



mladi
levi



MEDNARODNI
INTERNATIONAL
FESTIVAL

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Stara mestna elektrarna - Elektro Ljubljana
Slomškova 18, 1000 Ljubljana



KULTURNA ČETRRT TABOR www.kct.si



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Nedelja, 23. avgust Sunday 23 August

ODPRTJE FESTIVALA OPENING OF THE FESTIVAL

18.00 + 20.30 Christiane Jatahy **WHAT IF THEY**

WENT TO MOSCOW? (BR)

Ponedeljek, 24. avgust Monday 24 August

18.00 + 20.30 Christiane Jatahy **WHAT IF THEY**

WENT TO MOSCOW? (BR)

22.00 Katarina Stegnar, Urška Brodar, Jure Novak

KATARINA PO NAROČILU (SI)

24.–30. avgust 24 – 30 August

CAUCASUS – BALKANS, intervencije v javnem prostoru/interventions
in public space (AM, GE, RO, SI)

Torek, 25. avgust Tuesday 25 August

20.00 Fragan Gehlker, Alexis Auffray, Maroussia Diaz Verbèke

LE VIDE – ESSAI DE CIRQUE (FR)

21.30 Ivo Dimchev **P PROJECT** (BG)

Sreda, 26. avgust Wednesday 26 August

18.30 Katarina Stegnar, Urška Brodar, Jure Novak

KATARINA PO NAROČILU (SI)

20.00 Fragan Gehlker, Alexis Auffray, Maroussia Diaz Verbèke

LE VIDE – ESSAI DE CIRQUE (FR)

21.30 Benjamin Verdonck **NOTALLHOWANDERARELOST** (BE)

Četrtek, 27. avgust Thursday 27 August

11.00 Repolitizacija javnega prostora, pogovor

Repolitization of Public Space, discussion

20.00 Benjamin Verdonck **NOTALLHOWANDERARELOST** (BE)

21.30 Motus **MDLSX** (IT)

Petek, 28. avgust Friday 28 August

21.00 Nina Jan, Urša Sekirnik À **LA CART PERFORMANCE**

WEBSHOP: MLADI LEVI ČASTIJO (SI)

Sobota, 29. avgust Saturday 29 August

18.00 Bojan Đorđev **NIJE TO CRVENA, TO JE KRV!** (RS)

20.00 + 20.45 + 21.30 Benjamin Verdonck **ONE MORE THING** (BE)

22.00 Andrew Schneider **YOUARENOWHERE** (US)

Nedelja, 30. avgust Sunday 30 August

20.00 Andrew Schneider **YOUARENOWHERE** (US)

21.30 **NATRILETNO KOLOBARJENJE S PRAHO**, koncert/concert (SI)

MLADI LEVI skušamo vsako leto artikulirati in zaznati nove trende na polju scenskih umetnosti, v zaletu ujeti tisto, kar nastaja ta hip, kar vibrira in se odziva na aktualne družbene spremembe. A spremembe se v resnici dogajajo zelo počasi ali sploh ne, kriza se le še pogloblja, poglobljajo se neenakosti in enakopravnosti je vedno manj, rešitve se vedno znova izmikajo in oddaljujejo.

In ker strah ni nikoli prav daleč od upanja, lahko želje in hrepenenja kaj hitro postanejo orodje barantanja, manipulacije in izkoriščanja. Kakšno je upanje ljudi, ki želijo živeti v dostojnih razmerah in tvegajo vse, da bi preživel ali prečkali meje evropske trdnjave? Kam potonejo njihova življenja, želje in talenti? Zakaj si pred vsem tem tako radi zatiskamo oči? Včasih je realnost preveč strašna, da bi lahko v njej videli kaj lepega, da bi do nje lahko zavzeli potrebno umetniško distanco. Ne vem, ali je stopnja upanja premo sorazmerna s stopnjo nezadovoljstva in obupa, a zdi se, da ravno hrepenenje in vera v drugačne čase nekako prežemata letošnji program Mladih levov.

Željo po tem, da se končno nekaj zgodi, premakne, željo, da bi bili v resnici nekje drugje, kot smo, v drugem prostoru, v drugem času, v drugem telesu, bi lahko razumeli kot nekaj otožnega, pasivnega ali neizživetega. A vendar ravno iz upanja, o katerem govorijo številni umetniki v svojih predstavah na letošnjem festivalu, subtilno vejeta duh vitalnosti in vztrajnosti ter optimizem. Polnokrvno, strastno, duhovito, črpajoč iz filozofije, grške mitologije, partizanske umetnosti ali osebnih zgodb, umetniki izkazujejo pogum in moč, si vzamejo čas za razmislek, za svež zagon, ki odpira nove poglede, prostore in morda tudi nove oblike upora.

Nevenka Koprivšek



Each year the **MLADI LEVI** festival strives to trace and articulate new trends in the performing arts arena – grasping what is of the moment, which resonates and responds to contemporary social changes. What we also see is that changes either come about very slowly or don't come about at all: the crisis is deepening and inequalities increasing, equality is further and further eroded; elusive solutions seem impossible to grasp, moving ever further into the distance.

And since fear and hope never dwell too far apart, desires and longing can quickly turn into an instrument of negotiation, manipulation and exploitation. What kind of hope must lie in the hearts of people who risk everything to live in decent conditions, to survive, to cross the borders of the European fortress? How deeply do their lives, desires and talents sink? Why do we choose to avert our gaze? Sometimes reality can be too horrific to see any beauty in it, to be able to view it from the necessary artistic distance. I'm not sure whether the level of hope correlates with the level of dissatisfaction and despair, but it seems that the longing for and faith in better times somehow permeate this year's festival programme.

The desire for something to finally happen, the desire to be somewhere else – in a different space, in a different time, in a different body – could be understood as something melancholic, passive and unfulfilled. But it is none other than hope, a theme addressed by several artists in their performances at the forthcoming festival, which we see subtly radiating vitality, persistence and optimism. In a full-blooded, passionate, humorous manner; drawing from philosophy, Greek mythology, partisan art or personal stories – this is how the artists gather strength and courage, take the time for contemplation and a new momentum, and open up points of view, spaces and perhaps also new forms of resistance.

Nevenka Koprivšek

ODPRTJE FESTIVALA

Vabljeni, da se nam pridružite 23. avgusta ob 18. uri
v Stari mestni elektrarni - Elektro Ljubljana na odprtju 18.
mednarodnega festivala Mladi levi.

Festival bomo začeli z izjemno predstavo
What if they went to Moscow po motivih *Treh sester* Čehova,
inovativne brazilske gledališke režiserke in filmske ustvarjalke
Christiane Jatahy. Zgodbo, ki sočasno poteka na odru in na
platnu, si boste lahko ogledali najprej v filmu in nato še v
predstavi ali obratno ter tako dobili vpogled
v vse plasti dogajanja.

Po predstavi bo ob 22. uri na ploščadi za Staro elektrarno
mladolevovski ples. Glasbo bo izbiral JAMirko/Beyond Stereo/
RDYO DJs, vi pa boste lahko izbirali med prigrizki,
ki jih bo pripravil kuhar Primož Dolničar skupaj s kuharicami
Dnevnega centra aktivnosti za starejše.

OPENING OF THE FESTIVAL

You're kindly invited to join us on 23 August at 6 pm
in Stara mestna elektrarna - Elektro Ljubljana for
the opening of the 18th international Mladi levi festival.
The festival will commence with the mesmerizing performance
What if they went to Moscow, based on the motives
of Chekhov's *Three Sisters* and conceived by the innovative
Brazilian theatre director and film artist Christiane Jatahy.
You will first follow the story as a film and then as a
performance – or vice versa – in order to fully grasp
all the layers of its dynamics.

The performance will be followed by the Mladi levi party,
starting at 10 pm at the platform behind the Stara elektrarna.
JAMirko/Beyond Stereo/RDYO DJs will be selecting the music,
while you'll get to choose from the snacks prepared by
Primož Dolničar and his group of senior chefs from
the activity day centre for the elderly.



