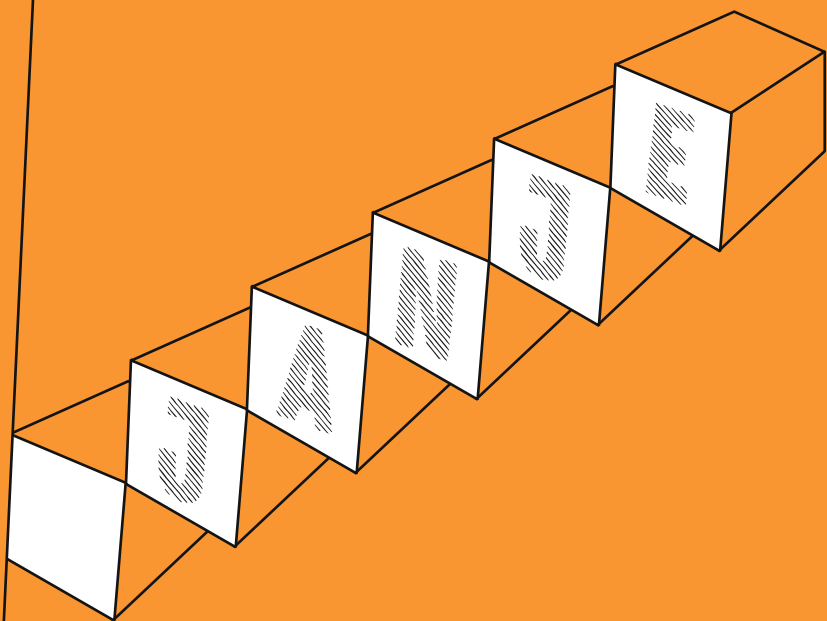


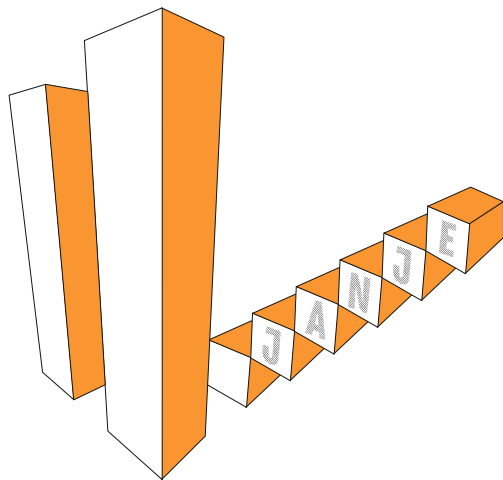
27. - 30.
NOVEMBER 2017



bunker

II. GIMNAZIJA MARIBOR

bunker



Festival Drugaganje bo letos že šestnajstič poskušal nagovoriti Maribor in mlade v njem. Prvotna ideja, pripeljati v Maribor angažirano sodobno uprizoritveno umetnost, ostaja; je pa v preteklem desetletju in pol festival sicer obdržal prvotno poslanstvo, a ga tudi nadgradil. V preteklih letih smo poskušali mlade nagovoriti kot gledalce in kot ustvarjalce ter jih pregnesti z navdušenjem nad odrom. Festival pa se je razvil tudi produkcijsko, letos bodo od štirih predstav kar tri, ki so festivalske (ko)produkcije, in večina predstav je mednarodnih.

Letošnje Drugaganje nagovarja mlade (pa tudi vse ostale) z vrhunsko domišljenimi uprizoritvenimi postopki, ki gledalca ne spustijo z vajeti v udobje stola v temi. Že Brecht se je uprl interpretaciji umetnosti kot ogledala družbi. Razmišljal je o umetnosti kot o kladivu, s katerim sooblikujemo svet – letošnje predstave pa umetnosti uporabijo bolj kot sredstvo, s katerim svet sicer uzremo v drugi luči, poskušamo najti nastavke rešitev, drugih interpretacij, a mu – tudi v maniri mladostniške navihanosti – pokažemo jezik!

27. - 30.
NOVEMBER 2017

FESTIVAL
DRUGAJANJE

For the sixteenth consecutive year, Festival Drugaganje will make an effort to address Maribor and the youth of Maribor. The original idea remains: to bring to Maribor engaged contemporary performing art which will speak to the youth. In the past decade and a half, the festival retained, but also upgraded, its original mission. Over the past years, we have been trying to address young people as viewers and as creators and to make them brim with enthusiasm for the stage. The festival has also developed in terms of production – this year, no less than 3 out of 4 performances will be (co-)produced by the festival, and most of them are international.

