



*Already Made Theater* was made in collaboration between Igor Koruga, Nina Kurtela and Sonja Pregrad, curated by Rickard Borgström, commissioned by the Stamsund Internasjonale Teater Festival, premiered in E&G Theater, Stamsund, Norway, June 2012.

*Already Made Theater* is interdisciplinary hybrid between theater piece and installation where theater is deconstructed to its bare existence and it is becoming the main protagonist of its own show. Thru this parameters we are interested in examination of conventions of the theater as institution, a space of display and todays understanding of choreography in relation to movement, time and space.

*Already Made Theater* is constructed of 3 main parts:

1. Built installation: installation consisting of ALL POSSIBLE ELEMENTS of theater that are possible to be detached from the walls including lights construction, audience seats, doors etc. It is usually set up like a pile of all the found and dismantled objects in the middle of the stage space (If you would imagine a strong magnet placed in the middle of the stage that attracts everything possible that is around and forms a big heap of objects piled on each other).
2. Music 'Le Sacre du Printemps' that plays from the beginning to the end.
3. Existence of the audience in the space freely moving around the space listening to the music and watching an image of the theater.

The starting point for us was looking at the both theater and more specifically choreography as ready-mades, firstly to see what are they made of, both in terms of objects as well as subjects, and how can they be modified. We were researching on idea how can live event become a ready-made or how can experience that is to be experienced be established by different means than what we are use to.

By dismantling this construct of conventional theater space and its display we are looking at the choreography in broader sense while engaging in exploration of time, space, movement and motion as a social and communicational field, looking at how it is mobilizing its own context together with the audience, but also how it is at the same time mobilized or created by the same audience. We are using choreography as a tool to organize time and space and offer a situation where things can happen, but not necessary have to.

By using music composition 'Le Sacre du Printemps' we are emphasizing this notion of choreography and its broader implications in today's perspective on practice of dance and movement. As it can be considered almost as a cliché of cognizance of dance and choreography today we are curious what kind of awareness does this trigger in the eyes/experience of the spectators in relation to the still image unlike (usually) to the moving performer/s body on stage.

We wonder if it's possible - while using still objects, playing with image and imaginary and strong music statement such as Sacre - trigger our mind in such way where we could make them (still objects) dance, perform and tell us a story. And how political would this decision today be?

Absence of a performer's body in that sense is deliberate and it is avoiding the entertainment presence of performer/s following the line of thinking of choreography as non hierarchical, nonrepresentational and non spectacular and the most important that is at the end created by the audience as they are the only one moving in the given space.

Therefore the importance in terms of choreography and movement is not happening in the static of its objects (which on the other hand could also be interpreted in a certain way as a political act - as not doing or not being) but engagement of the subject in relation to the given space and time (situation). We are curious to see how does this setup influence and mobilize its surrounding and creates a social and spatial choreography with help and in correlation with the spectators.

Instead of adding more elements to the choreographic realm we subduct or better to say transform this potential space of the event in attempt to make room for new things to arrive from another place.

Key words #

Choreography, Today, Theater made of objects, Time, Space, Le Sacre du Printemps, Readymade, Subject, Body, Performance, Entertainment, Nonspectacle, Black box, Dismantle, Deconstruct, Institution, Movement, Motion, Engagement, Presence, Social choreography, Social theater.



\* Important notice: For Already Made Theater it is conceptually very important to be consequence with our concept and not to make any compromises, meaning if the given parameters are technically not possible to be executed in your theater we will not be able to accept the participation.

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Igor Koruga, Nina Kurtela and Sonja Pregrad are all born in the same country (ex-Yugoslavia) and are now living in the same city (Berlin) and working in between there and their current home countries (Serbia and Croatia) in anthropology, visual art, choreography and performance.

Please find each separate CV attached to the e-mail.

Reference contact Rickard Borgström [rickard.borgstrom@gmail.com](mailto:rickard.borgstrom@gmail.com)

Curator STAMSUND TEATERFESTIVAL