ODPRTJE FESTIVALA OPENING OF THE FESTIVAL

Christiane Jatahy
**WHAT IF THEY
WENT TO MOSCOW?**

Brazilija/Brazil

Nedelja, 23. avgust, ob 18.00 in 20.30 + Ponedeljek, 24. avgust, ob 18.00 in 20.30
Sunday 23 August at 6.00 pm and 8.30 pm + Monday 24 August at 6.00 pm and 8.30 pm
Stara mestna elektrarna - Elektro Ljubljana (gledališče/theatre)
Dijaški dom Tabor (film/cinema)



Christiane Jatahy
**WHAT IF THEY
WENT TO MOSCOW?**
Brazilija/Brazil

Avtorica, režiserka in filmska ustvarjalka Christiane Jatahy je diplomantka gledališča in novinarstva. Njeno delo zaznamujejo dialog med umetniškimi polji in – kot jim pravi sama – novi ustvarjalni dispozitivi. Uspeh je doživela že s predstavo *Julia*, ki jo je po Strindbergovi predlogi spremenila hkrati v film in predstavo, na Mlade leve pa prihaja z uprizoritvijo še enega velikega dramskega dela, *Treh sester* Čehova, ki so prav tako hkrati predstava in film.

Film in predstava nastajata sočasno, del gledalcev spremlja film, del predstavo, po premoru pa si ogledajo še isto predstavo skozi drugi medij. Predstava in film sta komplementarna, lahko ju spremljamo samostojno, a vendar vse plasti dogajanja na odru in v zaodru zaobjamemo šele skozi oboje. In škoda bi bilo zamuditi še tako majhno plast predstave – rusko melanholijo zamenja brazilska sočnost, pretanjeno opazovanje in upodobitev ljudi Čehova dopolni aktualizacija Jatahyjeve, gledališče stanj in občutij postane polnokrvno, duhovito in strastno. Predstavo prežema hrepenenje po boljšem življenju, eno najmočnejših in večnih hrepenenj, ki je tudi danes gonilo migracij. Tudi zato se zastavlja vprašanje, kaj bi bilo, če bi Olga, Maša in Irina šle v Moskvo in ne bi le hrepenele po njej.

Author, director and filmmaker Christiane Jatahy is a theatre and journalism graduate. Her work is characterised by the vibrant dialogue she weaves between various artistic fields and inhabited by – as she likes to call them – new creative *dispositifs*. Her work

Julia, based on Strindberg's play and converted into a film and a performance as two concurrent yet separate narratives, has brought her widespread acclaim, and now the Mladi levi festival welcomes her with yet another majestic work of theatre: Chekhov's *Three Sisters*, also conceived as a film and a performance in simultaneous progression. As the film and the performance unravel simultaneously, one part of the audience watches the film and the other the performance. The groups then swap places after the break to see the same performance through the other medium. The performance and the film work in a complementary manner, and while they can be viewed independently, the audience can only grasp all of the layers of action on stage and backstage by watching them both. It would be a real shame to miss out on even the minutest of depicted nuances – Russian melancholia gives way to Brazilian lushness; Chekhov's capacity for subtle observation and character depiction melts into Jatahy's contemporary reworking; the theatre of moods and sensations reaches its full-blooded peak, radiating humour and passion. The performance brims with the longing for a better life, one of the most intense and enduring of mankind's longings, propelling migration to this very day. What would happen if Olga, Masha and Irina actually went to Moscow instead of simply longing for it?

Predstava prikazuje like iz drame Antona Čehova *Tri sestre* v zasedbi/Featuring the characters from *Three sisters* by Anton Chekhov with: **Isabel Teixeira, Julia Bernat, Stella Rabello** - Režija, adaptacija, scenarij, montaža v živo/Direction, adaptation, script, real time editing: **Christiane Jatahy** - Fotografija, kamera v živo/Photography, live camera: **Paulo Camacho** - Oblikovanje scene/Set design: **Christiane Jatahy, Marcelo Lipiani** - Oblikovanje svetlobe/Lighting design: **Paulo Camacho, Alessandro Boschini** - Glasbenik, videotehnik/Musician, video technician: **Felipe Norkus** - Tonski tehnik/Sound operator: **Pedro Montano** - Montažer zvoka (film)/Sound mixer (cinema): **Francisco Slade** - Tehnični direktor, vodenje luči/Technical director, lighting operator: **Judicael Montrobert** - Inšpicient/Stage manager: **Thiago Katona** - Vodja gostovanja/Tour manager: **Henrique Mariano** - Koprodukcija/Co-production: **Le CENTQUATRE-PARIS, Zürcher Theater Spektakel, SESC** - Projekt v okviru/A project by: **Cia. Vértice de Teatro** sponzorira/sponsored by **Petrobras**

90 minut/minutes Foto/Photo: Aline Macedo

Predstava je v portugalsščini s slovenskimi in angleškimi nadnapisi/The performance is in Portuguese with Slovene and English surtitles.

Ponedeljek, 24. avgust, ob 22.00 + Sreda, 26. avgust, ob 18.30
Monday 24 August at 10.00 pm + Wednesday 26 August at 6.30 pm

Gledališče Glej

Katarina Stegnar,
Urška Brodar, Jure Novak

KATARINA
PO NAROČILU

Slovenija/Slovenia

Katarina Stegnar, Jure Novak in Urška Brodar so priznani slovenski ustvarjalci (Stegnarjeva igralka, performerka, plesalka in avtorica, Novak režiser, performer in pesnik, Brodarjeva dramaturginja in prevajalka), ki so se v prvem delu trilogije, *Jure Novak: Zato sem srečen*, na odru lotili depresije, tokrat pa se s Stegnarjevo in Novakom kot performerjema v predstavi *Katarina po naročilu* lotevajo agresije.

Nekaj bergmanovskega je v predstavi – psihologija likov, ki je eden izmed nosilnih stebrov predstave, in predvsem njuni pogovori, ki ustvarjajo svet, otipljivejši kot utelešenje na odru. No, pa seveda vrhunski igra in dialogi. Genialnost predstave pa je v njeni večplastnosti: metaraven predstave v predstavi – Dürrenmattovo *Naročilo*, odnos igralka-režiser oziroma nianse tega profesionalnega in osebnega odnosa ter seveda tipanje mej vseh omenjenih relacij. Predvsem meje iskrenosti do svojega dela, dosežkov in osebnih meja na umetnostnem »trgu«. Agresija na paleti od samodestrukcije do posilstva.

Renowned Slovenian artists Katarina Stegnar (actress, performer, dancer, author), Jure Novak (director, performer, poet) and Urška Brodar (dramaturge, translator) opened their trilogy with the performance *Jure Novak: Zato sem srečen*, which touched on the subject of depression. *Katarina po naročilu*, featuring Stegnar and Novak as performers, tackles the question of aggression.

Something *Bergmanian* lies at the core of this performance – for one, it builds on the

psychology of the characters, whose conversations subsequently give birth to a world far more palpable than that embodied on stage. The superb performance and dialogues stand out, but the real brilliance of this performance emanates through its multifaceted nature – the meta-level of one performance placed within another – Dürrenmatt's *Der Auftrag*, the actress-director relationship or, better yet, the subtle nuances arising from this professional and personal relationship, and of course, the dynamics of scoping out the limits of all these relationships; above all, grappling with the level of sincerity towards one's own work, one's own achievements and one's own limitations on the art »market«. Aggression, oscillating on the scale between self-destruction and rape.

Avtorji/Authors: **Katarina Stegnar, Urška Brodar, Jure Novak** – Nastopata/Performers: **Katarina Stegnar, Jure Novak** – Produkcija/Production: **Gledališče Glej** – Koprodukcija/Co-production: **Zavod Poza**

70 minut/minutes Foto/Photo: Ivian Kan Mujezinović

24. avgusta je predstava v slovenskem, 26. avgusta pa v angleškem jeziku./The performance will be held in Slovenian on 24 August and in English on 26 August.



