

BADco. is a collaborative performance collective based in Zagreb, Croatia. The artistic core of the collective are Pravdan Devlahović, Ivana Ivković, Ana Kreitmeyer, Tomislav Medak, Goran Sergej Pristaš, Nikolina Pristaš and Zrinka Užbinec.

As a combination of four choreographers, two dramaturges and one philosopher, since its beginning (2000), BADco. systematically focuses on the research of protocols of performing, presenting and observing by structuring its projects around diverse formal and perceptual relations and contexts. Reconfiguring established relations between performance and audience, challenging perspectival givens and architectonics of performance, problematizing of communicational structures - all of that makes BADco. an internationally significant artistic phenomenon and one of the most differentiated performance experiences.



"Speaking about BADco. today, it wouldn't suffice to focus on a few preferred performances-examples. Fourteen performances and six projects in seven years - even if they evidence a considerable opus - only form an open, fragmentary whole. Each of the 'works' emerges with an entirely different set of relations between space, problematic, and people involved, in one word: situation.

From Confessions (Ispovjedi 1999) to Changes (Promjene 2007), the situations shift to the degree of being incomparably different - in the sense that no one lends an image of an aesthetics, or politics, or working method BADco. should be identified with.

Every performance, similarly to an element in performance, appears as an expression that modifies the whole that we thought BADco. was. Speaking about BADco. means tracing the heterogeneous movements as forces of expression that crystallize in singular points (...)

To grasp something about how BADco. 'does', one has to seek not 'thoughts' in their content, but to understand the

situations BADco. create which force one to think. Because, thinking is not a natural possibility, but a creation, and concepts are not evidences of common sense, but are products of imagination, even fiction."

(Bojana Cvejić)



Artistic Interests and Pursuits.

Over a dozen of performances, numerous artistic and research projects, workshops, and constant discursive interventions that BADco. has presented since 2000, reflect the diversity of approaches to theatre and intellectual pursuits of the collective. And yet, throughout the entire trajectory of BADco.'s work in and on theatre there are three common structuring elements:

- primary focus on 'how' something gets performed, rather than 'what' it is that is performed;
- experimentation with movement, displacing and estranging internal organization of performers' bodies and relations between performers;
- collective authorship, where boundaries between respective competencies of performers, directors, dramaturgs become blurred and where performances reflect how the group transforms, in multiple and diverse approaches, the initial artistic concern.

In BADco.'s work the commitment is towards experimentation and research, engaging its audience into transformed performed realities and evocative intellectual constellations, education of dancers and audiences, and contemporary debate on theatre and dance.





MEMORIES ARE
MADE OF
THIS...
performance
notes

Directed by: Goran Sergej Pristaš

Co-authors and performers: Pravdan Devlahović,
Ana Kreitmeyer, Krešimir Mikić, Nikolina Pristaš,
Zrinka Užbinec & Damir Bartol Indoš

Dramaturgy: Ivana Ivković

Collaborators: Tor Lindstrand (stage design), Daniel
Fischer (software programmer), Nicolas Siepen (film),
Miljenko Bengesz (light design), Silvio Vujičić
(costume design), Gordan Karabogdan (graphic design)

In co-production with: Intercult, Stockholm; Student
Center - Culture of Change and Teatar &TD, Zagreb;
Theorem supported by Culture 2000

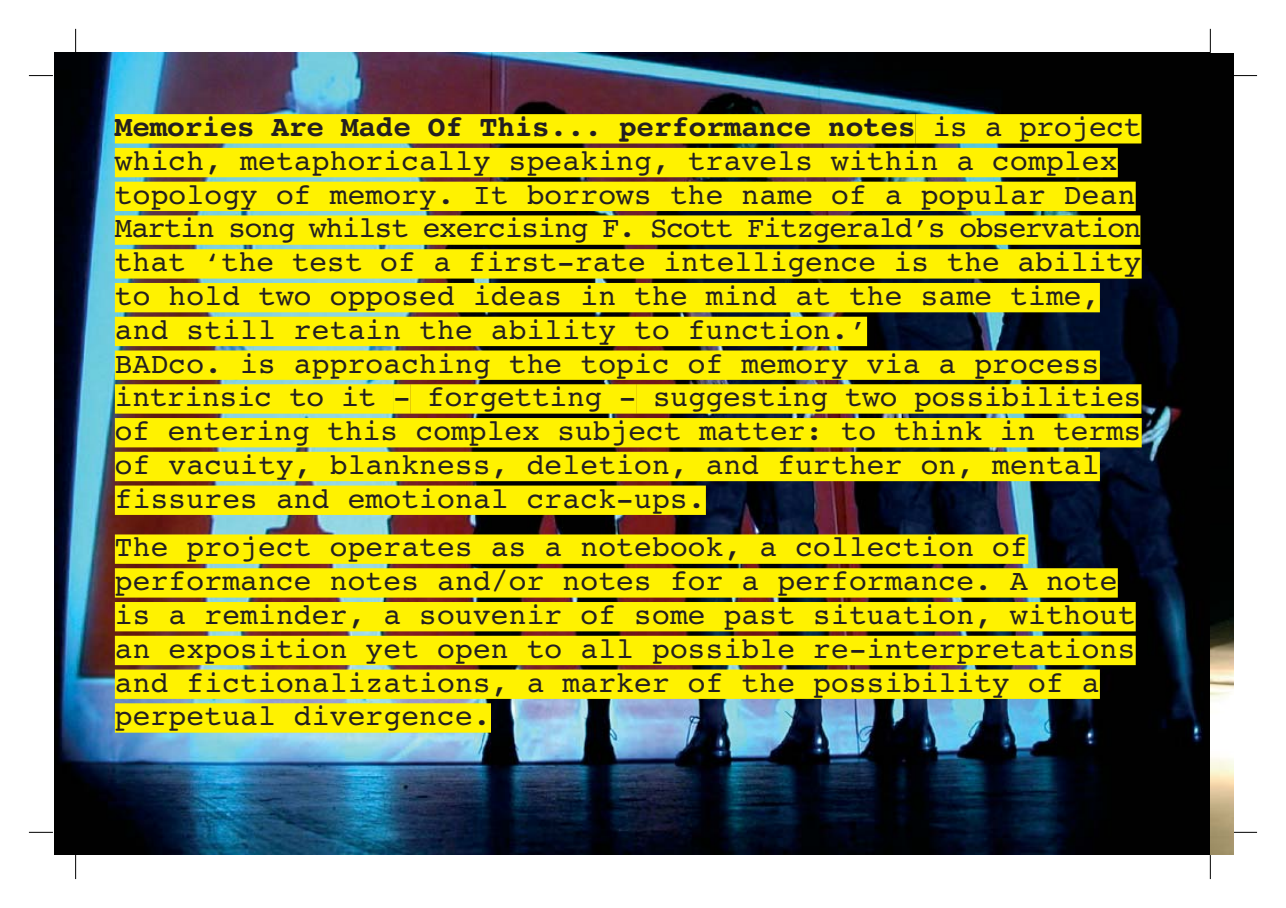
Performance was prepared at PAF, St. Erme, France

The project is supported by the Zagreb City Council
for Culture, the Ministry of Culture, Croatia,
Goethe Institute (Zagreb) and Embassy of Sweden
in Zagreb.

Premiere: November 2006

Duration: 90 minutes



A photograph of a stage performance, likely a play or musical, with several people in dark clothing standing on a stage. The background is a simple set with a white wall and a dark floor. The lighting is dramatic, with strong shadows. The text is overlaid on the image in a yellow, monospaced font.

Memories Are Made Of This... performance notes is a project which, metaphorically speaking, travels within a complex topology of memory. It borrows the name of a popular Dean Martin song whilst exercising F. Scott Fitzgerald's observation that 'the test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function.'

BADco. is approaching the topic of memory via a process intrinsic to it - forgetting - suggesting two possibilities of entering this complex subject matter: to think in terms of vacuity, blankness, deletion, and further on, mental fissures and emotional crack-ups.

The project operates as a notebook, a collection of performance notes and/or notes for a performance. A note is a reminder, a souvenir of some past situation, without an exposition yet open to all possible re-interpretations and fictionalizations, a marker of the possibility of a perpetual divergence.

The performance is a kind of kaleidoscopic *dérive* through the fragmented textual tissue of F. Scott Fitzgerald's story 'The Crack-Up', situational and atmospheric components of films dealing with memories, traces of dance materials and its spatial structures, and distorted real-time video material, all put together so as to create a complex network of performance elements combined in such a way to allow ambiguous readings, interpretational short-circuits and crack-ups in one's ability to deduce a coherent linear whole out of things presented.



"... the space had been overwritten and transcoded so many times that the audience could only have a generic memory of it. Maybe the result was the kind of simultaneity or synchrony of images that new generic cities mobilize, what Rem Koolhaas calls 'memories of memories: if not all memories at the same time, then at least an abstract, token memory.' The same applies to a Dean Martin song, or a dialogue from Tarkovsky's Stalker, or an album of intimate photos of strangers. The memory or even nostalgia we might feel is the nostalgia for nostalgia, which isn't the same as recollecting the sensation of having a sensation in the past, when you were affected by something."

Bojana Cvejić

"...continuation of BADco.'s uncompromising work on tackling the boundaries of contemporary theater, as their particular artistic focuses gain in time an ever more complex dramaturgic framework..."

Igor Ružić, Radio 101

"Memories...'", in particular but further the entire body of work created and performed by BADco., approaches a turn in the context of present day performance, a shift away from semiotic agency towards capacities of experience."

