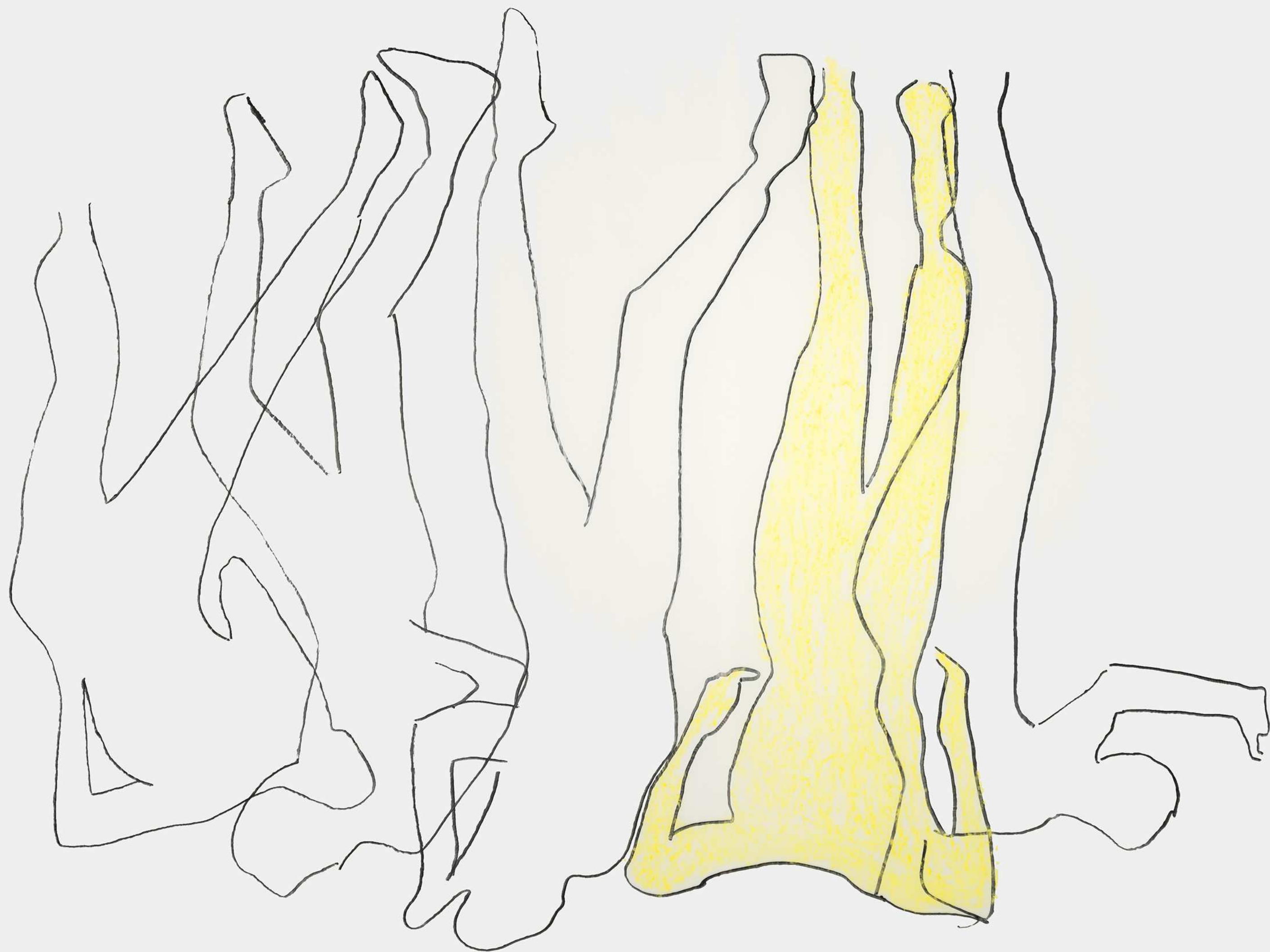
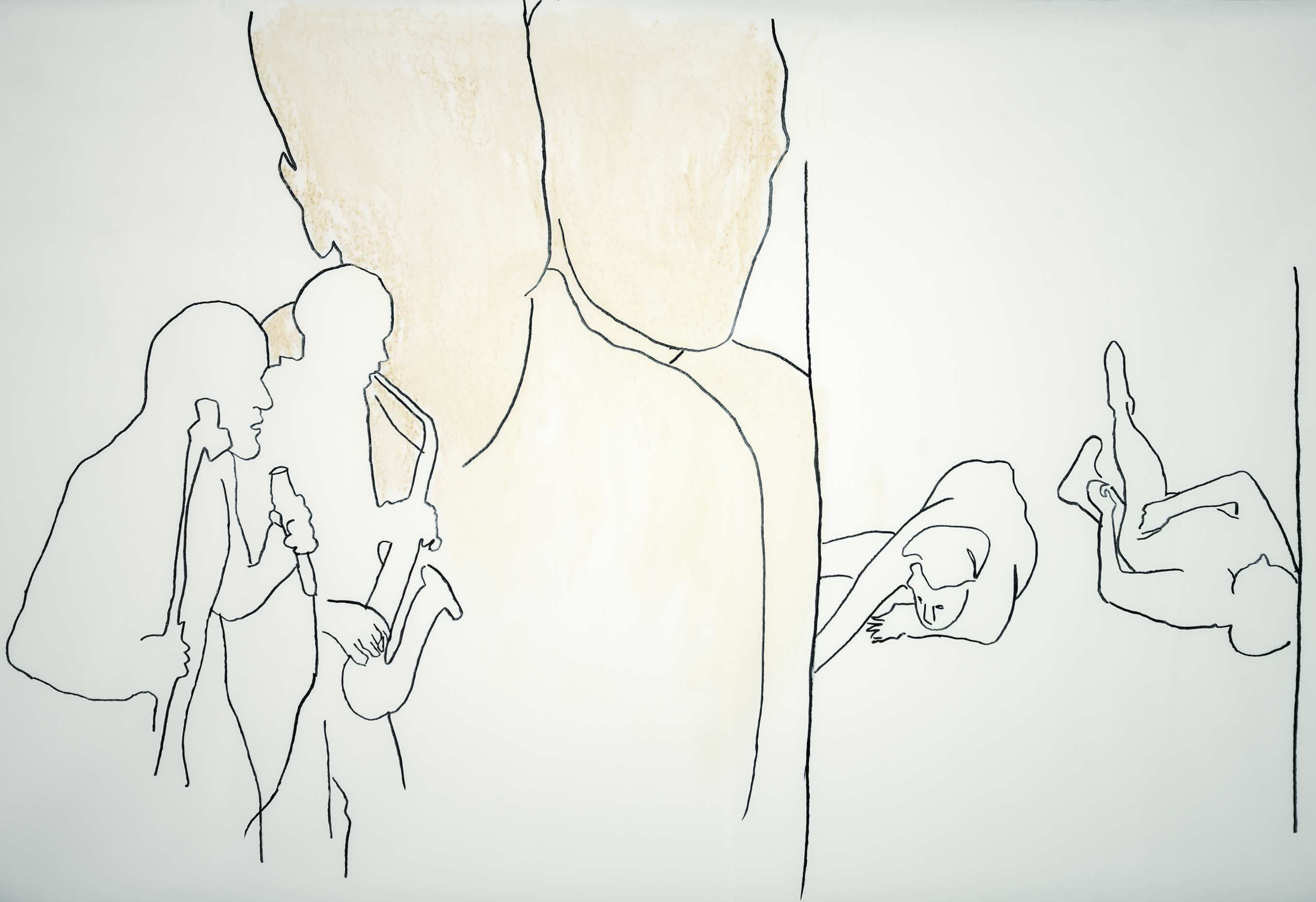






