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(1987-2007)

20 years of Eurokaz

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ZAGREB, 2006

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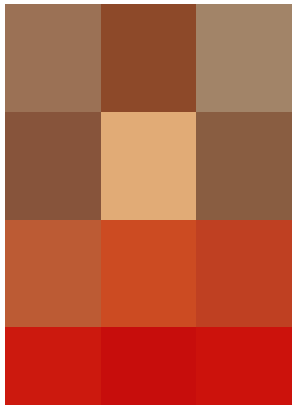
Eurøkaz

1987 – 2006

All the unhappiness of men comes from one thing:
not being able to remain at rest in a room. (Pascal)

celebrates

It ts 20th anniversary this year. This festive occasion might be an appropriate time to view results, unfold directions and start towards an evaluation. What were the motivations that created Eurøkaz in 1987[01] under the subtitle "Festival of New European Theatre": what did it want, what did it achieve, what worked, what was its relationship to Croatian theatre and what orders did it overturn? These are some of the questions that I will try to address as the founder and author of the programming concept behind Eurøkaz.



01 Eurøkaz's first edition received the financial support from the cultural programme of Universiade 87 (Students' Olympic Games) held in Zagreb in June that year. It was the only initiative that survived Universiade and became a regular manifestation. Its main funders until this day are the City of Zagreb and Croatian Ministry of Culture.

TIER MON, **LA FURA DELS BAUS**

FIAT, **COSMO-KINETIC THEATRE "RDEČI PILOT"**

WHY ARE WE IN VIETNAM, MINNIE?, **ZAGREB PUPPET THEATRE / YOUTH CULTURAL CENTRE**

New theatre, beginnings

Eurøkaz was created as a support and platform for a small area of twentieth century theatre history that had, in the now distant eighties, stirred up Europe and initiated a number of bold impulses that had arrived from the fields of technology and science, visual arts, new media, dance and movement – also rejecting a prevailing logo-centric order of the time.

The theatre signalled by the Eurøkaz festival claimed to draw attention to the different attempts being made by serious art groups and directors towards liberating theatre from the ideology of text, political and utopian thought and indeed from any teleological blows of such kind; from all the prerogatives that had marked the student theatre of the sixties and which had settled into institutions during the seventies. By the end of the eighties these breakthroughs had collected under the somewhat unfortunate and dull name of new theatre and had, in time, evolved their own varying stylistic differences.

What should this new theatre be like?

New theatre is, in a certain sense, a reflex of the philosophy of postmodernism, the quickest delayed response that the theatre, as an inert medium trapped by its mimetic function, can produce in relation to the history of ideas.

But maybe it is indeed only the modernist game of hide-and-seek that still believes in the evolution of Barthes's responsible forms: the humanistic drive towards understanding the hidden structures of the world, which theatre reduces, in a relaxed manner, to a whisper of scenic signs.

After the time of the Young Peoples' Theatre Days[02] and the Young Peoples' Theatre Days of Dubrovnik,[03] we didn't have significant contact with the international theatre scene. Foreign touring performances were rare and of questionable quality. In the broader perspective, BITEF (Belgrade International Theatre Festival) was stuck in the aesthetics of the seventies and there was no strong drive towards research that could be found there either. The theatre situation in Croatia was in a state of excessive predictability, in other words – catastrophic: the nineteenth century as an intellectual horizon, directing methods relying on realism, psychology and illustration.

While in Slovenia, the Neue Slowenische Kunst (NSK) movement had produced an essential theatrical dynamism, in Croatia, a theatrically responsible independent scene belonged to the past.

02 Young People's Theatre Days – an international theatre festival programmed and organized twice a year by the theatre group Coccolemocco (founded by Branko Brezovec) of which the author of this text was a member. The Days .. took place in Zagreb from 1974 – 1977.

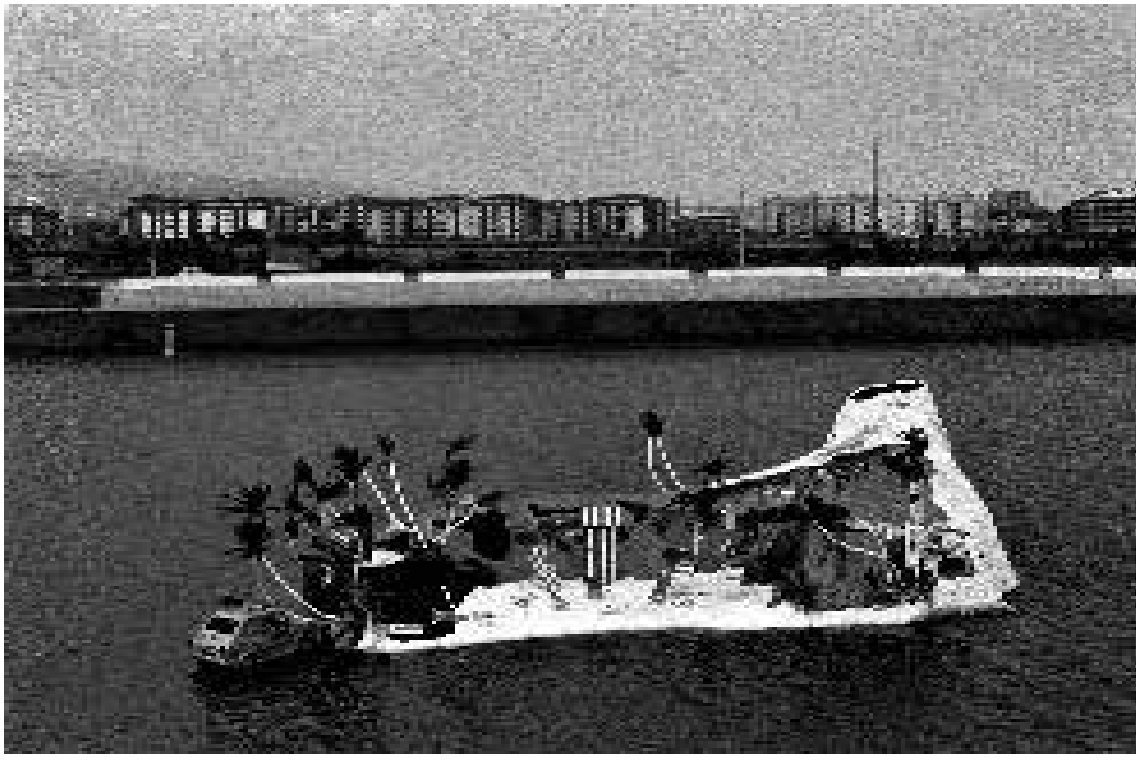
03 Young People's Theatre Days of Dubrovnik – traditional Dubrovnik Festival invited Coccolemocco to move the The Days ... from Zagreb to Dubrovnik and gave it a limited time span (10 days) to programme international innovative theatre (something like a festival within a festival). The Days ... lived in Dubrovnik a short life of three years (1980-1982) when they were removed from the programme. Dubrovnik Days ... created an emphasis on productions for open spaces and invited artists such as Bread and Puppet, Els Comediants, Dog Troep, Comuna, IOU, but also: Radais, Winston Tong/TuxedoMoon, Farid Chopel, Soon 3, etc. It collaborated closely with Polverigi Festival.

The first Eurøkaz engaged in a conversation with both the situation we were thrown into after a decade long information gap (since the last Young Peoples' Theatre Days in Zagreb in 1977), and the politics of the systematic destruction of intelligent artistic potential executed at the Academy of Dramatic Arts.

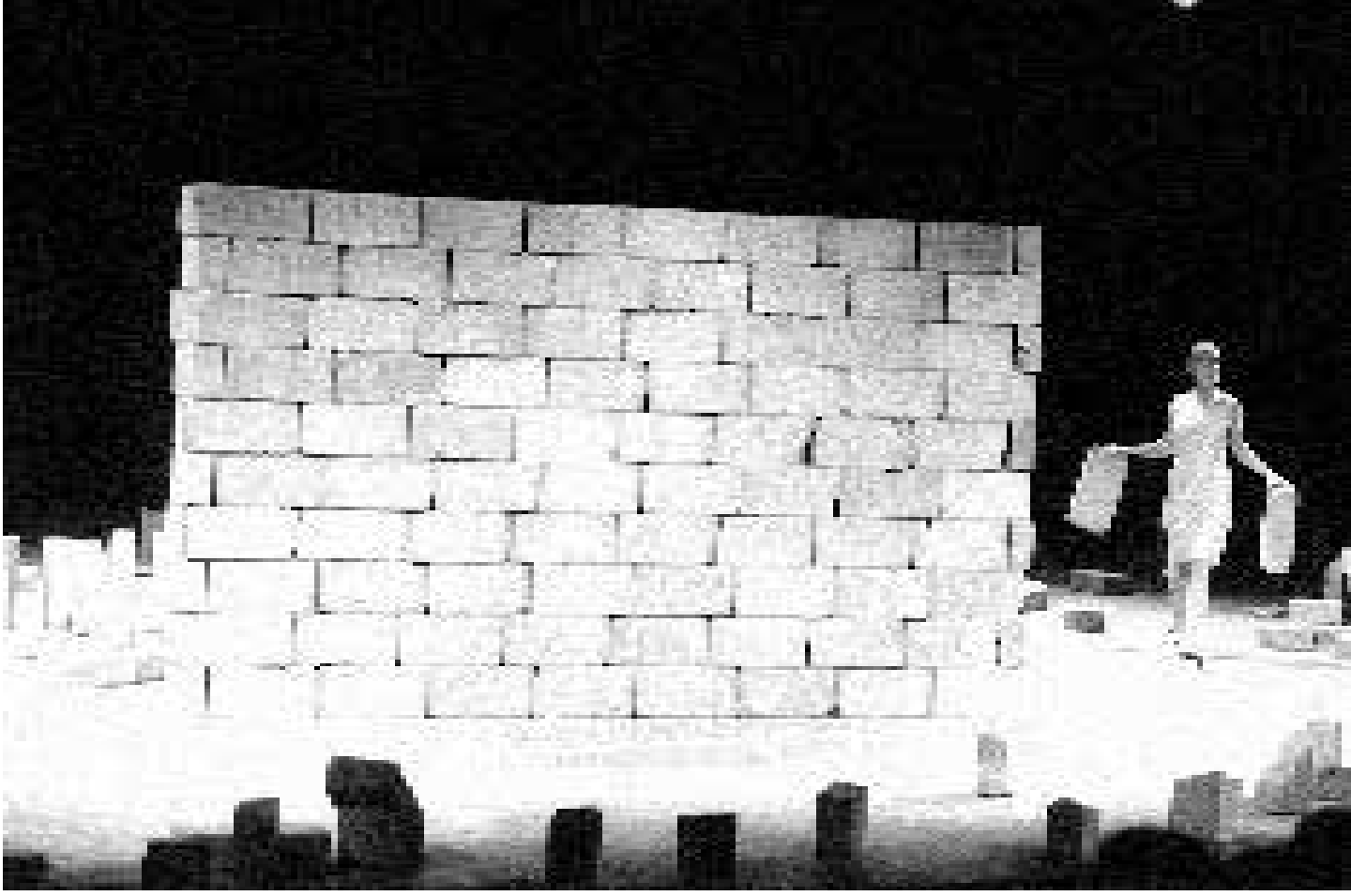
As for the international programme, the first Eurøkaz was primarily a warehouse of information: it distributed different fields of research and innovation that were thriving in Europe at the time. Zagreb saw performances from the future stars of new theatre. Names that went onto cut through the European theatrical landscape over the following twenty years showed some of their first, important productions at Eurøkaz.

So, in line with these somewhat unconsciously modernist ambitions to find diverse impetus to change the history of theatre (and not just fill it in), to find artists who belong to art, and not just to art history (as Borges would say), the first editions of Eurøkaz recognized the beginnings of the Flemish wave phenomenon whose representatives would go on to make a significant mark on contemporary theatre by the end of the century.

Anne Teresa De Keersmaeker, Jan Fabre, and Jan Lauwers performed in Zagreb with their first uncertain successes, setting formal parameters that became recognizable in the works of numerous covetous epigones that have continued to manifest themselves in great quantities to this day. Mechanisms for production of meaning, structures, real-time on stage, epidemic of geometry, an aesthetical purity, a cold self-referential style, formalism and disinfection, as regards the production process, a transnationalism (a metalinguistic comprehensibility), only a few years after the initial bewildered critical reviews of the first Eurøkaz, all these elements came to dominate the European theatre market as the fastest selling commodities, but which also led to a wide-spread uniformity of the European theatre and dance landscape in the mid-nineties.



L'ILE AUX TOPIES, **ILOTOPIE**



A SPLIT SECOND OF PARADISE, **STATION HOUSE OPERA**

SIDEWALK EDGE, **STUDIO HINDERIK**

Those first editions of Eurøkaz pointed to the relevant contexts of innovative theatre, such as non-figurative fluxes of energy (La fura dels baus), urban ambientality (Ilotopie, Royal de luxe), non-economical dramaturgy (Jesurun, Stanev, Brezovec, Lauwers), theatre of manifesto (Soc. Raffaello Sanzio, NSK, Etant Donnés, Derevo), or the iconoclastic theatre that was elaborated in later years. There were also Hinderik, G. B. Corsetti, and Station House Opera, who "drew extreme poetic consequences from the very means of realization", as Artaud would say, playing with construction materials (bricks, glass) or constructing a world of amazing props and stage sets which developed the particular poetics of a theatre of objects, so distant from the usual theatrical categories of meaning.

Artists who showed that theatre was capable of the timely recognition of the experiences of its age were received by our stagnant culture as a shock. Suddenly, something was happening: a festival that had no connection with the theatrical establishment, and through the strength of its organizational, aesthetic and technological means, appeared more serious and so different from the soft parameters of the IFSK (International Festival of Student Drama Groups)[04] and the Young People's Theatre Days, that it instantly ruptured the practice of Croatian theatre as a kind of Dorian Gray freak.[05]

After the first Eurøkaz, which took its informative function as its central focus, programmes of subsequent years were interested in the identification and contextualization of contemporary theatre phenomena; leaning towards parallelism, connecting works of different artistic levels and subtexts, and trying to give it all an open theoretical and critical dignity.[06]

One of the characteristics of new theatre is a pluralism of aesthetics, many of which still come from modernist positions, relying on the totalitarian, the manifest character of ideas, and often working contrary to the postmodern indifference produced by a pluralist mass, where existing differences are of equal value (Boris Groys). Although today we no longer speak so much of the New as of the Other, theatre astounds us with the fact that within it, the historical eschatological force has still not reached its end. From the appearance of Robert Wilson in Europe in the seventies till today, there is no lack of a delighted blasphemy by artists who, playing va banque, hit our perceptual habits and revolutionize the language of theatre with a number of informal procedures. Eurøkaz has learned to enjoy recognizing such impulses, so the uncompromised and authentic selections (and not the fearful repetition of other festivals' programmes and yielding to market relationships of cultural capital) were the main characteristic of its programme concept.[07]

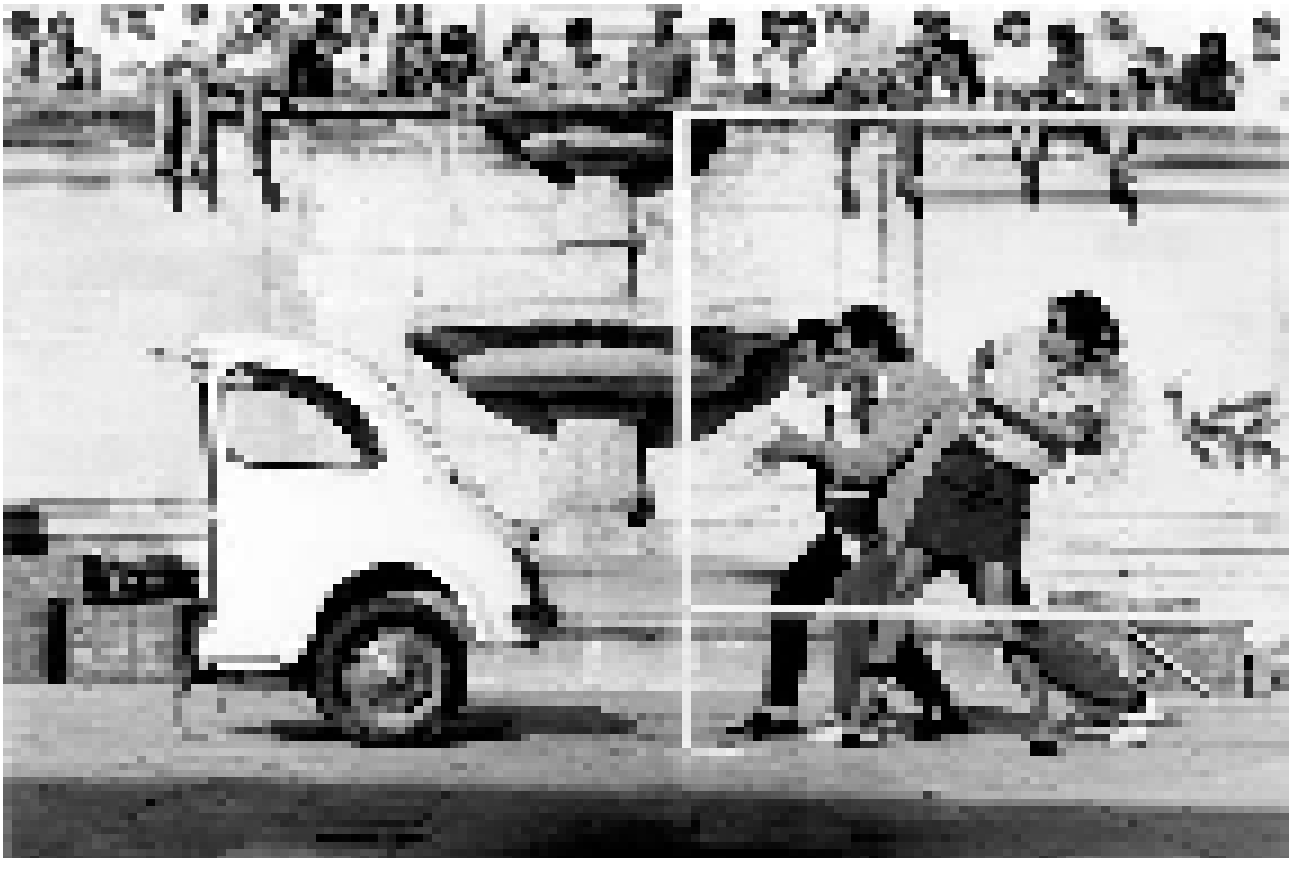
04 IFSK (International Festival of Student Drama Groups) alongside with student festivals in Parma, Erlangen, Istanbul, Nancy and Wroclaw in the sixties was one of the most important meeting points of alternative theatre practice. It started in Zadar in 1961 and then moved to Zagreb from 1962 until 1973.

05 That suspicion from Croatian theatre circles has followed Eurøkaz almost till today. It is interesting that most of Zagreb's directors and actors did not come to see the productions presented at Eurøkaz, and there was a time when students of the Academy of Dramatic Arts were warned to keep as far away as possible from the unhealthy influence.

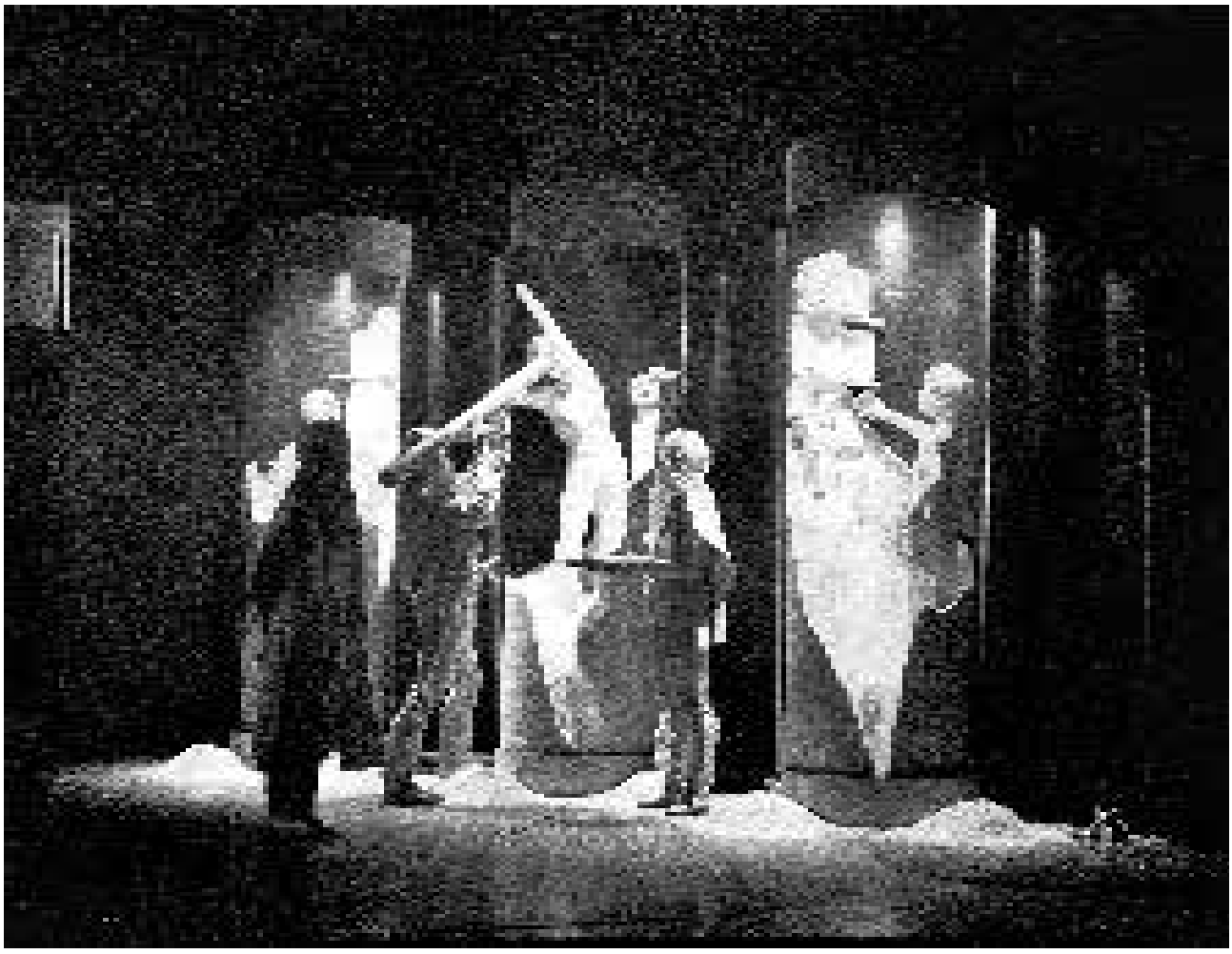
06 This latter was slightly more difficult. Although Eurøkaz has invested itself into symposiums, round-tables, and discussions, many years will pass until the appearance of relevant texts about the festivals' productions and a new fraction of critics who were, I dare to say, educated at Eurøkaz. Croatian theory and criticism simply did not know how to write about what they saw at Eurøkaz in the beginning, and found it difficult to describe the presented; it lacked the contemporary concepts and referential apparatus to responsibly grasp the arrival of new theatre. Still, the reception of Eurøkaz in theoretical and critical circles (there was never a problem with the audience's reception) is a sad story that requires a text and complete analysis on its own, and is not the topic of this text.

07 Although discoveries are an important part of Eurøkaz's orientation, there is a continuous determination to give support to lasting names of world theatre, names that are starting points of directions and trends, and so simultaneously the creators and the outcasts of those trends. Eurøkaz presented strong artistic personalities like H. J. Syberberg, Achim Freyer, Jan Fabre, Robert Wilson, Gerald Thomas and others; there would have been even more had there been a financial will for these especially demanding productions.

