has endured a long and hard path from idea to realisation. There is no space here for reminiscing about all the circumstances and stages of that path. In the end, we are left with just the play itself, which speaks in and of itself – to the audience and, implicitly, to society at large. Like any good piece of political theatre, Frlić’s play has the capacity to spread far beyond the boundaries of theatre and become an active participant in social movements.”

Kazalište 59/60, Darko Gašparović

CROATIAN THEATRE

“Frlić’s play is just a part of the process of facing the rotten foundation of society as a whole. Not just those in the theatre world. „Croatian Theatre” is a play about the consequences of those foundation; about Croatian hypocrisy which festers on the cross(roads) of pathetic piety, cultural racism and petty-bourgeois theatre. In the corporal mode, the way Frlić presents it, this hypocrisy is transformed through various sacral-orgiastic-animalistic images depicted by the excellent cast of actors.”

Kulturpunkt.hr, Mario Kikaš

Theatre: Jules Verne, *Around the World in 80 Days*

Director: Matjaž Pograjc

Adaptation of the novel/Dramaturge: Blažka Mueller Pograjc

In 1873, Jules Verne wrote one of the best travel fiction novels, *Around the World in 80 Days*. A bet between the mysterious and taciturn English gentleman Phileas Fogg and his fellows from the Reform club will completely change the lives of Mr Fogg and his servant Passpartout in just a couple of hours. In only 80 days, they will try to go around the globe, in just 80 days they will try to explore the world and its diversity of cultures and customs. The novel *Around the World in 80 Days* is a call to adventure and to expanding your horizons.

Director Matjaž Pograjc is known for his multimedia approach to theatre, and this time as well he presents a wholly original and imaginative version of *Around the World in 80 Days*, using video clips and live editing to create a vivid interaction between the original and the contemporary age in which the play was created.

REVIEW

"Author Tomaž Štrucl has created an interesting moving stage, shaped like a tiered hat box that revolves – and has everything else revolving around it, presenting the world's moving curves, with ideas entering and exiting, and actors, trains, submarines and ships climbing and spinning around them."

Novi list, Edita Burburan

Saturday, April 22, 2017 15:00 Location: Croatian National Theatre Ivan pl. Zajc, Rijeka



Photo: Dražen Soktević

Theatre: Our Violence and Your Violence

Inspired by Peter Weiss' novel "The Aesthetics of Resistance"

Director: Oliver Frljić

Dramaturge: Marin Blažević

An international co-production between the Croatian National Theatre Ivan Zajc(Rijeka), the HAU Hebbel am Ufer (Germany), the Wiener Festwochen (Austria), the Slovenian Youth Theatre (Slovenia), the Kunstfest Weimar (Germany), the Zürcher Theater Spektakel (Switzerland) and the MESS International Theatre Festival (BH), with the support of the German Federal Cultural Foundation (Germany)

Premiere: May 29th 2016 (Vienna), August 20th (Weimar), September 28th (Berlin), October 9th 2016 (Sarajevo), October 13th 2016 (Ljubljana), November 22nd 2016 (Rijeka)

The play *Our Violence and Your Violence* looks at Europe with eyes wide open, observing a Europe caught naively off guard in a refugee crisis, forgetting its own colonial past as it bares its teeth and so readily closes its borders to thousands of people running away from the consequences of European and American politics. The play *Our Violence and Your Violence* poses some uncomfortable questions: Are we aware that our prosperity depends on the thousands of deaths in the Middle East? Are we buying our conscience with our declarative solidarity? At a time when we are witnessing one of the greatest global crises since World War Two, should we be

proud to call ourselves Europeans, or should we be ashamed of Europe? Are we ready to bear the consequences of centuries of arrogant European domination? Do we mourn the victims of terror attacks in Paris and Brussels as much as we do those in Baghdad?

REVIEW

"Oliver Frljić's play *Our Violence and Your Violence* talks about the horrors of life as a refugee and the terror of our silence: nine brave actors from Rijeka and Ljubljana brilliantly play out the hypocrisy of the rich Europe, scrutinizing every single refugee with disgust while thousands drown in the Mediterranean or starve in muddy ditches on the road to Europe."

