

mladi levi

# bunker

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STARA ELEKTRARNA  
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Rezervacija vstopnic in informacije  
Booking and information:

**+386 51 269 906**

Prodaja vstopnic/Ticket sales:  
Uro pred predstavo pri blagajnah lokacij predstav.  
One hour before each event at the box office at each location.

Po predstavah se srečujemo v:  
Meeting point after the performances:  
DRUGA POMOČ, Šmartinska 3, Ljubljana

DRUGA  POMOČ

**Petek, 17. avgust in sobota, 18. avgust ob 20.00** • Friday, August 17<sup>th</sup>, and Saturday, August 18<sup>th</sup> at 8 P. M.

.. Stefan Kaegi (Rimini Protokolli): MNEMOPARK. A MINI TRAIN WORLD. Švica, Nemčija • Switzerland, Germany

**Sobota, 18. avgust do srede, 22. avgust** • From Saturday, August 18<sup>th</sup> to Wednesday, August 22<sup>nd</sup>

.. Stan's Cafe: OF ALL THE PEOPLE IN ALL THE WORLD (SLOVENIA AND ITS NEIGHBOURS) Velika Britanija • Great Britain

**Nedelja, 19. avgust do sobote, 25. avgust, vsak dan od 16.00 do 18.00** • Sunday, August 19<sup>th</sup>, to Saturday, August 25<sup>th</sup> every day from 4 P. M. to 6 P. M.

.. Etienne Charry: SIESTES MUSICALES Francija • France

**Nedelja, 19. avgust ob 20.00 in 21.30** • Sunday, August 19<sup>th</sup> at 8 P. M. and 9.30 P. M.

.. Hiroaki Umeda: while going to a condition in/and ACCUMULATED LAYOUT Japonska • Japan

**Ponedeljek, 20. avgust ob 20.00** • Monday, August 20<sup>th</sup> at 8 P. M.

.. Emma Dante: IL FESTINO Italija • Italy

**Ponedeljek, 20. avgust ob 21.30** • Monday, August 20<sup>th</sup> at 9.30 P. M.

.. Barbara Novakovič Kolenc: PROJEKT RODIN II Slovenija • Slovenia

**Torek, 21. avgust ob 20.00** • Tuesday, August 21<sup>st</sup> at 8 P. M.

.. Yasmine Hugonnet: LATITUDE DE POSE Francija, Švica • France, Switzerland

**Torek, 21. avgust ob 21.30** • Tuesday, August 21<sup>st</sup> at 9.30 P. M.

.. Radhouane El Meddeb: POUR EN FINIR AVEC MOI Tunizija, Francija • Tunisia, France

**Sreda, 22. avgust ob 20.00** • Wednesday, August 22<sup>nd</sup> at 8 P. M.

.. Mildreds: KONCERT/CONCERT Hrvaška, Slovenija • Croatia, Slovenia

**Četrtek, 23. avgust ob 20.00** • Thursday, August 23<sup>rd</sup> at 8 P. M.

.. Saša Asentić: MY PRIVATE BIOPOLITICS Srbija • Serbia

**Četrtek, 23. avgust ob 21.30** • Thursday, August 23<sup>rd</sup> at 9.30 P. M.

.. Art&Shock: BACK IN THE USSR Kazahstan • Kazakhstan

**Petek, 24. avgust ob 20.00** • Friday, August 24<sup>th</sup> at 8 P. M.

.. Kate McIntosh: ALL NATURAL Nova Zelandija, Belgija • New Zealand, Belgium

**Petek, 24. avgust ob 21.30** • Friday, August 24<sup>th</sup> at 9.30 P. M.

.. Matija Ferlin: SaD SaM Hrvaška • Croatia

**Sobota, 25. avgust ob 20.00** • Saturday, August 25<sup>th</sup> at 8 P. M.

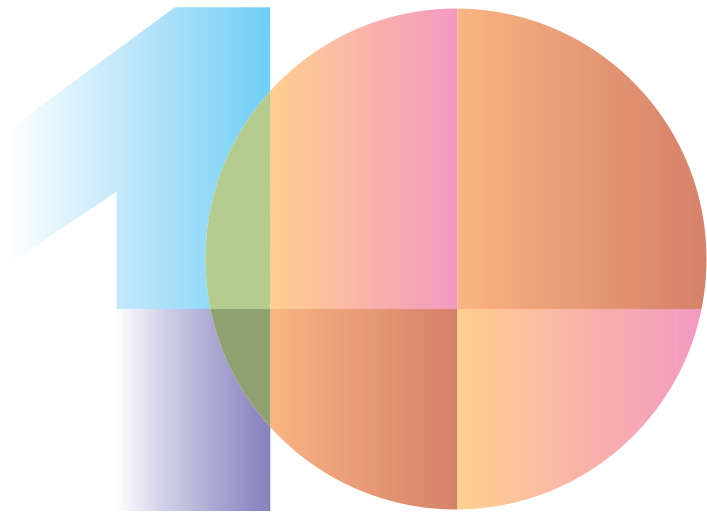
.. Ronald Schimmelpfennig (Sebastijan Horvat): PREDTEM/POTEM Slovenija • Slovenia

**Nedelja, 26. avgust ob 20.00** • Sunday, August 26<sup>th</sup> at 8 P. M.

.. Martine Pisani: HORS SUJET OU LE BEL ICI Francija • France

**Ponedeljek, 27. avgust ob 20.00** • Monday, August 27<sup>th</sup> at 8 P. M.

.. De Utvalgte: JIMMY YOUNG Norveška • Norway



LEVI SO STARI 10 LET  
IN ŠE VEDNO MLADI

mladi levi

Ko sva z Ireno Štaudohar pred desetimi leti začeli snovati nov mednarodni festival sodobnega gledališča in plesa, so vsi nejeverno zmajevali z glavo: "Pa ne še en festival! Pa ne konec avgusta! Kdo bo to hodil gledat? ..." A že prvo leto se je izkazalo, da je pozno poletje tisti pravi čas, ko se ljudje vračajo s počitnic nekako mehkejši, pa tudi veseli, bolj ranljivi in hkrati samozavestnejši, polni energije in novih pričakovanj, odprti za drugačen dialog in nova srečanja. In taki so tudi Mladi levi. Že prvo leto smo presenetili sami sebe in napolnili dvorane. Ustvarjalno in praznično vzdušje je stakalo vez med publiko, gostujočimi umetniki in strokovno javnostjo. Zvesto jedro je postajalo iz leta v leto večje in druženje v umetnosti vedno znova izziv in praznik.

Mladi levi so uspeli ne samo zapolniti poznopoletno vrzel, temveč tudi prostor, kjer je mladim umetnikom dana možnost vzpostavitve v mednarodnem kotlu novih trendov in iskanj, možnost afirmacije kot tudi pravica do napake. Gibljejo se po tanki meji raziskovanja neznanega in vzpostavljajo tisto, kar je ali lahko že jutri postane mainstream. Tako kot vsako leto Mladi levi tudi letos ne vsiljujejo tem ali vsebinskih okvirjev, temveč skozi osebne zgodbe umetnikov postavljajo vedno nova vprašanja, iz ustaljenih shem iščejo nove poti, prostore in zorne kote. Ne postavljajo se v vlogo tistega, ki ve, temveč tistega, ki išče.

Obdržati se 10 let v tej viharini kulturni krajini, ki spremembam in sodobnosti ni bila nikoli preveč naklonjena, je že uspeh; a še večji je ob tem ostati svež in verjeti, da je vse najlepše še pred nami.

Drago občinstvo, dragi umetniki in sopotniki; vsi, ki ustvarjate, podpirate, bogatite, spremljate in osmišljate mednarodni festival Mladi levi; vsi, ki ste z nami prehodili večji ali manjši del poti, brez vas ta festival ne bi bil, kar je: levjesrčen. Vsem Vam, predvsem pa mojim dragim: Mojci, Tanji, Tamari, Igorju, Almi, Andreju, Katki, Majama, Brini, Dušku, Tomažu pa tudi Ireni, Iri in Tomažu, želim:

ŠE NA MNOGA LETA!