BARTOK / MOVEMENT, **ROSAS**



SHOOTING OF A PHOTO-NOVEL, **ROYAL DE LUXE**



MAGI, **SOON 3**

THE ASCENSION OF BIG LINDA INTO THE SKIES OF MONTANA, **JOE GOODE PERFORMANCE GROUP**

America, hi-tech

Already in 1988, Eurøkaz abandoned the concept close to the market logic of "hits" and intensified its programme with examples of radical representatives of technological theatre from the West Coast of the United States. This daring selection with all its elements of risk included artists relatively unfamiliar in Europe (Soon 3, Survival Research Laboratories, Nightletter Theater, Joe Goode, Liz Lerman, Nancy Karp, Rachel Rosenthal), who realised the ultimate consequences of one of more important premises of new theatre. Their hi-tech radicalism removes the actor from the stage and replaces him with machines and robots, while the text becomes completely obsolete due to an impact of images and emphasized visualization. What we see is the geometrical expansion of meaning in condensed points in time (Nightletter Theater), the highest technologies and simple toponymical models (the formula of Gesamtkunstwerk of Soon 3), the incoherence of dramaturgical wholes, ferocious juxtapositioning of signs, an abandonment of playfulness (in the choreographies of Nancy Karp on the trail of Bauhaus stimulation), the contextualization of body writing, the most associative bridging over of spaces of complete banality (Joe Goode Performance Group) and the urban rituals of technologized violence (Survival Research Laboratories).

On the other hand, at that time, certain structural moves in these productions may have seemed foreign to us, or even a simplification of certain European models. However, we had to acknowledge the complete consciousness in the choice of means of expression: a radical, almost grammatical encircling of the space of speech, an insistence on the materiality of the execution (there is nothing but what you can see).

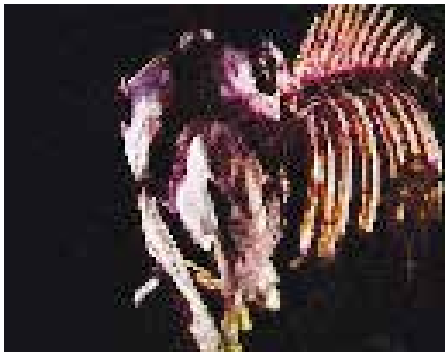
It was one of the most controversial, but at the same time most valuable, editions of Eurøkaz, the meaning of which can be interpreted only today. We can find the determining characteristics of that theatre language – fiercely attacked then as too simplified and carefree American – a decade later in European directors and choreographers who advocate not only the cold language of technology, but the simple models which express a distrust of the whole higher sphere (R. Musil).

MIND FREIGHT, **NIGHTLETTER THEATER**

JOE GOODE

ALLAN FINNERAN

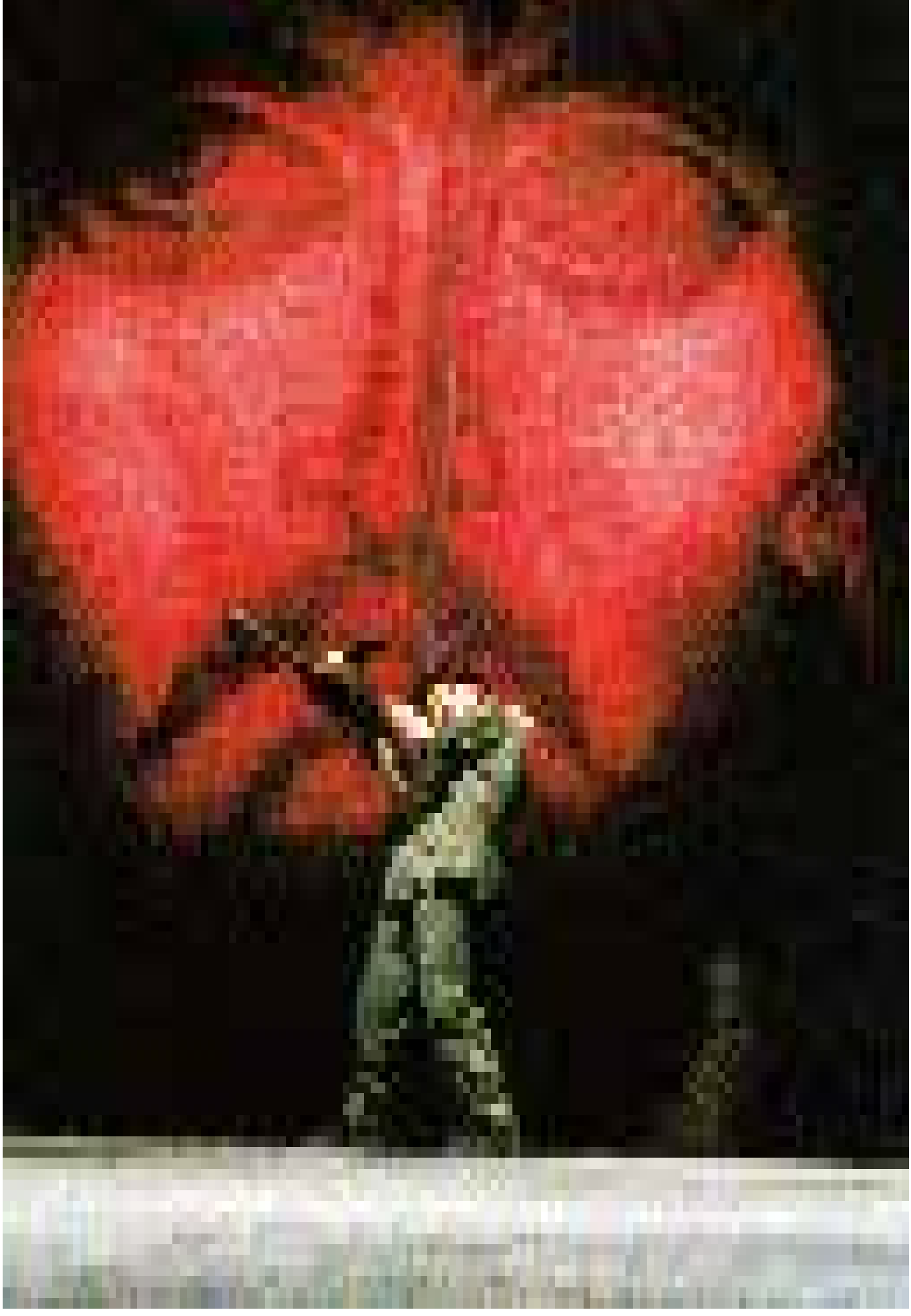
BOB DAVIS



SURVIVAL RESEARCH LABORATORIES

LIZ LERMAN

RACHEL ROSENTHAL



SANTA SOFIA, **SOCIETAS RAFFAELLO SANZIO**

Back to the beginnings

After the American season, supported by a video programme of works from The Kitchen in New York, 1989 had an exceptionally abundant programme that dealt with new dramaturgy, theatre of manifesto, contemporary opera and Russian theatre.

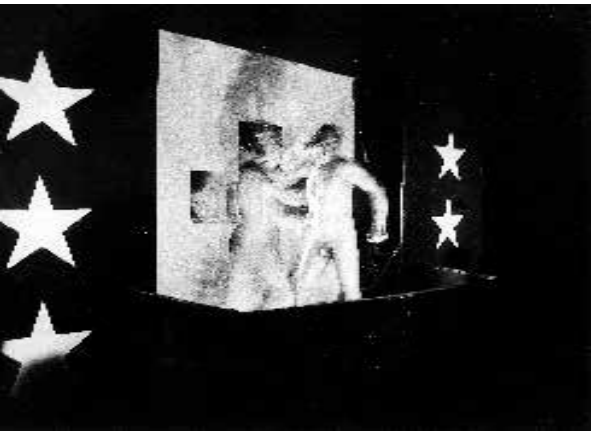
The third Eurøkaz provoked the theatre's ontological nest previously denied in the Festival's beginnings: the text & the actor. What we see are different dramatic texts intercrossing and co-existing, a play of bizarre combinations that multiplies the meanings of the sentences' references. Incompatible theatre genres, historical styles, directing and acting methods, all fuse in one production. Performances by John Jesurun, Need Company, Ivan Stanev and Branko Brezovec, by destroying discursive planes, each explored ways of dislocating the story in such a way that it radiates, paradoxically, from the basic dimension of meaning (how can one reach the moral of the story without telling the story?). New dramaturgy expanded its definition a few years later in the concept of post-mainstream that shows the ways in which isolated culturological models collaborate in the construction of a new theatre language.

Taking partial part in these procedures, the groups Soc. Raffaello Sanzio, Derevo, Red pilot, Etant Donnés stand apart with their specific attitude toward art itself, distancing themselves from customary theater praxis. These are relatively hermetic artistic communities (we might call them theatre of manifesto) whose members accept their carefully elaborated credo with a certain dose of fanatism and intolerance, and which one must necessarily know in order to fully understand the meaning of the performance which is only a part, and not always the most important part, of their activity.

Royal de Luxe continued the line of performances of a new ambience that had been introduced as a theme in 1988 by Ilotopie. These two companies supported by Plasticiens Volants invited in 1996 proved in the years to come the vitality of the French theatre which transformed an exhausted formula of the carefree street theatre into technologically and dramaturgically highly sophisticated events for open spaces.

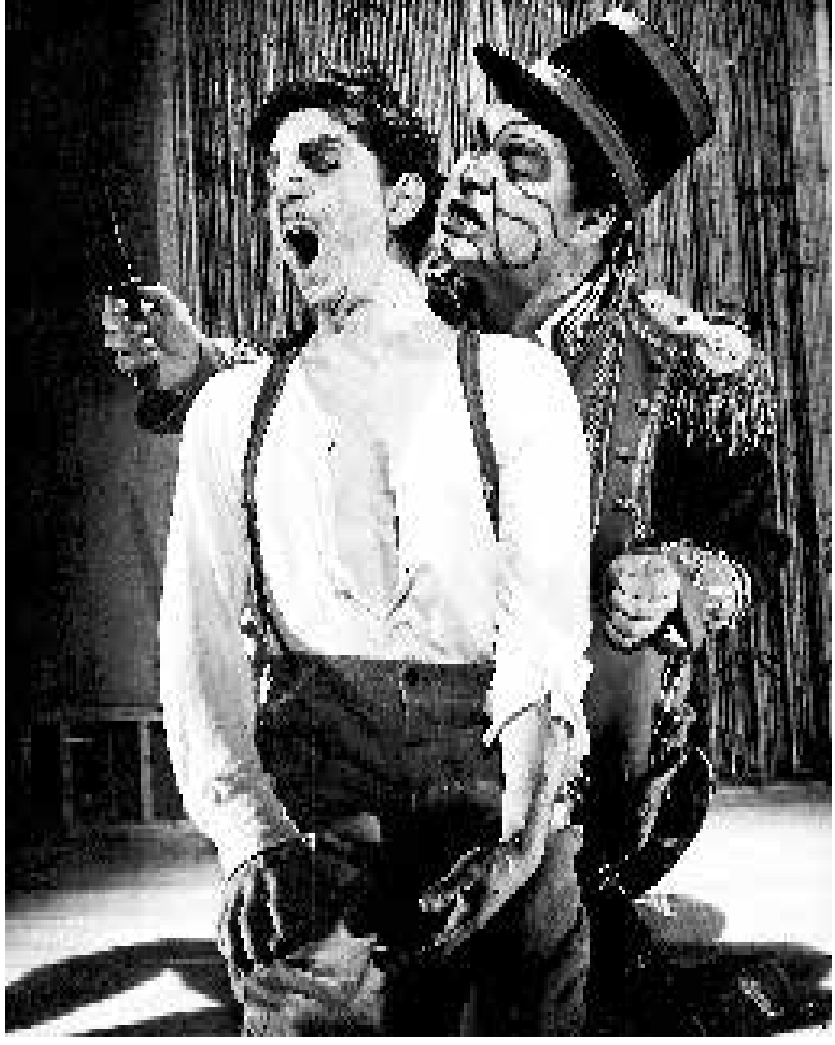
ÇA VA, **NEEDCOMPANY**

DRAMA OBSERVATORY "ZENIT", **MLADINSKO THEATRE / COSMO-KINETIC THEATRE "RDEČ PILOT"**

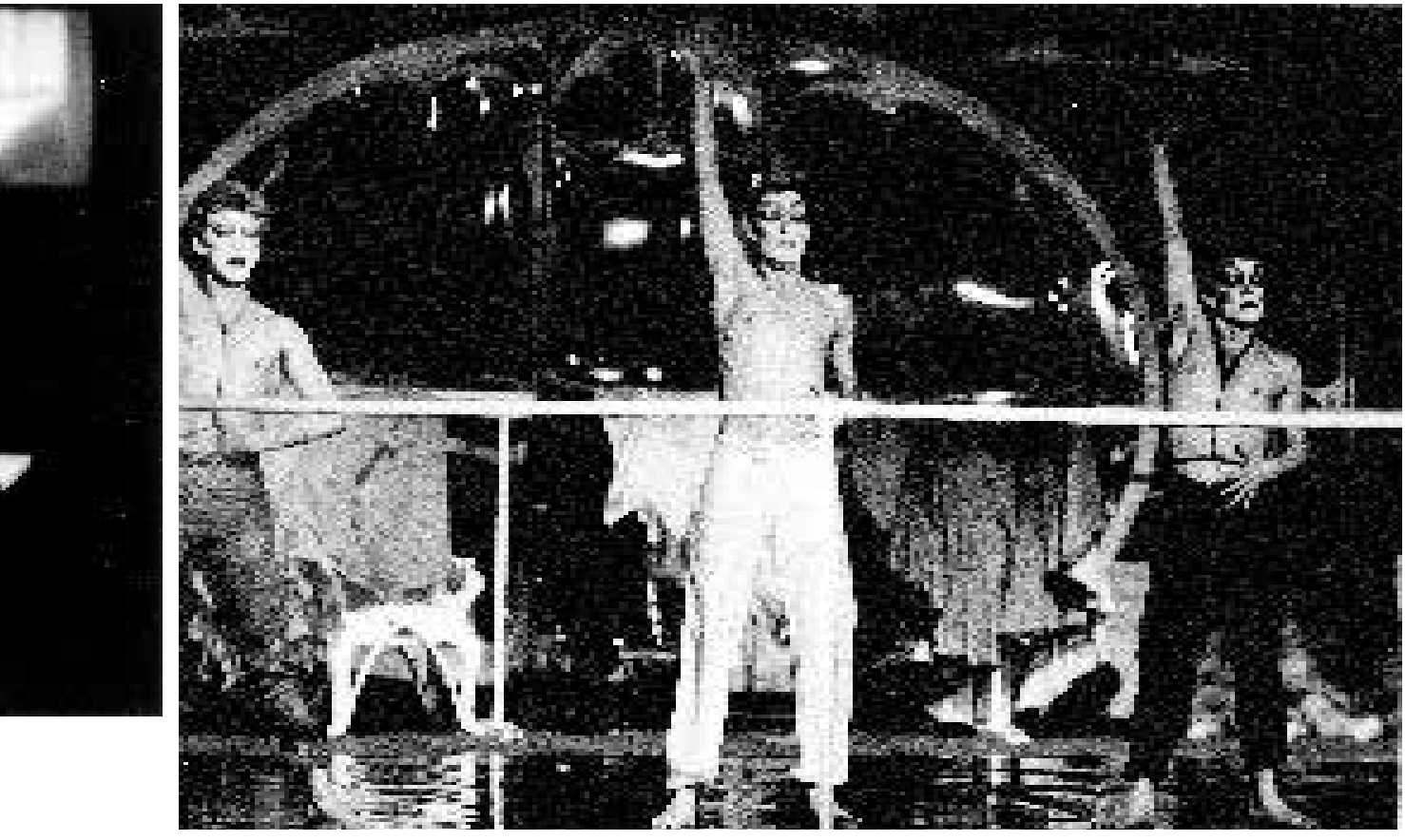


ASCENT TO THE SKY, **ETANT DONNÉS**

SHATTERHAND MASSACREE / RIDERLESS HORSE, **JOHN JESURUN**



WOYZECK / WOYZECK'S WOUND / DESCRIPTION OF A PAINTING, **DRAMA THEATRE SOFIA / YOUTH STAGE**



THE MAIDS, **THEATRE SATIRIKON**

Russian theatre was also well presented in 1989, and in its less typical forms. Artists' collectives Popmehanika (a Russian parallel to Neue Slowenische Kunst) with their charismatic leader Sergej Kurjohin, Derevo, the director Viktjuk (and Klimenko in 1991), all presented one of the most interesting periods of Russian theatre that was otherwise having a hard time getting back on its feet. Western cultural management had still not rushed in and one was free to speak about whatever one wanted, albeit obediently. The fall of the Berlin wall had offered the stability of cultural industry and the market, so Russian artists put their future up for sale. Today, Russia's theatre survives on artificially created trendy names, showing off its Slavic mysticism when needed. This is to say, it is too immersed in all forms of adaptability.

At the end of the eighties, postmodern eclectic theatre gave the impression of optimism. It seemed that there were no obstacles and that theatre could match the speed of film, compete with the mass entertainment industry and its production of images, successfully appropriate high technology, and put the dull Laokoonian limits of the theatre medium into a secondary position. Theatre groups sprang up like mushrooms after rain, as did many new festivals of ever newer new theatre.

CALLING THE BIRDS, **YUGOSLAV DRAMA THEATRE**

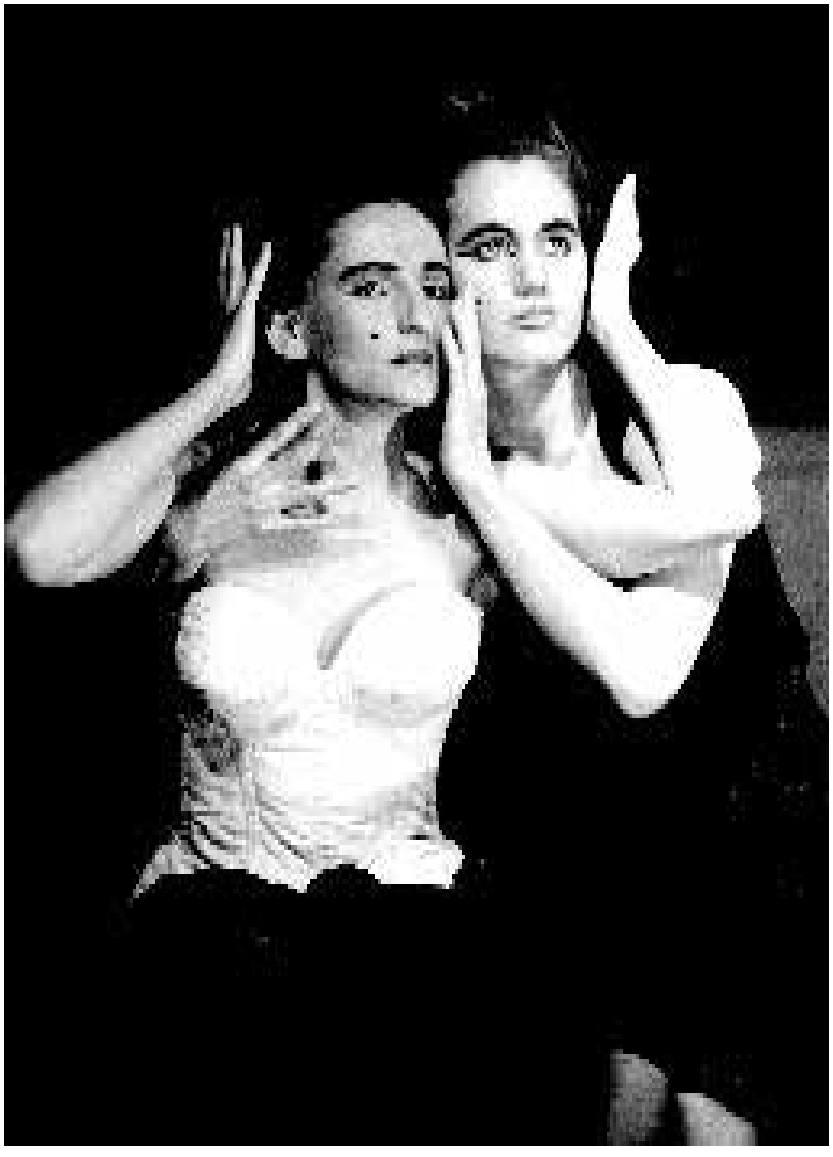
ULYSSES & SON OR WORLD AND HOME, **MLADINSKO THEATRE**

VITO TAUFER

COSMO-KINETIC THEATRE "RDEČI PILOT" [DRAGAN ŽIVADINOV, SAMO LAPANJE]

TRAVIATA, **YOUTH CULTURAL CENTRE**

BRANKO BREZOVEC



RHYME AND PUNISHMENT, **HEBBEL THEATER / EUROKAZ / LOZENETZ ASSOC.**

IVAN STANEV

Vertical multiculturalism

These were the best and most productive years of the production-distribution network IETM (Informal European Theatre Meeting) which was, and still is today, one of the most powerful organisations of its kind in Europe. IETM was envisioned as providing logistical support for new theatre in the early eighties, coinciding with the appearance of artists and groups who were produced outside of the institutions and required specific production conditions. Eurøkaz was the host of one of the key plenary meetings of IETM in 1990, the first that was held in one of the so-called East European countries since the organisation's foundation ten years earlier.[08] In Zagreb, Western Europe confronted for the first time an organised presentation of, until then, the unknown theatrical and cultural strategies of a socialist country on the verge of breakdown.

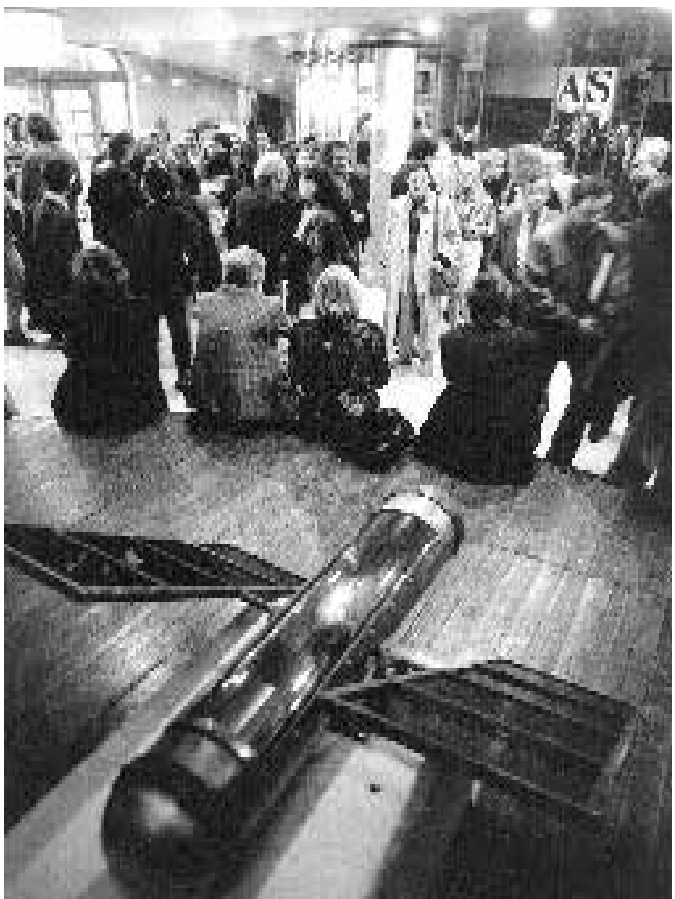
That year's programme of Eurøkaz (due to the IETM Plenary, the festival's date was moved from June to March) brought together representatives of the new generation of Yugoslavian (as they were still called then) directors and their productions, which would go on to have a cult reputation.

