

A stylized, multi-colored flower graphic with several petals in shades of purple, blue, green, yellow, and orange, set against a light blue background. The text is overlaid on the center of the flower.

**mladi let
2013**

Četrtek, 22. avgust Thursday, August 22nd

21.00 • OTVORITEV FESTIVALA OPENING OF THE FESTIVAL

21.00 • Zita Swoon Group v sodelovanju z/in collaboration with
Rosas: Dancing With The Sound Hobbyist / BE

Petek, 23. avgust Friday, August 23rd

19.30 • Škart: Pesmašina, instalacija/installation / RS

20.00 • L'orchestre d'hommes-orchestres: Cabaret Brise-Jour / CA

22.00 • Miha Ciglar: koncert/concert / SI
Theremidi Orchestra: koncert/concert / SI

Sobota, 24. avgust Saturday, August 24th

19.00 • L'orchestre d'hommes-orchestres: Cabaret Brise-Jour / CA

21.00 • Ana Borralho & João Galante: Atlas / PT

Nedelja, 25. avgust Sunday, August 25th

20.00 • Mala Kline: Eden / SI

21.30 • Cirque Bang Bang: POST / FR

Ponedeljek, 26. avgust Monday, August 26th

18.00 • Cynthia Hopkins: A Living Documentary, delo v nastajanju/
work in progress / US

19.30 • Cirque Bang Bang: POST / FR

21.00 • Mare Bulc + nastopajoči/performers: Gremo vsi! / SI

Torek, 27. avgust Tuesday, August 27th

21.00 • Dječaci: koncert/concert / HR

Sreda, 28. avgust Wednesday, August 28th

18.00 • (Ekonomsko) pozicioniranje umetnika v družbi/The (economic) position
of the artist in a society, posvet/public debate

20.00 • International Institute of Political Murder: Hate Radio / DE, CH

22.00 • Irena Tomažin: Obledel odmev lebdí debel / SI

22.30 • Matej Stupica: ORGAN: Prepariran performans #3 / SI

Četrtek, 29. avgust Thursday, August 29th

19.00 • International Institute of Political Murder: Hate Radio / DE, CH

21.00 • Tea Tupajić, Petra Zanki: The Curators` Piece (A trial against art)
/ HR, PT, NO, NL, US

Petek, 30. avgust Friday, August 30th

17.00 • Diogène Ntarindwa (Atome), intervju, pogovor/interview, discussion / RW

20.00 • Nacera Belaza: Le Cri / DZ, FR

21.30 • Oliver Frlić: Mrzim istinu! / HR

Sobota, 31. avgust Saturday, August 31st

20.00 • Oliver Frlić: Mrzim istinu! / HR

21.30 • Théâtre des Bouffes du Nord/Jos Houben, Françoise Rivalland,
Emily Wilson: Répertoire. Théâtre musical de Mauricio Kagel / FR

Nedelja, 1. september Sunday, September 1st

20.00 • Kviss búmm bang: GALA – Celebration of Minorities / IS

22.00 • Cynthia Hopkins: jam session / US



Pozdravljeni!

Za nami je dramatično leto, ki ga je bilo mogoče slutiti že na zadnjem festivalu, saj je bil ta izjemno angažiran in politično obarvan. Skušal je ujeti odpor proti obstoječim neravnovesjem v družbi, tako ekonomskim kot socialnim; kot nekakšen poklon delavstvu in vstaja nemirov. Slednji še vedno prežemajo širni svet, a zdi se, kot da smo se zdaj znašli ujeti v negotovem zatišju in nezaupanju v prihodnost. V nekakšnem vmesnem prostoru, kjer se skušamo redefinirati skozi prelivanje identitet, iskanje novih izhodišč in zavezništev.

Letošnji program odseva prav to: zavedanje, da preprostih rešitev ni, a da je pomembno, da jih iščemo skupaj. Da ustvarjamo prostore, ki opogumljajo to poroznost, soočanja, preigravanja, ne samo v prehajanju žanrov, temveč tudi vztrajnem brisanju mej med akterji in občinstvom. Zanimajo nas vsi tisti vmesni prostori, kjer lahko na primer glasba v različnih oblikah komunicira z drugimi žanri, raziskuje, nas prežema, se igra. Prostori, kjer se ples spogleduje s svetlobo, kjer naturščiki zamenjujejo vloge z igralci, kjer umetnost ustvarja prav tisto neravnovesje, ki je nujno za vzpostavljanje novega ravnovesja in ekologije odnosov.

Vabljeni, da se nam pridružite nekje vmes
in da skupaj zatresemo svet!

Nevenka Koprivšek

Greetings to all!

The year gone by has been a very dramatic one indeed.

