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KIBLA

Caravan International Conference Maribor

WE – FOR – GET

World Theatre Day

Thursday, 27th of March 2014

Venue: KIBLA PORTAL, Valvasorjeva 40, Maribor, Slovenia

REDEFINING CRISIS: PATHS TO FREEDOM?

The noble intentions of the Caravan "manifesto" made in 2011 - to build up the theme of "Reviving from Crises" through cultural interventions and artistic performances based on the methodology of community theatre, with the aim of boosting the cultural and social empowerment of local communities in some symbolic places of crises - gain some further meanings in 2014.

The economy and the human values are running downhill – can we still catch the train? More and more inhabitants of Europe that still had some economic security in 2011 are facing the ubiquitous reality of reaching rock bottom. Is Europe becoming a place of crises?

The artists have to cope with the huge responsibility of being the prophets and nurturers of reinvented values. What and where are the margins of human dignity and survivor?

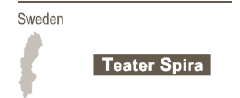
Who is the man and the woman of 21st Century? The roles are changing, but what are the frustrations of the heritage patterns and their impacts on community? Should we learn to behave tribally? Are we able to survive outside the chains of a supermarket society? Are we what we have? What about our ability to feel and to love? Are we still able to bond emotionally outside economical patterns and relationships?

The aim of the conference is to try to answer those questions – and arise new ones. We will keep questioning and finding solutions!

Tanja Grosman

European partners

FONDAZIONE CRT
Lead partner



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IF YOU WANT TO CHANGE THE WORLD **GET A MOVE ON**

support@projectcaravan.eu

www.projectcaravan.eu

Conference program



Part 1: IF YOU WANT TO CHANGE THE WORLD GET A MOVE ON

Panel presentation and discussion

Alberto Pagliarino: Caravan project / Social and Community theatre

The **CARAVAN** project originated from a reflection on some of the significant features of the current socio-cultural context in Europe, in particular the following three aspects: the international economic and financial crisis; the sprouting of a strong sense and spontaneous actions of solidarity; the benefits and importance of fostering the awareness of European cohesion in such context.

Social and community theatres arose in the eighties and have their roots in the past experiences of theatrical animation, the festive drama community events, drama therapy, the practices of the Laboratory Theatre (by J. Grotowski) and in the cross-cultural research (E. Barba).

More about CARAVAN: <http://projectcaravan.eu/>

Alberto Pagliarino, PhD is an adjunct professor in Social and Community Theatre at University of Turin - Department of Humanistic Studies - and at Master of Social and Community Theatre of Turin (SCT). He is founder and artistic director of the CRT Foundation of Turin (Italy) and of the *Caravan: Artists on the Road* project. He is co-author and actor of the theatre and journalism project PopEconomix. Along with Eugenio Barba he was founder and artistic director of the theatre project Lo Splendore dell'Età / The Splendour of the Age (2004-2012).

More about Alberto:

<http://www.teatrosocialecomunita.it/project/alberto-pagliarino/>

Part 2: RESPONSIBILITY : VALUES

Panel presentations and discussions

Maribor and Slovenia: from the political and economy transition in 1991 to protests in 2012: Personal, social, economic insecurity and imbalances reflected and questioned through performative arts and theatre.

Barbara Polajnar: Theatre of the Oppressed

Theatre of the oppressed is a method used for theatre-activist, pedagogic and educational purposes as a means of achieving social justice, but can also have therapeutic effects. Its beginnings date back to the 1960's, when the Brazilian theatre practitioner Augusto Boal first elaborated its concept. The method includes changing the relations between the actors and spectators and stands as a place where otherwise neglected subjects are discussed, and often gives voice to those who are usually silent. The use of this method in Slovenia will be demonstrated on the example of the informal theatre-activist group ZIZ and Association for culture and education Transformator.

More about the Theatre of the oppressed:

<http://www.theatreoftheoppressed.org/en/index.php?useFlash=0>



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More about Transformator:

http://www.sigledal.org/geslo/KUD_Transformator

[More about ZIZ Maribor: http://zizmaribor.blog.com/](http://zizmaribor.blog.com/)



Barbara Polajnar is a culturologist (Faculty of Social Sciences, University of Ljubljana), with a MA degree in the theatre of the oppressed as a means of empowering women. Works as a director, mentor, trainer, and workshop/training performer, following the method of the theatre of the oppressed both in Slovenia and abroad.

