

mladi levi



petek, 19. avgust Friday, August 19th

- 19.30** ▼ Station House Opera: **Dominoes** (GB)
20.00 ▼ Škart: **Storoll, Singeroll, Penjalec** (RS)
▼ contact Gonzó: **The late drummer/studies of happenings on stage and rhythm that doesn't match but in a way it does** (JP)
▼ prostoRož: **Zemljevid želja** Map of Wishes (SI)
-

sobota, 20. avgust Saturday, August 20th

- 20.00** ▼ Motus: **T00 LATE!_(antigone) contest #2** (IT)
21.00 ▼ Tanja Radež: **Deklice in dečki** Girls and Boys (SI)
22.00 ▼ Ivana Müller: **60 Minutes of Opportunism** (NL, FR, HR)
-

nedelja, 21. avgust Sunday, August 21st

- 20.00** ▼ Stacy Makishi: **The Making of Bull: the True Story** (GB)
21.30 ▼ Mlade rime – Mladi levi: **branja poezije** poetry readings
22.00 ▼ Betontanc Ltd.: **TAM DALEČ STRAN** uvod v ego-logijo
SO FAR AWAY introduction to ego-logy (SI)
-

ponedeljek, 22. avgust Monday, August 22nd

- 20.00** ▼ Nelisiwe Xaba: **Sakhozi Says »Non«** to the Venus (ZA)
21.00 ▼ Nelisiwe Xaba: **Plasticization** (ZA)
22.00 ▼ Rui Catalão: **Dentro das Palavras** (PT)
-

torek, 23. avgust Tuesday, August 23rd

- 18.00** ▼ Medeni sprehod **The Honey Walk**
20.00 ▼ Heine Røsdal Avdal, Christoph De Boeck,
Yukiko Shinozaki/deepblue: **You Are Here** (BE, NO, JP)
21.30 ▼ Mlade rime – Mladi levi: **branja poezije** poetry readings
22.00 ▼ Teja Reba, Leja Jurišić: **Med nama** Between Us (SI)
-

sreda, 24. avgust Wednesday, August 24th

- 19.00** ▼ sprehod po rezultatih delavnice Ograda domišljijo zbadá
walk to observe the results of the workshop **Fences through Playful Glances**
20.00 ▼ zaključek **Zemljevida želja** Map of Wishes closure (SI)
-

četrtek, 25. avgust Thursday, August 25th

- 15.00** ▼ Novi pristopi k občinstvu **New Approaches to Audience Building:**
okrogla miza round table discussion
17.00 ▼ Jane's Walk – odkrivanje prostora za igro on the Hunt for Playgrounds
20.00 ▼ Heine Røsdal Avdal, Christoph De Boeck,
Yukiko Shinozaki/deepblue: **You Are Here** (BE, NO, JP)
21.30 ▼ Mlade rime – Mladi levi: **branja poezije** poetry readings
22.00 ▼ Dominique Roodthoof: **Smatch 2** (BE)
-

petek, 26. avgust Friday, August 26th

- 11.00 + 12.00** ▼ Lirični utrinki v mestu **Lyrical Minutes in the City** (BE, SI)
20.00 ▼ ricci/forte: **Macademia Nut Brittle** (IT)
-

sobota, 27. avgust Saturday, August 27th

- 11.00 + 12.00** ▼ Lirični utrinki v mestu **Lyrical Minutes in the City** (BE, SI)
20.00 ▼ Gob Squad: **Before Your Very Eyes** (GB, DE)
21.30 ▼ Dječaci: **koncert** concert (HR)
▼ Mlade rime – Mladi levi: **branja poezije** poetry readings
-

nedelja, 28. avgust Sunday, August 28th

- 11.00** ▼ Tricikel tiska zgodbe s Tabora
Tricycle Prints Stories from Tabor (SI)
11.00 + 12.00 ▼ Lirični utrinki v mestu **Lyrical Minutes in the City** (BE, SI)
20.00 ▼ Josef Nadj, Akosh S.: **Les Corbeaux** (FR)
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2011



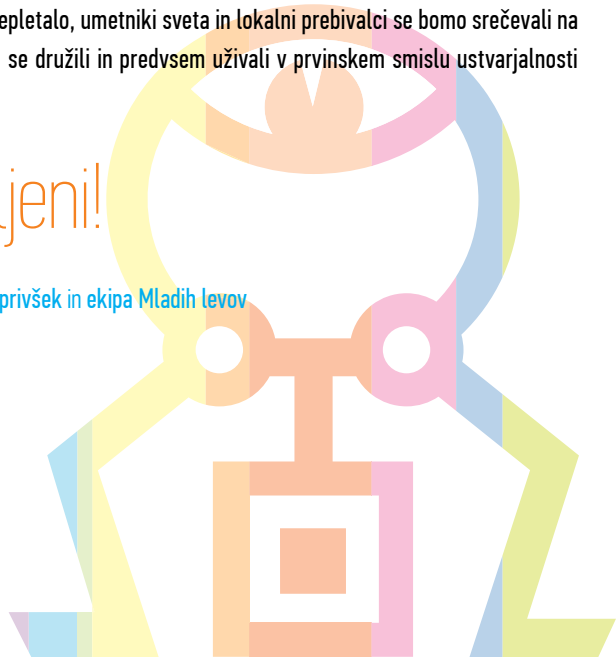
Dragi prijatelji,

tako kot koščki v mozaiku se v letošnjem programu dopolnjujejo in odražajo vprašanja, s katerimi smo se v Bunkerju ukvarjali zadnja leta. Kako skozi umetnost vzpostaviti polje idej in priložnosti, kjer se prepletajo teme, kot so ekologija, socialno vključevanje, sodelovanje, načrtovanje prostora, solidarnostna ekonomija ali kulturna politika? Tudi letos smo se držali zavestne odločitve programske ekipe Mladih levov – da nikoli ne želimo vnaprej vsiljevati tematske osnove festivala, se postaviti pred umetnika in mu določiti vsebinski okvir, v katerega naj sodi; raje razvijamo odprto občutljivost, ki si dovoli prepustiti se presenečenjem in duhu časa. Skozi predstave letošnjega festivala se kot nekakšna rdeča nit vije resnična zaskrbljenost umetnikov nad našo prihodnostjo. Naj se ukvarjajo z okoljem, še bolj konkretno z naravo, s potrošništvom kot načinom življenja ali zgodovinskim spominom. Bolj kot intimne zgodbe posameznikov, tako značilne za prejšnje festivale, tokrat umetnike prvenstveno zanimajo družbeni odnosi in kako se z njimi angažirano sooča posameznik.

Na nekatere od teh problemov skušamo odgovarjati tudi mi z aktivnostmi v naši soseski Tabor, za katero smo ugotovili, da je neprepoznavna, mimobežna in brez prave identitete, da ljudje v njej pogrešajo zeleno in druženje. S skupnimi napori kulturnih, umetniških in izobraževalnih akterjev ter predvsem posameznikov v naši soseski skušamo obuditi občutek skupnosti, probleme obrniti sebi v prid in izkoristiti potencial, ki ga soseska ponuja. Tako se lahko pohvalimo z novoustanovljeno Kulturno četrtjo Tabor, s prvim skupnostnim vrtom in z oživitvijo parka Tabor, zdaj pa smo se lotili še puste ploščadi med muzeji na Metelkovi z večimi interaktivnimi instalacijami. Vse to se bo v času festivala prepletalo, umetniki sveta in lokalni prebivalci se bomo srečevali na predstavah, se družili in predvsem uživali v prvinskem smislu ustvarjalnosti – igri.

Vabljeni!

Nevenka Koprivšek in ekipa Mladih levov



Dearest friends,

just like a mosaic, weaving tiny little pieces together one by one, the forthcoming festival brings together, confronts and reflects the issues that have been kept alive in our minds here in Bunker for the last couple of years. Namely, how to establish an art-based arena of ideas and opportunities, emerging through the intertwining of themes such as ecology, social inclusion, cooperation, spatial planning, solidarity economy or cultural policy. The festival programme board stayed true to its decision not to impose any thematic structures on the festival in advance; instead of dictating our content-related expectations to an artist and thus placing him or her in a predefined sphere of action, we prefer maintaining fluid sensitivity and keeping an open door to the surprises and specifics of the current *Zeitgeist*. Genuine concern over what the future may bring could very well be defined as the underlying theme of the forthcoming festival performances, each assuming its own specific form, be it environment, notably nature, consumerism as lifestyle or historical memory. Instead of walking the threaded path of the previous Mladi levi festivals in their accentuated interest for intimately personal individual stories, this year's festival and its artists reveal a fascination with social relations and the engaged manner in which an individual is willing and capable of negotiating them.

We are ourselves trying to find appropriate solutions for some of these issues by introducing a set of activities to the Tabor district, the fleeting nature of which – as we came to learn from the local inhabitants – was not only seen as lacking

in character and identity, but was also short of greenery and called for a stronger social dimension. Cultural, artistic and educational players on the one hand – and individuals in our neighbourhood on the other – help us invest our efforts in trying to reawaken the sense of community by turning the problems to our advantage and making the most out of the potential offered by the neighbourhood. We are therefore proud to present the newly formed Cultural Quarter Tabor, the first community garden and rebirth of the Tabor park, whereby our most recent project of interactive installations aims to bring life to the dull platform located amongst the museums in the Metelkova street. All of the above activities will come to intertwine, while the global artists and the local inhabitants will meet at the performances, socialize and – first and foremost – enjoy themselves in the most primal act of creativity: play.

You are kindly invited to attend!

Nevenka Koprivšek and the Mladi levi festival team

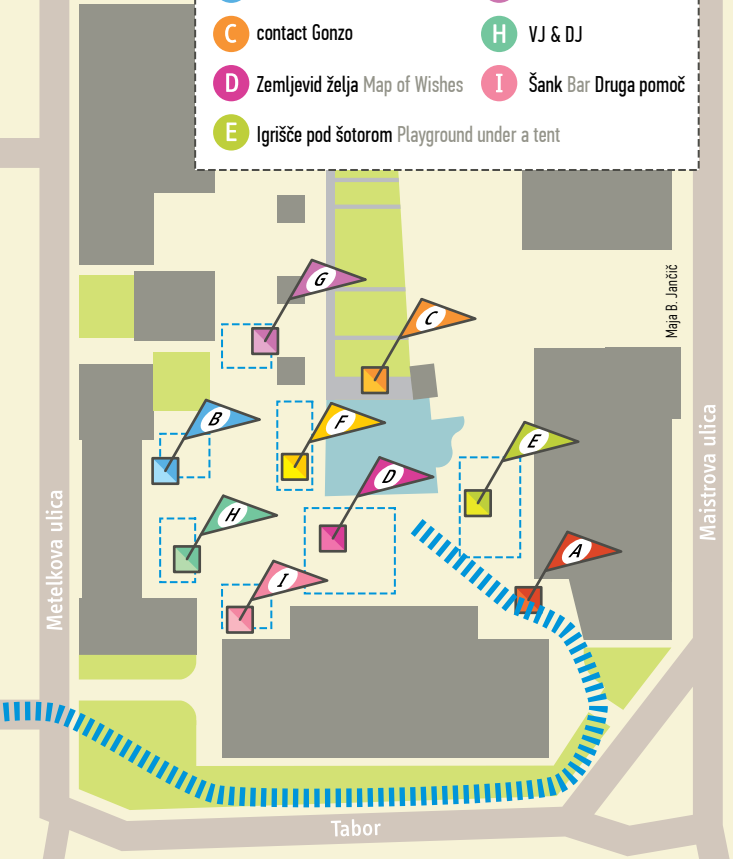
petek, 19. avgust ob 19.30 Friday, August 19th at 7.30 pm

▼ OTVORITEV FESTIVALA ▼ OPENING OF THE FESTIVAL ▼

Vabljeni, da 19. avgusta z nami in dominami prehodite ali prekosesarite Tabor od Gestrinove 2 do ploščadi Slovenskega etnografskega muzeja. Prva domina bo padla ob 19.30. Na ploščadi bomo predstavili in otvorili še *Zemljevid želja*, tri instalacije kolektiva Škart, igrišče pod šotorom, ob 20.00 pa bo predstava skupine contact Gonzo. Po predstavi vabljeni na ples ob ritmih DJ-ja teoPa (Belo Smetje) in videoprojkciji Mine Fine (Smetnjak), ki z videom ustvarja abstraktne barvne pokrajine, gladko drseče barvne podobe, nezaključene, kratke igre. Za hrano bo poskrbel kuhar Iztok Krajnc skupaj s kuharicami Dnevnega centra aktivnosti za starejše.

You are kindly invited to join us and the dominoes on our walk (or bike ride, if you prefer) across the Tabor district on August 19th; we will start at Gestrinova 2 and then head off towards the platform next to the Slovene Ethnographic Museum. The first domino is scheduled to fall at 7.30 pm. The platform will also host the *Map of Wishes*, three installations by the Škart collective and a playground under a tent. The performance by contact Gonzo will take place at 8 pm. Please do join us on the dance floor after the performance and enjoy the music spun by DJ teoP (White Trash) and a video made by Mina Fina (Garbage Can), who uses this artistic medium to create abstract colourful landscapes – fluid picturesque images and open-ended short plays. The chef, Iztok Krajnc, together with the cooks from the Activity Day Centre for the Elderly will be in charge of food preparations.

- | | |
|--|-------------------------------|
| A Domine Dominoes | F Penjalec |
| B Storoll, Singeroll | G Kuhinja Kitchen KČT |
| C contact Gonzo | H VJ & DJ |
| D Zemljevid želja Map of Wishes | I Šank Bar Druga pomoč |
| E Igrišče pod šotorom Playground under a tent | |





Station House Opera **DOMINOES**

Velika Britanija *Great Britain*

petek, 19. avgust ob 19.30 Friday, August 19th at 7.30 pm

prva domina pade/first dominoe falls at: **Gestrinova 2** 10 minut/minutes

cilj domin/end point of falling dominoes: **ploščad Slovenskega etnografskega muzeja**
the platform by the Slovene Ethnographic Museum

Pri projektu sodeluje več kot 70 prostovoljcev. Hvala!