In retrospect, it seems as if last year's festival programme somehow anticipated the future with its restless spirit and vivid politically and socially engaged content. On one hand, it caught the wind of resistance against social and economic imbalances as it paid tribute to the working class, while on the other hand also providing a backdrop for the upcoming protests. Even though resistance still goes on living its global life in the present day, it nevertheless feels like we've gotten trapped in some kind of uncertain tranquillity and disbelief in the future. Trapped in an in-between space of some sort, inhabited by our efforts to rearticulate ourselves through more fluid identities in search of new premises and alliances.

And that is exactly what the forthcoming festival programme reflects: acknowledgment of the fact that there is no such thing as a simple solution and that it is therefore all the more important to look for alternatives together. To create spaces

which encourage this porosity, confrontations and playfulness – not only in-between different art forms, but also in the constant erasure of borders between various actors and audiences.

Our interests lie in those specific in-between spaces that allow, for example, for the vivid interaction between music and other genres. Where exploration and play can come into being, where we can see dance flirt with light, where ordinary people can exchange roles with performers. Our interests lie in those in-between spaces where art can propel the creation of imbalances, crucial for the re-creation of new balances and new ecology of relations.

Do join us somewhere in-between
and lets shake it together!

Nevenka Koprivšek



OTVORITEV FESTIVALA

Vabljeni, da se nam **22. avgusta ob 21. uri** pridružite na Muzejski ploščadi Metelkova, kjer bomo odprli 16. mednarodni festival Mladi levi. Po otvoritvenemu nagovoru se boste lahko prepustili kozmopolitski glasbi belgijske skupine **Zita Swoon**. Glasbenikom se bo pridružil plesalec skupine **Rosas Simon Mayer** v koreografiji **Anne Terese De Keersmaeker**.

Glasba bo zaznamovala tudi preostanek večera, sledil bo mladolevovski ples ob ritmih **DJ-a teoPa (Belo Smetje)**. Za prigrizke bodo poskrbele kuharice Dnevnega centra aktivnosti za starejše.

OPENING OF THE FESTIVAL

You're kindly invited to join us on the **22nd of August at 9 pm** at the Metelkova museum platform, where the 16th international Mladi levi festival will open its doors.

The opening speech will be followed by the cosmopolitan music of the Belgian band **Zita Swoon**, while a dancer of the **Rosas group, Simon Mayer**, will be performing choreography devised by **Anna Teresa De Keersmaeker**. The rest of the evening will most certainly revolve around music as well, leading to the traditional Mladi levi dance to beats spun by **DJ teoP (Belo Smetje)**. Ladies from the Activity Centre for the Elderly will be in charge of snacks.

VRTEC, SKUPINA LEVČKI

Kotiček Stare mestne elektrarne – Elektro Ljubljana bo v času festivala spremenjen v prav poseben vrtec. Otrokom od prvega do desetega leta starosti zagotavljamo varstvo med vsemi predstavami v Stari mestni elektrarni – Elektro Ljubljana. Vrtec odpremo uro pred predstavo in zapremo uro po predstavi. Prostovoljci bodo poskrbeli, da bo varstvo zabavno, igrivo, ustvarjalno in vsebinsko raznoliko ter da Levčki ne bodo žejni ali lačni.

Varstvo je brezplačno, prosimo za predhodno napoved vsaj dan prej na: anamarija.prelogar@gmail.com oziroma **040 866 684**.

KINDERGARTEN, LION CUBS

A corner in the Stara mestna elektrarna – Elektro Ljubljana will be transformed into a very special kindergarten during the festival period. Child care service will be provided for children between the ages of one and ten during all the performances in the Stara mestna elektrarna – Elektro Ljubljana. The kindergarten will open one hour before the performance and close one hour after. Festival volunteers will make sure that the babysitting time is fun, playful, creative and diverse in content, while ensuring that lion cubs are neither thirsty nor hungry.

The children's care service is free of charge, we merely ask that all interested parents notify us at least one day in advance by writing to anamarija.prelogar@gmail.com or calling **+386 40 866 684**.