Novosti, Bojan Munjin

Saturday, April 22, 2017 19:30 Location: Croatian National Theatre Ivan pl. Zajc, Rijeka

Photo: Foto Wiener Festwochen Te Alexi Pelekanos



Dance: Kik Melone: Ms Fox invited Ms Cat for Tea

Sunday, April 23, 2017 18:00

Location: THEATRE &td

Co-creators: Silvia Marchig, Iva Nerina Sibila and Josip Maršić

Costume design: Ana Fucijaš

Lighting design: Saša Fistrić

Black pawn creator /graphic and artistic design of the booklet:
Hana Lukas Midžić

Texts by: Virginia Woolf *Between the Acts*, Erika Fischer –
Lichte *The Transformative Power of Performance: A New
Aesthetics*, William Shakespeare *Macbeth*

Co-production: Kik Melone and the Student Center of the
University of Zagreb - Kultura promjene - Teatar &TD, 2016.

Last Summer

It is after eight in the evening. A three-piece suit. Peppermint-chocolate. A piano. (A well-tuned one). Those orange ones, your guys, they're exhibitionists. These blue ones, my guys, are body-artists. Those white ones, they're still just watching. To the left, silently and in reverse, we can hear: burning bright... hand or eye... symmetry? A high tempo is something like 200 or 250 BPM, and 300 is super fast. Miss Bee Jackson, a/k/a Flying Feet, will unfortunately not be performing tonight. She is still recovering. The fishtank should be here shortly.

In their latest performance, Kik Melone meander through various formats - *talk-show*, concert, text and dance, investigating the textures of cooperations, the mechanisms of linking

and transferring knowledge, and the spiral of inspiration. The fabric of the performance is created by tracing the contours of fictional dance autobiographies, consisting of things that *might have been* (performed, danced) and the ways that those *never-beens* overlap and create the performance.

REVIEW

"Despite its many comical situations, the performance gives off a feeling of anxiety. The ironic and thespian Silvia Marchig and the striking Iva Nerina Sibila seem both artificial and confined in every situation, in every role."

www.plesnascena.hr, Jelena Mihelčić



Photo: Damir Žižić

Director: Anica Tomić

Dramaturge: Jelena Kovačić

Music and music design: Nenad Kovačić

Set and costume design: Anica Tomić

A perfectly ordinary evening. Two couples in one apartment. A good dinner and several bottles of alcohol. Many conversations about everything and nothing. About politics, art, crises, crosses, lost loves and Vivaldi. About a time in which everything is permitted, in which criteria do not exist, but people who insist on setting them do. And then, suddenly, a banal, accidental event stops them, and interrupts this magic evening for just a moment. A banal event which poses a perhaps perfectly banal question: what are you afraid of? But this banal event won't stop at that question; it will insist, and keep asking new ones. Where can your fears take you? At what point does fear become paranoia? At what point do we become unable to discern truth from illusion? Or is everything real after all, and there's no place we can be safe? Even in our apartment, on a pleasant evening with several bottles of alcohol.

REVIEW

"The authorial project 'Magic Evening' by the well-known theatre duo of Anica Tomić and Jelena Kovačić demonstrates that great authors, spectacular stages or expensive production are not needed to create a great show – the only thing that's necessary is to feel the spirit of the times and the problems it is loaded with, and then speak about them to the audience in an inventive, honest, smart and funny way."