The productions of Dragan Živadinov, Branko Brezovec, Vito Taufer, Haris Pašović (joined by Eurøkaz's co-production of Bulgarian Ivan Stanev), testified to the exceptional creative potential of a group of artists educated in the institutions of a rigid theatre system, but who, thanks to a free flow of information and cultural mobility (that allowed interesting aesthetic, cultural, and multilingual leaps) produced strong concepts and erudition of the highest order comparable to any relevant European "generation" project.

These directors did not belong to the so-called independent scene that the new theatre productions of Europe were familiar with; instead they directed astoundingly radical productions in big repertory and national theatres, some of which had programming policies that were open towards research and innovation. Here was an infrastructure that a majority of West European directors with an inclination toward experimentation could at that time only dream about. However, that wasn't the only thing that confused our western colleagues who arrived here with very reserved expectations and strong stereotypes, certain that they would be bored with poor, old fashioned East European theatre, smelling of the reiteration of Kantor and Grotowski. What created the most misunderstandings was the so very determined theatrical discourse and directorial sway, both quite unknown in the West, and rather peculiar to its taste infused as it was by Flemish orderliness. These directors jumped with superiority and grand gestures through different, sometimes incompatible dramatic levels within one performance, referring to the ritual solemnity of Yugoslavian cultural and social memory. This created a contaminated style that stood out against the formalism and hygiene of theatrical languages that burdened the West European market. Traditional forms communicated on an equal level with contemporary directing methods, the theatre of image with ancient ritual, Bosnian Sevdah with Robert Wilson, emptied, recycled historical styles with technological schizophrenia.

08 In July 1981 a group of people visiting Polverigi Festival gathered in the garden of Villa de Polverigi and enjoying spaghetti and wine, talked about a common European theatre spirit, the need to meet and exchange ideas and projects. They were Philippe Tiry, Patrick Sommer, Steve Austen, Velia Papa, Roberto Cimetta, Jean-Pierre Thibaudat, Branko Brezovec, Gordana Vnuk. This informal gathering showed the necessity to meet on a regular basis. Already the next meeting, regarded as constitutive in Paris in October that same year brought together about 60 participants. The network that has retained its original name of the Informal European Theatre Meeting until this day grew rapidly. Each year plenary meetings are held in a different country.

INFORMAL EUROPEAN THEATRE MEETING



Theatrical Europe responded in the same confused way to these scenes of authenticity as the European politics responded to the changes in Eastern Europe – it filed away these authentic theatrical energies as fast as it could (while buying some along the way), and then, a few years later, it awarded those who stooped to overripe dramaturgical models and imitations of mostly dance languages which had helped Brussels and Amsterdam to win over their new markets.

In this way the new Slovenian theatre, first recognized and forcefully presented in the Eurøkaz programme, became a theatrical fact in Europe, but only through its second generation of directors and choreographers whose break-through happened due to these aforementioned circumstances: blend into Europe in the safest possible way, a Europe where everyone dances to the same score.[09]

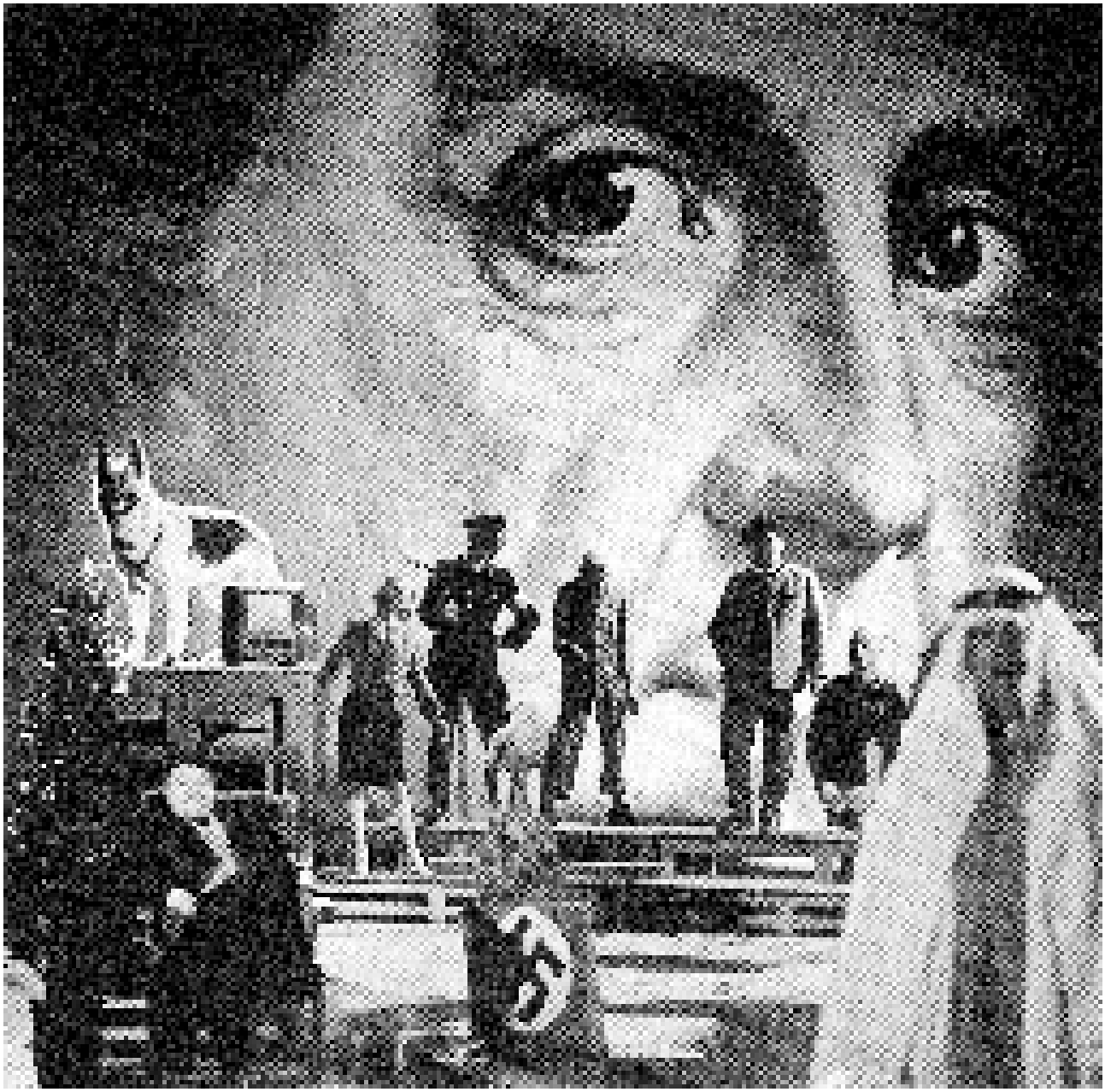
Today, IETM is far too large, a spoilt institution that hides its ideological intentions by appearing to give benign lectures which, surprise, surprise, undermine the big psychotic theatre systems like the ones in Russia, so they can be replaced by scenes of the pathology of normality, a chronically low-level schizophrenia.

If there is anything left from the meeting in Zagreb, then it is definitely Zagreb's contribution to the surge of multiculturalism in the following years. The programme in Zagreb offered the concept of vertical multiculturalism that was to help in the clarification of the multicultural fog that had been hovering over West Europe since the time of Peter Brook.

In opposition to horizontal multiculturalism, and by that I mean cultural and social activity focused on minorities or the decorative use of traditional forms of mostly non-European cultures (Brook, Barba, Mnouchkine), a musaka that, with a little Indian make-up, magnificent Japanese costumes, or screams of a few black actors, tries to convince us that it is engaged with the rest of the world, while in fact its manner of piling up sensations is intrinsically Western. Contrary to this, to name it properly, colonial approach, artists of vertical multiculturalism, working at the intersections of different cultures and penetrating through the simultaneity of different cultural identities by using a kind of schizo-analytical approach, build a unique, innovative artistic form. That kind of actor manages to keep together a multitude of different archaic combinations and procedures within his mental habitus. At the same time his physis emanates the gesture of modern theatre responsible for giving vertiginous dimensions to the inner ritual element and the ritual sense of time. The same can be said about the aforementioned directing procedures.

From its beginnings, Eurøkaz was aware of its pioneering intention to promote such a different and (at least in Europe) unwelcome cultural and theatrical concept. From 1991, a year that coincided with the beginning of the war in former Yugoslavia, it has tried to approach similar ideas, artists and institutions from the non-European cultural circle.

09 An example of the organized hunting for East European directors is provided by the Theorem programme conceived by several European festivals and producers and supported by EU funds. They looked for those who could be easily tamed and exhibitted in the market, those who would not put in question a criterion of the Western taste but would work on a low level provocation which by its contexts and tourism of its tradition could produce charming results. Theorem managed, in only few years, to destroy all possibilites for an authentic East European theatre. Since the youngest generation of directors resisted the least, today there is hardly anybody who would establish a dialogue with his own theatre tradition.



HITLER, EIN ÆLM AUS DEUTSCHLAND, **HANS JURGEN SYBERBERG**

War period: theatre of energy, post mainstream

The programme of the fifth Eurøkaz (1991), in the year when the war in ex-Yugoslavia started, can be viewed as an intersection between two periods and as such, it more or less checked the most significant postmodernist theatre achievments whilst opening passages towards new themes and issues.

The second appearance of Soc. Raffaello Sanzio at the festival, was in its iconoclastic context strengthened by the pioneers of noble dilettantism, BAK-Truppen, disturbing profoundly our theatre critics who could have again referred to Eurøkaz as a festival of amateurs.

The majority of performances shown were gathered around the problem of theatre energy, from its non-figurative expenditure (Saburo Teshigawara, Athanor Danza, Arena Teatro, Théâtre du Point Aveugle), to the pleasure of its lack (Klimenko, Syberberg).

The director Klimenko, a student of Efros and Vasiliev, following the singular spiritualism of the Russian school radicalizes this exhausted theatrical concept in a sequence of scenes that disassociated from their psycho-social energy talk a theatre of slow death. The same we can say about Syberberg's performance with Edith Clever "Ein Traum, was sonst?" ("A Dream, What Else?"), the only show which did not take place although Syberberg and Edith Clever did arrive in Zagreb. Namely, the third day of the festival the war in Slovenia started and their truck with the set had been used as a barricade somewhere on the way to Zagreb. Nevertheless, all other performances took place in a dark atmosphere with combats happening only a few kilometers from Zagreb. The artists fought their way through blocked roads being the only foreigners who did not want to flee but to enter the country. The problem was how to ship them back home after the festival had finished. The members of Soc. Raffaello Sanzio were kept for days in a Slovenian hotel; others, as Zagreb airport was closed, were finally transferred by ships to Italy.

After Slovenia, the war moved to Croatia, then to Bosnia. For the following four years Eurøkaz was held in dramatic circumstances on the verge of the impossible. Some invited artists did not dare to come, some were forbidden to come by their governments, some came in order to support the festival. Eurøkaz did not lose a single season and in this context was stubbornly developing the concept of post-mainstream moving away from European self-complacency and political incompetence.

RAP OPERA 101, **MONTAŽSTROJ / EUROKAZ**

A CURRANT BOMB, **LINIJA MANJEG OTPORA & IVANA POPOVIĆ / EUROKAZ**

The Eurøkaz programme of the wartime and post-war period abandoned Europe as the unquestionable arbiter of contemporary theatre and opened up towards other cultures where it found impressive traces of Novum.

Theatres from Latin America, Asia, and Africa appeared in this context at Eurøkaz; the mature authenticity of their performances testified that the new theatre mainstream was slowly losing its breath. Post-mainstream productions dealt with the reinterpretation of tradition, atypical dramaturgical procedures of sequencing (for example, combining theatre of the image with ritual theatre or high technology with traditional forms) which was impossible within the concept of postmodern theatre. The relation to the body is not neurotic and narcissistically auto-referential as it is in European theatre and dance, but touches on the collective emotional experience or addresses metaphysical questions. These productions dare to use the elements of spectacle that abolish the typically European concept of individuality and the European notion of experimentation which receded into an intimate and perfectly controlled sphere. The groups Athanor Danza from Columbia, Integro Grupo de Arte from Peru, Diquis Tiquis from Costa Rica, Gekidan Kaitaisha and Op. Eklekt from Japan, Daksha Sheth from India were the highlights of Eurøkaz and Zagreb's audiences accepted them with great pleasure. These were their early works – what later happened to some of these companies is another example of unfortunate and awkward attempts to affiliate their performances with the taste of the Western market (results parallel to those of the Theorem programme which was a subject of a previous section of this text). Audience highlights were also Asian traditional forms invited in 1998 – Nô, Kathakali and Kodo – which had never been seen before in Croatia and which astounded with their classical modernity.

In subsequent festival editions, Eurøkaz expanded its post-mainstream programme by invitations to African dance companies (Raiz di Polon, Alajotas) and directors (William Kentridge). The best of African choreographers, although many of them had followed training in Europe, refused to imitate the style of the Western contemporary dance and managed to develop authentic dance languages which cannot be classified by stereotypes such as "a fusion of tradition and modernity" which is today such a common discourse concerning African contemporary dance. On the contrary, African dance traditions, as a part of daily life, are constantly within a status of modernity (that is, in the status of spontaneity) because they have always reacted in a non-figurative way outside of the dialectical alternation of forms, that is, outside the tradition as well, so that all such fusions of "modern and traditional" hide an unnecessary logocentric trap.

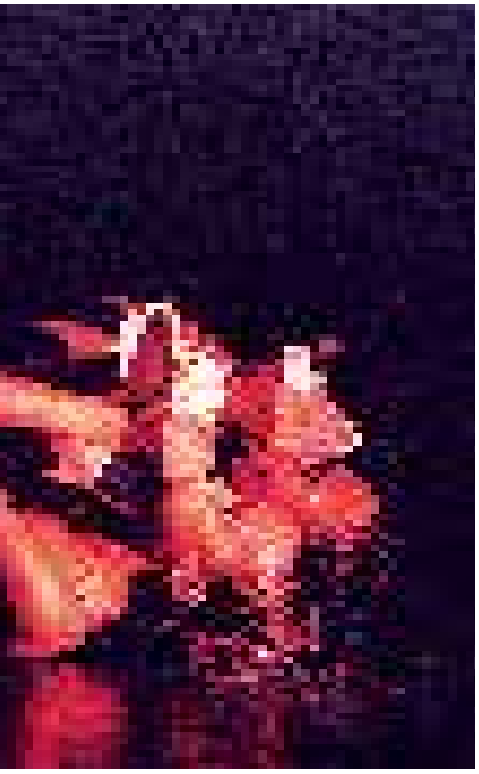
Unlike the productions of the European new theatre mainstream, especially dance productions that are silent in the same globally understandable language and do not create perceptual problems, the reception of post-mainstream artists requires a diligent approach, a measured reception, sometimes even an ethnological concentration on certain scenic references. But this is far too much for the European management that apprehensively expends its time.

These issues were discussed at post-mainstream round tables in two consecutive years by bringing together international artists and producers who, dissatisfied with the dictate of aesthetics linked to theatre centres (where economic power had produced a cultural imperialism) such as Brussels, Amsterdam, Frankfurt (it was precisely the River Main that gave the name to post-Main-stream), and who wished to establish a different system of values and open perceptions of different cultures and theatre languages.

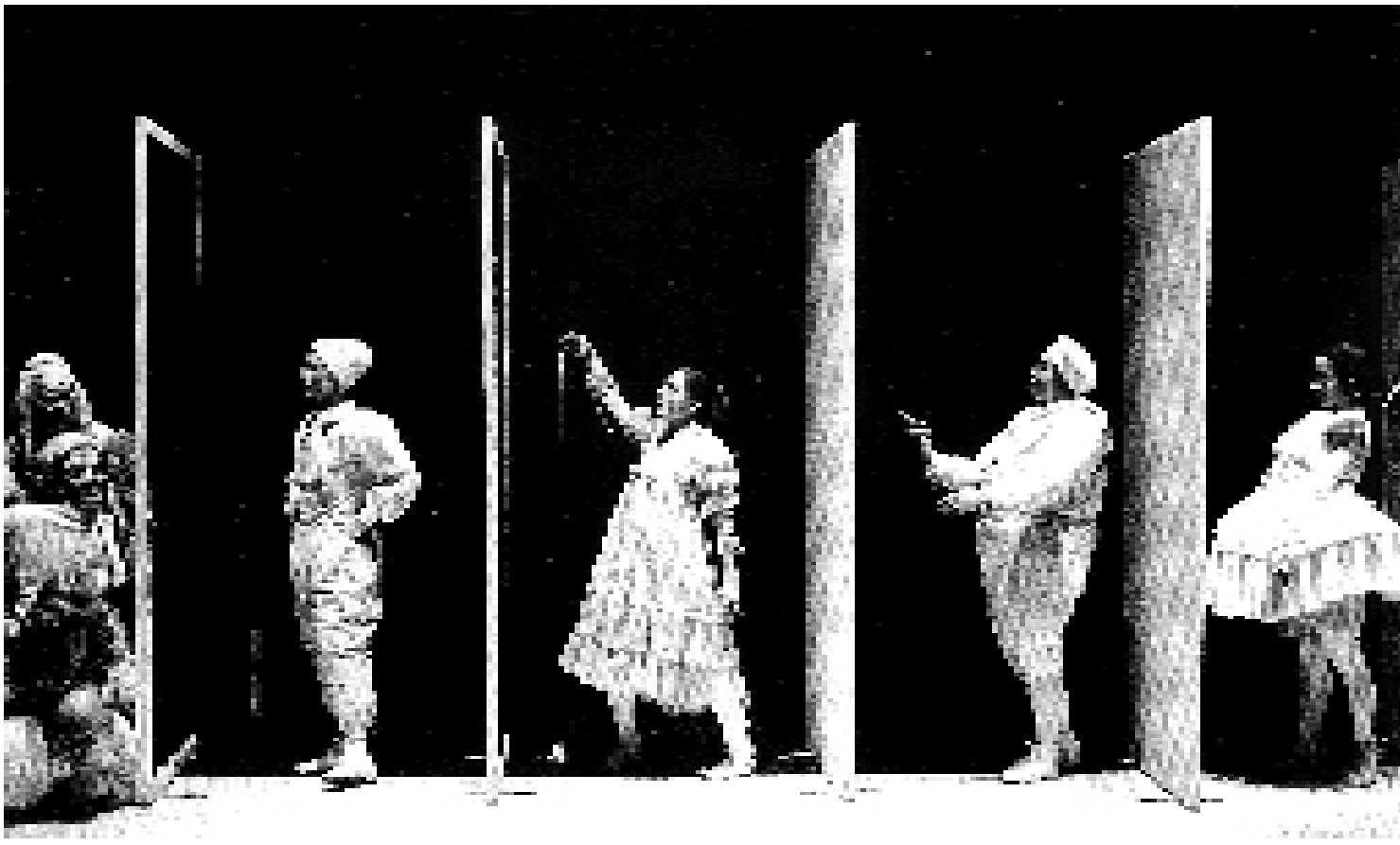
Some ten years later, however, we could have witnessed how terms such as the "periphery" and "other" suddenly came into fashion at the moment when arts markets were pushed by the logic of survival to look for new impulses to refresh their uniform and artistically jaded theatre and dance scene.

REBIS, **ATHANOR DANZA**

CV MATRIX 25, **RAIZ DI POLON**



DAH-DAH-SKO-DAH-DAH, **SABURO TESHIGAWARA / KARAS**



LIEBE VON KOPF BIS KONFUS, **ACHIM FREYER ENSEMBLE**

THE PICTURE OF SNOW WHITE, **HOTEL PRO FORMA**

Eurøkaz and geography

Since the festival's beginnings several programme sections have been dedicated to those countries and regions where we found at a specific time a significant outburst of creative energies that manifested themselves with an almost geographical coherence. After Belgium, Holland, USA, our focus of interest moved to Russia in 1989; in 1991 a special section was dedicated to German theatre, to its less known segment that stood out from the image that had dominated theatrical Europe at that time (the one we used to get from browsing through "Theater Heute"). We presented authors who escaped the rigid aesthetic system of German theatre, the "grand loners" (one of whom was also Harald Weiss who participated in the first Eurøkaz), the authors who never had played in Croatia but who have an incredibly important place in the silent history of European theatre: H.J.Syberberg, globally relevant as the author of the anthological film Hitler, ein Film aus Deutschland; Achim Freyer, whose beginnings are parallel to Wilson's and linked to an emphasized visuality and an out-of-joint perspective; and Michael K. Grüber, whose productions combine the happenings of the sixties with the geometrical precision of the eighties. Freyer Ensemble will come twice in the later festival editions while Grüber was represented that year by video recordings of his productions.

During the war years we discovered interesting art initiatives in Denmark and showed them in a thematic selection in 1994 (Hotel Pro Forma, Teatret Canatabile 2, von Heiduck). On several occasions we presented the new generation of French directors, some of who became regular guests of Eurøkaz (François-Michel Pesenti, Stanislas Nordey, François Tanguy), and in these last recent years we have presented the young Italian scene.

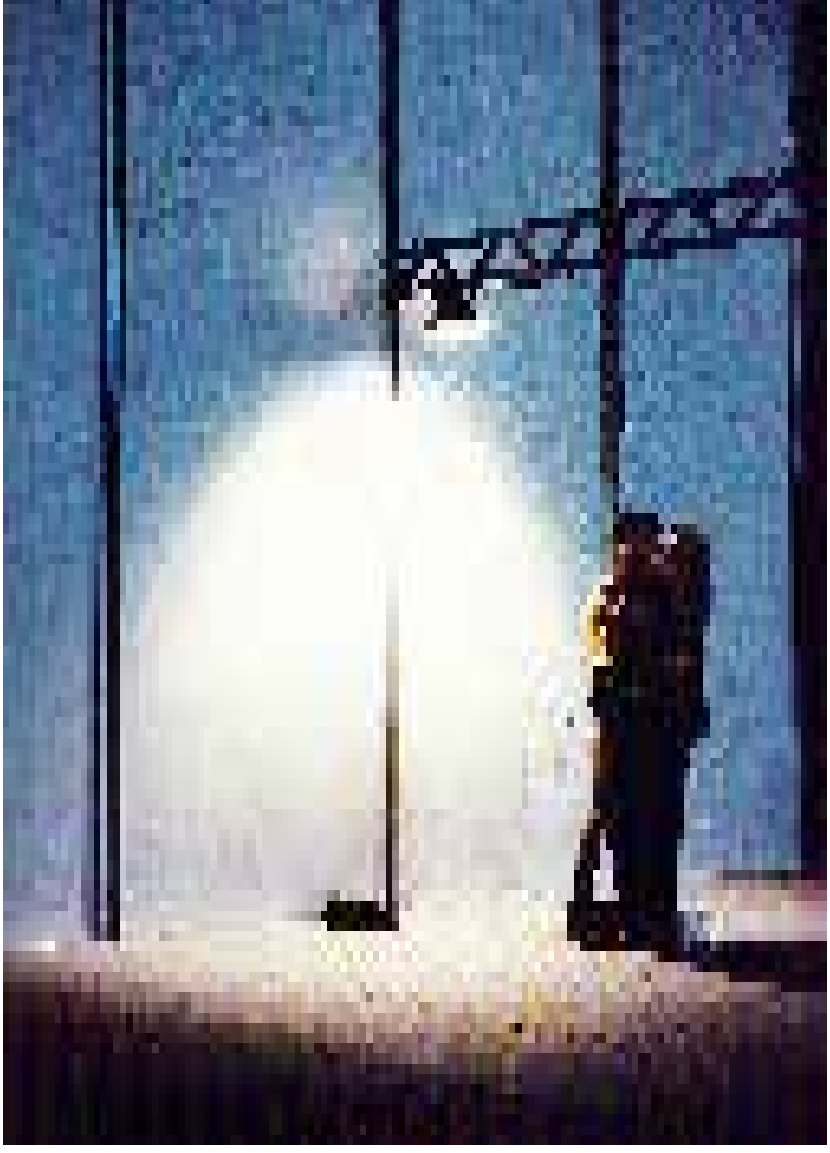
The companies Fanny & Alexander, Motus and Clandestino, all coming from the same region Emmilia Romagna, in the immediate geographical proximity of Soc. Raffaello Sanzio from which as if they have taken over the mission of uncompromising destruction of a mythologem order, have developed a highly personal multi-media theatre language into which they translate classical texts and material. All three groups work on the edges of proud nostalgia of spent styles and manage to translate nearly every mythological matrix into a stylistic witticism. It is a generation that has, after decades of dominance of Soc. Raffaello Sanzio and G.B.Corsetti (guests of previous editions of Eurøkaz), placed Italian theatre into a dominant position of European interest.