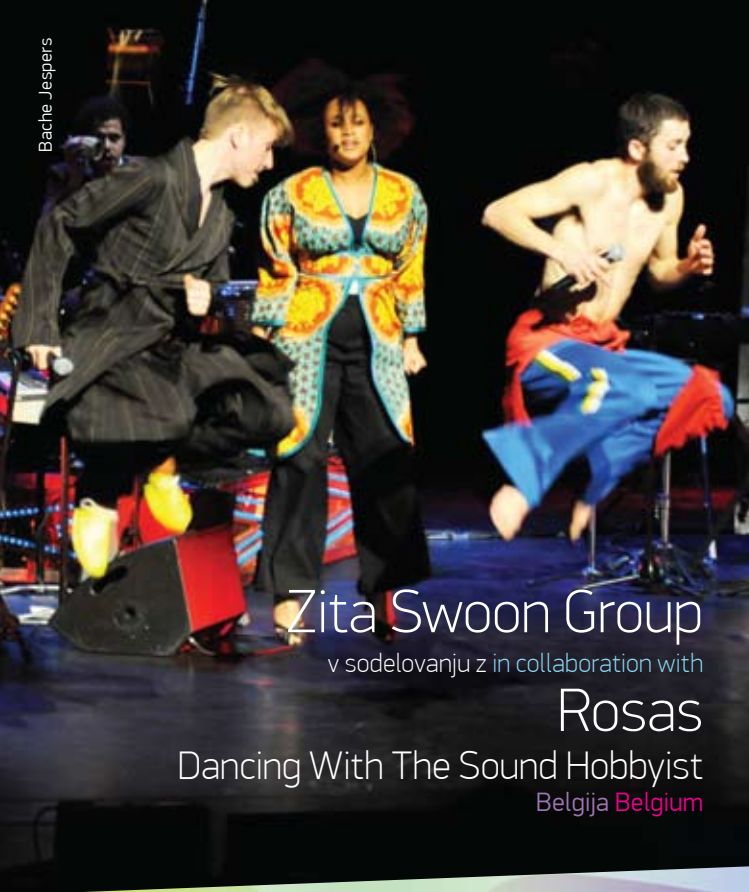
PROSTOVOLJNI PRISPEVKI

Veliko je govora, zapisanega in še več obljubljenega, o zagotavljanju pravice do kulturnih vsebin, še zlasti v času krize. Želimo si, da bi bili naši dogodki dostopni vsem. Konec avgusta bodo kakovostne umetniške vsebine na voljo tudi tistim, ki si tega ne bi mogli privoščiti, saj bodo tudi letos vstopnice brezplačne. Ker verjamemo v vzajemnost in solidarnost, obiskovalce hkrati naprošamo, da prispevajo po svojih zmožnostih in tako pripomorejo k uresničevanju pravice ne samo do konzumiranja, ampak tudi do produkcije kulturnoumetniških vsebin.

VOLUNTARY CONTRIBUTIONS

Recently, much has been said, written and promised about ensuring the right to cultural content, especially in these difficult times of crisis. And since we would like our events to be accessible to everyone and to see the end of August bursting with quality artistic content, including for people who wouldn't otherwise be able to afford it, we've decided to continue with our free ticket policy. Since we firmly believe in reciprocity and solidarity, we also kindly ask visitors to contribute as much as they can, according to their own means, and thus help us exercise not only the right to consume, but also the right to produce cultural and artistic content.





Zita Swoon Group

v sodelovanju z in collaboration with

Rosas

Dancing With The Sound Hobbyist

Belgija **Belgium**

četrtek, 22. avgust, ob 21.00 • **Thursday, August 22nd at 9 pm**

amfiteater Muzejske ploščadi Metelkova • **amphitheatre at the**

Metelkova museum platform 90 minut/minutes

• Dialog med glasbo in gibom

Zita Swoon, ena najpopularnejših belgijskih rock skupin, se je v neskončnem toku revitalizacij postopoma preoblikovala v večstransko podjetje z imenom Zita Swoon Group, ki deluje na nizu raznolikih projektov. Band je na sceni že od začetka devetdesetih let in ustvarja mešanico rocka, soula, popa, bluesa, funka in afro-kubanskih ritmov. V predstavi z naslovom *Dancing With The Sound Hobbyist* bomo priča spogledovanju dveh svetov: kozmopolitskega sveta melodij, ki ga ustvarja Zita Swoon band, ter svetom giba oziroma plesa, nastalega v sodelovanju s koreografkinjo Anne Tereso De Keersmaeker, ki je na koncertnem odru zasnovala nastop plesalca skupine Rosas Simona Mayerja. Dialog med dvema žanroma je vrhunski, zaznamujejo ga omamna umetnost ritma in melanholičnost ter dinamika giba. Majhni optimistični odgovori na velika vprašanja. Zgodba o svobodi. Performans, ki razširja svoj oder do notranjih organov gledalca. Glasba, ki gleda ples.

• A dialogue between music and movement

Zita Swoon, one of the most popular Belgian bands, has shown an inexhaustible capacity for revitalization and gradually turned into a polymorphous company renamed Zita Swoon Group, which works on a range of specific projects. The band has been on the scene since the beginning of the 1990s. Their music is a fusion of rock, soul, pop, blues, funk and Afro-Cuban style. With *Dancing With The Sound Hobbyist*, Zita Swoon's cosmopolitan world of melodies will be seen flirting with movement or – better yet – dance, thanks to their collaboration with the visiting choreographer, Anne Teresa De Keersmaeker, who devised the performance of Simon Mayer, a dancer of the Rosas group. The dialogue emerging between the two genres is simply exquisite, refined by the intoxicating art of rhythm and melancholia together with the dynamics of movement. Small optimistic answers to big questions. A story about freedom. A performance that expands its stage up to the internal organs of the audience. Music that watches dance.

