

TITO, CERTAIN DIAGRAMS OF DESIRE

directed by

Martin Kocovski, Dean Damjanovski, Dejan Projkovski



Coproduction


FABBRICA EUROPA

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direction: Martin Kocovski, Dean Damjanovski, Dejan Projkovski
choreography: Olga Pona
text: Slobodan Snajder
project coordinator: Branko Brezovec
set design: Tihomir Milovac
live music: Pizzicato Gypsy Brass Orkestar

coproduction: Eurokaz, Zagreb; Narodni Teatar, Bitola; MOT, Skopje; Kampnagel, Hamburg; Fabbrica Europa, Florence; Laboratorio Nove, Sesto Fiorentino-Florence;
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A young generation of Macedonian directors, Martin Kocovski, Dejan Projkovski and Dean Damjanovski, collaborated with the internationally renowned Russian choreographer Olga Pona on staging a new, for this purpose commissioned play by Slobodan Snajder which is focused primarily on the subconscious of communism rather than on its ideological sedimentations.

An ensemble of 40 actors and dancers from Macedonia, Italy and Slovenia, together with a Gypsy brass orchestra, presents the episodes from Tito's life in powerful images which extract the essence of the time from 1918 to his death and onwards, until the fall of the Yugoslavian confederation. A performance with extensive scenic ideas, cubistic fractures and an extensive use of original source material, the chronology of the life of Tito is radically reordered; lyrical, tragic, epic and metaphysical phases provide a playful introduction to the status of the symbolic unity of society.

Tito, Certain diagrams of desire describes the monstrous tension of historic deficits in an era when a state rises out of nothing. It describes heroic revolutionary times and the attempts and failures in reaching utopia. At the same time, the play does not shy away either from naming enormous costs to be paid for it, or from describing the revenge of the defeated ideas.

The performance consists of 25 scenes which treat one period of Tito's life whether it concerns its political, emotional, sexual or military aspect. Most of the scenes are based on real, historical events, which came from the research.

The final result is a 2 hours performance, which is multi-levelled and which has multiple-meanings. You can see on the stage different things that are simultaneously happening on a visual, audio, movement and text level, which complicates the process of perception of the performance. The spectator experiences each scene as one complex picture, but at the same time he can divide it into its components and follow one line of the performance. The performance could be described as a kind of "post-Brechtian" collage where the collective energy of the ensemble is the main element.