IMPROVISED / IMPROVIZIRANI
EVENTS DOGAĐAJI



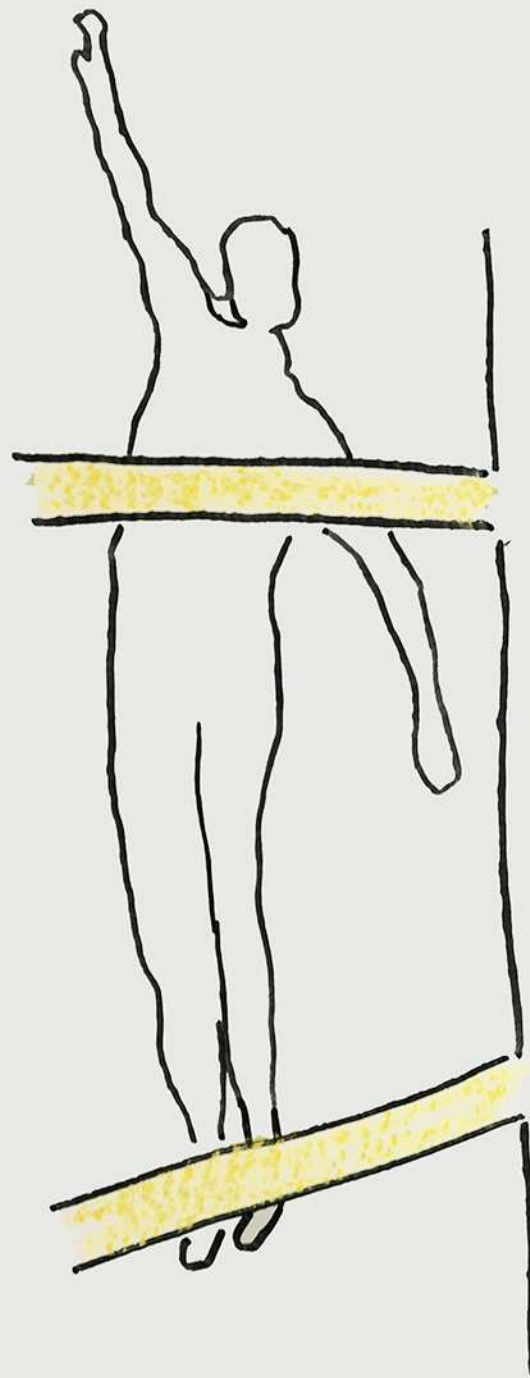
MUSEUM OF CONTEMPORARY ART /
MUZEJ SUVREMENE UMJETNOSTI

The project "Improvised Events" has been produced as the visual, dance, instrumental and vocal interaction of four women artists: Andreja Kuluncic (visual artist), Zrinka Užbinec (dance artist and choreographer), Jasna Jovičević (saxophonist and composer) and Annette Giesriegl (vocalist).

ZAGREB, RUJAN / SEPT., 2019

KULUNČIĆ / JOVIČEVIĆ / GIESRIEGL / UŽBINEC

PROJEKT „IMPROVIZIRANI DOGAĐAJI“
REALIZIRA SE KAO VIZUALNA, PLESNA,
INSTRUMENTALNA I VOKALNA INTERAKCIJA
ČETIRIJU AUTORICA: ANDREJE KULUNČIĆ
[VIZUALNA UMJETNICA], ZRINKE UŽBINEC
[PLESNA UMJETNICA I KOREOGRAFINJA],
JASNE JOVIČEVIĆ [SAKSO FONISTICA I
SKLADATELJICA] I ANNETTE GIESRIEGL
[VOKALISTICA].



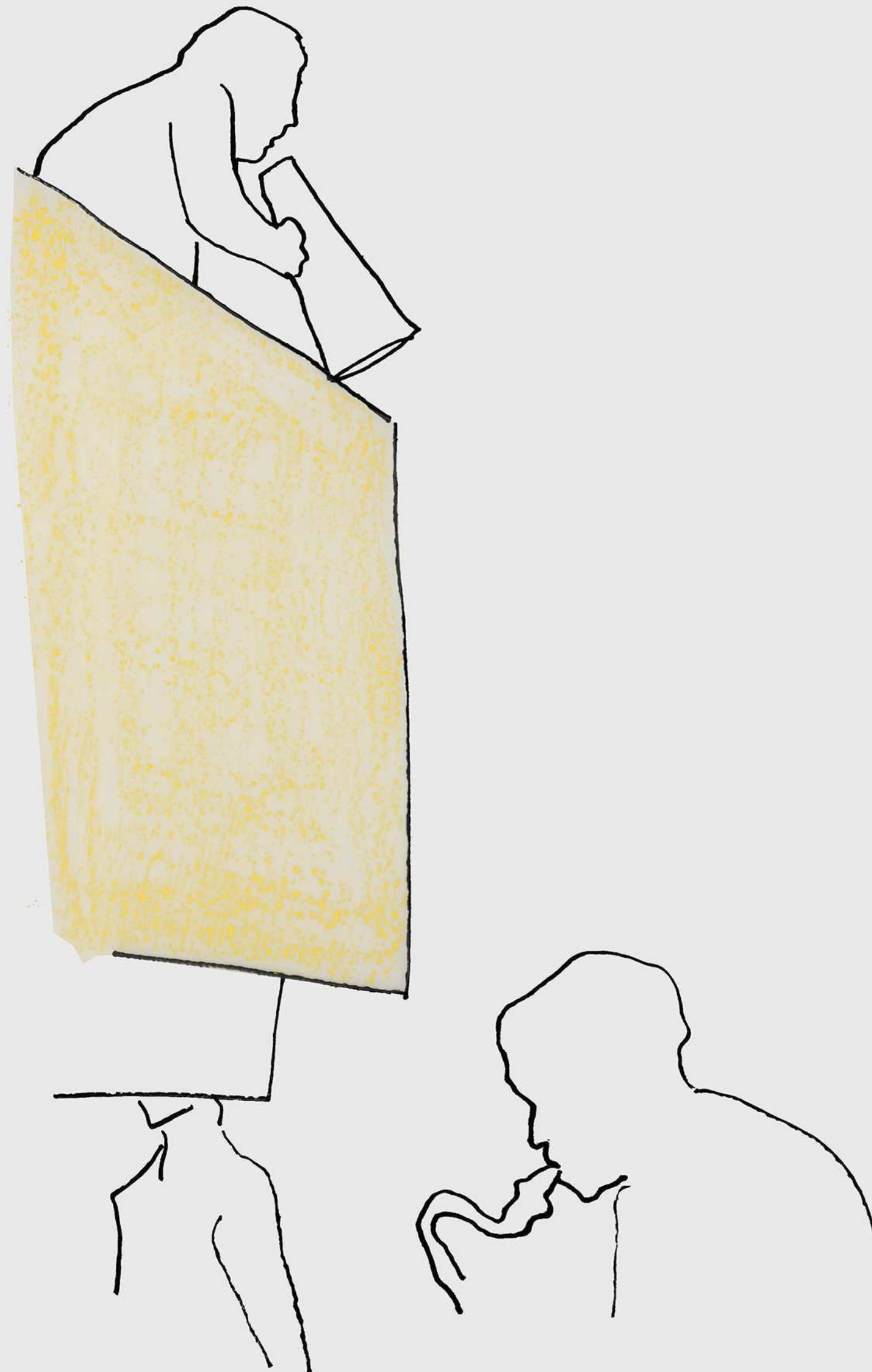
RADI SE O SITE SPECIFIC IZVEDBI OSMIŠLJENOJ ZA MUZEJ SUVREMENE UMJETNOSTI, ODNOSNO NJEGOV SREDIŠNJI VERTIKALNI PROSTOR BAUNET CAFEA KOJI ARHITEKTUROM POVEZUJE ETAŽE I PROSTORE MUZEJA. NO KAKO TAJ PROSTOR NIKADA NIJE DOISTA PROFUNKCIONIRAO, POVEZANOST I INTERFERENCIJA PROSTORA MUZEJA OSTALA JE NA IDEJNOJ RAZINI. IZVEDBA „IMPROVIZIRANI DOGAĐAJI“, O D N O S N O JEDNOKRATNA IZLOŽBA KOJA NASTAJE KAO NJEZIN REZULTAT, NASTOJI REAGIRATI UPRAVO NA PROSTORNU I ATMOSFERSKU ISPRAŽNJENOST MUZEJA. ČETIRI UMJETNICE S POMOĆU MEDIJA KOJIM SE KORISTE - VIDEO, ZVUKOM, GLASOM I POKRETOM TE U INTERAKCIJI S PUBLIKOM AKTIVIRAJU ARHITEKTURU I POSTAV MUZEJA, ODNOSNO POKRECU TEMELJNE SASTAVNICE MUZEJSKE STRUKTURE: UMJETNICI/E, RAD, PUBLIKA, ZBIRKA, PROSTOR I ARHITEKTURA.