The project has also been made possible because of 70 volunteers. Thank you!

Ustvarjalci/Created by: **Station House Opera**

Umetniški direktor/Artistic director: **Julian Maynard Smith**

Produkcija/Produced by: **Artsadmin**

Managerka projekta/Project manager: **Marine Thévenet**

Producentka/Producer: **Judith Knight (Artsadmin)**

Producent slovenske izdaje/Slovene edition producer: **Marko Brumen**

Produkcija slovenske izdaje/Slovene edition production: **Bunker, Ljubljana**



PADAJO KOT DOMINE Station House Opera, ki deluje že od leta 1980, velja za eno najbolj znanih angleških sodobnih gledaliških skupin. V Sloveniji so prvič gostovali s predstavo *Roadmetal*, *Sweetbread* prav na Mladih levih. Gledališču razširjajo žanre, zato so njihovi odri vedno nepredvidljivi. Poigravajo se z gravitacijo in zamaknjenim časom, arhitektura postaja eden izmed njihovih soigralcev.

Tokrat se v Ljubljani predstavljajo s posebnim, že večkrat nagrajenim projektom *Dominoes*. Gre za veličastno gibajočo se skulpturo. Ideja je preprosta; kolona podirajočih se domin. Vendarle pa so domine v tem primeru veliki zidaki in na tisoče jih je. Ta umetniški dogodek povezuje mesto oziroma ljudi v njem. Domine namreč križajo ceste, postavljene so skozi park, izginejo in se znova pojavijo, morda zavijejo v stanovanje, prečkajo reko in spremenijo zakone težnosti. Družijo ljudi, saj jih umetnikom pomaga postavljati ogromno prostovoljcev. In potem, ko pride tisti trenutek, ko pade prva, je neverjetno, kako lahko počasno in skoraj zenovsko padanje domin, ki imajo svojo globoko in enakomerno melodijo, postane posebno doživetje za vse generacije gledalcev ali zgolj slučajno mimoidočih.

LIKE DOMINOES THEY FALL Active since 1980, the Station House Opera is considered one of the most renowned English contemporary theatre groups. Its first guest performance in Slovenia *Roadmetal*, *Sweetbread* took place at one of the previous Mladi levi festivals. They are particularly recognized for diversifying theatre genres, which gives their stages the flavour of constant unpredictability. Apart from playing with gravitation and time deferment, they are also acclaimed for having architecture become one of the performers. This time they will present themselves with their exceptional and multiple-award-winning project *Dominoes*, set up as a magnificent moving sculpture. It is based on the simple idea of the succession of thousands of falling dominoes, which are actually nothing more than huge bricks. This artistic event has a specific way of connecting the city and the people in it. The dominoes intersect streets, they are scattered throughout the park, they vanish and then appear again, perhaps they take a turn to enter an apartment building, they cross the river and defy laws of gravity. Finally, the dominoes bring people together, since a great number of volunteers also help the artists set up the dominoes.

And when the day for the first one to fall finally comes, it is simply amazing to see how the slow and almost Zen-like falling of the dominoes with its deep and even melody becomes a special kind of experience for audiences of all generations as well as for those simply passing by.



Škart

Škart SINGEROLL, STOROLL, PENJALEC

▼ Srbija Serbia

19. do 28. avgust otvoritev v petek, **19. avgust ob 20.00**
August 19th to 28th opening on Friday, **August 19th at 8 pm**
ploščad Slovenskega etnografskega muzeja
the platform by the Slovene Ethnographic Museum

Škart so/Škart are: **Dragan Protić, Đorđe Balmazović, Goran Petrović**
Izdelava Singerolla/Singeroll made by: **Jaka Mihelič / Katabrank**
Izdelava Penjalca/Penjalec made by: **Stanislav in/and Franc Kržič**
Izdelava Storolla/Storoll made by: **Ključavničarstvo Uroš Mehle**
Producent/Producer: **Marko Brumen**
Produkcija/Produced by: **Bunker, Ljubljana**

GREMO EN KROG S SINGERICO? Bunker s partnerji že nekaj let vzpostavlja Kulturno četrt Tabor in ko smo prebivalce spraševali, kaj najbolj pogrešajo v tem predelu Ljubljane, je bil eden izmed njihovih najpogostejših odgovorov – kvalitetno druženje. Zakaj pa ne bi neke postavili prav posebno igrišče, ki bi bilo hkrati prostor srečevanj, vračanja v otroštvo, ekološki kotichek, smo si rekli. K sodelovanju smo povabili beograjsko skupino Škart, ki velja za odlični kolektiv ustvarjalnosti, saj se loteva različnih žanrov od grafičnega oblikovanja do arhitekture, od poezije do provokativnih družbenoangažiranih projektov. Škart sta leta 1990 v grafičnem ateljeju na Fakulteti za arhitekturo v Beogradu ustanovila Dragan Protić in Đorđe Balmazović.

Za letošnje Mlade leve je Škart naredil izjemne velike skulpture, igrala za vse generacije, za vse mlade po srcu, za vse s humorjem, radovednostjo, pustolovstvom. Lahko se boste zvrtili na posebnem vrtiljaku, se zapeljali s Singerollom in se vzpeli na kozolec plezalnic ter zraven sestavili še kakšen haiku. Vse iz recikliranih materialov, vse za spoznavanje svojih sosedov, vse za veselo druženje.

HOW ABOUT A ROUND WITH A SINGER SEWING MACHINE? For the last couple of years, Bunker has been setting up the Cultural Quarter Tabor with the help of collaborators and partners. When we interviewed local inhabitants about what they wanted the most from this part of Ljubljana, some expressed the desire to spend social time in a quality manner. And so we thought to ourselves: why not set up a completely unique playground with an ecological touch, which could also serve as a space for encounters and thereby give adults the opportunity to become children again? We invited the Belgrade-based group Škart to cooperate on the project, since they are considered an outstanding collective of creativity, involved in various genres from graphic design and architecture to poetry and provocative socially-engaged projects. Škart was founded by Dragan Protić and Đorđe Balmazović in a graphics studio at the Faculty of Architecture in Belgrade in 1990.

For this year's Mladi levi festival and for the Cultural Quarter Tabor, the Škart team has specially created three extraordinary large sculptures – playground equipment for all generations: for everyone young at heart, and for everyone with a humorous, inquisitive and adventurous spirit. You will be able to spin around in a special kind of roundabout, take a round with a Singer sewing machine, climb up a hayrack and come up with a haiku in the meantime. Everything is made of recycled materials and designed for the purpose of supporting new neighbourly acquaintances and cheerful socializing.



contact Gonzo THE LATE DRUMMER/ STUDIES OF HAPPENINGS ON STAGE AND RHYTHM THAT DOESN'T MATCH BUT IN A WAY IT DOES

▼▼ Japonska Japan

petek, 19. avgust ob 20.00 Friday, August 19th at 8 pm
ploščad Slovenskega etnografskega muzeja 40 minut/minutes
the platform by the Slovene Ethnographic Museum

Avtorji/Authors: contact Gonzo
(Itaru Kato, Keigo Mikajiri, Yu Kanai, Yuya Tsukahara)
Bobnar/Drumer: Pándi Balázs
Producentka/Producer: Sayoko Tsukahara
Podpira/Sponsored by: The Saison Foundation

Gostovanje so omogočili/This guest performance is made possible by:
the Japan Foundation's Performing Arts Japan Programme for Europe, EU-Japan Fest



THE SAISON FOUNDATION

DO POSLEDNJEGA DIHA Mlada gibalno-fizična skupina contact Gonzo prihaja z Japonske, zastavela je z različnimi gverilskimi uličnimi predstavami. Nekateri jo primerjajo celo z MTV-jevsko oddajo *Jackass*, vendar je veliko več. Skupina mladih fantov pravi, da njihovi nastopi ne temeljijo na gibalni tehniki. "Pridemo v park in se začnemo igrati," pravijo. "Naša najboljša vaja je vsakdan." Zanimivo je, da so eno glavnih inspiracij za svoj specifičen način gibanja našli pri ruski borilni veščini Sistem in ne pri tako zelo znanih borilnih veščinah dežele vzhajajočega sonca. Sistem so odkrili na YouTubeu in tudi naštudirali so ga s pomočjo interneta ter ustvarili povsem svojo verzijo "bojevanja". Zahodne borilne veščine se po njihovem mnenju osredotočijo na zmago ali poraz, Sistem pa ima nežnejše ideje, kot je ples, in vsebuje še neodkrita fraze gibanja. Ne gre le za to, da bi uničili nasprotnika, gre za manipuliranje z njegovo težo. Ime Gonzo izvira iz termina gonzo novinarstvo, ki ga je ustvaril novinar in igralec Hunter Stockton Thompson. Gre za stil poročanja, kjer se novinar tako zelo vplete v zgodbo, ki jo raziskuje, da sam postane njen glavni junak. Včasih se za predstave contact Gonza zazdi, kot da gre le za rokoborbo, drugič spet v njih prepoznamo sofisticiran ples. Vse se začne, ko na videz nedolžno srečanje fantov eskalira v intenzivni boj. Contact Gonzo postane glavni junak gibanja in filozofija bolečine.

BREATHLESS The young Japan-based movement/physical performance group contact Gonzo are widely known for their various guerilla street performances. Some have even compared them to the MTV series *Jackass*, but they are much more than that. The young group members say that their performances are not based on the technique of movement. "We simply come to the park and start playing," they note. "Our best exercise is everyday life itself." It is quite interesting to learn that they found one of their major sources of inspiration in a Russian martial arts technique The System and not, as one might expect, from a range of notorious martial arts stemming from the Land of the Rising Sun. They discovered The System on YouTube and also studied it with the help of the internet, virtually creating their very own unique version of "fighting." In their opinion, the focus of Western martial arts revolves around winning or losing, whereas The System builds on somewhat more pacifist ideas such as dancing, and contains still-undiscovered movement phrases. It isn't so much about defeating your opponent as much as it is about manipulating their weight. The name Gonzo comes from the term Gonzo journalism, created by the journalist and actor Hunter Stockton Thompson. It represents a style of reporting that demands that the reporter himself gets involved in the story he is currently covering in order to become its protagonist. Sometimes the performances of contact Gonzo may seem like downright wrestling, while other times they come across as a manifestation of sophisticated dance. That crucial moment, announcing the beginning of it all, is when a seemingly innocent encounter of boys escalates into an intensive fight. Contact Gonzo thus becomes the main hero of movement and, simultaneously, a philosophy of pain.



END&DNA

Motus **TOO LATE!_(ANTIGONE)CONTEST #2**

▼ Italija *Italy*

sobota, 20. avgust ob 20.00 Saturday, August 20th at 8 pm
Stara mestna elektrarna – Elektro Ljubljana 55 minut/minutes

Zasnova in režija/Devised and directed by: **Enrico Casagrande, Daniela Nicolò**
Z/With: **Silvia Calderoni, Vladimir Aleksić** • Dramaturgija/Dramaturgy: **Daniela Nicolò** •
Oblikovanje zvoka/Sound design: **Andrea Comandini** • Tehnično vodstvo/Technical direction:
Valeria Foti • V sodelovanju z/In collaboration with: **Fondazione del Teatro Stabile di Torino,**
Festival delle Colline Torinesi • S podporo/With the support of: **Magna Grecia Festival '08,**
L'Arboreto – Teatro Dimora di Mondaino, Provincia di Rimini, Regione Emilia-Romagna,
Ministero della Gioventù – Progetto GECCO

Predstava je v italijanščini s slovenskimi podnapisi./The performance is in Italian with Slovene subtitles.

DVIGNITE SE! *TOO LATE!_(antigone)contest #2* je izjemni igralski duet Silvie Calderoni in Vladimira Aleksića. Sila predstave je tako velika, da bi lahko dejali, da napoveduje novi italijanski gledališki val, novo politično gledališče. Njen glavni pogon je Antigona, ki je inspirirala še dve predstavi Motusa. Na minimalno opremljenem odru se pred nami odvijte sodobna zgodba o uporu posameznika proti avtoriteti, fizična in direktna vojna Antigone proti Kreonu, psa proti psu, človeka proti državi, spopad generacij. Za Antigono pravijo, da je tragedija o tem, da je vse že prepozno. Ali je prepozno tudi za to generacijo, se sprašuje skupina, ki sta jo leta 1991 v Riminiju ustanovila Enrico Casagrande in Daniela Nicolò. Jasno je, da ima Motus dovolj izpraznjenih gledaliških pomenov in pustega odrskega formalizma; verjamejo namreč, da je lahko gledališče tudi napoved akcije, da lahko postane zgodba o revoluciji, katere glavno orožje je poetični terorizem. Zgodba o moči posameznika in ne skupine. To je tudi predstava o novih diktatorjih (asociacije na Berlusconija in še marsikoga niso naključne), ki množice prepričujejo, da je pohlep dober in revščina neizogibna, ter o tistih redkih, ki imajo pogum, da se jim zoperstavijo. Igra glavnih igralcev je odlična, kot da bi se Brecht in njegov slavni potujitveni ali *Verfremdung* efekt iz oči v oči soočila na odru enaindvajsetega stoletja.