24.–30. avgust / 24 – 30 August

Lokacije bodo objavljene med festivalom na/Venues will be published during the festival at: www.bunker.si

CAUCASUS – BALKANS

intervencije v javnem prostoru
interventions in public space

Armenija, Gruzija, Romunija, Slovenija/
Armenia, Georgia, Romania, Slovenia

Balkansko-kavkaški kolektiv štirih umetnikov se je vzpostavil skozi rezidence in urbane intervencije projekta Caucasus Balkan Express v romunskem Cluju, armenskem Erevanu in gruzijskem Tbilisiju. Pred Mladimi Levi se bodo umetniki ponovno srečali na rezidenci v Ljubljani in v okviru festivala pripravili umetniški poseg v mestno tkivo, ki bo njihov odziv na mesto.

Tanja Radež je vizualna umetnica, ki posvetnim relikvijam polpretekle zgodovine daje nove možnosti bivanja in stika naše nostalgije s problemskimi točkami vsakdanjosti, Giorgi Khasaia je teoretik in performer, ki skozi različne performativne akcije združuje aktivizem in gledališče, Vilmos Koter je multimedijski umetnik, ki umetniški medij vsakič znova izbere glede na potrebe projekta, Vahe Budumyan pa deluje na presečišču umetniške teorije, arhitekture in oblikovanja. Njihovo raznorodno ustvarjanje povezuje vzajemen interes za kolektivno delo, mesto pa vidijo kot idealen prostor za ustvarjanje. Teme z obronkov Evrope zanje niso zgodbe o izključenosti, ampak skupno odkrivanje neznanega z mnogimi podobnostmi, ki jih zaznamujejo tako svetle kot boleče točke polpretekle zgodovine.

The Balkan-Caucasian collective of four artists grew out of artistic residencies and urban interventions under the auspices of the Caucasus Balkan Express project in Romanian Cluj-Napoca, Armenian Yerevan and Georgia's Tbilisi. The artists will meet again at a residency in Ljubljana before the Mladi Levi festival to devise an artistic intervention, depicting their reaction to the city by cutting into its very tissue.

The work of the visual artist Tanja Radež places mundane relics of our recent history

into new horizons of possible being, blending our nostalgias with neuralgic issues of our contemporary, everyday lives. The theoretical conceptualist and performer Giorgi Khasaia melts together activism and theatre through a variety of performative actions. Multimedia artist Vilmos Koter chooses a unique art medium for every project anew in accordance with its needs. And, last but not most certainly not least, Vahe Budumyan's horizon of work lies at the intersection of art theory, architecture and design. Their diverse forms of artistic expression are interwoven with their mutual fascination over collective work, and they all regard cities as ideal arenas for creative action. According to them, themes from the outskirts of Europe are not stories of exclusion – instead they see them as a springboard for mutually exploring the unknown through common elements, defined by both the bright as well as the painful chapters from our recent history.

Caucasus – Balkans kolektiv/collective: **Vahe Budumyan, Giorgi Khasaia, Vilmos Koter, Tanja Radež**
Projekt Caucasus Balkan Express je nastal na pobudo mednarodne mreže **Balkan Express** in romunske fundacije **Alt Art**, partnerji projekta so **Bouillon Group** in **Public Art Platform Tbilisi** ter **Institute for Contemporary art Yerevan** / Caucasus Balkan Express project was initiated by the **Balkan Express Network** and **Alt Art Foundation**, project partners are **Bouillon Group** and **Public Art Platform, Tbilisi**, and **Institute for Contemporary Art Yerevan**.

Foto/Photo: Vahe Budumyan, Vilmos Koter, Tanja Radež



Torek, 25. avgust, ob 20.00 + Sreda, 26. avgust, ob 20.00
Tuesday 25 August at 8.00 pm + Wednesday 26 August at 8.00 pm

Železniški muzej

Fragan Gehlker, Alexis Auffray, Maroussia Diaz Verbèke LE VIDE - ESSAI DE CIRQUE

Francija/France

Fragan Gehlker, cirkusant, Alexis Auffray, violinist in umetnik zvoka, ter Maroussia Diaz Verbèke, cirkusantka, že dalj časa ustvarjajo skupaj, predstava *Le vide* je nadaljevanje njihovega kolektivnega raziskovanja in ustvarjanja ter plod dolgega skupnega ustvarjalnega procesa.

Sajne, daje dolžina ustvarjanja zagotovilo uspeha, ampak *Le vide* pravizžareva premišljenost in domišljenost. Predstava je podnaslovljena cirkuški esej in za gledalca je prav to – poglobljen in oseben uvid v neko temo. Kot najbolj izstopajočo bi lahko definirali Sizifovo delo – skozi medij sodobnega cirkusa (vrv). Cirkus brez ponavljajočih se spektakularnih trikov, senzacij in atrakcij, a vendarle z osupljivo večščino, ki na trenutke jemlje dih, je kot vztrajna pot k cilju, za katerega ni nujno, da ga poznamo. Gehlker je del navdiha za predstavo črpal iz doživetja dvomesečnega jadranja čez Atlantik in doživetja praznine. Ni bolj grenke metafore za življenje, kot je Sizifovo delo, in ni bolj sladke zmage, kot je najti užitek in svojo pot v večnem ponavljanju ali v prizadevanju brez znanega konca – življenju.

Fragan Gehlker, circus artist, Alexis Auffray, violinist and sound artist and Maroussia Diaz Verbèke, circus artist, have been working together for quite some time. This explains why their performance *Le vide* is both a progression in their ongoing collective research and creative work on the one hand, and a product of their longstanding artistic collaboration on the other. Not that the length of a creative endeavour is any guarantor of success, but *Le vide* does radiate substantial premeditation and conceptual intricacy. The subtitle of the performance is *The Circus Essay* and that's exactly what it presents to the audience – a profound and personal insight into a selected theme. The most prominent of all is the

futile labour of Sisyphus – depicted through the medium of contemporary circus (the rope). This is circus without the repetitive spectacular tricks, sensations and attractions but with an astounding and at times even breath-taking level of skill, reminiscent of a long and persistent journey towards a goal of which we might not even be aware. Gehlker drew part of his inspiration for this performance from his two-month sailing experience over the Atlantic, during which he was forced to encounter the experience of void. There is no life metaphor more bitter than the labour of Sisyphus, and no victory sweeter than finding one's pleasure and one's own path – either in infinite repetition or in the stubborn pursuit of endeavour without knowing the ending. In short – in the pursuit of life.

Avtorji/Written by: **Fragan Gehlker, Alexis Auffray, Maroussia Diaz Verbèke** – Nastopata/Performers: **Fragan Gehlker, Alexis Auffray** – Dramaturgija/Dramaturgy: **Maroussia Diaz Verbèke** – Oblikovanje svetlobe/Lighting design: **Clément Bonnin** – Kostumografija/Costume design: **Léa Gadbois-Lamer** – Inšpicient/Stage manager: **Adrien Maheux** – Vodji gostovanja/Tour managers: **Anna Tauber, Roselyne Burger** – Zahvala/Thanks to: **Aourell Krausse, Bruno Dizien, Arpád Schilling, Lawrence Williams, Xavier Marco** – Koprodukcija/Co-production: **La Verrerie, PNAC Languedoc-Roussillon (Alès), La Cascade, PNAC (Bourg-Saint-Andéol), Le Cirque Jules Verne, PNAC Picardie (Amiens), CNAC, Châlons-en-Champagne** – S podpora/Supported by: **Association Le Point Triple, ENSATT (Lyon), Le Théâtre du Centaure, Marseille L'Académie Fratellini (Saint-Denis), La compagnie les Mains, les Pieds et la Tête Aussi – MPTA/Mathurin Bolze (Lyon), Cirque Inextremiste**

60 minut/minutes Foto/Photo: Perrine Cado

Predstava je v francoščini s slovenskimi in angleškimi nadnapisi./The performance is in French with Slovene and English surtitles.



Torek, 25. avgust, ob 21.30 / Tuesday 25 August at 9.30 pm

Stara mestna elektrama – Elektro Ljubljana

Ivo Dimchev P PROJECT Bolgarija/Bulgaria

Ivo Dimchev je koreograf in performer iz Bolgarije. Že ko je prvič gostoval na Mladih levih, smo ga napovedali kot gesamtkunstlerja, saj je tudi skladatelj, igravec, plesalec, koreograf, fotograf, videast ... Odkar je leta 2006 prvič gostoval na Mladih levih, z antološko predstavo *Lili Handel*, je mednarodna zvezda.