Koreografija, ples, vokal, kitara/Choreography, dance, vocals, guitar: **Simon Mayer** / Coaching, koreografija/Coaching, choreography: **Anne Teresa De Keersmaeker** / Režija glasbe, orgle, kitara, vokal/Musical director, organ, guitar, vocals: **Stef Kamil Carlens** / Tolkala/Percussion: **Aarich Jespers, Amel Serra García** / Vokal, ksilofon, tolkala, ples/Vocals, xylophone, percussion, dance: **Kapinga Gysel, Eva Tshiela Gysel** / Bas kitara, kontrabas/Electric bass, contrabass: **Bart Van Lierde** / Klavir, klaviature/Grand piano, keyboard: **Wim De Busser**

Škart Pesmašina

Srbija Serbia



Škart

• Moje pesmi, moje sanje

Beogradska skupina Škart, ki se loteva različnih žanrov, od grafičnega dizajna do arhitekture, od poezije do provokativnih družbeno angažiranih projektov, je na Mladih levih predlani že predstavila svoja igrala za vse generacije, ki so napolnila Muzejsko ploščad Metelkova. Letos se vračajo s svojo *Pesmašino* oziroma strojem za poezijo, ki bo posnel vašo lastno ali pa vašo najljubšo pesem in vam predvajal najljubšo poezijo drugih ljudi. Gre za zvočno instalacijo, saj je Pesmašina mobilna in bo presenečala ter zapeljevala publiko na različnih lokacijah po Ljubljani.

• The sound of music

The Belgrade-based group Škart plays with different genres, ranging from graphic design to architecture, from poetry to provocative socially engaged projects. Two years ago, the group introduced newly constructed playground installations for all generations at the Mladi levi festival and thus playfully covered the Metelkova museum platform. This year they're back with their poetry machine *Pesmašina* (Poemachine) that will record your own poem, your favourite one, or play someone else's favourite poems for you. The poetry machine is a mobile sound installation, attempting to surprise and bewitch audiences at different locations across Ljubljana.

Škart so/Škart are: **Dragan Protić, Đorđe Balmazović, Goran Petrović**
Hvala/ Thanks to: **redakcija Pesničenja /Pesničenja editorial office**

23. 8.–1. 9., otvoritev v petek, 23. avgust, ob 19.30 •

opening on Friday, August 23rd at 7.30 pm

Stara mestna elektrarna – Elektro Ljubljana in druge lokacije v četrti Tabor • **Stara mestna elektrarna – Elektro Ljubljana**
and other venues in the Tabor quarter

L'orchestre d'hommes-orchestres Cabaret Brise-Jour

Kanada **Canada**



Guillaume D. Cyr

Conseil des arts
et des lettres
Québec

petek, 23. avgust, ob 20.00 in sobota, 24. avgust, ob 19.00 •
Friday, August 23rd at 8 pm and Saturday, August 24th at 7 pm

Stara mestna elektrarna – Elektro Ljubljana

95 minut z odmorom/minutes with intermission

• Sedem smrtnih grehov za tri groše

S kanadskim orkestrom osmih glasbenikov in igralcev vstopimo v časovni stroj in se znajdemo v nadrealističnem svetu kabareja. Kot da bi bili v Berlinu tik pred vojno; dekadenca, erotika, v zraku občutek prihajajoče katastrofe, podobe pa so bizarne, čudne in vznemirljive. Ta neverjetna glasbena in performerska skupina umetnikov prihaja iz Québeca in je bila ustanovljena leta 2001. Predzadnja predstavo so posvetili glasbi Toma Waitsa, tokrat se kot potapljači na dih utapljajo v kabarejske melodije in v poezijo mojstra tega žanra, Kurta Weilla. Pred nami se na odru zvrsti vse; tragedija, drama, komedija, melodrama. Vse dobro in slabo, kar premoreta ženska duša in moško tkivo. Ničesar, kar ste videli doslej, ne boste mogli primerjati s tem, kar boste doživeli ob tej predstavi. Prepustite se in zapustite ta čas.

