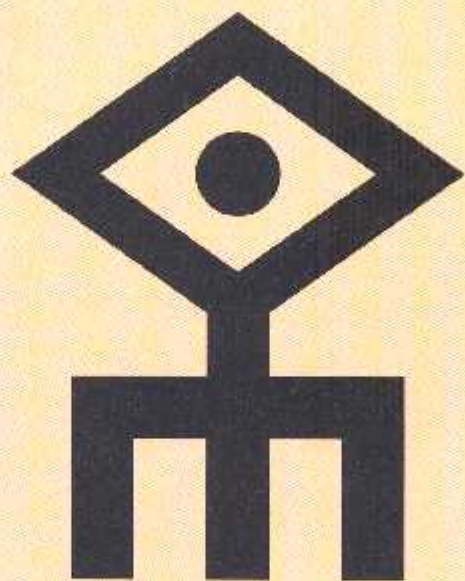


**I AM NOT LIKE YOU**



**ERGstatus**



# MY IDEAS ARE UNIQUE.

ERG status plesni teatar  
ERGstatus Dance Theater  
I Am Not Like You

Idea, choreography, costume: Boris Caksiran

Music: Vedran Vučić

Video art: Vojislav Ilić

Dizajn: Pavle Farčić

Dancers: Aleksandra Bjelajac, Bojana Mišić, Ana Nesimovski, Iva Bojović, Nenad Milošević and Saša Budimlija

Dance pedagogic/ Voice I: Janet Forrest

Voice II: Ana Nesimovski

Used text: Dr. Sol Gordon and LIMN

Management and organization: Nenad Milošević i Jelena Stojanović  
(duration: 55 minutes)

The performance 'I am not like you' reflects the times we live in. The relation slowly developing between the individual and the group, and human behavior as a part of general unconscious attitude, generate the new age which confronts the concept of humanity in an individual, which is unacceptable for the masses. The individual, with his concept of existence remains alone and isolated from the so-called general concept of existence. The new age brings genetic engineering, slimming pills, GM food, cloning and programming manipulation.

Witty situations introduce characters that, in their quest for their identity, lose the very identity in media contaminated abundant market of identities. The performance joins modern corporal expression and artistic dance, video art, computer animation and music, created to influence spectator's emotional system through its vibrations. Premiere:

November 15<sup>th</sup>, 2001. BITEF Theatre, Belgrade

ERGstatus Dance Theatre  
ERGstatus Dance Theatre was founded in Belgrade, 1988, as an educational project. In 1999, the work of ERGstatus resulted in forming two troupes: Youth Theatre (adolescents) and Dance Theatre (adults). Both theatres participated in numerous festivals and meetings in country and abroad, and developed collaboration with artists from other countries. In the year 2000, the Theatre was awarded by UBUS, Association of Ballet Artists of Serbia.

Also, it is one of the founders and members of ANET (Association of Independent Theatres, and CEDEUM - Center for Drama in Education and Arts, both from Belgrade).  
The work of ERGstatus Dance Theatre is based on the combination of artistic dance and drama, visual arts and music through multicultural aspects. Work with young people and participation in the programs for peace defines the concept of this theatre, and the concept of its existence.

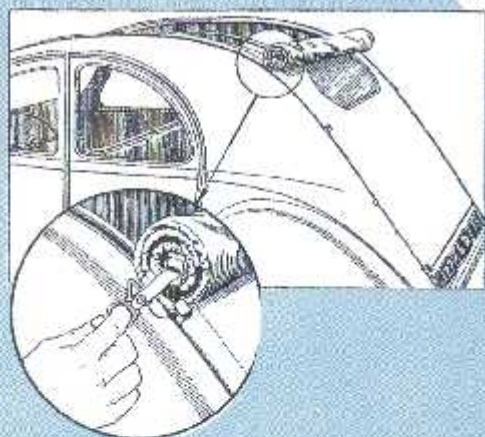
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CONTROL