www.tportal.hr, Nina Ožegović



Photo: Damir Žižić

ABOUT THE CROATIAN CENTRE OF ITI

The Croatian Centre of ITI was founded in 1994 as a non-profit, professional and volunteer organization (citizens' association). At the Constitutive Assembly of the Centre, Sanja Nikčević was elected its first president. Within a few years of its activity, the Croatian Centre of ITI grew from a small association of theatre enthusiasts into an organizer of numerous theatre initiatives and manifestations as well as a respectable publisher of teatrological publications and books. The main task of the numerous programs of the Croatian Centre of ITI is building a bond between Croatian theatre and the world, as well as its presentation abroad. At present, the Croatian Centre of ITI has over one hundred and fifty members who are eligible to carry an international I.D. card, which enables them to have various benefits in theatres worldwide. The Centre publishes the *Croatian Drama and Theatre* bulletin in Croatian and English; the bulletin contains information on the Centre's activities as well as useful data on Croatian drama and theatre. Thanks to the work of the Croatian Centre of ITI, a great deal of information on Croatian theatre, the dramatic and theatrical tradition of these parts as well as on reputable Croatian dramatic artists has found its way into global theatre publications.

Founded in June 2000, the Dance Board of the Croatian Centre of ITI has grown into one of the rare solid strongholds of

the Croatian dance scene. It primarily acts as a place that provides logistic support to dance groups and projects as well as a source of information and a way of joining the international network on the level of the ITI Dance Boards. Thus, tours of our groups were successfully realized in Mexico, Peru and Cyprus. Thanks to the Dance Board, the celebration of Dance Day on April 29 has become a true holiday in the Croatian dance calendar. What we consider the most valuable result of the work of our Dance Board is the launching of the magazine for Dance Art *Kretanja (Movements, 2002)*, published twice a year, as well as the publishing of the Guide to Croatian Dance. The guide was published in English only and it is a valuable asset anywhere where there is an interest and need for information as it contains all the addresses, contacts and repertoires of the contemporary Croatian dance scene.

Since 2001 on, Željka Turčinović has been leading the Croatian Centre of ITI as its President, while Dubravka Čukman acts as Administrative Assistant in the Centre's office and Nina Križan as the Producer. According to current Centre regulations, the Managing and the Supervisory Board meet three to five times a year. The Annual Assembly is held in the month of January.



ACTIVITIES OF ITI

The main goal of the regular activities of the Croatian Centre of ITI is to inform its members about events organized by other ITI centers in Europe and worldwide as well as about the programs of studies and seminars related to theatre work in the broadest sense. Distributing information and making connections with information networks is therefore our principal task. The Centre has a very rich database (around 800 addresses of local and international theatre professionals) through which it maintains regular contacts with over two hundred theatre professionals by sending bulletins, translations of theatrical plays and miscellaneous information on Croatian theatre and drama. The Croatian Centre of ITI also has a regularly updated Web site (<http://www.hciti.hr>).

CONTACT / IMPORTANT INFO

CROATIAN CENTRE OF ITI

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fax: +385 1 4920 668

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working hours: Mon. to Fri. 10 am to 4 pm

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of the Showcase

phone: + 385 91 4920 667

Nina Križan, Producer

phone: +385 98 1975 666

THEATRES / Venues ZAGREB

ZAGREB YOUTH THEATRE

7 Teslina St., ZAGREB

phone: +385 1 4872 561

e-mail: helena.braut@zekaem.hr

web: www.zekaem.hr

THEATRE &tD

25 Savska St, ZAGREB

phone: +385 1 4593 510

web: www.//itd.sczgz.hr

THEATRES / Venues RIJEKA

CROATIAN NATIONAL THEATRE

Ivan pl. Zajc,

1 Verdieva St., RIJEKA

phone: +385 51 355 900

web: www.hnk-zajc.hr

HKD Theatre

1 Strossmayerova St., RIJEKA

phone: +385 51 377 327

web: www.hkd-teatar.com

ZAGREB INFO

Hotel LeBan

6 Fijanova St., ZAGREB

phone: +385 1 646 2000; +385 91 646 2300

e-mail: info@leban.hr

web: www.leban.hr

Hotel Jadran

50 Vlaška St., ZAGREB

phone: +385 1 4553 777

web: www.hotel-jadran.com.hr

RIJEKA INFO

Hotel Continental Rijeka

1 Promenade Andrija Kačić Miošić, RIJEKA

phone: +385 51 373 536

web: www.jadran-hoteli.hr/smjestaj/hotel-47

MORE INFORMATION ABOUT PUBLIC TRANSPORT

Airport: Don't take a taxi from Airport. Taxi at the airport is extremely expensive. You have bus (number 290) which leaves every half hour from bus station in front of the Airport to **Kvaternik Square** in Zagreb. The price for bus is about 1,50 euro (10 kunas).