This year's Drugaganje is addressing young people (and everyone else) with superbly elaborate performative processes that grab hold of a viewer and don't let him surrender to the comfort of his seat in the dark. It was already Brecht who resisted the interpretation of art as a mirror to society. He thought of art as a hammer with which one shapes the world – whereas this year's performances use art more as a means to see the world from a different perspective, to try to find the basis for solutions, for other interpretation, but at the same time, to mischievously stick our tongues at it!

ALMA R. SELIMOVIĆ

Producentka *Executive Producer, Drugaganje festival*
Bunker, Ljubljana

II. GIMNAZIJA MARIBOR

Letošnje Drugaganje nadaljuje osnovno poslanstvo seznanjanja mladih z drugačnimi načini umetnosti, s katerimi se zmeraj bolj poredko srečujejo. Predstave, ki jih prinaša letošnje Drugaganje, so izziv ne samo za izvajalce, ampak tudi za mlade gledalce. Današnje generacije bi lahko imenovali »klik generacije«, saj se s sprehajanjem po telefonu hitro premikajo po virtualnem svetu, ki včasih skoraj postane tudi njihov realni svet – žal neuresničljiv. Gledanje predstav Drugaganja omogoča vstop v virtualen svet, ki pa ga z gledanjem predstav ustvarimo sami in v njem ostanemo do konca predstave. Prav v tem je ravno čar Drugaganja: z gledanjem predstav postanemo soustvarjalci razumevanja sveta in samega sebe, brez »stricov iz ozadja« (beri kapitala), ki nam prodajajo svoje videnje neoliberalnega sveta in neenakosti. Tudi letošnje Drugaganje prinaša izbor predstav in lokacij, ki pritegnejo in omogočijo skok v drugačnost. Drugačnost, Drugaganje – isti koren, mar ne? Veliko drugačnih užтков ob letošnjem Drugaganju!

This year's Drugaganje festival continues with its core mission of acquainting young people with alternative art forms, which they come across increasingly rarely. The performances of this year's Drugaganje festival pose a challenge not only for the artists but also for young viewers. One could label today's generations as »click generations«, since they are moving around the virtual world by sliding their fingers across their phones – a world which sometimes becomes their real world, albeit only a pipe dream. Watching festival performances allows us to enter the virtual world, which we create by ourselves and remain in it until the end of the show. And this is the beauty of Drugaganje: watching performances, we become cocreators of the perception of the world and of ourselves, without »éminences grises« (meaning the capital) selling us their own vision of the neoliberal world and inequality. Once again, Drugaganje brings together a selection of performances and locations that draw attention and allow us to leap into the alternative. I wish many alternative pleasures at this year's Drugaganje festival!

IVAN LORENČIČ

Ravnatelj, II. gimnazija Maribor

Headmaster, The Second Gymnasium, Maribor

Ponedeljek, 27. november, ob 19.00

Monday, November 27, at 7 p.m.

Amfiteater II. gimnazije

Amphitheater, The Second Gymnasium

EnKnapGroup & Nature Theater of Oklahoma:

ZASLEDOVALCI SREČE

PURSUIT OF HAPPINESS

Torek, 28. november, ob 17.00 in 19.00

Tuesday, November 28, at 5 and 7 p.m.

Železniška postaja Maribor

Maribor Central Railway Station

Rima Najdi: **THINK MUCH. CRY MUCH.**

Sreda, 29. november, ob 16.00, 18.00 in 20.00

Wednesday, November 29, at 4, 6 and 8 p.m.

Narodni dom Maribor

Mare Bulc: **PRVA ALTRUISTIČNA PREDSTAVA**
THE FIRST ALTRUISTIC PERFORMANCE

Sreda, 29. november, ob 21.00

Wednesday, November 29, at 9 p.m.

Salon uporabnih umetnosti

Salon of Applied Arts

festivalska zabava festival party: **DJ KOZMONAVT**

Četrtek, 30. november, ob 15.00 in 19.00

Thursday, November 30, at 3 and 7 p.m.

Salon uporabnih umetnosti

Salon of Applied Arts

Andra Aaloe & Flo Kasearu:

KOSTUMSKA DRAMA COSTUME DRAMA

Vstopnice za Drugaganje so brezplačne, rezervacije in

informacije. Tickets for the festival are free of charge,

reservations and information.