RAISE UP! *TOO LATE!_(antigone)contest #2* is comprised of an outstanding acting duet: Silvia Calderoni and Vladimir Aleksić. Judging from the force embedded in the performance, one could easily assert that it augurs a new wave of Italian theatre. Its main vehicle lies in Antigone, who served as a source of inspiration for two other Motus performances. On the stage, furnished in a minimalist fashion, a contemporary story unfolds. It is about the rebellion of the individual against authority, the physical and direct war of Antigone against Creon, the war of one dog against another, the war of a human being against the state, in short: a war of generations. According to general opinion, the true tragedy of Antigone seems to lie in the fact that it is simply too late for anything. The essential question – posed by the group established in Rimini in 1991 by Enrico Casagrande and Daniela Nicolò – is whether it is also too late for this generation. Motus doesn't hide the fact that it is fed up with depleted theatre meanings and prosaic stage formalism; their belief is, rather, that the power embedded in theatre may also function as a trigger for action; that theatre, furthermore, has the potential to become the story of a revolution – with poetic terrorism as its primary weapon. A story about the power of an individual and not of the group. A story about a new generation of dictators (associative references to Berlusconi and many others are far from unintentional), convincing the masses that greed is essentially a good thing and that poverty is, naturally, inevitable. A story about those few individuals who have the courage to stand up to such dictators. The exceptional performance of the main actors makes it seem as if Brecht and the famous alienation (*Verfremdung*) effect meet eye to eye on the 21st-century stage.

Ivana Müller

60 MINUTES OF OPPORTUNISM

▼ Hrvaška, Nizozemska, Francija Croatia, Netherlands, France

Lisbeth Bernaerts



sobota, 20. avgust ob 22.00 Saturday, August 20th at 10 pm

Stara mestna elektrarna – Elektro Ljubljana 60 minut/minutes

Avtorica in performerka/Author and performer: Ivana Müller • Umetniški sodelavci/Artistic collaboration: Agata Maskiewicz, Paz Rojo, Jefta van Dintner, David Weber Krebs, Gaëlle Obiéglý, Inge Koks, Bill Aitchison, Thomas Brosset • Oblikovanje svetlobe/Light design: Martin Kaffarnik • Tehnika/Technique: Ludovic Rivière • Oblikovanje zvoka/Sound design: Nils De Coster • Produkcija/Production: I'M COMPANY / Chloé Schmidt • Koprodukcija/Co-production: Ménagerie de Verre • Finančna podpora/Financially supported by: Performing Arts Fund NL, Amsterdams Fonds voor de Kunst

Predstava je v angleščini s slovenskimi podnapisi./The performance is in English with Slovene subtitles.

KDO JE OSEBA NA ODRU? Ivana Müller je že stara znanka Mladih levov, na katerih je v preteklosti nastopila s *How Heavy Are My Thoughts* in *While We Were Holding It Together*. S svojo prezenco, inteligenco in humorjem je vedno navdušila ljubljansko občinstvo. Humor spremeni način, kako gledamo na stvari, pravi avtorica. "Ideje ne naredi statične, temveč jo naredi gibajočo. Humor je zato zame eno od pomembnih koreografskih orodij." Ivana prihaja iz Hrvaške, čeprav že desetletje dela in živi na Nizozemskem, v Nemčiji in Franciji.

60 minutes of Opportunism je solo (z občasnimi gosti). V njem se avtorica izprašuje o tem, kako je biti pred publiko, v živo, živ ter znova pleše po tanki liniji med filozofijo, komedijo in poezijo. Kdo je ta oseba, ki jo gledamo na odru? Nomadska sodobna umetnica? Ker ima nahrbtnik, gre morda za teroristko, tik preden se bo razstrelila? Je zgolj izgubljena turistka? Avtorica in izvajalka imata namreč eno samo telo. Kaj je njena prava identiteta?

Med izvajanjem predstave Ivana dekonstruira svoj šov in svoje telo ter vabi gledalce, da zastavljajo vprašanja. To je predstava, v kateri vsi igramo svojo vlogo – performerka, avtorica in gledalec – vsi dihamo isti zrak, obdaja nas enaka temperatura in drug drugega navdihujemo.

WHO'S THE PERSON ON STAGE? Having performed twice at the Mladi levi festival already, once with *How Heavy Are My Thoughts* and another time with *While We Were Holding It Together*, the performer Ivana Müller is – so to speak – an old acquaintance. She has always succeeded in dazzling the Ljubljana audience with her presence, intelligence and humour. The author believes that humour is capable of changing the way we normally see things. "Thanks to humour, an idea acquires a dynamic, rather than static character. For this very reason humour functions as one of the most important choreographic tools for me." Ivana comes from Croatia and has been living and working in the Netherlands, Germany and France for a decade now.

60 minutes of Opportunism is a solo performance (with occasional guests). It presents the author dwelling on how it feels to be in front of the audience – live and alive, while once again we see her dancing on that thin line between philosophy, comedy and poetry. Who is this person we are watching on stage? A contemporary nomadic artist perhaps? Or can it be that she is a terrorist ready to blow herself up on account of the fact that she is wearing a rucksack? Then again, could it be that she is merely a lost tourist? The author on the one hand and the performer on the other have a single body to share. What, then, is her real identity?

As she performs, we see Ivana deconstruct her own show and her own body as she lures the audience into asking questions. We all play our own part in this performance – the performer, the author and the spectator – each of us breathing the same air, being surrounded by the same temperature and mutually inspiring each other.



Vick Ryder

Stacy Makishi

THE MAKING OF BULL: THE TRUE STORY

▼ Velika Britanija *Great Britain*

nedelja, 21. avgust ob 20.00 Sunday, August 21st at 8 pm

Stara mestna elektrarna – Elektro Ljubljana 50 minut/minutes

Avtorica in performerka/Author and performer: Stacy Makishi

Video urednik/Visual devising and editing: Will Munro

Oblikovanje svetlobe/Light design: Captain Sue Baynton

Glasba/Original music: Paul Clark

Umetniški svetovalci/Creative consultants: Nat Tarrab, Peggy Shaw,

Lois Weaver, Joshua Sofaer, Vick Ryder, Lisa Asaji

Svetovalka, producentka/Adviser, producer: Nikki Tomlinson (Artsadmin)

Predstava je v angleščini. Na voljo bo sinopsis v slovenščini.

The performance is in English. A Slovene synopsis will be available.

MI VSI SMO STEVE BUSCEMI Stacy Makishi se je rodila na Havajih, ustvarja instalacije, filme, videe, predstave, je pisateljica, pesnica in igralka. Nikoli ne vemo, v katero smer se bodo razvijale njene predstave, pravijo kritiki. Je mojstrica pripovednih vragolij, ki zna iz prav vsake situacije iztisniti kreativni sok. Gibalo predstave *The Making of Bull: the True Story* (pri čemer je bull skrajšava za *bullshit*) je film *Fargo* bratov Coen ali pa se tako samo zdi. Film se namreč začne z napisom, da gre za resnično zgodbo. Ali se je ta kriminalka polna nenavadnih zapletov in krvavih prizorov resnično zgodila? Ali je torej nekeje v Severni Dakoti dejansko še vedno zakopan kovček z milijonom dolarjev? Oder, na katerem Stacy pripoveduje zgodbo, kmalu postane kot minsko polje, na katerem nikoli ne veš, ali boš stopil na resnico ali na laž. To je jedrska fuzija zgodbe, igre, glasbe in filma, pa tudi poezije. Narativnost pripovedi gre enkrat naprej, drugič nazaj, potem se ustavi, je smešna, žalostna, tragična, absurdna. Kmalu se splazi v gledalčevo intimo. Iz česa so sestavljeni naši spomini? Kot ugotavljajo nevrologi, so namreč spomini vedno zelo drugačni od tistega, kar se je zares zgodilo. O čem torej govorimo, ko pripovedujemo naše spomine? Je to pripoved po resnični zgodbi tako kot v *Fargu*? Ali je fikcija, tako kot v *Fargu*? Če bi želeli povedati še kaj več o tej predstavi, bi lahko zveneli kot tisti, ki imajo potrebo, da na dolgo razlagajo konec dobre šale.

WE ARE ALL STEVE BUSCEMI Hawaiian-born Stacy Makishi creates installations, films, videos, and performances. She is a writer, poet and performer. The critics say that one can never tell in advance what direction her performances will take. She is a great master of narrative mischief, skillful at squeezing the creative juice out of every single situation. *The Making of Bull: the True Story*, (bull stands for bullshit), was inspired by the Coen brothers' film *Fargo*, which states: 'This is a true story'. The story is based on one man's lie, which then results in a series of violent murders. It's full of unusual twists, hilarious turns and bloody scenes, but did they really happen? Can there still be a suitcase filled with a million dollars buried somewhere in Fargo, North Dakota? Stacy spins a story that transforms the stage into a minefield of trapdoors, pranks and dirty tricks. Truth and lies fight it out in this coming of age story that's desperate not to come out. *The Making of Bull: the True Story* is a powerful fusion of physical theatre, film, and music. It is funny, sad, tragic and absurd. What exactly do our memories consist of? As neurologists have come to realise, memories are not always the 'true story'. If this is the case, what is it that we speak of exactly, when we put our memories into words? Could it be a narrative based on a true story, just as it was in *Fargo*? Or, on the other hand, could it be a fiction – just as it was in *Fargo*? Saying anything more about the performance could possibly make us sound like the type of people who can't tell a good joke without stretching the final punch line into infinity.



Urška Bojčkovac

Betontanc Ltd.

TAM DALEČ STRAN UVOD V EGO-LOGIJO

SO FAR AWAY INTRODUCTION TO EGO-LOGY

▼ Slovenija *Slovenia*

nedelja, 21. avgust ob 22.00 Sunday, August 21st at 10 pm

Stara mestna elektrarna – Elektro Ljubljana 60 minut/minutes

Avtorji in izvajalci/Authors and performers: Primož Bežjak, Branko Jordan, Katarina Stegnar
Kot/As Sir David Attenborough: Stane Tomazin • Glasba/Music: Dead Tongues • Kostumografija/
Costume design: Mateja Benedetti • Oblikovanje zvoka/Sound design: Jure Vlahovič • Oblikova-
nje svetlobe/Light design: Tomaž Štruel • Video: Miloš Srdić, Teo Rižnar • Grafično oblikovanje/
Graphic design: Saša Kladnik • Oblikovanje mask/Masks made by: Brane Drekonja • Tehnični
direktor/Technical director: Igor Remeta • Izvršna producentka/Executive producer: Maja Vižin •
Producent/Producer: Samo Selimovič • Produkcija/Production: Bunker, Ljubljana

Predstava je v slovenščini z angleškimi podnapisi./The performance is in Slovene with English subtitles.

EKOMANIJA Ena najbolj aktualnih tem sodobnega časa je seveda ekologija in ena najtežjih stvari na svetu je narediti umetniško delo o tej že dobobra in na vse načine skomercializirani vsebini. O njej je potrebno govoriti, o njej se že preveč govori. Vsi se trudijo nekaj storiti, nihče ne stori veliko. Načrta za prihodnost ni. Nič se ne spreminja na bolje. Led se topi, vreme se spreminja, živali izumirajo ... Sploh še obstaja upanje? Gre za eno izmed bolj zapletenih situacij, s katerimi se je srečalo človeštvo. Tragedija? Farsa? Absurd? A vendar je Betontancu Ltd. (Katarini Stegnar, Branku Jordanu in Primožu Bežjaku) uspelo narediti odlično predstavo o tem, kaj je tam daleč stran, in o tem, da je ekologija pravzaprav egologija. Predstava je fizično gledališče, burleska, dokumentarec z Animal Planeta, poljudno-znanstveno vizualno predavanje polno ironije, podatkov in zapletov. Demiurg dogajanja je potrošništvo; vse se da kupiti, celo čisto vest, ki ti jo pošljejo na dom. Betontanc Ltd. ne intelektualizirajo, a so pametni, niso realistični, a so realni, so prijazni, a so hkrati direkten prst v oko. Utopije ni, je le zelo banalna realnost, pravijo. A vendar, če parafraziramo misel Johna Steinbecka, je utopija vedno velika luknja, v katero lahko pogledamo, če si upamo.

ECOMANIA Ecology is, naturally, at the top of the list of burning contemporary issues. One of the most difficult tasks an artist faces, therefore, is the attempt to create a work of art about this utterly commercialized subject. Admittedly, it's essential and necessary to talk about it, but there's simply been too much talk about it. Everyone is trying to do something and no one does much. Currently, no explicit plan for the future exists. Nothing changes for the better. Meanwhile, the ice caps are melting, the weather is changing and animals are dying out... Is there any hope left at all? What we are seeing now is one of the most complex situations humankind has ever encountered. A tragedy? A farce? Absurd? Betontanc Ltd. (Katarina Stegnar, Branko Jordan and Primož Bežjak) have nevertheless succeeded in making a brilliant performance on what it is that lies over there - so far away, conveying that ecology and egology are virtually one and the same thing. The performance could be defined as physical theatre, a burlesque, an Animal Planet documentary, a public lecture in a popular-scientific format, full of irony, hard data and unexpected twists. Consumerism functions as the Demiurge of action; everything can be easily bought, even a clear conscience, which you can even have delivered to your doorstep. Betontanc Ltd. do not intellectualize, but they are smart. They might not be realistic, but they are very much real. They may be kind, but they are a direct poke in the eye nevertheless. People say there is no utopia, just a very trivial reality. But still, to paraphrase John Steinbeck: utopia will always be a massive hole one can look into, if only one dares to do so.