• Seven deadly sins for three pennies

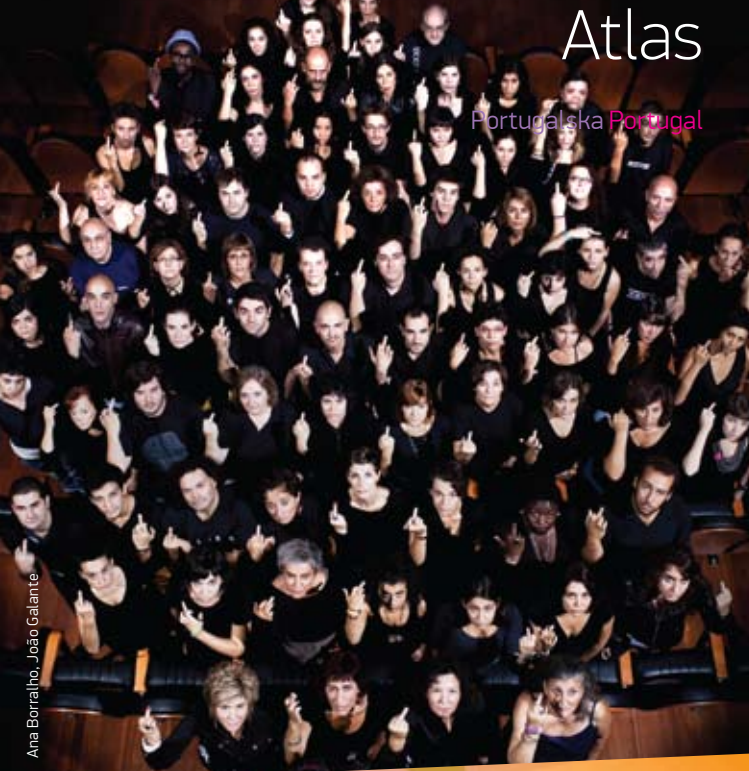
This Canadian orchestra, composed of eight musicians and actors, takes us back in time to the surrealist world of cabaret. Like in pre-war Berlin, there is decadence, eroticism, and the pending threat of aerial bombardment. Images come across as bizarre, strange and exciting. This fascinating music and performing group of artists comes from Québec and was established in 2001. Their penultimate performance was dedicated to the music of Tom Waits, whereas this time they somewhat resemble freedivers as they immerse themselves in the cabaret melodies and poetry created by the master of this genre, Kurt Weill. We can see everything appear on stage: tragedy, drama, comedy, melodrama. Everything good and bad that a woman's soul and a man's flesh are capable of. Absolutely nothing you have seen so far can compare with what you're about to experience in this performance. Go with the flow and leave time behind.

Scenarij, priredba, režija/Writing, arrangements, direction: L'orchestre d'hommes-orchestres / Izvajalci/Performers: Danya Ortmann, Philippe Lessard-Drolet, Lyne Goulet, Simon Elmaleh, Simon Drouin, Jasmin Cloutier, Gabrielle Bouthillier, Bruno Bouchard / Glasba/Music: Kurt Weill / Besedila/Texts: Bertolt Brecht, Robert Desnos, Ira Gershwin, Maxwell Anderson, Jacques Deval, Ogden Nash / Oblikovanje zvoka/Sound design: Frédéric Auger / Oblikovanje svetlobe/Light design: Philippe Lessard-Drolet / Prirejeni gledališki instrumenti/Theatrical machines: Pascal Robitaille / Produkcija/Production: L'orchestre d'hommes-orchestres / S podpora/Supported by: Théâtres de la ville de Luxembourg, Théâtre Le Périscope de Québec, Conseil des arts et des lettres du Québec, Service de la culture de la ville de Québec, Usine C – Montréal

Ana Borralho & João Galante Atlas

Portugalska Portugal

Ana Borralho, João Galante



sobota, 24. avgust, ob 21.00 • Saturday, August 24th at 9 pm
amfiteater Muzejske ploščadi Metelkova • **amphitheatre at the Metelkova museum platform** 80 minut/minutes

Predstava je v slovenščini z angleškimi nadnapisi. *The performance is in Slovene with English surtitles.*

• Mi smo revolucija

Nedvomno politično gledališče. Sto ljudi na odru. Pokrajina ljudi, pravzaprav. Vsak od njih ima svoj poklic, svoje mesto v družbi, in vsak s svojim delom in individualnostjo moti neoliberalno politiko, ki jo zanima le še kapital. Množica ljudi vseh starosti in generacij predstavlja nekakšen atlas, relief socialnih vprašanj, pa tudi velikansko moč in solidarnost. Tiha revolucija. Predstavo motivira znana ideja o tem, da mora umetnost igrati aktivno vlogo v družbi. Dramaturgija dogodka je inspirirana z otroško pesmijo, ki se nikoli ne konča in v kateri je vedno več glavnih junakov. Predstava se tako začne z enim nastopajočim in konča s stotimi. Avtorja predstave, Ana Borralho & João Galante, znana portugalska umetnika, sta predstavo pripravila z lokalnimi nastopajočimi vseh generacij in profilov.

