

## INTERSPACES

### About the performance sector of Ljubljana World Book Capital 2010

In April 2011 the year of *Ljubljana as World Book Capital 2010* has ended. Programme, that listed ... several events, connected with the book, also included Daniel Veronese events outside "strictly literary" area to foster Theatre for Birds interdisciplinary connections between different Teater za ptiče creative areas. directed by Erik Dean Scott

Artists from the field of performance arts thus produced by Zavod Emanat co-created the programme of *Ljubljana – World book capital* in various ways, for instance, Mini theatre this part of the review is not translated featured novel excerpts readings by theatre actors, and also few new productions were made. This review ... demonstrates several means of interaction with the book that manifested in different performance forms from new drama staging to 'spatialization' of poetry translations.

One of performance projects, that were presented in the framework of *World Book Capital 2010*, is *Nekropola* (Necropolis) directed by Boris Kobal, based on the novel by Boris Pahor with the same title. Performance builds on Pahor's novel e.g. the testimony of a former deportee. The novel, that is a hardcopy of the book itself, is featured in the performance, the personified narrator symbolically gifts the book to the female performer, representing future generations (the continuity of memory). Writers and artists from various areas expressed their experiences with censorship in a project directed by Jure Novak *V imenu ljudstva* (In the name of the people), one of the most convincing was Breda Smolnikar, reading excerpts from work *Ko se breze olistajo*, which were the subject of a civil court trial.

Two projects, one based on drama and one on poetry collection, will be discussed in greater detail.

The last poetry collection by **Gašper Malej**, *Rezi v zlatem* (Slashes in Gold) took a very special path to the stage. Project *BS-LP: Being One's Own Translation*, that the creators proclaimed as "a process" and by doing so, demarcated it's essence, is based on Malej's second poetry collection, *Rezi v zlatem* (2009). Or to be more precise, the collection underwent "slashing", deconstruction and new (fragmentary) construction, to be revived through the interpretative point of view of **Urban Belina**, who is the author of the form into which the collection has actually been translated through textual and visualisation process. That is, translation is present in *BS-LP* on several levels, firstly as multilingual text translation, and a special kind of translation also takes place on the level of visual motion sequences. Translation, that is one of main interests of key members of this performance story, functions as a thematic accentuation and as a formation principle.

As this performance or "live event" is presented as a process, which inevitably includes incompleteness, we could rather discuss translation or

the deployed translation strategy. Translations of poetic texts into different languages and Triestinian colloquial speech (that acts as a sign of closeness, or maybe not, compared to world languages, some nearer, other more distant, especially for the creators from Koper) were prepared in advance, (recorded) voices that read this translations aloud, interacted through the process with the live presence of performer **Sonja Polanc**, that embodies a substance in a constant formation.

Performer, a female, actually represents different voices, she is the being, towards which the multi-vocal chanting flows, without ever really stopping, since existing in the interspace is crucial for it (her). Existing in an area that communicates a feeling of transformed laws of time, that is being intertwined with several projection in the process of staging (Nettlings, thicknesses, dilutions, recognizable forms as changeable shapes of the spatial dimension). Meeting of languages, melodies and intonations is joined by another medium, sound. In *BS-LP* different means of expression co-exist, and along with the languages, also different cultures meet through this performance “process”. Separate words stand out and are blurred shortly after, hinting at the process of approaching and distancing oneself, of search for adequate translations, the lonely experiencing of possibilities and impossibilities, approximations and deflections, that lead us away from the basis and re-approach it on another level. Malej's “landscape, scribbled by lonesomeness” is in the elusive world of the process depicted as an area, that is inhabited by fellow-travellers of remoteness. The context is not given, we are only hinted with presentiment of the

process of hear-able attempting at deciphering the soundless.

*BS-LP* thus circulates in the poetic landscape and transgresses to other areas. It is a poetry, connected with translation and mediated through sounds and graphics. The poetry, that found its home in a venue, that is not foreign to performance expression – ŠKUC Gallery, yet that we can on this occasion decipher in the context of other media. Interpretation is not literally faithful to the original poetry (in the sense of preserving original structures), it reassembles it, to speak with it and about it through gradual treatment. The question of quality and impact of impression that this poetic world of “live event” leaves in the perceptions of the viewers remains unanswered – mediation, that is a process, is never finished, it includes fragmentation, momentariness – yet, if we conclude with Malej: “You are coming ever closer. It cannot be otherwise.”

The period, in which book was featured strongly in Slovenian capital, was an opportunity for connecting other artistic areas with the book, establishing dialogues between different means of expression, that form-wise corresponded with different content movements within interspaces, between acting and non-acting, professional and personal, one and another professional praxis, in-between languages and cultures.

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