

„An artist is a professional masochist.
For an artist, a possibility to be voluntarily subjected
to a particular dictate of performance
is the proof of his/her own existence.
An artist is so open to stimuli of performative situation that
it seems as if he/she deliberately invokes
the loss of rational control.
But an artist, as any other masochist, conscientiously
patrols the limits of his/her acquiescence.
Whenever s/he seems *completely subjected*, s/he actually
keeps the situation in hand.“

Anita Phillips, *A defence of masochism*

Lupus in fabula

The point of origin of this performance is the choreographer and dance artist Pina Bausch. In the period from the 1970's to the 1990's, her shows brought into question the conventional borders between dance, drama, and opera. *The Rite of Spring* (1975), *Komm, tanz mit mir* (1977), *Bluebeard* (1977), *Café Müller* (1978), *Arias* (1979), *Carnations* (1982) and *Palermo, Palermo* (1989) forever changed the map of artistic expression. Pina Bausch introduced us to the world of a specific bestiary, bloodthirsty and merciless, where victims pleaded for mercy long after their "last cigarette" was put out.

The forest of Pina Bausch is magical and creepy.

We are familiar with her, although we never saw any of her performances here in Croatia.

We know what she's thinking about when she hits the wall (the older she gets, the more fierce her struggle with the wall is).

Just as we know the delight evoked by tearing down a huge, five-ton wall in her performance *Palermo, Palermo*.

We understand why, in Pina Bausch's performances, crocodiles lie right next to performers, why there are stuffed deer, great river horses, whales, and polar bears.

Such forest, our forest as well as hers, is always *double jeu*.

Phoenixes can be canaries and carnations and dry leaves can be made of plastic, but still there is wilderness in this forest. But there is also otherness, the experience of not-belonging. The moment we walk into it, we forget where we came from and where we were heading. The forest leads us inside, towards its ever more uncertain "self".

Pina Bausch is not an author who offers Directions and Answers. She had no intention of telling us a “story”, let alone a *biography* with an offensively chronological beginning and end. In her performances, fragments did not have to make a “logical” whole.

The truth is illogical.

But it is also, in a sense, magical.

Like fangs of a kindred human animal at our throat.

Who is, then, your Wolf?

Does he wear silver gloves or claws?

Would you, perhaps, like to meet him tonight?

Be our guest. The forest is open.

Title: **This is (not) my forest**

Authors: **Silvia Marchig, Darko Japelj, Nataša Govedić**

Performers: **Silvia Marchig and Darko Japelj**

FORMAT: **Diptych (opera and performance in the same evening)**

Subgenre: **Managing the regime of performative tensions**

Inspiration for the project: **Pina Bausch (1940-2009)**

Text: **Darko Japelj, Silvia Marchig, Nataša Govedić**

Dramaturge: **Nataša Govedić**

Music selection: **Nenad Hrgetić**

Lights: **Bojan Gagić**

Costumes: **Oliver Jularić**

Site: **Zagreb, Pariz, stage/forest, Wuppertal,
Rijeka, Stuttgart**

Booklet text: **Nataša Govedić**

Booklet design: **Bojan Gagić**

Production: **KIK MELONE and Croatian Institute for Movement
and Dance**

Premiere: **27th May 2010 in Zagreb Dance Center**

ABOUT THE AUTHORS

Silvia Marchig is a dance artist, choreographer, and dance educator. She lives and works in Zagreb and Rijeka, where she is mostly engaged in collaboration within the independent artistic scene. In 2008, Silvia and Igor Hofbauer founded an artistic organization KIK MELONE.

Darko Japelj is a professional actor, but defines himself as a performer. He lives and works in Zagreb and sometimes in Paris. He likes to wander.

Nataša Govedić is a theatrologist, theater critic, and educator. She acts and writes from both sides of theatre stage.