

presents the series “*the time is now!*” with the screening of:
Pupiliya, Papa Pupilo and the Pupilceks
– Reconstruction

with live audio-commentaries by the Slovene artist
Janez Janša



at Academia Superior de Artes de Bogotá,
Carrera 13 No. 14 - 69,
on Wednesday the 15th of April 2009
at 5:45 PM

Reconstructed and directed by: Janez Janša /
Created and performed by: Aleksandra Balmazović, Gregor Cvetko, Dražen Dragojevič, Lado Jakša,
Alja Kapun, Boštjan Narat, Matjaž Pikalo, Dejan Srhoj, Ajda Toman, Irena Tomažin, Grega Zorc /
Music: Gregor Cvetko, Lado Jakša, Boštjan Narat / Lead technician: Igor Remeta / Assistant director:
Samo Gosarič / Projections: Samo Gosarič, Janez Janša, Igor Štromajer / Production: Maska /
Co-production: Festival EX PONTO (Cultural Society B-51), Tanzquartier Vienna

Pupilija, Papa Pupilo and the Pupilceks – Reconstruction

Janez Janša's theatre reconstruction of the original cult and groundbreaking neo-avantgarde performance *Pupilija, papa Pupilo and the Pupilceks* (1969) by the theatre group Pupilija Ferkeverk brings about the spirit of the 60s, while at the same time exposes both the distance from that time and the procedures of the reconstruction. The award winning performance (Special Prize of 41st Bitef festival, Belgrade) is considered a parade example of a theatrical reconstruction by the critics of web magazine *Corpus* and received reviews in influential publications such as *Artforum* and *Documenta Magazine*.

Pupilija introduced interdisciplinary devices into Slovene performative practices, and gave up in the imperative traditions of body and dancing techniques. It is political primarily in its resistance to authority, rather than in its direct political protest, as it subverts external (state, nation, party, church, market) and internal (theatre, aesthetics) authorities. Its reconstruction in 2006 examines the embodiment of historic event into the present time, when resistance and experiment are forced out to the margins of the social and cultural milieu. Emphasis is thus on the performativity as well as on its contextualization and re-textualization. The performance stresses the procedures used in the original performance, with an openness and non-formality.

Janez Janša

Janez Janša studied sociology and theatre directing at the University of Ljubljana, Slovenia and performance theory at the University of Antwerp, Belgium. He is author and director of interdisciplinary performances such as *CAMILLO - MEMO 1.0: THE CONSTRUCTION OF THEATRE* (1998), *DRIVE IN CAMILLO* (2000), *MISS MOBILE* (interactive performance, 2001) *WE ARE ALL MARLENE DIETRICH FOR*, Performance for soldiers in peace-keeping missions (together with Erna Omarsdóttir, 2005), *PUPILIJ, PAPA PUPILO AND THE PUPILCEKS* (the reconstruction of the piece from 1969, 2006), *SLOVENE NATIONAL THEATRE* (2007), and *MONUMENT G*: (recently with Dušan Jovanović, 2009). Janša's work also includes visual, multimedia and performance art works. Among others are *THE CABINET OF MEMORIES* (a tear donor session), *THE FIRST WORLD CAMP* (interdisciplinary artistic and research project with Peter Šenk) and *NAME READYMADE* (with Janez Janša and Janez Janša, 2008). Janez Janša (formerly known as Emil Hrvatin) changed his name in 2007, together with two other artists.

Janša regularly curates interdisciplinary workshops around Europe and the USA and he is the initiator of the organization P.E.A.C.E. - Peacekeepers' Entertainment, Art and Cultural Exchange (with Mare Bulc). He has published numerous essays on contemporary theatre and art including the book *JAN FABRE - La Discipline du chaos, le chaos de la discipline* in 1994, published in Dutch, Italian and Slovene. He has been editor-in-chief of the performing arts journal *MASKA* since 1998 and has edited publications about contemporary theatre theories *PRESENCE, REPRESENTATION, THEATRICALITY*, Maska, Ljubljana in 1996, and about contemporary dance theories *THEORIES OF CONTEMPORARY DANCE*, Maska, Ljubljana in 2001 and several other titles.

Maska

Maska is a non-profit organization for publishing, production (performances, interdisciplinary and visual art works), education and research, based in Ljubljana, Slovenia. In recent years, it has strengthened both the local and international performing arts scene as one of the few organisations which affirm theoretical as well as artistic creations. *Maska Productions* produces performances and other artistic events by innovative, exploratory artists as well as first projects by the youngest generation: Janša, Tomažin, Omarsdóttir, Eynaudi, Chauchat, Bulc and others.

Maska was the publication that in the early 1920s offered Slovene theatrical space a patronage for free thinking and writings with different views on theatre. Today the journal is published in four double issues each year. Apart from articles on the hidden phenomena in contemporary performing art, it also includes interviews with artists and theoreticians, reviews of performances, research findings and books. Book series TRANSformacije (profiled as a field of contemporary reflections on performing arts) and Mediakcije (profiled as a field of critical writings on media culture and society) are the foundations of Maska publishing programme. *Symposium* is an all-year programme with lectures by internationally acclaimed scholars, artists and writers, including a Seminar of Contemporary Performing Arts, Coaching and Contemporary Arts Studies.

eltiempoespacioespectador(a)

eltiempoespacioespectador(a) / thetimethespacethespectator is a project that generates bonds of cooperation and interaction between different institutions and artists in order to offer a space for the promotion, production and analysis of contemporary performing practices framed in the reflections of Live Arts. Initiated by choreographer Carlos Maria and architect Sam Causer, the organisation promotes the dialogue between intellectual and creative practices and between local and international positions to foster mutual knowledge and understanding, cooperation, collaboration, integration and creation of local positions.

With the presentation of the screening of the *Reconstruction - Pupiliya, Papa Pupilo and the Pupilceks* with artist *Janez Janša* we proudly launch the organisation and set up the start of the activities of the series "*the time is now!*" that during 2009 will focus especially on the articulation of the relation of arts and time covering topics such as history, reconstruction, event, memory, archive, space of time, present and future.

At www.tiempoespacioespectador.org you will soon be able to find out more about us. We are interested in cooperating with organisations and individuals. Contact us at info@tiempoespacioespectador.org or send us an email if you want to keep informed about what we are doing.

ASAB

Academia Superior de Artes de Bogotá is the Art Academy of the District University Francisco José de Caldas. Since its creation in 1992, the Performing Arts programme has developed an intense activity of formation, creation and projection, and has become an important example for other local and national processes and programmes. ASAB offers professional education in Directing, Acting and Contemporary Dance, and at the same time offers qualified courses in dance, theatre and scene-technique at a national and local level. Each semester ASAB invites national and international directors to develop dance and theatre projects with the graduates, which have a significant social projection in the city.

Thanks to Janez Janša, Maska, Raúl Parra, ASAB, Tanzquartier Vienna and Camilo Monsalvo.

Soon on April 24th "*Resiste-te-te! : An uninterrupted day of interactive improvisation*" at ASAB.