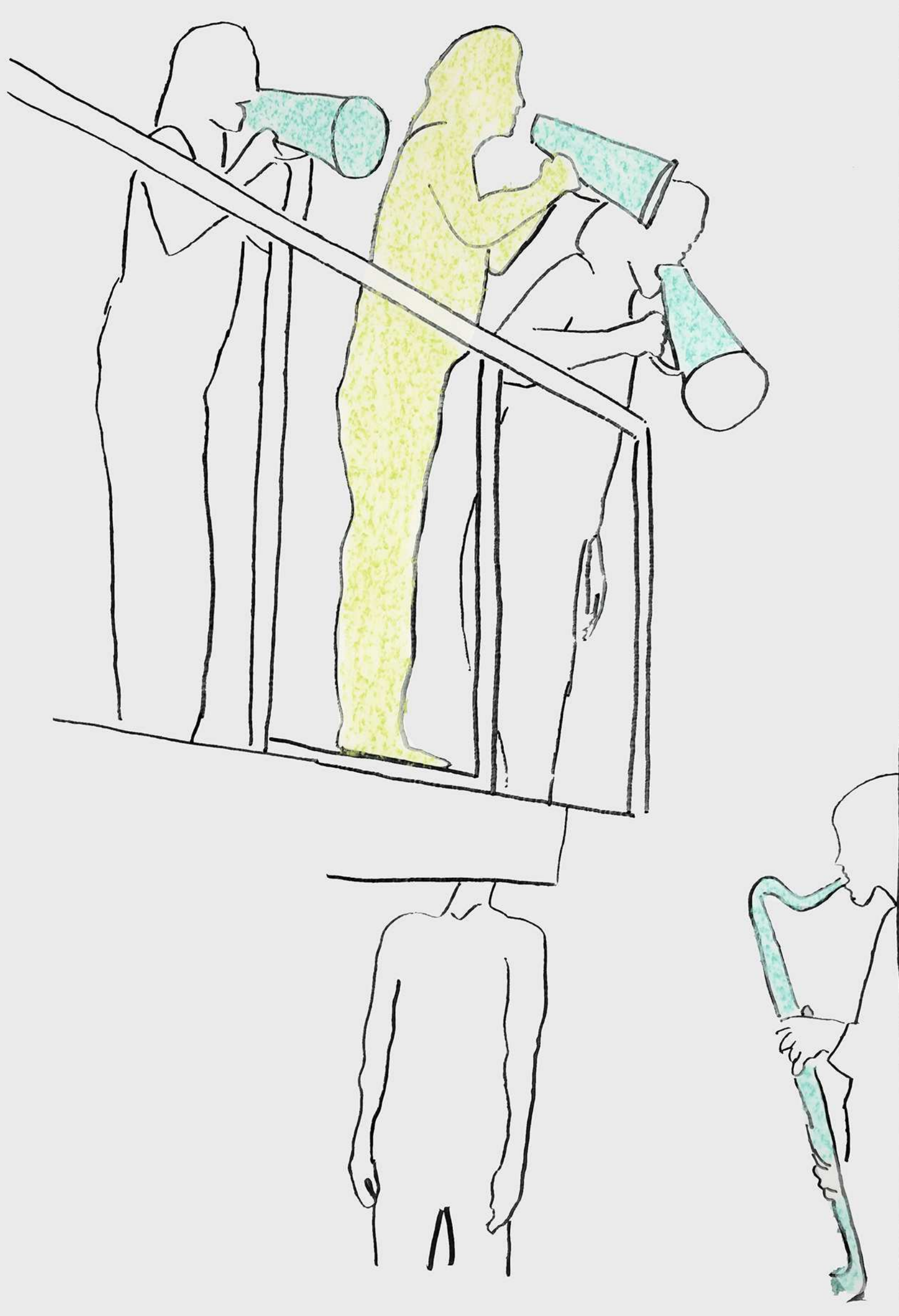
It is a site specific performance designed for the Museum of Contemporary Art, that is, for its central vertical space the Baunet Café, the architecture of which links the storeys and spaces of the museum. But since this space has never really been operationalised, the linkage with and interference of the spaces of the museum has remained at the level of idea and notion. The performance Improvised Events and the exhibition that has been produced as a result of it endeavour to react precisely to this spatial and atmospheric vacuity of the museum. The four artists, using their own individual media – video, sound, voice and movement and in interaction with the audience activate the architecture and set-up of the museum, that is, mobilise the fundamental components of the museum structure: artists, work, public, collection, space and architecture.



OSNOVNA STRUKTURA RADA JE POSTAVLJENA I UNAPRIJED DOGOVORENA, A NA NJU IZVOĐACICE IMPROVIZIRAJU U DIJALOGU JEDNA S DRUGOM TE U DIJALOGU S PROSTOROM I POSJETITELJIMA. RADI SE O ČETIRI STANICE, OD KOJIH SE SVAKA SASTOJI OD LOOPERA, MIKROFONA I ZVUČNIKA, NA KOJIMA SE TIJEKOM IZVEDBE IZMJENJUJU VOKALISTICA I INSTRUMENTALISTICA U USNIMAVANJU MATRIČA KOJE SE ČUJU TIJEKOM IZVEDBE I NA KOJE I ONE I PLESAČICA REAGIRAJU IMPROVIZACIJAMA. TAKO IZVEDBA ZAPOČINJE U FOAJEU MUZEJA SOLOM NA BAS KLARINETU KOJI POSTAVLJA MINIMALISTIČKU OSNOVU NA KOJU SE KASNIJE NASLANJA SLJEDEĆA GLAZBENA IZVEDBA. ZA TO VRIJEME PLESAČICA U VANJSKOM DIJELU MUZEJA ODVOJENA OD PUBLIKE I OD ZVUKA INSTRUMENTA TIJELOM POPUNJAVA PROSTOR SOLO IZVEDBOM. NAKON TOGA SLIJEDI NIZ IZVEDBI KOJE SE GRADE PROSTORNO I ZAVRŠAVAJU DIONICOM NA KROVU MUZEJA.

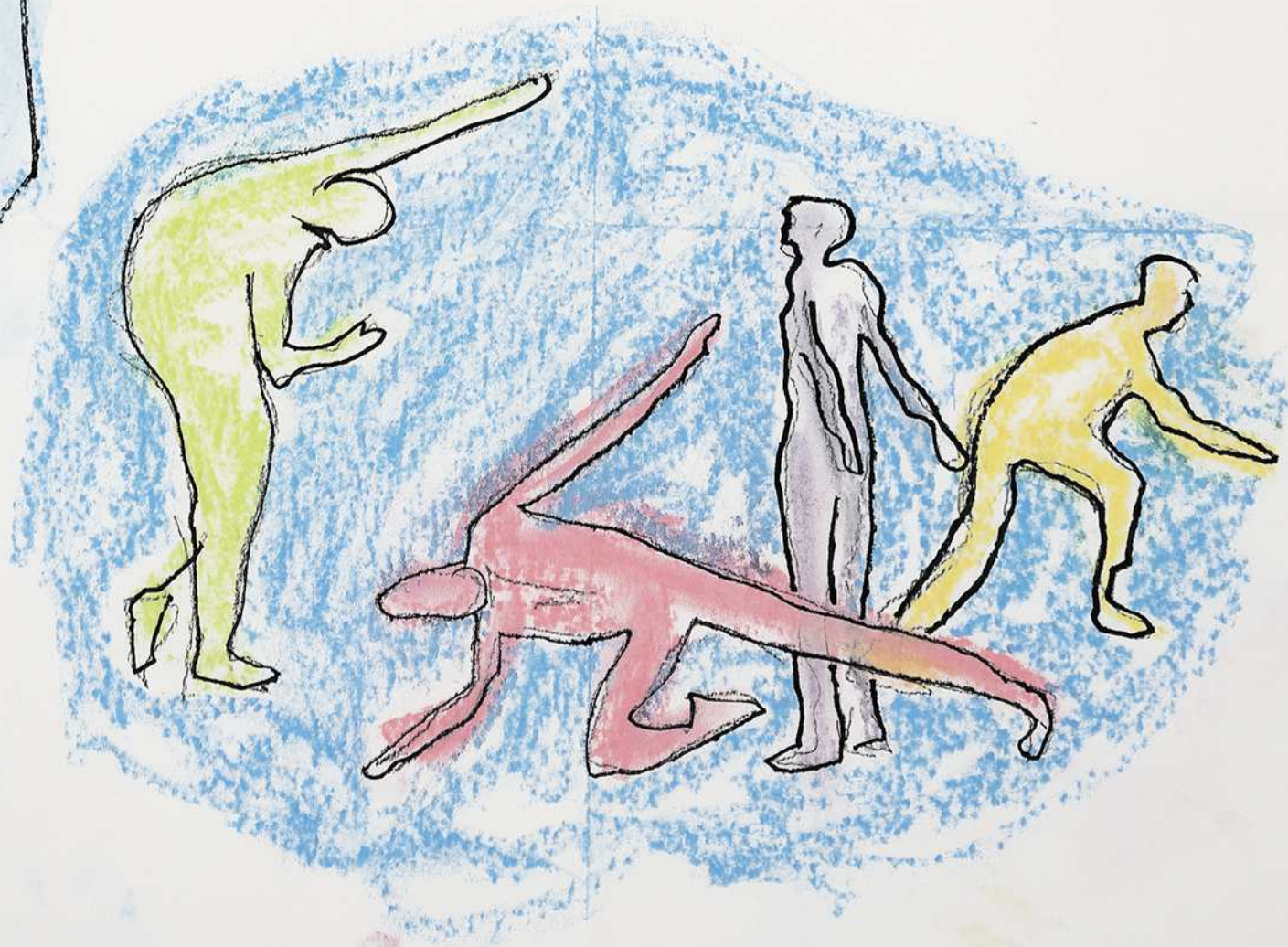
The basic structure of the work is set up and agreed on beforehand, the performers improvise on it in a dialogue with each other, in a dialogue with the space and in a dialogue with the visitors. There are four stations, each consisting of a looper, a microphone and a speaker, on which during the performance the vocalist and the instrumentalist change places in recording loops to be heard during the performance and to which they and the dancer react with improvisations. The performance starts in the foyer of the museum with bass clarinet solo that set up a minimalist foundation on which the following musical performance subsequently draws. During the time, in the outer part of the museum, apart from the audience and the music being played, the dancer fills the space with her body in a solo performance. After that come a series of performances that are constructed spatially and end with a section on the roof of the museum.