Suzy Bernstein

Nelisiwe Xaba

SAKHOZI SAYS "NON" TO THE VENUS PLASTICIZATION

▼▼ Republika Južna Afrika Republic of South Africa

SAKHOZI SAYS "NON" TO THE VENUS

ponedeljek, 22. avgust ob 20.00 Monday, August 22nd at 8 pm

Stara mestna elektrarna – Elektro Ljubljana 25 minut/minutes



Režiser/Director: Toni Morkel • Koreografinja in performerka/Performer and choreographer: Nelisiwe Xaba • Zvok in glasba/Sound and music: Mocke J Van Vuren • Video: Lukasz Pater

PLASTICIZATION

ponedeljek, 22. avgust ob 21.00 Monday, August 22nd at 9 pm

Stara mestna elektrarna – Elektro Ljubljana 20 minut/minutes

Koreografija in ples/Choreography and dance: Nelisiwe Xaba • Kostum/Costume: Strange Love • Glasba/Music: "Chorus of slave girls" (A. Borodin), "Jesus, Joy of Man's desiring" (J. S. Bach), "Anvil Chorus" (G. Verdi), "Lacrimosa (Requiem)" (W. A. Mozart)

Predstavi sta del festivala v sodelovanju z Aksiomo, Zavodom za sodobne umetnosti. The performances are part of the festival in partnership with Aksioma, Institute for Contemporary Art.

KAJ JE EKSO TIČNO, BO VEDNO DOLOČAL MOČNEJŠI Plesalka in koreografinja Nelisiwe Xaba se je rodila v Sowetu v Južni Afriki. Izobraževala se je na Johannesburg Dance Foundation in potem v Londonu na Ballet Rambert. Preden je začela ustvarjati svoje predstave, je plesala v južnoafriški skupini Pact Dance Company ter sodelovala s koreografko Robyn Orlyn. Solo *Sakhozi says "NON" to the Venus* je navdihnila Sarah Baartman (1790–1815), južnoafričanka iz plemena Kojkoni, ki so jo v 19. stoletju z imenom Hotentotska Venera razstavljali v cirkusih in razstaviščih v Londonu in Parizu, najintimnejše dele njenega telesa so preučevali naravoslovci in biologi, po smrti pa so dele njenih organov in okostje vse do leta 1974 razstavljali v Musee de l'Homme v Parizu. Več let je Nelson Mandela zahteval od Francije, naj vrnejo njene posmrtno ostanke, kar so storili šele leta 2002, ko so jo končno, skoraj 200 let po smrti, pokopali v domovini. Zgodba Sarah Baartman je simbol trpljenja afriških žensk v času kolonializma pa tudi danes. Nelisiwe je zmešala svojo biografijo z njeno in tako je nastal ironičen in politični plesni solo o ženski, njenem potovanju v Evropo, v kateri pa lahko ostane le, če za nekaj časa postane muzejski eksponat. Predstava ne govori le o eksotičnemu voajerizmu, temveč tudi o vedno večji ksenofobiji, recimo ideji predsednika Sarkozyja (Sakhozi), ki je Afričanom obljubil plačilo, če zapustijo Francijo. Njena druga predstava ta večer je osupljiv in duhovit solo *Plasticization*, ki govori o telesu in sodobnemu odnosu do njega, o njegovi svobodi in ujetosti, erotiki in politiki. Sama avtorica, ki v predstavi z minimalnimi sredstvi zamenja kar nekaj identitet, o predstavi pravi, da gre v njej dejansko za ljubezenski in sovražni odnos, ki ga imamo do plastike, o tem, kako nas na eni strani ščiti, na drugi pa je narava ne more presnoviti.

THE EXOTIC WILL ALWAYS BE DEFINED BY THE ONE WHO HOLDS THE POWER

The dancer and a choreographer Nelisiwe Xaba was born in Soweto, South Africa, where she studied at the Johannesburg Dance Foundation and later at the Ballet Rambert in London. Before starting to create her own performances, she danced in South Africa for the Pact Dance Company and also worked with the choreographer Robyn Orlyn. She created her solo performance *Sakhozi says "NON" to the Venus* inspired by Sarah Baartman (1790–1815), a South African woman from the Khoikhoi tribe, who was displayed in 19th-century circuses and exhibition shows across London and Paris under the pseudonym Hotentot Venus. Her most intimate bodily parts had been studied by natural scientists and biologists during her lifetime and, following her death, parts of her organs as well as her skeleton had been exhibited in the Parisian Musee de l'Homme until 1974. Nelson Mandela requested that France return her posthumous remains for several years until at long last his request was granted in 2002, which is also when she was finally buried in her home soil – almost 200 years after her death. The story of Sarah Baartman stands as a symbol of all the suffering that African women had to endure during the colonialism era and still go on enduring on an everyday basis today. Nelisiwe melted together her own biography on the one hand and Sarah Baartman's on the other, thus giving birth to an ironic and politically engaged dance solo. It is about a woman and her trip to Europe, where she is allowed to stay only if she temporarily becomes a museum artefact. This performance doesn't merely address the issue of exotic voyeurism, but also points out the increase in present-day xenophobia, as evidenced by president Sarkozy's (Sakhozi) idea of giving Africans some sort of financial compensation in return for departing France. Her second performance this evening – *Plasticization* is a breathtaking and humorous solo work that tackles the subject of the body and contemporary attitudes towards it. It speaks of the body's freedom as well as its entrapment, it speaks of erotica as well as politics. The author changes several identities over the course of the performance with the minimal usage of instruments, and says that this performance is essentially about the ambivalent love-hate relationship that we have towards plastic: on one hand, it protects us but on the other hand, nature is unable to digest it.



Patricia Almeida

Rui Catalão **DENTRO DAS PALAVRAS**

Portugalska *Portugal*

ponedeljek, 22. avgust ob 22.00 Monday, August 22nd at 10 pm

Stara mestna elektrarna – Elektro Ljubljana

120 minut z odmorom/minutes with intermission

Avtor in interpret/Author and interpreter: Rui Catalão

Oblikovanje svetlobe/Light design: Eduardo Pinto

Projektni vodja/Project management: Tânia Guerreiro

Produkcija/Production: PI – Produções Independentes

Koprodukcija/Co-production: Centrul National al Dansului din Bucuresti,

Atelier Real, Galeria Zé dos Bois, PerFormas

Projekt financira/Project financed by: Ministério da Cultura/DGArtes

Predstava je v angleščini. Na voljo bo sinopsis v slovenščini.

The performance is in English. A Slovene synopsis will be available.

LISTANJE TELESA Rui Catalão, portugalski pisec in performer, je svoj prvi solo *Dentro das Palavras* (Znotraj besed) oblikoval kot neke vrste biografijo, saj v njem govori o občutjih iz svojega življenja, o svojem delu, spominih. V solu na primer razloži, kako sta gibanje in telesna govorica počasi začela nadomeščati besede, ki so bile nekoč glavni način njegovega izražanja. Inspiracijo in material za solo je našel v svojem desetletnem delu s plesalci in ideja za predstavo je nastala v Romuniji, kjer je živel tri leta. *Dentro das Palavras* je hiša ogleдал, ki iz različnih kotov prikaže večne dualizme: pripovedovalca in karakter, biografijo in fikcijo, zasebno in javno, samoto in komunikacijo. Raziskuje tudi povezavo med resnico in fikcijo ter osebo in vlogo. "Moj prvi solo je poskus, da bi osvetlil vse stvari, ki sem jih skušal skriti, medtem ko sem živel v Romuniji."

Rui je sodeloval z odličnimi portugalskimi in romunskimi performerji; tudi z Miguelom Pereira, Eduardom Gabio in Manuelom Pelmusom, samimi starimi znanci Mladih levov.

TURNING THE BODY'S NEW LEAF The Portuguese writer and performer Rui Catalão gave his first solo *Dentro das Palavras* (Inside words) a biographic form, since it addresses feelings coming from his own personal reality and speaks about his work and memories. He explains in this solo how movement and body awareness have gradually come to replace words for him, which had previously served as his main expressive instrument. Catalão found the inspiration and material for the piece in his decade-long work with dancers, whereas its main idea was born in Romania, where he lived for a period of three years. *Dentro das Palavras* is a sort of mirror house, displaying the eternal dualisms of opposites from various points of view: identity, character, biography and fiction, the public and the private, solitude and communication. The author is furthermore interested in exploring the connection between truth and fiction on the one hand as well as between a person and its role on the other. "My first solo is an attempt to shed some light on the things I tried to hide while I was living in Romania," he said.

Catalão collaborated with brilliant Portuguese and Romanian performers, including Miguel Pereira, Eduard Gabia and Manuel Pelmus – all three of them already old acquaintances of the Mladi levi festival.

Heine Røsdal Avdal, Christoph De Boeck, Yukiko Shinozaki **deepblue YOU ARE HERE**

Belgija, Norveška, Japonska *Belgium, Norway, Japan*



Tom Bonte

torek, 23. avgust ob 20.00 in četrtek, 25. avgust ob 20.00
Tuesday, August 23rd at 8 pm and Thursday, August 25th at 8 pm
Plesni Teater Ljubljana 75 minut/minutes

Koncept in režija/Concept and direction: Heine Røsdal Avdal, Christoph De Boeck, Yukiko Shinozaki • Ustvarjalca in izvajalca/Performed and created by: Heine Røsdal Avdal, Mette Edvardsen • "Gibajoči material" razvili v sodelovanju z/Movement material created in collaboration with: Mette Edvardsen • Zvok/Sound: Christoph De Boeck • Oblikovanje svetlobe in tehnično vodstvo/Light design and technical direction: Hans Meijer • Inženir zvoka in elektronike/Sound and electronics engineer: Fabrice Moinet • Foto in video/Photo and video: Heine Røsdal Avdal • Scenografija in oblikovanje škatel/Set design and archive box design: Heine Røsdal Avdal, Christoph De Boeck, Yukiko Shinozaki • Producent/Producer: deepblue, Heine Røsdal Avdal • Managerka/Company manager: Annelies Van den Berghe • Koprodukcija/Co-production: Vooruit, Gent; STUK, Leuven; Netwerk, Aalst; Buda, Kortrijk • V sodelovanju z/In collaboration with: Netwerk for scenekunst • S podporo/With the support of: the Flemish Authorities, Norsk Kulturråd, Fond For Lyd og Bilde, Fond for Utøvende Kunstnere

Predstava je v angleščini. Slovenski prevod bo na voljo v pisni obliki.
Performance is in English. A Slovene translation will be available in writing.



With the support of
the Flemish authorities



SKRIVNI JEZIK BELEGA LISTA Skupino deepblue so v Bruslju ustanovili koreografa Heine R. Avdal in Yukiko Shinozaki ter medijski umetnik Christoph De Boeck, poimenovali pa so jo po znamenitem super računalniku, ki je leta 1997 premagal šahovskega velemojstra Garija Kasparova. Njihovi performansi in instalacije so mešanica človeških in tehnoloških oblik komuniciranja. Procesiranje informacij je tema, h kateri se trije umetniki vedno znova vračajo, pa tudi k detektivskemu zasledovanju, kaj je organsko in kaj umetno, kaj je znak in kaj jezik. *You Are Here* je hibridna predstava; sooča gledališče in arhiv. Glavna tema je izpraševanje o tem, kako in kje so shranjene informacije ter kako deluje spomin. Ali gre za nekakšno Borgesovo Babilonsko knjižnico? Ali je to morda labirint, ki mentalno ter fizično premika misli in ljudi. So sporočila, ki jih nosi nenapisan list papirja, skrivne kode jezika? Je jezik prostor? Ali to, kar vidimo kot mrtev objekt, v bistvu že ima svoje skrivno življenje? Svojo avtonomijo in avtoriteto? Je beli list pot informacije, skrivni jezik? V tem likovnem in mobilnem okolju predstave se vloge performerjev in publike konstantno spreminjajo, prilagajajo in se odzivajo na kode prostora ter pred nami odkrivajo skrivnosti arhiviranja spomina. You are here. Kje?

THE SECRET LANGUAGE OF A BLANK PIECE OF PAPER Deepblue was founded in Brussels by the choreographers Heine R. Avdal and Yukiko Shinozaki, and media artist Christoph De Boeck. It was named after the notorious computer that defeated the chess grandmaster Gary Kasparov in 1997. Their performances and installations are a mixture of human and technological forms of communication. The three artists perpetually return to the theme of information processing and insist on the detective-like pursuit of distinguishing organic and artificial, sign and language. *You Are Here* is a hybrid performance; it confronts the theatre on the one hand and archives on the other. Its main theme is based on the quest of how and where the data is kept, whereby it tackles the question of memory and the way it functions. Are we talking about The Library of Babel as devised by Borges? Or could it be a labyrinth with the power to move people around mentally as well as physically? Are messages contained on a blank piece of paper in reality secret codes of language? And, furthermore, is language by any chance a spatial category? Can it be that what our eyes see as a dead object really has a life of its own to live? Can it be that it has autonomy and authority? Is the blank piece of paper actually the path for information to travel on, its secretive language? In this mobile environment surrounded with visual art, the roles of performers and public are constantly under the sway of change and adaptation, everyone responding to the codes inscribed in space and thus revealing the secrets of archiving in front of our very eyes. You are here. Where?



Petra Weber

Teja Reba, Leja Jurišič

MED NAMA BETWEEN US

▼ Slovenija Slovenia

torek, 23. avgust ob 22.00 Tuesday, August 23rd at 10 pm

Stara mestna elektrarna – Elektro Ljubljana 70 minut/minutes

Avtorici in koreografkinji/Authors and choreographers: Leja Jurišič, Teja Reba

Oblikovanje svetlobe/Light design: Borut Cajnko

Video: Kaja Mihajlovič

Svetovalci/Advisers: Janez Janša, Žiga Kariž, Žiga Predan

Izvršna producentka/Executive producer: Nataša Zavolovšek

Produkcija/Production: Exodos

Koprodukcija/Co-production: Društvo Pekinpah – Kink Kong, Maska, Bunker/Stara mestna elektrarna – Elektro Ljubljana, Gledališče Glej, Plesni Teater Ljubljana, Pa-f

Predstava je v slovenščini z angleškimi podnapisi./The performance is in Slovene with English subtitles.