*Vaša Nevenka*

# mladi levi

LEVI ARE 10 YEARS OLD  
BUT STILL YOUNG



*When Irena Štaudohar and I started to create the international festival of contemporary theatre and dance ten years ago everybody seemed sceptical: "Not another festival! And not at the end of August! Who will come?..." But as it turned out within the first year, late summer was the right time, when people come back from holidays a bit softer, happier, and more vulnerable but at the same time with more self-esteem, full of fresh energy and new expectations, open for different dialogue and new encounters. And Mladi levi are like that. We surprised ourselves within the first year and filled the halls. Festive and creative atmosphere has formed permanent links among the audience, artists and professionals. From its inception a loyal fan base grew and growing in this sphere is both a pleasure and a challenge.*

*Mladi levi succeeded not only to fulfil the late summer gap in cultural events but also to create a space where young artists have the opportunity to break into the international arena of new trends with the opportunity to affirm but at the same time a tolerance to make mistakes. They walk the thin line of exploring the unknown and create something that is or can become mainstream tomorrow. Mladi levi festival does not impose certain themes or frameworks but raises new questions through the personal stories of the artists, who try to find new paths, spaces and distance from ever present themes. They do not assume the position of the one who knows but of the one who is in searching.*

*To still be present in this turbulent cultural space, which was never very fond of changes and contemporaneity, after 10 years of existence is already a success. Even a greater challenge is to stay fresh at the same time and believe that all the best still lies ahead of us.*

*Dear audience, dear artists and companions, all of you who create, support, enrich, accompany and give a meaning to the international Mladi levi festival, all of you who walked with us from the beginning or at any other stage, without you this festival would not be what it is: lionhearted. To all of you, but especially to my dearest Mojca, Tanja, Tamara, Igor, Alma, Andrej, Katka, Maja and Maja, Brina, Duško, Tomaž, and also Irena, Ira and Tomaž, I wish:*

**TO MANY MORE YEARS!**

**Your Nevenka**

Petek, 17. avgust in sobota, 18. avgust ob 20.00  
Friday, August 17<sup>th</sup> and Saturday, August 18<sup>th</sup> at 8 P. M.

STARA ELEKTRARNA

A person is seen from behind, holding a miniature house on a train track. The background is a bright blue sky. The text 'Stefan Kaegi (Rimini Protokoll)' is overlaid on the right side of the image.

Stefan Kaegi  
(Rimini Protokoll)

A large miniature train world display is shown, featuring a complex network of tracks, buildings, and a large screen displaying a blue image. The text 'MNEMOPARK. A MINI TRAIN WORLD.' is overlaid in pink on the right side of the image.

MNEMOPARK.  
A MINI TRAIN WORLD.

ŠVICA, NEMČIJA • SWITZERLAND, GERMANY



# VOZI ME VLAK

S projektom *Mnemopark* se v Ljubljano vrača Stefan Kaegi iz kolektiva Rimini Protokoll. Po lanski uspešnici s tovornjaki, *Cargo Sofia Ljubljana*, tudi s to predstavo hodi po tanki meji med umetnostjo in dokumentarnostjo, oboje pa podčrtuje tema vsakdanjega življenja. Kaegi se loteva problemov današnjega sveta skozi osebne zgodbe. Če smo lani sledili življenju tovornjakarjev, bomo v *Mnemoparku* sledili zgodovini, osebnim izkušnjam in problematizaciji ekoloških tem skozi vožnje vlakcev-maket in njihovih upravljalcev. Pokrajina *Mnemoparka* je model železnice v alpski pokrajini in ta pokrajina postane prizorišče filma, ki ga gledamo.

Tovornjaki nosijo pridih brutalnosti življenja daleč od doma in banalnosti, vlaki pa so romantični povezovalci krajev, v realnosti in predstavi: nosijo ljudi in njihove zgodbe.

## A TRAIN CARRIES ME AWAY

*Stefan Kaegi from the collective Rimini Protokoll, returns to Ljubljana with his new project Mnemopark. With this performance, Kaegi keeps the spirit of his last year's success with Cargo Sofia Ljubljana where again he walks the thin line between art and documentary. Kaegi confronts the problems of globalisation through personal stories. Last year we followed the lives of truck drivers, while Mnemopark will offer us a history, personal experiences and environmental issues through train model rides and the stories of their operators. The Mnemopark landscape is a model of a railway in an Alpine environment. This landscape becomes the set for the movie we are watching.*

*While trucks had an air of brutality regarding life away from home and a certain sense of banality, trains are viewed in a romantic fashion in reality and within the performance: they carry people and their stories.*

Koncept in režija/Concept and directed by: **Stefan Kaegi**

Slika/Visuals: **Lex Vögtli**

Video: **Jeanne Rüfenacht, Marc Jungreithmeier**

Zvok/Sound: **Niki Neecke**

Pomoč/Assistant: **Anna K. Becker**

Dramaturgija/Dramaturgy: **Andrea Schwieter**

Producentka/Producer: **Maria Kusche**

Nastopajo/Performers: **Rahel Hubacher, Max Kurrus,**

**Hermann Löhle, Heidi Louise Ludewig, René Mühlethaler, Niki Neecke**

Prevod/Translation: **Divna Ećimović**

105 minut/minutes

Predstava je v nemščini s slovenskimi podnapisi. The performance in German with Slovene subtitles.

**STADLER**



europaean cultural foundation

**prohelvetia**

Veleposlaništvo Švice  
Embassy of Switzerland

Sobota, 18. avgust do srede, 22. avgust, vsak dan od 14.00 do 21.00 · From Saturday,  
August 18<sup>th</sup> to Wednesday, August 22<sup>nd</sup>, every day from 2 P. M. to 9 P. M.

Otvoritev v soboto ob 11.00 · Opening on Saturday at 11 A. M.

MESTNI MUZEJ, GALERIJA VŽIGALICA /

CITY MUSEUM OF LJUBLJANA, VŽIGALICA GALLERY



Stan's Cafe  
OF ALL THE PEOPLE  
IN ALL THE WORLD  
(SLOVENIA AND ITS NEIGHBOURS)



VELIKA BRITANIJA · GREAT BRITAIN

# ZRNO NA ZRNO POGAČA, RIŽ NA RIŽ STATISTIKA

*Infoart*, torej polje med umetnostjo in izobraževanjem, bodo zastopali Stan's Cafe, angleški kolektiv, ki sta ga James Yarker in Graeme Rose ustanovila leta 1991 in ga nepretenciozno poimenovala kar po kafeju, v katerem sta ravno takrat jedla. Stan's Cafe imajo za sabo že dolgo kolekcijo predstav, svoje poslanstvo pa poleg umetniške odličnosti določajo tudi skozi izobraževanje.

V instalaciji bodo demonstrirali različne statistične vrednosti, običajno je instalacija na temo svetovne populacije, v Ljubljani pa bo tema populacija Slovenije in njenih sosed. Riževo zrno je osnovna enota, vsako zrno predstavlja enega človeka. Usoda uporabljenega riža se ne bo končala z njegovo ilustrativno vrednostjo, riž bomo oprali in končal bo v želodcih.

## GRAIN ON GRAIN MAKES A CAKE, RICE ON RICE MAKES STATISTICS

*Infoart or a juncture of art and education will be represented by an English group Stan's Cafe, established in 1991 by James Yarker and Graeme Rose and unpretentiously named after the café where they dined at that time. Stan's Cafe has already created numerous performances with both an artistic and educational mission.*

*In their art installation, they will demonstrate various statistical data. The usual subject of the installation is regarding the population of the world, while in Ljubljana the theme will be the population of Slovenia and its neighbours. The basic unit is a grain of rice, each grain represents one person. The fate of the rice used will not end with its illustrative value: we will rinse, cook and it will be eaten.*

Režija/Director: **James Yarker**

Performerji/Performers: **Jack Trow, Christine Dugrenier, Peter Fletcher**

Asistent režije/Associate Director: **Craig Stephens**

Vodja produkcije/Production Manager: **Karen Stafford**

Menedžment/General Manager: **Charlotte Martin**

Producent/Producer: **Nick Sweeting**

Fotografija/Photography: **Ed Dimsdale**

S pomočjo/With support of: **Arts Council England**

Slovenska produkcija/Slovene production: **Katarina Slukan, Alma Selimović**



europaan cultural foundation



Nedelja, 19. avgust do sobote, 25. avgust, vsak dan od 16.00 do 18.00  
Sunday, August 19<sup>th</sup> to Saturday, August 25<sup>th</sup>, every day from 4 P. M. to 6 P. M.