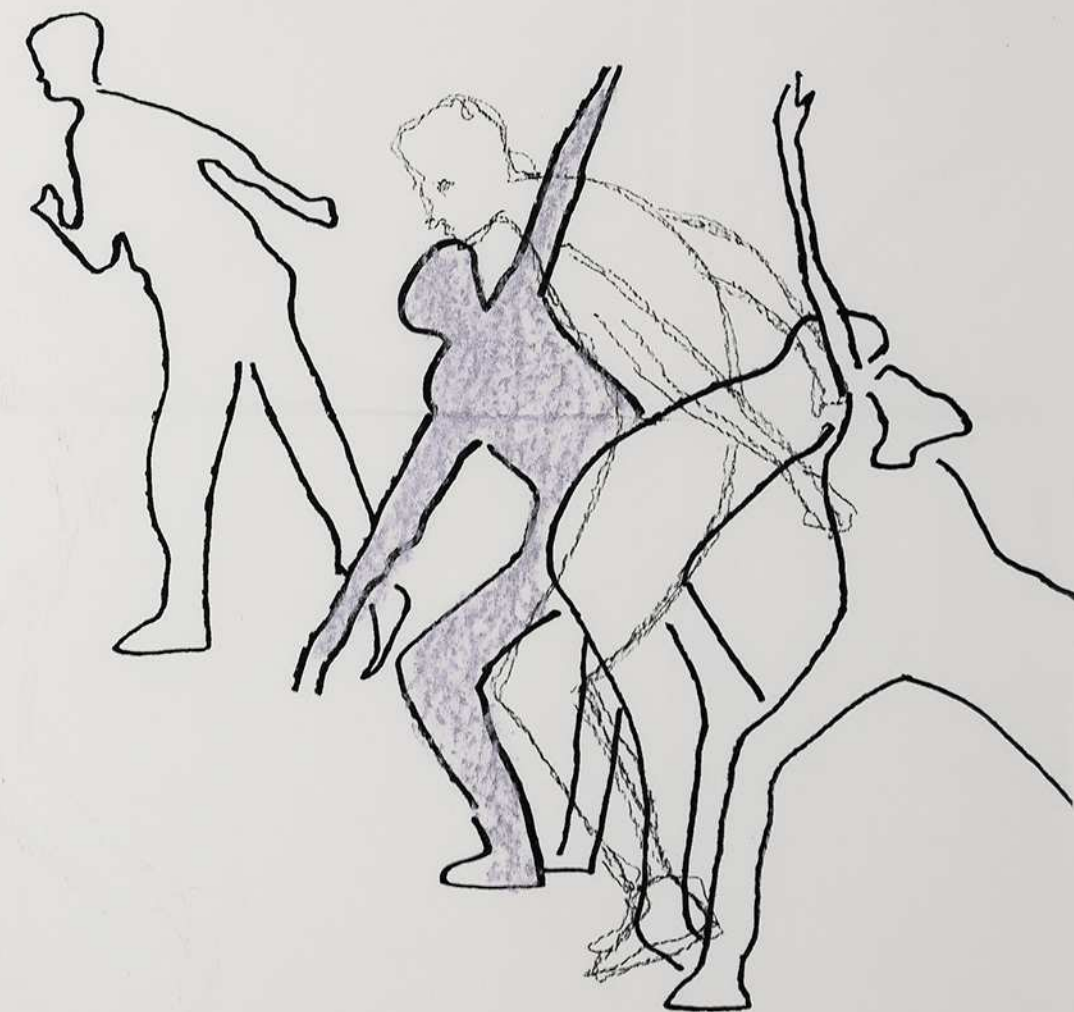
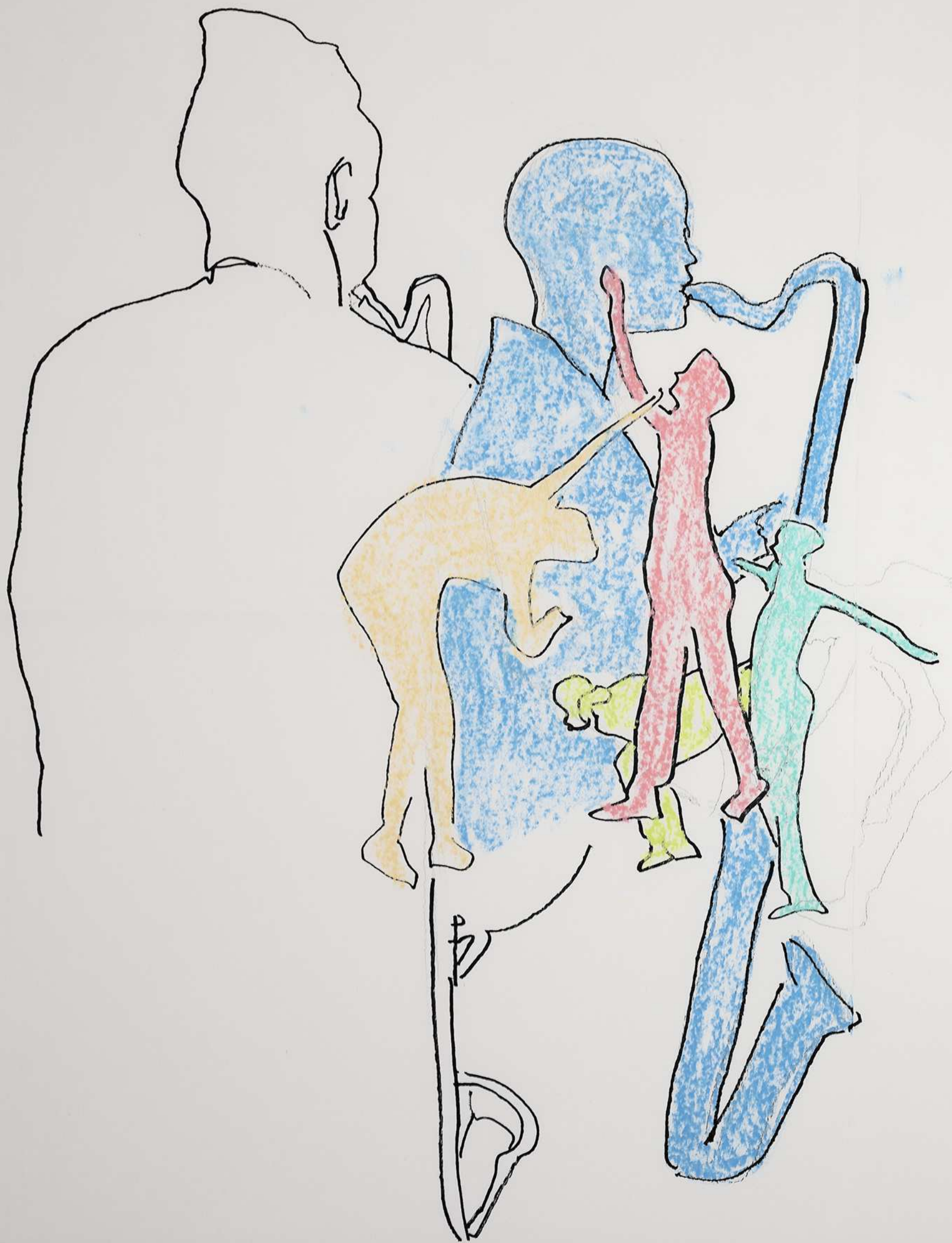