REPORT ON GIVING BIRTH, **LIVING DANCE STUDIO**

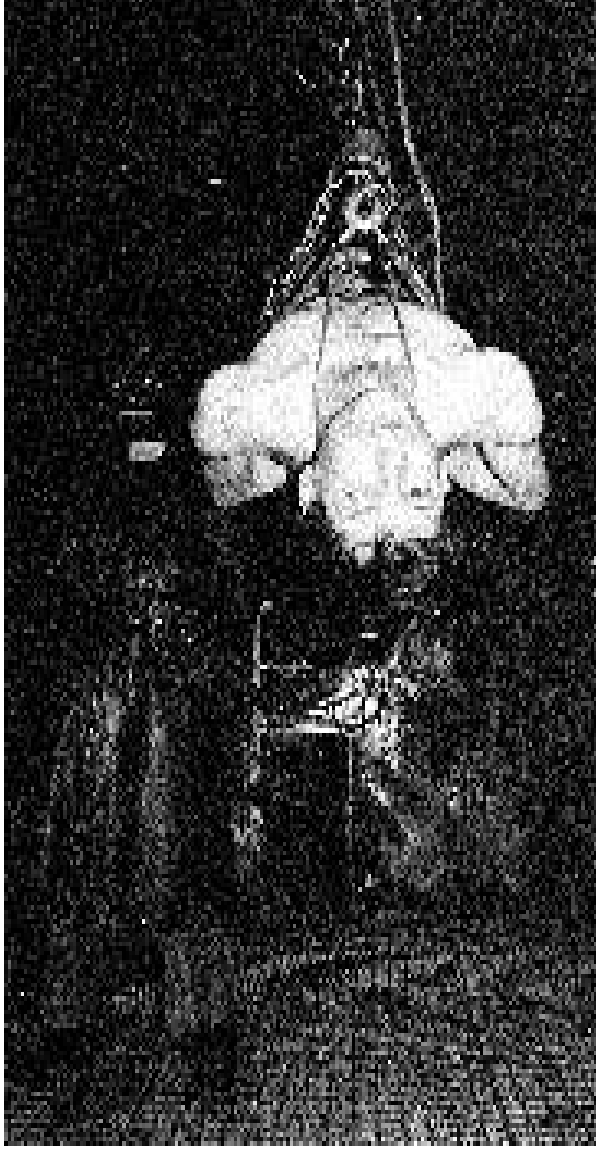
While we have continuously invited Slovenian theatre during early Eurøkaz editions recognizing there an appearance of a relevant generation of directors like Dragan Živadinov and Vito Taufer who produced their master-pieces in the pre-war and war period, the second generation presented at Eurøkaz (Marko Peljhan, Emil Hrvatin, Matjaž Berger) was offering pretentious concepts as a disguise for less practical talent, to be followed by a generation of faceless epigons who are afraid of any authentic artistic ideas. At this point Eurøkaz abandoned Slovenia for a longer time returning only in the past two years with a lonely example of the performance group Via Negativa, which dares to employ intriguing performative strategies.

In our "post-mainstream" researches across the edges of European perception, in 2003 another geographical area came into focus. In China, the country in which arts and culture, despite enormous economic changes, are still associated with state ideology or with traditional forms, and lately even burdened with seductive offers from a European mainstream, we came across excellent, highly engaged innovative theatre, performance and dance. It is rare, its working conditions are hard, but it survives by the strength of its convictions and ideas. The performance Report on Giving Birth by Beijing Living Dance Studio, I dare say, is the first example of realistic procedure, a heroic gorge of engagement in social-realistic idealism of Chinese artistic norm and as any anomaly and provocation, does not have the support of its cultural space. The shows by Living Dance Studio, so focused on Chinese reality, are produced abroad, and that is where we can see them (there the intensity of a direct hit fades away); only rearely do they perform in China.

PSYCHE, **THEATRE MLADINSKO**



CONVERSATION PIECES: PEOPLE ARE GREAT, **THEATRE DU POINT AVEUGLE**



MASOCH, **SOCIETAS RAFFAELLO SANZIO**

THE CELL, **MLADINSKO THEATRE**

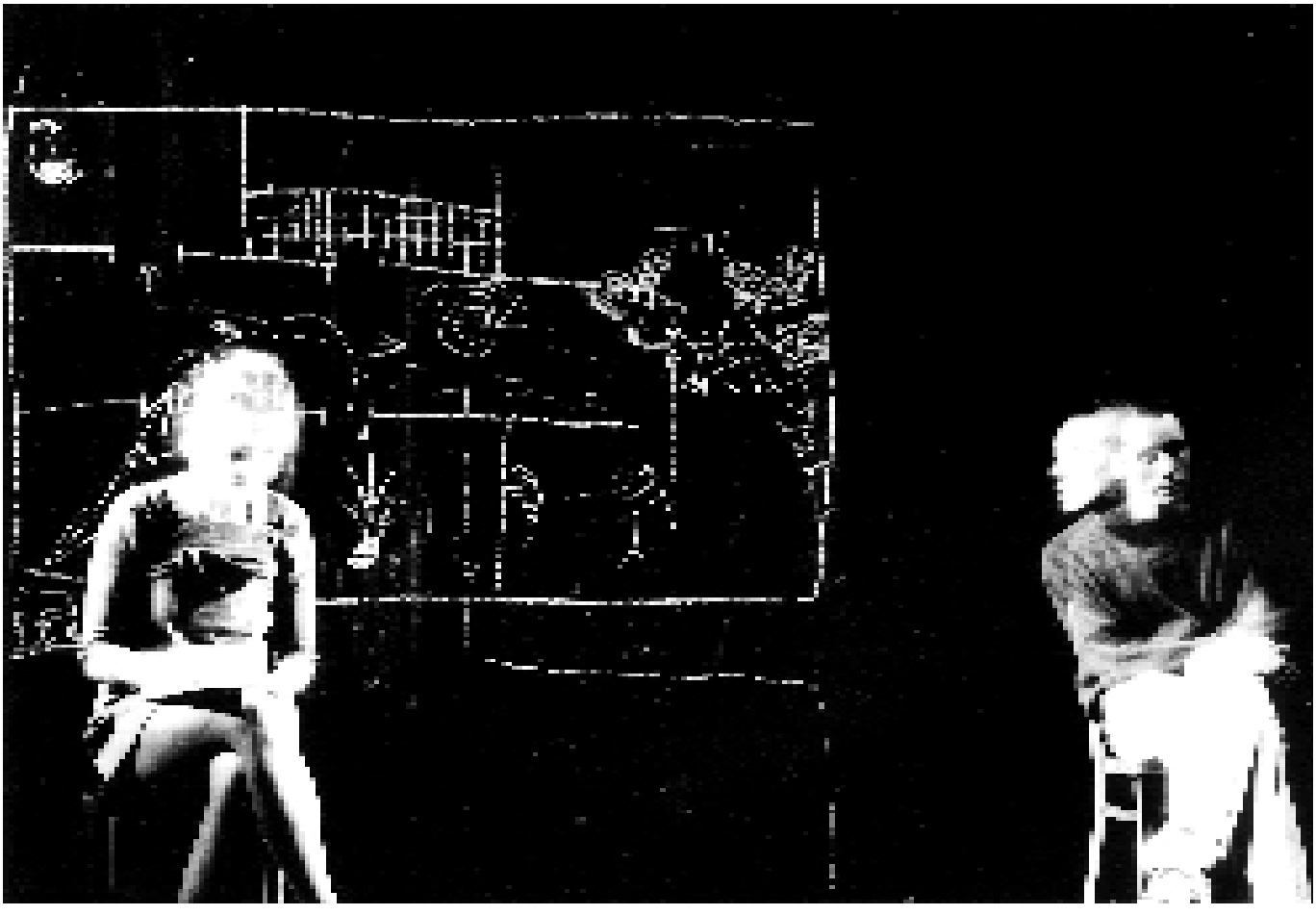
THE LITTLE MATCH GIRL, **CHILDREN'S THEATRE OSIJEK**

EMMA, ESSAYS, **THEATRE GAVELLA / FRENCH INSTITUTE**

Croatian theatre

The Croatian selection has wandered to all corners and searched in all directions – we have approached Croatian theatre (to use an erotic terminology to grasp something devoid of all eroticism) from above, from underneath, from the front and behind, openly or reserved, roughly and gently, all in the search of a minimum of uncalculating Croatian stage prosedé. Sometimes there is a feeling of something stirring, a few inspired theatrical decisions, an appearance of a boldly announced Croatian selection, but already two years later, the erection recedes to a maximum of one or two juicer carrots.

In this sense the Croatian selection of Eurøkaz tried to investigate into all possible areas: independent companies, innovation in national and repertory theatres, marginal areas of performance art, Croatian theatre dissidents, amateur theatre (SKAH), the newest alternative theatre (FAKI). Some carrots Eurøkaz has followed from one production to the next (Branko Brezovec, Bobo Jelčić/Nataša Rajković, Damir Bartol, and partially Montažstroj). In 1998 the main Eurøkaz's theme was dedicated to the Croatian theatre with nine performances created in different productions structures, from independent companies to national theatres.



TOKYO GHETTO / ORGY, **GEKIDAN KAITAISHA**

SCHMRTZ THEATRE

Tenth anniversary

The celebration of the tenth anniversary of Eurøkaz in 1996 was the culmination of one programming era. The works shown were as diverse as they could be, pointing to the multitude of aesthetic concepts we had presented so far, but also there were those which looked forward to what became the Eurøkaz preoccupations in the years to come.

Eurøkaz arranged, with pleasure and respect, the presence of Robert Wilson and Jan Fabre at the celebrations. The work of these two artists was pivotal to the epoch of new theatre and its reliance on the image. But that year's selection also included the groups Goat Island and Gekidan Kaitaisha who work in opposition to visual concepts and who, with their decisive iconoclastic approach, pronounced the programme for the following years. Wilson, Stelarc and Živadinov introduce the genre of performance lecture, followed in 2002 by the Lebanese artist Walid Ra'ad who, on the tracks of Borges, invents a new brutal reality as if the present one in which he participates is not cruel enough.

Plasticiens Volants moved Eurøkaz, after a long time, into the streets again; a rare appearance of the Hungarian dance with Artus and Philipe Decouflé's spectacular Decodex, all that made the anniversary a feast for the audience which enthusiastically received various proposals of theatre enjoyment.

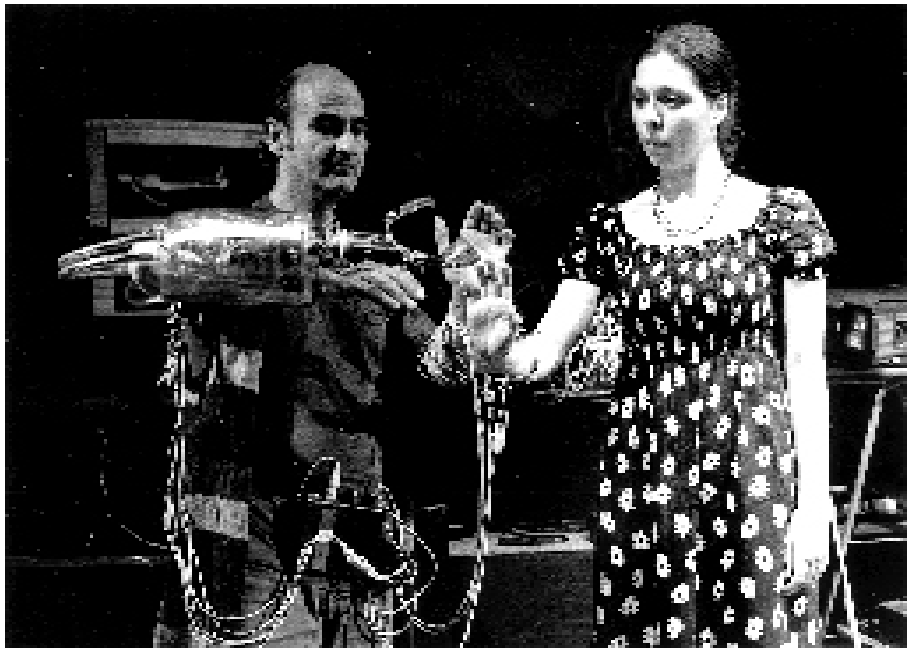
UNIVERSAL COPYRIGHTS 1 & 9, **JAN FABRE / TROUBLEYN**

EZILI, **PLASTICIENS VOLANTS**

ROBERT WILSON

HARDCORE FROM THE HEART – MY FILM DIARY OF 25 YEARS AS A METAMORPHOSEXUAL, **ANNIE SPRINKLE & KIMBERLY SILVER**

DELIVERANCE, **RON ATHEY & CO.**



PSYCHO/CYBER: ABSENT, OBSOLETE & INVADED BODIES, **STELARC**

Body art

But, before the iconoclastic series, after a few relatively peaceful years, almost disturbed by its own lack of disturbance, in 1997 Eurøkaz caused a scandal of impressive size, making it seem as if the festival would cease to exist.

The eleventh Eurøkaz presented a theatrical version of body art, bringing to Zagreb lunatics, pornstars, faggots, sadomasochistic freaks, just to list a few names our press used. Cult artists who determine the significance of most of today's performance art books scandalized and enraged our public (disturbed by the fact that it was disturbed as Bosco would say) with their radical use of the body as artistic material.

Ron Athey, Annie Sprinkle, Orlan, Franko B, Lawrence Steger, and Stelarc (a year prior), all testify to the phenomenon of a tortured and wounded body that persists in an age of technological magic and virtual reality (in contrast to the sixties when the body was used as histeron-proteron of the political pressure) as one of the last sanctuaries the individual can inscribe with power, a sole territory that has retained a literal connection with the Artaudian hieroglyph of reality. (Artaud wrote: "I, Antonin Artaud, I am my own son, my mother, my father, and I".)

The gestures the body uses to defend its artistic status are immediate and non-mediated: all that happens, happens in front of us in a beyond-ritual irritation of no recurrence, a kind of direct ontology. The body loses its (as usual in theatre) symbolically established and ritually interwoven function and becomes a simple, though quite unpleasant, iconic sign.

The impossibility of the application of usual semantic categories in the interpretation of these "events" points to the complexity, undisclosed subversiveness and a challenge to established artistic reserves (is it even art, some will ask). The usual question from "decent" citizens, if the tax-payers' money could be used for showing "lunatics" of this kind culminated in a kind of sensorship committee which the City Council organized in order to pre-view and check on all the video tapes of productions Eurøkaz intended to invite in the future.

I'M NOT YOUR BABE, **FRANKO B**

OMNIPRÉSENCE + OPÉRATION RÉUSSIE, **ORLAN**

SHIMAI/KAZUMO/KIYOTSUNE, SHIMAI/NEONGYOKU/IZUTSU, **BAI-YU-KAI NOH THEATRE**

Rhythm of interchange

However, using Barrault's tactics of rhythm of interchange, the following year Eurøkaz decided to present the programme wrapped in the beautiful costumes of classic Asian theatre, thus upsetting the prepared censorship manouvre which found itself speechless in front of Nô, Kodo and Kathakali, causing it to – after refreshing its knowledge from oriental theatre textbooks – give up its planned malignance, leaving Eurøkaz to continue on its iconoclastic trail.

DURYADHANA VADHAM, **INTERNATIONAL CENTRE FOR KATHAKALI**

PLEASURE, **FORCED ENTERTAINMENT**

BAK-TRUPPEN

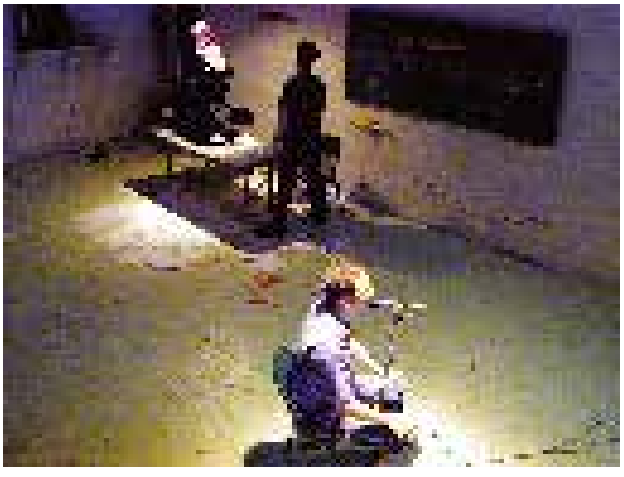
Iconoclasts

Thematic sections of iconoclasm that deal with the ideology of the image and are particularly dear to the festival were announced as early as 1989 with the performance Santa Sofia of the group Soc. Raffaello Sanzio.[10] This performance (followed in Eurøkaz by their other productions Gilgamesh in 1991 and Masoch in 1993) can be archived as the manifesto of iconoclasm where they explicate the artistic paradox: can theatre, a mimetic art par excellence, liberate itself from its representative function, if it is inseparable from the phenomenological aspects of the world it wishes to surpass. It is not about creating an emptied space where a new beginning can be conceived, but about the existing image that holds the seed of destruction. It is about a fracture within its own medium and tradition through which pours the beginning of a new language. That new language does not recall the image, but a constant linguistic reference; it is, as Lacan would say, a translation without an original.

Soc. Raffaello Sanzio returns thus to Artaud's lyricism of classical texts (Hamlet, Julius Caesar) or to mythological condensations (Gilgamesh, Genesis) which they reveal in unexpected, astounding versions.

Examples of iconoclasm, still not readable as stylistic characteristics at the time (it will happen a decade later with the second generation of iconoclasts), were visible in the work of groups presented at Eurøkaz like Forced Entertainment, BAK-truppen, Goat Island, directors like Stanev, Brezovec, Pesenti, Tanguy, artists who today have some fifteen years of experience to back them up.

Unlike mainstream artists who believe that by rejecting text and relying on the image, theatre will free itself from ideology (many come from the field of visual arts), iconoclasts believe that the image too can be ideological. They will attempt to research the space that precedes the image, that schizo-analytical space of the production of production that precedes codes (because image is also a code) and which is explicated by the anti-Oedipus theory of Deleuze and Guattari concerning fluxes of desire.[11]



HOW TO MANAGE FEAR, **LUCKY PIERRE**

10 Soc. Raffaello Sanzio is today the star of world festivals everywhere, from Canada to Australia. At the time of their first productions in the mid-eighties however, they were labelled with slurs such as amateurs or dilettantes by the same people who co-produce their productions today.

11 Analysing iconoclastic theatre, defined in these terms, we can rely on the anti-psychological theories of Deleuze and Guattari who, in their book The Anti-Oedipus, write of the fluxes of desire. Our unconscious is too vast to have an object of desire. "One could rather say that desire lacks subject, or that desire lacks a stable subject..." (The Anti-Oedipus). Society imposes objects of desire in order to implement repression. The unconscious does not ask what the meaning of the object is but what is its usage. The unconscious does not create images, but the energy of desire: it does not produce the concrete, but produces the production, the mechanism of the unformed. The desire does not ask: What does it mean? but How does it work? The meanings belong to the reading. Every codification is a system of ideological traps, for "the imaginary consciousness makes nothingness, the absence of essence, its object" (Durand). The obligation of this kind of theatre is "not to deliver reality, but to create an allusion to the conceivable that cannot be represented" (Lyotard). Iconoclasm and its theoretical base were discussed on several occasions at Eurøkaz round tables, also a book titled Disturbing (the) Image was published on the occasion of a festival of iconoclastic theatre the author of this text curated and organized at Chapter Arts Centre in Cardiff, 1998.

For example, Goat Island explains that they do not start out working with a predetermined objective, but begin a process and believe in the extent of it. What we spectators see is a sequence of non-utilizable images that are built up in front of our senses, but simultaneously dissolve before we can grasp their meaning. The performance seems to question the borderline that defines the final shape, i.e. at which moment does the image become codified. Everything is very fragile and a large number of possibilities, originating in simple relations between the body and space, are open. That procedure stimulates the imagination and requires the active involvment of the audience that must inscribe appropriate meanings on its own.

In a similar way Forced Entertainment investigates into an invisible space between the character and the performer while the performances of BAK-truppen seem to invoke Valéry's instruction about "the hidden power that enables the creation of all fables". The extreme playfulness of BAK-truppen produces liveliness but it doesn't come from a text; the text, if there must be some, is casually read or written in chalk or projected. One has the impression that anything could happen. The performers are only passing time on stage pointing to the time dimension as an empty subject of theatre.

Similar procedures are used in the treatment of text and dramatic characters in the productions of Pesenti (Helter Skelter, Conversation Pieces: People are Great), Brezovec (King Hamlet, SoSo), Tanguy (The Goat's Song), Stanev (Woyzeck). Starting out from a proposition that states the inconstancy of the dramatic character as a positive entity, iconoclastic theatre questions the phenomenological aspects of the character. This is not about the familiar and already pretty used up deconstructive methodologies which we know from the practices of modern theatre since Strindberg, but an attempt to use the system of differences and relations to discard the existence of elements per se; a character exists only in relation to other elements, other characters that are also not simply present or absent.

In Brezovec's King Hamlet we cannot find out who Hamlet really is and what he looks like: his words are dispersed through the dramaturgical functions of other characters. Hamlet refuses to be encoded into a precise entity, his phenomenological aspect becomes questionable. Derrida defines every element of the system by "traces of other elements of the system". That chain, that creation, is the text that was created in the transformation of another text. "There are only differences and traces of traces everywhere" (Positions). This means that Hamlet does not exist as a dramatic character as such, with a certain number of features; he exists by virtue of being different from Laertes or Claudius, by means

of the traces left in him by other characters, characters who in their own turn are also externalised elements of the whole system of Shakespeare's plays.

Paradoxically, that type of theatre has an optimistic view of the individual as a being of unlimited possibilities. Following the words of Henry Michaux: "There is not one self. There are not ten selves. There is no self. ME is nothing but a position in equilibrium", we could say that there is no ideological, limiting axis that can collect all the contradictory aspects of a person because the centre is empty (as testifies Peer Gynt in his soliloquy while peeling an onion). We are inhabited by many beings, different levels of spirituality that lead a parallel existence in a kind of schizo-analytical world whose complexity today may be expressed only by theatre.

François-Michel Pesenti (Théâtre du point aveugle) lets his actors dissipate energy on stage; shouting, weeping, going crazy, uttering their own or somebody else's text, "˜acting˜", all under the illusion of doing something important, of particpating in the creation of the drama. In the end, it will become clear that what they are doing leads nowhere. There are no characters, no characterisation, no story or conflict. It all comes down to simply being on stage. Again, we have the experience of the theatre in which the main issue is nothing but passing time on stage. The Actor is the only material of creation. The sound of his naked flesh becomes the form. Pesenti says of this process: "I do not want the actor to be magnanimous, to give what could be called the food of this art to the audience. Quite the contrary, I want his poetic gesture to break the consciousness of the other. I do not wish that the audience be seduced, but that it recoils, it withdraws, alone into that dark zone of itself it did not even know existed..."

SEA & POISON, **GOAT ISLAND**

Dealing with the problem of iconoclasm, we are actually dealing with the basic problem of the medium of theatre, one the aesthetic of mainstream readily neglects. Serving itself freely from other artistic fields, the so-called cross over theatre chooses the quickest, most seductive solution by dealing with anything but theatre itself. To cause implosive disturbances within the tradition of the medium itself is difficult and this is exactly why the phenomenon of iconoclastic theatre – the one Eurøkaz recognized, named and promoted – is one of our least humble contributions to theatre history of the late twentieth century.