ERGstatus/  
se zahvaljuje/  
thanks:

The Found for an Open  
Society of Yugoslavia, PRO  
HELVETIA Arts Council of  
Switzerland, European Cultural  
Foundation Amsterdam, Stefan Batory  
Foundation Warsaw, ARCI Florence,  
Emergency Italy, Arts International USA, CEC  
International USA, Stefan Batory Fondatia Poland,  
Fondatia Toaca Romania, Fondatia Contemp Romania,  
Forum Solicarieta Italy, City Culture Department of Belgrade,  
Republic Institution for International Cooperation Belgrade,  
Ministry for Culture of Serbia, BITEF Theater Belgrade, GOETHE  
Institute Belgrade, Cultural Center REX Belgrade, Cultural Center  
Belgrade, The Center of Culture "Stari grad" Belgrade, Jewish Community  
of Belgrade, GOH Production New York, STT Poland, MASPA Israel, Teatro  
Del'Anima Italy, MTM Bosnia and Herzegovina, Dance Entropy Company USA,  
USA Embassy Belgrade, Embassy of Israel Belgrade, Embassy of Poland  
Belgrade, Embassy of Switzerland Belgrade, Embassy of Italy Belgrade,  
MIROSS Beograd, MCNA Beograd, LIMN USA, Dr. Sol Gordon  
USA, Linda Caldwell USA, Dr. Patricia Stockmann Germany,  
Yehucil Arnon Israel, Dr. Yosi Zaider Israel, Linn Kable USA,  
Catherine Peila USA, Ljubica Beljanski-Ristić Beograd,  
Valerie Green USA, Frank McNat: III USA, Uri Ivgi  
Netherlands, Jacek Luminski Poland, Christine  
Brunel Germany, Amir Kolbar Israel, Neta  
Pulvermasher USA, Pol Claiden GB,  
Valerie Green USA, Martin  
Sonderkamp Netherlands, Einav  
Levy Israel, Dario Aquilina  
Italy, Pedro Palacios  
Columbia, Joe Aher  
USA, / i mnogim  
drugim/ and  
many  
others.



**I HAVE A PLAN AND I  
STICK TO IT.**

I remember how I was fascinated, during my walks down by the seaside, by the light of Sirius reflecting on the sea. The distance became substance. Sirius became symbol of distance and what happens with its light in space, time and mind.

Several years later I heard about one tribe in Africa, which believed that they arrived on this planet from Sirius B. Europeans did not believe since in our knowledge their maps of the sky were wrong. Namely, Sirius B is not visible with naked eye. But, surprisingly enough, some Voyager's shootings showed that Sirius B is visible with naked eye each 60 years only one day. But that African tribe had the celebration of their arrival each 60 years exactly on that day.

Distance became substance of spiritual life and creation. Something seriously happens to my perception of time and space in my mind. Time is dependent on my perception of my creation and evolution of my spiritual life, while space is texture of ever-changing matter in self-evolving process.

What is my body then, what is my neuroanatomy, are the humans really so open ever-changing systems? What is "Sirius' light in time, space and mind relationship" in my perception of matter around me? While struggling with these questions I felt unbearable pain and even shame by being unable to express that in my artworks.

Vedran Vučić/ SELF-EVOLVING ARTS - ORGANISMS VERSUS FETISHES

I AM WHO I

WANT TO BE.