Mårten Spångberg



DELETED MESSAGES



Director: Goran Sergej Pristaš

Choreographers and performers: Pravdan Devlahović,
Darija Dodždor, Ana Kreitmeyer, Tomislav Medak,
Nikolina Pristaš, Goran Sergej Pristaš

Dramaturgy: Ivana Ivković

Collaborators: Helge Hinteregger (music), Marko
Sančanin (space), Silvio Vujičić (costumes)

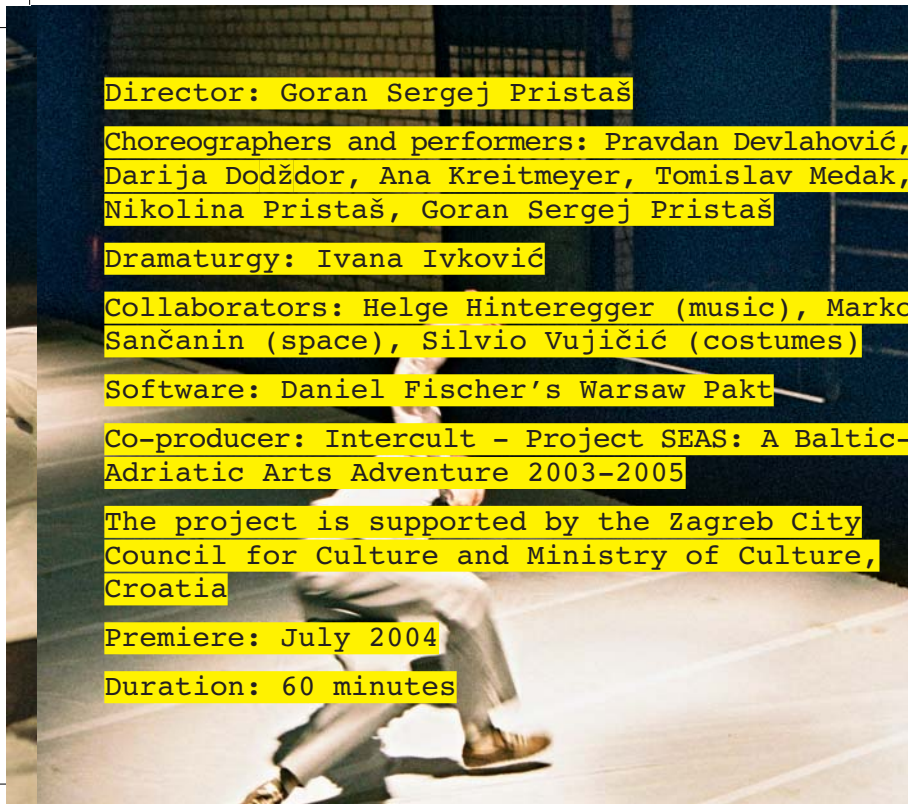
Software: Daniel Fischer's Warsaw Pakt

Co-producer: Intercult - Project SEAS: A Baltic-
Adriatic Arts Adventure 2003-2005

The project is supported by the Zagreb City
Council for Culture and Ministry of Culture,
Croatia

Premiere: July 2004

Duration: 60 minutes



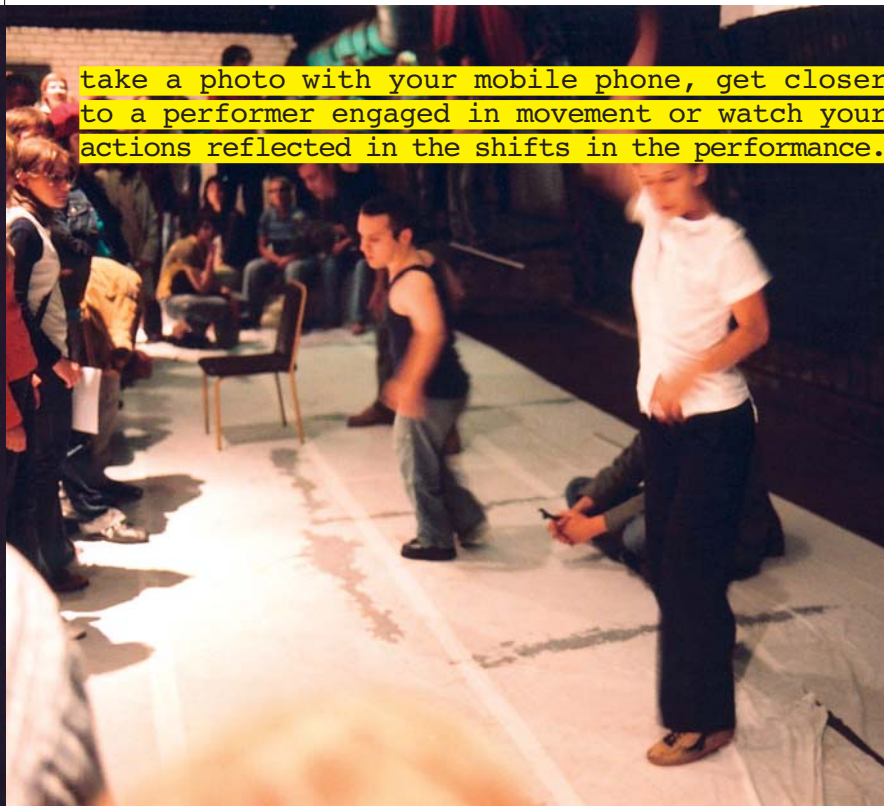
Deleted Messages is a performance for six performers and one track keeper. As in quarantine, the number of spectators allowed to enter varies according to the size of the room - one person per three square meters of floor space.

As the performance progresses the space transforms - the floor gets torn apart, fences thrown around and chairs moved for convenience sake. The performers interact among the overcrowding audience following the rules of a 'socio-evolutionary' game of exchange or survival of five choreographic elements each performer has at any given moment.

A video screen addresses the issue of epidemic and quarantine, another screen is tracking in real-time the motion of the crowd. The audience is invited to interact, not through hard intervention, but rather through soft shifts in movement and displacements of points of action and speech in the large space.

The performance space offers no hard rules for the audience, making all rules of conduct self-construed: sit, walk around,

take a photo with your mobile phone, get closer to a performer engaged in movement or watch your actions reflected in the shifts in the performance.



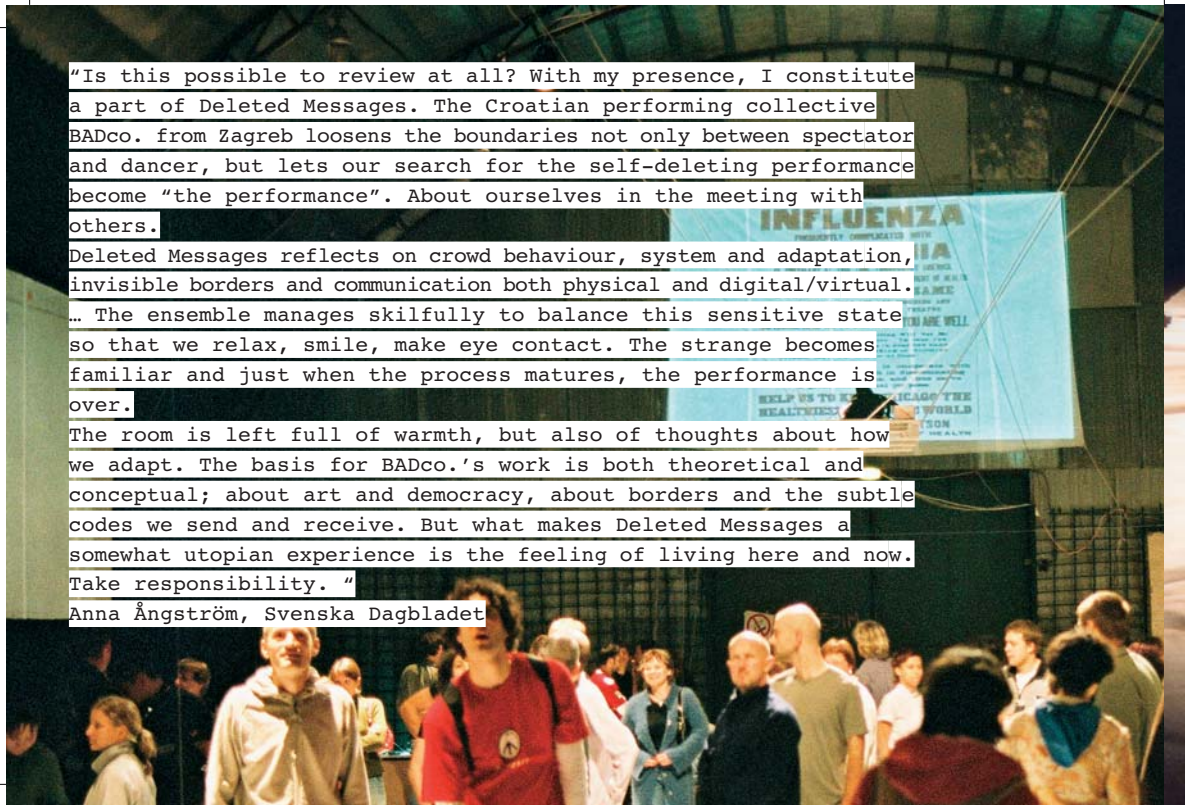
"Is this possible to review at all? With my presence, I constitute a part of Deleted Messages. The Croatian performing collective BADco. from Zagreb loosens the boundaries not only between spectator and dancer, but lets our search for the self-deleting performance become "the performance". About ourselves in the meeting with others.

Deleted Messages reflects on crowd behaviour, system and adaptation, invisible borders and communication both physical and digital/virtual.

... The ensemble manages skilfully to balance this sensitive state so that we relax, smile, make eye contact. The strange becomes familiar and just when the process matures, the performance is over.

The room is left full of warmth, but also of thoughts about how we adapt. The basis for BADco.'s work is both theoretical and conceptual; about art and democracy, about borders and the subtle codes we send and receive. But what makes Deleted Messages a somewhat utopian experience is the feeling of living here and now. Take responsibility. "