In the aforementioned examples one is dealing with the individual breakthroughs of the artists who have for years been working on the not particularly pleasant fringes of agreed protocols, exposing the ideological pressures of iconic charges, and which Eurøkaz has been following in the so-called heroic stage of the iconoclastic theatre.

Iconoclasm has recently been boiled down to a few stylistic features, which can be noticed in the work of the second generation of iconoclasts, the companies playing at Eurøkaz such as PME, Lucky Pierre, Showcase beat le mot, L&O, Gob Squad, Fanny & Alexander who bring a disregard for the usual categories of good theatre and professional acting to an extreme. Acting is absent from most of their productions, performers are delivered to the pressures of very low intensity. Everything seems amateurish, awkward, sometimes rough, dilettant. Such an acting style I often call noble dilettantism.[12] The performances can be described as spending time, directing the void, intensity that doesn't say anything (Heidegger), passive theatricalization.

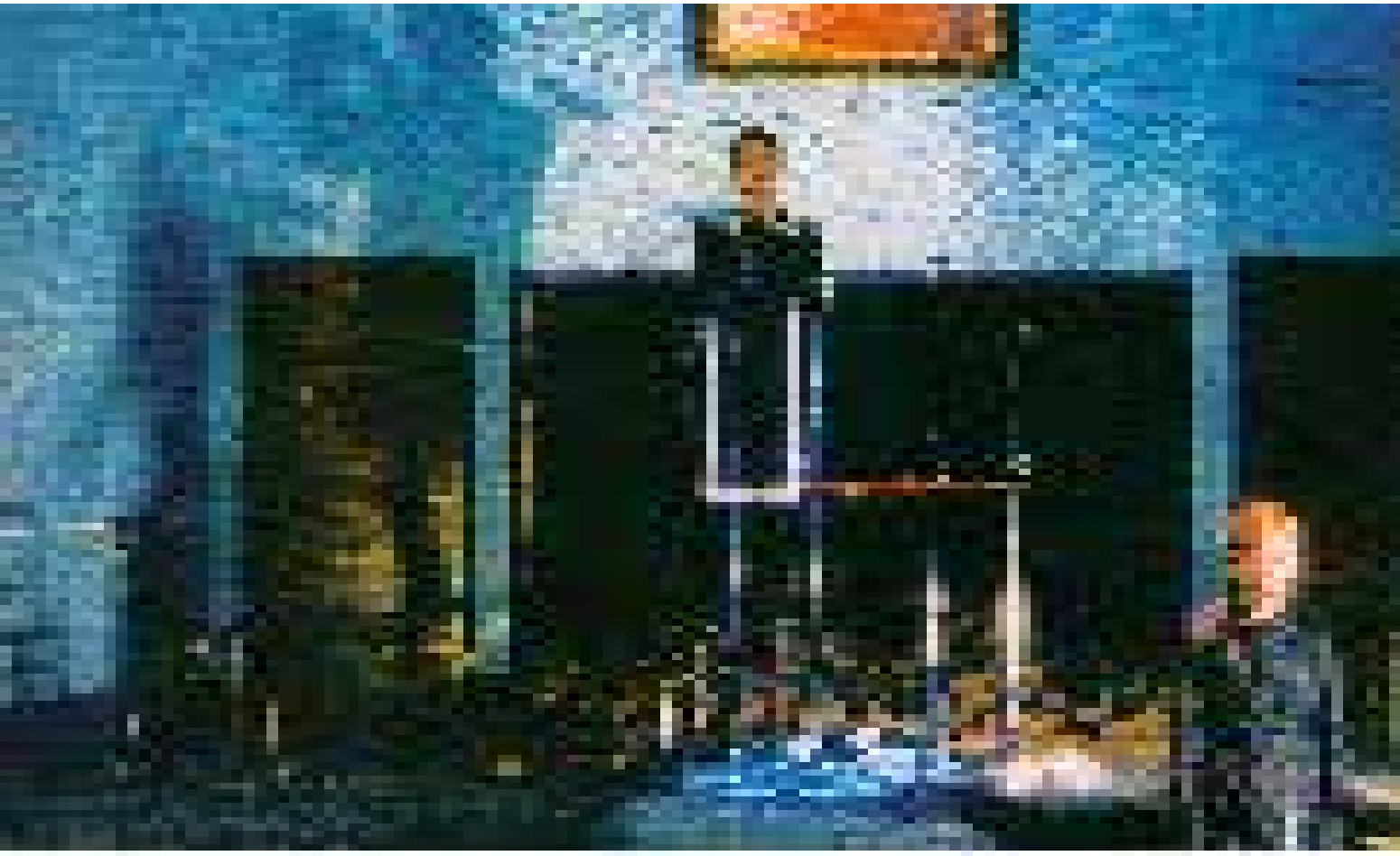
They also play with abandoned styles and worn out signs, shabby set designs. Refusing to engage in a visual attractiveness, they neglect the laws of market consumption. In the performances of the group L&O we are stuck to the glue of the optimism of the soul produced in the theatre of the sixties, but always with a warning that the temperature difference is not on our side. What we witness is a cold deconstruction of past thrills.

Showcase beat le mot enjoys conceiving actions that border on the pointless: organizing a congress about Nothing with climate zones into which the audience is invited to enter so as to join the performers in the well being of a sauna or to relax in an artificial landscape of palm trees.

The bridge becomes wider than the river, to paraphrase Shakespeare.

The performance It's easy to criticise... by the Canadian group PME seems at first glance to be an intellectual trick about the problems of criticism and translation, but this is a false direction, a trap. The diagnostics of their productions want to say how difficult it is today, after Heidegger's experience of language, to talk and to say nothing (even when we speak nonsense there will be someone who will understand what we say) and to deal with the difficulty of setting up a functional whole whilst at the same time destroying all such associations.

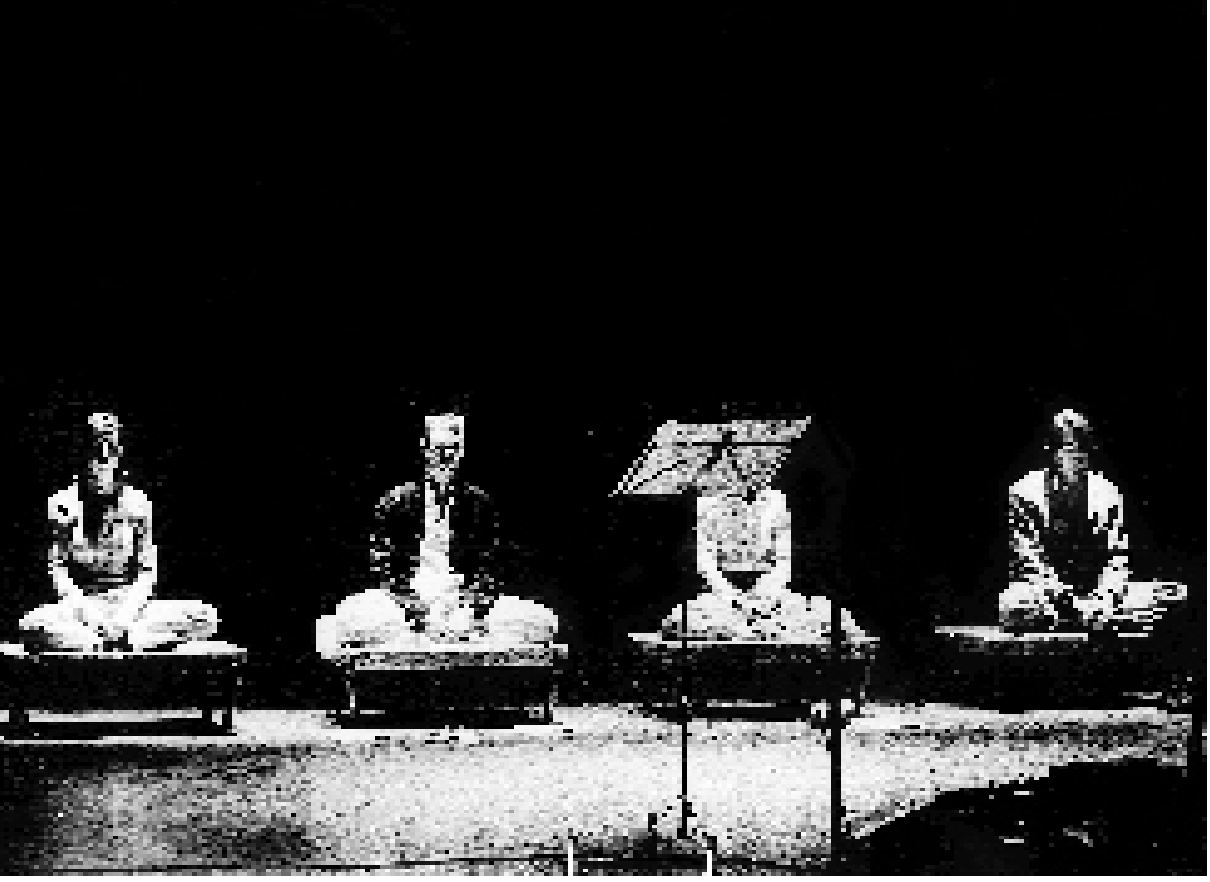
12 E.G.Craig, having in mind the notion of the super-puppet, conceived after the example of some theatre forms of the Far East, writes as follows: "Naturalism comes when artificiality has become obsolete and boring. But do not forget that there is also a noble artificiality". Closing the access to his inner being, whilst emphasising the Craigean "actor's impersonal magic", the iconoclastic actor usually offers a single gestural line for the character, leaving it to the spectator to do the rest.



PUT YOUR HEART AT REST, **FANNY & ALEXANDER**

Iconoclastic heroism of the first phase has been reformulated into a density of style that points to the changed, disillusioned understanding of the position of theatre. A new stylistic phenomenon has been created, however, today, the semantic field of the term iconoclasm seems perhaps too narrow, too rigid, almost technical, to encompass this new structure of feeling (R. Williams).

With now already a third generation, noble dilettantism has become a widespread and solid market commodity. Many artists today think they have grasped an ideal care-free recipe for making theatre: you do not have to know anything; it suffices to be present on stage and there will be always someone who will inscribe the meaning into it. Rarely will there be someone to warn us that on the construction site of language, the most painful aspect is the silence and the most lasting is the anxiety. Iconoclastic theatre fell into its own trap and it seems there is no willingness to reinvent itself. For those of us who saw in it maybe too much, it is a somewhat sad statement, but we move on.



MADE IN HEAVEN, **L&O AMSTERDAM**

SAFE, **GOB SQUAD**

Eurøkaz and institutions

As much as Eurøkaz has worked outside genre limitations, it has also worked outside of the limitations that would be imposed by the usual production circumstances of the artists we invite. Although the Croatian theatre establishment has always wanted to push us towards the margins, into the "alternative" as a safe option, Eurøkaz has, from a solitary position, fought from its very beginnings that its programme would be observed in the context of relevant theatre regardless of whether it is produced in independent companies or in institutional theatres. Since the arrival of new theatre on European stages, the experimental approach has most often been associated with independent groups and small scale projects, however, depending on the theatre system in a particular country, new theatre has in many cases relatively quickly entered into big institutions and soon became the mainstream.

In the past several decades some repertory state theatres and national institutions in Europe (from Vilar and Planchon to Nordey and Martone) have transformed into open systems of theatrical production underlining the uncompromising language of the contemporary as their strongest aesthetical constant not hesitating to use the action Brecht would call "separating the audience".

Théâtre Gerard Philippe from Paris that we invited in 2000 served as a worthy example. There the young director Stanislas Nordey, familiar to Zagreb's audience from the 9th Eurøkaz, had opened doors for many independent companies, unconventional productions and co-productions accomplishing perhaps the largest number of performances in France. A theatre that was in operation throughout the year, numerous activities in collaboration with the everyday habits of the citizens of the Saint-Denis neighborhood, social diversions within formless state structures – these were only some of the moves Nordey used in his attempt to realize a truly public theatre. Although at the time Eurøkaz invited Théâtre de Saint-Denis it was not clear that this adventure would not have a happy end, his concept provided creative reorganisation, flexibility and openness of an institutional theatre which we would have been happy to find in Croatia today.

EN FRANÇAIS COMME EN ANGLAIS, IT'S EASY TO CRITICISE, **PME / JACOB WREN**

However, in Croatia the attempts in that direction are continually struck in their beginnings, they are feared more then the phantom threat of local mentality and taste (which is to say – contrary to Brecht – that an audience is one and inseparable): attempts are shy, clumsy and compromising, and when a breakthrough does happen, it falls into an already fully neurotically affected space in which an audience (Split's,[13] for example) is finally "illuminated" with Barnumesque praise of a concoction of doubtful values shared by the so-called European new theatre mainstream. Croatian theatre institutions are bastions of conservatism and even when they proclaim to be public theatres, they are nothing more then party subsidiaries that use sophisticated means to eavesdrop on the mumbling of either the oligarchies of government (Zagreb, Rijeka) or the petit bourgeois mentality (Split, Osijek). If we add to that the unquestioning of the functioning of theatre operation that is treated outside the aesthetic domain, the nauseating answer remains: there is no way out. The Croatian National Theatre from Split under the controversial direction of Mani Gotovac at the time Eurøkaz 2000 took place, had arrived at that diagnosis too quickly offering unconvincing premises.[14] Their production directed by Eurøkaz's "house" director François-Michel Pesenti who had been Zagreb's guest three times by then, appeared as a repertoire excess of unclear direction. Its scandalously surly reception showed that the way to a strong and uncompromising programme concept is a thorny one, requiring courage and cleverness of a special kind.

A two-day symposium on the topic confronted different concepts and provoked discussion about the will to "vote for change" in this segment of cultural life.

As a continuation of this theme, in 2001, for its 15th anniversary, Eurøkaz was symbolically opened and closed by two legendary theatre institutions from Berlin and Hamburg that had both at that time survived a controversial change of generations, a change that had properly shaken German theatre audiences.

One of them was Schaubühne am Lehniner Platz, which had shared an impressive frame of European history with directors such as Peter Stein, Luc Bondy and Klaus Michael Grüber, who had, however, quite selfishly rejected and undervalued their potential successors of a younger generation. This had led to the crisis of the nineties when there was no other option but to open the theatre to the first available standing at the door: two young avant-garde groups[15] who moved all of their members onto one of the best equipped stages of Europe. Eurøkaz invited the unquestionably better half of the newly created ensemble, the dancers gathered around the choreographer Sasha Waltz who managed to produce several excellent productions like Körper and Nobody which can be described as the best examples of responsible choreography on a global level, speaking about the present in a language of pensive playfulness.

13 Eurøkaz is commenting on the situation in the Croatian National Theatre in Split at the time when Mani Gotovac was its director (1998 – 2002).

14 This text was written in 2000 and was dealing with Croatian theatres at that time. Analysis of today's situation, since the direction of many theatres has changed, would in some cases involve other names and other examples.

15 The direction shared between Sasha Waltz and Thomas Ostermeier lasted until 2005 when they split and Sasha Waltz moved out from the Schaubühne with her ensemble.

PIGSTY, **THEATRE GERARD PHILIPPE DE SAINT-DENIS**

Deutsches Schauspielhaus in Hamburg, a theatre with a long history – tied to Zagreb's Croatian National Theatre with the shared architects Fellner & Helmer, had, with the arrival of Tom Stromberg as the director, welcomed a young, still not affirmed generation of German directors who took the stage together with the avant-garde of the eighties, musicians (Heiner Goebbels) and directors of the Flemish wave (like Eurøkaz's acquaintance Jan Lauwers). The theatre's new ensemble opened the season with the now legendary The show must go on! by choreographer Jérôme Bel: actors, all leading drama actors of "Sprachtheater", simply stand on stage and execute with an unbeatable elegance the most banal actions comparable to revelations of Kafka's mouse, Josephine the Singer, who is able to draw maximum artistic effect from something as simple as nut cracking. Iconoclasts have thus entered even the toughest fortresses of conservatism.

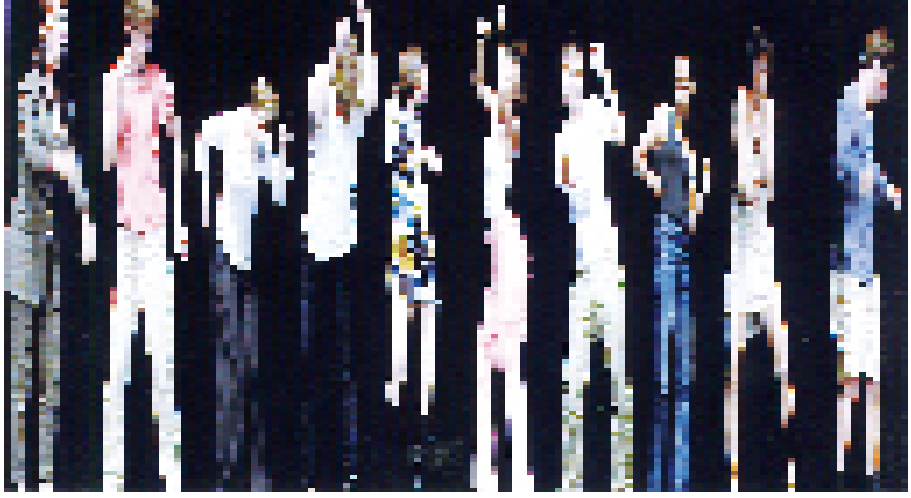
Eurøkaz initiated another collaboration between national theatres and radical artistic concepts, when a joint project of the German "iconoclastic" company Showcase beat le mot that our audience had already been acquainted with, and the National Theatre Bitola (Macedonia) which had also earlier performed in Eurøkaz, was shown in 2003. The cool pop of Showcase artists faced the anarchical energy of the actors from the National Theatre Bitola, one of the best ensembles in this part of Europe. The result of that combination was an impressive repertory excess but which had an amazingly warm welcome by Macedonian audiences and a long life of performances.

That year Eurøkaz invited two other interesting projects made in repertory theatres. The actors of the Croatian National Theatre in Rijeka encountered a style of radical reductionism as introduced by the Slovenian director Tomi Janežič in his research into the long forgotten notion of catharsis.

Unspectacular and minimal in their gestual material were also the shows of the author-duo Bobo Jelčić and Nataša Rajković who with their Uncertain Story made a significant international breakthrough and were working that year within a foreign language for the first time. With the ensemble of SchauspielHannover they showed that their methods go beyond language barriers and can quickly establish an intimate interactive relationship with the audience independently of the country they are playing in.

Parallel to such international encounters we followed closely the repertory policy of ZeKaeM theatre in Zagreb under the direction of the playwright Sobodan Šnajder who invited Croatia's most innovative director Branko Brezovec to mount a trilogy of spectacular dimensions. His Grand Master of All Villains and Kamov, Necography/Moulin Rogue each employed more than 50 actors on stage (among them also all the theatre workers from firemen and stage hands to the theatre director himself), huge sets and violent music and choreography. While Master of All Villains, played in a Brechtian – Meyerhold gestural and constructivist manner, became a paradigm for the social and political reality of Croatia during the whole of the 20th century, Kamov employed the genre of musical theatre consisting of songs belonging to popular Croatian culture from the past 50 years – a strategic decision taken, in an ironic way, from the Hollywood film Moulin Rouge. This performance undermined the myth of the damned Croatian poets (poets maudites) by means of a melodrama that removes but at the same time also amplifies the pathos from the theme. The third part of the trilogy The Fiftth Evangelium, in a coproduction of ZeKaeM with Kampnagel in Hamburg, dealt equally radically and critically with the Croatian past and present, this time by turning the theme of concentration camps into an anarchic vision of the evil which by impressive scenic means attacked all senses of the audience placed on movable tribunes in a suffocating tunnel. This trilogy showed until now the most courageous attempt of Croatian institutional theatre to step out from its long sleep. However, as with all such efforts in this direction, Šnajder's programme policy had a short life and his contract, in the context of the local political intrigues, was not prolonged.

KAMOV, NECROGRAPHY / MOULIN ROUGE, **ZAGREB YOUTH THEATRE**



THE SHOW MUST GO ON!, **DEUTSCHES SCHAUSPIELHAUS IN HAMBURG**

ZWEILAND, **SCHAUBÜHNE AM LEHNINER PLATZ**

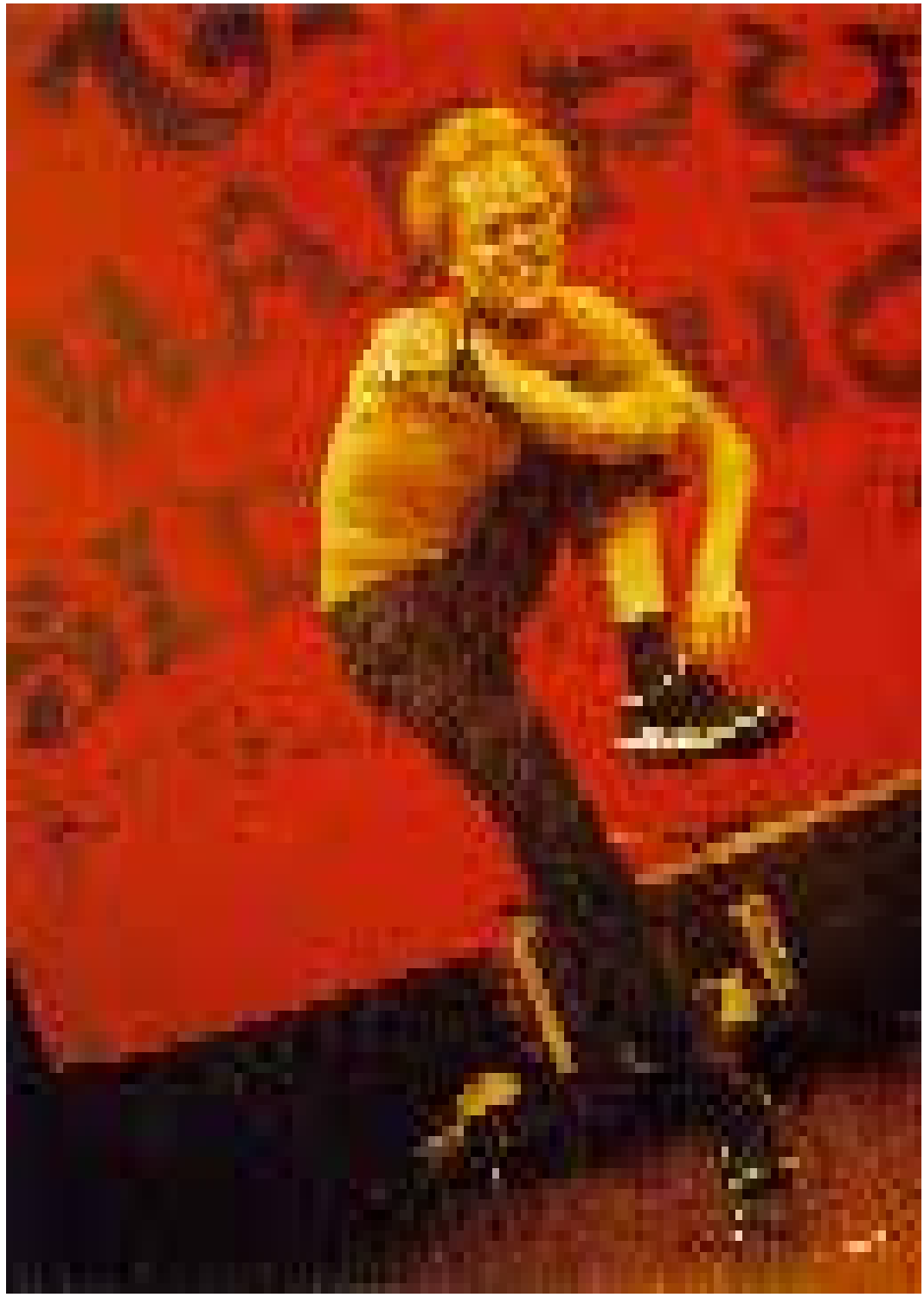
ACROBAT

New circus, popular forms

In 2003 Eurøkaz boarded yet another theme which became unavoidable for anyone wanting to encompass the theatre in its wholeness. This theatre phenomenon is classified by a certain pretentious critical topography as on the margins not daring to acknowledge that the so called popular forms can be innovative, that they are not at the very end of the chain of aesthetic provocation and restorations of aesthetic norms and that there exists an emphasis of change in every part of this chain.