ARGENTINSKI PARK

Etienne Charry  
SIESTES MUSICALES



FRANCIJA · FRANCE

## Z MOŽGANI NA OFF

Ljubljana še nima svoje peščene plaže, prav tako ne tradicije sieste, kar pa ne pomeni, da si domačini in turisti včasih ne zaželimo, da bi lahko za vogalom sezuli čevlje in zadremali do naslednje polne ure s časopisom na glavi. Domačinom je mesto znan teritorij, zato nas toliko bolj razveselijo prijetna presenečenja; nov nasmeh v lokalni kavarni, zanimiva izložba, prijetna klopca v senci ...

Mimoidočim in tistim, ki bodo iskali miren pristan v poletnem mestnem vrvežu, bomo ponudili možnost predaha. Ležalniki in glasba Etienna Charryja: prijetna kakofonija zvokov, ki prihaja iz starih tranzistorjev, pobeg z glavne ulice v senco. To je vse. Pridite!

## WITH BRAIN ON AN OFF MODE

*Ljubljana does not have its own sandy beach yet nor a tradition of siesta. But this does not mean that its citizens and tourists never wish to be able to take their shoes off and have a short nap with their newspaper covering their faces. The city is a known territory for its inhabitants, and so some unexpected surprises can cheer them up even more. These surprises can be the smile on an unknown face in a nearby café, an interesting display window, a cosy bench in the shade...*

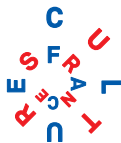
*We will offer a chance to chill out to by-passers and those who will seek a peaceful haven in the summer city brimming with hustle and bustle. Reclining chairs and music by Etienne Charry; a pleasant assault of sounds from old radios, an escape from the main street and into the shade. That is all. You are Welcome!*

Avtor/Idea and realization: **Etienne Charry**

Produkcija/Produced by: **Paris Quartier d'été**

ifcn

institutfrançaischarlesnodier



Nedelja, 19. avgust ob 20.00 in 21.30 · Sunday, August 19<sup>th</sup> at 8 P. M. and 9.30 P. M.

STARA ELEKTRARNA



Hiroaki Umeda

while going to  
a condition

in/and ACCUMULATED  
LAYOUT

JAPONSKA · JAPAN



## Z METRONOMOM

Hiroaki Umeda živi in dela v Tokiu, kjer je tudi študiral fotografijo. S plesom se je začel ukvarjati šele pri dvajsetih: hip hop in klasični balet. Predstavi *while going to a condition* in *Accumulated Layout* sta nastali v razmiku petih let, obe pa sta bombi za oči. V celoti ju je zasnoval sam; tudi svetlobo, ki je integralen del njegovih del, je oblikoval sam. Predstavi sta pretanjeni in elegantni, gibi Hiroakija Umede so natančno odmerjeni tudi takrat, ko se samo ležerno ziba, obenem pa je predstava senzorični napad na gledalca; sekundno odmerjen tempo ne popusti in minimalizem je v funkciji dobro odmerjene dramaturgije, ki fascinacijo ohranja na najvišji ravni do konca predstave.

## WITH A METRONOME

*Hiroaki Umeda lives and works in Tokyo, where he studied photography. He became involved in dance, more particularly that of hip hop and classical ballet when he was 20 years old. The performances while going to a condition and Accumulated Layout were created five years apart and are both a real feast for the eyes. Umeda designed both performances entirely by himself, even the use of light, which is an integral part of his works.*

*Both performances are subtle and refined: the movements of Hiroaki Umeda are carefully measured out and defined, even when he only rocks his body at a leisurely pace. At the same time, the performance is an attack upon the viewers' senses: the tempo, exacting to the second is inexorable, while the minimalism of the performance has a function of a well calibrated dramaturgy, which ensures that the fascination is preserved on the highest level until the very end of the performance.*

### **while going to a condition**

**Koreograf in plesalec/Choreographer and dancer: Hiroaki Umeda**

**Zvok/Sound: S20**

**Vizualije/Images: S20**

**23:45 minut/minutes**

### **ACCUMULATED LAYOUT**

**Koreograf in plesalec/Choreographer and dancer: Hiroaki Umeda**

**Oblikovanje svetlobe/Lighting design: S20**

**Zvok/Sound: S20**

**Produkcija/Produced by: Théâtre national de Chaillot in/and S20 z/with LA Chantterrie (DCA)**

**S pomočjo/With support of: EU - Japan Fest Japan Committee**

**25 minut/minutes**

Ponedeljek, 20. avgust ob 20.00 · Monday, August 20<sup>th</sup> at 8 P.M.

STARA ELEKTRARNA

Emma Dante  
(Compagnia Sud Costa Occidentale)

IL FESTINO

ITALIJA · ITALY





# MOJ ROJSTNI DAN

Emma Dante je na Mladih levih gostovala že leta 2003 s predstavo *Carnezeria*, kruto družinsko dramo, kjer se incestuozna razmerja, neželena nosečnost in zlorabe izkričijo v sicilijanskem dialektu. Avtorico oziroma njena dela močno zaznamuje njen milje; predstave Emme Dante so parafraze in obračun s Sicilijo, deželo sonca in veselja, praznovanj, dišeče hrane in lepih ljudi, a obenem krutih razmer, otoške zaprtosti, izkrivljenih medčloveških odnosov in tradicionalističnih vrednot. Težke teme, temačno vzdušje in čudno energijo uokvirjata virtuoznost in ekspresivnost.

*Il festino* je nadaljevanje "družinskih zgodb", je solo, Gaetano Bruno je Paride, ki praznuje 39. rojstni dan. Njegovega brata dvojčka ni več in Paride preskakuje v igri med sabo in svojim izgubljenim bratom. V tem dialogu lahko zaslutimo družinsko zgodbo o bratu v invalidskem vozičku, očetu, ki jih je zapustil, kaznovanju z zaklepanjem v shrambo ... In Paride se je že v otroštvu naučil živeti s kaznijo, metle so ga v shrambi najprej strašile, zdaj z njimi pleše ča ča ča.

## MY BIRTHDAY

*Emma Dante has already attended the Mladi levi festival in 2003 with the performance Carnezeria, a cruel family drama, where incestuous relationships, unwanted pregnancy and abuse are shouted out in a Sicilian dialect. The author and her works are strongly influenced by her milieu, the performances by Emma Dante are paraphrases and also a settlement with Sicily, the land of sun and happiness, celebration, fragrant food and beautiful people, but at the same time also a land of cruel living conditions, island close-mindedness, twisted relationships and traditional values. Difficult themes, a dark atmosphere and unusual energy are framed by virtuosity and expressiveness.*

*Il festino is continuing the "family stories", it is a solo, Gaetano Bruno is Paride, celebrating his 39<sup>th</sup> birthday. His twin brother is gone and Paride is changing roles, he is himself and at once also his brother. Through the dialog between the brothers we can reconstruct the family story about the brother in the wheelchair, the father that left them, the punishment of being locked into a cupboard ... And Paride learnt to deal with the punishment even as a child, the brooms in the cupboard intimidated him at first, now they are his partners in cha cha cha.*

**Avtorica in režiserka/Author and director: Emma Dante**

**Igralec/Performer: Gaetano Bruno**

**Oblikovanje svetlobe/Lighting design: Antonio Zappalà**

**Produkcija/Production: Sud Costa Occidentale**

**Producentka/Producer: Fanny Bouquerel**

**V sodelovanju z/In cooperation with: Festival delle Colline Torinesi,**

**Nuovo Teatro Nuovo**

Predstava je v italijanščini. The performance is in Italian.



Istituto  
Italiano  
di  
Cultura

Italijanski  
inštitut  
za kulturo  
v Sloveniji

Ponedeljek, 20. avgust ob 21.30 · Monday, August 20<sup>th</sup> at 9.30 P. M.