INFO@BUNKER.SI

Izjema so vstopnice za predstavo Prva altruistična predstava – prodaja jih Narodni dom Maribor: **6 EUR, 5 EUR (DIJAKI, ŠTUDENTI, UPOKOJENCI, SAMOZAPOSLjeni V KULTURI), ZA BREZPOSELNE VSTOP PROST.**

Exception tickets for The First Altruistic Performance – tickets

sold by Narodni dom Maribor: **6 EUR, 5 EUR (PUPILS, STUDENTS, PENSIONERS, SELFEMPLOYED IN CULTURE), FREE (UNEMPLOYED).**

VSTOPNICE@ND-MB.SI

ENKNAPGROUP &
NATURE THEATER
OF OKLAHOMA

ZASLEDOVALCI SREČE PURSUIT OF HAPPINESS

Avtorja Authors: PAVOL LIŠKA, KELLY COPPER
Nastopajo Performing: ENKNAPGROUP: LUKE THOMAS DUNNE, IDA HELLSTEN, BENČE MEŽEL, ANA ŠTEFANEČ, JEFFREY SCHOENAERS, LADA PETROVSKI TERNOVŠEK
Oblikovanje svetlobe Light Design: LUKA CURK
Kostumografija Costume Design: KATARINA ŠKAPER
Izdelava kostumov Making of costumes: ATELJE, D. O. O.
Vodja vaj EnKnapGroup Rehearsals Director: TANJA SKOK
Prevod besedila Translation of text: STOJAN PELKO
Vodja tehnike Technical Director: LUKA CURK
Vodja tehnične ekipe Technical Crew Leader: JAKA ŠIMENC
Tehnična izvedba Technicians: LEON CURK, LUKA CURK, GAL ŠKRJANEC SKABERNE, OMAR ISMAIL, HOTIMIR KNIFIC, ALEKSANDER PLUT, ŠPELA ŠKULJ
Stiki z javnostmi Public Relations: NINA SMERKOL
Marketing: GORAN PAKOZDI
Izvršna producentka Executive Producer: KARMEN KERŽAR
Vodja produkcije Production Manager: MARJETA LAVRIČ
Produkcija Produced by: ZAVOD EN-KNAP
Koprodukcija Co-produced by: THÉÂTRE DE LA VILLE, STEIRISCHER HERBST
S podpora Supported by: VELEPOSLANIŠTVA ZDRUŽENIH DRŽAV AMERIKE V SLOVENIJI EMBASSY OF THE UNITED STATES IN SLOVENIA

SLOVENIJA, ZDA
SLOVENIA, USA

115 MINUT MINUTES

PREDSTAVA JE V ANGLEŠČINI S SLOVENSКИMI NADNAPISI. THE PERFORMANCE IS IN ENGLISH WITH SLOVENE SURTITLES.

EnKnapGroup je trenutno edini slovenski stalni sodobnoplesni ansambel. Iztok Kovač, svetovno uveljavljen plesalec, koreograf in ustanovitelj Zavoda EN-KNAP, ga premišljeno umetniško vodi in z izborom vedno novih koreografov in režiserjev kroji vrhunski kolektiv, ki ni kos samo plesnim, ampak tudi igralskim in avtorskim izzivom. Pri Zasedovalcih sreče se je EKG povezal z Nature Theater of Oklahoma, umetniškim tandemom iz New Yorka, Kelly Copper in Pavlom Liško. Njuna dela so preplet gledališke drznosti, a obenem komunikativnosti, ki zmore delovati večplastno – angažirano, a obenem humorno. Zasedovalci sreče se gledajo skoraj kot špageti vestern: ikonografija Divjega zahoda, potencirane situacije, dolgi pogledi, kavbojski ples, glasba v slogu Morriconeja, morje trupel in nenehna gonja za enim samim ciljem, ki poganja predstavo. Zlizana floskula pravi, da umetnost drži ogledalo družbi; v Zasedovalcih sreče so ustvarjalci pogledali globoko v ogledalo in mu pokazali jezik. Seveda v predstavi uvidimo težave družbe, ki je v nenehni gonji za dobrinami, uspehom, napredkom na račun drugih in sebe, zabavnejši in obenem poln bodic in globine pa je vidik predstave, kjer drži ogledalo umetnosti sami. Imperativ ameriških sanj zagotovo spreminja svet, ali ga tudi umetnost?



Foto/Photo: ANDREJ LAMUT

EnKnapGroup is currently the only Slovenian permanent contemporary dance ensemble. It is skillfully led by the artistic director Iztok Kovač, a worldrenowned dancer, choreographer and founder of the ENKNAP Institute, who is shaping a topnotch collective by constantly choosing new choreographers and directors, making EnKnapGroup an ensemble capable of tackling not only dancing, but also acting and directing challenges. For the performance Pursuit of Happiness, the collective collaborated with Nature Theater of Oklahoma, the New York artistic duo Kelly Copper and Pavol Liška. Their works represent an interweaving of theatrical boldness, and at the same time communicativeness, capable of operating on different levels – engaged, but at the same time with humor.