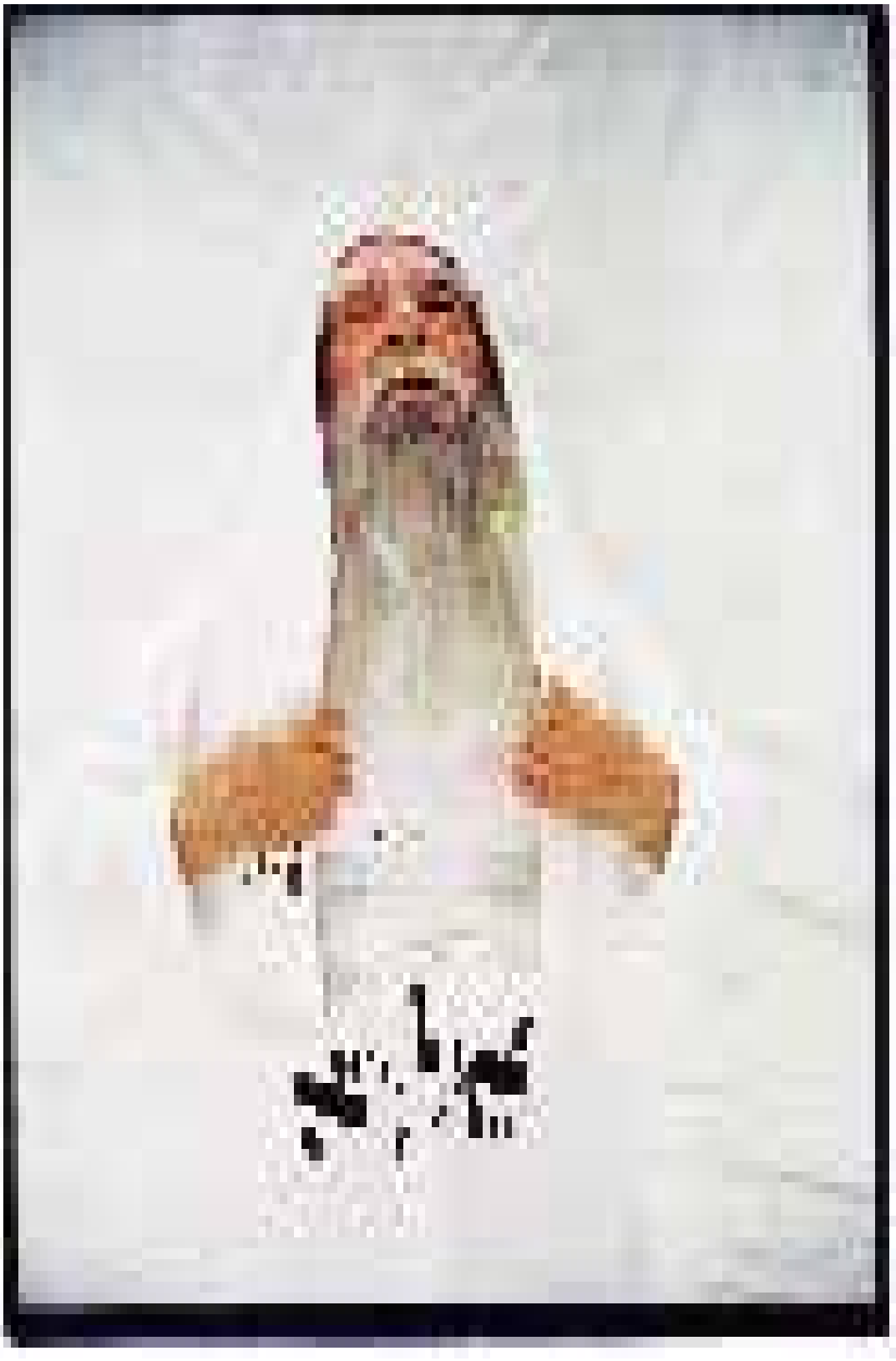
Although circus is seriously discussed only in the system of emotional relations or degradations and its aesthetic defect results from the lack of interminability of the complex categories of sense and meaning, today, we can confirm the positive status of new circus, following Kott's definition, as the theatre of pure iconic signals, giving it a significant place within respectable theatre topics and at the same time keeping its attractiveness and approachability.

Eurøkaz 2003 dedicated one of its sections to this phenomenon that had developed on the margins, parallel with the appearance of new theatre of the eighties. Represented in Eurøkaz progarmme by top Australian companies Acrobat and Happy Side Show, (in 2004 by the French Cie 111), we define it as a hybrid form which uses circus techniques not only to show the abilities of the performers in high risk situations by stringing up circus acts, but to equally include elements of a theatre dramaturgy in which performers are in dialogue with the director or choreographer, in which characters exist, as well as the story and touching points of different performative disciplines which bring about an authentic and attractive artistic experience.



THE HAPPY SIDESHOW

PLAN B, **COMPAGNIE 111 / PHIL SOLTANOFF**



BR.# 04 BRUXELLES-BRUSSEL TRAGEDIA ENDOGONIDIA, **SOCIETAS RAFFAELLO SANZIO**

Back to old acquaintances

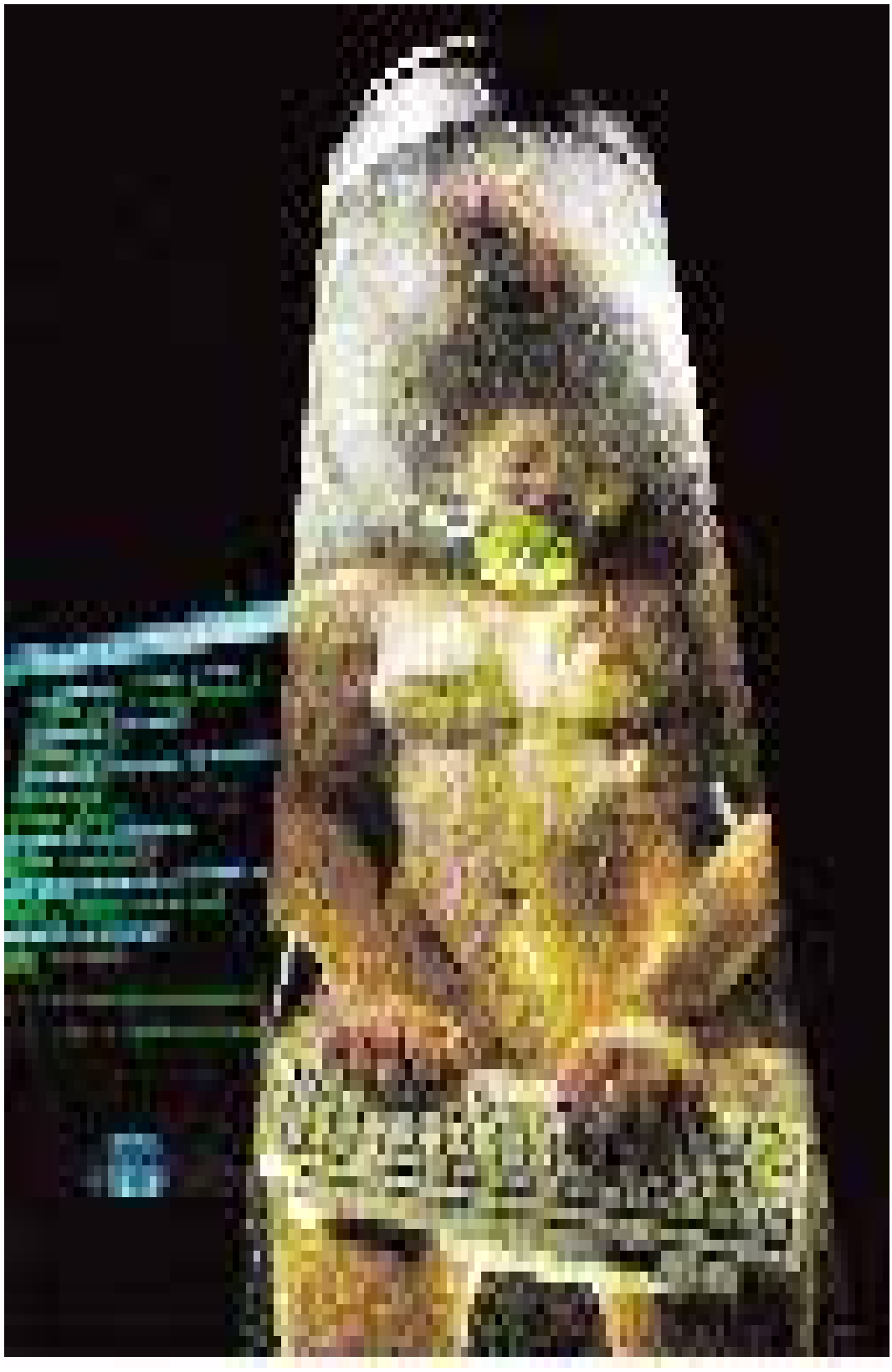
In the past three years we turned back on several occasions to old acquaintances who were still creatively on top form and not showing any signs of fatigue. Soc. Raffaello Sanzio in their cycle Tragedia Endogonidia (Eurokaz showed the Brussels episode) dismantles one of the basic issues of contemporary culture: a crisis of tragic consciousness, employed on an impressively grand stylistic and organisational format so different from the early works with which they started at Eurøkaz.

La fura dels baus, after their first legendary shows at Eurøkaz Suz/o/Suz and Tier Mon came to Zagreb again, this time with their most provocative performance XXX. In the meantime they had become versed in making large spectacles of all kinds, from opera, film and digital theatre to opening Olympic Games. To support Eurøkaz' theme on "interactivity" in 2004 which included also Felix Ruckert with Secret Service and the performance group Via Negativa, La Fura brought to us a show of decisive political and social demands which had by its violent sexuality upset media as well as the police officers in many of the places they had performed. It could be recoded and read as an excuse for an interactive pseudo-pornographic play in which the audience, by its own choice, followed by convenience the challenges of de Sade's radical world.

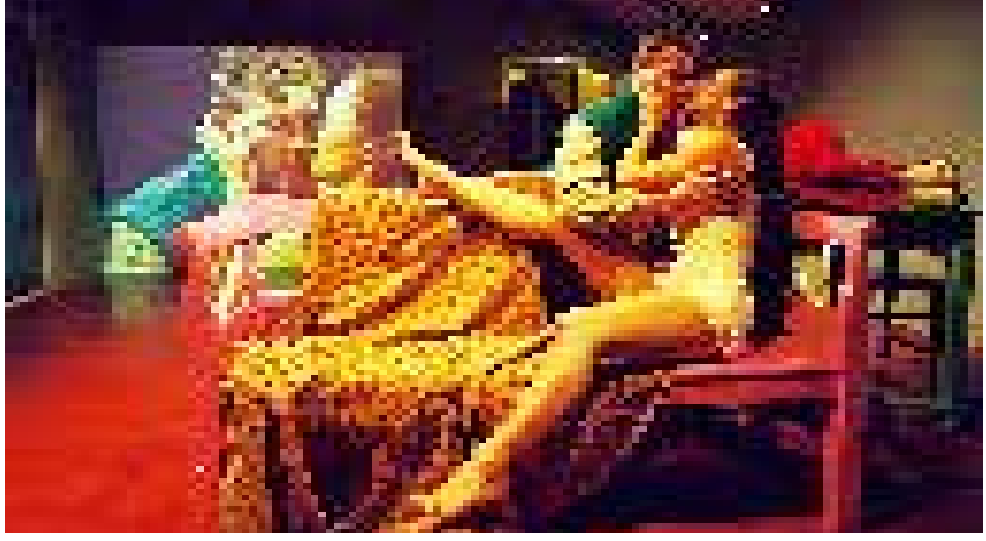
Another reminiscence of the past thrills: after early sensational works of the Flemish wave, the Belgium theatre has been absent from Eurøkaz programme for a long time, for the reasons already elaborated in previous sections. The artists presented in early festival editions who had set up formal parameters for the majority of European theatre and dance in the previous twenty years, had been following artistically different paths. Jan Lauwers fell asleep stuck in the same style that followed the ever present Flemish/Dutch matrix which alternates between performers' hysterical confessions and the illusion of the painful collectivity manifested in the reduced semantics of dance sections. Jan Fabre, as an unquestionable artistic authority was bathing in predictable stylistic features which mannerism reveals an irresponsible and by now, rather boring narcissism.

In the context of Flemish and Dutch theatre, it was more interesting to avoid the rules of the Flemish market's arrogance and with our programme in 2002 to try and look for a non-binding Difference which we found in the peace of the children's gaze (Josse de Pauw's üBUNG), in the soothing wisdom of the shadow of a palm tree (Hans Hof Ensemble's Geluk) or in the analytical slowness of conflicts born from the encounters between a man and a material (De Daders).

However, one artist from the first generation of the Flemish wave has successfully managed to last artistically over more than two decades surprising us ever anew by an ability to continually reinvent herself. Anne Teresa De Keersmaeker in her solo Once invited to Eurøkaz in 2005 challenges her own choreographic praxis with a combination of nostalgia and engagement, establishing a new performative courage on a global scale. The social component which unfolds in dialogue with the music of Joan Baez appears for the first time in her work making this piece susceptible to the context which Eurøkaz tried to research into with its 2005 programme.



xxx, **LA FURA DELS BAUS**



A FIELD GUIDE TO IMAGINARY BEHAVIOUR, **DE DADERS**

STARTING POINT: ANGER, **VIA NEGATIVA**

ÜBUNG, **JOSSE DE PAUW / VICTORIA**

HAPPINESS, **HANS HOF ENSEMBLE**

PEASANT OPERA, **BÉLA PINTÉR & COMPANY**

MPALERMU, **COMPAGNIA SUD COSTA OCCIDENTALE / EMMA DANTE**

Theatre conservatism

Eurøkaz 2005 opened itself to performances that rely on the role of their immediate social surroundings, whether in a thematic or a constructive sense. This surrounding could also be described by the wider term of neighbourhood; in a daily life which denies utopian horizons and the pathos of breakthrough, replacing criticism with delay and translating social stimuli in a way that precedes merely working with unprivileged communities.

This edition of the Eurøkaz offered a different kind of social and performative energy, one which opens the limits of an insensitive theatrical professionalism and reduces our social essence to impressive scenes concerning the exchange of human material that can, again, after a long neurotic series, astonish as a psychotic catalyst of artistic creation and innovation.

The international guests who in this context collect a street energy (Bruno Beltrao, Abou Lagraa), disperse a transparent eavesdropping on community (Arne Sierens, Emma Dante, Fratelli Mancuso), or re-edit contemporary mythologies (DJ Spooky, Béla Pintér), were joined at the rear by two Croatian examples of "using" neighbourhood: Zahtila's Labin Art Express and Čokrić's Šušur Bol from the island of Brač.

In this way, the nineteenth Eurøkaz focused on innovations in the space of theatre conservatism. It used similar methods and assumptions as in its previous years' research on new circus based on the premise that innovations are possible also within those genres dominated by a certain invulnerability of their viewpoints. In the case of innovative, avant-garde theatre, parallel to the processes of the destruction of familiar viewpoints, the thinking structures and artistic expressions that support and classify those viewpoints are also being destroyed. In the case of theatre conservatism, in particular however, the immovability of such assumptions, are, to say the least, intriguing.

We could define theatre conservatism by the stasis of a mythological matrix: non-tragic, and therefore, an endemic reductionism. On the horizontal plane, moral coverage (when needed, also a horizontal homogenization), and the family and teleological hierarchy on the vertical planes. So if in the social sense we are allowed to use the term conservative revolution, Eurøkaz tried to research if something like this is also possible in the field of theatre.

KROK OPERA: CIMER FRAJ, **ŠUŠUR BOL**

BABEL, **BURGTHEATER**

MARACANÃ, **KAMPNAGEL**

TIMON OF ATHENS, **NATIONAL THEATRE BITOLA / TURKISH THEATRE SKOPJE / LABORATORIO NOVE FLORENCE**

✶ ✶ ✶

We come to the year 2006 and the 20th Eurøkaz. Having put ourselves neatly into a book, or, as Nikola Šop says: “having entered into myself, I shut myself by myself”, there is still much willingness for new beginnings. For its 20th celebratory edition Eurøkaz marks a change in its programme policy by abandoning the usual practice of inviting touring pieces, in favour of producing and coproducing projects with artists and institutions from Croatia and neighbouring countries Slovenia and Hungary. New international connections and contexts that will be established by means of authentic working assumptions, should offer our theatre institutions the experiences which they will not be able to give up so easily.

Ideas that open pathways are fragile; resistance against them is historically accountable. First, we must persist, accepting the burden of imposing a context onto something that would prosper much better on its own, and then we must believe that the first big bangs of genius will coalesce into a navigable sequence of talented achievements, enduring at the edge of their own death. To put it simply, our task could be nicely condensed into Paul Valéry’s: to feel the strength of weak ideas.

Gordana Vnuk

1st Eurokaz

1987

03. 07. – 22. 07.

- Skyline
  KRYPTON
  Florence, Italy

- Masquerade, or Forgive Me My Dreams
  HARALD WEISS
  West Germany

- Sidewalk Edge
  STUDIO HINDERIK
  Amsterdam, The Netherlands

- Bartok / Movement
  ROSAS
  Brussels, Belgium

- Genesis
  TEATRO DELLE BRICIOLE
  Parma, Italy

- Toy Box
  TEATRO GIOCO VITA
  Piacenza, Italy

- Children's Corner
  TAM – TEATROMUSICA
  Padua, Italy

- Traces / Without Drama
  CENTRUM SWIATLA
  Wroclaw, Poland

- Thief of Souls
  COMPAGNIA TEATRALE DI G. B. CORSETTI
  Roma, Italy

- Suz/o/Suz
  LA FURA DELS BAUS
  Barcelona, Spain

- Magna Karta
  Directed by: ZLATKO SVIBEN
  NATIONAL THEATRE
  Bitola, Macedonia/Yugoslavia

- Slovenian Sauna
  Directed by: JANEZ PIPAN
  NATIONAL THEATRE "IVAN ZAJC"
  Rijeka, Croatia/Yugoslavia

- I Sleep but My Heart is Awake
  Directed by: BRANKO BREZOVEC
  NATIONAL THEATRE "IVAN ZAJC"
  Rijeka, Croatia/Yugoslavia

- Shakespeare the Sadist
  Directed by: BRANKO BREZOVEC
  CEKADE
  Zagreb, Croatia/Yugoslavia

- Fiat
  COSMO-KINETIC THEATRE "RDEČI PILOT"
  Ljubljana, Slovenia/Yugoslavia

- Stylite
  BORIS BAKAL
  Zagreb, Croatia/Yugoslavia

- Zeinimuro
  KUGLA
  Zagreb, Croatia/Yugoslavia

- Interaction for a Dancer and Two Projectors
  JASNA KNEZ
  Ljubljana, Slovenia/Yugoslavia

- Alice in Wonderland
  Directed by: VITO TAUFER
  MLADINSKO THEATRE
  Ljubljana, Slovenia/Yugoslavia

- Death Raft
  Directed by: TOMAŽ PANDUR
  AGRFTV / CANKARJEV DOM
  Ljubljana, Slovenia/Yugoslavia

DISCUSSIONS AND ROUND TABLES:

- Totalitarianism and art do (not) exclude one another (Neue Slowenische Kunst)
- Potentials of new technologies (Krypton)
- Theatre and postmodern art (plenary discussion)
- Theatre of musical structures (Rosas, Harald Weiss, Studio Hinderik)
- Own life as a theme (Bartol – Knez – Bakal)
- New theatre for new children (Mladinsko Theatre, Teatro delle Briciole, Gioco Vita, TAM)
- Theatre schools in Yugoslavia – who do they train?
- Grotowski ... and beyond (Centrum Swiatla)
- New Italian theatre
- Burgtheater and its double (Burgtheater – National Theatre"Ivan Zajc"; Peymann – Sviben – Ristić)
- On the new generation of Yugoslav directors (plenary discussion)

LIGHT WORKSHOP:

- Centrum Swiatla

SUZ/O/SUZ, **LA FURA DELS BAUS**

THE MINDS OF HELENA TROUBLEYN /
DAS GLAS IM KOPF WIRD VOM GLAS, **JAN FABRE**

2nd Eurøkaz

1988

19. 06. – 30. 06.

- L'ile aux topies
  ILOTOPIE
  Port-St-Louis, France

- Magi
  SOON 3
  San Francisco, USA

- The Ascension of Big Linda into the Skies of Montana
  JOE GOODE PERFORMANCE GROUP
  San Francisco, USA

- Mind Freight
  NIGHTLETTER THEATER
  San Francisco, USA

- L.O.W. in Gaia
  RACHEL ROSENTHAL
  Los Angeles, USA

- Russia: Footnotes to a History
  LIZ LERMAN / EXCHANGE
  Washington, USA

- Prima Materia / First Light / Dot Bunch / Night Station
  NANCY KARP + DANCERS
  San Francisco, USA

- Film + video
  SURVIVAL RESEARCH LABORATORIES
  San Francisco, USA

- The Minds of Helena Troubleyn / Das Glas im Kopf wird vom Glas
  JAN FABRE
  Antwerp, Belgium

- Spring Awakening
  Directed by: HARIS PAŠOVIĆ
  YUGOSLAV DRAMA THEATRE
  Belgrade, Serbia/Yugoslavia

- Why are We in Vietnam, Minnie?
  Directed by: BRANKO BREZOVEC
  ZAGREB PUPPET THEATRE / YOUTH CULTURAL CENTRE
  Zagreb, Croatia/Yugoslavia

- Black Hole
  Directed by: BRANKO BREZOVEC
  NATIONAL THEATRE
  Bitola, Macedonia/Yugoslavia

- Atlantis
  Directed by: VITO TAUFER
  MLADINSKO THEATRE
  Ljubljana, Slovenia/Yugoslavia

PHOTO EXHIBITION:

- Paula Court, USA: 10 Years Downtown

VIDEO PROGRAMME
Selection from THE KITCHEN – Centre for video, music, dance, performance and film, New York, USA:

- Robert Wilson: Deafman Glance; Video 50; Stations
- Laurie Anderson: O Superman; Sharkey's day
- Tom Bowes: The Kitchen Presents: Two Moon July
- Robert Ashley: Music Word Fire and I Would Do It Again: The Lessons
- Ken Kobland: Flaubert: Dreams of Travel
- John Jesurun: Black Maria; White Water; Shatterhand Massacree
- Joan Logue: Video portret: John Cage; 30 Secondes spots: TV Commercials for Artists
- David Daniels: Buzz Box
- Gretchen Bender
- Squat Theatre: Andy Warhol's Last Love; Mr. Dead and Mrs. Free; Dreamland Burns
- Gordon Monahan & Mau Bruce: Speaker Swinging
- John Sanborn: Sister Suzie Cinema
- Richard Foreman: Top of the Pop
- Kipper Kids
- Bill T. Johns: 21
- Elizabeth Streb: Collected Works
- Debra Mcall: Reconstruction Bauhaus Dancers
- Charles Atlas: Hail, The New Puritan

DISCUSSIONS AND ROUND TABLES:

- New American theatre
- The actor in theatre and social changes
- Theatre schools – who do they train?
- New? critic
- Time – Space – Subject
- What does Eurøkaz mean to us?
- Where does the dance theatre go?
- The history of the End or the end of the History
- Joyful apocalypse
- Utopia – Negative Utopia – Postutopia
- Catastrophe – theme or destiny of the theatre

SKYLINE, **KRYPTON**

3rd Eurokaz

1989

22. 06. — 03. 07.