STARA ELEKTRARNA

Barbara Novakovič Kolenc  
PROJEKT RODIN II

SLOVENIJA · SLOVENIA



## ZA ČRTO

*Rodin II* je nadaljevanje projekta *Rodin I* Borisa Mihalja, kjer so igralci utelesili Rodinove kipe in življenje Rodina ter njegovih sopotnikov. *Rodin I* je poiskal stično točko med performansom in statično vizualno umetnostjo, oboje skupaj v galerijskem prostoru. Miselna nit avtorjev, ki povezuje obe deli, je Rodinova estetika, ki je v nasprotju s kanoni takratnega časa vsebovala nepopolnosti, nesorazmernosti – resničnost in živost. *Rodin II* naredi globlji korak v performativno, že na ravni okvira projekta, saj je premiero doživel na odru, in globlji korak v soočenje različnih gibov, saj so na odru skupaj plesalci in ljudje z gibalnimi motnjami. Skupaj vstopajo v začrtan prostor na odru in skupaj iščejo pravi gib.

## BEHIND THE LINE

*Rodin II is the sequence to the project Rodin I by Boris Mihalj, where the performers embodied Rodin's statues and the lives of Rodin and his companions. Rodin I found a form of common ground between performance and static visual art, both presented in an art gallery. The idea which connects both projects is Rodin's aesthetics, which was in stark contrast to the criteria of that time, which were perfect and proportional, it was real and alive. Rodin II is dedicated more to the performative aspect, also stressed by the fact that it premiered on a stage. At the same time it researches the confrontation of different movements, dancers and people with motor dyscoordination disorder are together on stage. They all enter to the outlined space on the stage and search for the "right" movement.*

**Nastopajoči/Performers: Daphne Favreliere, Bara Kolenc, Manca Krnel, Irena Tomažin, Katarina Bulič, Iztok Gubanc, Dalibor Nedić, Nina Nestorović, Robert Vardijan, Dare Pavlin**  
**Režija, scenografija/Set design and directed by: Barbara Novakovič Kolenc**

**Dramaturgija/Dramaturgy: Magdalena Lupi**

**Kostumografija/Costume design: Barbara Stupica**

**Zvočna podoba/Sound desing: Blaž Peršin**

**Oblikovanje svetlobe/Lighting design: Borut Bučinel**

**Produkcija/Production: Muzeum, Ljubljana**

**V sodelovanju s/In cooperation with: Center Sonček**

**35 minut/minutes**

Torek, 21. avgust ob 20.00 · Tuesday, August 21<sup>st</sup> at 8 P. M.

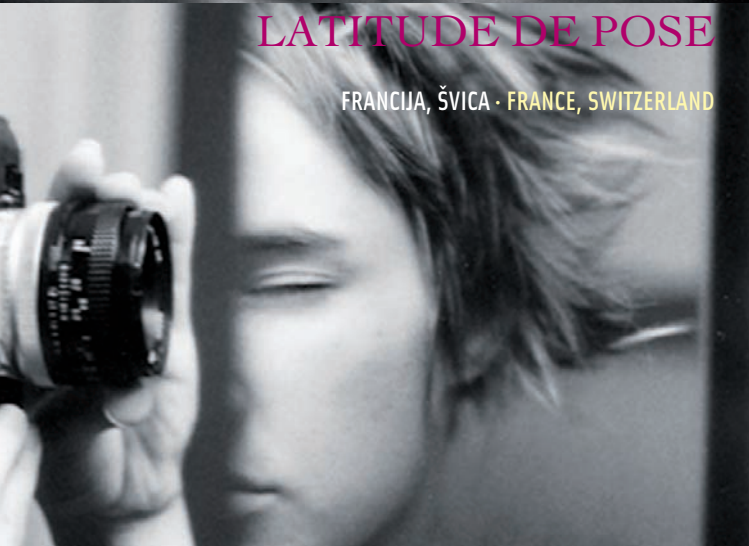
STARA ELEKTRARNA



Yasmine Hugonnet

LATITUDE DE POSE

FRANCIJA, ŠVICA · FRANCE, SWITZERLAND



# NIKOLI ME NE VIDIŠ TAM, KJER SE VIDIM JAZ

Koregrafinja in plesalka italijansko-švicarskega rodu Yasmine Hugonnet je odraščala v Maliju in Franciji, delala v Tajvanu in na Norveškem, sedaj živi v Parizu. Študirala je na Conservatoire Nationale de Paris in na podiplomskem programu Dance Unlimited v Rotterdamu.

S Slovenijo je Yasmine povezala trimesečna umetniška rezidenca, ki jo je izkoristila za kreacijo predstave *Re-play* in sodelovanje s slovenskimi plesalci, ki ga nadaljuje. V predstavah raziskuje telo na odru, pogled in utelešanje drugega, prezenco, menjavanje vlog ... V *Latitude de pose* je njeno telo predmet njene lastne analize, hkrati je projicirano in projekcijsko platno. Na odru je sama, gledalec pa na odru ne vidi samo nje.

## YOU NEVER SEE ME WHERE I SEE MYSELF

*The choreographer and dancer of Italian-Swiss parents Yasmine Hugonnet grew up in Mali and France and has worked in Taiwan and Norway. She now lives in Paris. Yasmine Hugonnet studied at the Conservatoire Nationale de Paris. She joined the postgraduate programme entitled Dance Unlimited in Rotterdam.*

*Yasmine's connection with Slovenia began with a three month artistic residency, which she used while making the performance Re-play and also her collaboration with Slovene dancers, which continues to this day. In her performances, Yasmine studies a body on the stage (being mainly interested in the notion reconstruction), the gaze and embodiment of the other, a presence, role change... In the Latitude de pose, the subject of her analysis is her own body, which is both projected and also acts as a screen. Yasmine is alone on the stage but audiences do not see only her there.*

Zasnova in izvedba/Concept and realization by: **Yasmine Hugonnet**

Umetniško svetovanje/Artistic consultancy: **Loup Abramovici & gangsters, Maxime Iannarelli, Marie Preston**

Dramaturgija/Dramaturgy: **Elise v. Bernstorff**

Oblikovanje svetlobe/Lighting design: **Davor Balent**

Glasba/Music by: **Yom**

Fotografija/Photography: **Yasmine Hugonnet**

Produkcija/Produced by: **Synalephe**

Koprodukcija/Co-production: **Plesni Teater Ljubljana**

Produkcijo Synalephe je finančno podprl

Conseil General de Seine-Saint-Denis, Francija /

The Synalephe production was supported

by Conseil General de Seine-Saint-Denis, France

35 minut/minutes



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Torek, 21. avgust ob 21.30 · Tuesday, August 21<sup>st</sup> at 9.30 P. M.

STARA ELEKTRARNA

Radhouane El Meddeb  
POUR EN FINIR AVEC MOI

TUNIZIJA, FRANCIJA · TUNISIA, FRANCE



## SAMO JAZ

Radhouane El Meddeb je študiral igro na dramskem inštitutu v Tuniziji in bil prepoznan kot mladi up tunizijskega gledališča. Sodeluje s pionirji sodobnega tunizijskega in širšega arabskega gledališča. Njegova koreografija je že dvignila prah, ko je s trebušnim plesom, ki ga je izvedel, povzročil škandal, saj naj bi trebušni ples lahko izvajale samo ženske.

Po izkušnjah z igro se tokrat Radhouane El Meddeb loteva samostojnega plesnega projekta. Na oder postavi samo svoje telo, razgali svoje občutenje in komunicira z jezikom, ki je obstajal tudi pred besedo. Kot pravi sam: gibanje, skakanje, upogibanje, padanje ... To je govorjenje. Govorjenje o SEBI. Naj že opravi s SEBOJ.

Njegovo veliko telo je na odru scena in protagonist hkrati, El Meddeb pa ga ne žene do fizičnih meja, ampak do meja izraznosti.