ERG status plesni teatar  
ERGstatus Dance Theater

Ja nisam kao ti

Ideja, koreografija, kostimi: Boris Čakširan

Muzika: Vedran Vučić

Video art: Vojislav Ilić

Dizajn: Pavle Farčić

Igraju: Aleksandra Bjelajac, Bojana Misić, Ana Nesimovski, Iva Bojović, Nenad Milošević i Saša Budimilija

Plesni pedagogi: Glas I: Janet Forrest

Glas II: Ana Nesimovski

Korišćen tekst: Dr. Sol Gerdon i LIMN

Menadžment i organizacija: Nenad Milošević i Jelena Stojanović

(trajanje 55 min)

Predstava "I am not like you - ja nisam kao ti" je nastala kao odraz vremena u kome živimo. Odnos koji se gradi između pojedinaca i grupe, kao i ljudska ponašanja koja su dec generalnog nesvesnog stava, proizvode novo doba koje se suprotstavlja poimanju humanosti koje poseduje pojedinac a koje ne privata masa. Pojedinac sa svojim stavom o svom postojanju osta e usamljen i izolovan od takozvanog generalnog stava o postojanju. Novo doba nosi sa sobom genetski inženjering, pilu e za mučavljenje, seksualnu potenciju i energiju, veštačku ishranu, kloniranje i programiranu manipulaciju. Kroz duhovite situacije upoznajemo likove koji tragajući za svojim identitetom gube isti u izobilju tržišta identiteta kroz medijsku kontaminaciju. Predstava objedinjuje savremeni telesni izraz i umetničku igru, video art, kompjutersku animaciju, kao i muziku koja je radjena sa idejom da svojim vibracijama utiče na emotivni sistem gledaoca. Premijera, 15. novembar 2001. BITEF Teatar, u Beogradu.

ERGstatus plesni teatar

Ovaj teatar je osnovan 1998. godine u Beogradu kao edukacioni projekat, da bi 1999. godine svojim radom formirao dve trupe: Teatar Mladih (adolescenti) i Plesni-teatar (odrasli). Saradjuje sa umetnicima iz inostranstva, oboj teatra su učestvovala na mnogim Festivalima i skupovima u zemlji i van nje.

Teatar je 2000. godine osvojio plakete UBJG-a (Udruženja baletskih umetnika Srbije) i ujedno je osnivač i član ANET-a/ Asocijacija za nezavisni teatar i CEDEUM-a/ Centar za dramu u edukaciji i umetnosti, oboj iz Beograda.

Svojim radom i istraživanjem ovaj teatar neguje spoj umetničke igre i drama, vizuelnih umetnosti i muzike kroz multikulturalnost. Rad sa mladima učesće u programima za mlade i nije oštećuje stavove ovog teatra kao i stav o sopstvenom postojanju.

ERGstatus

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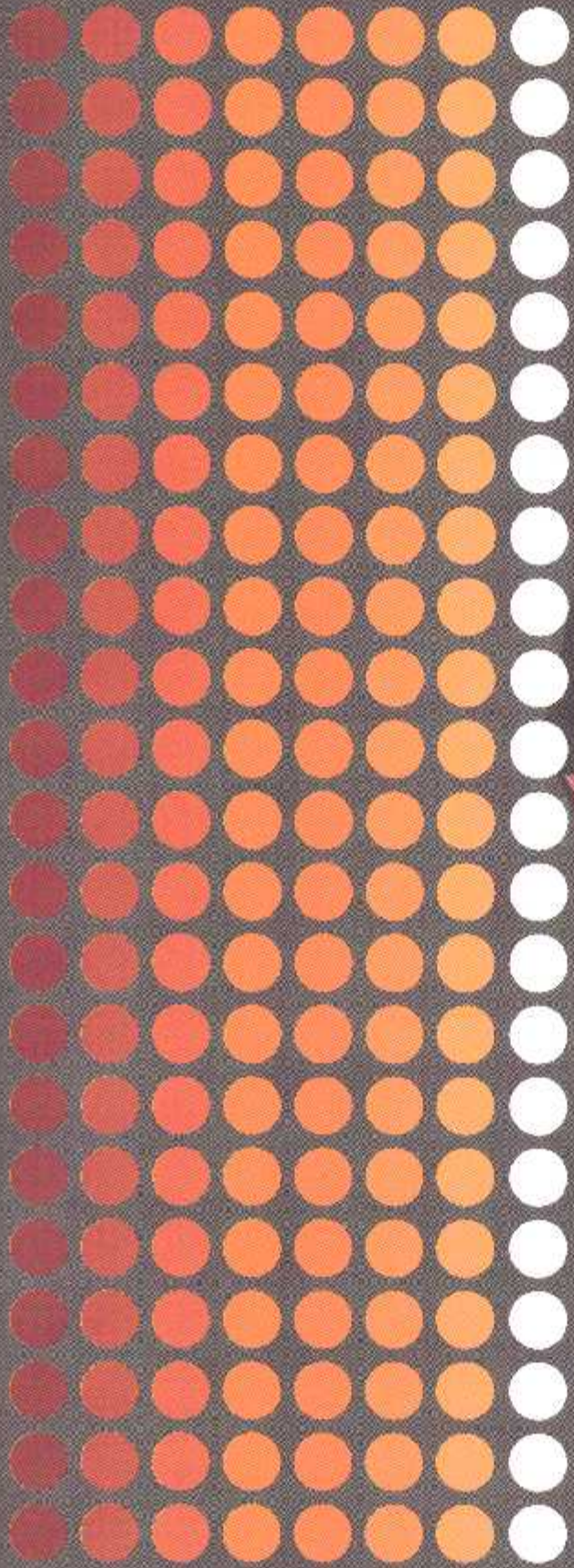
cakširan@eunet.yu