- Opening concert
  POPMEHANIKA
  Leningrad, USSR

- Shatterhand Massacree / Riderless Horse / Deep Sleep
  JOHN JESURUN
  New York, USA

- Santa Sofia / I am Aware of the Hatred You Nurture For Me
  SOCIETAS RAFFAELLO SANZIO
  Cesena, Italy

- **DEREVO**
  St. Petersburg, USSR

- The Maids
  Directed by: ROMAN VIKTJUK
  THEATRE SATIRIKON
  Moscow, USSR

- Woyzeck / Woyzeck's Wound / Description of a Painting
  Directed by: IVAN STANEV
  DRAMA THEATRE SOFIA / YOUTH STAGE
  Sofia, Bulgaria

- Ascent to the Sky
  ETANT DONNÉS
  Grenoble, France

- Shooting of a Photo-novel
  ROYAL DE LUXE
  Toulouse, France

- Ça va
  NEEDCOMPANY
  Brussels, Belgium

- Traviata
  Directed by: BRANKO BREZOVEC
  YOUTH CULTURAL CENTRE
  Zagreb, Croatia/Yugoslavia

- Drama Observatory "Zenit"
  MLADINSKO THEATRE / COSMO-KINETIC THEATRE "RDEČI PILOT"
  Ljubljana, Slovenia/Yugoslavia

- Sheherzade
  Directed by: TOMAŽ PANDUR
  MLADINSKO THEATRE
  Ljubljana, Slovenia/Yugoslavia

OFF EUROKAZ:
29th FESTIVAL OF CROATIAN AMATEUR THEATRE
Zagreb – Sisak 17.6.-21.6. 1989.

- I will, you will – he won't
  Directed by: ANICA FOTAK-MALOGORSKI
  WOMEN THEATRE
  Gornje Jesenje

- Breakfast on Grass
  Author: JASMINKA PETEK-KRAPLJAN
  DANCE STUDIO, CENTRE FOR CULTURE "VLADIMIR NAZOR"
  Sisak

- Ad oculum / Algazy & Grummer
  PINKLEC
  Čakovec

- You're as Good as Dead
  Directed by: ROBERT RAPONJA
  LUDÉ DE COUR
  Zagreb

- The Pass of Venus, or Antigone
  NAR, CENTRE FOR CULTURE "VLADIMIR NAZOR"
  Sisak

- Dream Fissure
  NAR, CENTRE FOR CULTURE "VLADIMIR NAZOR"
  Sisak

- Sonnet Silence
  Directed by: MARIO MISMER
  THEATRE AKO – ASSOC. FOR ART AND CULTURE "I. KLJUČE – UČO"
  Opuzen

- Brothers (Sketches from the Bible)
  THE FACULTY OF PHILOSOPHY DRAMA GROUP
  Zadar

- Thus They Conjured Up a Secret
  HSPD SELJAČKA SLOGA
  Nuštar

- Prometheus
  Directed by: BRANKO SUŠAC
  DRAMA WORKSHOP "INAT"
  Pula

- Instruction
  KUNTRATA AMATEUR GROUP
  Filip Jakov

INFORMATION PROGRAMME:
- UPLAŠENE ŽIRAFE, Zagreb: Porno
- CRIES AND WHISPERS, Zagreb: A musical-dramatic performance
- KUGLA, Zagreb: Danger: Deer
- DASKA, Sisak: 2593
- THEATRE DADOV, Belgrade: Brand New Day
- AIOWA, Senta: Harmat (Rosa)

EXHIBITION:
- Mihail Belov, USSR: Paper Architecture

PRESENTATION:
- Kaaitheater /Schaamte, Belgium

VIDEO PROGRAMME
Selection from MICKERY PRODUCTION, Amsterdam, The Netherlands:

- Mike Figgis: Rembrandt and Hitler or Me
- Peter Sellars: Ajax
- Anatolij Vasiljev: Cerceau
- Pip Simmons Group: Ballista
- Tenjo Sajiki: Cloud Cuckooland
- Stuart Sherman & Station House Opera: Piranesi in New York; A Split Second of Paradise
- Survival Research Laboratories: On Tour in Europe
- Theatre X: Brothers
- Wilson/Knowles: Dialog/ Network

DEEP SLEEP, **JOHN JESURUN**

SANTA SOFIA, **SOCIETAS RAFFAELLO SANZIO**

- Performance Group
- Need Company: From Alexandria

DISCUSSIONS AND ROUND TABLES:
- New models of theatre organization and the possibilities of their implementation in Yugoslavia
- The Yugoslav theatre network
- Theatre of manifesto
- The aesthetics of theatre Perestroika
- "The Maids" or Genet's Soviet adventure
- New dramaturgy
- Theatre as Opera Omnia
- New generation of YU directors
- Actor and super-actor
- The Flemish Wave

WORKSHOPS:
- Workshop for new critics
- Workshop for actors (Viktjuk, Gnjaušev)

4th Eurokaz

1990

22. 03. — 30. 03.

- Rhyme and Punishment
  Directed by: IVAN STANEV
  HEBBEL THEATER / EUROKAZ / LOZENETZ ASSOC.
  Berlin, Germany – Zagreb, Croatia/Yugoslavia – Sofia, Bulgaria

- Tier Mon
  LA FURA DELS BAUS
  Barcelona, Spain

- Stella
  ROSAS
  Brussels, Belgium

- A Split Second of Paradise
  STATION HOUSE OPERA
  London, Great Britain

- Faust
  Directed by: TOMAŽ PANDUR
  SLOVENIAN NATIONAL THEATRE
  Maribor, Slovenia/Yugoslavia

- Traviata
  Directed by: BRANKO BREZOVEC
  YOUTH CULTURAL CENTRE
  Zagreb, Croatia/Yugoslavia

- Drama Observatory "Zenit" – The First Launching
  MLADINSKO THEATRE / COSMO-KINETIC THEATRE "RDEČI PILOT"
  Ljubljana, Slovenia/Yugoslavia

- Drama Observatory "Zenit" – The Second Launching
  NATIONAL THEATRE SUBOTICA / COSMO-KINETIC THEATRE "RDEČI PILOT"
  Subotica, Serbia/Yugoslavia – Ljubljana, Slovenia/Yugoslavia

- Ulysses & Son or World and Home
  Directed by: VITO TAUFER
  MLADINSKO THEATRE
  Ljubljana, Slovenia/Yugoslavia

- Calling the Birds
  Directed by: HARIS PAŠOVIĆ
  YUGOSLAV DRAMA THEATRE
  Belgrade, Serbia/Yugoslavia

INFORMATION PROGRAMME:
- The Brigades of Beauty
  THEATRE HELIOS / CANKARJEV DOM
  Ljubljana, Slovenia/Yugoslavia

- Mysterious Yarn-spinning Bee
  Directed by: BRANKO BREZOVEC
  ALBANIAN DRAMA
  Skopje, Macedonia/Yugoslavia

- Showcase of young choreographers
  JASMINA JURKOVIĆ, TANJA ŽGONC, JASMINKA PETEK-KRAPLJAN, MATJAŽ FARIČ, LJILJANA ZAGOREC
  Slovenia/Yugoslavia – Croatia/Yugoslavia

OFF EUROKAZ:
- Frankenstein Learns Tango
  SINIŠA MILETIĆ
  Zagreb, Croatia/Yugoslavia

- Glühlampe
  SIMUL 3
  Zagreb, Croatia/Yugoslavia

EXHIBITION OF THEATRE POSTERS:
- The Imitation of Life Studio, Croatia/Yugoslavia

22. 03. — 25. 03.
- INFORMAL EUROPEAN THEATRE MEETING (IETM)
  Plenary Meeting

STELLA, **ROSAS**

5th Eurøkaz

1991

19. 06. – 02. 07.

- Dah-dah-sko-dah-dah
  SABURO TESHIGAWARA / KARAS
  Tokyo, Japan

- Gilgamesh
  SOCIETAS RAFFAELLO SANZIO
  Cesena, Italy

- Three Expectations in "The Landscapes" of Harold Pinter
  Directed by: VLADIMIR KLIMENKO (KLIM)
  KLIM / LANDSCAPES
  Moscow, USSR

- Fenomenos Atmosfericos
  ARENA TEATRO
  Murcia, Spain

- Rebis
  ATHANOR DANZA
  Bogotá, Columbia

- Helter – Skelter
  THEATRE DU POINT AVEUGLE
  Marseille, France

- When We Dead Awaken
  BAK-TRUPPEN
  Bergen, Norway

- Without Title
  BAK-TRUPPEN
  Bergen, Norway

- A Dream, What Else?
  HANS JÜRGEN SYBERBERG / EDITH CLEVER
  Munich, Germany

- Ulysses & Son or World and Home
  Directed by: VITO TAUFER
  ZAGREB YOUTH THEATRE
  Zagreb, Croatia/Yugoslavia

OFF EUROKAZ:

- Playture "Sharp Drive"
  UPLAŠENE ŽIRAFE
  Zagreb, Croatia/Yugoslavia

- A Currant Bomb
  LINIJA MANJEG OTPORA & IVANA POPOVIĆ / EUROKAZ
  Zagreb, Croatia/Yugoslavia

- Rap Opera 101
  MONTAŽSTROJ / EURØKAZ
  Zagreb, Croatia/Yugoslavia

- Luis Buñuel, Hamlet
  PINKLEC
  Čakovec, Croatia/Yugoslavia

- Magritte: Unexplained Murder
  Directed by: ŽELJKO ZORICA
  STUDENT CULTURAL CENTRE / KAČINSKY TROUP
  Belgrade, Serbia/Yugoslavia

- Romeo and Juliet
  Directed by: MATJAŽ POGRAJC
  THEATRE GLEJ / BETONTANC THEATRE
  Ljubljana, Slovenia/Yugoslavia

- Theatre Installation "Eros"
  Directed by: IGOR STROMAJER & BOJANA KUNST
  THEATRE GLEJ / EROS ARS SYSTEM
  Ljubljana, Slovenia/Yugoslavia

CONCERT:

- The Blindman Quartet, Belgium

FILM PROGRAMME:

- Hans Jurgen Syberberg: Hitler, a Film from Germany; Fritz Kortner speaking monologues for a record; Ludwig II – Requiem for a Virgin King; Karl May

VIDEO PROGRAMME:

- Tabori Theater by Peter von Becker & Michael Boner:
- Die Münchener Kammerspiele by Michael Merschmeier & Sabine zur Muhl
- Regisseurinnen by Sabine zur Muhl:
- Achim Freyer: Satyagraha
- Klaus Michael Grüber: Faust; Die Backhen
- Peter Zadek: Rotmord; Der Menschenfeind; Der Kaufmann von Venedig
- Hans Jurgen Syberberg & Edith Clever: Penthesilea; Die Marquise von O

DISCUSSIONS:

- Croatian theatre in Eurøkaz programme
- Saburo Teshigawara, Soc. Raffaello Sanzio
- Arena Teatro, Klim/Landscapes
- Theatre du point aveugle, Athanor Danza
- BAK-Truppen
- German theatre (guest-moderator: Michael Merschmeier, head editor of Theater Heute, Berlin)
- Syberberg and German context (guest-moderators: Bernard Sobel, theatre scholar, Paris & Laszlo Foldeny, writer, Berlin)

SOL NIGER, **ATHANOR DANZA**

6th Eurokaz

1992

24. 06. – 03. 07.

- Goat's Song
  THEATRE DU RADEAU
  Le Mans, France

- Hamlett Packard
  Directed by: TOMAŽ ŠTRUCL
  THEATRE GLEJ / CANKARJEV DOM
  Ljubljana, Slovenia

- Intuitions
  INTEGRO GRUPO DE ARTE
  Lima, Peru

- Dreams and Ceremonies
  GRUPO TEATRO LIBRE
  Buenos Aires, Argentina

- Borges and I
  COMPANY ESTHER LINLEY
  Vienna, Austria

- Laborem Exercens
  KUGLA
  Zagreb, Croatia – Klagenfurt, Austria

- Three Sisters: Chekhov, Beckett, Brecht
  Directed by: BRANKO BREZOVEC
  MLADINSKO THEATRE
  Ljubljana, Slovenia

- Drama Observatory "Kapital"
  COSMO – KINETIC CABINET NOORDUNG
  Ljubljana, Slovenia

- King's Fair
  Directed by: VITO TAUFER
  NATIONAL THEATRE "IVAN ZAJC"
  Rijeka, Croatia

- Three Sisters
  Directed by: BRANKO BREZOVEC
  ZAGREB YOUTH THEATRE
  Zagreb, Croatia

OFF EUROKAZ:

- Arctic Incident Norge
  Directed by: MATJAŽ BERGER
  SCHOOL FOR THEATRE CRITICISM
  Novo Mesto, Slovenia

- Tendre comme le souvenir
  Author: JASMINKA PETEK – KRAPLJAN
  DANCE STUDIO, CENTRE FOR CULTURE "VLADIMIR NAZOR"
  Sisak, Croatia

- Fishing and Fishermen's Talk
  Directed by: MARIN CARIĆ
  HVAR POPULAR THEATRE
  Hvar, Croatia

- Jordano Bruno
  THEATRE LERO
  Dubrovnik, Croatia

7th Eurokaz

1993

24. 06. – 04. 07.

- Vahos
  DIQUIS TIQUIS
  San Jose, Costa Rica

- Masoch
  SOCIETAS RAFFAELLO SANZIO
  Cesena, Italy

- Sol Niger
  ATHANOR DANZA
  Bogotá, Columbia

- Liebe von Kopf bis konfus
  ACHIM FREYER ENSEMBLE
  Berlin, Germany

- Wake Up Beautiful
  Directed by: JEAN – MICHEL BRUYÈRE
  LA FABRIKS / FRENCH INSTITUTE / THEATRE &TD / EUROKAZ
  Marseille, France – Zagreb, Croatia

- Frogs
  Directed by: DAMIR ZLATAR – FREY
  KOREODRAMA / CANKARJEV DOM
  Ljubljana, Slovenia

- A Woman Who Talks Non-stop / Polygon
  Directed by: EMIL HRVATIN
  INART CENTER
  Ljubljana, Slovenia

- Cosmo-kinetic Ballet "Praying Machine Noordung"
  Directed by: DRAGAN ŽIVADINOV
  OPERA AND BALLET SNG / CANKARJEV DOM
  Ljubljana, Slovenia

- Baal
  Directed by: BRANKO BREZOVEC
  ALBANIAN DRAMA
  Skopje, Macedonia

- The Swan Swamp
  Directed by: ŽELJKO ZORICA
  KIT / KANNONHALLE / INSTITUTE FOR MOVEMENT AND DANCE / ZAGREB YOUTH THEATRE / UPLAŠENE ŽIRAFE
  Copenhagen, Denmark – Zagreb, Croatia

- Horse's Tail
  Author: DAMIR BARTOL
  RADIO 101 / AUSTRIAN CULTURE INSTITUTE / KUGLA
  Zagreb, Croatia

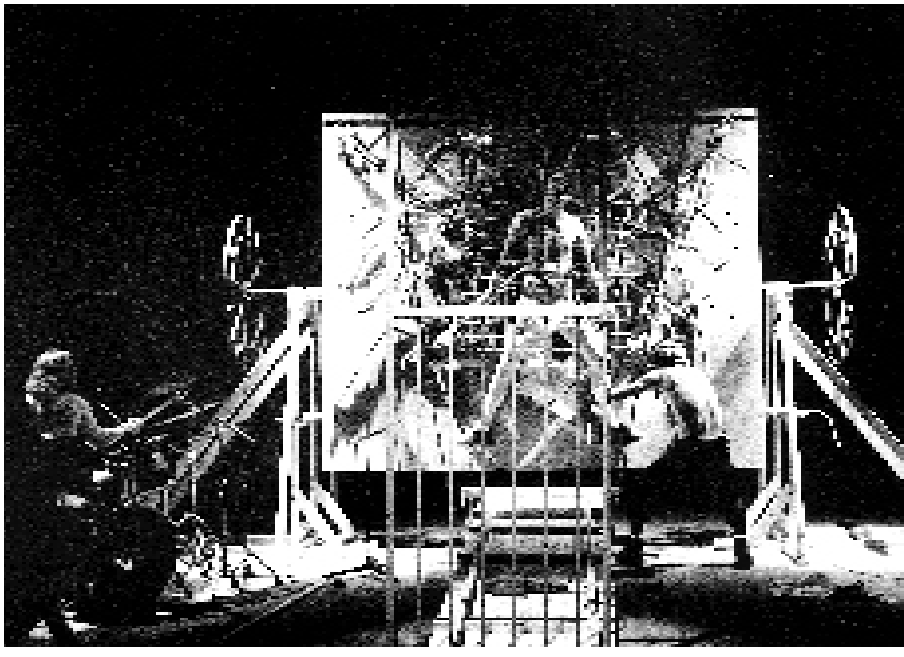
EXHIBITION:

- "Theatre Pictures" from a photo-documentation of German theatres 1950-1990
- Selection: Henning Rieschbieter

VIDEO PROGRAMME:

- Prix Arts Electronica '93

DAH-DAH-SKO-DAH-DAH, **SABURO TESHIGAWARA / KARAS**



LABOREM EXERCENS, **KUGLA**

- Van Gogh's interactive television
- "Personal view" by Sanja Iveković (A selection from the private video collection Iveković-Martinis)

PROMOTION:
- Promotion of Emil Hrvatin's book: "Repetition, Madness, Discipline", Jan Fabre – A Complete Artist

DISCUSSIONS:
- Zagreb Youth Theatre: A project or an institution?
- From the alternative theatre of the seventies to the new theatre
- Croatian theatre in diasporas
- New generation of Croatian directors?

8th Eurokaz

1994

24. 06. – 02. 07.

- The Picture of Snow White
  HOTEL PRO FORMA
  Copenhagen, Denmark

- Over My Dead Body – Peepshow No. 3
  VON HEIDUCK
  Copenhagen, Denmark

- Flight of the Hoarse Birds
  TEATRET CANTABILE 2
  Vordingborg, Denmark

- Nana & Lila
  BLANCA LI & GNAWA HALWA DE MARRAKECH
  Paris, France

- Jedadde – Jedadde
  KUGLA INTERNATIONAL
  Croatia – Austria

- Wake Up Beautiful
  Directed by: JEAN-MICHEL BRUYÈRE
  LA FABRIKS / FRENCH INSTITUTE / THEATRE &TD / EUROKAZ
  Marseille, France – Zagreb, Croatia

- Psyche
  Directed by: VITO TAUFER
  THEATRE MLADINSKO
  Ljubljana, Slovenia

- Roberto Zucco
  Directed by: MATJAŽ POGRAJC
  THEATRE MLADINSKO
  Ljubljana, Slovenia

- Everybody Goes 2 Disco From Moscow 2 San Francisco
  MONTAŽSTROJ
  Zagreb, Croatia

- We Invite You to a Pleasant Optical Journey
  ŽELJKO KIPKE
  Zagreb, Croatia

- Inferno
  NENAD DANČUO
  Zagreb, Croatia

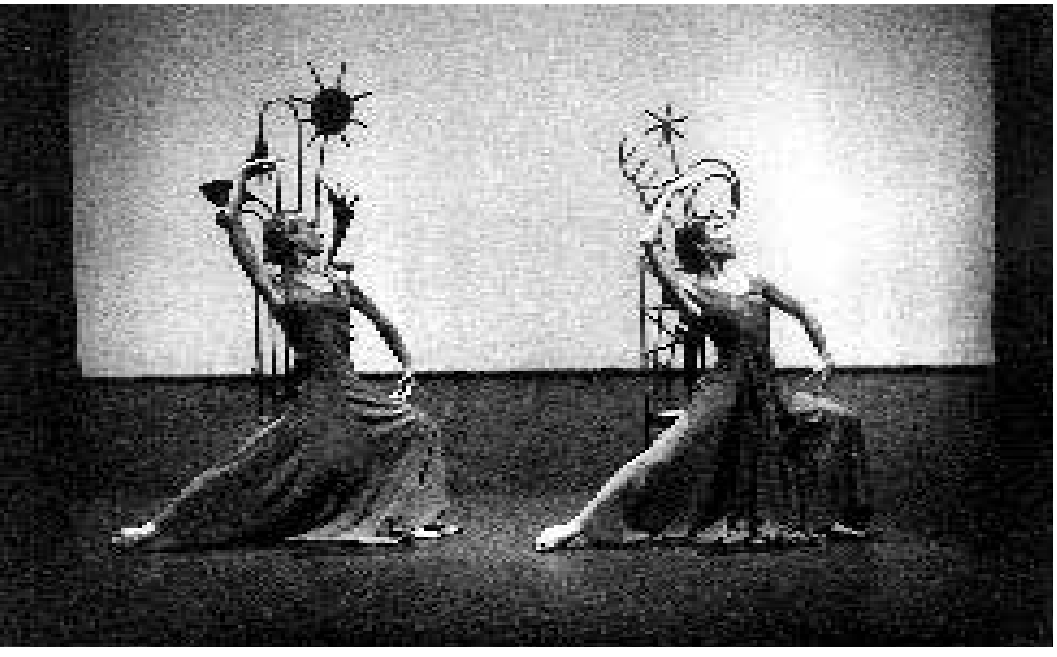
- Des Pudels Kern
  ROEDELIUS / NOVOSELIĆ / VENTURA
  Austria – Croatia

EUROKAZ PAYING A VISIT TO:
- Histrioni, Zagreb: Krležijada
- Academy Of Drama Arts, Zagreb: Greetings – Masks

CONCERT:
- Gnawa Halwa de Marrakech: Rhabaouine – ritual trance music

POST MAINSTREAM – INTERNATIONAL MEETING OF THEATRE PRACTITIONERS:
- Invited: Alain Forneau, François-Michel Pesenti (France), Antonio Attisani, Claudia Castellucci (Italy), Knut Ove Arntzen (Norway), Börries von Liebermann (Germany), Boris Pintar, Vito Taufer, Dragan Živadinov (Slovenia), Trevor Davies, Kirsten Tomas Dehlholm (Denmark), Ljubiša Nikodinovski, Blagoj Stefanovski (Macedonia), Gradimir Gojer (Bosnia and Herzegovina), Branko Brezovec, Ivica Buljan, Darko Gašparović, Marijan Varjačić, Vjeran Zuppa (Croatia); moderated by Gordana Vnuk

9th Eurokaz



NANA & LILA, **BLANCA LI & GNAWA HALWA DE MARRAKECH**

1995

20. 06. – 30. 06.