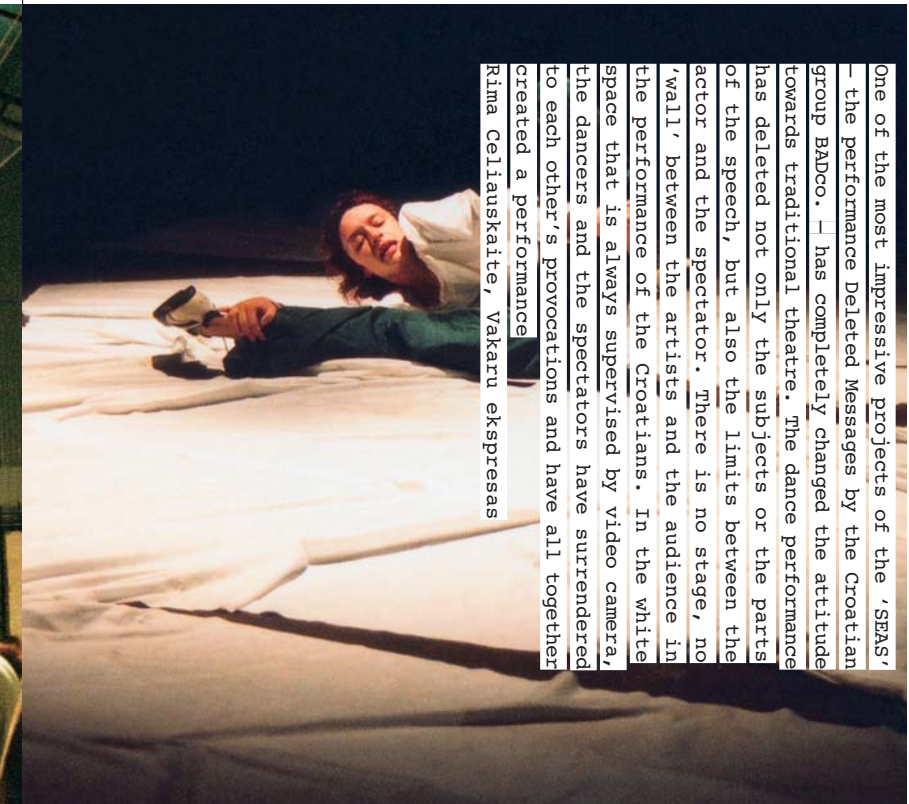
Anna Ångström, Svenska Dagbladet





One of the most impressive projects of the 'SEAS' – the performance Deleted Messages by the Croatian group BADCO. – has completely changed the attitude towards traditional theatre. The dance performance has deleted not only the subjects or the parts of the speech, but also the limits between the actor and the spectator. There is no stage, no 'wall' between the artists and the audience in the performance of the Croatsians. In the white space that is always supervised by video camera, the dancers and the spectators have surrendered to each other's provocations and have all together created a performance

Rima Celiaskaite, Vakaru ekspresas





"Artists from Croatia simply stunned with their performance Deleted Messages that refused the traditional stage. Instead both the dancers and the spectators acting and provoking each other in a white space became main participants of the performance."
Rima Celiauskaite, Aukse Boguzaitė, Vakarų ekspresas



CHANGES



Concept and choreography: Nikolina Pristaš

Performed by: Sandra Banić, Ana Kreitmeyer,
Goran Sergej Pristaš, Nikolina Pristaš, Zrinka
Šimičić, Zrinka Užbinec

Dramaturgy: Goran Sergej Pristaš

Collaborators: Helge Hinteregger (sound), Slaven
Tolj (space), Silvio Vujičić (costumes), Alan
Vukelić (light)

In co-production with: Zagreb Youth Theatre

The project is supported by the Zagreb City
Council for Culture and the Ministry of Culture,
Croatia

Developed within the artist-in-residence program
of Tanzquartier Wien

Premiere: June 2007

Duration: 75 minutes



In times of the new fetishization of labour on the European political scene, La Fontaine's fable about the grasshopper and the ant becomes almost a formative principle underlying the ideology of efficiency. Moreover, today's political ant figured out all the fables and understood that the roles mutated; that the producer can seize power only if he takes the place of the parasite as well. The grasshopper turned into a producer and the ant into a performer.

Changes work precisely around this thin line of division between the gymnastics of the power to act and the will to exclude oneself. It is a dance performance that builds its language upon a set of relations between parasites and producers, laziness and work, sound of music and sound of production, static and changeable, silence and noise, abstract and gestural.

Constant changes in the environment and in the intensities the performance lays out shift the attention of the spectator from dance to space to sound to text and empower the change in their perception of information laid out.

Rather than providing answers and clear-cut understandings of things and relations between them, Changes proceed by relying on the productive capacity of noises, impurities and parasites crawling through the channels of reception.

Authors of new versions of 'The Grasshopper and the Ant': Leonidas Donskis, Tim Etchells, Matthew Goulish, Emil Hrvatin, Dubravko Mihanović, Lana Šarić and Andrija Turčin.

Authors of referential texts: John Cage, E.E. Cummings, Jean de La Fontaine, Michel Serres and Mladen Stilinović.







FLESHDANCE





Choreography: Nikolina Pristaš

**Dancers: Pravdan Devlahović, Ana Kreitmeyer,
Nikolina Pristaš / Zrinka Užbinec**

Dramaturgy: Ivana Ivković, Goran Sergej Pristaš

**Collaborators: Helge Hinteregger (music),
Miljenko Bengez (light), Oliver Imfeld (video),
Silvio Vujičić (costumes), Goran Petercol (visual
assistance), Tomislav Medak, Ivana Sajko,
Aleksandra Janeva (advisors)**

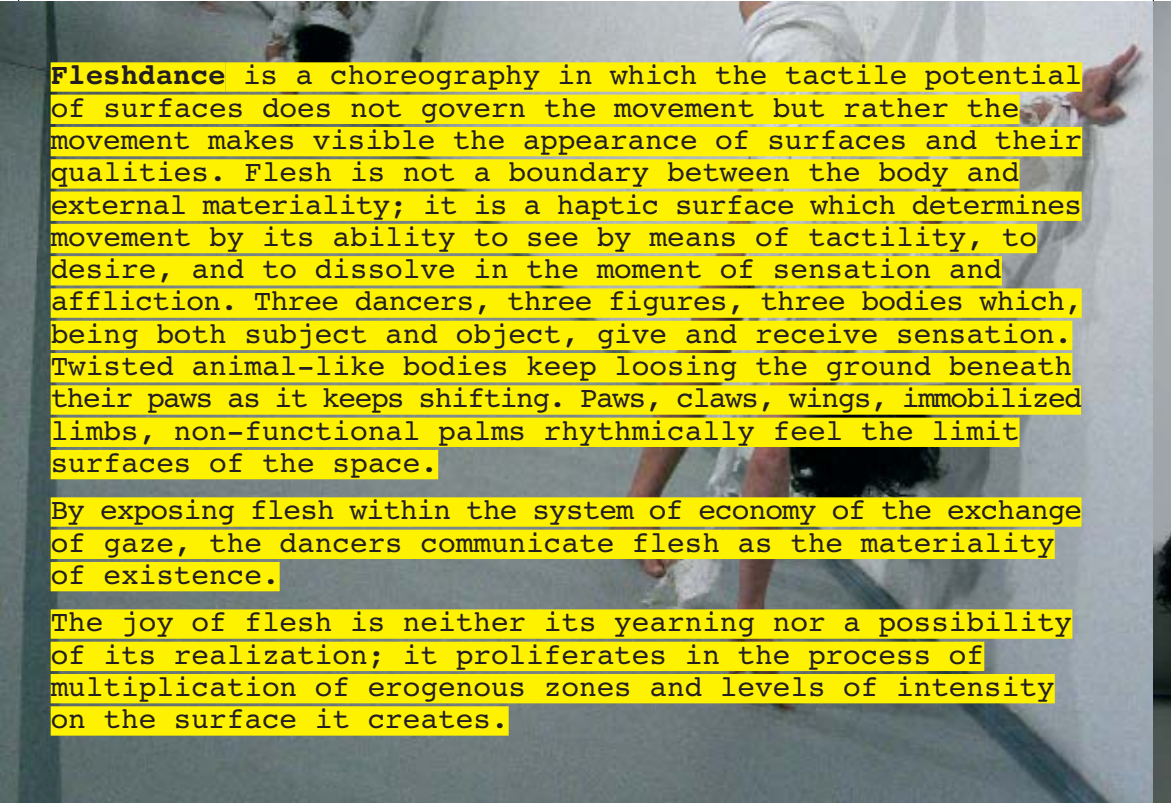
**Supported by: City Office for Culture Zagreb,
Austrian Cultural Institute**

**In co-production with DanceWEB Europe (with the
support of the Culture 2000 program of the
European Union)**

Premiere: December 2005

Duration: 50 minutes





Fleshdance is a choreography in which the tactile potential of surfaces does not govern the movement but rather the movement makes visible the appearance of surfaces and their qualities. Flesh is not a boundary between the body and external materiality; it is a haptic surface which determines movement by its ability to see by means of tactility, to desire, and to dissolve in the moment of sensation and affliction. Three dancers, three figures, three bodies which, being both subject and object, give and receive sensation. Twisted animal-like bodies keep loosing the ground beneath their paws as it keeps shifting. Paws, claws, wings, immobilized limbs, non-functional palms rhythmically feel the limit surfaces of the space.

By exposing flesh within the system of economy of the exchange of gaze, the dancers communicate flesh as the materiality of existence.

The joy of flesh is neither its yearning nor a possibility of its realization; it proliferates in the process of multiplication of erogenous zones and levels of intensity on the surface it creates.



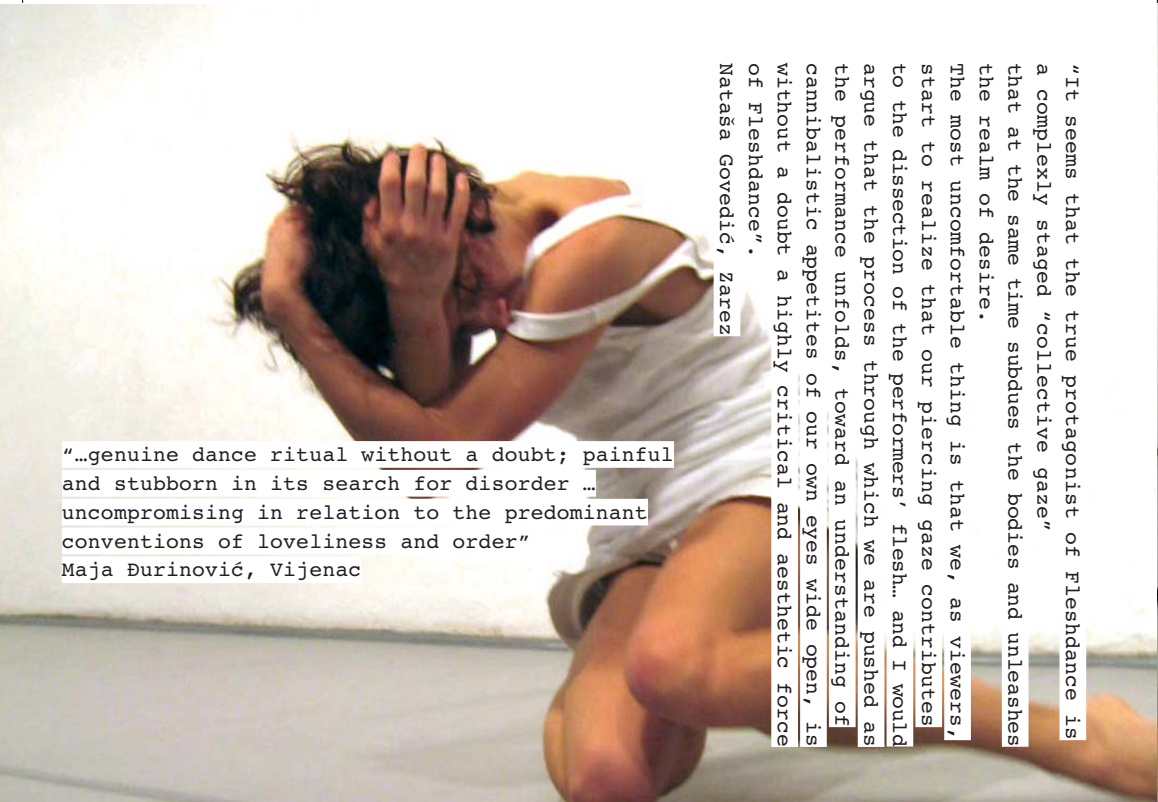
"It seems that the true protagonist of Fleshdance is a complexly staged "collective gaze" that at the same time subdues the bodies and unleashes the realm of desire.

