



Igor Koruga

a freelance artist working within
contemporary dance and choreography.

www.igorkoruga.com

As an artist/choreographer Igor Koruga was educated institutionally through MA degrees in Solo/Dance/Authorship at University of Arts (UdK/HZT) in Berlin and in Anthropology and ethnology at University of Belgrade. He also gained lot of experiences with self-educational and self-organizational platforms/programs in dance and choreography, within the Balkans and Europe (Nomad Dance Academy, DanceWEB, Summer Coaching program Workspace Brussels etc).

Igor was a recipient of several scholarships: Nomad Dance Academy, Dance Scholarship from the Mayor of Berlin Senate Chancellery - Cultural Affairs), Dance Web, Akademie Schloss Solitude.

Through his further entire professional experience, Igor continued to work between various public institutions (theatres, festivals, networks, dance academies) and independent art scenes (in Belgrade, Zagreb, Ljubljana, Berlin, Brussels, Stockholm, etc) - as an author and choreographer, a dance dramaturge, a performer, a pedagogue, an archiving researcher and as a cultural worker.

As an active member of STATION Service for contemporary dance in Belgrade he is engaged in creation of its programmes: Kondenz festival of contemporary dance and performance; Puzzle educational programme. He also has been engaged in regional dance network Nomad Dance Academy;

Igor's artistic interests mix anthropological curiosity with mediums of dance and choreography, applying them as extended practices and tools for interpreting socio-cultural phenomena. He seeks for states of the body and movement that simultaneously illustrate and re-question the socio-political and cultural context they mark, and also for the forms of language that go beyond its inward logic and evade its automatization, in order to re-invent the social sphere of common life, sensibility, solidarity, empathy...

The topics within his so far created performances, could be divided into three main lines: the topic of precarity / precariousness as a dominant living and working condition; the topic of public speech and and the topic of depression (and other 'negative emotions') seen as a public good.



NEGATIVE EMOTIONS AS PUBLIC GOOD

(2015-2017)

If we manage to get to know each other through our depressions, then maybe we could use it for generating new models of socialities that will lead us, not only towards the exit from our impasses (dead-ends), but also help us to understand the impasse as a state with a productive potential.

Ann Cvetković, "Depression, a public feeling"

The series of works related to this ongoing artistic research explore so called "negative emotions" of an individual as a significant quality of everyday life within the present capitalistic society. The inspiration for this research came from the theoretical and artistic work of Ann Cvetkovich, who treats them as social and cultural signifiers, rather than medical condition of an individual. Departing from the views that social change must be bound to force, vigor, or perseverance, this work addresses a stronger public recognition of depression discourse as a political state, as a potential starting point for emergence of new forms of collectivity, solidarity and socio-political act.

Artistic works produced within this research are: *Hopelessness* (2017), *Only Mine Alone* (2016) and *Impasse* (2015). In 2016 the work *Only mine alone* won an award at the 43rd International festival of alternative and new theatre (INFANT) in Serbia for most original exploration of one of theatrical language segments. In 2015 the work *Impasse* won the 1st prize and critics award on XIX Festival of choreographic miniatures in Belgrade.



ONLY MINE ALONE

Igor Koruga & Ana Dubljević

Performance space: Siniša Ilić

Designer: Katarina Popović

Performance space construction:

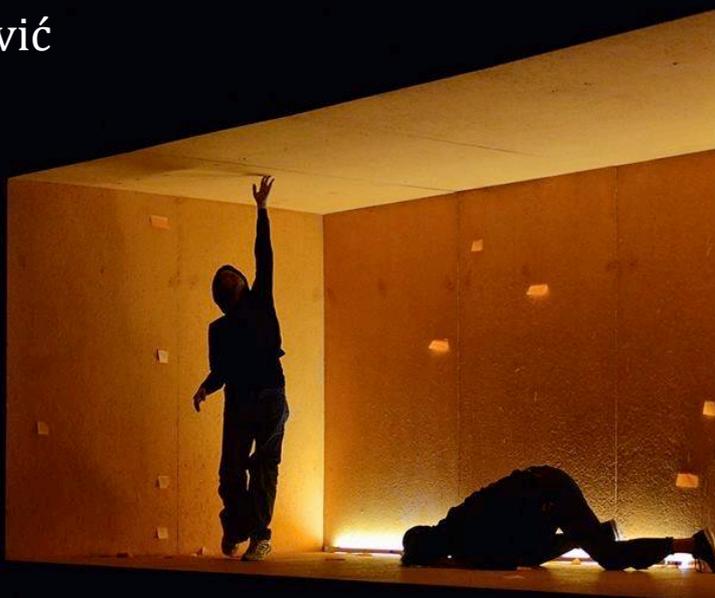
Karkatag collective

Music: Darja Janošević

Producer: Ksenija Đurović

PR: Sanja Ljumović

Photos: Vladimir Opsenica



Co-production:

Station service for contemporary dance and Bitef theatre, with the financial support from Ministry of culture and information Republic of Serbia and project Departures and Arrivals (DNA) through Creative Europe programme;

The work interprets a discourse of 'depression' as an affective register of social problems that chronically maintain general state of silence, exhaustion and self-isolation of people, not allowing them to really understand the reasons for their psychophysical condition, who are compelled to bear with it alone due to deprivation of state responsibility and social protection. Instead, society's most ideal demand stands: a sovereign individual with the ability to create specific projects and agendas suitable for the corporate culture and market.





