



presents

The Month of CPSA* Education

*Contemporary Performative Street Arts

Ljubljana, Slovenia

ŠUGLA* Basics

2.-10.4.2022

*ŠUGLA = School of Contemporary Performative Street Arts

ŠUGLA Masterclass*

20.4.-1.5.2022

*Says it all

SIMS* Laboratory

3.-5.5.2022

*Synchronous Interactive Multi Stream

What is ŠUGLA?

School of Contemporary Performative Street Arts (ŠUGLA) is a programme of non-formal education and training in the field of theatre and performance in the public space. Usually, it encompasses 14 weeks of training in form of weekly workshops and intensive weekend modules, as well as a creation of a street theatre performance enacted at the International Contemporary Performative Street Arts Festival *Ana Desetnica* in Ljubljana, Slovenia.

Mentored by Slovenian and foreign experts in different fields of street production, participants discover that theatre is a living organism in modern society, they develop their performative skills and learn about the laws of creating and performing in the public space.

The programme targets professionals of different profiles – young creators with diverse artistic interests, knowledge and experience; as well as those in search of new challenges or theatre techniques and tools in order to use them in their creative work, in teaching or for their active roles in society.

Why size it down to one month?

We are not sizing it down – we are offering a different format. As we are currently not running the full ŠUGLA programme, we chose to gather our 15 years of expertise in organising courses in the contemporary performative street arts and offer some of them all in one intense month. ŠUGLA Basics course will give sufficient knowledge and skill to enable the participants to progress into the ŠUGLA Masterclass later in the month. ŠUGLA Masterclass course will offer new challenges, knowledge and skills for experienced performers. And the SIMS Laboratory is to be a bonus – an explorational playground to try out and discover the various known and not yet known possibilities of using our recently developed platform for an innovative online streaming of shows and events.

We invite you to attend the two courses plus the laboratory separately or in any chosen combination. We dare you to be with us through it all!

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More information about our company:

www.anamonro.si/en/

www.anamonro.si/en/the-month-of-CPSA-education/

www.facebook.com/gledalisceanemonro

www.instagram.com/gledalisceanemonro/

www.flickr.com/photos/anadesetnica/

ŠUGLA* Basics

2.-10.4.2022

*ŠUGLA = School of Contemporary Performative Street Arts

ŠUGLA Basics course is meant for both:

- the experienced artists of any performing form that would like to gain specific knowledge and skill of performing in public spaces,
- as well as for absolute beginners in the world of performance.

The course will give sufficient knowledge and skill to enable the participants to progress into the ŠUGLA Masterclass later in the month and follow it with confidence.

Ana Monro Theatre is in collaboration with Mismo Nismo as part of their Circus Laboratory that is part of their current project "Mission Tent" (Misija šotor – a project aiming at collecting funds to buy the first big top tent for contemporary circus in Slovenia). More information about the project (currently only in Slovenian): <http://misonismo.org/news/misija-sotor/>

Workshops of the ŠUGLA Basics course

1st workshop: Vita Osojnik (SLO) ~ The mover in space

Lecture: Goro Osojnik (SLO) ~ Theatre in public space

2nd workshop: Mismo Nismo (Tjaž, Eva & Oton, SLO) ~ No Movement No Throw No Drama

3rd workshop: Craig Weston (BEL/USA) ~ How Does the Body Speak?

Programme of the ŠUGLA Basics course

1 st workshop	Sat, 2.4.	10.00 to 13.00	16.00 to 19.00
1 st workshop	Sun, 3.4.	10.00 to 13.00	16.00 to 19.00
Lecture	Mon, 4.4.		16.00 to 19.00
2 nd workshop	Tue, 5.4.		16.00 to 19.00
2 nd workshop	Wed, 6.4.		16.00 to 19.00
2 nd workshop	Thu, 7.4.		16.00 to 19.00
2 nd workshop	Fri, 8.4.		16.00 to 19.00
3 rd workshop	Sat, 9.4.	10.00 to 13.00	16.00 to 19.00
3 rd workshop	Sun, 10.4.	10.00 to 13.00	16.00 to 19.00

Fee of the ŠUGLA Basics course

170 eur

150 eur (when combined with ŠUGLA Masterclass, the combined fee is 400 eur)

Apply here (by 20 March 2022)

<https://forms.gle/jjG6Ck2EtSsikTiW7>

1st workshop

The mover in space

Vita Osojnik (SLO)



Participants will learn the techniques of contemporary dance that are useful for gaining the physical strength, revising the theatre play and raising the body-awareness (posture and body-placement, mobility and diversity of movement), as well as how to take all of this into the performing space to create the envisioned ambient and to establish a connection with others.