Pursuit of Happiness almost feels like a Spaghetti Western: iconography of the Wild West, intense situations, long stares, cowboy dance, Morriconestyle music, a sea of corpses, and an endless pursuit for a single goal that drives the performance. It is a wornout saying that art is a mirror to society; in Pursuit of Happiness, the authors looked deep into that mirror and stuck their tongue out at it. Of course, apparent in the performance are problems of society that is in constant pursuit of goods, success, progress, at the expense of others and itself. But the more entertaining aspect, full of taunting and depth, is the performance holding mirror up to the art itself. The imperative of the American Dream is definitely changing the world. Can we say the same for art?



AMFITEATER II. GIMNAZIJE AMPHITHEATER, THE SECOND GYMNASIUM

Po predstavi bo v GT22 pogovor z ustvarjalci predstave Zasedovalci sreče, ki ga bo vodil član Momenta, igralec Uroš Kaurin. Pogovor bo uvod v zabavo; hrana bo, šank bo odprt. V GT22 bo organiziran avtobusni prevoz iz gimnazije 20 minut po zaključku predstave.

»Navdušeni smo, da sodelujemo z Drugajanjem in prav posebej se veselimo pogovora in zabave po eni najboljših predstav pretekle sezone.

Upamo, da se vidimo in da bomo še dolgo v noč skupaj iskali srečo.« UROŠ KAURIN

After the Pursuit of Happiness you are welcome to join us for a discussion with performers. The discussion, moderated by a member of Moment, actor Uroš Kaurin will hopefully develop to a party. Food will be provided, the bar will be open. 20 minutes after the performance we will provide a bus ride to the GT22.

»We are thrilled to cooperate with drugajanje and especially happy to host the talk and the party after one of the best performances of the last season. We hope to see you and to seek happiness long into the night.« UROŠ KAURIN



GT22

RIMA NAJDI

THINK MUCH. CRY MUCH.

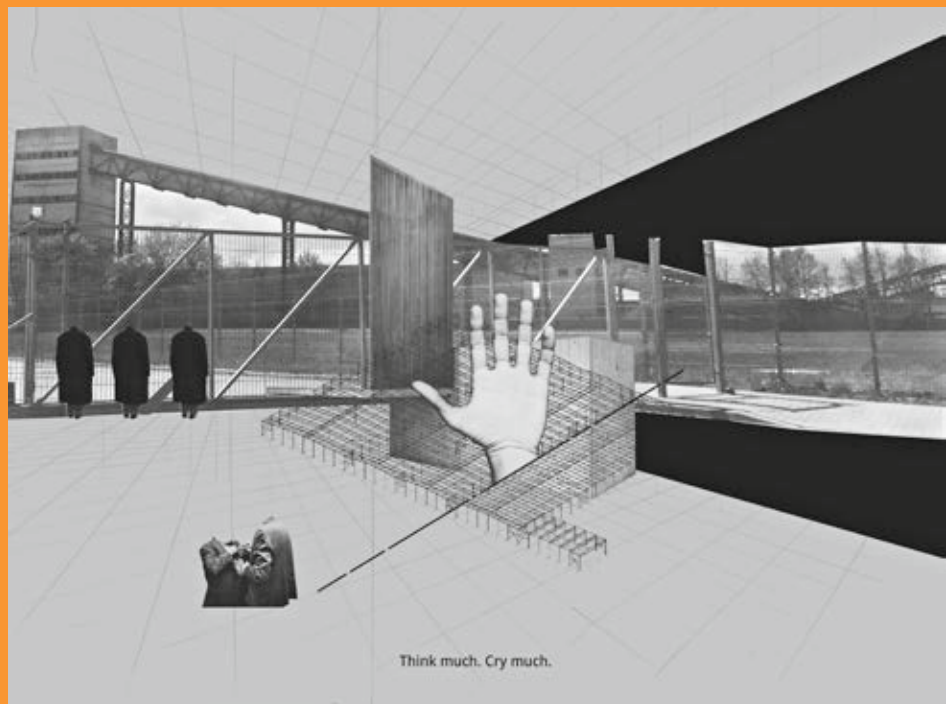
NEMČIJA, LIBANON
GERMANY, LEBANON

115 MINUT MINUTES

PREDSTAVA JE V ANGLEŠČINI.
THE PERFORMANCE IS IN ENGLISH.

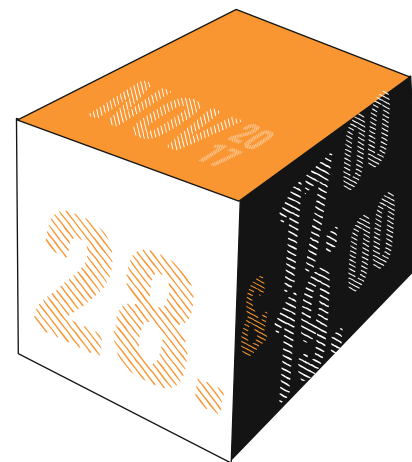
Ustvarjanje Rime Najdi, ki živi med Bejrutom in Berlinom, je nenehno iskanje vmesnih prostorov, razmislek o konstrukciji identitete in iskanje umetniških načinov uporabe telesa. V njenih delih je stalnica izkušnja telesnosti in tujosti. Zanima jo ranljivost telesa v soočenju s politiziranostjo na terenih spola, mobilnosti in reprezentacije. Rima Najdi je bila izbrana umetnica mreže Urban Heat in je temo za predstavo načrtovala na umetniških laboratorijih mreže v različnih mestih.