The most uncomfortable thing is that we, as viewers, start to realize that our piercing gaze contributes to the dissection of the performers' flesh... and I would argue that the process through which we are pushed as the performance unfolds, toward an understanding of cannibalistic appetites of our own eyes wide open, is without a doubt a highly critical and aesthetic force of Fleshdance".

Nataša Govedić, Zarez

"...genuine dance ritual without a doubt; painful and stubborn in its search for disorder ... uncompromising in relation to the predominant conventions of loveliness and order"

Maja Đurinović, Vijenac





MAN . CHAIR

feat. D.B. Indoš





Director / Choreographer: Goran Sergej Pristaš

Performers: Nikolina Pristaš, Pravdan Devlahović,
Damir Bartol Indoš

Dramaturgy: Ivana Sajko

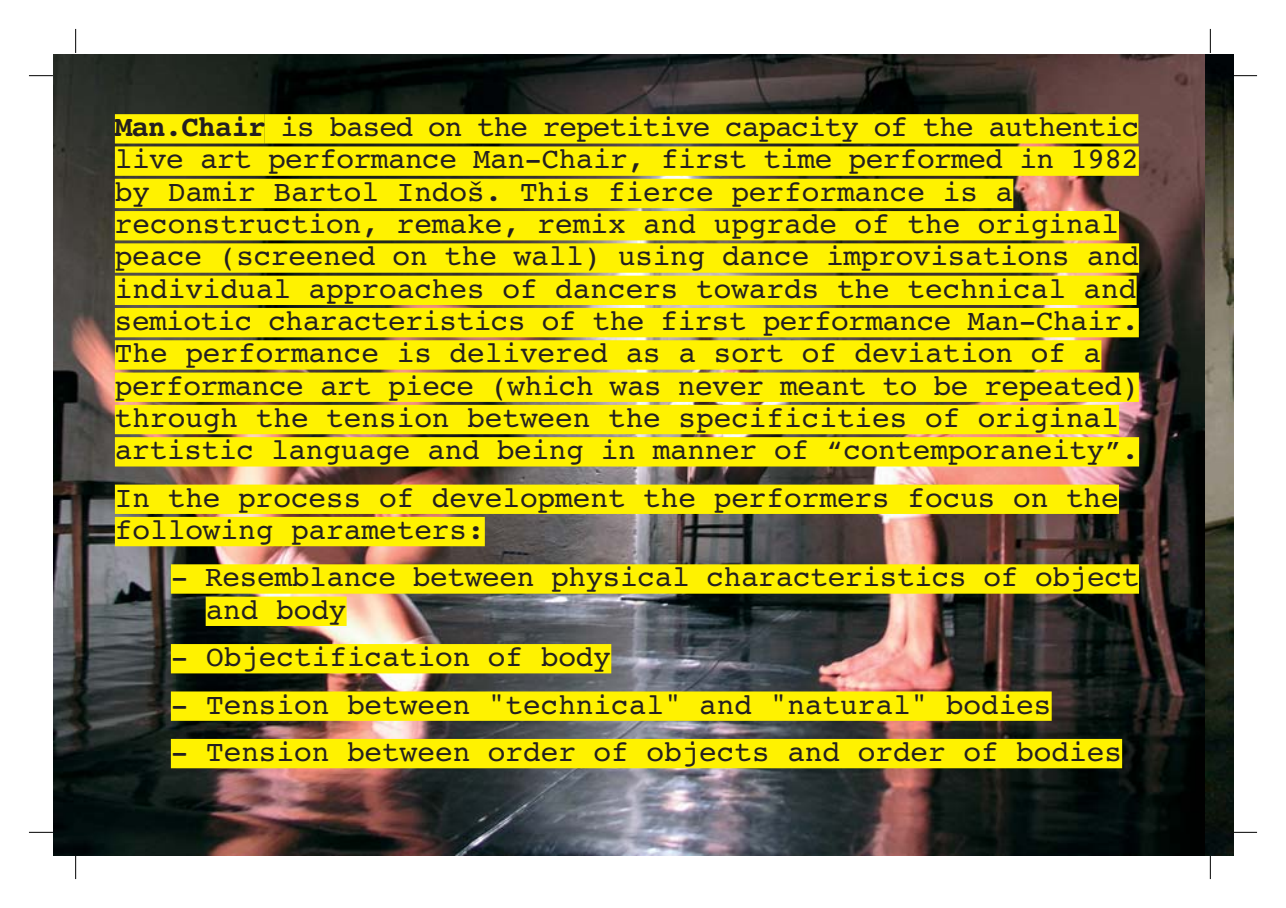
Music: Helge Hinteregger

In co-production with Teatar &TD

Premiere: November 2000

Duration: 45 minutes



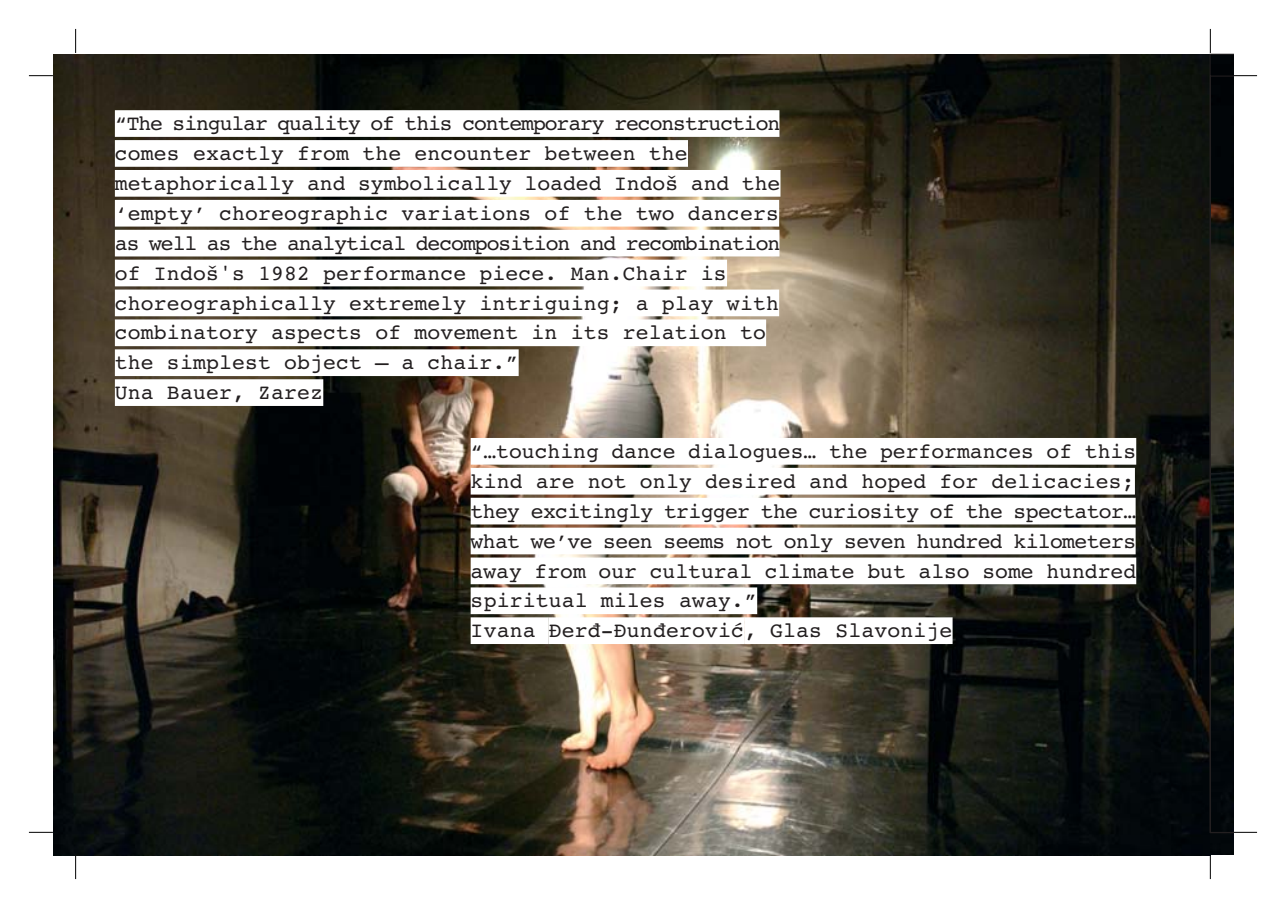


Man.Chair is based on the repetitive capacity of the authentic live art performance **Man-Chair**, first time performed in 1982 by Damir Bartol Indoš. This fierce performance is a reconstruction, remake, remix and upgrade of the original **peace** (screened on the wall) using dance improvisations and individual approaches of dancers towards the technical and semiotic characteristics of the first performance **Man-Chair**. The performance is delivered as a sort of deviation of a performance art piece (which was never meant to be repeated) through the tension between the specificities of original artistic language and being in manner of "contemporaneity".

In the process of development the performers focus on the following parameters:

- Resemblance between physical characteristics of object and body
- Objectification of body
- Tension between "technical" and "natural" bodies
- Tension between order of objects and order of bodies





"The singular quality of this contemporary reconstruction comes exactly from the encounter between the metaphorically and symbolically loaded Indoš and the 'empty' choreographic variations of the two dancers as well as the analytical decomposition and recombination of Indoš's 1982 performance piece. Man.Chair is choreographically extremely intriguing; a play with combinatory aspects of movement in its relation to the simplest object – a chair."