Sat, 2.4.	10.00 to 13.00	16.00 to 19.00
Sun, 3.4.	10.00 to 13.00	16.00 to 19.00

Vita Osojnik (SLO) is a dancer, choreographer, dance pedagogue and street artist. She graduated from an arts high school with focus on ballet and from Salzburg Experimental Academy of Dance (SEAD) with focus on contemporary dance and choreography. As a pedagogue and mentor, she works at Alma Mater Europaea – Academy for Dance, dance club Qulenium in Kranj, ŠUGLA (School of Contemporary Performative Street Arts), Praktikum (SVŠGUGL), the Bitnamun programme, Centre of Dance in Maribor, Summer Dance School in Ljubljana, Toscana Dance Hub in Firenze and elsewhere. She is a guest professor at Salzburg Experimental Academy of Dance where she teaches as part of the regular programme and within the MoveMentors workshops that serve as dance workshops and audition preparation. In 2015 the dean of Tisch School of Arts (Broadway, New York) invited her to be a guest choreographer for a post-graduate company. She is an author of numerous dance shows and a co-creator of many others. In 2019 she was invited by Dantzaz, St Sebastian, Spain, to choreograph a new piece *Hombre masa* of which reruns are still going strong. Currently she is the lead choreographer for a show in the Dance Theatre of Ljubljana.

A lecture with conversation

Theatre in public space

Goro Osojnik (SLO)



The topic of the lecture are the basics of performing and theatre in public space where the performers are guests and hosts at the same time. What does this mean for the creator? What for the audience member? And how does the space influence them both? Why is it that in the street theatre the group play is so important? What kind of performative language sprouts out of performing in public space? How did the pandemic influence the development of contemporary performative arts? These questions will be answered by one of the seniors of street theatre in this part of the world – Goro Osojnik.

Mon, 4.4.	16.00 to 19.00
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Goro Osojnik (SLO) is an actor, author, director and pedagogue, as well as a founder and member of numerous respectable international networks and institutions in the field of performative street arts. He is also the artistic director of the international festival of contemporary performative street arts Ana Desetnica. He is the co-creator and head of ŠUGLA. In the past thirty years he has taught improvisation, street theatre and triangulation on the workshops at home and abroad.

2nd workshop

No Movement No Throw No Drama

Mismo Nismo (Tjaž, Eva & Oton, SLO)



The goal of the workshops is expansion or deepening of a performative vocabulary and is directed at creators that are interested in contemporary performative practices that they are already exploring, as well as for the newbies that are only just starting to delve into the subject. Even though the workshop will partly base on juggling and object manipulation, it will due to its genre inclusiveness be accessible to experienced jugglers as well as beginners. The basic ideas are exploration of movement on the basis of an object and exploration of circus manipulation of objects themselves, with both of them finding ground in playing with rhythm and tempo.

Tue, 5.4.	16.00 to 19.00
Wed, 6.4.	16.00 to 19.00
Thu, 7.4.	16.00 to 19.00
Fri, 8.4.	16.00 to 19.00

*Tjaž Juvan, Eva Zibler and Oton Korošec from the collective **Mismo Nismo** (SLO) are circus and theatre creators as well as pedagogues with mutual roots in the monthly antishow circus cabarets of the performing space *Menza pri koritu*. Since then, they were part of various shows in Slovenia and abroad, partly together partly separately, partly as authors partly as co-authors. They are members of two young groups of modern circus: *Cirkusarna NaokROG* and *Mismo Nismo*, where they are researching juggling and rhythm. They are active in the Association for circus pedagogics *Cirkokrog* that organises workshops, shows and courses with use of circus pedagogics for various populations: youth and social workers, vulnerable groups and young people all around Slovenia.*

***Tjaž Juvan** and **Oton Korošec** attended the circus school *Vertigo* in Torino, Italy, specialising in equilibrism, **Eva Zibler** the school of physical theatre *Jacques Lecoq* in Paris, France, with emphasis on object manipulation. Before, during and after their formal education, they have all attended numerous additional juggling courses and conventions. Next to the forementioned mutual interests and focus, *Tjaž* is specialising in movement and dance, *Oton* in travel and urban photography as well as graphic design and screen printing, and *Eva* in musical creation (member of the *Ingver* in *Gverilke* band).*

3rd workshop

How Does the Body Speak?

Craig Weston (BEL/USA)



We will work on physical play: with space, with each-other, and with the audience. We will work with breathing, presence, focus and rhythm. We will look at how the body speaks.