## ONLY I

*Radhouane El Meddeb studied acting at the Institute for Drama in Tunisia and was called the "bright young hope of Tunisian theatre". He collaborates with the pioneers of the Tunisian and Arabic contemporary theatre. El Meddeb has already raised a certain scandal with one of his performance, because he enacted a belly dance, which can be traditionally performed only by women.*

*After his research into acting, El Meddeb created a solo dance performance. His body is the only thing he allows on stage. He reveals his feelings and communicates with audiences with a language that existed before the word. As he says: "Moving, jumping, bending, falling... That is talking. Talking about MYSELF. I want to be done with the SELF."*

*El Meddeb's big body on stage is both the set and also the protagonist. He does not push his body to its physical limits but to the limits of expressiveness.*

Koncept in izvedba/Concept and realization by: **Radhouane El Meddeb**

Oblikovanje svetlobe/Lighting design: **Xavier Lazarini**

Glasba/Music by: **Arvo Part**

Produkcija/Produced by: **La Compagnie de Soi, Young Arab Theatre Fund,**

**Institut Français de Coopération de Tunisie**

S podpora/With the support of: **Centre National de la Danse pour le prêt de studio (Pantin)**

Zahvala/Thanks to: **Centre Chorégraphique National de Rennes et Bretagne, Collectif 12, Studio Emad Eddin Foundation**

Izvršni producent/Executive producer: **Centre Chorégraphique National de Caen/Basse-Normandie – Philippe Chamaux**

40 minut/minutes



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Sreda, 22. avgust ob 20.00 · Wednesday, August 22<sup>nd</sup> at 8 P. M.

KAVARNA PLOČNIK, ARGENTINSKI PARK



# Mildreds

## KONCERT CONCERT

HRVAŠKA, SLOVENIJA · CROATIA, SLOVENIA





## PROLAZI SVE, SAMO MLADI LEVI NE

Mlada skupina že izkušenih glasbenikov, ki so se sestavili v novo formacijo, Mildreds, bo na letošnjem koncertu s starimi balkanskimi šlagerji spomnila na čase, ko je Oliver vsaki jedi dodal žličico Vegete, ko smo na jadranskih terasah plesali na one-man-band in ko so bile hrvaščina, srbsščina, črnogorščina in bošnjaščina še en jezik. Muziki preteklosti so dodali nov jazzovski twist in naenkrat nas ne napada nostalgija, ampak sami skupaj z njimi izgovarjamo besede ljubezni. Da patetika ne bi bila prehuda, bobnar Kruno med premori, v katerih na kitari privijejo žice, razdre kakšno humorno opazko ali komentar. Ulice jorgovana se niso posušile, zacvetijo vsako pomlad.

## EVERYTHING RUNS OUT EXCEPT MLADI LEVI

*A young group of experienced musicians who formed a new group "Mildreds", will this year with their concert of old "Yugoslavia evergreens" remind us of times when we danced on the terraces at the Adriatic coast, where a one-man band played and at the time when Croatian, Serbian, Montenegrin and Bosnian languages were amalgamated into one. They added a new jazz twist to the music of the past. We are not assaulted by nostalgia anymore, because we utter words of love together with the band members. To prevent mawkishness, the drummer Kruno tells a joke or two or makes a comment during the intervals.*

*The street of lilac trees still blossoms with flowers and fragrances every spring.*

Vokal/Singer: **Astrid Kuljanić**

Kitara/Guitar: **Uroš Rakovec**

Bas kitara/Bass guitar: **Žiga Golob**

Bobni/Drums: **Kruno Levačić**

Tolkala/Percussions: **Blaž Celarec**

Menedžerka/Manager: **Mojca Zupanič**



Četrtek, 23. avgust ob 20.00 · Thursday, August 23<sup>rd</sup> at 8 P. M.

STARA ELEKTRARNA

Saša Asentić  
MY PRIVATE BIOPOLITICS

SRBIJA · SERBIA



## KONTEKST V GLAVNI VLOGI

Ivo Pogorelić je v nekem intervjuju izjavil, da kadar študira Mozarta, raje, kot da bi se mučil z analizo zgodovinskih razmer, pojé – mozartkuglo. Poza je vsekakor zabavna, vendar bi jo bilo naivno vzeti resno. Produkcijske razmere in kontekst seveda pomembno določajo tako formo kot vsebino umetniških del.

Saša Asentić dekonstruira produkcijske pogoje in razgalja vprašanja umetnika, ki se znajde v procesu prilagajanja svojih idej razmeram in pričakovanjem občinstev, predvsem pa pozicioniranju sebe in svoje predstave v dihotomiji med lokalnimi in globalnimi politikami in razmerji moči. Predstava pa seveda ni manifest, je tudi izjemno umetniško delo; kot so dovršeno zaokrožene misli, daje tudi vizualna podoba predstave vtis reda in domišljenosti.

## CONTEXT IN THE MAIN ROLE

*In one interview, Ivo Pogorelić said that he prefers to eat a "Mozartkugel" than to bother with the analysis of the historical conditions when studying Mozart. A funny remark, but it would be naïve to take it seriously. Production conditions and context are very important factors in defining the form and the content of art works.*

*Saša Asentić deconstructs production conditions and raises questions relevant to artists who are wrapped up in the process of adapting their ideas to a given situation and the audiences' expectations and in positioning themselves and their performances in the dichotomy between local and global politics and the power relations that ensue. A performance is not a manifesto; it is an exceptional work of art. Both the concept and the visual image of the performance are well balanced and perfected to the highest level.*

Koncept in izvedba/Concept and performed by: **Saša Asentić**

Pomoč/Assistance: **Olivera Kovačević Crnjanski**

Teoretična pomoč in dramaturgija/Theoretical assistance and dramaturgy: **Ana Vujanović**

Produkcija/Produced by: **Per.Art**

Predstava je nastala v koprodukciji s Centre national de la danse – Pariz, v okviru raziskovanja na rezidenci (Theorem Dance residencies) in usposabljanja v praktični dramaturgiji The FaMa v Beogradu in Dubrovniku. Predstava je nastala ob podpori DanceWEB (s podporo Cultural Programme 2000 Evropske unije v okviru danceWEB Europe)./The performance was made in co-production with the Centre national de la danse, Paris, within the artist-in-residence programme (Theorem Dance residencies) and training in practical dramaturgy The FaMa in Belgrade and Dubrovnik. It was supported by the DanceWEB (the EU Cultural Programme 2000 for DanceWEB Europe).

45 minut/minutes

Predstava je v angleščini. The performance is in English.

Četrtek, 23. avgust ob 21.30 · Thursday, August 23<sup>rd</sup> at 9.30 P. M.

STARA ELEKTRARNA

Art&Shock  
BACK IN THE USSR



KAZAHSTAN · KAZAKHSTAN

## NAPREJ V SPOMINE

Art&Shock je eno izmed redkih samostojnih gledališč v Centralni Aziji, od leta 2001 je prva samostojna produkcijska hiša v Kazahstanu. Predstava *Back in the USSR* prinaša sentimente polpretekle zgodovine, ne spominov na našo mladost, a sovjetski prostor le ni toliko odmaknjen, da nam interpretacija kazahstanskih artistk Art&Shock ne bi prišla do živega. V predstavi spremljamo prizore iz življenja treh sovjetskih deklet skozi oči nemške novinarki, ki zbira arhivske materiale v Sovjetski zvezi. Narativ poteka skozi doživljajsko plat, skozi humor, skozi zgodbo njihovega prijateljstva; fragmenti pogovorov, glasba, predmeti preteklosti, kostumografija dolgočasnih sivih oblek in halj, vse to ustvarja vzdušje vsakdana generacije, ki je doživela prelom družbene ureditve. Obdobje in svet, ki ju poznamo, a se nam včasih vseeno zdita oddaljena in neprepoznava.

## FORWARD TO MEMORIES

*Art&Shock is one of the few independent theatres in the Central Asia. It was established in 2001 and was the first independent production company in Kazakhstan. The performance Back in the USSR restores recent history and not memories of our youth. Nevertheless, life in the former Soviet Union was not so different from ours so as not to prevent us from understanding the interpretation of Kazakhstan artists Art&Shock.*

*We watch the lives of three Soviet girls as seen through the eyes of a German reporter who searches archive material in the Soviet Union. The narration is based on feelings, humour and the story of their friendship. Fragments of conversation, music, objects from the past, boring grey clothes and overalls create an everyday atmosphere of a generation, which experienced a change of a social and political system. Although we know the era and the then situation, they sometimes seem remote and unrecognizable.*

Režija/Directed by: **Galina Pyanova**

Igralke/Actresses: **Veronika Nassalskaya, Yelena Nabokova, Yelena Taimatova, Anastasia Tjomkina**

Scenografija/Production design: **Yelena in/and Viktor Vorobyov**

Kostumografija/Costume design: **Yelena Shalnih**

80 minut/minutes

Predstava je v ruščini in angleščini. The performance in Russian and in English.