Una Bauer, Zarez

"...touching dance dialogues... the performances of this kind are not only desired and hoped for delicacies; they excitingly trigger the curiosity of the spectator... what we've seen seems not only seven hundred kilometers away from our cultural climate but also some hundred spiritual miles away."

Ivana Đerd-Đunderović, Glas Slavonije







GRAVIDATION



Choreography: Pravdan Devlahović

Performed by: Pravdan Devlahović, Zrinka Užbinec

Assistant choreographer: Nikolina Pristaš

Dramaturgy: Goran Sergej Pristaš, Ivana Ivković

Collaborators: Višeslav Laboš (sound), Miljenko Bengez (light)

The project is supported by the Zagreb City Council for Culture, the Ministry of Culture, Croatia.

Premiere: January 2007

Duration: 45 minutes



The allusion to being gravid in the title of this work correlates to the interest in the transformative power that the process of pregnancy, literally and metaphorically, implies for a woman's body; an interest for a choreography that, on an abstract level, deals with the constraints that expel the body of a male dancer-performer into a 'laden state', the moments when the body becomes ponderous of itself.

Gravidation is a result of the choreographic praxis of variableness and uncertainty of image of the body in transformation, its live passage through a specifically focused spectrum of expression, thought of (own) body in dance through the notion of its indeterminateness, that is, its constant openness to an other and different from what it is in the moment.

A charge resulting from that indeterminateness is inseparable from the body, it coincides with it in the sense that the body is always in transition or in process (being dynamic and alive).



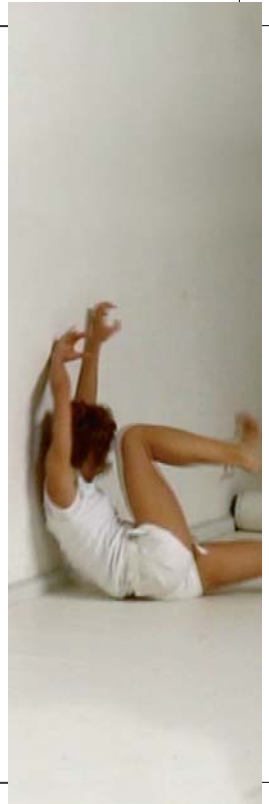


"... In Devlahović's recognizable choreographic authorship 'Gravidation' has opened a series of witty and clear associations to the body which is becoming impregnated with itself."

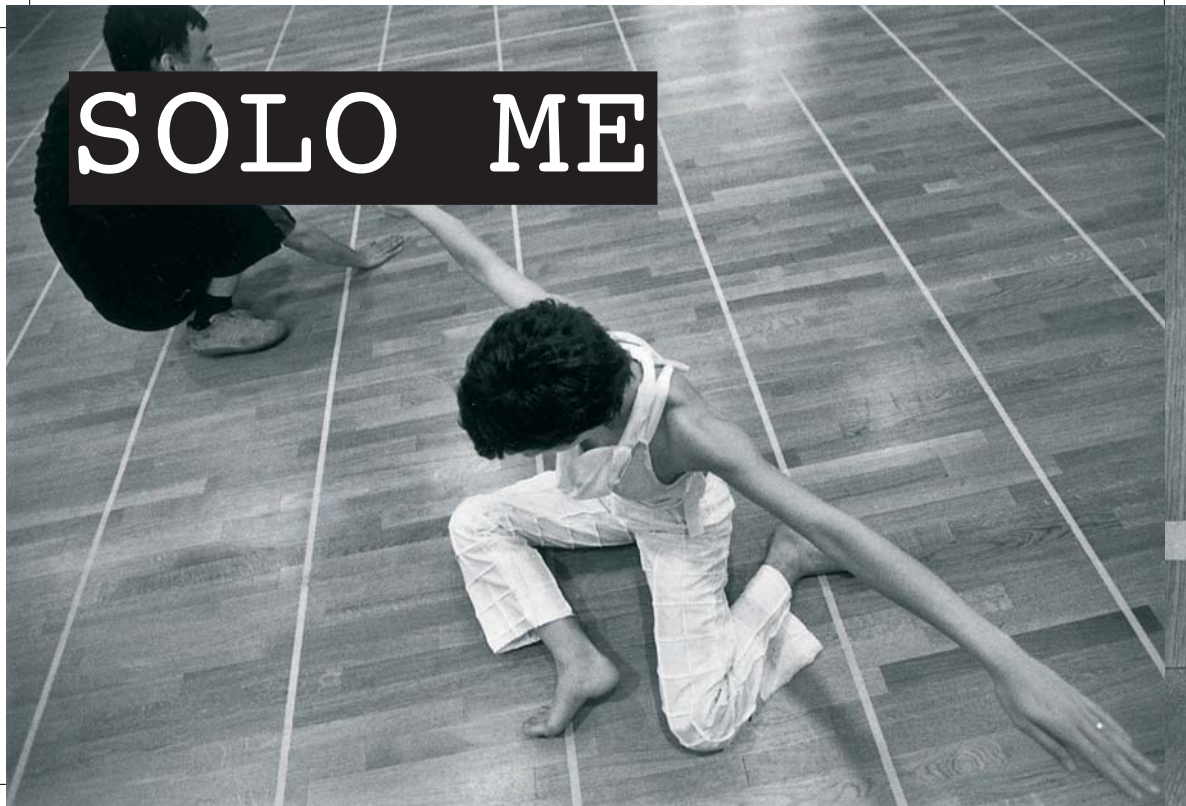
Višnja Rogošić, Vjesnik

"... 'the other condition' of the dancer's body emerges through his subtle game with femininity, with the potential of being pregnant, the genesis, the body defined by its curves and possibility to expand... Pravdan Devlahović almost never reaches for general solipsistic means nor accepts to be defined by en vogue scene criteria... "
Nataša Govedić, Zarez

"...a performer who is reaching toward some other boundaries of his male physicality... offering the image of flexible, fluid body that is resisting its monolithic and static aspect. We can easily follow as the dancer's body takes on the most unusual shapes, loses usual contours and tries to find solutions for unpleasant dance situations on which he is insisting in order to respect his own rules of the game. Specificity of Pravdan's interaction with himself is in the openness towards self-irony and the fluidity of male identity. Fixed gender boundary thus becomes one of the preoccupations with which plays during the entire performance."
Iva Nerina Sibila, Vijenac



SOLO ME



Solo in A Major, Op.69

Choreography and performance: Pravdan Devlahović

Dramaturgy: Ivana Sajko i Goran Sergej Pristaš

Music: Ludwig van Beethoven: Symphony no.7, Op. 92, second movement, Zagreb Philharmonic Orchestra, conductor: Lovro Matačić

Light design: Miljenko Bengez

And this is no longer a beginning

Choreography and performance: Nikolina Pristaš

Dramaturgy: Ivana Sajko i Goran Sergej Pristaš

Collaborators: Ivan Marušić Klif (music), Silvio Vujičić (costumes), Miljenko Bengez (light)

The project is supported by the Zagreb City Council for Culture, the Ministry of Culture, Croatia.

Premiere: October 2002

Duration: 50 minutes

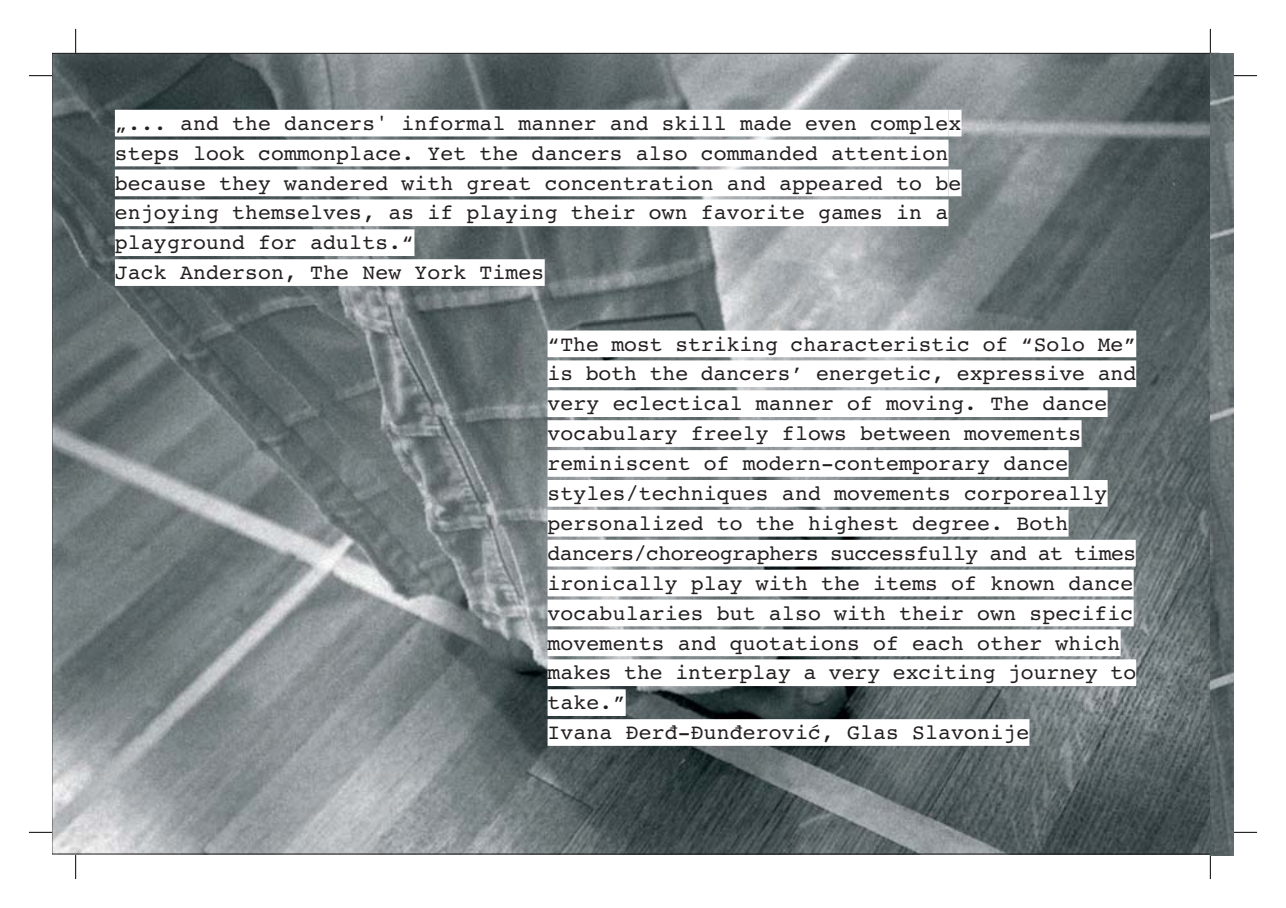


Solo Me is a performance which is based on two separately developed solo pieces, performed simultaneously or as composed unit.