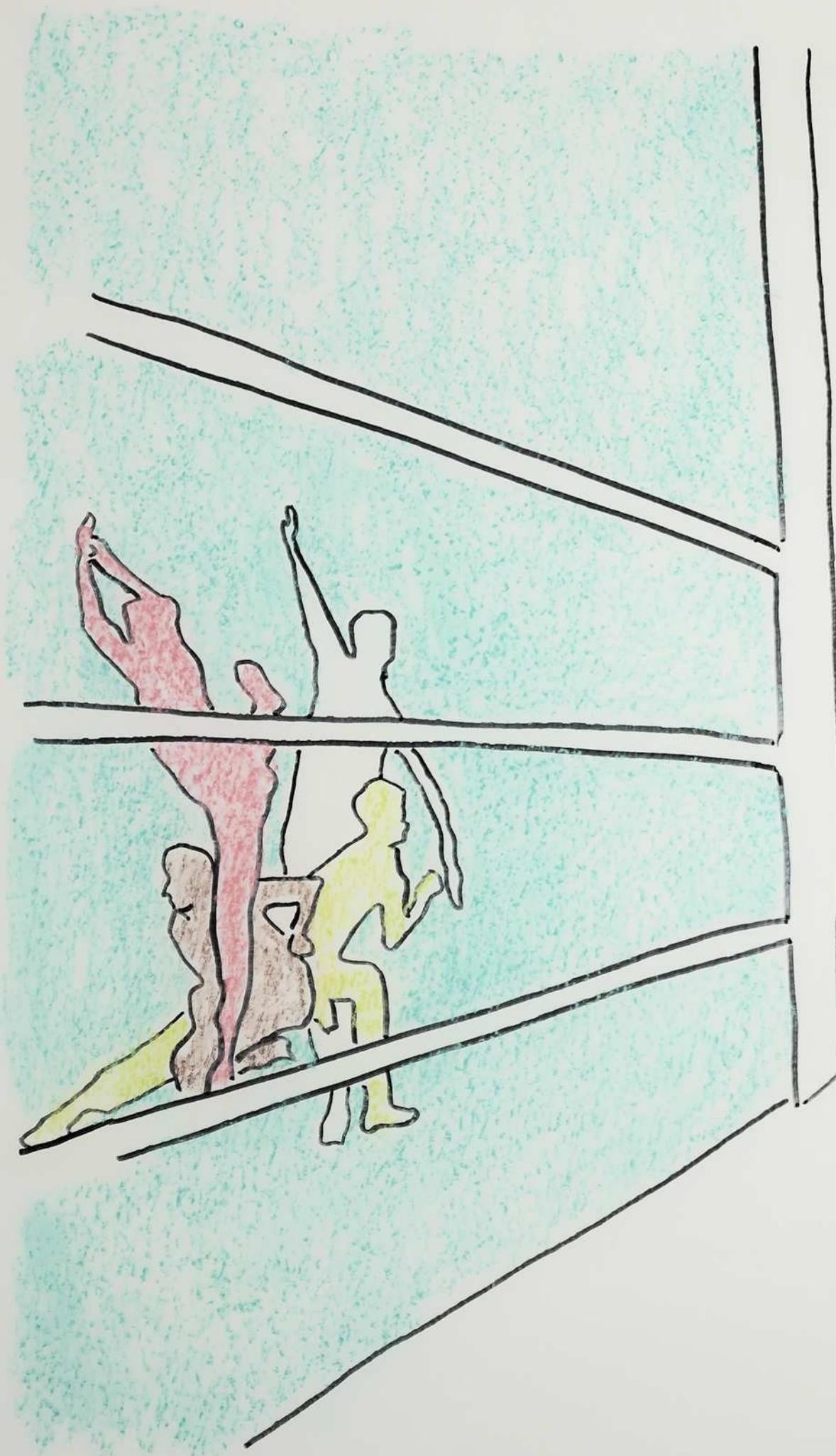


TIJEKOM IZVEDBE GRADI SE TRENUTAČNO STVARANA KOMPOZICIJA KOJA SE NA KRAJU POVEZUJE TE, PROLAŽENJEM U POVRATKU ISTIM PROSTOROM, PUBLIKA POSTAJE SVJESNA DA JE KOMPOZICIJA KOJU ČUJE ZAJEDNO S TRAGOVIMA IZVEDBE KOJE VIDI, SVOJEVRSNA ZVUČNA SKULPTURA, RAD KOJI SE STVARAO U PRETHODNOM PROLASKU KROZ MUZEJ, U INTERAKCIJI IZVOĐAČICA – GLASA, SLIKE, ZVUKA, POKRETA – I PUBLIKE.

During the performance an instantly created composition is built up. At the end it is connected up, and when it passes on its return through the same space, the audience becomes aware that the composition that they have heard, together with traces of the performance that it sees, is a kind of acoustic sculpture, a work that created in its previous passing though the museum, in the interaction of the performers – sound, image, voice, movement - and the audience.

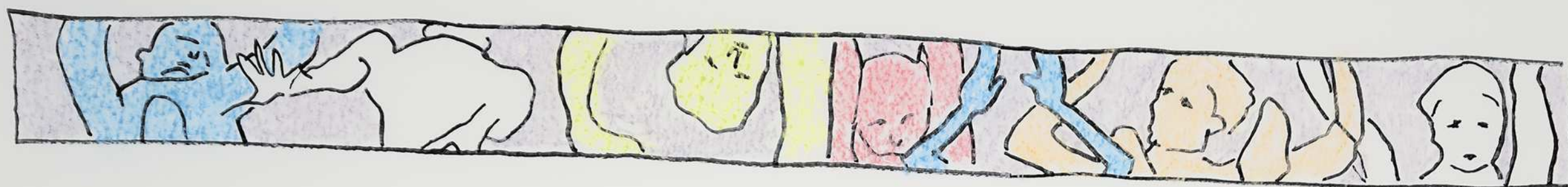


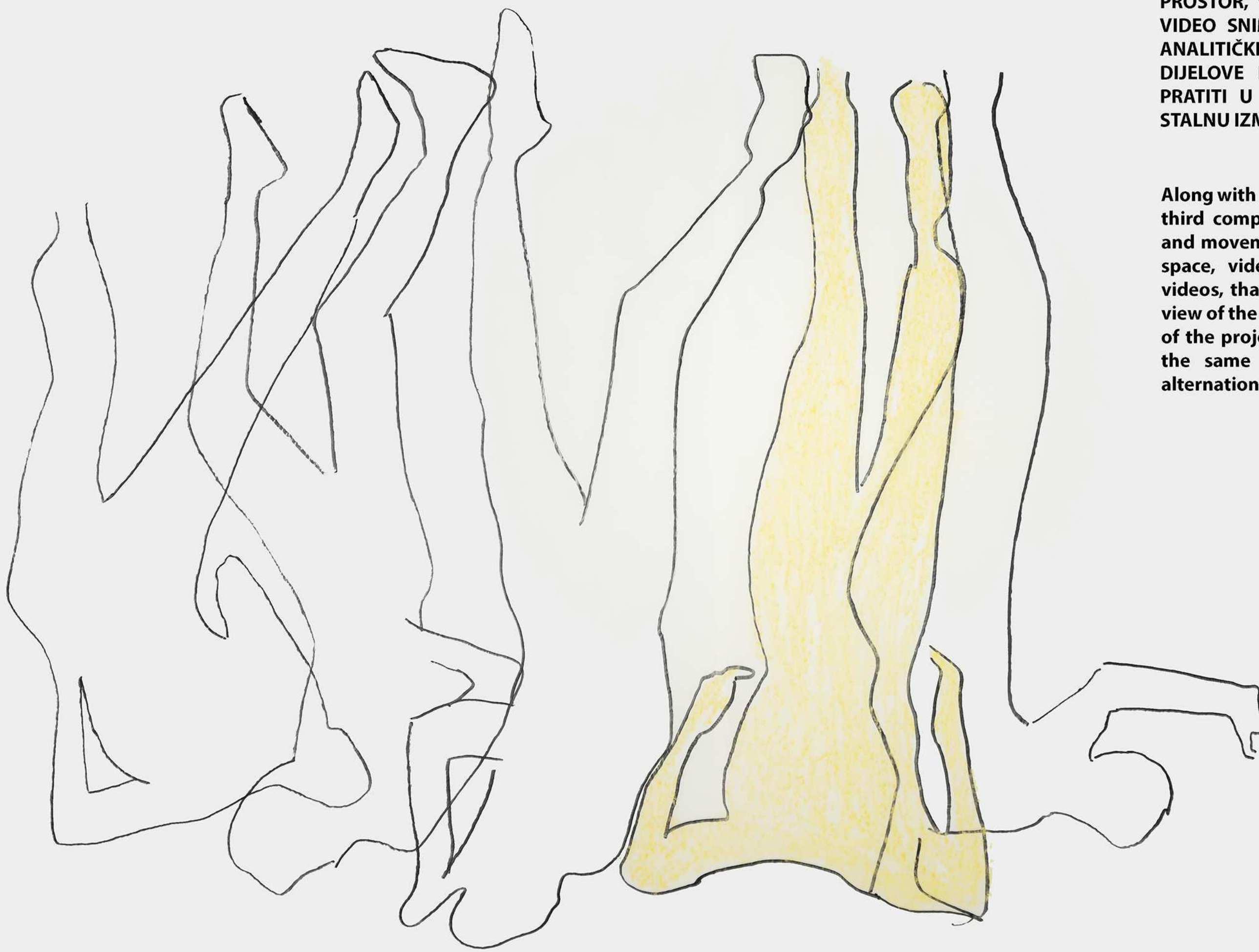




UNUTAR PLESNOG DIJELA PROJEKTA TIJELO
IMA VLASTITU LINIJU OSVJEŠTAVANJA
SENZACIJA, NEVIDLJIVIH STRUKTURA
PROSTORA, ZVUKOVA, DINAMIKE KRETANJA
PUBLIKE. PLES IMAGINARNO POPUNJAVA
PRAZNINE, GRADEĆI NEVIDLJIVU MREŽU.