Think much. Cry much. je delo, ki je nastalo po polletnem intenzivnem raziskovanju meja. Rima Najdi je bivala in ustvarjala na vrsti rezidenc: v Talinu, Vidmu, Droju, Münchnu, Helsinkih in tudi v Mariboru. V vseh krajih je raziskovala meje – v Sloveniji recimo rezilno žico in izkušnje beguncev. Predstava Think much. Cry much. se izvaja kot kompleksna koreografija, ki jo izvajajo udeleženci predstave po navodilih, ki jih prejema prek slušalk. Predstava je skupinski eksperiment, kako naše telo izvaja in dojema različne vloge v mejnih procesih: begunec, socialni delavec, policist, carinik ...

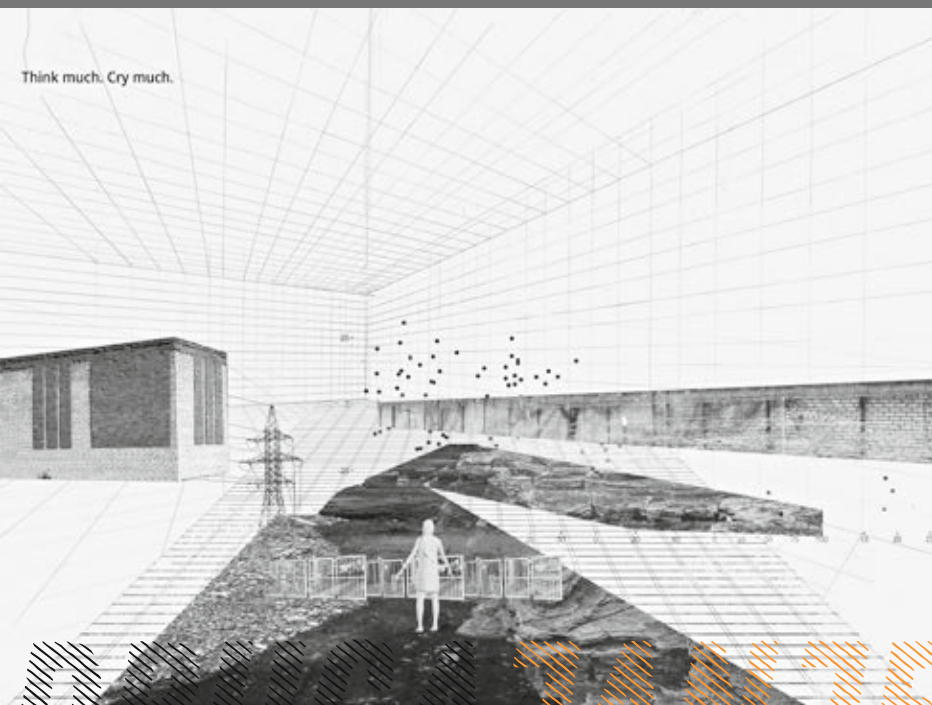


The work of Rima Najdi, who lives between Beirut and Berlin, is a constant search for intermediate spaces, a reflection on the construction of identity, a pursuit of artistic ways of using body. The leitmotif of her works is the experience of corporality and alienage. She is interested in the vulnerability of the body in dealing with the politicization in the fields of sex, mobility, and representation. Rima Najdi was the chosen artist by the Urban Heat network, and she outlined the main theme for the performance at the art laboratories of the network throughout different cities.

Think much. Cry much. is a work that emerged after a half-year intensive exploration of borders. Rima Najdi had a series of residencies: Tallinn, Udine, Dro, Munich, Helsinki, as well as Maribor. In all these places, she was exploring borders – in Slovenia, for example, it was the razor wire and the experiences of refugees. *Think much. Cry much.* is performed as a complex choreography executed by the audience following the instructions they are receiving through headphones. The performance is a group experiment of the way our bodies perform and perceive various roles in border processes: refugee, social worker, policeman, customs officer, etc.



ŽELEZNIŠKA POSTAJA MARIBOR
CENTRAL RAILWAY STATION



Think much. Cry much.