• We are the revolution

It's political theatre, no doubt about it. One hundred people on stage. Actually, it's more of a landscape of people to be precise. Each one of them has a profession, their own place in society. Their work, together with their individuality, disturbs the neoliberal political paradigm, whose only interest is capital. A crowd of people from all ages and generations constitute a kind of atlas, a pastiche of social issues, but at the same time also embody a tremendous sense of strength and solidarity. A silent revolution. This performance is motivated by the common idea that art is an active player in society. The drama of this event draws inspiration from a nursery rhyme that never ends and constantly draws in more and more characters. The performance thus starts with one person performing and ends with a hundred of them. The authors, Ana Borralho & João Galante, famous Portuguese artists, have prepared the performance in cooperation with local participants from all generations and backgrounds.

Koncept, umetniško vodstvo, oblikovanje svetlobe/Concept, artistic direction and light design: **Ana Borralho, João Galante** / Svetovalec za luč/Light consultant: **Thomas Walgrave** / Zvok/Sound: **Coolgate** / Umetniško svetovanje/Artistic consultant: **Fernando Ribeiro** / Dramaturški sodelavec/Dramaturgy collaboration: **Rui Catalão** / Slovenska producentka/Slovene producer: **Mojca Jug** / Koordinacija skupine/Group coordination: **Laura Čepin, Maša Malovrh** / Izvajalci/Performers: **100 prostovoljcev/100 volunteers** / Produkcija/Production: **casaBranca** / Koprodukcija/Co-production: **Maria Matos Municipal Theatre** / Umetniška rezidenca/Artistic residency: **Atelier real, alcantara** / S podporo/Supported by: **Junta Freguesia de Santos-o-Velho**



Mala Kline Eden

Slovenija **Slovenia**

Damir Žižić



Kultura

MODUL / օ՛ՆՍՏՆԻ
DANCE

nedelja, 25. avgust, ob 20.00 • Sunday, August 25th at 8 pm

Stara mestna elektrarna – Elektro Ljubljana 60 minut/minutes

Predstava je v angleškem jeziku. *The performance is in English.*

• V vmesnem prostoru med tukaj in zdaj

Solo *Eden* koreografije in performerke Mala Kline oblikuje dva sveta, ki nastaneta, ko se performer in občinstvo srečata iz oči v oči. Prvi je na odru, v sedanjosti, tukaj in zdaj. Drugi je brezčasen, v notranjosti teles, v breznu podzavesti in spominov. Avtorica se v občutljivem nastopu, ostrem kot britev, giblje med tema dvema svetovoma. Kolektivne sanjske slike spreminja v intimo, udomačenost preobrazi v divjo žival. Naseljuje raznolike značaje in čustvena stanja ter gledalce vodi proti izvorni gledališki izkušnji. Je odlična igralka, duhovita, emotivna, večplastna. Poetika predstave spodbuja domišljijo ter oblikuje celovit in perfekcionistični svet zvoka, luči, ritma in tišine ter ima neverjetno sposobnost komunikacije z gledalčevimi čutili in razumom.

• In the transitional space between here and now

The solo performance *Eden* by the choreographer and performer Mala Kline gives birth to two worlds, arising at the exact moment when the performer and the audience meet face to face. The first of these worlds takes place on stage, in the present time, in the here and now. The second one is timeless, inhabiting the interior of bodies, in the abyss where the subconscious and memories reside. In this sensitive performance, with the sharpness of a razor, the author moves between the two worlds. She transforms collective dreamlike images into intimacy, transforms tamed homeliness into a wild animal. She inhabits diverse characters and emotional states while guiding the audience towards an authentic theatre experience. She is a superb actress, funny, emotive, multilayered. The poetics of the performance encourages the imagination and forms a complete and perfectionist arena of sound, light, rhythm and silence, revealing a breathtaking ability of communication with the audience's senses and mind.

Koncept, kreacija in izvedba/Concept, creation and performance: **Mala Kline** / Prostor, kostumografija in oblikovanje svetlobe/Set, costume and light design: **Petra Veber** / Avtorska glasba/Music: **Alen & Nenad Sinkauz (East Rodeo)** / Izvedba glasbe v živo/Music performed live by: **Sašo Kalan, Luka Ropret** / Asistenca/Assistance: **Lucija Barišič, Adriana Josipović** / Svetovanje/Consulting: **Andrea Božič, Guy Cools** / Asistentka kostumografije/Costume design assistant: **Amanda Kapič** / Tehnični vodja/Technical director: **Luka Curk** / Izvršni producent/Executive producer: **Žiga Predan** / Produkcija/Production: **Pekinpah / Kink Kong, E.P.I. center** / Koprodukcija/Co-production: **DasArts Amsterdam, Kino Šiška, Student Center Zagreb – Culture of Change – Theater & TD, EN-KNAP/Španski borci** / Partnerja/ Partners: **Narodni dom Maribor, son:DA** / S podpora/Supported by: **Program EU Kultura v okviru projekta modul-dance/ EU Culture Programme in the framework of the modul-dance project**