HOPELESSNESS

Igor Koruga & Maja Pelević

Sound: Darja Janošević

Dramaturgy: Ana Dubljević & Jasna Jasna Žmak

Production: Ksenija Đurović, Ana Vuković & Ana Fotev

Technical realization: Ljubomir Radivojević, Dragan Đurković & Miroljub Vladić

Photos: Vladimir Opsenica

Coproduction:

Station – service for contemporary dance & Bitef Theatre
with the support of the Ministry of Culture and Information of the Republic of Serbia



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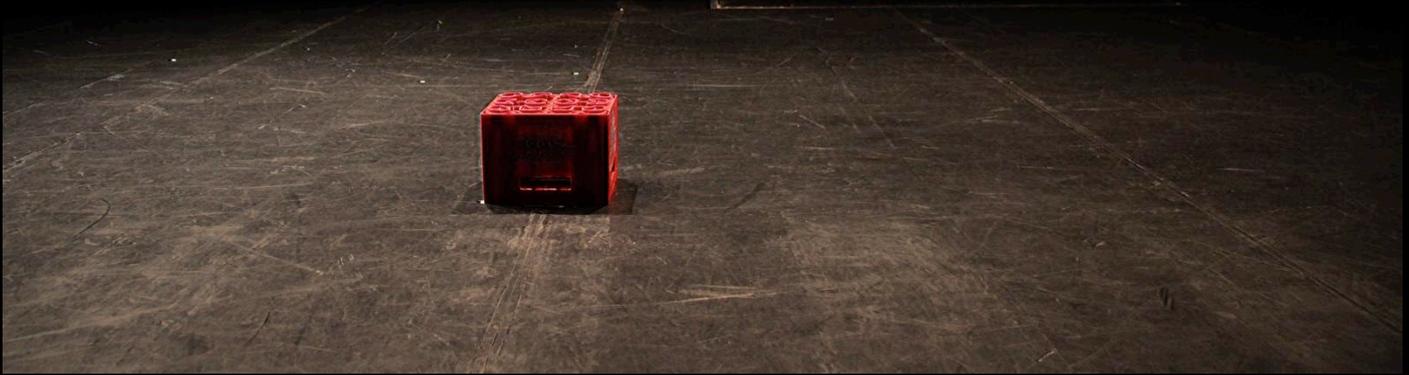
In this work the authors are analysing personal and media narratives that are forming our relationship with the contemporary world, in which all perspectives for struggle and change have been consumed. Instead of fabricating false possibilities of choice and simulating utopian perspectives, Koruga and Pelević are asking whether it is possible to affirmatively accept the state of hopelessness in which all chances for emancipation have been completely abolished. How to approach the continued ironizing of historical revolutions and the constant annihilation of contemporary revolutionary attempts? What if hopelessness is the only stable fact of our system? Is there a third way to face it, between utter despair and total surrender? And what happens when we finally run out of it?



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PUBLIC SPEAKING

(2013-2015)



This series was conducted of solos based on researching how the mechanisms of public speaking, and the mechanisms of choreographic creativity and communication with the viewers within dance performance, coincide with each other. These works questioned topics and areas that constitute the public sphere of our society: relations of public, private and political, individual and collective, infrastructure and individual, visible and invisible citizenship, etc. What is the connection between freedom of speech (one of the pillars of liberal democracy) and today's democratic / transitory societies (in Serbia)? Who has all the freedom to speak in society today? How do truth, naivety, insult, and over-identification connect public speech and ideology, propaganda, censorship? How can dance expression and choreography of public speech serve today in search and testing of new forms of collectivity, solidarity, empathy, and knowledge?

Works include: *Practice what you pitch!* (2013), *Expose* (2014) and *Streamlined* (2014). In 2015 Igor Koruga was a recipient of a yearly award by National Organisation for Rare Diseases in Serbia (NORBS) for an outstanding contribution in improving the position of people with rare diseases in Serbia through his artistic work *Expose*.

PRACTICE WHAT YOU PITCH!

A pitch-performance

with and by:

Igor Koruga & Ana Dubljević

support:

Workspace Brussels - Rosas Studios - PARTS || Brussels, Uferstudios || Berlin, adaStudio || Berlin, Tanzstipendium Berlin Senat || Berlin.

Pitching is an opportunity for artists and producers to make their ideas become a reality: the flash point from where tours are booked, commissions are dreamed up, residencies secured and relationships struck. Pitch-performance is a performing arts piece that is made, done and works as a pitch.