NA KAVČU DVOJNI AKT Plesalki in koreografkinji Leja Jurišič in Teja Reba sta v zadnjem desetletju ustvarili in sodelovali v prepoznavnih plesnih produkcijah in performansih doma in v tujini ter vsaka zase navdušili s posebno prezenco, energijo in gibalno silo. V predstavi *Med nama*, kot pravita ustvarjalnici, gre za pretenciozno eksistencialno ter večno temo, in sicer "Zakaj je tako težko živeti, medtem ko ves svet čaka, poln priložnosti, samo na tebe in včasih tudi mene?" Tako kot se vsako razmerje, se tudi ta duet sprašuje, če ne na glas, pa potihno: ali je sploh kaj med nama? Kaj je tisto, kar opredeljuje razmerje med posameznikoma? Kaj je tisto, kar je med dvema, za kar oba lahko trdita, da je nekaj, pa s med njima? Na vprašanje umetnici odgovorita z izčiščenimi odskimi prizori, predvsem pa s humorjem in distanco ponudita odgovor, ki je seveda nič drugega kot novo vprašanje o intimi in javnem, o znotraj in zunaj, o odru in publiku. To je tudi predstava, v kateri si Duchamp, Abramovič in Cankar delijo oder v ritmu čačačaja in vse, kar je med njima, je tudi med njimi. Ti dve performerki sta lahko vse, ugotovimo gledalci, vse fatalne, vse revolucionarne ženske sveta, lahko sta super ženski, ki z učinkovitim orožjem uničita vse negativce, vse sta lahko, dokler sta skupaj in na odru.

A NUDE MODEL ON THE SOFA TIMES TWO During the last decade, the dancers and choreographers Leja Jurišič and Teja Reba have set up and also collaborated in several prominent dance productions/performance at both home and abroad, each of them separately enthralling the audience with a very specific quality of presence, energy and force of movement. According to the authors, the performance *Between us* addresses a pretentious, existential and eternal theme, perhaps best paraphrased in the following question: "Why is living life such a difficult thing to do, even though the entire world with its plenitude of opportunities is waiting for you, and also at times, for me?" Just like any couple in a relationship, this duet also examines – be it silently or out loud – whether anything at all exists "between us." What is it that defines a relationship between two individuals? What is that special something between two people, making it legitimate to claim that something really is between them? The artists respond to this question with clean stage scenes, whilst using humour and distance to offer their answer, which in the end turns out to be nothing but a new question: a question about the division between the intimate and the public sphere, about the inside and outside, about the stage and the audience. Finally, this is also a performance where Duchamp, Abramovič and Cankar get to be together on stage in the rhythms of cha-cha-cha, thus sharing everything between them and also with us. Thus, the audience eventually comes to realize that these two performers can be just about anything they choose. They can represent all the femmes fatales and all the revolutionary women of this world. They can be superwomen, defeating all the bad characters with some kind of effective weapon. They can be anything in the world, as long as they remain together and on stage.



Thamir

Dominique Roodthoof

SMATCH [2] "PUSH UP DAISIES (OU) MANGER LES PISSENLITS PAR LA RACINE?"

Belgija Belgium

četrtek, 25. avgust ob 22.00 Thursday, August 25th at 10 pm

Stara mestna elektrarna – Elektro Ljubljana 90 minut/minutes

Koncept/Concept: Dominique Roodthoof • Soustvarjalci in igralci/By and with: Didier de Neck, Lotte Hejtenis, Dominique Roodthoof, Mieke Verdin, Gordon Wilson • Dramaturgija/Dramaturgy: Vinciane Despret • Glasba/Music composition: Thomas Smetryns • Film: Sarah Vanagt • Zvočna podoba filma/Sound for film: Maxime Coton • Tehnična ekipa/Technical team: Joël Bosmans, Pierre Kissling, Raoul Lhermitte • Otroci/Children: Simon Stenmans, Thomas Djekic, Anaëlle Marisa • Asistenti scenografa/Set design assistants: Claudine Maus, Valérie Perrin, Marie Lovenberg, Cécile Sacré • Asistenti dramaturga/Dramaturgy assistants: Patrick Corillon, Pieter De Buysser, Jean-Bastien Tinant • Administracija, management, produkcija/Administration, management, production: Françoise Sougné, Chloé Thôme • Produkcija/Production: le CORRIDOR • Koprodukcija/Co-production: Kunstenfestivaldesarts, Théâtre de la Place, RegioTheatre O RegioDanse, Théâtre Les Tanneurs, KVS • S pomočjo/With the help of: Ministère de la Communauté française Wallonie-Bruxelles: Service du Théâtre, Région Wallonne, Ville de Liège, Hippodrome de Douai

Predstava je v francoščini s slovenskimi podnapisi.
The performance is in French with Slovene subtitles.



SMO IZGUBILI SVOJE KORENINE? Ekologija, laboratoriji, čudež rastlin, filozofija, biologija, eksperiment, znanost in odličen humor absurda. Belgijska režiserka in igralka Dominique Roodthoof je skupaj s svojo ekipo v *Smatch 2*, ki je del istoimenske trilogije, ustvarila predstavo o ekologiji. V njej se je želela izogniti večnemu moraliziranju na to temo in nanjo pogledati iz čisto drugega zornega kota. K sodelovanju je povabila mislece, znanstvenike in umetnike. Na eni strani gre za eksperiment, na drugi pa za pritajeno sliko krhkega sveta, v katerem živimo. Včasih se zdi, da je avtorica skušala združiti fizikalne elemente ter filozofijo, zato je vizualna in mentalna fuzija obojega izjemno zanimiva in sokratovsko konkretna; doživimo eksplozijo vulkana, deževnike v vedru, okoljsko konferenco in veliko rastlin. Inspiracija za predstavo je bila zgodba o stoletje starem drevesu, ki ga buldožerji in sodobne žage podrejo v nekaj urah.

Dominique verjame, da je potrebno gojiti nemir in vedno znova preizpraševati ravno tisto, kar se zdi najbolj samoumevno. Že naslov predstave je vprašanje, tudi za nas je pomembneje kot imeti trdne odgovore, zastaviti prava vprašanja.

HAVE WE LOST OUR ROOTS? Ecology, labs, the miracle of plants, philosophy, biology, experiments, science and the brilliant humour of absurdity. The Belgian director and actress Dominique Roodthoof with her team has constructed a view of ecology in *Smatch 2*, which forms part of an eponymous trilogy. Attempting to evade eternally moralizing on the subject, she decided to present it from a radically different point of view. Intellectuals, scientists and artists were invited to work with her on the project, which turned out to be an experiment on the one hand and on the other, a hidden image of the fragile world we live in. At times it seems as if the author tried to melt together physical elements and philosophy, which explains why the visual and mental fusion of both is extremely interesting and concrete in an almost Socratic manner: one bears witness to volcanic explosions, to earthworms in a bucket, to an environmental conference and to a multitude of plants. The story of a century-old tree, cut down by a bulldozer or a modern chain saw, served as a source of inspiration for this performance.

Dominique believes that restlessness must be kept alive at all costs and that one should constantly go on questioning the most axiomatic truths. The title of the performance itself also functions as a question, the ability to ask the right questions far outweighs having rock-solid answers at one's disposal.



Urška Boljkovac

LIRIČNI UTRINKI V MESTU LYRICAL MINUTES IN THE CITY

▼ Belgija; Slovenija *Belgium, Slovenia*



petek, 26. avgust ob 11.00 in 12.00 **Friday, August 26th at 11 and 12 am**
Železniška postaja *train station*
sobota, 27. avgust ob 11.00 in 12.00 **Saturday, August 27th at 11 and 12 am**
tržnica *market*
nedelja, 28. avgust ob 11.00 in 12.00 **Sunday, August 28th at 11 and 12 am**
bolšjak, Breg *flea market, Breg*

Režiser/Director: Dirk Opstaele

Nastopajo/Performers: Katja Konvalinka, Irena Yebuah Tiran, Diego Barrios Ross, Jure Počkaj

• Oblikovanje zvoka/Sound design: Jure Vlahovič • Producentka/Producer: Mojca Jug •

Produkcija/Production: Bunker, Ljubljana • Koprodukcija/Co-production: Ensemble Leporello

VISOKI C Mesta so zgoščeni prostori, kjer vsak dan veliko število ljudi išče ravnotežje med svojim mirom in tem, da bi nakupili vse, kar rabijo, naredili vse, kar je treba, prišli pravočasno na obljubljene zmenke in seveda tudi doživeli kaj prijetnega. Mesta so ravno zaradi koncentriranega življenja tudi prostori presenečenj. Pridite na točke Ljubljane, ki smo jih izbrali za vas in se pustite presenetiti. Petkov transportni vrvež na železniški postaji, sobotni praznik živeža na tržnici in nedeljske kupce preteklosti na bolšjaku bodo presenetili lirični utrinki; prebivalcem mesta in obiskovalcem bomo skušali pričarati tisti piš presenečenja, ki mesta kljub napornemu življenju dela zanimiva.

SOPRANO C Generally speaking, cities are jam-packed places with masses of people, who go on living their everyday lives in search of balance between their own peace and quiet, grocery shopping, running their errands, arriving for their appointments on time and experiencing some pleasant moments in the meantime. The crammed urban living arrangement also has a good side to it, since it always leaves some room for surprises in the city. Come by the spots we have chosen for you in Ljubljana and let yourself experience something utterly unexpected and amazing. Various people and places – the Friday hustle and bustle of transportation at the railway station, the Saturday celebration of foods at the marketplace, the Sunday shopping venture on the lookout for the past at the flea market... They are all in for a big surprise, since they will be taken away by lyrical moments that sprout out of thin air in front of visitors – thus helping make the city an interesting place to live in, despite the hardships involved in city life.



Mauro Santucci

ricci/forte **MACADAMIA NUT BRITTLE**

▼ Italija Italy

petek, 26. avgust ob 20.00 Friday, August 26th at 8 pm

Stara mestna elektrarna – Elektro Ljubljana 90 minut/minutes

Režiser/Director: **Stefano Ricci**

Performerji/Performers: **Anna Gualdo, Fabio Gomiero, Andrea Pizzalis, Giuseppe Sartori**

Trener/Trainer: **Marco Angelilli**

Koncept sloga/Style concept: **Simone Valsecchi**

Asistentka režije/Director's assistant: **Elisa Menchicchi**

Tehnični direktor/Technical director: **Diego Labonia**

Produkcija/Production: **ricci/forte**

Koprodukcija/Co-production: **Garofano Verde, Benvenuti Produzioni**

Predstava je v italijanščini s slovenskimi podnapisi./The performance is in Italian with Slovene subtitles.

KAKŠNEGA OKUSA SMO ČISTO ZARES? Te predstave res ne boste tako hitro pozabili. Gianni Forte in Stefano Ricci veljata za *enfants terribles* nove italijanske dramaturgije. Prikažeta nam sliko sodobnega *inferna* v vseh njegovih odtenkih in realnosti. Igralci na odru so konkretni, seksi, radikalni, direktni, lepi, goli, grdi, lirični, nežni, predvsem pa brez kože, ki bi jih varovala pred minljivim gledališkim časom. To je pravljica, ki na odprto rano brutalnega sveta, v katerem vsi želijo biti za vedno mladi, sipa sol, na tone soli. To je reklama za Barillo, ki se kmalu spremeni v krvavi pokol. Gre za zgodbo o iskanju identitete? Za željo po tem, da bi sami sebe pofukali do smrti? Kje je evolucija? Je v nas še vedno skrit otrok, ki kliče na pomoč?

To je zgodba o svetu konstantne adolescence, potrošništvu, vsega je preveč, vsega bi radi še, resničnosti šov, želja po slavi, nesmrtnosti. Je provokativna, srhljiva, je gledališče izjemnih slik, ki so nasilne, pornografske, nespodobne, polne krvi, mučenja, telesnih odprtih, telesnih tekočin. Kakšnega okusa smo čisto zares? Umetniki pravijo: "Vsı smo žrtve in krvniki, protagonisti tega *snuff* filma, ki nam ga ponuja življenje, v obupanem iskanju ljubezni v nemogočem svetu, v katerem ob koncu dneva ugotovimo, da je Narava tako kot človek le prasica in da je nezvesta. Vedno."

WHAT DO WE REALLY TASTE LIKE? You definitely won't easily forget this performance. Gianni Forte and Stefano Ricci have the reputation of *enfants terribles* in the new Italian dramaturgy. They reveal the image of the contemporary *inferno* in all its shades and reality. The actors on stage are concrete, sexy, radical, direct, beautiful, naked, ugly, lyrical, tender and – first and foremost – without their skin to guard them from the proverbial passing of theatre time. In this specific fairytale, salt (and by salt we mean tons of it) is poured on the open wound of the brutal world in which everyone wants to be forever young. What you see here is a Barrilla TV ad, which at one point simply turns into a bloody slaughter. Is this story perhaps about the search for identity? About the desire to fuck our own brains out until we drop dead? Where is evolution? Do we all still carry a hidden baby within ourselves, one who's helplessly crying for help? This is the story of a world of constant adolescence and consumerism. Despite the overwhelming surplus of everything, we want more. More reality shows, more fame, more immortality. This performance is provocative and uncanny. It is the theatre of remarkable images, soaked in violence, pornography, indecency, blood, torture, body orifices and fluids. What do we really taste like? The artists say: "We are all victims and executioners at the same time, protagonists of this snuff film that life offers, driven by the desperate search for love in this impossible world, which again and again makes us realize that Nature – just like man – is just an unfaithful bitch. Always."