- Freyer and Toscanini Rehearsing Traviata
  ACHIM FREYER ENSEMBLE
  Berlin, Germany

- Bunnie
  MALE I THEATRE
  Burzenin, Poland

- Fourteen Deceitful Scenes
  COMPAGNIE STANISLAS NORDEY
  Paris, France

- Conversation Pieces: People are Great
  THEATRE DU POINT AVEUGLE
  Marseille, France

- The Best is yet to Come
  Directed by: FRANÇOIS-MICHEL PESENTI
  THEATRE NEUMARKT
  Zurich, Switzerland

- King Hamlet
  Directed by: BRANKO BREZOVEC
  TURKISH DRAMA
  Skopje, Macedonia

- The Cell
  Directed by: EMIL HRVATIN
  MLADINSKO THEATRE
  Ljubljana, Slovenia

- The Name at the Tongue's Tip
  Directed by: IVICA BULJAN
  PUPPET THEATRE
  Ljubljana, Slovenia

FESTIVAL FORUM – INDEPENDENT CROATIAN PRODUCTIONS:

- Decadence
  Directed by: NATAŠA LUŠETIĆ
  THEATRE EXIT
  Zagreb

- Mrvek and Crvek
  Directed by: RENE MEDVEŠEK
  MIG OKA
  Zagreb

- Macbeth
  PINKLEC
  Čakovec

- Rabbit Rabbit
  Directed by: JANUSZ KICA
  NP ZEKO ZEKO & ZAGREB YOUTH THEATRE
  Zagreb

- Phase of the Moon / The Waltz
  THEATRE LERO
  Dubrovnik

POST-MAINSTREAM II – ROUND TABLE:

- Invited: Emil Hrvatin (Slovenia), Knut Ove Arntzen (Norway), Arnd Wesemann, Kathrin Tiedmann, Honne Dohrmann (Germany), F. L. Sampaio (Portugal), Refet Abazi (Macedonia), Claudia Castellucci (Italy), Stanislas Nordey, François-Michel Pesenti (France), Ivica Buljan, Nadežda Čačinović-Puhovski (Croatia); moderated by Gordana Vnuk

ROUND TABLE: WORKING AS AN INDEPENDENT PRODUCER:

- Invited: Zlatko Vitez, Slobodan Šnajder, Branko Brezovec, Sergej Pristaš, Davor Mojaš, Romano Bogdan; moderated by: Darko Lukić

DISCUSSION:

- Achim Freyer

EXHIBITION:

- Achim Freyer paintings

FILM PROGRAMME:

- Achim Freyer: Met amor ph osen

FOUNDING OF HUPNIK
(Croatian Association of Independent Producers and Theatre Companies)

10th Eurokaz

1996

16. 06. – 30. 07.

- Work: 1967 -1995
  ROBERT WILSON
  New York, USA

- Empty Body Theatre Directing
  DRAGAN ŽIVADINOV
  Ljubljana, Slovenia

- Psycho/Cyber: Absent, Obsolete & Invaded Bodies
  STELARC
  West Melton Victoria, Australia

- Universal Copyrights 1 & 9
  JAN FABRE / TROUBLEYN
  Antwerp, Belgium

- She Was And She Is, Even
  JAN FABRE / TROUBLEYN
  Antwerp, Belgium

- How Dear To Me the Hour When Daylight Dies
  GOAT ISLAND
  Chicago, USA

- Ezili
  PLASTICIENS VOLANTS
  France

- Looking at Far East
  OP. EKLEKT
  Kyoto, Japan

- Tokyo Ghetto / Orgy
  GEKIDAN KAITAISHA
  Tokyo, Japan

WAKE UP BEAUTIFUL, **LA FABRIKS / FRENCH INSTITUTE / THEATRE &TD / EUROKAZ**

SILENCE SILENCE SILENCE, **MLADINSKO THEATRE**

- The Knights of the Kitchen Table
  ARTUS
  Budapest, Hungary

- Decodex
  DCA PHILIPPE DECOUFLÉ
  Paris, France

- LADOMIR-FAKTURA: Fourth surface – the surface of contact
  MARKO PELJHAN / PROJEKT ATOL
  Ljubljana, Slovenia

- Silence Silence Silence
  Directed by: VITO TAUFER
  MLADINSKO THEATRE
  Ljubljana, Slovenia

- Phaedra
  Directed by: IVICA BULJAN
  THEATRE &TD
  Zagreb, Croatia

- The Little Match Girl
  Directed by: DUBRAVKA & MARIN CARIĆ
  CHILDREN'S THEATRE
  Osijek, Croatia

- Emma, Essays
  Directed by: BRANKO BREZOVEC
  THEATRE GAVELLA / FRENCH INSTITUTE
  Zagreb, Croatia

VIDEO PROJECTIONS:
- Peter Scholten: Jan Fabre, Director of Coincidence
- ORF-Austrian TV: Jan Fabre, eine blaue Stunde
- Herman van Eycken: Questa pazzia e fantastica – Fabrian Landscapes
- Bart Verschaffel & Jef Cornelis: Jan Fabre / Dames en Heren

DISCUSSIONS:
- Jan Fabre
- Gekidan Kaitaisha

LECTURE:
- Kojin Nishido, theatre critic, Japan,: Aspects of Japanese Contemporary Theatre

WORKSHOP:
- Goat Island

EUROKAZ ON LINE:
- Presentation of Eurøkaz on Internet
  (Coproduction: Institution for Open Society Slovenia / Centre for Drama Art / Eurøkaz)

EXHIBITION OF EUROKAZ POSTERS 1987. – 1996.:
- The Imitation of Life Studio (1987. – 1990.)
- Darko Fritz (1991. – 1996.)

11th Eurøkaz

1997

24. 06. — 03. 07.

- S.M.3F – Tokyo Discipline
  GEKIDAN KAITAISHA
  Tokyo, Japan

- Deliverance
  RON ATHEY & CO.
  Los Angeles, USA

- Omniprésence + Opération Réussie
  ORLAN
  Paris, France

- I'm Not Your Babe
  FRANKO B
  London, Great Britain

- Incorruptible Flesh
  LAWRENCE STEGER & RON ATHEY
  Chicago, USA

- Eros of Love and Destruction
  SHAKTI & VASANTAMALA DANCE COMPANY
  Calcutta, India

- Hardcore from the Heart – My Film Diary of 25 Years as a Metamorphosexual
  ANNIE SPRINKLE & KIMBERLY SILVER
  Boston, USA

- Starchy Word (fell out)
  COMPAGNIE ZIGAS
  Lomé, Togo

- Bacchanalia
  Directed by: BRANKO BREZOVEC
  YOUTH CULTURAL CENTRE / INTERCULT
  Skopje, Macedonia – Stockholm, Sweden

- Puzzle Home
  Directed by: NICK UPPER
  MLADINSKO THEATRE
  Ljubljana, Slovenia

- Observations
  Directed by: BOBO JELČIĆ
  CROATIAN NATIONAL THEATRE
  Varaždin, Croatia

- Euro-Body + Exercises (workshop presentation)
  MONTAŽSTROJ
  Zagreb, Croatia

OFF PROGRAMME:
- Galileo Galileo
  MLADINSKO THEATRE
  Ljubljana, Slovenia (a bus trip to the performance in Ljubljana)

VIDEO PROJECTION:
- Film and Video Umbrella: No Pain no Gain

FILM PROJECTION:
- Peter Greenaway: The Pillow Book

TOKYO GHETTO / ORGY, **GEKIDAN KAITAISHA**

SO, SO, **COMPAGNIE DES LOUPS / GUSTL SALON**

DISCUSSIONS:
- Ron Athey
- Body art: performance or theatre – reality on stage
- Multiculturality, interculturality, intraculturality
- Temptations of the body and the Croatian theatre

12th Eurøkaz

1998

24. 06. — 30. 06.

- Shimai/Kazumo/Kiyotsune, Shimai/Neongyoku/Izutsu
  BAI-YU-KAI NOH THEATRE
  Tokyo, Japan

- Duryadhana Vadham
  INTERNATIONAL CENTRE FOR KATHAKALI
  Delhi, India

- One Earth Tour
  KODO
  Island Sado, Japan

- b.e.n.e. – new entry
  ORCHESTRA STOLPNIK
  Bologna, Italy

- Two Legends: Michelangelo Bounarroti, Christopher Columbus
  Directed by: BORNA BALETIĆ
  CROATIAN NATIONAL THEATRE
  Varaždin, Croatia

- So, So
  Directed by: BRANKO BREZOVEC
  COMPAGNIE DES LOUPS / GUSTL SALON
  Aix-en-Provence, France – Zagreb, Croatia

- Piladus
  Directed by: IVICA BULJAN
  THEATRE &TD
  Zagreb, Croatia

- Rock + Roll
  Directed by: EMIL MATEŠIĆ
  THEATRE GAVELLA / STEREO
  Zagreb, Croatia

- Chelsea girl #4: Zrinka Kušević
  SCHMRTZ THEATRE
  Zagreb, Croatia

- Cosmic Jugglers
  PINKLEC
  Čakovec, Croatia

- Tin Soldier Act 1.
  ASSOC. FOR ART AND CULTURE UZGON – FRAKTAL FALUS THEATRE
  Split, Croatia

- Slowing Down
  Directed by: BOBO JELČIĆ
  THEATRE &TD
  Zagreb, Croatia

WORKSHOPS:
- Noh workshop
- Kathakali workshop

DISCUSSIONS:
- Noh
- Kathakali

ROUND TABLE:
- New Croatian Theatre

13th Eurøkaz

1999

23. 06. — 30. 06.

- Sarpagati (The Way of the Serpent)
  DAKSHA SHETH COMPANY
  Trivandrum, India

- Made in Heaven
  L&O AMSTERDAM
  Amsterdam, The Netherlands

- Pleasure
  FORCED ENTERTAINMENT
  Sheffield, Great Britain

- Nowhere Man
  Directed by: GERALD THOMAS
  COMPANHIA DE ÓPERA SECA
  Sao Paolo, Brasil

- Put Your Heart at Rest
  FANNY & ALEXANDER
  Ravenna, Italy

- God's Atoms
  Directed by: RASTISLAV BALLEK
  DIVADLO SNP MARTIN
  Martin, Slovakia

- Sea & Poison
  GOAT ISLAND
  Chicago, USA

- Rites & Rhythms
  LES TAMBOURS DE BRAZZA
  Brazzaville, Congo

DELIVERANCE, **RON ATHEY & CO.**

- Caesar
  Directed by: BRANKO BREZOVEC
  YOUTH CULTURAL CENTRE / MLADINSKO THEATRE / PUTAKAZ
  Skopje, Macedonia – Ljubljana, Slovenia – Zagreb, Croatia

- Uncertain Story
  Directed by: BOBO JELČIĆ
  THEATRE &TD
  Zagreb, Croatia

- Swindlers
  Directed by: DANIEL KUŠAN
  THEATRE LATERNA
  Zagreb, Croatia

DISCUSSIONS:
- Daksha Sheth – traditional in the contemporary
- Gerald Thomas – Artist or Narcissis
- Eurøkaz – forced entertainment

14th Eurøkaz

2000

20. 06. – 29. 06.

- Pigsty
  Directed by: STANISLAS NORDEY
  THEATRE GERARD PHILIPPE DE SAINT-DENIS
  Paris, France

- Burn Cities Burn
  SHOWCASE BEAT LE MOT
  Hamburg – Berlin, Germany

- En français comme en anglais, it's easy to criticise
  PME / JACOB WREN
  Montreal – Toronto, Canada

- Costumes!
  Directed by: DAN PURIC
  TEATRUL NOTTARA
  Bucharest, Romania

- Romeo and Juliet – An unfortunate story of two lovers
  FANNY & ALEXANDER
  Ravenna, Italy

- Romeo and Juliet – et ultra
  FANNY & ALEXANDER
  Ravenna, Italy

- Orpheus Glance
  MOTUS
  Rimini, Italy

- Othello
  TEATRINO CLANDESTINO
  Bologna, Italy

- Please do not Discuss the Dolls House
  TEATRINO CLANDESTINO
  Bologna, Italy

- Safe
  GOB SQUAD
  Nottingham, Great Britain – Berlin, Germany

- Six Characters in Search of an Author
  Directed by: FRANÇOIS – MICHEL PESENTI
  CROATIAN NATIONAL THEATRE
  Split, Croatia

OFF EUROKAZ:
FAKI – Festival of Alternative Theatre
- If...
  BEZ AMBALAŽE
  Zagreb, Croatia

- S/he
  THEATRE DE FEMMES
  Zagreb, Croatia

- La primavera
  OBERIU
  Zagreb – Rijeka, Croatia – Tetovo, Macedonia

- Just a regular inconvenience
  TEATAR ...
  Velika Gorica, Croatia

15th Eurøkaz

2001

20. 06. – 29. 06.

- Zweiland
  Choreography by: SASHA WALTZ
  SCHAUBÜHNE AM LEHNINER PLATZ
  Berlin, Germany

- Three Sisters
  Directed by: JULIJAN TABAKOV
  NEW DRAMA THEATRE "S'LZA & SMJAH"
  Sofia, Bulgaria

- Its an Earthquake in My Heart
  GOAT ISLAND
  Chicago, USA

- A Field Guide to Imaginary Behaviour
  Directed by: JULIAN MAYNARD SMITH
  DE DADERS
  Amsterdam, The Netherlands

- Often
  DE DADERS
  Amsterdam, The Netherlands

- Kaspar Konzert
  LA COMPAGNIE FRANÇOIS VERRET
  Paris, France

- The Show Must Go On!
  Directed by: JÉRÔME BEL
  DEUTSCHES SCHAUSPIELHAUS

NOWHERE MAN, **COMPANHIA DE PERA SECA**

KASPAR KONZERT, **LA COMPAGNIE FRANÇOIS VERRET**

IN HAMBURG
Germany

- Division
  Directed by: BRANKO BREZOVEC
  NATIONAL THEATRE
  Kumanovo, Macedonia

- Rocking
  D.B. INDOŠ – HOUSE OF EXTREME MUSIC THEATRE
  Zagreb, Croatia

- Concert
  LET 3
  Rijeka, Croatia

MULTIMEDIA EVENT: EUROKAZ GALA
- 15 years of Eurøkaz, author: Željko Zorica

WORKSHOP:
- Goat Island

16th Eurøkaz

2002

24. 06. – 03. 07.

- Confessions of Zeno
  WILLIAM KENTRIDGE / KEVIN VOLANS / HANDSPRING PUPPET COMPANY
  Johannesburg – Pietermaritzburg – Cape Town, South Africa

- It's Your Film
  STAN'S CAFÉ
  Birmingham, Great Britain

- Talking Drum
  THE ALAJOTAS DANCE COMPANY
  Ibadan, Nigeria

- The Loudest Muttering is Over: Documents from The Atlas Group Archive
  THE ATLAS GROUP / WALID RA'AD
  Beirut, Lebanon

- Iliade
  TEATRINO CLANDESTINO
  Bologna, Italy

- Woyzeck
  INTERNATIONAL VISUAL THEATRE
  Paris, France

- CV Matrix 25
  RAIZ DI POLON
  Praia, Cape Verde

- Happiness
  HANS HOF ENSEMBLE
  Amsterdam, The Netherlands

- üBUNG
  JOSSE DE PAUW / VICTORIA
  Gent, Belgium

- Grand Master of all Villains
  Directed by: BRANKO BREZOVEC
  ZAGREB YOUTH THEATRE
  Zagreb, Croatia

- Diderot's Nephew or Blood is Thicker than Water
  BADco.
  Zagreb, Croatia

AFTERNOON SESSION:
- Cultural Diversity

CONCERT:
- Femi Anikulapo Kuti & Positive Force, Nigeria: Fight to Win

17th Eurøkaz

2003

19. 06. – 28. 06.

- **ACROBAT**
  Albury, Australia

- Report on Giving Birth
  LIVING DANCE STUDIO
  Beijing, China

- Splendid's
  MOTUS
  Rimini, Italy

- Twin Rooms
  MOTUS
  Rimini, Italy

- The Life of Caesars
  NATIONAL THEATRE BITOLA / SHOWCASE BEAT LE MOT
  Bitola, Macedonia – Hamburg – Berlin, Germany

- Heimspiel
  Directed by: BOBO JELČIĆ & NATAŠA RAJKOVIĆ
  SCHAUSPIELHANNOVER
  Hannover, Germany

- **THE HAPPY SIDESHOW**
  Redhill Qld,
  Australia

- School Bus
  D.B. INDOŠ – HOUSE OF

LET 3

CONFESSIONS OF ZENO, **WILLIAM KENTRIDGE / KEVIN VOLANS / HANDSPRING PUPPET COMPANY**

EXTREME MUSIC THEATRE
Zagreb, Croatia

- Kamov, Necrography / Moulin Rouge
  Directed by: BRANKO BREZOVEC
  ZAGREB YOUTH THEATRE
  Zagreb, Croatia

- Crime and Punishment: Raskolnikov's Diary
  Directed by: TOMI JANEŽIČ
  CROATIAN NATIONAL THEATRE "IVAN PL. ZAJC"
  Rijeka, Croatia

- RibCage
  BADco.
  Zagreb, Croatia

CONCERT:
- Frequency Crew: Edo, Py-tzek, Fogseller, Sergej & Visual Violence

DISCUSSIONS:
- The start of realism in Chinese theatre: Report on Giving Birth
- Open theatre: Kamov, Necrography / Moulin Rouge

PANEL DISCUSSION:
- The ways to a new theatre (in Croatian theatre)

18th Eurokaz

2004

22. 06. – 30. 06.

- BR.# 04 Bruxelles-Brussel Tragedia Endogonidia
  SOC. RAFFAELLO SANZIO
  Cesena, Italy

- Starting Point: Anger / More / Olga Grad vs. Juanna Regina
  VIA NEGATIVA
  Ljubljana, Slovenia

- XXX
  LA FURA DELS BAUS
  Barcelona, Spain

- I want to hold you
  KIM ITOH + GLORIOUS FUTURE
  Tokyo, Japan

- Secret Service
  COMPAGNIE FELIX RUCKERT
  Berlin, Germany

- How to Manage Fear
  LUCKY PIERRE
  Chicago, USA

- Plan B
  COMPAGNIE 111 / PHIL SOLTANOFF
  Toulouse, France

VIDEO PROJECTION:
- Soc. Raffaello Sanzio: Tragedia Endogonidia #01, #02, #03, #04

DISCUSSIONS:
- Soc. Raffaello Sanzio – the great return
- Interactivity – La Fura dels Baus, Via Negativa, Cie. Felix Ruckert

ACADAMY OF DRAMA ART (ADU) CASE:
- Bobo Jelčić: workshop presentation
- Dario Harjaček's directing exam: Adam and Eva
- Discussion: Who is trained by ADU (18 years after)

19th Eurokaz

2005

22. 06. – 30. 06.

- Telesquat
  GRUPO DE RUA DE NITERÓI / BRUNO BELTRAO
  Niterói, Brazil

- When will the September roses bloom? Last night was only a comedy
  GOAT ISLAND
  Chicago, USA

- Allegoria Stanza
  COMPAGNIE LA BARAKA / ABOU LAGRAA
  Annonay, France

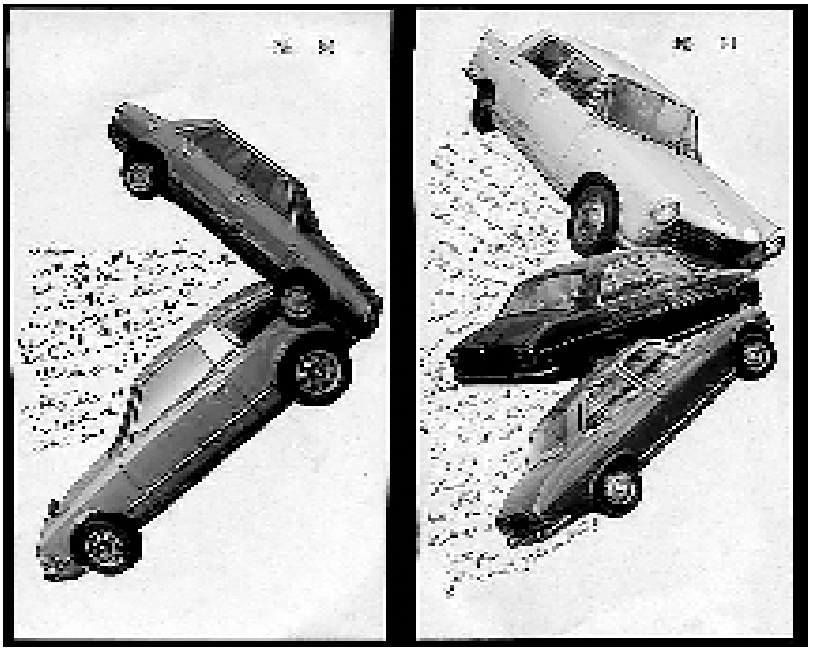
- Rebirth of a Nation
  PAUL D. MILLER A.K.A. DJ SPOOKY THAT SUBLIMINAL KID
  New York, USA

- Once
  ROSAS / ANNE TERESA DE KEERSMAEKER
  Brussels, Belgium

- mPalermu
  COMPAGNIA SUD COSTA OCCIDENTALE / EMMA DANTE
  Palermo, Italy

- Peasant Opera
  BÉLA PINTÉR & COMPANY
  Budapest, Hungary

I WANT TO HOLD YOU,
KIM ITOH + GLORIOUS FUTURE



THE LOUDEST MUTTERING IS OVER: DOCUMENTS FROM THE ATLAS GROUP ARCHIVE,
THE ATLAS GROUP / WALID RA AD

■ Martino
KVS / DASTHEATER / ARNE SIERENS
Brussels – Gent, Belgium

■ Krok opera: Cimer fraj
ŠUŠUR BOL
Bol na Braču, Croatia

■ U-biti
LABIN ART EXPRESS
Labin, Croatia

■ Roland Barthes: Lover's Discourse
k.o./ KOMBINIRANE OPERACIJE
Zagreb, Croatia

CONCERT:
- Fratelli Mancuso, Italy: Sicilitudine

WORKSHOP:
- Goat Island

PROMOTIONS:
- Promotion of the new edition of the magazine FRAKCIJA dedicated to the performance "When will the September roses bloom? Last night was only a comedy" by GOAT ISLAND
- Promotion of the new edition of the magazine KRETANJE dedicated to hip hop

FILM PROJECTION:
- D. W. Griffith: The Birth of a Nation

PARTY:
- Paul D. Miller a.k.a. DJ Spooky that Subliminal Kid, zvukbroda[egoboo.bits] / dj sergej[frequency]

DISCUSSIONS:
- Anne Teresa De Keersmaeker
- k. o. / Kombinirane operacije
- Arne Sierens

ROUND TABLE:
- "Island, I love you!" – a discussion on the cultural life on Croatian islands

20th Eurøkaz

2006

27. 06. — 03. 07.

■ Babylon
Directed by: NICOLAS STEMANN
BURGTHEATER
Vienna, Austria

■ Werther!
Directed by: Nicolas Stemann
GRUPPE STEMANN / BURGTHEATER
Vienna, Austria

■ Prone
JOHN JASPERSE COMPANY
New York, USA

■ Timon of Athens
Directed by: BRANKO BREZOVEC
NATIONAL THEATRE BITOLA / TURKISH THEATRE SKOPJE / LABORATORIO NOVE
Bitola – Skopje, Macedonia – Florence, Italy

■ Maracanã
Choreography by: DEBORAH COLKER
KAMPNAGEL
Hamburg, Germany

■ Ex-position (process_city, 02)
BORIS BAKAL AND SHADOW CASTERS
Zagreb, Croatia

EURØKAZ PRODUCTIONS:
■ Viva Verdi
VIA NEGATIVA
Ljubljana, Slovenia **/**
CROATIAN NATIONAL THEATRE / THEATRE &TD / EURØKAZ
Zagreb, Croatia

■ An Island for a Quiet Rest
BÉLA PINTÉR & COMPANY
Budapest, Hungary **/**
EURØKAZ
Zagreb, Croatia

■ Grmače
Directed by: NICK UPPER
TEATAR &TD / ACADEMY OF DRAMA ART / EURØKAZ
Zagreb, Croatia **/**
FESTIVAL EX PONTO
Ljubljana, Slovenia

■ Disgrace
Directed by: SAŠA BOŽIĆ
k.o. / ACADEMY OF DRAMA ART / EURØKAZ
Zagreb, Croatia

PROMOTION:
- Promotion of the book dedicated to 20 years of Eurøkaz

ROUND TABLE:
- Intimacy

A PARTY – CELEBRATION OF THE 20th ANNIVERSARY

NETA – NEW EUROPEAN THEATRE ACTION, Executive Committee Meeting

PAUL D. MILLER
A.K.A. DJ SPOOKY THAT SUBLIMINAL KID

PRONE, **JOHN JASPERSE COMPANY**

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