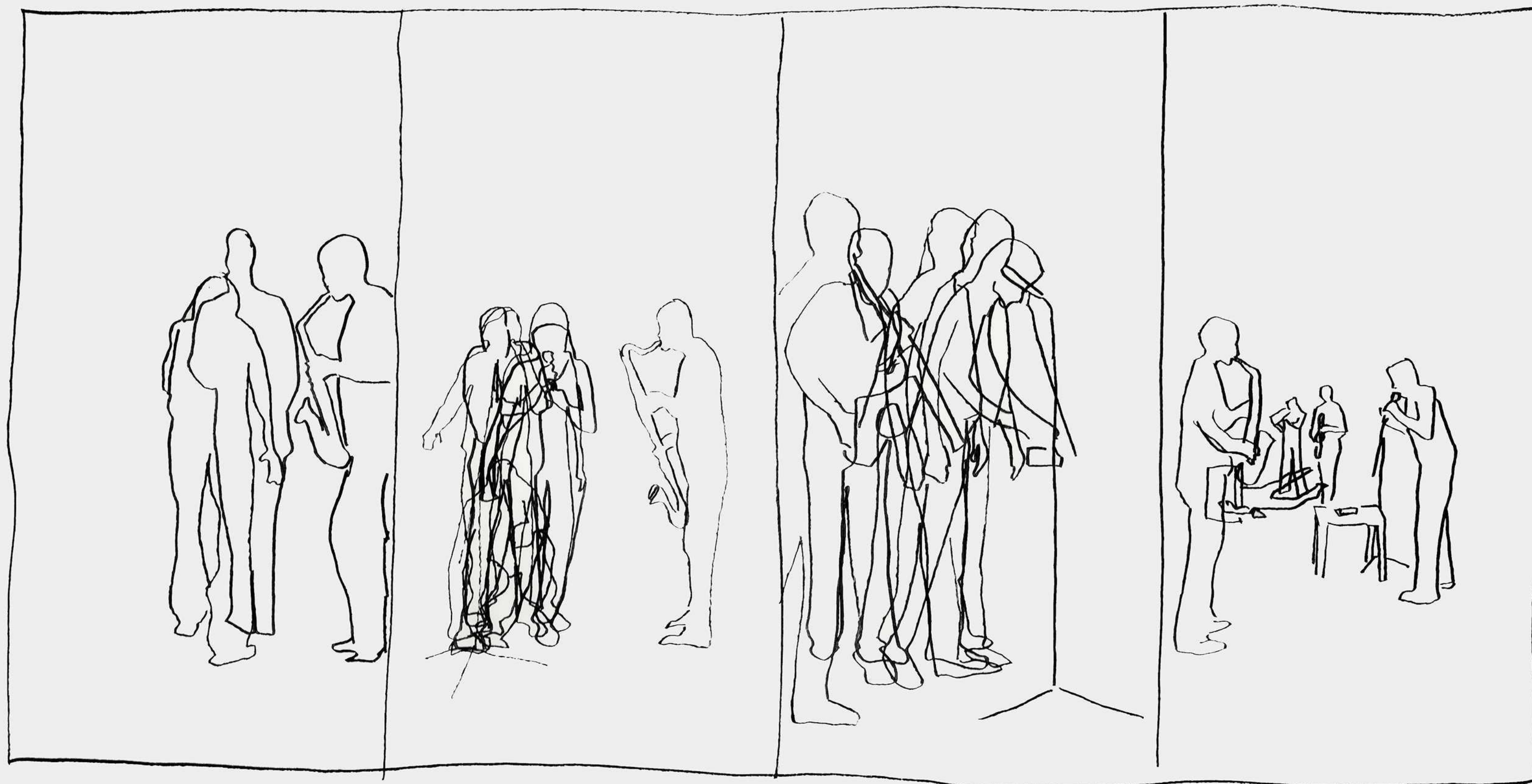
Within the dance part of the project, the
body has got its own line in which it
creates awareness of sensations, the
invisible structures of the space, sounds,
the dynamics of movement of the
audience. The dance imaginarily fills up
the voids, building an invisible network.

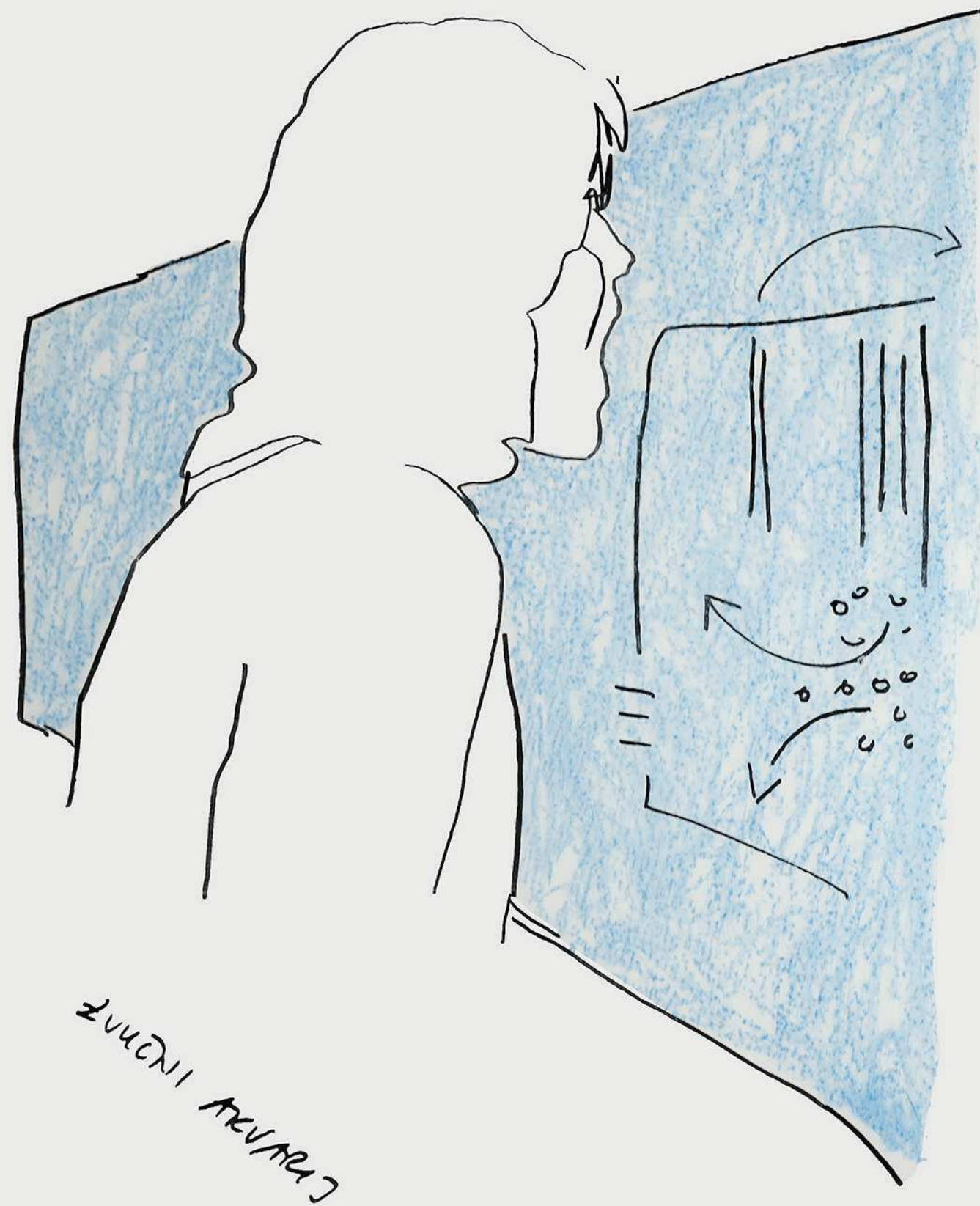




UZ ZVUK I POKRET, VIDEO JE TREĆA
SASTAVNICA STRUKTURE. AKO ZVUK I
POKRET, UVJETNO REČENO, POPUNJAVAJU
PROSTOR, VIDEO JE VREMENSKI ELEMENT.
VIDEO SNIMKE, NAIME, PRUŽAJU PUBLICI
ANALITIČKI POGLED NA RAD TE UVID U
DIJELOVE PROJEKTA KOJE NIJE MOGUĆE
PRATITI U ISTO VRIJEME S OBZIROM NA
STALNU IZMJENU POZICIJA.