Cirque Bang Bang POST

Francija France

Philippe Laurençon

INSTITUT
FRANÇAIS

nedelja, 25. avgust, ob 21.30 in ponedeljek, 26. avgust, ob 19.30 •

Sunday, August 25th at 9.30 pm and Monday, August 26th at 7.30 pm

Dijaški dom Tabor • College Residence Hall Tabor 60 minut/minutes

• Srce na dlani

Predstave sodobnega cirkusa z žongliranjem po tem duetu ne bodo nikoli več enake, so zapisali kritiki. Cirque Bang Bang sta ustanovila Elsa Guérin in Martin Palisse, ki skupaj nastopata že deset let. *POST* je subtilna zgodba o odnosih, o ravnotežju ljubezni, moči sovraštva, vzdržljivosti sodelovanja, vztrajnosti dveh teles, o obsedenosti. Govori nam o človeškosti, odvisnosti od sočloveka in hkrati o samoti. Ta velika virtuozna žongliranja, ki spreminjata znane dimenzije in nam spodmikata tla pod nogami, gledalce vodita skozi melanholijo, občutljivost, srhljivo lepoto ter nežno melodramo. Minimalizem. Poezija. Za žogice, ki z veliko hitrostjo premikajo zrak, se včasih zdi, kot da so srce na dlani, kot skrivna in hitra pisava, polna pomenov.

• A heart on the palm of your hand

According to art critics, contemporary circus performances featuring juggling will never be the same again thanks to this duet. Cirque Bang Bang was established by Elsa Guérin and Martin Palisse, who have been performing together for ten years now. *POST* is a subtle narrative about relationships, about the balance of love, about the power of hate, about the enduring value of cooperation, about the persistence of two bodies, and about obsession. It simultaneously tells the story of being human, about being dependent on other human beings, and about loneliness. As they alter known dimensions and pull the ground from under our feet, these two great virtuosos of juggling guide the audience through melancholia, sensibility, uncanny beauty and soft melodrama. Minimalism. Poetry. The little juggling balls that come flying through the air with tremendous speed sometimes seem like a heart on the palm of one's hand, like a secret and fast handwriting, filled with meaning.

Koncept, režija, izvedba/Concept, direction, performance: Elsa Guérin, Martin Palisse / Umetniško sodelovanje/Artistic collaboration: Romuald Collinet, Manu Deligne / Oblikovanje/svetlobe, scena/Light and set design: Elsa Guérin, Martin Palisse / Luč in zvok/Light and sound manager: Manu Deligne / Glasba/Music: Godspeed You! Black Emperor, Plastikman, Thee Silver Mount Zion Orchestra / Vojda gostovanj/Tour manager: Flora Fontvieille / Produkcija/Production: Cirque Bang Bang / Koprodukcija/Co-production: Sémaphore in Cébazat, La Passerelle in Pont de Menat, Theatre of Cusset / S podpora/Supported by: Le Sirque National Pole for Circus Arts, Cooperative 2r2c in Paris, City of Cébazat, General Council of Puy de Dôme, Regional Council of Auvergne, French Ministry of Culture

Mare Bulc + nastopajoči performers Gremo vsi!

Slovenija **Slovenia**

Urška Boljkovac

ponedeljek, 26. avgust, ob 21.00 • Monday, August 26th at 9 pm

Stara mestna elektrarna – Elektro Ljubljana 90 minut/minutes

Predstava je v slovenščini z angleškimi nadnapisi. *The performance is in Slovene with English surtitles.*

• Začeti na novo

Predstava *Gremo vsi!* je glasbeno angažirano gledališče, ki pravzaprav govori o tem, ali ostati v tej državi ali oditi. Je razmišljanje o spremembah, o izbiri med pasivnostjo in akcijo. Predstavljajmo si, da je država bend in prebivalec države glasbenik ter da je selitev iz države v državo kot selitev glasbenika iz benda v bend. Če kdo odide iz skupine, je glasba potem drugačna? Kako se od-ločiti za politične in ekonomske migracije, če te na dom vežejo ljubezen, tovarštvo, melodija ali ritem? Predstava, polna glasbenih in performerskih veččin, ki ima karizmatičnost rock koncerta, je obvezna gledališka čitanka za mlado generacijo, ki gleda v horizont prihodnosti. Za vse generacije pravzaprav. Vsi razmišljamo prav to, kar v predstavi izreče N'toko: "Jaz hočem začeti" na novo." Je možno?

• Starting over

The performance entitled *Gremo vsi!* (All Together Now!) is an engaged music theatre with a narrative that revolves around whether or not one should stay in Slovenia. It is a contemplation of changes, about the choice between passivity and action. Let's imagine for a second that a country is a band and that a citizen of that country is a musician, which means that moving from one country to another is like a musician moving from one band to another. Would the music be any different if someone left the band? How can you make the decision for political and economic migration, if you're tied down to your home by love, comradeship, melody and rhythm? It's a performance bursting with musical and performing skills and all the charisma of a rock concert. It's obligatory reading material for a young generation that has its eyes set on the future. However, it's meant for all generations. We are all thinking about what N'toko says out loud in the performance: "I want to start fresh." Is it possible?