P project je interaktivna predstava, ki po Dimchevih besedah temelji na besedah, ki se začnejo s P: pianino, plen, pička, poezija, Poppers ... Dodajamo še ključno besedno zvezo na P: plačana participacija publike. Kljub temu da občinstvo izvaja del predstave, pa v njej ne umanjka Dimchevega genija. Ne bomo prikrajšani za Iva na odru, v tej predstavi je še posebej izrazita njegova duhovitost in lucidnost. Da bi rekli, da predstava preizprašuje meje občinstva, bi bilo premalo, saj Dimchev nima želje smešiti ljudi, jih potiskati v nelagodje ali pa raziskovati, do kod so pripravljeni iti. Relacije, ki jih vzpostavi, so veliko bolj čiste, zaznamujeta jih svobodna volja in plačano delo – redka situacija, morda je v svoji čisti obliki na voljo samo še v gledališču?

Pa pride performer. Pa pleše, poje, plačuje ... Pa pravi publikli: pa poskusite!

Ivo Dimchev is a Bulgarian choreographer and performer. Already at his first appearance at the Mladi Levi festival we gave him the label of *Gesamtkünstler*, for he is also a composer, an actor, a dancer, a choreographer, a photographer and videographer ... He had already established himself as an international star with his first guest performance *Lili Handel* at the Mladi Levi festival in 2006.

P project is an interactive performance, which – according to Dimchev – is based on words starting with the letter P: piano, prey, pussy, poetry, Poppers ... Now let's add one essential syntagma on P to that: paid public participation. While the audience indeed carries out one

part of this performance, it is still infused with Dimchev's genius. And we will most certainly not be deprived of Ivo's presence on stage, as this event only serves to highlight his good humour and lucidity. Claiming that the performance tests the audience's boundaries just wouldn't do it justice. Dimchev has no desire to ridicule people, make them uncomfortable, or explore how far they are willing to go. The connections it forges are much more transparent, defined by free will and paid work – a rare situation, and perhaps one that now only exists in its pure form in theatre? Performer pops (up). Playing, prancing, paying. Pronouncing publicly: participation persistently pursued!

Konceptualna zasnova, glasba/Concept, music: **Ivo Dimchev** – Nastopajo/Performers: **Ivo Dimchev in občinstvo/Ivo Dimchev and the audience** – Razvoj programske opreme/Software development: **Matteo Sisti Sette** – Koprodukcija/Co-production: **Impulstanz Vienna, Kaaitheater, Trouble festival/Les Halles, Hebbel theater/Berlin, Volksroom, Humarts Foundation, Frascati/Amsterdam** – S podporo/Supported by: **Flemish Community in Belgium**

60 minut/minutes Foto/Photo: Paul McGee

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



Sreda, 26. avgust, ob 21.30 + Četrtek, 27. avgust, ob 20.00
Wednesday 26 August at 9.30 pm + Thursday 27 August at 8.00 pm
Dijaški dom Tabor

Benjamin Verdonck NOTALLWHOWANDERARELOST

Belgija/Belgium

Avtorji, nastopajoči/Authors, performers: Benjamin Verdonck, Iwan Van Vlierberghe, Sven Roofthoof, Sébastien Hendrickx, Han Stubbe, Louisa Vanderhaegen, Griet Stellamans

45 minut/minutes

Sobota, 29. avgust, ob 20.00, 20.45 in 21.30
Saturday 29 August at 8.00 pm, 8.45 pm and 9.30 pm
Dijaški dom Tabor

Benjamin Verdonck ONE MORE THING

Avtorji, nastopajoči/Author, performers: Benjamin Verdonck, Iwan Van Vlierberghe, Griet Stellamans

Glasba/Music: Marko Brdnik

16 minut/minutes Foto/Photo: Iwan Van Vlierberghe



Benjamin Verdonck prihaja na Mlade leve že drugič, pred devetimi leti je občinstvo in kritike ujel v čudenje predstavi *wewilllvestorm*. Njegovi projekti so mešanica gledališča, performansa, vizualne umetnosti in poezije, zanimajo pa ga tudi različni modusi delovanja, ki bi omogočali drugačno delo kot nenehna hiperprodukcija in hitra gostovanja. Leto 2009 je recimo v celoti preživel v Antwerpnu in v projektu *KOLEDAR* skoraj vsak dan izvedel umetniško akcijo.

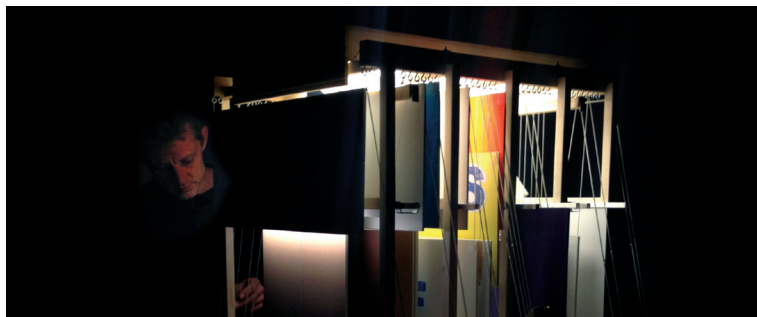
V Ljubljano tokrat prihaja z miniaturo *one more thing* in predstavo *notallwhowanderarelost*, ki za enigmatičen naslov jemlje citat iz Tolkienove pesmi. To je predstava minimalizma: poteka na

lesenem odru na odru, kjer Verdonck sam manipulira z zavesami, s peščico geometrijskih likov na vrvicah, s skopimi besedami in nekaj duhovitimi gledališkimi triki. Verdonck je tao umetnik, ki z minimalnimi sredstvi v domišljenem zaporedju in počasnem tempu izzove v gledalcu takšno bogastvo referenc, domislic in razmislekov, da se spomnimo, da se kreativnost ne rodi iz zasičenosti z dražljaji, da je čar gledališča v tem, da nas pozove k razmišljanju, ne pa da nam vse pove, ter da »dramo« ustvari premišljena dramaturgija in ne spektakel.

The Mladi levi will host Benjamin Verdonck for the second time. Nine years ago he mesmerized the audience and theatre critics with his performance *wewilllvestorm*. His projects are a blend of theatre, performance, visual art and poetry; he is also fascinated by other modes of work – those that allow for an alternative kind of creative event, evading constant hyper-production and rapid touring performances. For example, he spent the whole of 2009 in Antwerp, carrying out an artistic action almost every day as part of the *CALENDAR* project.

Verdonck is coming to Ljubljana with the miniature performance *one more thing* and the performance *notallwhowanderarelost*, which borrows its enigmatic title from Tolkien's poem. This is a performance of pure minimalism: it unravels on a wooden stage, where Verdonck himself uses the curtains, a handful of geometric shapes on strings, sparse text and a couple of humorous theatre tricks. Verdonck is an artist of tao – an artist drawing on minimal resources in a slow-paced and carefully premeditated sequence, only to trigger a tsunami of references, ideas and contemplation in his audience. Reminding us that creativity doesn't arise from overwhelming stimuli saturation, but that the magic of theatre lies in its ability to trigger contemplation rather than disclose everything, and that the »drama« is created by refined dramaturgy instead of a spectacle.