Sat, 9.4.	10.00 to 13.00	16.00 to 19.00
Sun, 10.4.	10.00 to 13.00	16.00 to 19.00

Craig Weston (BEL/USA) has worked for the past 40 years as creator, performer, director and teacher, in the streets and on stage. After initial studies in music, voice and composition he enrolled into the school for physical theatre Jacques Lecoq in Paris with focus on movement and mime. In the 80's he started a successful theatre group *Wissel Theater*, and in the 90's a street theatre group *The Primitives*. They took many shows (*Hark, Cook It, Wash it, Swan Lake, Big Structure and Timber*) on tours around Europe, Israel, Australia, USA, Canada, Korea and Japan. He has directed numerous theatre and street shows, also Slovenian (*Grandi struktura, Zlati osel, Kletka and Konec*). He founded an amateur street theatre group *Koekoek* where he led weekly interventions in the public space. He teaches physical theatre, clown techniques, musical and street theatre.

ŠUGLA* Masterclass

20.4.-1.5.2022

*ŠUGLA = School of Contemporary Performative Street Arts

The ŠUGLA Masterclass course is meant for artists of various disciplines with previous experience in performing. International mentors with years of performing and tested teaching experience will aim to offer new, innovative knowledge and skills that will challenge the participants to delve into topics and mixtures of disciplines that they didn't think of mixing before or didn't get the chance to.

We are organising our ŠUGLA Masterclass as part of collaboration with SPASA (Street Performing Arts Summer Academy): <https://en.spasa.cat/>

Workshops of the ŠUGLA Masterclass course

1st workshop: Milan Manić (SER) ~ Explorational process of object manipulation

2nd workshop: Mimbire (Silvia & Lina, UK) ~ How to Devise with High Physicality

3rd workshop: Alenka Marinič (SLO) & Justin Durel (USA) ~ Loud Body – Physical Play for the Street

4th workshop: Craig Weston (BEL/USA) & Goro Osojnik (SLO) ~ Triangulation in Street Theatre

Programme of the ŠUGLA Masterclass course

Introduction + 1 st workshop	Wed, 20.4.		16.00 to 20.00
1 st workshop	Thu, 21.4.	10.00 to 13.00	16.00 to 19.00
1 st workshop	Fri, 22.4.	10.00 to 13.00	16.00 to 19.00
2 nd workshop	Sat, 23.4.	10.00 to 13.00	16.00 to 19.00
2 nd workshop	Sun, 24.4.	10.00 to 13.00	16.00 to 19.00
2 nd workshop	Mon, 25.4.	10.00 to 13.00	
3 rd workshop	Tue, 26.4.	10.00 to 13.00	16.00 to 19.00
3 rd workshop	Wed, 27.4.	10.00 to 13.00	16.00 to 19.00
3 rd workshop	Thu, 28.4.	10.00 to 13.00	
4 th workshop	Thu, 28.4.		16.00 to 19.00
4 th workshop	Fri, 29.4.	10.00 to 13.00	16.00 to 19.00
4 th workshop	Sat, 30.4.	10.00 to 13.00	16.00 to 19.00
Evaluation of the week	Sun, 1.5.	10.00 to 13.00	

Fee of the ŠUGLA Masterclass course

280 eur

250 eur (when combined with ŠUGLA Basics, the combined fee is 400 eur)

Apply here (by 10 April 2022)

<https://forms.gle/jjG6Ck2EtSsikTiW7>

1st workshop

Explorational process of object manipulation

Milan Manić (SER)



Circus, theatre, street arts, dance and performance are sister disciplines of scenic arts with foggy and unstable borders that have a tendency of drowning into one-another. The contemporary circus has left the tradition behind and fully opened itself towards contemporary dance, theatre and other disciplines. Explorational process of object manipulation puts the circus arts up front and occupies itself with the creation of a transdisciplinary scenic work with the principal goal of acquainting the participants with the methodology of creating a circus miniature. As part of the workshop the participants will ask questions that will seek answers in the actual work on stage: How to seek one's own movement, one's own character, one's own story (if unavoidable), one's own universe? How to seek one's own circus, theatre, dance, performance? How to work on a dramaturgic structure in the circus? The work will be focused on the relationship between a body and a prop as well as between a prop and the surrounding space, on the feeling of belonging to the group, on coordination and motorics. Bringing music into the object manipulation we will strengthen the feeling for rhythm and movement which will bring us to a better success in listening to our bodies, feeling our movements and visualising the presented suggestions. We will approach the practice of object manipulation as means to freeing our body and mind!