Lina Akif, Lena Kocutar, Severin Lorenčič Domen Vaupotič in Blendor Sefaj: Theatre School "Prva gimnazija Maribor"

"**The Theatre School** is intended primarily for that segment of a youth's personality that is neglected through the course of the regular secondary education program, but which is best expressed through the prism of theatre. Our theatre school is an attempt to spread the wings of imagination, to raise the awareness of the person's integral apparatus, to open up the fields of exploring oneself and to deal with the issue of theatre – a world parallel to reality and not merely its duplicate or mirror."

Jernej Lorenci (1998), first mentor of the Theatre School

The performative activities of the theatre school will be presented by 3rd and 4th year students:

Lina Akif (4th year of Theatre School; Prva gimnazija Maribor)

Blendor Sefaj (4th year of Theatre School; Prva gimnazija Maribor)

Severin Lorenčič (4th year of Theatre School; Prva gimnazija Maribor)

Lena Kocutar (3rd year of Theatre School; II. gimnazija Maribor).

Artistic Collective Was ist Maribor on "Was ist Maribor"

"**Was ist Maribor**" is an art collective formed by **Andreja Kopač, Sebastijan Horvat, Matjaž Latin** and **Aljoša Ternovšek**. In our works, which can be characterized in terms of style as documentary theatre projects, we are concerned with the analysis and staging of transitional and post-transitional cultural-political and economic situations of Maribor's reality, that bear a crucial paradigmatic value to the entire Slovenian society. On June 15th 2012, at the boiler house of the former Automobile Factory Maribor (TAM) and as part of the European Capital of Culture Maribor, we performed the first documentary project "Was ist Maribor?" – a final tribute to the town's principal identification point, the Automobile Factory Maribor. The whole performance, carried out in the form of a socialist celebration, was recorded by the public broadcasting service RTV Slovenia. We are still waiting for a public release on television.

The second act:

At the heart of our next artistic documentary performance, we set up another concealed "emblem" of Maribor and Slovenia: the Maribor Archbishopric. The nearly billion euro debt, which is the result of the bishopric's maneuvers and which still takes the bread out of the church followers' and creditors' mouths, became "larger" than the debt itself, because it announces the beginning of an enormous budget deficit that triggered the colossus of state cuts into the most sensitive social fabric. The story of the Maribor Archbishopric, therefore, is the greatest among the debt-stories in the time of the



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existence of Slovenia as a state. Chronologically, it means the beginning of the decay of the welfare state.



Aljoša Ternovšek is an actor who graduated at the Academy of Theatre, Radio, Film and Television (Ljubljana, Slovenia), and a member of the Prešeren Theatre Kranj.

More about Aljoša:

http://www.sigledal.org/geslo/Aljo%C5%A1a_Ternov%C5%A1ek

Sebastijan Horvat is a theatre director who graduated at the Academy of Theatre, Radio, Film and Television (Ljubljana, Slovenia), where he is currently adjunct professor in the field of theatre and radio plays. Co-founder of the independent theatre institute E. P. I. Center. Works also as a director home and abroad.

More about Sebastijan: http://www.sigledal.org/geslo/Sebastijan_Horvat

Matjaž Latin is a theatre director who graduated at the Academy of Theatre Arts in Zagreb (Croatia). Apart from theatre, he is also active in the fields of film and television, where he works as both director and actor.

More about Matjaž: http://www.sigledal.org/geslo/Matja%C5%BE_Latin

Andreja Kopač is a M.Sc. (Institutum Studiorum Humanitatis Ljubljana, Slovenia), journalist, publicist, dramaturge, mentor, editor and co-worker at art projects home and abroad.

More about Andreja: http://www.sigledal.org/geslo/Andreja_Kopa%C4%8D

Part 3: RELATION AFTER BECKETT

Performance

Theatre School "Prva Gimnazija: "Relation after Beckett" after Samuel Beckett's short plays: Play, Eh Joe and What Where.