Produkcija/Production: **Toneelhuis, KVS** - Koprodukcija/Co-production: **Kunstenfestivaldesarts, Steirischer Herbst (AT), NXTSTP** - S podpora/Supported by: **EU Culture Programme**



Četrtak, 27. avgust, ob 21.30 / Thursday 27 August at 9.30 pm

Stara mestna elektrarna – Elektro Ljubljana

Motus MDLSX Italija/Italy

Motus prihaja na Mlade leve že tretjič. Režiserja ter dramaturga Enrico Casagrande in Daniela Nicolò sestavljata skupaj z igralko Silvia Calderoni močan avtorski pogon, ki se tokrat po Brechtovi Antigoni *TOO LATE! (antigone)contest #2* in *Alexis. Una tragedia greca* loteva spolne identitete. MDLSX je kot bildungsroman oziroma bildungsperformance zgodba oblikovanja in odrasčanja neke osebnosti, le da v nasprotju s preteklimi stoletji, ko se je med odrasčanjem identiteta fiksirala, sedaj spremljamo, kako se identiteta drobi in bojuje za svoj obstoj in priznanje. Kako identiteto, namesto da jo sprejmemo in z odrasčanjem posvojimo, med odrasčanjem prepoznamo in si jo ustvarimo. Predstava teče kot sosednje glasbenih komadov, Silvia Calderoni, tudi sama z izmuzljivo spolno identiteto in pobudnica predstave na temo spolne identitete, pa na odru prevzema vlogo DJ-ke. V vrtnec glasbe in Silvijinega prehajanja med pozicijo performerke, torej sebe, in igralko, ki uprizarja različne like, so potegnjeni navdih iz romanov, mitologije in teoretskih tekstov. Koščki Silvijinega življenja se zlijejo v eno in tako zabrišejo mejo med fikcijo in realnostjo. Predstava tako oscilira med *Gender Trouble* in med *Undoing Gender*.

This is the third time that the Motus collective will be performing at the Mladi levi festival. The directing and dramaturgical duo of Enrico Casagrande and Daniela Nicolò forms a powerful triangular engine of creativity with performer Silvia Calderoni. Following their performative articulation of Brecht's Antigone titled *TOO LATE! (antigone)contest #2* and *Alexis. Una tragedia greca*, the collective this time tackles gender identity.

MDLSX resembles a *Bildungsroman* or, in this particular case, a *Bildungsperformance* – a coming of age story about personal formation. However, while identity-formation was once seen as a coming-of-age journey towards a fixed structure, nowadays we watch as our notions of identity fragment and fight to exist and be recognised. Instead of simply accepting and adopting our ascribed identity while we mature, we are forced to consider how we can define and create our own. The performance flows like a sequence of music pieces,

while Silvia Calderoni – who has a fluid gender identity herself and is the initiator of the performance addressing gender identity – takes on the role of a DJ. The whirlwind of music accompanying Silvia's journey between her own position of a performer, namely herself, and other characters and histories draws on themes from novels, mythology and theoretical texts. Autobiographical bits and literary evocations come together, by blurring fiction and reality; the performance swings from *Gender Trouble* to *Undoing Gender*.

Nastopa/Performer: **Silvia Calderoni** – Režija/Direction: **Enrico Casagrande, Daniela Nicolò** – Dramaturgija/Dramaturgy: **Daniela Nicolò, Silvia Calderoni** – Zvok/Sound: **Enrico Casagrande** v sodelovanju z/in collaboration with **Paolo Baldini, Damiano Bagli** – Svetloba, video/Lighting design, video: **Alessio Spirli** – Producentki/Producers: **Elisa Bartolucci, Valentina Zangari** – Produkcija/Production: **Motus** – V sodelovanju z/in collaboration with: **La Villette – Résidence d'artistes 2015 Paris, Bunker Ljubljana, Santarcangelo 2015 Festival Internazionale del Teatro in Piazza, L'arboreto – Teatro Dimora di Mondaino, Marche Teatro** – S podpora/Supported by: **MiBACT, Regione Emilia Romagna**

80 minut/minutes Foto/Photo: Ilenia Caleo

Predstava je v italijanski s slovenskimi in angleškimi nadnapisi/The performance is in Italian with Slovene and English surtitles. V predstavi je uporabljen stroboskop/A stroboscope is used during the performance.



Petek, 28. avgust, ob 21.00 / Friday 28 August at 9.00 pm

Dijaški dom Tabor

Nina Jan, Urša Sekirnik

À LA CART PERFORMANCE

WEBSHOP: MLADI LEVI ČASTIJO

Slovenija/Slovenia

Nina Jan in Urša Sekirnik sta konceptualni umetnici, performerki in režiserki, ki delujeta pod imenom KUD NUM. Že več let ustvarjata med Slovenijo, Nizozemsko in Španijo ter se intenzivneje ukvarjata s problematiko preknosti in pogojev umetniške produkcije v sodobni družbi. Za njune projekte, ki brez težav preskakujejo od spletnih platform do performansa, instalacij in filma, sta značilni igriva in humorna interaktivnost ter precizna in premišljena kritična umetniška pozicija.

Kot del svojega umetniškega raziskovanja in tudi kot preživetveno strategijo sta lani ustanovili spletno trgovino, kjer si lahko vsak naroči predstavo po svojih željah: preklita se skozi že pripravljene in ponujene prizore, po želji doda še idejo za lasten prizor, hkrati uravnava ceno in dolžino predstave, si ustvari sosledje prizorov, odda naročilo in prejme – v živo izvedeno predstavo. Tokratno častimo Mladi levi, narejena pa bo po zmagovalnem predlogu, ki je prispel na javni poziv za oddajo naročila po meri obiskovalcev festivala. V času, ko je večina kulturnih produktov takšen ali drugačen odgovor na želje občinstva ali financerjev (potrošnikov), *À la Cart Performance Webshop* takšno situacijo zaostri do konca – naročnik dobi točno to, kar si želi oziroma naroči. Vendar ali ni popolno uresničenje želje nekaj najbolj nevarnega, kar se nam lahko zgodi?

Nina Jan and Urša Sekirnik are conceptual artists, performers and directors, working under the name KUD NUM. Their creative work has been unfolding between Slovenia, the Netherlands and Spain for several years; their professional interest gravitates towards issues regarding the precarious nature and conditions of artistic production in contemporary society. Bouncing from web platforms to performances, installation and film, their projects convey

both a playful and humorous interactivity and a meticulous and carefully premeditated critical position towards art.

Last year, to further their artistic work and also as a survival strategy, they set up an online shop in which anyone can place an order for a performance they wish to see: the customer clicks through the scene templates offered and, if they so desire, adds an idea for his own custom-made scene, selects the price and length of the performance, creates a sequence of scenes, places an order and receives – a live performance. This time the Mladi levi festival is picking up the tab for a custom-made performance which will be created on the basis of the winning proposal drawn from the orders submitted by festival-goers through public call. At a time when most art products simply respond to the preferences of audiences or financiers (consumers), the *À la Cart Performance Webshop* takes this situation and pushes it to its very edge – they get exactly what they want, or in this case – what they order. But isn't complete wish fulfilment the most dangerous thing that could ever befall us?

Ideja in izvedba/Idea, performance: **Nina Jan, Urša Sekirnik** - Spletno oblikovanje/Web design: **Maarten Janssen, Fabian Valkenberg (Janssen & Valkenberg)** - Programiranje spletne trgovine/Web programming: **Quentin Drouet** - Kamera, montaža/Camera, editing: **Momchil Alexiev** - Produkcija/Production: **Aksioma** - Zavod za sodobne umetnosti, Ljubljana - Koprodukcija/Co-production: **KUD NUM, CUK Kino Šiška** - V sodelovanju z/In cooperation with: **Bunker, Ljubljana** - S podporo/Supported by: **Ministrstvo za kulturo, Občina Škofja Loka, Muelle3, Centre Cultural Albareda, NFTA, Turistična kmetija Žgajnar**

50 minut/minutes Foto/Photo: Toni Mlakar

Predstava je v angleščini s slovenskimi nadnapisi. Predstavi sledi pogovor v angleškem jeziku./The performance is in English with Slovene surtitles. The performance will be followed by a discussion in English.



CREATE TO SIDE
CONNECT
PERFORM



Sobota, 29. avgust, ob 18.00 / Saturday 29 August at 6.00 pm

Studio tipoRenesansa

Bojan Đorđev NIJE TO CRVENA, TO JE KRV!