Wed, 20.4.		16.00 to 20.00
Thu, 21.4.	10.00 to 13.00	16.00 to 19.00
Fri, 22.4.	10.00 to 13.00	16.00 to 19.00

Milan Manić (SER) graduated from the Belgrade's Faculty of sport and then gave his life to circus. He attended more than 30 workshops and masterclasses in contemporary circus lead by many renowned mentors all over Europe. He worked as a clown doctor and in 2008 in Belgrade, Serbia, co-founded the association Cirkusfera. He is the co-founder, producer and artistic director of the festival for contemporary circus Cirkobalkana in Serbia and one of the owners of the first big top tent for contemporary circus in the region of the former Yugoslavia. He is a member of the artistic selection team of the CircusNext Platform and a representer of the Serbian circus association in the Circostrada network. In Serbia, he actively strives for acceptance of contemporary circus into the national cultural politics. As a circus artist he performed in numerous shows at home and abroad, on streets and in tents as well as in smaller and national theatres. As a circus pedagogue he teaches youth at home and around Europe. For the contribution to the contemporary circus, in 2019 France bestowed their award of Knight of the Order of Arts and Letters on him.

2nd workshop

How to Devise with High Physicality

Mimbre (Silvia & Lina, UK)



For participants from any physical discipline (theatre, dance, physical theatre, circus etc.). Topics of the workshop will be quality physical warm-up and looking after our bodies when working physically (for longevity and general wellbeing); acrobalance techniques; different approaches to storytelling and dramaturgy using physical disciplines (for performing outdoors); how to connect with audiences and make the work exciting for them; and thinking about where to place a performance. We will also look at some useful digital/online tools to assist the creative process of devising a show.

Sat, 23.4.	10.00 to 13.00	16.00 to 19.00
Sun, 24.4.	10.00 to 13.00	16.00 to 19.00
Mon, 25.4.	10.00 to 13.00	

Mimbre (UK) is a female-led company, established in 1999 by Silvia Fratelli, Lina Johansson in Emma Norin, creating nuanced, breath-taking and highly skilled acrobatic theatre. They use circus and dance innovatively as a physical language to illuminate human connections and promote a positive image of women. With their fusion of acrobatics, theatre and dance, they aim to create oases of beauty within urban spaces, addressing audiences with a unique physical language that narrates stories and shows images. In their home London, they lead workshops for local youth and mentorship programmes for upcoming artists. They regularly lead workshops also elsewhere in the country and abroad.

Silvia Fratelli has been an artistic director, performer and teacher within the company, taking part in many of its productions that have toured nationally and internationally. She leads on Mimbre's acrobatic training and well-being programme, developing Mimbre's team of core acrobatic performers.

As Joint Artistic Director of Mimbre, **Lina Johansson** leads on the company's vision and artistic programme, including Mimbre's programme for local young people. She is driven by the wish to use circus and physicality not only for thrill and spectacle, but also in subtle ways to represent human relationships, create an atmosphere, tell a narrative or reveal a character.

3rd workshop

Loud Body – Physical Play for the Street

Alenka Marinič (SLO) & Justin Durel (USA)



On the street, a show can be interrupted by random hecklers, or music from cafes, or bicycles passing through, or any number of public happenings. Amidst all these distractions, the street performer must find a way to maintain focus on their show. A common method for this is a loud, extremely physical style of play. As the voice must be loud to be heard over the hubbub of the public space, so the body must be “loud” in its play. To train this loudness of the body, it is useful to cover the face and force the expression of emotions into the body. With this pedagogic provocation, Alenka Marinič and Justin Durel will use simple objects, such as paper bags, to explore what the body can say when the face is no longer an option. Through an exploration of physical theatre principles – articulation, levels of energy and breath – participants will discover what elements create the effective, loud physicality often used in street theatre performance.

Tue, 26.4.	10.00 to 13.00	16.00 to 19.00
Wed, 27.4.	10.00 to 13.00	16.00 to 19.00
Thu, 28.4.	10.00 to 13.00	

Alenka Marinič (SLO) and Justin Durel (USA) are independent theatre artists who have created, performed in, and directed many performances throughout Europe, the US, and Canada. They have been teaching together since they finished their studies at the Helikos International School of Theatre Creation, under master teacher Giovanni Fusetti. Rooted in the pedagogy of Jacques Lecoq, their workshops explore theatre and performance from a physical perspective, always emphasizing the interaction between technique and play. As teachers, they have taught workshops in Slovenia, the US, Italy, and Germany.

