

## Performers CV's

**Irena Tomažin Zagoričnik** (1979, Ljubljana) graduated from philosophy at the Faculty of Arts in Ljubljana. She is active in the fields of theatre and performance as well as in experimental improvised music. She is the author of six performances: in 2011, she created her dance debut *Hitchcock's Metamorphoses*, co-created with composer Mitja Reichenberg; in 2005, the solo performance *Caprice*, which brought into focus her interest in voice work, which she has been developing further in her later performances; in 2006, she remade her performance *Caprice* for the City of Women Festival, entitled *Caprice (re)lapsed*, which was followed by a 2008 performance *As a Rain Drop into the Mouth of Silence*, which received a special mention of the jury (promising choreographer) at the 2009 Gibanica Festival of Slovene Dance; in 2010, she co-created with Joséphine Evrard the performance *Out of Discord*; and in 2012, a solo performance *The Taste of Silence Always Resonates*, which won the jury and audience best performance awards at the 2015 Gibanica Festival. In 2015, she created an audio-visual installation *Faces of Voices / Noise*, followed by a solo piece *Body of the Voice*. Tomažin has released two independent albums: *Crying Games* and *Taste of Silence*. She is a member of Borghesia and has collaborated with the band on two albums, *And Man Created God* and *Against Capitulation*. As a co-author, she appears also on albums *Ljubljana - Wien* and *Theoral Number 8* (Christof Kurzman), *Kabinet čudes Brutka Bimbiča* (Bratko Bibič & The Madleys), and on the compilation *Eksperiment Slovenija ...* She has appeared as a vocalist at many national and international festivals (Zagreb, Belgrade, Skopje, Dobbia, Vienna, Biel, Basel, Geneva, Budapest, Berlin, Baltimore, Wels, Tokyo, Kyoto, Kassel, Wuppertal, Wrocław...), at many of which she also presented her solo project *iT*. Her compositions for gestures and voice have been published in the books *Une exposition à être lue* and *Chorégrapheur l'exposition* by Mathieu Copeland and performed in Geneva, Paris, and Madrid. She regularly gives voice workshops in Ljubljana and abroad.

**Adriana Josipović** (1980, Zagreb) is a performer, actor, and clown. She has studied the methods of Grotowski, Strasberg, Chekhov, Stanislavski, and Lecoq under renowned international artists. She has developed her interest in clown methods working with Lee Delong, Jango Edwards, Ami Hattab, Gabriel Chame Buendia, and Aitor Basauri. In 2012, she participated in the first Croatian clown performances, produced by the Zagreb-based Triko Circus Teatar. She is member of HDDU (Croatian Association of Drama Artists), the international collective International Theater Observatory, led by Sergej Kovalevich (RU/FR), Croatian theatre groups House of Extreme Music Theatre and Kugla Glumište, led by D. B. Indoš, and of the art collective Somagram, led by Laura Potrović (FR/CRO). She is also member of the research-performance focus group of the *Knowing From the Inside* project at the Department of Anthropology at the Aberdeen University in Scotland, co-founder of the art organisation *Tvorba Otvorenih Konstrukta - TOK*, and collaborator of the Belgian dance group *Cie Felicetti Chazerand* (Brussels). As author, performer, mentor, and assistant, collaborated with different artists: Mala Kline, Florence Augendre, Anna Nowicka, Lucija Barišić, Marta Kolega, Borut Šeparović, Oliver Frljić ... She is

currently working with the actor Jorge Parente in Paris (La Guillotine) and with dancer and choreographer Rosalind Crisp in Berlin.

**Nika Rozman** (1985, Ljubljana) graduated from acting at the Academy for Theatre, Radio, Film and Television under the mentorship of Jožica Avbelj and Jernej Lorenci in 2010. In the same year, she started working at the Ljubljana City Theatre, and in 2014, joined the ensemble of the Slovene National Theatre in Maribor. She has created over thirty theatre roles, among them also leading ones, such as Shakespeare's Juliet and Ophelia, Cankar's Jacinta, Wedekind's Lulu, Viripaev's Sasha, Lotz's Mrs. Pellner... She has appeared in productions by Anton Podbevšek Theatre Novo mesto, Glej Theatre, Mini Theatre, Slovenian National Theatre Drama Ljubljana, Škuc Theatre, Mladinsko Theatre, Margareta Schwarzwald Institute, Maska, Via Negativa, and appeared in numerous films and video and television projects, among them also in short films by Barbara Zemljič, Tomaž Gorkič, Marina Gržinić, Pila Rusjan, Urška Djukić..., in evening-length films *Bread and Circuses* and *Buoyancy* by Klemen Dvornik and in the movie *Idyll* by Tomaž Gorkič. She is the recipient of the Borštnik Award for a promising actress for her role of Katerina in Ljubljana City Theatre's staging of *The Storm* (Maribor Theatre Festival); of the accolade of the Slovenian Association of Dramatic Artists for her roles in performances *The Deceits* by Jera Ivanc (Ljubljana City Theatre), *Scandal in St. Florian Valley* by Ivan Cankar and *Lulu* by Frank Wedekind (both SNT Maribor); and of Vesna Award for best supporting role in the movie *Idyll*.

**Nataša Živković** (1981, Ljubljana) is active in different fields of performing arts, from contemporary dance and theatre to performance. After finishing secondary ballet school in Ljubljana, she became more involved in contemporary dance and collaborated with numerous choreographers. She has graduated from comparative literature and French and works as a freelance dancer, actress, choreographer, and mentor. She is also active on the theatre, film, and video scene. She collaborates with Via Negativa since 2006, with No!Training Lab, led by choreographer Katja Legin, and has been part of numerous projects by Emanat Institute. Since 2013, she has been co-creating the technoburlesque *Image Snatchers*. Her choreographic debut *First Love's Second Chance* (City of Women Festival, 2009) and her dance and theatre achievements brought her the Golden Bird Award in 2009. Her most recent independent work *For Father's Sake* (Via Negativa/City of Women Festival, 2014) was dedicated to her father. In 2014/2015, she worked at Bunker Institute as a movement and artistic mentor, collaborating with primary schools across Slovenia. In 2016, she co-authored and performed in *If You're Happy* (Bunker), *In the Back of Time* (Ljubljana Puppet Theatre), and *Just in Appearance Sometimes as Everyone Else* (Emanat). She is currently involved in a two-year European project *Performing Gender - Dance Makes Differences* between Slovenia (City of Women), Italy, Spain, the Netherlands, and United Kingdom.