Srbija/Serbia

Teorija koja Hoda je platforma za teoretsko in umetniško raziskovanje iz Beograda, prizadeva si razvijati kritične in eksperimentalne prakse v uprizoritveni umetnosti. Đorđev, Ilić, Jovović in Popović so člani platforme. Bojan Đorđev je gledališki ustvarjalec tako na institucionalni kot na neodvisni sceni. Zanimajo ga predvsem kolektivno avtorstvo, eksperimentalna dramatika in postdramsko gledališče.

Predstava *Nije to crvena, to je krv!* bo za ljubljansko občinstvo adaptirana in v tiskarni tipoRenesansa bo imela format *happeninga*, ki bo vključeval tudi uprizoritve. Jugoslovansko komunistično, partizansko in revolucionarno poezijo bomo v tiskarni najprej natisnili, v tiskarni so na voljo celo originalni fonti partizanskih tiskarn, po uprizoritvi bo prostor še za tiskanje poezije, branje poezije, distribucijo po Ljubljani in refleksijo. *Nije to crvena, to je krv!* ne uprizarja poezije kot estetiziran zgodovinski odmev, ampak postavlja vprašanja o njeni današnji ideološki vrednosti. Kot del konceptualne krajine in eno izmed izhodišč vzame Komeljevo razmišljanje v knjigi *Kako misliti partizansko umetnost?*, da je partizanska umetnost ustvarjala prostor za še-ne-obstoječe, stičišče niča in vsega iz Internacionalnega »bili smo nič, bodimo vse«.

Teorija koja Hoda is a Belgrade-based platform for theoretical and art research that strives to develop critical and experimental practices in the performing arts. Đorđev, Ilić, Jovović and Popović are members of this platform. Bojan Đorđev – a theatre maker active in both the institutional and the independent scenes – is particularly interested in the concepts of collective authorship, experimental drama and postdramatic theatre.

The performance *Nije to crvena, to je krv!* will be adapted for the Ljubljana audience, taking on the format of a happening, which is to include a performance in the tipoRenesansa print

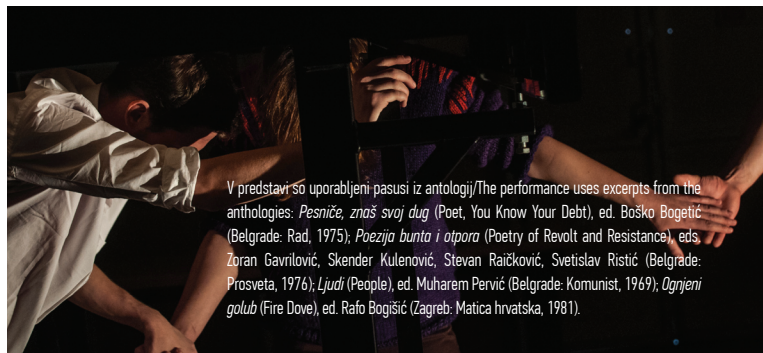
shop. We shall first print the Yugoslav communist, partisan and revolutionary poetry in the print shop – which still has the original fonts used in partisan printing – while after the performance there'll be room for poetry printing, poetry reading, distribution across Ljubljana and reflection.

Nije to crvena, to je krv! doesn't stage poetry as an aestheticized historical echo, but asks questions about ideological value of it today. It creates its own conceptual landscapes by taking up Komej's thoughts from the book *Kako misliti partizansko umetnost?* (How to Think Partisan Art?), seeing partisan art as creating space for the not-yet-existing, the nexus of nothing and everything from the Internationale's »we are nothing, let us be all«.

Raziskovalno delo/Research: **Bojan Đorđev, Stipe Kostanić** – Režija, adaptacija/Direction, adaptation: **Bojan Đorđev** – Oblikovanje scene/Stage design: **Siniša Ilić** – Gib/Movement: **Selma Banich** – Kostumografija/Costume design: **Maja Mirković** – Produkcija/Production: **Dragana Jovović** – Lektorica/Speech coach: **Dijana Marojević Diklić** – Grafično oblikovanje/Graphic design: **Katarina Popović** – Nastopajo/Performers: **Miloš Djurović, Ana Mandić, Miloš Timotijević** – Mojster za gverilske tiske/Master of guerilla print: **Marko Drpić** – Produkcija/Production: **Teorija koja Hoda** – TkH/Walking Theory – Koprodukcija/Co-production: **Center for Cultural Decontamination** – Spodpora/Supported by: **Ministry of Culture and Information of the Republic of Serbia, EU Culture Programme** v okviru projekta/as part of the project **Create to Connect, Heartefakt fund** – Zahvala/Thanks to: **Milan Milovanović, Jakov Munižaba** – Naslov inspirirala/Tile inspired by: **Marina Gržinić**

150 minut/minutes Foto/Photo: Jelena Janković

Pesmi so v slovenskem in srbohrvaškem jeziku. Na voljo bo prevod v angleškem jeziku./
The poems are in Slovene and Serbo-Croatian. A translation in English will be available.



V predstavi so uporabljeni pasusi iz antologij/The performance uses excerpts from the anthologies: *Pesniče, znaš svoj dug* (Poet, You Know Your Debt), ed. Boško Bogetić (Belgrade: Rad, 1975); *Poezija bunta i otpora* (Poetry of Revolt and Resistance), eds. Zoran Gavrilović, Skender Kulenović, Stevan Raičković, Svetislav Ristić (Belgrade: Prosveta, 1976); *Ljudi* (People), ed. Muharem Pervić (Belgrade: Komunist, 1969); *Ognjeni golub* (Fire Dove), ed. Rafo Bogišić (Zagreb: Matrica hrvatska, 1981).

Sobota, 29. avgust, ob 22.00 + Nedelja, 30. avgust, ob 20.00
Saturday 29 August at 10.00 pm + Sunday 30 August at 8.00 pm
Stara mestna elektrarna – Elektro Ljubljana

Andrew Schneider
YOUARENOWHERE
ZDA/USA

Newyorški umetnik Andrew Schneider ustvarja na presečišču uprizoritvene umetnosti in tehnologije, njegova avtorska dela so s področja gledališča, videa in instalacij. Sedem let je bil tudi član kolektiva Wooster Group.

YOUARENOWHERE je tehnično minuciozno in performersko fenomenalno izpeljana predstava, kjer performer in vsa podporna gledališka tehnika ukrivljata čas in skozi predstavo iluzij, hitrih menjav, lynchevskih atmosfer, fightclubovskih gibalnih akcij ter navalov citatov gledalca spustita skozi vrtiljak stanj. Referenčno polje je razpeto od filozofije (seveda tudi Žižka) do hollywoodskih filmov. Vseskozi se poigrava z našim razumevanjem tako predstave kot življenja samega. Mogoče pa Andrew Schneider na odru koketira z vlogo Schrödingerjeve mačke – ponuja nam miselni eksperiment in vprašanja o smrti ali življenju postanejo le provokacije, da bi razumeli, da tako kot svet kvantne mehanike ne deluje po naših zdravorazumskih zakonitostih, obstajajo še drugi svetovi, ki so prav tako izvzeti iz območja vsakdanje logike. Recimo umetnost.

The New York-based artist Andrew Schneider makes art at the intersection of performing arts and technology; his original work inhabits the arenas of theatre, video and installation. He was a member of the Wooster Group for seven years.

YOUARENOWHERE is a brilliantly conceived performance of meticulous technical nature and performing magnitude: the performer and the entire technical machinery bend time and take the audience on a carousel of illusions, quick changes, Lynchian atmospheres, Fightclub-like action scenes and tsunamis of quotes. The unravelling referential landscape ranges from philosophy (including Žižek, of course) to Hollywood cinema. Schneider constantly plays with our own perception of both the performance and life itself. Or perhaps he flirts with

the role of Schrödinger's cat – offering a cognitive experiment, whereby questions about death and life are reduced to mere provocations in order for us to understand that just as the world of quantum mechanics doesn't function according to the laws of common sense, other similar worlds do exist which are excluded from the arena of everyday logic. Such as art, for example.