In his **Solo in A Major, op.69**, Pravdan Devlahović is dealing with redefinition of the space around his body in relation to the infecting gaze of the spectators surrounding the performance space. Pravdan is constantly walking through his choreographic material at different points in space so that at the moment when it is finally found he decides to leave it in order to find a new one.

And this is no longer a beginning by Nikolina Pristaš was created from an intention to discuss a (self)beginning process. Her thoughts about repeated beginning in defining movement have brought her to the idea to write down one choreographic sentence in different (choreographic) fonts. The fonts chosen have found their corporal pendant in the use of different perspectives, technical focuses, formed strategies and orientations that are redefining differences in the affective result of the sentence presented in advance.





„... and the dancers' informal manner and skill made even complex steps look commonplace. Yet the dancers also commanded attention because they wandered with great concentration and appeared to be enjoying themselves, as if playing their own favorite games in a playground for adults.“

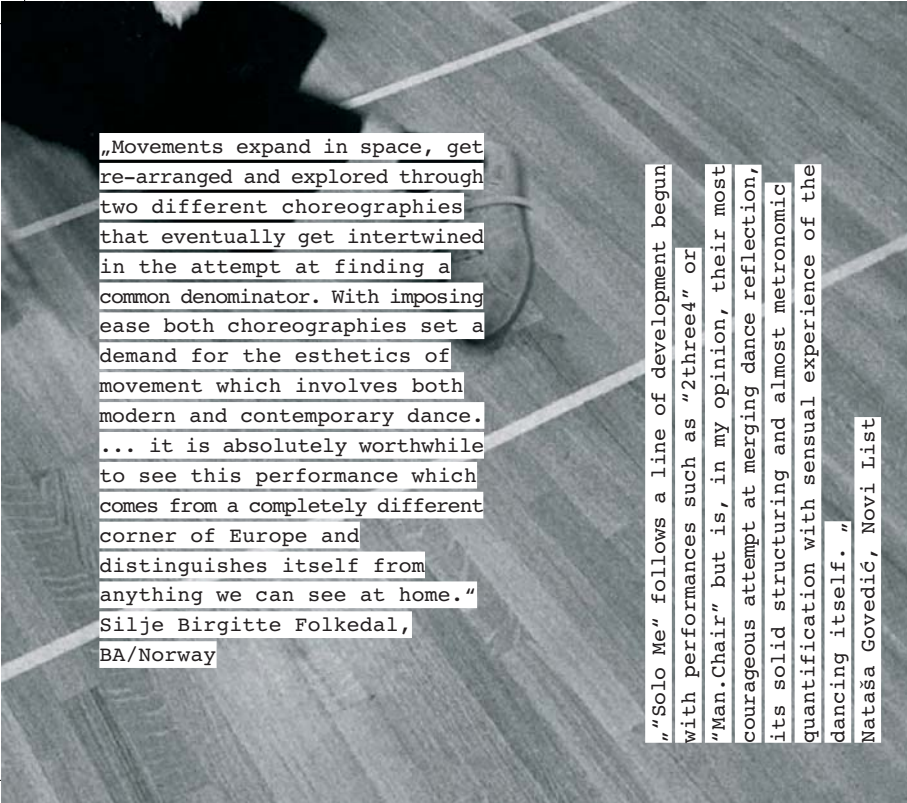
Jack Anderson, The New York Times

“The most striking characteristic of “Solo Me” is both the dancers' energetic, expressive and very eclectic manner of moving. The dance vocabulary freely flows between movements reminiscent of modern-contemporary dance styles/techniques and movements corporeally personalized to the highest degree. Both dancers/choreographers successfully and at times ironically play with the items of known dance vocabularies but also with their own specific movements and quotations of each other which makes the interplay a very exciting journey to take.“

Ivana Đerd-Đunderović, Glas Slavonije







„Movements expand in space, get re-arranged and explored through two different choreographies that eventually get intertwined in the attempt at finding a common denominator. With imposing ease both choreographies set a demand for the esthetics of movement which involves both modern and contemporary dance. ... it is absolutely worthwhile to see this performance which comes from a completely different corner of Europe and distinguishes itself from anything we can see at home.“
Silje Birgitte Folkedal,
BA/Norway

„Solo Me“ follows a line of development begun with performances such as “2three4” or “Man.Chair” but is, in my opinion, their most courageous attempt at merging dance reflection, its solid structuring and almost metronomic quantification with sensual experience of the dancing itself. “
Nataša Govedić, Novi List



2



Choreography: Nikolina Pristaš

Performed by: Ana Kreitmeyer, Nikolina Pristaš

Dramaturgy: Ivana Sajko, Goran Sergej Pristaš

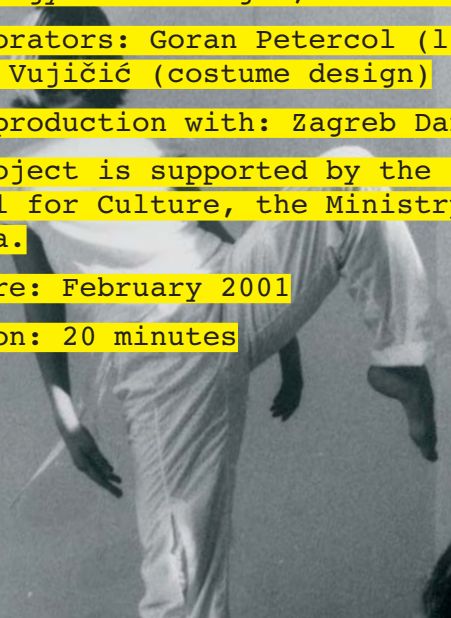
Collaborators: Goran Petercol (light design),
Silvio Vujičić (costume design)

In co-production with: Zagreb Dance Company

The project is supported by the Zagreb City
Council for Culture, the Ministry of Culture,
Croatia.

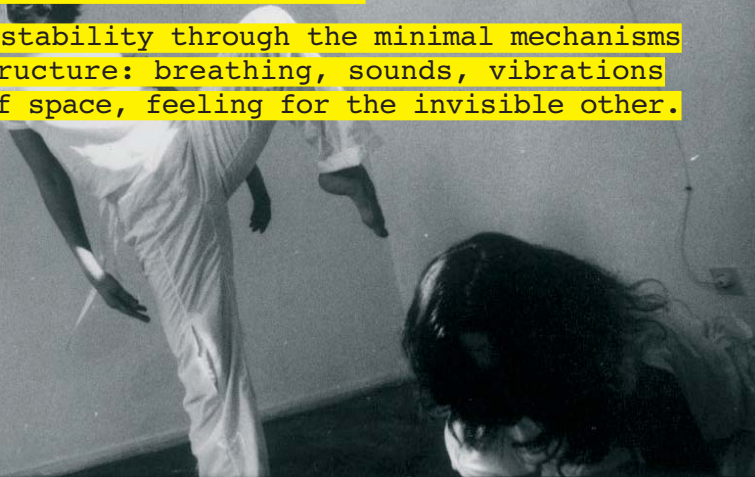
Premiere: February 2001

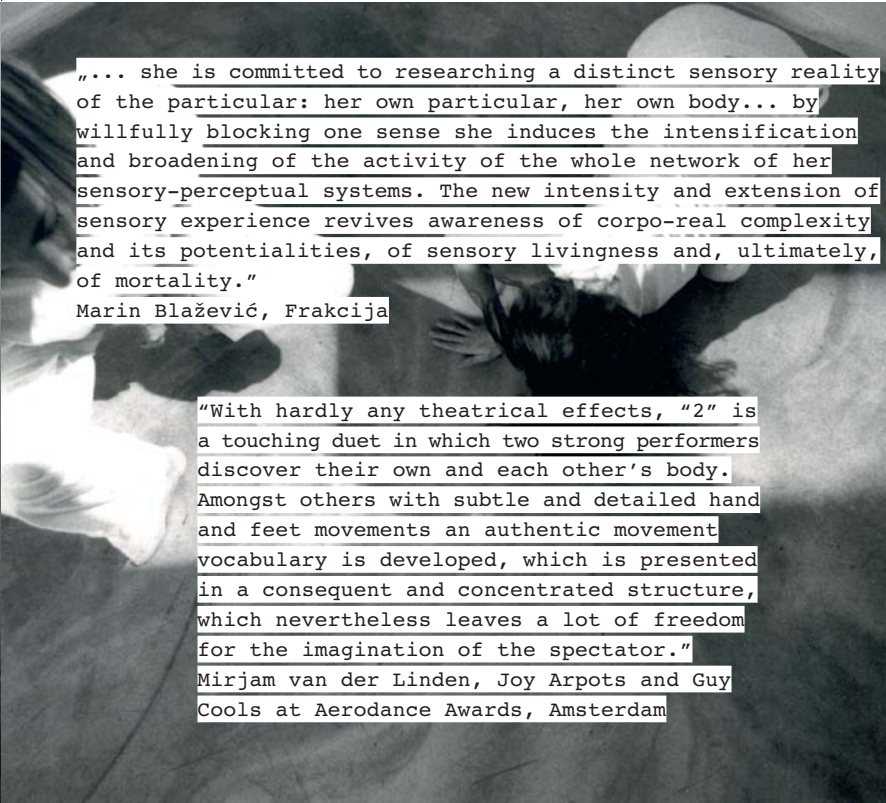
Duration: 20 minutes



2 is an intimate, pulsating dance piece uniting two different bodies, two different natures of movement. 2 is an attempt to keep in contact in spite of intentionally imposed obstacles: to shut one's eyes, to listen to the body of the other and find the mute language of communication. To be blind on stage is not a metaphorical denial of the visual but a search for a more intense sensibility to the subtle information that fills the space around the dancers.

2 is a struggle for stability through the minimal mechanisms that support the structure: breathing, sounds, vibrations of the air, memory of space, feeling for the invisible other.





„... she is committed to researching a distinct sensory reality of the particular: her own particular, her own body... by willfully blocking one sense she induces the intensification and broadening of the activity of the whole network of her sensory-perceptual systems. The new intensity and extension of sensory experience revives awareness of corpo-real complexity and its potentialities, of sensory livingness and, ultimately, of mortality.”