Koncept in izvedba Concept and Realization: **RIMA NAJDI**
Dramaturgija Dramaturgy: **NADINE VOLLMER**
Glasba in oblikovanje zvoka Music & Sound Design:
FARAHNAZ HATAM & COLIN HACKLANDER
Grafično oblikovanje Graphic Design: **MARIA KASSAB**
Tehnični direktor Technical Director: **FEDERICO NITTI**
Producent Production Manager: **SIGURDUR FINNSSON**
Koproducenti Co-producers:
CENTRALE FIES ART WORK SPACE, SAAL
BIENNAAL, BALTIC CIRCLE INTERNATIONAL
THEATRE FESTIVAL, SPIELART FESTIVAL
MÜNCHEN, BUNKER – FESTIVAL DRUGAJANJE
S podpora With support of:
MINISTRSTVO ZA KULTURO,
MESTNA OBČINA LJUBLJANA
V sodelovanju z In collaboration with:
DIALOGHI – PERFORMING ARTS RESIDENCIES,
VILLA MANIN/CSS UDINE



Urban
Heat



Ustvarjalna
Evropa
Kultura



Slovenske železnice

MARKO BULČ

PRVA ALTRUIISTIČNA PREDSTAVA

THE FIRST ALTRUISTIC PERFORMANCE

SLOVENIJA
SLOVENIA

60 MINUT MINUTES

**PREDSTAVA JE V SLOVENŠČINI.
THE PERFORMANCE IS IN SLOVENIAN.**

Prva altruistična predstava je solo projekt Marka Bulča, ki je nastal desetletje po njegovi zadnji solo uprizoritvi z naslovom Zadnja egoistična predstava. Avtorjeva tema je tokrat nasprotni ekstrem – altruizem.

Prva altruistična predstava korenini v Bulčevi frustraciji in nezadovoljstvu z večino videnih aktivističnih projektov (z avtorjevimi vred), ki nesrečne, nepravilne, nezakonite in podobne mizerne situacije drugega in drugih izkoriščajo za samopromocijo in krepitev umetniškega ega ter so večinoma samozadostno vpeti v meje umetniškega sistema.

Čeprav se je Bulč odločil narediti predstavo o altruizmu, nikogar ni vabil k sodelovanju. Vse je želel narediti sam. In tudi je. Na koncu je prejel še honorarje potencialnih soustvarjalcev predstave. Sam za vse! Je to altruistično?



Foto/Photo: MARKO BULČ

The First Altruistic Performance is a solo performance by Marko Bulc, created a decade after his last solo project entitled The Last Egoistic Performance. This time, the author deals with the topic at the opposite extreme – altruism.

The First Altruistic Performance is based on the author's frustration and dissatisfaction with most of the so called artistic projects (including his own), which exploit unfortunate, unjust, illegal, and similar miserable situations of the other and the others for selfpromotion and to strengthen their artistic ego, while being for the most part selfsufficiently confined within the boundaries of the art system.

Although Bulc decided to make a performance about altruism, he did not invite his colleagues to join him. He wanted to do everything by himself. And he did. And in the end, he also collected the fees of the potential co-creators of the performance. One for everything, one for all! Does this seem altruistic?



NARODNI DOM MARIBOR

Režiser, koreograf, scenograf, oblikovalec kostuma, oblikovalec svetlobe, avtor in izvajalec glasbe, avtor besedila in nastopajoči
Director, Choreographer, Stage Designer, Costume Designer, Light Designer, Music Author and Performer, Text Writer and Performer: **MARKO BULC**

Tehnično vodstvo Technical Director: **IGOR REMETA**

Izdelava scenografije Production of Scenography:

IKEA, IGOR REMETA, DUŠKO PUŠIČA

Produkcija Produced by:

BUNKER, LJUBLJANA V OKVIRU PROJEKTA URBAN HEAT AS PART OF THE URBAN HEAT PROJECT

Producentka Producer: **ALMA R. SELIMOVIČ**

Odnosi z javnostmi Public Relations:

TAMARA BRAČIČ VIDMAR

Oblikovanje Design: **TANJA RADEŽ**

Prva altruistična predstava bo predstavljena v okviru programa Nagib na oder 2017/2018 in v okviru Kulturnega bazarja v Mariboru. The First Altruistic Performance will be presented within the Nagib na oder programme 2017/2018 and as part of The Culture Bazaar in Maribor.

www.nagib.si

www.kulturnibazar.si



NAŠI PLANI ZA SREDICO TEDNA? RAKETOPLANI!

OUR PLANS FOR THE MIDWEEK? ROCKETPLANS!

**FESTIVALSKA ZABAVA
Z DJ KOZMONAVTOM
FESTIVAL PARTY WITH
DJ KOZMONAVT**

Sreda bo ravno sredi festivala, čas bo za predah in nov vdih z glasbo!