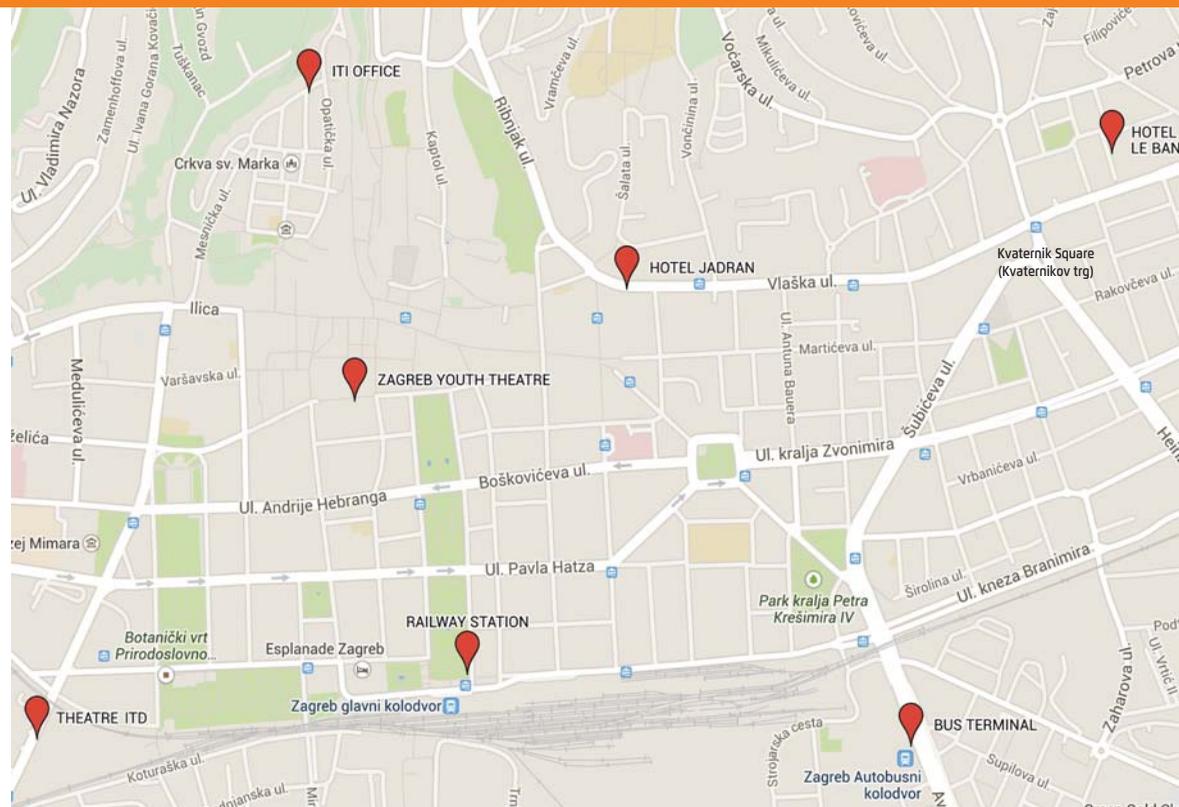
From Kvaternik Square (Kvaternikov trg) to the hotels: Hotels are near Kvaternik Square so you can take taxi at the taxi station. The price for taxi from Kvaternik Square to the hotels is about 3 euros (20 kunas).

From the hotel to the airport: You can take the bus at the main Bus Terminal in Zagreb or you can call a taxi to the number 1717. The price for taxi from the hotel to the airport is about 20-25 euros (150-180 kunas).

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