Zasnova/Created by: Andrew Schneider Z/With: Alessandra Calabi, Peter Musante, Christine Shallenberg, Karl Franklin Allen, Bobby McElver Producentka/Producer: Sandra Garner/Lingua Franca Arts *YOUARENOWHERE* was commissioned by Mass Live Arts and Performance Space 122 with support from the Jerome Foundation, an award from the National Endowment for the Arts – Art Works, and was made possible in part by New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

60 minut/minutes Foto/Photo: Maria Baranova

Predstava je v angleščini s slovenskimi nadnapisi./
The performance is in English with Slovene surtitles.



U.S. Embassy
Ljubljana



Nedelja, 30. avgust, ob 21.30 / Sunday 30 August at 9.30 pm

Kavarna SEM

NATRILETNO KOLOBARJENJE S PRAHO

koncert/concert
Slovenija/Slovenia

35 let je, odkar so Pankrti vpili Sedemnajst, sedemnajst, mlad, perspektiven kader, namesto glave radar ... in obračunali s svojo karierno perspektivo. Karierne ključne so imeli takrat v rokah funkcionarji ali pa samo pripravljenost na oportunitizem in Pankrtom je bilo dolgčas oziroma Dolgcajt. Juretu Novaku in Urošu Buhu, ki sestavljata Natriletno kolobarjenje s praho, ni dolgčas, pa tudi mlad perspektiven kader nista. Režiser, pesnik, performer Novak in glasbenik Buh nista glasnika generacije, saj so njuna glasba in besedila veliko preveč intimistična za kaj takšnega, ampak v neposredni referenci na preteklo obdobje in na Pankrte kot današnja ječarja prepoznata HR in PR. Ne samo ječarja zaposlitvene sreče, ampak občje ontološke. In tako ujmeta zeitgeist, v katerem se lahko prepoznajo tisti, ki so Pankrte poslušali v živo, in tudi tisti, za katere so Pankrti samo še glasbeno-politična zgodovina.

Pesmi Jureta Novaka, ki jih je uglasbil skupaj z Urošem Buhom (poznamo ga že iz zasedb Same babe, Zaklonišče prepeva) tvorijo glasbenožanrsko raznorodni komplet, ki pa v koncertni obliki na plan potegne najboljše iz poezije, glasbe in performansa. Torej sta vrhunski kader za naš festival.

It's been 35 years since the Slovenian band Pankrti shouted: »Seventeen, seventeen, young personnel with great potential, a radar instead of a head« ... thus dealing with their career prospects. At that time, the future of one's career was either in the hands of party officials or subject to personal opportunism. And Pankrti got bored. Jure Novak and Uroš Buh, members of Natriletno kolobarjenje s praho, are neither bored nor are they young,

promising personnel. Theatre director, poet and performer Novak and musician Buh are not the voices of their generation, because their music and lyrics are too personal for that, but in direct reference to Pankrti's lyrics they recognize today's career gatekeepers as HR and PR. Not just in terms of career satisfaction, but rather ontological happiness. So they capture the zeitgeist of those who went to Pankrti's live concerts as well as those who simply see them as a chapter in the history of music and politics.

The poetry of Jure Novak, set to music by him and Uroš Buh (a member of Same babe and Zaklonišče prepeva), encompasses diverse genres, bringing out the very best in poetry, music and performance. Which makes the two superb personnel for our festival.

60 minut/minutes Foto/Photo: Ivian Kan Mujezinović



Četrtek, 27. avgust, ob 11.00 / Thursday 27 August at 11.00 am

Stara mestna elektrarna - Elektro Ljubljana

REPOLITIZACIJA JAVNEGA PROSTORA

pogovor

Zdi se, da je bilo o javnem prostoru povedano že prav vse, a očitno je, da se boj zanj nikoli ne neha. Ponekod je javni prostor že popolnoma prenasičen in manj privilegirane prebivalce z javnih površin izrinjajo potrošniško naravnane aktivnosti, drugod pa je dostopnost onemogočena tudi zaradi družbenih ali političnih norm. Deloma tudi zato se je iz zaprtih prostorov gledališč in galerij (običajno namenjenim premožnejšim in bolj izobraženim) v ta prostor že davno razmahnila umetnost; v želji nagovoriti, presenetiti tudi naključno občinstvo.

Koliko javni prostor še vedno omogoča interakcijo, dialog in prostor za kritično misel? Kakšne so strategije intervencij v javnem prostoru kot oblike političnega upora?

O tem in še čem bodo izmenjali izkušnje: **Marta Keil (PL), Taguhi Torosyan (AM), Pavel Yurov (UA), Benjamin Verdonck (BE), Andrej Rozman - Roza (SI) ...**

Moderatorica: **Nevenka Koprivšek (SI)**

REPOLITIZATION OF PUBLIC SPACE

discussion

It seems that everything has already been said on the subject of public space, and yet the fight for it never ends. While in some areas public space seems completely saturated and the less privileged inhabitants are being pushed out from public surfaces by consumerist activities, other areas deny residents access to public space due to social or political norms. This was partly the reason that art has spread out from theatres and galleries (venues usually serving the wealthier and the more educated part of the public) into the public space – also reflecting the wish to address and surprise coincidental audiences.

To what degree does public space still enable interaction, dialogue and space for critical thought? What form can the strategies for interventions in public space assume in order to function as acts of political resistance?

Experience of this and other themes will be exchanged between:

Marta Keil (PL), Taguhi Torosyan (AM), Pavel Yurov (UA),

Benjamin Verdonck (BE), Andrej Rozman - Roza (SI)...

Moderator: **Nevenka Koprivšek (SI)**

V sodelovanju z/In cooperation with: **East European Performing Arts Platform (EEPAP)**

Pogovor bo v angleškem jeziku./The discussion will be held in English.

DELAVNICA TEORIJE IN PLESNE ANALIZE

V sodelovanju s tretjimi mednarodnimi plesnimi delavnicami VIBRO 24. in 25. avgusta organiziramo delavnico teorije in plesne analize, ki jo bo vodila publicistka, teoretičarka in dramaturginja Andreja Kopač. V teoretskem uvodu se bomo dotaknili različnih ravni, iz katerih je mogoče brati plesno predstavo, in načinov, kako prepoznavati specifične družbene elemente in individualne govorce. Praktični del delavnice bo namenjen analizi primera – predstave Iva Dimcheva *P project*.

THEORY AND DANCE ANALYSIS WORKSHOP

A workshop on Theory and Dance Analysis will be held in cooperation with VIBRA – International summer dance workshops in Ljubljana – on 24 and 25 of August. The workshop will be conducted by the publicist, theoretician and dramaturge, Andreja Kopač. The theoretical introduction will touch upon the possible levels of reading a dance performance and disclose various methods of recognising the specific social elements and individual languages inscribed in it. The practical section of the workshop will focus on a case analysis – Ivo Dimchev's performance *P project*.

Več informacij/More information: www.vibra.si



VRTEC SKUPINA LEVČKI

KINDERGARTEN LION CUBS

Varstvo za otroke od prvega do desetega leta starosti
bo na voljo med vsemi predstavami
v Stari mestni elektrarni - Elektro Ljubljana.

Vrtec je brezplačen, prosimo za predhodno napoved
vsaj dan prej na: **+386 41 644 409**.

Kindergarten for children from one to ten years of age is available during
all performances in Stara mestna elektrarna - Elektro Ljubljana.

The kindergarten is free of charge; we ask only for prior notice
at least one day in advance on: **+386 41 644 409**.