ARTS AND CULTURE NETWORK PROGRAM  
OPEN SOCIETY INSTITUTE BUDAPEST

Petek, 24. avgust ob 20.00  
Friday, August 24<sup>th</sup> at 8 P. M.  
STARA ELEKTRARNA



Kate McIntosh

ALL NATURAL

NOVA ZELANDIJA, BELGIJA · NEW ZEALAND, BELGIUM



## DIVJA V SRCU

Performerka Kate McIntosh prihaja z Nove Zelandije in že od leta 1995 ustvarja in živi v Evropi, zadnjih nekaj let v Belgiji. Solo predstava *All Natural* (soavtorica teksta je Jo Randerson) je mešanica stand-up komedije ter dokaj nenavadnega nastopa plesalke iz Las Vegasa. Glavna junakinja se pred gledalci vseskozi spreminja, je tragična, humorna, divja, zapeljiva, živalska in pripoveduje zgodbe o zaljubljenosti, rojstvu, lepotnih operacijah, ranljivosti. Kate McIntosh na odru obdaja sijoča karizma, njeno zapeljevanje publike je čarobno in ognjevito, zato ni čudno, da je eden od kritikov o doživetju predstave zapisal: Bilo je, kot da bi hodil skozi čudovito pokrajino polno streljanja.

## WILD AT HEART

*The performer Kate McIntosh comes from New Zealand. She works and now lives in Europe since 1995 and for the last few years in Belgium. Kate McIntosh's solo performance All Natural (text was written with Jo Randerson) is a mix of stand-up comedy and a rather unusual performance of a dancer from Las Vegas. The main character changes all the time: our heroine is tragic, humorous, wild, seductive, animalistic... She tells stories about gambling in love, giving birth, cosmetic surgeries, vulnerability... Kate McIntosh radiates a strong sense of charisma on stage: her seduction of the audience is magical and passionate. No wonder that one critic wrote about the performance: "I felt like walking through a pleasant field of gunfire."*

**Koncept, režija, izvedba/Concept, directed and performed by: Kate McIntosh**

**Tekst/Text: Jo Randerson in/and Kate McIntosh**

**Zvok/Sound: Charo Calvo**

**Umetniško svetovanje/Artistic advice: Diederik Peeters**

**Koprodukcija/Co-production: Plateaux (Künstlerhaus MOUSONTURM – Frankfurt),**

**Productiehuis Rotterdam (Rotterdamse Schouwburg), Nadine (Bruselj)**

**S pomočjo/With the help of: Margarita Productions in/and Kaaitheatre (Bruselj)**

**55 minut/minutes**

**Predstava je v angleščini. Performance is in English.**

Veleposlaništvo Belgije  
Embassy of Belgium

Petek, 24. avgust ob 21.30 · Friday, August 24<sup>th</sup> at 9.30 P. M.

STARA ELEKTRARNA

Matija Ferlin  
SaD SaM

HRVAŠKA · CROATIA





## RAZLAGAM SEBE

*SaD SaM* je avtorski prvenec Matije Ferlina, mladega hrvaškega plesalca iz Pulja, ki že s svojim prvim projektom začenja močno avtorsko poetiko. Plesno šolo je končal v Amsterdamu, sedaj sodeluje z različnimi ustvarjalci, od plesa do filma, v Sloveniji smo ga že videli v predstavah *Rondinella* in *Rodeo*.

Na odru enostavno biva, poseduje prezenco naravnosti, ki jo zaokrožuje njegova deška pojava in vtis iskrenosti, ko mu sledimo v situacijah, ki so humorne, do takšnih, ki so boleče. Samozadostno in sproščeno prehaja iz "jeromebelovskega" parafraziranja popa do interpretativnega premikanja pred kuliso projiciranih parol, ki jih je – skoraj kot poezijo – prispevala Katalina Mella:

... *razlagam sebe*  
*na naraven način*  
*nič ne more razkriti mojih zlomljenih nog*  
*svet me je spremenil v žival*  
*nezaupanja ...*

## I EXPLAIN MYSELF

*SaD SaM* is the first artistic project of a young Croatian dancer from Pula Matija Ferlin, in which he already shows a strong poetic of his own. Ferlin graduated at a dance school in Amsterdam. He now collaborates with various artists from the dance and film industry. Slovene audience could already see him in the performance *Rondinella* and *Rodeo*.

*Ferlin* gives an impression that the stage is his natural environment. His relaxed presence is completed with his boyish figure and sincerity. We see him in all sorts of situations: from humorous to painful. *Ferlin* autonomously and with ease moves from paraphrasing pop culture in a *Jérôme Bel* style to interpretations in front of the screen with almost poetic slogans by Katalina Mella:

... I explain myself  
in a natural way  
nothing can reveal my broken legs  
the world made me an animal  
of distrust ...

Režija in izvedba/Directed and performed by: **Matija Ferlin**

Tekst/Text: **Katalina Mella**

Glasba/Music: **Ivo Bol**

40 minut/minutes

Predstava je v angleščini. The performance is in English.


Sobota, 25. avgust ob 20.00 · Saturday, August 25<sup>th</sup> at 8 P. M.

STARA ELEKTRARNA



Ronald Schimmelpfennig  
(Sebastijan Horvat)

PREDTEM/POTEM



SLOVENIJA · SLOVENIA

## LJUBEZEN NAM JE VSEM V POGUBO

Schimmelpfennigov tekst Vorher/Nachher v Horvatovi režiji je eden izmed vrhuncev pretekle gledališke sezone. Horvat ga uporabi kot odlično ogrodje za konstrukcijo scen iz življenja parov. Večne teme ljubezni, partnerstva in skupnega življenja oziroma kako gre do le-te v smer propada in ubijanja z vsakdanjikom, uprizarjajo z ekspresivno igro, igro pretiravanja in absurda, ki ustvarja distanco do teksta in tudi ironično distanco do igre same. *Predtem/Potem* v režiji Sebastijana Horvata je poleg vseh ostalih kvalitiet tudi prikaz kvalitete mlade generacije slovenskih igralcev. Dogajanje velikokrat meji na kaos, glasovi so dvignjeni, stvari se razbijajo, padajo ... Kljub množstvu informacij in dogodkov, ki nam krojijo življenje, in govoru o razosebljanju odnosov se vedno znova izkaže, da so medosebne relacije, moško-ženska vprašanja ljubezni in seksualnosti, še vedno najmočnejša gonila naših preizpraševanj in tudi dejanj.

## LOVE WILL BRING US ALL TO RUIN

*The Schimmelpfennig text Vorher/Nacher served Horvat as an excellent backbone for designing scenes from the lives of couples. The performance was one of the highlights of the recent theatre season. The ever present subjects of love, partnership and living together and the tendency to end up in ruin and also the stifling everyday routine of life are presented through expressive, exaggerated and absurd acting, which creates a distance to the text and an ironic distance to the acting itself. The events are often almost chaotic, voices are raised; things break and fall ... Before/After directed by Sebastijan Horvat displays besides other qualities the calibre of the young generation of Slovene actors. We are bombarded with information and events that shape our lives and it is believed that human relationships are becoming less and less personal. But we can see that despite all these interpersonal relations, questions of love and sex are still the strongest force of our selfquestioning and also actions.*

Režija/Directed by: **Sebastijan Horvat**

Scenografija in kostumografija/Set and costume design: **Petra Veber**

Glasba/Music: **Drago Ivanuša**

Prevod/Translation: **Urška Brodar**

Igrajo/Performers: **Matevž Biber, Alja Kapun, Miha Nemeč, Luna Ornik, Nejc Ropret, Alenka Tetičković, Aljoša Ternovšek in/and Štefka Drolc**

Luč/Lights: **Igor Remeta**

Ton/Sound: **Janko Oven**

Producent/Produced by: **E.P.I. CENTER**

Izvršna producentka/Executive producer: **Tamara Bračič**

Asistent produkcije/Assistant producer: **Maks Soršak**

120 minut/minutes

Nedelja, 26. avgust ob 20.00 · Sunday, August 26<sup>th</sup> at 8 P. M.