Philippe Digneffe

Gob Squad BEFORE YOUR VERY EYES

Velika Britanija, Nemčija *Great Britain, Germany*

sobota, 27. avgust ob 20.00 Saturday, August 27th at 8 pm

Stara mestna elektrarna – Elektro Ljubljana 70 minut/minutes

Koncept, dizajn in režija/Concept, design and direction: Gob Squad (Johanna Freiburg, Sean Patten, Berit Stumpf, Sarah Thom, Bastian Trost, Simon Will) • Soustvarjalci/Developed with: Martha Baltazar, Maurice Belpaire, Spencer Bogaert, Zoë Breda, Faustijn De Ruyc, Ramses De Ruyc, Fons Dhossche, Tasja Doom, Gust Hamerlinck, Robbe Langeraert, Zoë Luca, Jeanne Vandekerckhove, Aiko Vanparys, Ineke Verhaegen • Performerji v Ljubljani/Performers in Ljubljana: Spencer Bogaert, Faustijn De Ruyc, Gust Hamerlinck, Zoë Luca, Jeanne Vandekerckhove, Aiko Vanparys, Ineke Verhaegen • Glas/Voice over: Ritley Riley • Vaditelj igre/Performance coach: Pascale Petralia • Oblikovanje zvoka/Sound design: Sebastian Bark, Jeff McGrory, Gob Squad • Kostumi/Costumes: An Breughelmans, Gob Squad • Tehnična ekipa/Technical team: Korneel Coesens, Bart Huybrechts • Izdelava scenografije/Set construction: Atento • Kamera/Camera: Philippe Digneffe, Pol Heyvaert, Gob Squad • Postprodukcija videa/Video post-production: Miles Chalcraft, Korneel Coesens, Sarah Michelle Harrison, Anna Zett, Gob Squad • Produkcija/Production: CAMPO & Gob Squad • Koprodukcija/Co-production: Hebbel am Ufer, Berlin; FFT Düsseldorf; Noorderzon/Grand Theatre Groningen; NEXT Festival, Eurometropole Lille-Kortrijk-Tournai + Valenciennes and Künstlerhaus Mousonturm, Frankfurt; La Bâtie – Festival de Genève • Gob Squad podpira/Gob Squad is funded by: Regierenden Bürgermeister von Berlin – Senatskanzlei Kulturelle Angelegenheiten

Predstava je v nizozemščini in angleščini s slovenskimi podnapisi.
The performance is in Dutch and English with Slovene subtitles.

IZ OČI V OČI S SEBOJ Najbrž se ne spomnite tistega trenutka, ko ste bili še otrok in ste se prvič zagledali v ogledalu. V svetlečem odsevu ste videli nekoga, za katerega ste kmalu ugotovili, da ste to vi, bitje, ki mu boste od tistega trenutka naprej celo svoje življenje dejali jaz. Ali bi, če bi lahko stopili skozi ogledalo, na drugi strani srečali samega sebe? Redko mine dan, ko se ne vidite v ogledalu, tam je vaš jaz, ki se z leti spreminja pred vašimi očmi. Torej: "Gospo in gospodje, Gob Squad ponosno predstavljajo šov v živo, v katerem nastopajo resnični otroci. To je redka in čudovita priložnost. Pred vami se bo kot v hitrem snemanju odvil sedem življenj. Pred vašimi lastnimi očmi!" Prvič po 17 letih se Gob Squad ne bodo pojavili na odru, nadomestili jih bodo otroci. Gledalci jih bodo kot insekte v praznem kozarcu marmelade opazovali na drugi, varni strani ogledala. Otroci pa bodo zrlji vanje, v svojo prihodnost, v same sebe, ko bodo odrasli in se bodo nostalgčno ozirali za lastno preteklostjo. Gob Squad je skupina britanskih in nemških umetnikov. Svojih predstav in instalacij ne predstavljajo le v gledališčih in galerijah, ampak tudi v pisarnah, trgovinah, železniških postajah in v hotelskih sobah. Uporabljajo jezik filma, televizije in pop glasbe. Raziskujejo kompleksnosti in absurdnosti sedanjega časa. Med svetlečimi fasadami in temnimi vogali sodobne kulture iščejo lepoto, pomen in humanost.

EYE TO EYE WITH ONESELF You probably don't remember the moment from your childhood when you first caught sight of yourself in the mirror. That bright reflection revealed the image of someone, who in the end turned out to be none other than you yourself – the creature you called "I" from then on. If we were capable of entering that mirror, would we encounter ourselves on the other side? Rarely does a day go by without you seeing yourself in the mirror. It is there that one's "I" resides and also gradually transforms as the years go by, right in front of your very eyes. And therefore: "Ladies and Gentlemen! Gob Squad proudly presents a live show with real children. A rare and magnificent opportunity to witness seven lives lived in fast forward... Before Your Very Eyes!" For the first time in 17 years, Gob Squad will not appear on stage themselves as they will be replaced by children. The audience will watch them in a safe room on the other side of the mirror – as if they were insects in an empty glass jar. The children will stare into the audience, representing their future as grown ups, who in turn nostalgically look behind for their own past. Gob Squad is a group of British and German artists. Their performances and installations don't take place in just theatres and galleries, but also in offices, shops, railway stations, and in hotel rooms. They use the language of film, television and pop music. They explore the complexities and absurdities of the present time. They are on the search for beauty, meaning and a humane touch amongst the flashy façades and dark corners of contemporary culture.



Dječaci **KONCERT CONCERT**

▼▼ Hrvatska Croatia

sobota, 27. avgust ob 21.30 Saturday, August 27th at 9.30 pm
Novi trg, Breg

Dječaci so/are: Vojko Vručina, Ivo Sivo, Zondo



DJEČACI SO NABRITI DEČKI "Liti mi nema ništa draže / Nego popodne doč sa plaže / Sist na kauč, poist breskvu / Pogledat parove na teletekstu / Pogledam dnevnik, šport i vrime / Napijem se hladne vode iz spine / Iščeprkam sol iz uha / Pogledam u loncu šta se kuha ... Punjene paprike!" Dječaci imaju poleti najraje polnjene paprike, mi pa imamo poleti najraje Dječake na Mladih levih!

Ostra besedila, direktna sporočila. "Dobro repaju al su stvarno debili", piše na njihovi spletni strani. Glasbeni kritiki jih uvrščajo med pet najbolj kreativnih skupin hip hop scene na Balkanu, vendar jih na radiu množično ne predvajajo, ker so, kot pravijo, njihovi teksti za dlako pretrdi in njihovi spoti na televizijah za dve dlaki preveč realistični. Ampak niti na pamet jim ne pride "glancati sranje", da bi bili vseh glasbenim urednikom. Všeč so nam! Če rečemo, da jih imamo skoraj raje kot polnjene paprike, potem veste, da jih obožujemo!

DJEČACI IS JUST ANOTHER NAME FOR IMPISH BOYS "There's nothing I dig more in the summer bloom / Than coming back from the beach in the afternoon / On the sofa I perch and that peach I nibble / Then check out them lucky pairs as I dribble / I sit through the news, the sports and the weather / While with tap water I quench my thirst altogether / The dirt called my earwax I thoroughly clean / And check out what's cooking in the pot full of steam ... Stuffed peppers!" Stuffed peppers are Dječaci's favourite in the summertime, while Dječaci are our favourite at the Mladi levi festival!

Sharp lyrics, direct messages. Their website says: "They rap well, but they're dopes." The critics place them amongst the five most creative hip-hop groups in the Balkans, but they aren't played on the radio as often as one might expect, since – as they note themselves – their lyrics are slightly too rough and their videos slightly too realistic. However, they wouldn't even consider "polishing shit", just so that the editors might approve. We certainly do like them! If we say that we prefer them to stuffed peppers then it must be clear how much we simply adore them!



Rémi Angeli

Josef Nadj, Akosh S. **LES CORBEAUX**

▼▼ Francija *France*

nedelja, 28. avgust ob 20.00 Sunday, August 28th at 8 pm

Stara mestna elektrarna – Elektro Ljubljana 60 minut/minutes

Koreografija/Choreography: Josef Nadj

Glasba/Musical composition: Akosh Szelevényi • Oblikovanje svetlobe/Light design: Rémi Nicolas

Asistent oblikovalca svetlobe/Light designer assisted by: Christian Scheltens • Scenografija in

rekviziti/Set design and props: Clément Dirat, Julien Fleureau, Alexandre De Monte • Zvok/Sound:

Steven Le Corre • Tehnična ekipa/Technical team: Christian Scheltens, Jean-Philippe Dupont,

Sylvain Blocquaux • Produkcija/Production: Centre chorégraphique national d'Orléans • Ko-

produkcija/Co-production: Théâtre Forum Meyrin • S podporo/With the support of: Scène

Nationale d'Orléans

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ZAMAH S ČRNIH ČOPIČEM Po nekaj letih se odrski mag Josef Nadj vrača v Ljubljano, kjer ima svojo številno, zvesto in oboževanja polno publiko. Tokrat se predstavlja z duetom *Les Corbeaux* (Vrane), v katerem znova nastopa skupaj z vojvodinskim *zemljakom*, saksofonistom in multi-instrumentalistom Akoshom Szelevényem. Umetnika se v predstavi vračata k Naravi in k bitju, brez katerega ni značilnega horizonta vojvodinske ravnice, k vrani. Te pametne ptice so v nekaterih kulturah znanilke smrti, drugje spet simboli hudiča ali božanstva, predvsem pa, kot kaže, vznemirjajo človeško domišljijo že od pradavnine. Nadj je z ornitološko radovednostjo opazoval te ptice, še posebej ga je zanimalo, kako značilno vrane pristajajo, se dotaknejo tal in začnejo hoditi. Vse njegove predstave so mentalna in fizična združitev gledališča, plesa, slikarstva, kiparstva in literature. Zato ne čudi, da je tretji soigralec v tej predstavi slikarsko platno, katerega prisotnost predstavlja čas in prostor. Predvsem pa gre za še nepopisan spomin, na katerem skozi predstavo ostajajo sledi plesa in sledi glasbe, je vizualni prostor za shranjevanje zgodb, odtisov emocij. Predstava je pravzaprav Nadjeva priprava na slikarsko gesto, na zamah čopiča. V nekem trenutku te meditativne in zenovske predstave namreč glavni akterji postanejo čopič, ptica in globoka esenca črnine.

A STROKE WITH A BLACK BRUSH After a few years' absence, the stage magician Josef Nadj returns to Ljubljana where numerous and loyal audience members have been waiting. This time he comes to perform in a duet *Les Corbeaux* (The Crows) together with his fellow Vojvodinian countryman, saxophone player and multi-instrumentalist Akosh Szelevény. In the performance, the two artists turn to Nature and thereby also to the creature which gives the horizon of the Vojvodinian plain its typical essence: the crow. In some cultures, this intelligent bird represents the harbinger of death, in others the devil or a deity of some sort. Regardless of the imaginary form projected on the crow in a culture, the bird has undoubtedly stirred up human imagination since prehistoric times. Nadj had been watching these birds with the curiosity of an ornithologist and was particularly interested in their specific manner of landing, which is normally followed by them walking on the ground. All of his performances are a mental and physical union of theatre, dance, painting, sculpture and literature. It is no wonder, therefore, that the part of the third performer in this piece is played by a canvas, the presence of which is conveyed by time and space. It is most of all about the yet unwritten memory, which becomes embedded with traces of dance and music as the performance gradually unfolds. It thus functions as a visual space for the stories to assemble in and for emotions to imprint upon. The performance is actually Nadj's preparation for the paint gesture, for a stroke with a brush. For at one point in this meditative and Zen-like performance all three – the brush, the bird and the deep essence of blackness – become its main subject.



PROSTORI IGRE

Bivanje kot polje neskončnih možnosti je v današnjem času za posameznika velik izziv. Vse izbire izgledajo usodne, vse odločitve dokončne. Zakaj ne bi na izziv odgovorili z igro? V Bunkerju smo v preteklih letih z zvedavostjo spoznavali četrt Tabor, naš milje, dom elektrarne in Mladih levov in nenazadnje, tudi naše pisarne. Z umetniškimi projekti skušamo odgovoriti na potrebe lokalnih prebivalcev in v tem koščku Ljubljane ustvariti *glokalnost* – preplet svetovnih zgodb z lokalnimi temami in konkretnimi izzivi. Mladi levi naša prizadevanja po bolj kvalitetnem bivanju in prepletu umetnosti z drugimi sferami življenja izpostavijo in povežejo: predlani smo oživaljali ulice, lani smo leve obarvali zeleno na *Vrtu mimo grede*, letos se – igramo!

Letošnje festivalsko dogajanje obeležujemo z igrami kot simbolom ustvarjalnosti, sproščenosti in spontanosti ter simbolom začetka; prva dejavnost je igra, skozi igro se porajajo nove rešitve, nepredvideni uvidi ali preprosto užitek. Kulturna četrt Tabor bo postala prostor igre in z igrami bomo ujeli čas in bivali v trenutku! Igra kot ustvarjalen moment, prisrčna igrivost, spontanost vsakega posameznika.

Na prostore igre smo povabili različne umetnike;
vabimo tudi vas, da se nam pridružite pri igri!

SPACES OF PLAY

Existence, as a field of endless possibility, poses a difficult challenge for the present-day individual. All choices seem fatal, all decisions seem final. Why not answer this challenge with a play? We – the Bunker team – have been getting to know the Tabor district with great curiosity over the last couple of years, learning about our milieu, about the home of both the Old Power Station and the Mladi levi festival and – last but not least – of our offices. We have been trying to answer the various needs of local inhabitants with the help of artistic projects and thus create something one could call *glocality* in this part of Ljubljana – namely, the interlacing of global stories with local themes and specific challenges. The Mladi levi festival connects and stresses the importance of our efforts towards the existence of greater quality and the intertwining of art with other spheres of life: two years ago we brought the streets to life, last year we coloured the festival green with the project *Garden by the Way* and this year we're ready to play!

The forthcoming festival will take place in the spirit of play as a sign of creativity, easiness and spontaneity and as a symbol of new beginnings; the first human activity is play. One shouldn't forget the fact that new solutions, unexpected insights and pure pleasure arise in and through play. The Cultural Quarter Tabor will thus become a playful space, allowing us to grasp time and live in the moment. Play as a creative moment, as an endearing friskiness, as a spontaneous spirit for each and every individual.