A hybrid performance of contemporary dance and public speech, reveals constant problems in lives of patients with primary immunodeficiency (PID) and other rare diseases, within the social and health system of Serbia. The work exposes and embodies a range of different (personal, medical, social, political, legal, bureaucratic, economic and other) segments that make life with PIDs. *Exposé* addresses to special public spaces - theaters, cultural centers, art platforms, etc. - as alternative contexts of public speaking about rare diseases, in relation to "familiar" environments such as health conferences, panels, round tables, media, etc.

The work publicly reviews how we interact with our basic needs today and how we use public space we have left, to talk about problems that are not talked about enough publicly, thereby making them social, not just individual.



EXPOSÉ

dramaturgy: Ana Dubljević

production: Ksenija Đurović

design: Katarina Popović

video documentation: Jelena Maksimović

Photos: Sunčan Stone

support:

Jeffrey Modell Foundation – WIN Grant,
POSPID – podrška osobama sa retkim bolestima,
Bitef Theatre,
Festival of socially engaged theatre "OFF frame"

STREAMLINED

Dramaturgical assistance: Ana Dubljević

Design: Jelena Šušnjar

Costume: Jovana Dimitrijević

Production: Ksenija Đurović

Financial support: Ministry of culture and public informing Republic of Serbia, Der Regierende Bürgermeister Senatskanzlei, Berlin

Co-production:

Station – service for contemporary dance / Belgrade, Uferstudios and HZT / Berlin, Workspace Brussels / Life Long Burning European network, TALA dance centre / Zagreb, and Bitef Theatre / Belgrade.



As a hybrid choreographic performance of public speaking, dance and video, this work exposes different popular rhetorics from the artworld that reflect nowadays conditions for art production emerging artists continuously face with. By critical and analogical questioning of the statuses of such rhetorics within wider context of popular culture, the aim of this work is to publicly analyse a general popularised image of the artist within the society nowadays and the space of his (non-)act of politically within it.

On a formal plan, work also analyses choreography within sphere of immaterial form - language, producing the "language choreography" as an extended form of stage expression.



PRECARIOUSNESS (2011-2013)

Switching between representative/aesthetic and social regimes of performing, through its structure, this series of participatory performances creates antagonistic playground among artist, artwork, and spectators in theater, which mediates their territories. This mediation enables for both artist and spectator to communicate and experience (in any form) the realms of what is already known, made, familiar and what is unknown, unmade, that can be comprehended in theater context and performance situation. The works include: *Temporaries* (2013), *Come quickly my happiness is at stake* (2012) and *Already made theatre* (2012)

Everything is starting perfectly, like in a bad movie – it's a picnic, people have gathered, there is a... Animators prepared an appropriate cultural-artistic program. And an inappropriate one as well, but if we really put some effort...

With this scene the group of six choreographers from Belgrade opens the presentation of work, sharing with audience...

The ways and conditions of work, which are characteristic for the local scene, cease to be locally-specific and... The authors invite the audience to use the outstanding situation of performance / picnic to rethink together...

Solidarity, privation, critical discussion, ruptures and a history of discontinuity become...

It seems that from East Europe always comes the same choreography: start, two, three, shoot, and then...

But, if it happens only there, why does it irritate us and why...

The question arises: Is the solidarity an outcome of poverty or we need to create it in order to survive poverty? ... It's clear, if we are not ready to react promptly we'll lose the opportunity once again, which would really...

We cannot afford it to ourselves, although the constant ruptures, obstacles, the constantly present uncertainty about where we 'fly out' (aus-flugen) don't allow us to...

Ana Vujanović, Temporaries



TEMPORARIES

Dušan Bročić, Ana Dubljević, Igor Koruga, Ljiljana Tasić, Jovana Rakić, Marko Milić

Dramaturge: Ana Vujanović

Support: APAP network, Belgrade Arts Council, NKSS Serbia

COME
QUICKLY
MY
HAPPINESS IS
AT STAKE!



N



Coach: Lito Walkey
Dramaturge: AnaVujanović;
Production: HZT/Uferstudios Berlin;

The work explores communication between spectator and artist within performing arts, from the perspective of hospitality. This performance is constructed as a hybrid form, mixing the elements of a choreography/dance, a speech-performance, and a birthday celebration event for 100 people. As guests, we relate to the house rules of the host, the master of one's home and territory, but as well we can also negotiate how far we commit to those rules. Isolation is not a feasible alternative in the

world, therefore, it is important to consider and determine what is at stake for ourselves and the others: what conditions of hospitality to impose, and whether or not we have responded to the call of the Other.

ALREADY MADE THEATRE

Nina Kurtela, Sonja Pregrad, Igor Koruga



Already made theatre is a proposal for a performance which functions as a hybrid between choreography, theater, sculpture, architecture and participatory event. It is a performance where the theater performs itself. Work explores theatre as a social and communicative field, looking at how it is mobilizing the audience and the context, but also how it is mobilized by them. The project was first commissioned for a mixed audience by the Stamsund International Festival in 2012.