4th workshop

Triangulation in Street Theatre

Craig Weston (BEL/USA) & Goro Osojnik (SLO)



The term triangulation envelops the dialog in street theatre between artists, audience and urban space where the former two meet. To explain the basics of communication between street artists, of their interaction with their audience and of the use of (public) space, the mentors take advantage of various performance techniques and tools (Lecoq's technique, clowning, theatre improvisation, music, author techniques and mentor tools). Every day the workshop will start with preparations indoors, progressing to the practice with live audience in the streets followed by their evaluation by fellow participants and mentors. Workshop participants will explore performative tools and improvisation, play with physical energies and rhythm, and create short shows together that will be inspired by the public space they will find themselves in.

Thu, 28.4.		16.00 to 19.00
Fri, 29.4.	10.00 to 13.00	16.00 to 19.00
Sat, 30.4.	10.00 to 13.00	16.00 to 19.00

Craig Weston (BEL/USA) has worked for the past 40 years as creator, performer, director and teacher, in the streets and on stage. After initial studies in music, voice and composition he enrolled into the school for physical theatre Jacques Lecoq in Paris with focus on movement and mime. In the 80's he started a successful theatre group *Wissel Theater*, and in the 90's a street theatre group *The Primitives*. They took many shows (*Hark, Cook It, Wash it, Swan Lake, Big Structure and Timber*) on tours around Europe, Israel, Australia, USA, Canada, Korea and Japan. He has directed numerous theatre and street shows, also Slovenian (*Grandi struktura, Zlati osel, Kletka and Konec*). He founded an amateur street theatre group *Koekoek* where he led weekly interventions in the public space. He teaches physical theatre, clown techniques, musical and street theatre.

Goro Osojnik (SLO) is an actor, author, director and pedagogue, as well as a founder and member of numerous respectable international networks and institutions in the field of performative street arts. He is also the artistic director of the international festival of contemporary performative street arts *Ana Desetnica*. He is the co-creator and head of *ŠUGLA*. In the past thirty years he has taught improvisation, street theatre and triangulation on the workshops at home and abroad.

SIMS* Laboratory

3.-5.5.2022

*Synchronous Interactive Multi Stream



Tue, 3.5.	15.00 to 20.00
Wed, 4.5.	15.00 to 20.00
Thu, 5.5.	15.00 to 20.00

In December 2020 we at Ana Monro Theatre set out on a new research journey. We started developing SIMS (Synchronous Interactive Multi Stream) – an interesting and innovative format of a live multi-channel webcast that, with help of strategically positioned cameras, enables the possibility of watching live performative events through four different perspectives, as well as an experience of choosing between individual cameras and changing the points of view. Consequently, the SIMS format surpasses both the imitation of reality in the virtual world and the experience of watching the event live in person. It so gives the user the possibility to meet contemporary performative street arts in new dimensions and offers them a different, attractive and unique experience.

We developed the SIMS format in December 2020 and in a year's time used it to stream 50 different events from various spaces of performance – from offices, private homes, estate courtyards and courtyards of care homes, streets and other urban public places, festivals, in the home country (Slovenia) as well as abroad (Spain, Croatia). From all the gathered experiences we keep developing and upgrading it in cooperation with ARNES (The Academic and Research Network of Slovenia). As part of this development, we are exploring the so-called hybrid production form that is a combination of a live event and its live webcast. We believe that such form will successfully “answer” the creative and performative restrictions and challenges that we are facing in fields of contemporary performative street arts in the so-called “new reality”, in which the access to public spaces and its use are restricted.

The SIMS platform is built on a high technical level, but is at the same time very simple and manageable, and offers high-quality video and audio streaming with mobile phones over mobile networks which makes it very flexible and transportable. Further development of the SIMS format envisions the possibility of archiving the content and offering it as video on demand. It also shows a great potential for a creation of a freely accessible platform for presentation, promotion and networking of street performers.

To recognise and understand the possibilities of the SIMS platform even more in detail and, as a result, widen them further, we chose to organise an explorative workshop with artists and professionals of different genres and visual professions (street performers, stage actors, dancers, singers, computer engineers, visual artists and others) to help us explore, in what different ways SIMS can be used and where its further potentials lie. We are interested in what kinds of shows the SIMS platform can be used, in which artistic genres, for what purposes, in what way, where to position the cameras, if it is worth using separate microphones, how to complement a show using SIMS as part of the show in real-time, and in all the rest that we haven't yet thought of, but our participants might think of in the process of this laboratory.

Find a short presentation of how SIMS works here: <https://www.youtube.com/watch?v=8ktRsl6YHe4>

Fee of the SIMS Laboratory

Hunger for play and exploration

No financial contribution

Apply here (by 24 April 2022)

<https://forms.gle/jjG6Ck2EtSsikTiW7>