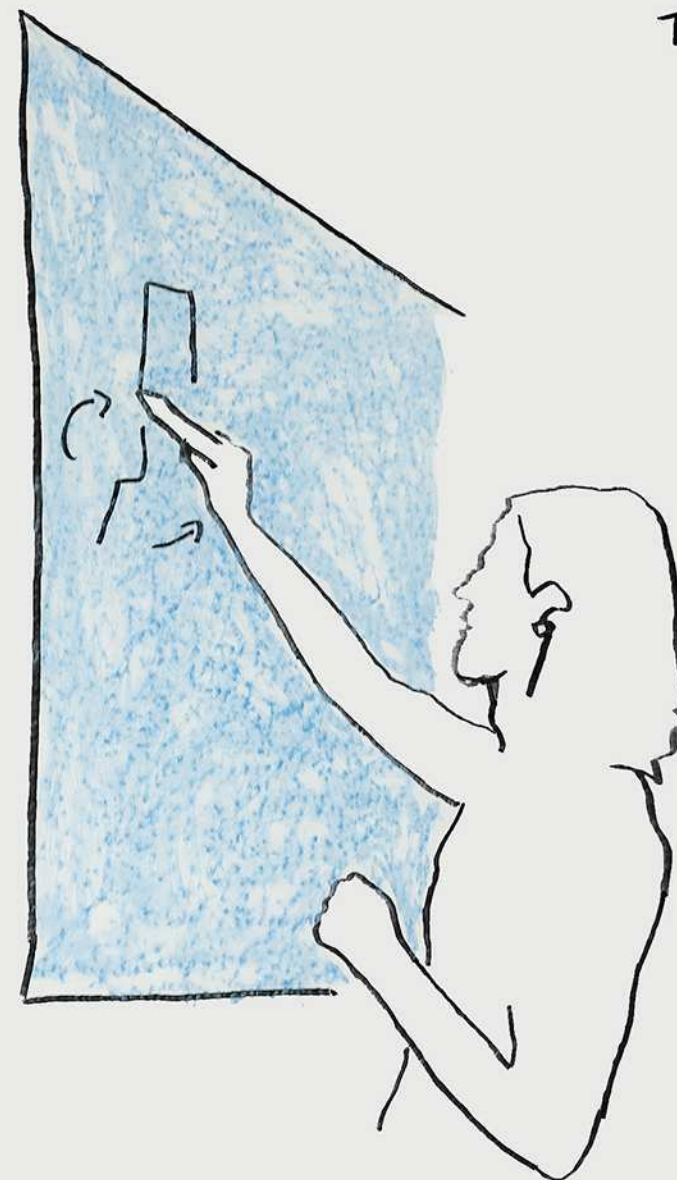
Along with sound and movement, video is the
third component of the structure. If sound
and movement, provisionally put, fill up the
space, video is the element of time. The
videos, that is, offer the public an analytical
view of the work and an insight into the parts
of the project that cannot be followed all at
the same time because of the constant
alternation of positions.





2000.11.12.12.12

TIŠINA
(STANI PODIZAJ)



NA KRAJU, NE TREBA IZOSTAVITI ULOGU PUBLIKE KOJA S JEDNE STRANE, DIJELEĆI PROSTOR S IZVOĐAČICAMA AKTIVNO SUDJELUJE U GRADNJI INSTALACIJE, A S DRUGE, ODABIROM SVOJIH POZICIJA, ZAUSTAVLJANJEM, KRETANJEM ILI USMJERAVANJEM PAŽNJE NA NEKI OD SIMULTANIH SEGMENTA UPRAVLJA VLASTITOM PERCEPCIJOM. USTO, NEKOLICINA LJUDI IZ PUBLIKE POZVANA JE DA SLIJEDI DRUGAČIJU RUTU IZVEDBE SA ZADATKOM PROMATRANJA PONAŠANJA, ZADRŽAVANJA PAŽNJE I KRETANJA PUBLIKE TIJEKOM IZVEDBE. ONI SE NA POLOVINI RADA IZDVAJAJU OD OSTATKA PUBLIKE, DOLAZE U PROSTOR STALNOGA POSTAVA ODIJELJENOG OD PROSTORA BAUNET CAFÉA STAKLENOM STJENKOM. ODATLE PROMATRAJU DALJNIJI TIJEK IZVEDBE, ALI NE ČUJU TE SE NJIHOVA PAŽNJA PREBACUJE NA PONAŠANJE PUBLIKE. MARKEROM ZA STAKLO UCRTAVAJU PUTANJE KRETANJA PUBLIKE, GUSTOĆU ZADRŽAVANJA, USMJERAVANJE PAŽNJE ILI PIŠU RIJEČI KOJE JE OPISUJU.

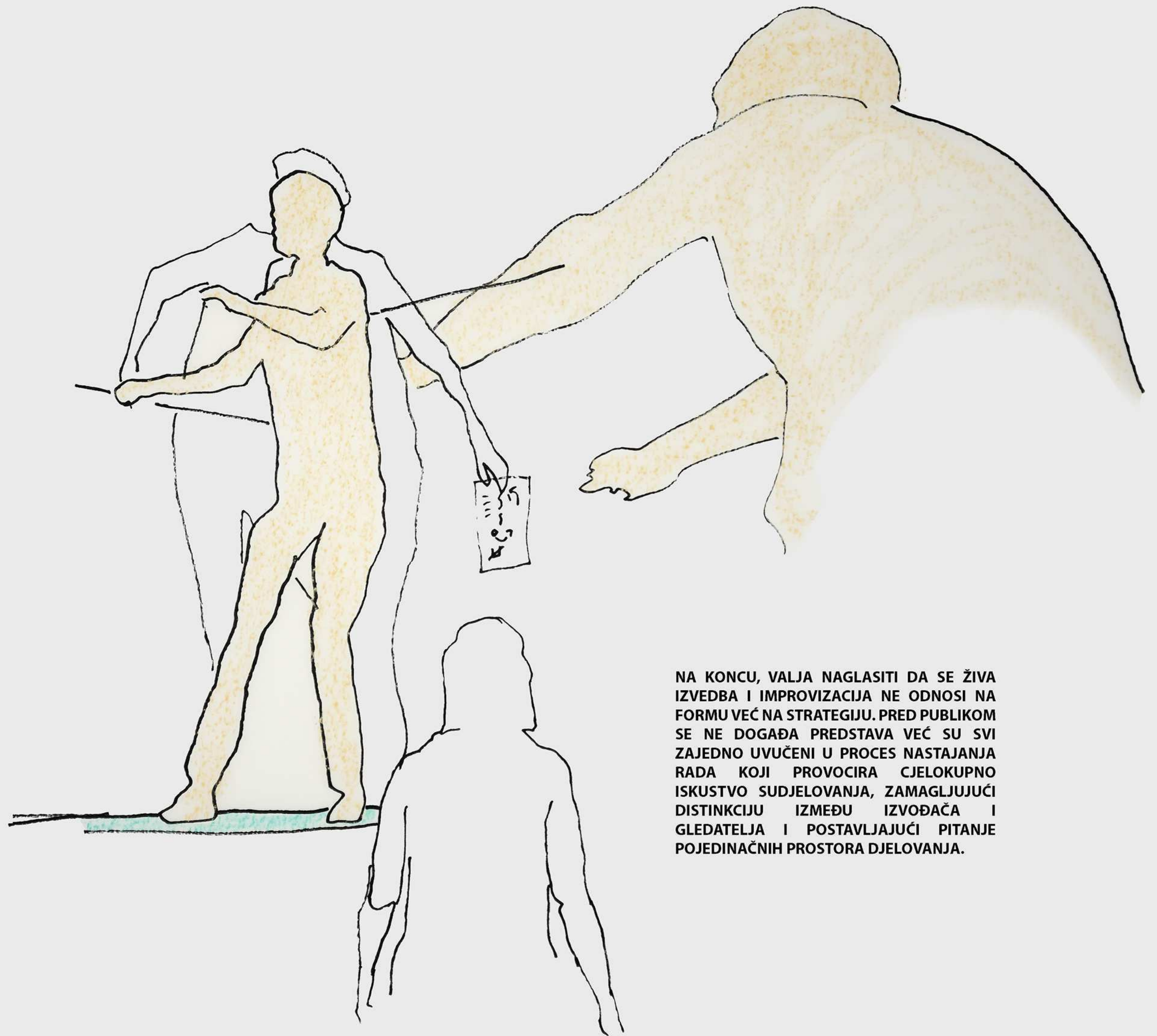
At the end, the role of the public should not be neglected. On the one hand, sharing the space with the performers, the public has an active part in the construction of the installation. On the other, with the choice of its positions, movement, or by focusing on one of the simultaneous segments, the public manages its own perception. In addition, some of the people from the public are invited to follow a different performance route with the task of observing the behaviour, retaining the attention and movement of the audience during the performance. Half way through they move away from the rest of the audience, come into the space of the permanent display divided from the area of the Baunet Café by glass panels. From there they observe the further course of the performance, but do not hear anything, their attention being transferred to the behaviour of the public. With glass marker pens they draw the movements of the audience, the density of its lingering at a given spot, the focus of attention or write words that describe these things.