We have invited various artists to come and enter our different spaces of play and we therefore also warmly invite you to come play with us!



Sabine Fischer

prostoRož

ZEMLJEVID ŽELJA MAP OF WISHES

🇸🇯 Slovenija Slovenia

petek, 19. avgust do sreda, 24. avgust

Friday, August 19th to Wednesday, August 24th

ploščad Slovenskega etnografskega muzeja the platform by the Slovene Ethnographic Museum

otvoritev v petek, 19. avgust ob 20.00 opening on Friday, August 19th at 8 pm

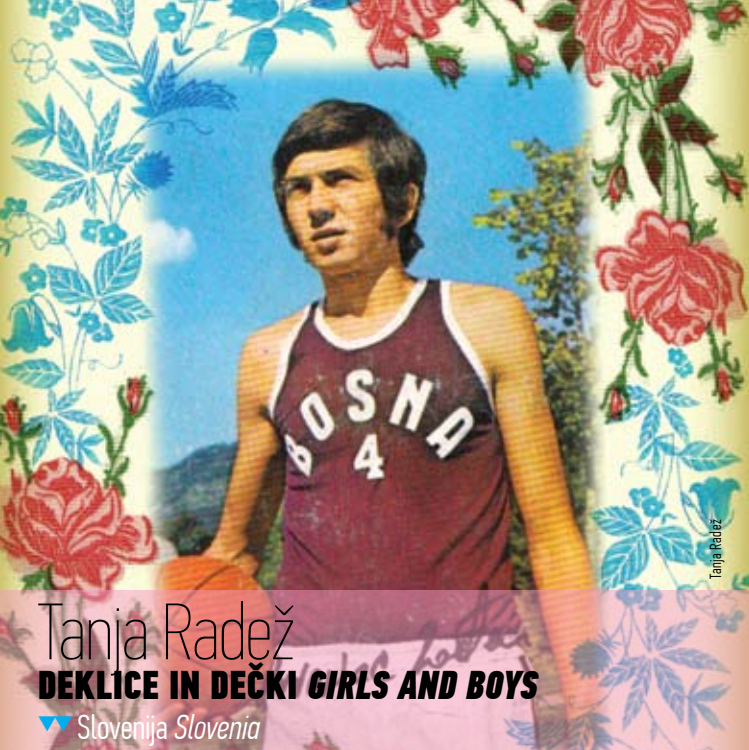
zatvoritev v sredo, 24. avgust ob 20.00 closure on Wednesday, August 24th at 8 pm

Vabljeni na zatvoritev, kjer bo župan Zoran Jankovič razglasil izbrano željo, ki jo bo uresničila Mestna občina Ljubljana. Pesniki Mladih rim bodo brali poezijo, v kuhinji Kulturne četrti Tabor pa bomo stregli limonado./Come to the closure where Mayor Zoran Jankovič will announce the wish that will be implemented by Ljubljana City Municipality. Poets from the Young Rhymes collective will recite poetry and our Cultural Quarter Tabor kitchen will serve lemonade.

Avtorice/Authors: prostoRož (Maša Cvetko, Ana Grk, Alenka Korenjak)

ČUDEŽNA PREPROGA Kolektiv prostoRož zadnjih nekaj let spreminja podobo Ljubljane in tudi drugih mest. Z različnimi akcijami posežejo v prostor in osvetlijo kottičke mesta, ki po njihovi intervenciji postanejo trajno drugačni in zažarijo v novi podobi in funkciji. Tudi z Mladimi levi ne sodelujejo prvič; leta 2009 smo skupaj oživili ulice naše četrti pri projektu *Moja ulica*, letos pa že od pomladi skupaj oživljamo park Tabor. Tokrat bodo v četrti Tabor izvedli projekt, ki so ga prvič preizkusili v petem dunajskem okrožju Margareten. Na ploščad pred Slovenskim etnografskim muzejem bodo razgrnili 150 m² veliko preprogo, ki bo predstavljala zemljevid četrti Tabor. Posamezne barve bodo označevale rabo pritličja stavb. Vsi mimoidoči in prebivalci Tabora si kaj želite; nekdo morda nekaj novih dreves pred svojo hišo, nekdo ure baleta, koncerte na prostem, več parkirišč za kolesa ali morda samo rednejšo skrb za javni prostor. Vsako željo bomo zapisali na listek in ga skupaj z balonom pritrtili na mesto na zemljevidu, na katerega se nanaša. Vse predloge bodo po končanem projektu zbrali v poročilu, ki ga bodo predali mestu. V sodelovanju z mestom bodo eno željo uresničili. Vse ostale bodo pa vsekakor v dobrodošlo pomoč pri nadaljnjem načrtovanju revitalizacije četrti.

MAGIC CARPET The prostoRož collective has been changing the imagery of Ljubljana and selected other cities during the last few years. They use various actions to intervene into space and thus shed a different light on certain parts of the city, which acquire a permanently altered identity with the help of such interventions. They glow in their new image and function. This is not the only year that the prostoRož collective and the Mladi levi festival have joined hands; our mutual efforts in 2009 managed to bring life to the streets of Tabor. This year we have been making life grow in the Tabor park. This time they will perform a project, which was first tried out in the Fifth District of Vienna – Margareten and involves the unfolding of a 150-square-metre carpet in front of the Slovene Ethnographic Museum, whereby the carpet itself displays a map of the Tabor city quarter. Individual colours will represent the usage and subsequent efficiency of ground floors in the buildings belonging to the city quarter. We ask all the local inhabitants and passersby to make a wish; someone might have a desire for new trees in front of their house, someone else might like ballet classes or open space concerts while someone else might be interested in more parking spaces for bicycles or perhaps just like to see a more regular and consistent concern for public space. We will write down every wish on a piece of paper and attach it, together with a balloon, to the spot on the map that it refers to. Once the project is over, all proposals will be gathered in a report, which will be handed over to the City's Authorities. We will make at least one wish come true through cooperation with the City Municipality. All other proposals will most certainly be of great assistance in the future planning of the revitalization process of the Tabor city quarter.



Tanja Radež

DEKLICE IN DEČKI *GIRLS AND BOYS*

▼ Slovenija *Slovenia*

20. do 28. avgust, otvoritev 20. avgusta ob 21.00

August 20th to 28th, opening on August 20th at 9 pm

Stara mestna elektrarna – Elektro Ljubljana (Muzejska ulica)

Zamiselnik in izvedba/Concept and realisation: Tanja Radež

Oblikovalec svetlobe in svetovalec/Light designer and adviser: Igor Remeta

Music/Glasba: DJ Borka

Producentka/Producer: Janja Bužečan

MUZEJSKA ULICA OTROŠKIH ZBIRK Prostorska postavitev v Muzejski ulici Stare mestne elektrarne – Elektro Ljubljana *Deklice in dečki* je vizualni razmislek Tanje Radež, ki v enem delu svoje ustvarjalne dejavnosti zasleduje vidne ostanke polpretekle zgodovine. Ko je ugotovila, da razne zbirke preraščajo okvire družbeno sprejemljivega, se je odločila, da bo začela zbirati zbirateljce in njihove neverjetne zgodbe. *Deklice in dečki* je projekt posvečen zgodnjim otroškim igram, ki pogosto temeljijo na raziskovalnem odnosu do zbiranja česarkoli. Sličice in prtički, obdelani kot sodobna grafika, bodo zaplesali v svetlobni igri Igorja Remeta in zvočni kulisi DJ Borka, ki sta njena stalna sodelavca s sorodno občutljivostjo pri igrivih projektih.

MUSEUM STREET OF CHILDREN'S COLLECTIONS The spatial arrangement *Girls and Boys*, set up on Muzejska street in the Stara mestna elektrarna – Elektro Ljubljana represents the visual contemplation of Tanja Radež, whose creative work partly consists of tracking down visible remains of recent history. When finding out that various collections of this and that exceed certain socially accepted limits, Tanja Radež decided to start collecting the collectors themselves together with their astonishing stories. *Girls and Boys* is thus a project about early child's play, based on an exploratory spirit towards collecting just about anything. Little images and napkins processed in a modern graphics style will prance around in a play of light set up by Igor Remeta and sound scenery created by DJ Borka, both of whom have a subtlety similar to Tanja's and thus form part of her permanent team in various playful projects.

torek, 23. avgust ob 18.00 Tuesday, August 23rd at 6 pm
začetek v parku Tabor pri fontani starting point in park Tabor by the fountain

MEDENI SPREHOD *THE HONEY WALK*

Sprehod po Taboru s čebelarjem Andrejem Bertocchijem
A walk across Tabor with beekeeper Andrej Bertocchi

Vse bolj se zavedamo, da so čebele nujne za obstoj sveta, kot ga poznamo. Ali so lahko čebele dobre prijateljice in ali je med v mestu najslajšega okusa, bomo spoznavali med sprehodom s čebelarjem Andrejem Bertocchijem, ki vzgaja družine čebel na svojem domu in v Tovarni Rog v četrti Tabor.

Sprehod bomo zaključili na vrtu Onkraj gradbišča z ogledom kratkega filma o čebelah *Nazaj v mesto* avtorice Polonce Lovšin. Videoanimacija je nastala na podlagi raziskave, ki se osredotoča na čebele, vendar prek čebel predvsem raziskuje odnose človeka do narave, hrane, mesta in podeželja. To delo zamaja naše ustaljene predstave o naravi v mestu in na podeželju.

People are becoming more and more aware of the fact that bees are essential for the world to exist in its current form. Andrej Bertocchi is a beekeeper and raises bee families at his home as well as at the Rog factory, located in the city quarter Tabor. We will take a walk with Mr. Bertocchi to find out whether bees can also be good friends and whether city-made honey might perhaps be equally, or even more, delicious than any other honey.

We will wrap up the walk on the garden Beyond Constructoin Site with the viewing of the short film *Back to the City* about bees by Polonca Lovšin. Videoanimation was made based on research focused on bees, but that explores human relationship with nature, city and rural areas through bees. This work shatters our usual perception of nature in the city and in the countryside.

četrtek, 25. avgust ob 17.00 Thursday, August 25th at 5 pm
začetek v parku Tabor pri fontani starting point in park Tabor by the fountain

JANE'S WALK ZA ODKRIVANJE PROSTORA ZA IGRO ***JANE'S WALK ON THE HUNT FOR PLAYGROUNDS***

Sprehod po Taboru s krajinsko arhitektko Majo Simoneti
z Inštituta za politike prostora

A walk across the Tabor district with the landscape architect Maja Simoneti
from the Institute of Spatial Policies

Otroška igra je odraz živosti kraja in dober pokazatelj bivalne kakovosti. Otroci se igrajo ves čas in povsod, zato otroška igrišča v resnici lahko zadovoljijo le del njihovih igralnih potreb in zato so pogoji za neformalno igro znak otrokom prijaznega okolja, ki velja tudi za medgeneracijsko gostoljubno in vključujoče. Na tokratnem sprehodu po Taboru se bomo skušali živeti v otroke, razumeti, kako se njihove potrebe v prostoru srečujejo s potrebami drugih uporabnikov, in potem skozi to novo perspektivo raziskovati Tabor. Zanimalo nas bo, kako delujejo ulice in drugi javni prostori, če ste visoki 130 cm, z rolko na rami in veselim mlajšim prijateljem za petami. Pogovarjali se bomo o tem, kako doživljamo otroke v prostoru in s katerimi ukrepi, ureditvami lahko podpiramo neformalno igro.

Children's play reflects the vivacity of a place and thus also indicates the level of its quality of life. Children play all the time and everywhere, which is why organised playgrounds can only meet a certain part of their need for playing. It therefore depends on whether an environment is able to offer the conditions for informal play in order to properly call it a child-friendly environment. This also means that it has a welcoming intergenerational and inclusive nature. As we make our way around the Tabor district, we will step into children's shoes in order to understand the way their space-determined needs meet the needs of others, and it will be through this new and innovative perspective that we will attempt to explore the surrounding area. We're interested in seeing how streets and public institutions work for someone who is 130 cm tall, has a skateboard on their shoulder and a cheerful young friend following them around. We will discuss our views on how we see children in relation to space in order to look for actions and arrangements that might support and strengthen informal play.

četrtek, 25. avgust ob 15.00 Thursday, August 25th at 3pm
park Tabor

NOVI PRISTOPI K OBČINSTVU NEW APPROACHES TO AUDIENCE BUILDING

OKROGLA MIZA ROUND-TABLE DISCUSSION

Kultura skozi zgodovino prevzema različne funkcije; socialno, sublimno, revolucionarno, angažirano... Skozi vsa obdobja pa naslavlja občinstvo. Kljub dvema demokratičnima prelomnicama (dostopnost vsem "razredom" in "vsi žanri so umetnost") umetniki, predvsem pa producenti, še vedno iščemo širši dostop do občinstva. Umetniki so zavezani umetnosti, producenti pa imamo tudi odgovornost poiskati vezi med funkcijami umetnosti in samimi umetniškimi deli.

Kako nagovoriti občinstvo, kako najti pravo občinstvo za določeno umetniško delo in predvsem kako umetnost podati ljudem ne samo kot končan izdelek, ampak jih vključiti v sam proces? Kako s kulturo, ne da bi pri tem delali kompromise pri kvaliteti, ustvarjati priložnosti za spremembe in izboljšave življenja?

Culture has been responsible for various functions throughout history: the social, the sublime, the revolutionary, the socially committed, and many more. While alternating in function, culture's constancy lies in the fact that it never ceases to address its audience. Even though two crucial liberal axioms finally managed to make a break with the old paradigm (the first being the new accessibility of culture for all "social classes" and the second the postulate that "all genres belong in the art sphere"), artists and especially producers continue to look for new approaches to audience building. While artists should primarily remain bound to art, producers are facing the responsibility of bridging the gap between functions of art on the one hand and works of art as such on the other. How to properly address the audience, how to find the right kind of audience for a specific work of art and, most importantly, how to involve people more profoundly in art by not merely offering them the end-product, but by bringing them closer to the process of art-making itself? And finally: how to create opportunities in order to instigate change and improvement in our lives without risking compromises when it comes to quality?