Sećam se kako sam bio fasciniran dok sam setajući uz obalu video refleksiju Siriusa na većemjoj površini mora. Udaljenost je postala materija. Sinus je postao simbol udaljenosti kao i sve što se dešava sa njegovom svetlošću u prostoru, vremenu i umu. Nekoliko godina kasnije sam čuo priču o jednom plemenu iz Afrike koje je verovalo da je stiglo na ovu planetu sa Sirius B. Evropljani nisu verovali u taj mit jer prema tadašnjim saznanjima magarice i vremena su bile pogrešne. Naime Sirius B se nije mogao videti golim okom. Međutim, iznenađujuće je da su kosmički snimci učinjeni svemirskom letelicom Voyager pokazali da je Sirius B vidljiv golim okom svakih 60 godina i to samo jedan dan. Ali, to afričko pleme je slavilo svoj dolazak svakih 60 godina upravo na taj dan.

Distanca je postala supstancom u duhovnog života i kreacije. Nešto ozbiljno se dešava sa mojom percepcijom vremena i prostora u mom umu. Vreme ovisi o mojoj percepciji mog stvaralaštva i evoluciji mog duhovnog života, dok je prostor tekstura uvek merajuće materije u samorazvojnog procesu.

Šta je onda materijala, moja neuroanatomija, da li su ljudi zaista tako otvoreni i uvek menjajući sistemi? Šta je Siriusova svetlost u odnosu vremena, prostora i uma u mojoj percepciji materije oko mene? Osjećam sam nesposoban bol dok sam se borio sa tim pitanjima, čak dramatičnije nisam uspeo dati izraz u mojim umetničkim delima.

Vedran Vučić/ SELF-EVOLVINGARTS - ORGANISMS VERSUS FETISHES



I AM NOT LIKE ANYBODY.

Nobody understands me  
If it rains it pours  
This is not my day  
That's the way it goes  
I have to say it, but I told you so  
I couldn't care less  
Who's to say  
That's life  
How come you're not on my side?

I shall either find a way or make one.  
Sol Gordon/ MU WILL BE DONE

Niko me ne razume  
Kada pada kiša sve se razilva  
Ovo nije moj dan  
Tako to ide  
Moram to reći, iako sam ti već rekao  
Nije mi nimalo važno  
Ko to može reći  
Takav je život  
Kako je moguće da ti nisi na mojoj strani?

Ja ću ili pronaći put ili stvoriti novi.  
Sol Gordon/ MU WILL BE DONE