Marin Blažević, Frakcija

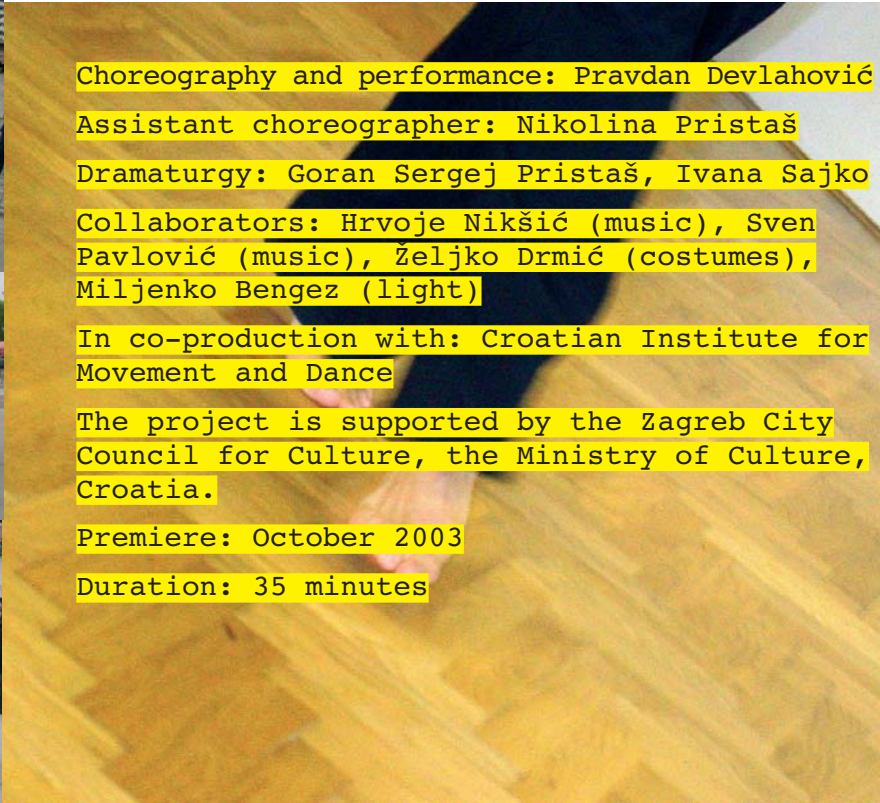
“With hardly any theatrical effects, “2” is a touching duet in which two strong performers discover their own and each other’s body. Amongst others with subtle and detailed hand and feet movements an authentic movement vocabulary is developed, which is presented in a consequent and concentrated structure, which nevertheless leaves a lot of freedom for the imagination of the spectator.”

Mirjam van der Linden, Joy Arpots and Guy Cools at Aerodance Awards, Amsterdam



WALK THIS WAY





Choreography and performance: Pravdan Devlahović

Assistant choreographer: Nikolina Pristaš

Dramaturgy: Goran Sergej Pristaš, Ivana Sajko

Collaborators: Hrvoje Nikšić (music), Sven Pavlović (music), Željko Drmić (costumes), Miljenko Bengez (light)

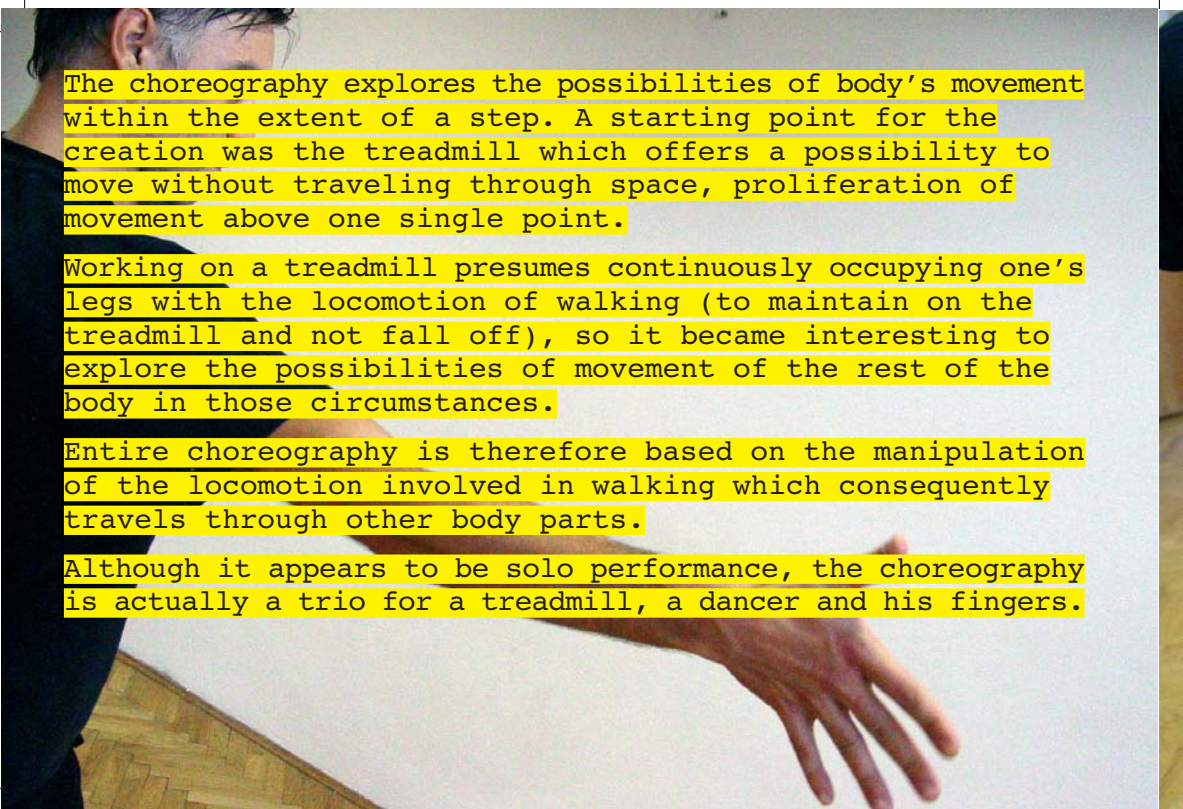
In co-production with: Croatian Institute for Movement and Dance

The project is supported by the Zagreb City Council for Culture, the Ministry of Culture, Croatia.

Premiere: October 2003

Duration: 35 minutes





The choreography explores the possibilities of body's movement within the extent of a step. A starting point for the creation was the treadmill which offers a possibility to move without traveling through space, proliferation of movement above one single point.

Working on a treadmill presumes continuously occupying one's legs with the locomotion of walking (to maintain on the treadmill and not fall off), so it became interesting to explore the possibilities of movement of the rest of the body in those circumstances.

Entire choreography is therefore based on the manipulation of the locomotion involved in walking which consequently travels through other body parts.

Although it appears to be solo performance, the choreography is actually a trio for a treadmill, a dancer and his fingers.

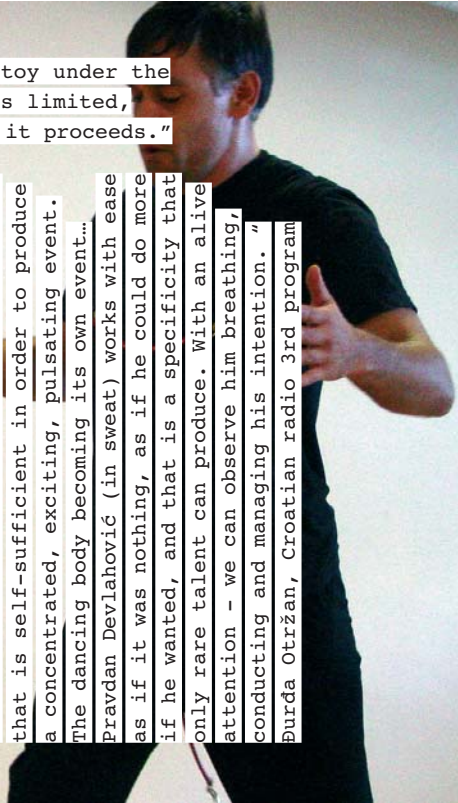


"...A meaningless machine becomes a meaningful toy under the feet of the dancer whose body, although always limited, moves and finds the most amazing solutions as it proceeds."

Jelena Mihelčić, Vijenac

" ...The dance elaboration of Pravdan Devlahović is pure, mature, witty and astoundingly precise. He disposes of a spectrum of behaviours, ranging from the ethereal governance over the space around him to the control of the kinetics of his own body which produces spatial dynamics that is self-sufficient in order to produce a concentrated, exciting, pulsating event. The dancing body becoming its own event... Pravdan Devlahović (in sweat) works with ease as if it was nothing, as if he could do more if he wanted, and that is a specificity that only rare talent can produce. With an alive attention - we can observe him breathing, conducting and managing his intention. "