Organizator festivala/Festival organizer:

BUNKER – zavod za organizacijo in izvedbo kulturnih prireditev

Direktorica/Director: Nevenka Koprivšek

Oblikovalke programa/Programmers: Nevenka Koprivšek, Mojca Jug, Katarina Slukan

Izvršna producentka/Executive producer: Tamara Bračič Vidmar

Producentka/Producer: Alma R. Selimović

Odnosi z javnostmi/Public relations: Janja Bužečan

Administracija in koordinacija/Administration and coordination: Liljana Briški

Celostna podoba/Graphic design: Tanja Radež

Tehnični direktor/Technical director: Igor Remeta

Tehnični koordinator/Technical coordinator: Andrej Petrovičič

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

Grega Mohorčič, Janko Oven, Martin Lovšin, Lan Remeta

Prostovoljci/Volunteers: Peter Antič, Evangelia-Maria Avramidou, Teja Bitenc,

Tanja Bogičević, Teja Gašpar, Kristina Gec, Lin Girandon, Tom Girandon, Sasha Hajzler,

Mario Jeličič, Lara Jerkovič, Goja Jovanović, Ira Kolbezen, Neža Lenček, Manca

Merlak, Maruša Meško, Tjaša Nežmah, Tjaša Pernek, Urška Peterca, Andreja Posedel,

Eva Posedel, Andrej Pugelj, Karolina Pyzik, Katjuša Rajšek, Petra Rupnik,

Nika Senica, Mateja Skrt, Manca Suvajac, Ana Šircelj, Taša Štrukelj, Lea Vilman

Vodja prostovoljcev/Volunteer coordinator: Tajša Perović

Festival so omogočili/The festival was made possible by: Ministrstvo za kulturo RS, Mestna občina Ljubljana, Program EU Kultura, Elektro Ljubljana, d. d., Veleposlaništvo Združenih držav Amerike, Francoski inštitut, Turizem Ljubljana, Francoski inštitut v Sloveniji, TAM-TAM, d. o. o., Fini oglasi, d. o. o., Hotel Park Ljubljana, Kliping, d. o. o., Radio Študent, Radio SI, BARSOS-MC, Dijaški dom Tabor, Slovenske železnice, d. o. o., Slovenski etnografski muzej, Balkan Express Network, Veleposlaništvo Federativne republike Brazilije, Logistični center BTC

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

Društvo kulturna četrt Tabor

Asociacija

Mreža za prostor

Balkan Express

IETM (International Network for Contemporary Performing Arts)

Create to Connect

F.I.T. (Theatre Festivals in Transition) – Urban Heat

Imagine 2020 (2.0)

IDENTITY.MOVE!

Pridržujemo si pravico do morebitnih sprememb programa.

We reserve the right to possible programme alterations.



PRIZORIŠČA DOGODKOV VENUES

- 1 Stara mestna elektrarna - Elektro Ljubljana
Slovska 18
- 2 Grablovičeva
Dijaški dom Tabor
Kotnikova 4
- 3 Gledališče Glej
Gregorčičeva 3
- 4 Železniški muzej
Parmova 35
- 5 Studio tipoRenesansa
Breg 22
- 6 Kavarna SEM
Metelkova 2



Kultura

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



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana



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INTERNATIONAL NETWORK
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kliping



si RADIO si

BARSOS-MC
Medical Center



Slovenske železnice



ŽELEZNIŠKI MUZEJ



Športno društvo
TABOR

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plesa
www.parada-dkisa.com



Glej

LJUBLJANA
inyoupocket

BTC
Logistični center

EMBAJADA DO BRASIL EM LJUBLJANA
VEPELOSANIŠTVO BRAZILIJJE V LJUBLJANA

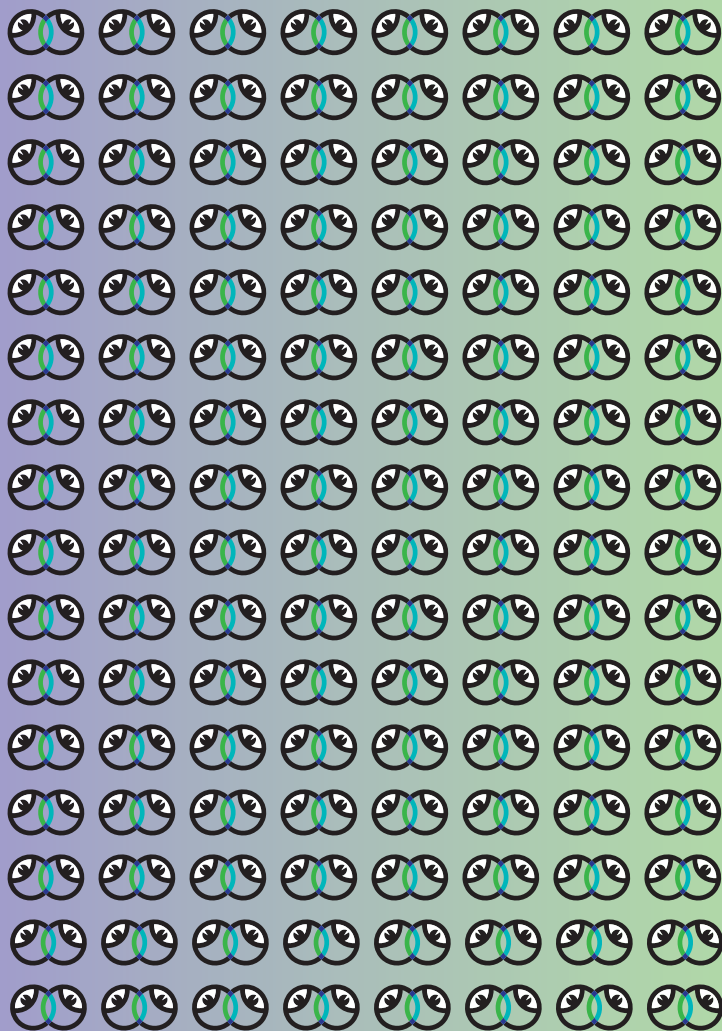


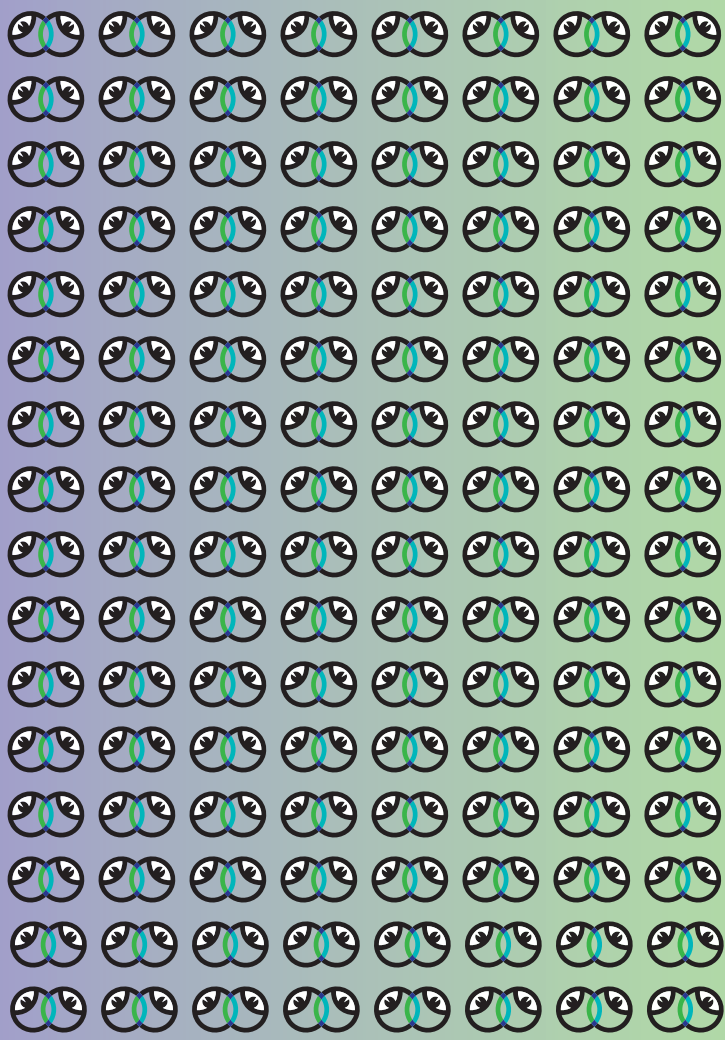
FESTIVALSKO SREČEVALIŠČE THE FESTIVAL MEET-UP VENUE

Od 13. do 23. ure

Stara mestna elektrarna - Elektro Ljubljana,
kasneje pa Kavarna SEM.

Stara mestna elektrarna - Elektro Ljubljana
from 1 pm to 11 pm, later Kavarna SEM.





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23.-30. AVGUST
2015

www.bunker.si