Opustite vsa pričakovanja tisti, ki vstopate v Kozmonavtov raketoplan, imenovan Muzika Fantastika. Vozni red tega intergalaktičnega potovanja nazaj v prihodnost je nezaslišan! V enem dnevu od Jugoslavije do espressa pri sosedih, nato pa vročih pet do Latinske Amerike, dotočimo gorivo v Afriki, nato nas bo morda, skozi kalejdoskopski zvezdogled iščoč vse okrogline Bermudskega trikotnika, radioaktivirala japonska obala. Nimaš za burek, Phileas Fogg!



Wednesday will be right in the middle of the festival – which means time to take a break and breath in with music!

Abandon all expectations you who enter DJ Kozmonavt's Rocket named Muzika Fantastika. The schedule for this intergalactic journey back to the future is outrageous! From Yugoslavia to espresso with our neighbors in a single day, then the hot five to Latin America, tank up in Africa, then perhaps – searching for all the curves of the Bermuda Triangle through a kaleidoscopic telescope – we will get radioactivated by the Japanese coast. You don't stand a chance, Phileas Fogg!



SALON UPORABNIH UMETNOSTI
SALON OF APPLIED ARTS



ANDRA AALOE &
FLO KASEARU

**KOSTUMSKA
DRAMA:
MESTNA
PATRULJA
MARIBOR
COSTUME
DRAMA:
CITY PATROL
MARIBOR**

ESTONIJA
ESTONIA

120 MINUT MINUTES

**PREDSTAVA JE V ANGLEŠČINI.
THE PERFORMANCE IS IN ENGLISH.**

Flo Kasearu in Andra Aaloe sta estonski umetnici iz Talina, obe delujeta na različnih umetniških področjih in z različnimi mediji. V Mariboru sta se odločili izpostaviti problematiko varnosti, ki postaja ena izmed žgočih tem sodobnosti. Živimo namreč v svetu, ki je videti vedno bolj nevaren. In v svetu, kjer se varnost iz rok državnih in mestnih ravni vedno bolj seli v zasebni sektor. Je svet res vedno bolj nevaren? Smo z zasebnimi varnostniki vedno bolj varni?

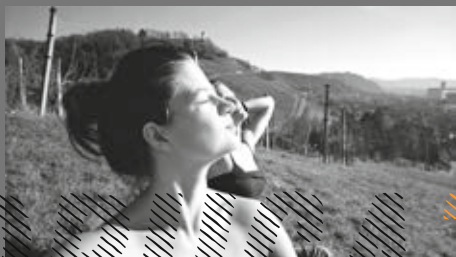
Kostumska drama je participatorna skupinska aktivnost, kjer se bomo udeleženci spremenili v »varnostne organe«. Andra in Flo vabita »Zagotovite si svojo prihodnost tako, da se pridružite varnostnemu sektorju. Bodite eden izmed nas, bodite člen v Globalni mreži kontrole. Pomagajte nam ustvariti novo geografijo moči. Naučite se svet videti z drugimi očmi. Zgradimo skupaj kulturo varnosti.« Kostumska drama je interaktivni vodeni ogled po različnih atrakcijah mesta med tem, ko bomo vsi skupaj opravljali rutinsko delo varnostnih delavcev. Usposabljanje za varnostne delavce bo izvedel Marko Bulc. Oblecite se vremenu primerno!



Flo Kasearu and Andra Aaloe are Estonian artists living in Tallinn and working in various fields of art and with different media. In Maribor, they decided to address the issue of security, which is becoming one of the pressing issues of modern times. We live in a world that seems increasingly dangerous. In a world where security is increasingly shifting from national and local levels to the private sector. Is the world really becoming more and more dangerous? Are we becoming increasingly safe with private security?

Costume Drama is a participatory group activity where the participants will be transformed into »security authorities«. Andra and Flo invite us: »Secure your future by joining the security sector. Become one of us, be a link in the Global Control Network. Help us create a new geography of power. Learn to see the world in another light. Let's build a culture of security together.«

Costume Drama is an interactive guided tour of the various city attractions where we will simultaneously perform the routine work of security workers. Staff training will be carried out by Marko Bulc. Dress weather appropriate!



SALON UPORABNIH UMETNOSTI
SALON OF APPLIED ARTS

Zasnova in izvedba Concept and Realization:

ANDRA AALOE, FLO KASEARU

Performer Performed by: **MARKO BULC**

Producentki Produced by:

TAJŠA PEROVIČ, ALMA R. SELIMOVIČ

Produkcija Production:

BUNKER, LJUBLJANA V OKVIRU PROJEKTA URBAN HEAT IN THE FRAME OF URBAN HEAT PROJECT



SALON
UPORABNIH UMETNOSTI

ŠOLA V KULTURI – IGRIŠČE ZA GLEDALIŠČE 2.0

CULTURE CAMP – THEATER PLAYGROUND

2.0

igrišče
za gledališče

bunker



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

Igrišče za gledališče 2.0 je pilotni projekt kulturno-umetnostne vzgoje za mlade, v katerem poskušamo povezati sodobno umetnost in formalno izobraževanje z razvijanjem modelov učenja, v katerih sodelujejo umetniki.