Đurđa Otržan, Croatian radio 3rd program





WHATEVER TOOLBOX

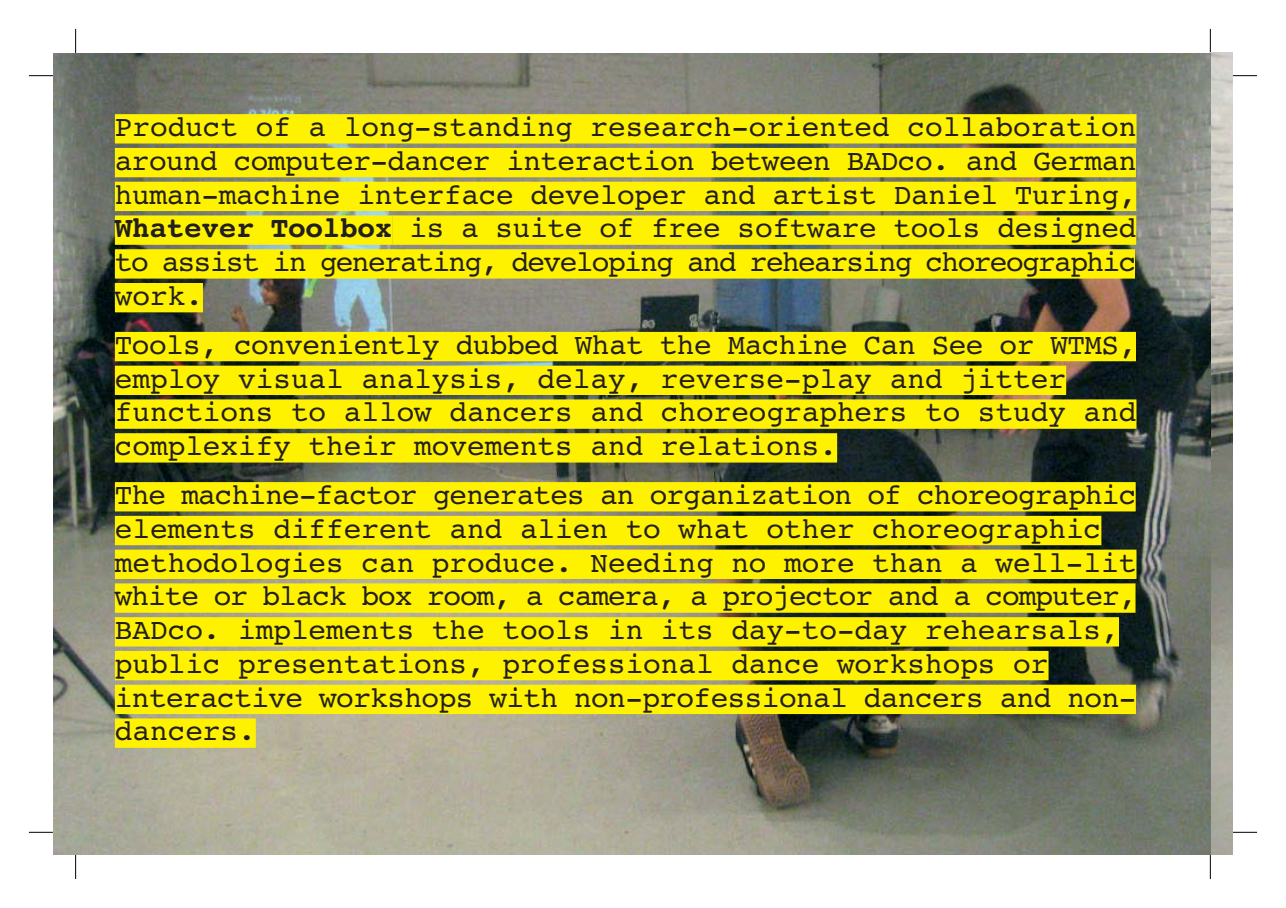


Development: Daniel Turing (www.danielturing.com) and BADco.

The project is supported by the Zagreb City Council for Culture, the Croatian Ministry of Culture and the Croatian Academy of Arts and Science.

Whatever Toolbox was developed during residencies at PAF, St. Erme, France, and at Tanzquartier Wien, Vienna, Austria.

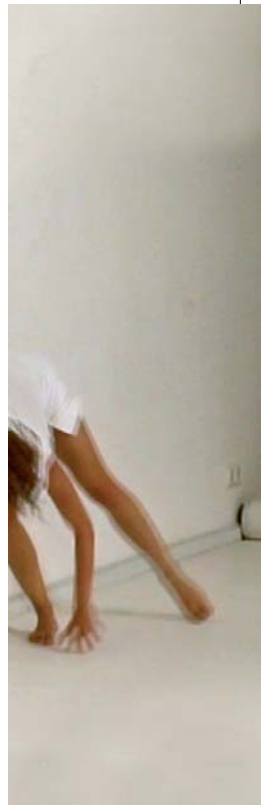




Product of a long-standing research-oriented collaboration around computer-dancer interaction between BADco. and German human-machine interface developer and artist Daniel Turing, **Whatever Toolbox** is a suite of free software tools designed to assist in generating, developing and rehearsing choreographic work.

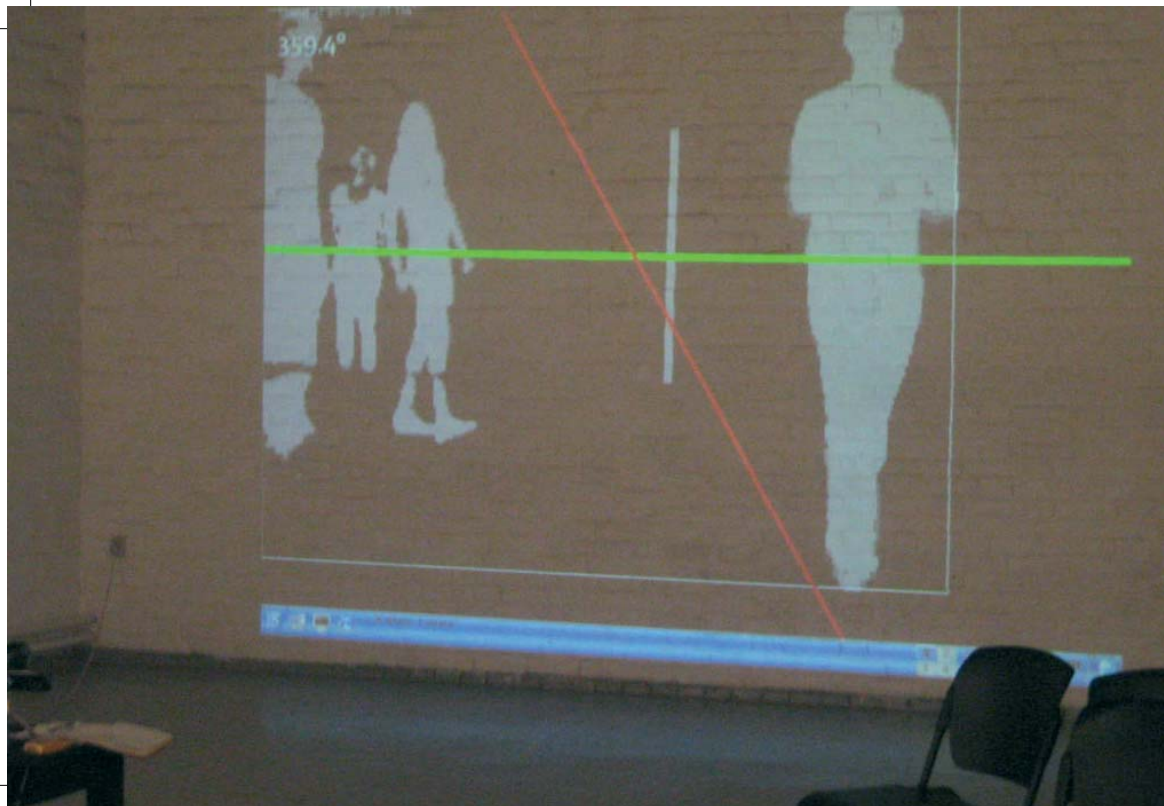
Tools, conveniently dubbed What the Machine Can See or WTMS, employ visual analysis, delay, reverse-play and jitter functions to allow dancers and choreographers to study and complexify their movements and relations.

The machine-factor generates an organization of choreographic elements different and alien to what other choreographic methodologies can produce. Needing no more than a well-lit white or black box room, a camera, a projector and a computer, BADco. implements the tools in its day-to-day rehearsals, public presentations, professional dance workshops or interactive workshops with non-professional dancers and non-dancers.









Julidans, Amsterdam (NL) / Bienale mladih, Athens (GR) / CENPI, Belgrade (RS) / Magacin, Belgrade (RS) / BIT Teateragasjen, Bergen (NO) / Podewil, Berlin (DE) / Centrul National al Dansului, Bucharest (RO) / Karantena, Dubrovnik (HR) / SEAS, Constanta (RO) / SEAS, Gdansk (PL) / Victoria Ghent (BE) / Steirischer Herbst, Graz (AT) / Imaginarna Akademija, Grožnjan, (HR) / Tanztendänzen, Greifswald (DE) / SEAS, Klaipeda (LV) / SEAS, Koper (SI) / SEAS, Liepaja (LT) / Exodos, Ljubljana (SI) / SEAS, Ljubljana (SI) / Aerowaves - The Place Theatre, London (GB) / Tendances, Luxembourg (LU) / PS 122, New York (USA) / Ogledalizacija, Novi Sad (RS) / Infant, Novi Sad (RS) / SEAS, Odessa (UA) / Barutana, Osijek (HR) / Osječko ljeto, Osijek (HR) / Poletni festival, Piran (SI) / SEAS, Podgorica (ME) / Dance Zone, Prague (CZ) / 4+4 Dny, Prague (CZ) / MKFM, Pula (HR) / Homo Novus, Riga (LV) / Drugo More, Rijeka (HR) / Festival malih i eksperimentalnih scena, Rijeka (HR) / Sushi, San Diego (USA) / Kamerni teatar, Sarajevo (BA) / International Theatre Festival, Sibiu (RO) / Balkan Dance Platform, Skopje (MK) / Splitsko ljeto, Split (HR) / PAF, St. Erme, Outre et Ramecourt (FR) / Teater Giljotin Stockholm (SE) / Intercult Stockholm (SE) / SEAS Stockholm (SE) / Treffpunkt, Stuttgart (DE) / Festival plesa i neverbalnog izraza, Svet Vinčenat (HR) / Kanuti Gildi Saal, Tallinn (EE) / Kunsthaus, Tallinn (EE) / Centro Sperimentale, Udine (IT) / Zlatni Lav, Umag (HR) / Rozdrože, Warsaw (PL) / Tanzquartier Wien (AT) / Zadar Snova, Zadar (HR) / Eurokaz, Zagreb (HR) / Queer Festival, Zagreb (HR) / Teatar &TD, Zagreb (HR) / Tjedan suvremenog plesa, Zagreb (HR) / ZeKaeM, Zagreb (HR)



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BADco. is supported by the Zagreb City Council for Culture and the Ministry of Culture, Croatia.

Photos

Miljenko Bengez (Fleshdance), Marko Čaklović (2), Ljubo Gamulin (Solo Me), Lina Kovačević (Walk This Way), Tor Lindstrand (Memories Are Made Of This...), Ratko Mavar (Man.Chair), Tomislav Medak (Fleshdance), Ivica Radović (Memories Are Made Of This...), Božo Raos (Changes), Jasenko Rasol (Walk This Way), Bern Uhlig (Deleted Messages), Alan Vukelić (Changes), Damir Žižić (Gravidation)

Graphic design

Cavarpayer

Printed by

ITGraf

BADco. is co-organizer
of BLACK/NORTH SEAS



Education and Culture DG

Culture Programme

BLACK/NORTH SEAS has
been funded with
support from the
European Commission.