STARA ELEKTRARNA



Martine Pisani

HORS SUJET OU LE BEL ICI

FRANCIJA · FRANCE



# PAST SMEHA

Koreografinja Martine Pisani je na festivalu Mladi levi gostovala že leta 2002 s predstavo *Sans*, skoraj uro predstave je držala pozornost občinstva na najvišji ravni z zloženko gibov vsakdanjega življenja in gibalnih spodrslijajev. Sama Martine in ekipa so opazili, da je bil stik z občinstvom neverjeten. Predstava *Hors sujet ou le bel ici* evocira smeh in napetost, ki pa ga ne ustvarja le gib, ampak razmerje med gibi in njim pripisanimi pomeni, ki se kot podnapisi, napovedi ali prevodi situacij pojavljajo v prizorih. Gib vedno obvisi na pol in nedorečenost ustvarja neprestano napetost in pričakovanje. Občinstvo, navajeno iskanja podpomenov, je ujeto na suhem, ko zaletavanje ljudi, ki tavajo z rokami naprej, kot da so slepi, opremi razlaga: megla. Kritičarka je o predstavi napisala: jezik kot kažipot k ničū.

## THE LAUGHTER TRAP

*The choreographer Martine Pisani toured at the Mladi levi festival back in 2002 with her performance Sans. With an amalgam of gestures from everyday life and movement "slips", she managed to keep the full attention of the audience for almost an hour, for the whole length of the performance. Martine and her crew felt that the connection with the audience was incredible. The performance Hors sujet ou le bel ici evokes laughter: not only with the act of motion but also with the relationship between movements and meanings, which are ascribed to them and which appear in scenes as announcements, translations or subtitles of situations. Motions are only half finished and their incompleteness creates ceaseless tension and expectation. Audiences used to searching for the meaning between the lines feel like fish out of water, when the scene with people, wandering with their arms stretched in front of them as if they were blind, is accompanied by the word "fog". One critic wrote about the performance: "Language as a signpost to nothingness."*

**Koncept/Concept: Martine Pisani**

**Performerji/Performers: Christophe Ives, Théo Kooijman, Eduard Mont de Palol**

**Vizualije/Visual collaborator: André Guedes**

**Oblikovanje svetlobe/Lighting design: Olivier Schwal, Ludovic Rivière**

**Teksti/Texts: Paul Claudel, Daniil Harms, Christophe Ives, Jack Kerouac, Théo Kooijman, Stéphane Mallarmé, Eduard Mont de Palol, Martine Pisani, Jean-Paul Sartre, William Shakespeare**

**Administracija/Administration and booking: Lien Juttet**

**Produkcija/Production: La compagnie du solitaire**

**Koprodukcija/Coproduction: Centre National de la Danse Paris, Joyce SoHo with the support of the program Fused New York, fabrik Potsdam**

**Zahvala/Thanks to: David Gordon, Nathalie Lithwick, Martin Nachbar, Michèle Paldacci**

**Rezidence/Residencies: CCN de Montpellier in the framework of Hors séries,**

**Festival Istanbul ReConnect, Centre National de la Danse à Pantin,**

**Théâtre Sévelin 36-Cargo 103 Lausanne**

**55 minut/minutes**

**Predstava je v angleščini. The performance is in English.**



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Ponedeljek, 27. avgust ob 20.00 · Monday, August 27<sup>th</sup> at 8 P. M.

STARA ELEKTRARNA



# JIMMY YOUNG



De Utvalgte  
JIMMY YOUNG

NORVEŠKA · NORWAY

## BIG BROTHER JIMMY

Reality showi so že sami po sebi uprizoritev, režirani dogodki. Prav tako so hkrati že parodije samih sebe. Kje je potem tisto polje, ki ponuja refleksijo na neki drugi ravni, kot je le debatno zgražanje nad posamičnimi dogodki v showu? Premagati jih je potrebno na njihovem lastnem terenu. Prav to počnejo De Utvalgte (Izbranci). So kolektiv, ki stalno išče nove forme izražanja in tudi nove vsebine. Predstavo *Jimmy Young* so sami poimenovali "talk show iz pekla"; uprizorijo pogovor z zvezdo reality showa. Oba udeleženca talk showa sta tudi kulisa za video material življenja protagonista Jimmyja Younga. Igralec, ki se izdaja za Jimmyja, s snemalcem in lažnimi novinarskimi izkaznicami dokumentirano prekrizari filmski festival v Cannesu, obišče sufijskega voditelja v Egiptu, inuitska naselja ... Nauka ni, le zgovoren vpogled.

## BIG BROTHER JIMMY

*Reality shows are performances or staged events by themselves. They are also parodies of themselves. What does then offer a reflection on some other level, like the indignation about individual events in a show? They need to be "overcome" on their home ground. And that is exactly what De Utvalgte (The Chosen Ones) do. They are a group, which constantly searches new forms of expression and new contents. In their performance Jimmy Young, which De Utvalgte themselves marked as "talk show from hell", both participants act as the background for video footage from the life of the protagonist Jimmy Young. Actor in the role of Jimmy with cameraman and false press credentials venture via the Cannes Film Festival, to the spiritual head of the Sufis in Egypt, Innuite settlements ... There is no moral in this story, only a meaningful insight.*

Režija/Directed by: **Kari Holtan**

Igralci/Performers: **Torbjørn Davidsen, Jørgen Langhelle, Randi Rommeltveit**

Tekst/Text: **De Utvalgte**

Video, oblikovanje svetlobe, tehnika/Video, lighting design and technology: **Boya Bøckman**

Dramaturgija/Dramaturgy: **Anne Holtan**

Zvok/Sound: **John Birger Wormdahl**

Glasba/Original Score: **Tre Øre**

Produkcija/Produced by: **De Utvalgte, Anne Holtan**

Asistent režije/Assistant director: **Marius Kolbenstvedt**

75 minut/minutes

Predstava je v angleščini. The performance is in English.



Andrej Intihar

# ŽIVALI V GLEDALIŠČU ANIMALS IN THEATRE

INSTALACIJA V PREDVERJU STARE ELEKTRARNE

AN INSTALLATION IN THE FOYER OF STARA ELEKTRARNA

17. do 27. avgust · August 17<sup>th</sup> to 27<sup>th</sup>

... pogledamo žival in vidimo ogledalo ... (Yann Martel, Pijevo življenje)

Naš pogled v živalskih vrtovih je uokvirjen, zamejujejo ga ograje, rešetke, pravokotna oblika: oblika ekrana. Živalski vrt je tako reality show, kjer živali opazovane živijo. Tokrat je pogled obrnjen, posneti so gledalci reality showa; obiskovalci živalskega vrta.

... we look at an animal and see a mirror ... (Yann Martel, Life of Pi)

Our gaze in the ZOO is framed, its borders are bars and fences, rectangle shape: the shape of a screen. The ZOO is then a reality show, where animals live while being watched. This time, the gaze has a diferent direction, the camera caught the viewers of the reality show: the visitors of the ZOO.



Koncept in izvedba/Concept and execution: Andrej Intihar  
Tehnična pomoč/Technical assistance: Jasmina Sahinpašić

**ZOO**  
LJUBLJANA

**SONY**



# PIMPED WHEELBARROWS AND SOUND BENCH

INTERVENCIJA NA OTVORITVENI SLOVESNOSTI

INTERVENTION AT THE OPENING CEREMONY

Monsieur Moo, Otto prod, Francija · France

Velibor Barišič, Slovenija · Slovenia



+ na instalaciji bo v živo izveden glasbeni performans, Toons

+ special live tuning performance on the installation by Toons

after: Fenshu (wrong music)



## OKROGLA MIZA ROUND TABLE

### 10 LET MLADIH LEVOV, pogled nazaj in naprej 10 YEARS OF THE MLADI LEVI FESTIVAL, the past and the future

**Torek, 21. avgust ob 14.00 · Tuesday, August 21<sup>st</sup> at 2 P. M.**

**TOVARNA ROG**

Na festivalskih mladolevovskih okroglih mizah smo vedno odpirali žgoče teme produkcijskih odnosov, ki so pogojevali razvoj sodobnih umetnosti. Razprli smo vprašanja infrastrukturne problematike in odpiranja novih prostorov, novih načinov sodelovanja v umetnosti, mednarodnih mrež, umetniških rezidenc, mobilnosti in migracij umetnikov ...