Ena izmed aktivnosti v okviru projekta je šola v kulturi – dve bosta potekali v okviru Drugaganja. Zamisel za šolo v kulturi izvira iz redefinicije šole v naravi, le da je okolje urbano in ne ruralno in da je tema kultura in ne narava. Intenziven tridnevni program, ki otroke in učitelje iztrga iz običajnega šolskega okolja in jih za tri dni potopi v kulturno dogajanje – tako ustvarjanje kot doživljanje.

Šola v kulturi je preplet delavnic, pogovorov, ogledov predstav, koncertov in filmov, obiskov kulturnih institucij; vsi mentorji so profesionalni umetniki. Pomemben element je tudi spoznavanje kulturne krajine mesta, kar pomeni vse od seznanjanja s pomembnimi institucijami, arhitekturnimi presežki do spoznavanja grafičarske krajine posameznih četrti in kulinarične ponudbe.

Theater Playground 2.0 is a pilot project of cultural and artistic education for the young, which aims to integrate contemporary art and formal education through the development of learning models involving artists. One of the activities within the project is culture camp – there will be two camps within the festival. The idea of Culture Camp comes from the redefinition of Summer Camp, only in urban instead of rural environment, and with the topic of culture instead of nature. An intensive three-day course that pulls the children and teachers out of the school environment and immerses them into the cultural events – both creating and experiencing.

Culture Camp is a mix of workshops, discussions, performances, concerts and films, visits of cultural institutions, with professional artists as mentors. Another important element of the camp is getting to know the cultural landscape of the city, encompassing, which includes learning about everything from important institutions and architectural marvels to graffiti landscapes of individual neighborhoods and culinary offerings.

Od leta 2012 je festival Drugajanje vpet v mrežo Festivals in Transition, ta vključuje 13 festivalov, ki si prek projektov – ta, ki poteka zdaj, je Urban Heat – prizadevajo z umetniškimi raziskovanji nagovoriti razmerja med mesti in umetnostjo ter nevidnimi skupnostmi v mestih. Letos večino festivalskega programa sestavljajo predstave, ki so nastale v okviru Urban Heat: Marko Bulc raziskuje altruizem, Rima Najdi koreografije na terenu telesa in meja, Andra Aaloe in Flo Kasearu pa skupinske koreografije v javnem prostoru, ki se igrajo z močjo uniform.

Since 2012, Drugajanje festival is part of Festivals in Transition, a network of 13 festivals that seek to examine, by means of artistic research within projects such as the current one, Urban Heat, the relations between cities and art and the invisible communities within cities. This year, the biggest part of the festival programme consists of the performances created within the Urban Heat project: Marko Bulc is exploring altruism, Rima Najdi is examining choreographies in the field of body and boundaries, and Andra Aaloe and Flo Kasearu are focusing on group choreographies in public space that play with the power of uniforms.



Urban Heat

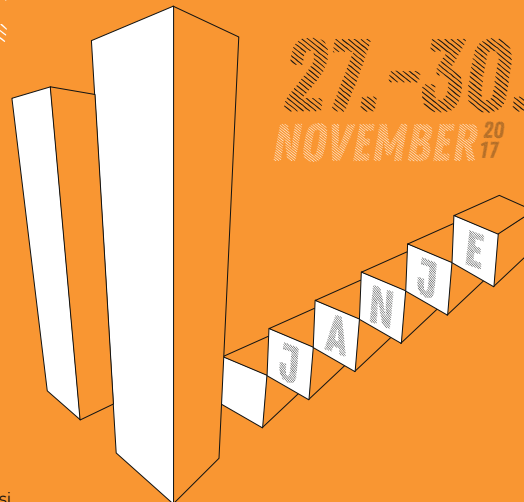


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DRUGA JANJIJE FESTIVAL

II. GIMNAZIJA MARIBOR

27-30.
NOVEMBER 2017



Organizatorja
Organized by

BUNKER, Ljubljana

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REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana

Izvedbo tega projekta financira Evropska komisija *Project is financed by the European Commission*. Vsebinska publikacija je izključno odgovornost avtorja in v nobenem primeru ne predstavlja stališč Evropske komisije *The content of this publication is the sole responsibility of the author and in no way represents the positions of the European Commission*.



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