Here we have an absurd cocktail of true and always topical issues, an ironic insight into the situation from a post-mortal distance speaks about human weakness, but also about passion, possessiveness, jealousy, lies and the fear of abandonment.

With: **Lina Akif, Severin Lorenčič** and **Blendor Sefaj** – actors of the 4th year of the Theatre School.

Director: Aleksandra Blagojević

Costume and set design: Nina Šulin

Lighting design: Gašper Bohinec

<https://www.facebook.com/pages/Gledali%C5%A1ka-%C5%A1ola-Prve-gimnazije-Maribor/499404763455930>

Part 4: OVERCOMING THE OBSTACLES: PAST – PRESENT – FUTURE

Round table

Speakers: Sebastijan Horvat (Slovenia), **Barbara Polajnar** (Slovenia), **Draga Potočnjak** (Slovenia), **Alberto Pagliarino** (Italy), **Malin Enberg** (Sweden).

The power of performative arts and theatre in a current social / cultural / economic



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context in Europe. The most neuralgic points of our society - catharsis and introspection of our communal dreams – reality and further vision.

“Epitaphs” for the eighties becomes zombies in the 21st Century:

- “There is no such thing as society” (M. Thatcher)
- “Economics are the method: the object is to change the soul” (M. Thatcher)

Man and woman of 21st century: Reinventing gender roles.

Sebastijan Horvat is a theatre director who graduated at the Academy of Theatre, Radio, Film and Television (Ljubljana, Slovenia), where he is currently adjunct professor in the field of theatre and radio plays. Co-founder of the independent theatre institute E. P. I. Center. Works also as a director home and abroad.

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Draga Potočnjak graduated at the Academy of Theatre, Radio, Film and Television (Ljubljana, Slovenia) and is an actress, dramaturge and writer. Between 1992 and 1996 she was head of a theatre group of young Bosnian refugees (*The Incurable Optimists*). She is one of the few Slovenian authors that tackle the world of the underprivileged, who are unsuccessful and insignificant from society’s point of view. She puts these people at the center of her stories, which are – we could say – a means of depicting and uncovering the pain and distress, which we often turn a blind eye to. Member of the Slovene Youth Theatre in Ljubljana.

More about Draga:

http://www.sigledal.org/geslo/Dragica_Draga_Poto%C4%8Dnjak

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Malin Enberg is cofounder and co-owner of Producentbyran, an agency seated in Göteborg (Sweden), which works with independent groups and scenic art performers – choreographers, dancers, musicians, and actors. Collaborates with numerous independent theatres and festivals. As part of the Caravan project Producentbyran represents Teater Spira.

Part 5: ODIN TEATRET NORDISK TEATERLABORATORIUM

Movie screening, Artist talk

Movie Screening: The Conquest of Difference

Erik Exe Christoffersen: The Conquest of Difference

50 years of theatre: film about Odin Teatret.



Artist talk: Julia Valrey**The Power of Vulnerability**

Transit - Womens International Theatre Festival

**Artist talk: The Power of Vulnerability**

Julia Valrey will share her year-long experiences as artistic directress of TRANSIT and co-foundress of [The Magdalena Project](#). [The two](#) projects are closely intertwined and committed to nurturing an awareness of women's contribution to theatre and to supporting exploration and research by offering concrete opportunities to as many women as possible, both in the profession and in study.

Transit festival: <http://odinteatret.dk/events/transit-festival.aspx>

Julia Varley is an actress within Odin Teatret since 1976. She is also active in directing, teaching, organizing and writing. Co-founder of The Magdalena Project (a network of women in contemporary theatre), artistic director of Transit International Festival, Holstebro, and editor of The Open Page, a journal devoted to women's work in theatre. <http://odinteatret.dk/about-us/actors/julia-varley.aspx>

Conference Moderator

Jedrt Jež Furlan is a journalist and critic, who has been following the field of contemporary performative arts and culture policies, from Radio Student to Slovene National Television. She has worked as producer and head of PR in a number of art projects. She is currently employed at the Contemporary Dance Network association and works as a columnist and advocate of the non-governmental sector in culture,



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