Deseto obletnico bomo izkoristili za analitičen pogled nazaj, ki lahko tudi redefinira poslanstvo festivala Mladi levi v bodočnosti. Organizatorji festivala se bomo pogovarjali s kritiki, umetniki in občinstvom o vlogi festivala Mladi levi in na kakšen način zaznamuje slovenski in mednarodni kulturni prostor.

*The Mladi levi festival's round tables were always a place for opening very polemic themes of production relations that create conditions for the development of contemporary art. We discussed the questions regarding the infrastructural issues with specific reference to the opening up of new spaces, new ways of cooperation in art, international networks, artistic residencies, mobility and the migration of artists...*

*We will use the tenth anniversary for an analytical review, which may redefine the mission of Mladi levi in the future. The organisers of the festival will talk to the critics, artists and audience about the role of the Mladi levi festival and the way it influences the Slovene and international cultural space.*

# FESTIVALSKI ČASOPIS ARENA

Arena je festivalski časopis Mladih levov, ki ga pišejo seminaristi Maskinega Seminarja sodobnih scenskih umetnosti. Lani je Arena prevzela nova generacija, ki se bo, okrepljena z letošnjimi novimi močmi, miselno in kreativno udejstvovala tudi tokrat. Arena je predvsem priložnost, kjer se lahko pisci preizkusijo v pisanju svojih prvih člankov in kritik ter kjer lahko eksperimentirajo in iščejo nove oblike pisanja. Časopis, ki nastaja na povsem prostovoljni bazi z nizkimi produkcijskimi stroški, odlikujeta predvsem svežina in hitra odzivnost, saj v enajstih dneh festivala izidejo štiri številke.

V sodelovanju z: **..maska**

## FESTIVAL NEWSPAPER ARENA

*Festival newspaper Arena is created by participants of Maska's Seminary for Contemporary Performing Arts. Last year Arena was taken over by a young generation that continues this year with new participants of the team in creative and production process of making a newspaper. Arena is an opportunity for young writers to publish their first articles and critiques and a place for experiment and exploration. Newspaper is produced on voluntary basis with almost non-existent production costs and is known for its freshness and quick responsiveness, during the festival, four issues are published.*

*In co-operation with: **..maska***

## DELAVNICA WORKSHOP

# POLITIKA UMETNIŠKEGA VODENJA POLITICS OF PROGRAMMING

Ponedeljek, 20. avgust od 14.00 do 17.00 · Monday, August 20<sup>th</sup> from 2 P. M. to 5 P. M.

TOVARNA ROG

Kaj vpliva na odločitve umetniškega programiranja? Kuratorji in umetniški vodje so danes vedno bolj razpeti v usklajevanju med umetnostjo, načinom financiranja, zaslužkom, dobrim obiskom in produkcijo in te dihotomije so pogosto odsev aktualnih socialnih in političnih napetosti. Kdo, kaj in kako se oblikujejo novi trendi in umetniški trg? Kaj je s socialno in družbeno angažiranostjo?

V delavnici se bosta o politiki programiranja z mladimi kulturnimi menedžerji in producenti pogovarjala Rose Fenton, dolgoletna umetniška direktorica festivala LIFT iz Londona, in Pavel Štorek, umetniški direktor festivala 4 Dny iz Prage.

*What effects the decisions in the politics of programming? Curators and artistic directors are nowadays more and more stretched between art, finances, profit, good attendance and production. All these dichotomies are often a reflection of the present social and political tensions. Who, what and how new trends and artistic markets are formed? What happened to social engagement?*

*Rose Fenton, former artistic director of festival LIFT from London, and Pavel Štorek, artistic director of festival 4 Dny from Prague will talk about the politics of programming with young cultural managers and producers.*

Prijave in informacije [More information: bunker@siol.net](mailto:bunker@siol.net)

# DELAVNICA WORKSHOP V ZAČARANEM KROGU IN THE CIRCLE

Sreda, 22. avgust do nedelje, 26. avgust, vsak dan od 10.00 do 13.00 ·

Wednesday, August 22<sup>nd</sup> to Sunday, August 26<sup>th</sup>, every day from 10 A. M. to 1 P. M.

KINO ŠIŠKA

Delo z obročem je ena izmed veščin sodobnega cirkusa, ki jo srečamo precej poredko, zato je pričujoča delavnica edinstvena priložnost za uvod v to disciplino. Delavnico bo vodil Željko Hajsok, predsednik in soustanovitelj gledališča sodobnega cirkusa Kulturna alternativa mladih Hram v Splitu. Na delavnici se bodo udeleženci spoznavali z vajami za ravnotežje in osnovami akrobatike, kar bo tudi uvod v tehnike dela z obročem. Obroč ima premer več kot dva metra, izdelan je iz železa in z zunanje strani prevlečen z gumo, da se ga lahko uporablja na različnih površinah, tudi na ulici.

*Working with a hoop is one of the skills of the contemporary theatre, which is seldom used. This is why this workshop is a unique opportunity for entering this discipline. The workshop will be led by Željko Hajsok, director and co-founder of contemporary circus theatre Kulturna alternativa mladih Hram in Split. The participants will attempt numerous exercises based around balance and acrobatics, which will be the introduction to the technique of working with the hoop. The hoop has more than two metres diameter, it is made of iron and covered with rubber on the outside so it can be used on different grounds including on the street.*

V sodelovanju z In cooperation with: Zavod Vitkar

Prijave in informacije More information: [bunker@siol.net](mailto:bunker@siol.net)

Organizator festivala • Festival organizer:

**BUNKER Zavod za organizacijo in izvedbo kulturnih prireditev • BUNKER Productions**

Umetniška direktorica festivala • Artistic director of the festival: **Nevenka Koprivšek**

Oblikovalki programa • Programmers: **Nevenka Koprivšek, Mojca Jug**

Izvršne producentke festivala • Executive producers: **Tamara Bračič, Alma Selimović, Maja Vižin**

Odnosi z javnostmi • Public relations: **Alma Selimović, Maja Vižin**

Marketing: **Tamara Bračič, Brina Pungerčič**

Koordinatoriki festivala • Festival co-ordinators: **Brina Pungerčič, Katarina Slukan**

Umetniško svetovanje • Artistic adviser: **Aude Lavigne**

Pomoč pri organizaciji • Organization assistance: **Samo Selimović**

Celostna podoba • Graphic design: **Tanja Radež**

Tehnični direktor • Technical director: **Igor Remeta**

Tehnični koordinator • Technical co-ordinator: **Andrej Petrovčič**

Tehnična ekipa • Technical crew: **Duško Pušica, Tomaž Žnidarčič, Janko Oven, Marko Brumen**

Partnerji festivala/Partners of the festival:

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**Barsos-MC**

**Cankarjev dom**

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**Maska**

**Slovenski etnografski muzej/Slovene Ethnographic Museum**

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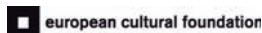
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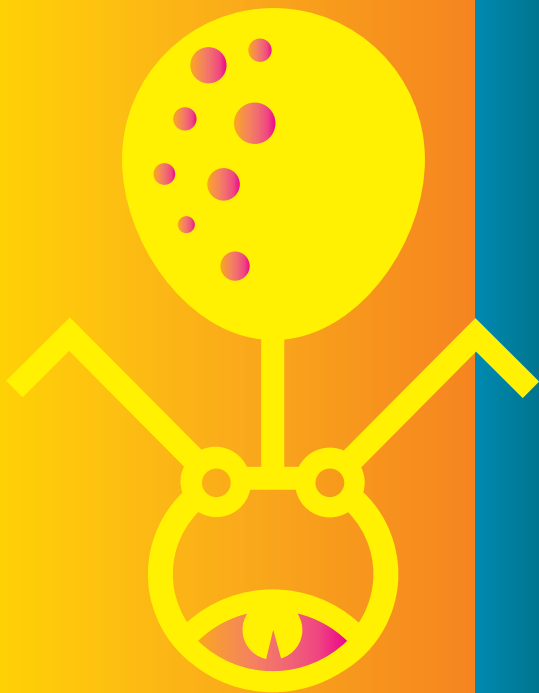
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