Moderatorki/Moderators: Nevenka Koprivšek, Alma R. Selimović

Govorci/Speakers: Miro Purivatra, Catarina Saraiva, KUD Obrat, Škart, Maja Zrim, Jan Zoet



Jozef Houben, Emily Wilson, Alois Ellmauer
HOLZ

umetniška rezidenca *artists in residence*

Belgija, Francija, Avstrija *Belgium, France, Austria*

Raziskovalno-umetniški projekt, ki se sprehaja med instalacijo in gledališkim prostorom. Osrednja tema je tržna, kulturna in poetična vez, ki smo jo spleli s tistimi drugimi vertikalnimi bitji, živečimi na zemlji; z drevesi. Projekt *Holz* je bil izbran na natečaju, ki ga je Bunker razpisal v okviru mreže Network 2020 – Arts and Climate Change.

20. avgusta ob 14.00 vabljene v Projektni prostor Aksiome, kjer se lahko srečate z umetniki in si ogledate delo v nastajanju.

A creative research project that walks the line between installation and dramatic space. It's central theme is the commercial, cultural and poetic relationship we have with those other vertical beings that live on this earth: trees. Project *Holz* was commissioned within the framework of Network 2020 – Arts and Climate Change.

You are cordially invited to Aksioma Project Space on August 20th at 2 pm where you can meet the artists and see their "work in progress".

Umetniki/Artists: Jozef Houben, Emily Wilson, Alois Ellmauer • Producentka/Producer: Suzana Kajba • Pomoč pri izvedbi/Production assistant: Jasmina Slapnik • Produkcija/Production: Bunker, Ljubljana



Izvedba tega projekta je financirana s strani Evropske komisije. Vsebinska komunikacije je izključno odgovornost avtorja in v nobenem primeru ne predstavlja stališč Evropske komisije.

IMAGINE 22
art and climate change



delavnica: 20., 22. in 23. avgust
sprehod po rezultatih delavnice v sredo, 24. avgusta ob 19.00,
začetek v parku Tabor pri fontani
worshop: August 20th, 22nd and 23rd
collective walk to observe the results of the workshop on Wednesday,
August 24th at 7 pm, starting point in park Tabor by the fountain

Dani Modrej

OGRADA DOMIŠLJIJO ZBADA **FENCES THROUGH PLAYFUL GLANCES**

Mesto postaja vedno bolj zapleten mehanizem, ki ga je težko nadzorovati. Sočasno s tem procesom se vzpostavlja vedno višja stopnja regulacije. Iz leta v leto se v našem okolju postavlja vedno več ograj, količkov, cvetličnih korit, zapornic ... Prostor postaja s tega vidika vsekakor bolj zaprt kakor odprt. Kot pravi junak v knjigi *Kozmos* pisatelja Witolda Gombrowicza: "Ko nimamo tega, kar želimo, moramo želeti to, kar imamo." Zakaj si s tega vidika ne bi želeli imeti omejitev v prostoru, jih sprejeti in se z njimi poigrati? Na njih lahko pogledamo kot na neomejen vir zabave. Na delavnici bom skupaj pregledali "ovire" v četrti Tabor in poskusili iz njih ustvariti nove četrtno prostore igre.

The city is turning into an increasingly complex and difficult-to-control mechanism as we speak. This process of growing complexity is accompanied by a corresponding increase in the regulation level. One year after another we see more and more fences, restraint poles, flower troughs and crossing barriers set up in our environment. Such practices tend to close the space down rather than keep it open. To borrow the words of Witold Gombrowicz's hero from his book *Cosmos*: "When one does not have what he wishes for, one must learn to live with what he has." Starting from here, why wouldn't we wish for limits in space, accept them and play with them? They could quite easily offer unlimited source of pleasure. The workshop will guide us through various forms of "barriers" in Tabor district and help us in our effort to create new spaces of play in the local quarter.

Prjave in informacije/Application and info: danimodrej@gmail.com



Manjka Kranec

Marko Drpić, Rada Kikelj

TRICIKEL TISKA ZGODBE S TABORA **TRICYCLE PRINTS STORIES FROM TABOR**

nedelja, 28. avgust ob 11.00 Sunday, August 28th at 11 am

Park Tabor 45 minut/minutes

sledi krajša delavnica za otroke followed by a short workshop for children

Stari tricikel je poln zgodb, ki jih je doživel, ko je po Ljubljani razvažal prtljago. Ker pa tricikel ne govori, smo ga opremili s tiskarno in svinčeniimi črkami, njegove prigode pa bosta podoživljala mojster Tipó in pravljíčarka Renesansa. Izvedeli boste, da je bil Tabor nekdanj samo polje in na njem cel kup vojske. Morda bo tricikel spregovoril tudi o tem, kje je tekel potok, ali pa o strašno močnem junaku.

The old tricycle is full of stories he lived through when he was still driving luggage all across Ljubljana. Since the tricycle doesn't speak, however, we equipped it with a print shop as well as lead-made letters, and his adventures will be relived once again by master Tipó and storyteller Renesansa (Renaissance). You will thus find out that once upon a time Tabor was nothing other than a field and that it hosted almost an entire army battalion. Perhaps the old tricycle will also reveal exactly where a little stream was flowing, or perhaps he might even say a thing or two about a tremendously powerful hero.

Produkcija/Production: **tipoRenesansa** v sklopu 2. Festivala črk in the framework of the 2nd Festival of Letters

21., 23., 25. in 27. avgust ob 21.30
August 21st, 23rd, 25th and 27th at 9.30 pm
ploščad Slovenskega etnografskega muzeja
the platform by the Slovene Ethnographic Museum

Mlade rime — Mladi levi

BRANJA POEZIJE POETRY READINGS

Na ploščad, kjer bodo tudi Škartove instalacije, bomo naselili še besede. Kolektiv Mlade rime bo na Mlade leve povabil pesnike, napovedujejo: "Vsak drugi dan. 4x4=16. Pesniki. Pesnice. Stoje. Zgoraj. Sede. Spodaj. Megafon. Poezija. Škart? Naravnost do vas. Vsak drugi dan. 4 pesniki. 4 pesmi. 2 tabli. In nič drugega. Direktno!"

Apart from covering the platform with Škart-made installations, we shall have words inhabit it as well. The Mlade rime (young rhymes) collective will bring poets to the Mladi levi (young lions) festival, or as they say for themselves: "Every other day. 4x4=16. Poets. Women poets. Standing. Above. Sitting. Below. A megaphone. Poetry. Škart? Straight to your heart. Every other day. 4 poets. 2 poems. 2 boards. And absolutely nothing else. Frankly and bluntly!"

ARENA

FESTIVALSKI ČASOPIS MLADIH LEVOV THE MLADI LEVI FESTIVAL NEWSPAPER

Areno ustvarjajo mladi pisci, ki imajo na festivalu možnost zgoščenega spremljanja in reflektiranja sodobne uprizoritvene umetnosti z vsega sveta ter lokalno vrenje na Taboru. Kot avtonomna publikacija v okviru festivala Arena beleži, najavlja in spremlja festival ter mu tako ponuja ogledalo in obenem poligon za nova razmišljanja.

Arena bo izšla 19., 23. in 27. avgusta. Na voljo bo na vseh festivalskih prizoriščih.

The Mladi levi festival gives young writers involved in creating Arena newspaper an intense opportunity to observe and reflect on contemporary performing arts from the entire world on the one hand and the local happening in Tabor district on the other. As an autonomous publication in the festival framework, Arena reports, announces and keeps track of the events, thus functioning as a mirror reflection of the festival as well as a polygon for new ideas to emerge.

Arena will be published on August 19th, 23rd and 27th. It will be available on all festival venues.

Areno ustvarjajo/Arena is created by:

Irina Lešnik, Tjaša Mislej, Simon Streljaj Gmajner, Nataša Berce, Simona Sušec, Katja Černe, Črt Poglajen, Nika Arhar, Nina Jan, Vesna Hrdlička Bergelj, Maja Kalafatič, Andreja Kopač, Katja Čičigaj, Špela Petrič, Ines Šimunič, Urška Boljkovac, Mateja Glavina, Jasmina Založnik

V sodelovanju z/In cooperation with: zavod Maska, SiGledal

..maska

[www.sigledal.org]



Organizator festivala/Festival organizer:

BUNKER Zavod za organizacijo in izvedbo kulturnih prireditev

Direktorica/Director: Nevenka Koprivšek

Oblikovalke programa/Programmers: Nevenka Koprivšek, Mojca Jug, Irena Štaudohar

Izvršni producent festivala/Executive producer of the festival: Samo Selimović

Producentke/Producers: Suzana Kajba, Janja Buzečan, Alma R. Selimović

Odnosi z javnostmi/Public relations: Alma R. Selimović

Administracija in koordinacija/Administration and coordination: Liljana Brišič

Celostna podoba/Graphic design: Tanja Radež

Urednica spletne strani/Web site editor: Maja Mujdrica Kim

Tehnični direktor/Technical director: Igor Remeta

Tehnični koordinator/Technical coordinator: Andrej Petrovčič

Tehnična ekipa/Technical team: Duško Pušica, Tomaž Žnidarčič,

Grega Mohorčič, Janko Oven

Foto/Photo: Urška Boljkovac

Video: Gregor Gobec

Prostovoljci/Volunteers:

Mojca Juvančič, Saša Jakin, Taša Štrukelj, Blažka Čas, Dora Debeljak, Mihael Kozina, Ana Rustja, Barbara Jesenovec, Monika Breuss, Klavdija Kuharič, Teja Podgrajšek, Tina Mohorovič, Mario Jelčić, Anže Singer, Jasmina Matič, Catarina Saraiva, Cita Turk, Špela Bandelj, Melita Pavlinič, Karmen Moneta, Jana Furman, Laura Jarm, Maria Barroso Gomes, Gordana Lacić, Tamara Lacić, Mija Golob, Anja Prebil, Leni Lapuh, Maja Žgavc, Staša Benko, Sabina Bakula, Sandra Skukauskaitė, Urška Kotar, Špela Majcen, Ružica Grujić, ekipa Mlade rime, ekipa British Councila, Selman Bölükbaşı, Mateja Peršuh, Anja Keber, Lea Vilman, Gaja Madžarevič, ekipa društva Focus, ekipa Aksiome, ekipa Hotela Park, ekipa Slovenskega etnografskega muzeja, ekipa Doma upokojencev Center (Tabor), ekipa Kinodvora

Festival so omogočili/The festival has been made possible by:

Program EU Kultura/EU programme Culture, Ministrstvo za kulturo Republike Slovenije, Mestna občina Ljubljana, Elektro Ljubljana, Ytong, Europlakat, Zavod za turizem, Institut français, Francoski inštitut Charles Nodier, The Japan Foundation, Saison foundation, EU-Japan Fest, British Council, Flemish authorities, Norwegian Ministry of Foreign Affairs, Wallonie-Bruxelles International, BARSOS-MC, JSKD, Klipping d. o. o., Dijaški dom Ivana Cankarja, Slovenski etnografski muzej, Plesni Teater Ljubljana, Aksioma, zavod Maska, SiGledal, Hotel Park, Restavracija Park, Radio Študent, PaSCa, Slovenske železnice, Petre d. o. o., Javno podjetje Ljubljanska parkirišča in tržnice

Katalog/Catalogue:

Urednica/Editor: Alma R. Selimović

Teksti/Texts: Irena Štaudohar

Oblikovanje/Design: Tanja Radež

Prevod/Translation: Ajda Šoštarčič

Slovenska lektura/Slovene editing: Eva Horvat

Angleška lektura/English editing: Michael Manske

Tisk/Printing: Tiskarna Žnidarič

Zahvaljujemo se/We would like to thank:

vsi prostovoljci/all volunteers, Robert Hernec, Emir Beširevič, Sandi Purič, Jernej Guštin, Prozvok, Karine Gišjan, Maja Simoneti, Andrej Bertocchi, Nataša Tavčar, Jasmina Založnik, Dnevni center aktivnosti za starejše, Mateja Benedetti, Janez Janša, Jasmina Slapnik Duglazija, Dani Modrej, Maja Hawlina, Andrej Godec, Aljoša Jakončič, Igor Teršar, John Flattau, Polonca Lovšin, Meta Verbič, Četrtna skupnost Center

Bunker je član naslednjih mrež/Bunker is a member of the following networks:

Kulturna četrt Tabor/Cultural Quarter Tabor

Asociacija, društvo nevladnih organizacij in samostojnih ustvarjalcev na področju kulture in umetnosti IETM (International Network for Contemporary Performing Arts)

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Izvedba tega projekta je financirana s strani Evropske komisije. Vsebinska komunikacija je izključno odgovornost avtorja in v nobenem primeru ne predstavlja stališč Evropske komisije.

Program Kultura



Slovenske železnice



REPUBLIKA SLOVENIJA
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- 1 Stara mestna elektrarna – Elektro Ljubljana
Slomškova 18
- 2 ploščad Slovenskega etnografskega muzeja
The platform by the Slovene Ethnographic Museum
Metelkova 2
- 3 park Tabor
- 4 Plesni Teater Ljubljana
Prijeteljeva 2
- 5 Aksioma
Komenskega 18
- 6 Novi trg, Breg
- 7 železniška postaja *train station*
- 8 tržnica *market*
- 9 boljšjak, Breg *flea market, Breg*
- 10 Onkraj gradbišča *Beyond Construction Site*
Resljeva 34
- 11 Gestrinova 2
- 12 Druga pomoč
Šmartinska 3