IZVOĐAČICE ĆE PAK OVE BILJEŠKE KORISTITI KAO KOREOGRAFSKE INSTRUKCIJE I GRAFIČKE NOTACIJE ZA DALJNJU IZVEDBU. U TOM JE SMISLU OVA DIONICA KLIMAKS U KOJEMU SVI POSTAJU IZVOĐAČI I PUBLIKA I U KOJOJ SE SABIRU PROSTORNE SILNICE MUZEJA

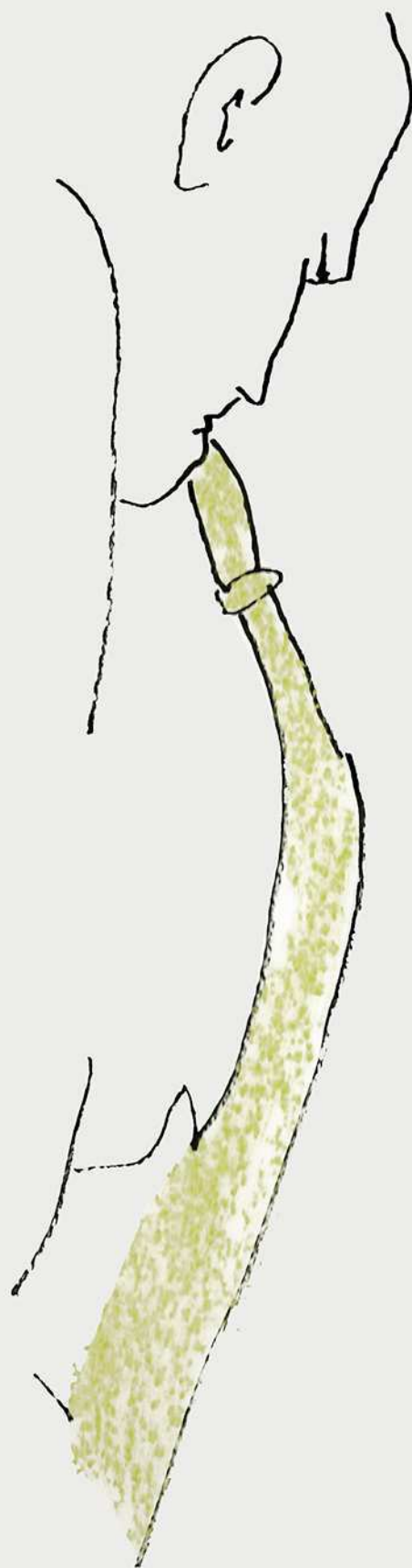
The performers on the other hand use these notes as choreographic instructions and graphic notations for further actions. In this sense, then, this part is the climax in which all become both performers and audience and in which the spatial lines of force of the museum are collected.

At the end, it is worth emphasising that the live performance and improvisation do not relate to form but to strategy; this is not a presentation that is happening before an audience, rather, all together are drawn into the process of the work's coming into being, which provokes the whole experience of partaking, blurring the distinction between performer and viewer and querying the individual spaces of activity.

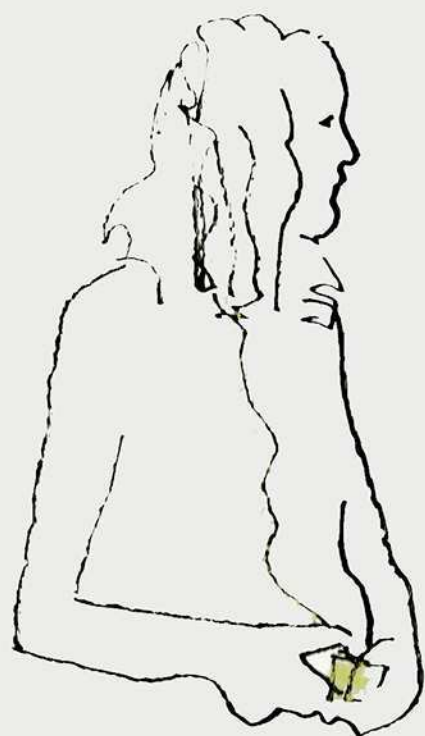


NA KONCU, VALJA NAGLASITI DA SE ŽIVA IZVEDBA I IMPROVIZACIJA NE ODNOSI NA FORMU VEĆ NA STRATEGIJU. PRED PUBLIKOM SE NE DOGAĐA PREDSTAVA VEĆ SU SVI ZAJEDNO UVUČENI U PROCES NASTAJANJA RADA KOJI PROVOCIRA CJELOKUPNO ISKUSTVO SUDJELOVANJA, ZAMAGLJUJUĆI DISTINKCIJU IZMEĐU IZVOĐAČA I GLEDATELJA I POSTAVLJAJUĆI PITANJE POJEDINAČNIH PROSTORA DJELOVANJA.

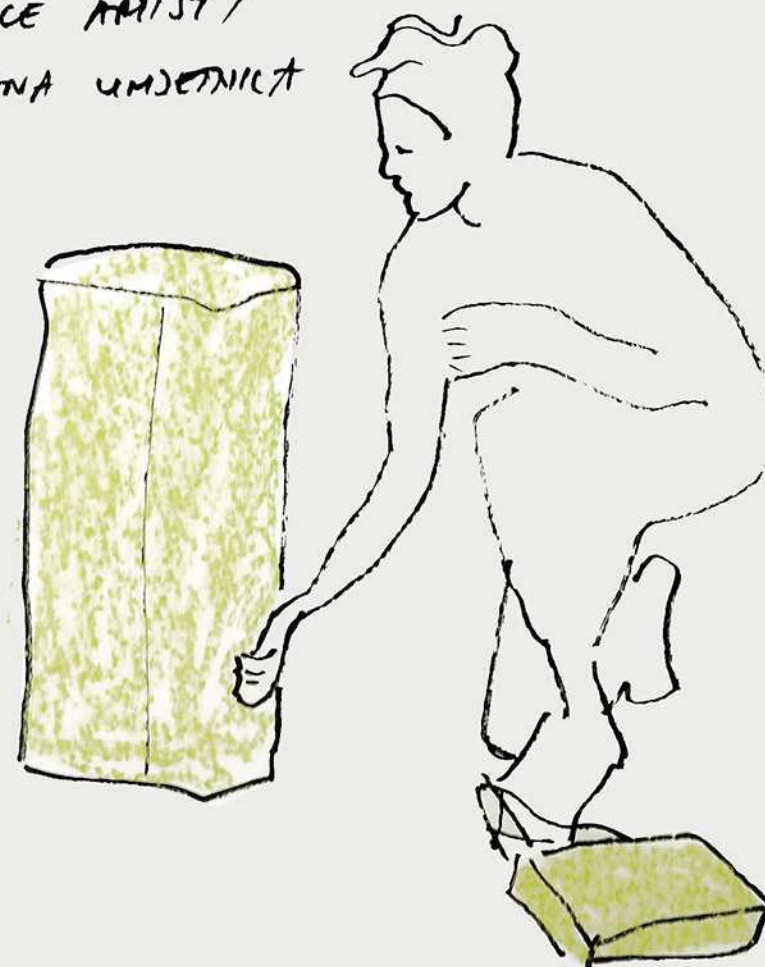
MUSIC / GABBA
JASNA ŽOVIČAČIĆ
SAXOPHONIST /
SAXOPHONISTICA



CONCEPT / KONCEPT
ANDREJA KULUNČIĆ
VISUAL ARTIST /
VIZUALNA UMJETNICA



DANCE / PLES
ZRINKA URBINEC
DANCE ARTIST /
PLESNA UMJETNICA



MUSIC / GABBA
ANETTE GIESBIEGL
VOCALIST - VOKALISTICA



/ CRTEŽI I DIZAJN ANDREJA KULUNČIĆ, TEKST IRENA BEKIĆ. PRIJEVOD GRAHAM MCMASTER. PRODUKCIJA I ORGANIZACIJA PROJEKTA ANDREJA KULUNČIĆ, MAPA. ASISTENTICA PRODUKCIJE MAJA MARKOVIĆ, MAPA. KUSTOSICA PROJEKTA JASNA JAKŠIĆ, MSU. POSEBNA ZAHVALA MARTINI KONTOŠIĆ. /

/ Drawings and design Andreja Kulunčić, text by Irena Bekić, translation by Graham McMaster. The project was produced and organized by Andreja Kulunčić, MAPA. Production assistant Maja Marković, MAPA. Curator Jasna Jakšić, MSU. Special thanks to Martina Kontošić. / MSU, ZAGREB, 2019. /

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