Režija/Director: **Mare Bulc** / Nastopajoči/Performers: **Jaka Berger, Miha Blažič - N'toko, Matija Dolenc, Polona Janežič, Tina Perić, Irena Preda** / Oblikovanje zvoka/Sound design: **Jure Vlahovič**
Glasba/Music: **nastopajoči/performers** / Scenski gib/Stage movement: **Branko Potočan**
Kostumografija/Costume design: **Mateja Benedetti** / Oblikovanje svetlobe/Light design: **Igor Remeta**
Izvršna producentka/Executive producer: **Tina Dobnik** / Produkcija/Production: **Maska**
Koprodukcija/Co-production: **Bunker, Ljubljana & Zavod Exodos** / Posebna zahvala/Special thanks: **Zavod Vitkar & Radio Študent**



Dječaci koncert concert

Hrvaška Croatia



xixi • kreativna agencija

sobota, 27. avgust, ob 21.00 • Saturday, August 27th at 9.00 pm
Mesarski most • Butcher's Bridge

• Ko Ljubljana postane pristanišče

Pred dvema letoma je koncert skupine Dječaci pregнал dež. Tokrat se težko pričakovano vračajo. Pojdimo torej še enkrat od začetka: "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 / iščepkam sol iz uha / pogledam u loncu šta se kuha ... Punjene paprike!" Ostra besedila, neposredna sporočila. "Dobro repaju, al su stvarno debili," piše na njihovi spletni strani. Glasbeni kritiki jih uvrščajo med najbolj kreativne hiphop izvajalce na Balkanu, vendar jih na radiu in na televiziji ne predvajajo pogosto. Saj so, kot pravijo, njihovi teksti za dlako pretrdi. Ampak niti na pamet jim ne pride "glancati sranja", da bi bili vseh glasbenim urednikom.

• When Ljubljana turns into a harbour

Two years ago the concert to be played by the band Dječaci was washed away as the rain came pouring down. Great expectations therefore accompany their forthcoming return. So let's start from the beginning once again: "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!" Sharp lyrics, direct messages. Their website says: "They rap well, but they're retards." The critics place them amongst the most creative hip hop groups in the Balkan region, but they are not all that often played on the radio as one might expect, since – as they note themselves – their lyrics are slightly too rough. However, they wouldn't even consider "polishing shit," just so that the editors might approve.

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

International Institute of Political Murder Hate Radio

Nemčija, Švica **Germany, Switzerland**

Daniel Seiffert



swiss arts council
prohelvetia

sreda, 28. avgust, ob 20.00 in četrtek, 29. avgust, ob 19.00

• **Wednesday, August 28th at 8 pm and Thursday, August 29th at 7 pm**

Stara mestna elektrarna – Elektro Ljubljana 105 minut/minutes

Predstava je v francoščini in jeziku kinjarwanda s slovenskimi in angleškimi nadnapisi.

The performance is in French and Kinyarwanda with Slovene and English surtitles.

• Frekvenca zla

Leta 1994 je bilo v Ruandi z mačetami in palicami ubitih več kot milijon Tutsijev. Tamkajšnja radijska postaja RTLM je s svojim hujkskaškim programom poslušalce na sovraštvo in umore pripravljala že mesece prej. Med pop glasbo, športnimi prenosi in pristranskimi poročili so trije ekstremistični Hutuji in voditelj italijansko-belgijskega rodu hladnokrvno pozivali k sovraštvu in klanju. Dokumentaristična predstava *Hate Radio* je natančna rekonstrukcija tega radia; neprepustno zaprt in klinično čist studio, v katerem so vsi dobre volje, zunaj pa kri in bolečina nedolžnih ljudi. Kako deluje razisem? Kakšna je vloga medijev? Kako lahko ljudi prepričamo, da postanejo hladnokrvni morilci? Švicarsko-nemška skupina The International Institute of Political Murder je bila ustanovljena leta 2007 in se ukvarja z različnimi umetniškimi žanri ter z rekonstrukcijo zgodovinskih dogodkov. V eni od predstav so tako obnovili zadnje ure Elene in Nicolaeja Ceaucescuja, letos pa v Moskvi s projektom *The Moscow Trials* sprožili debato med zagovorniki in nasprotniki vere, inspirirano s procesom o Pussy Riots.

• The frequency of evil

In 1994, in Rwanda, more than a million Tutsis were slaughtered with machetes and sharpened sticks. The local radio station RTLM incited listeners to hate and kill months before the actual events started taking place. In between pop music, sport broadcasts, and biased news, three extremist Hutus and a news presenter of Italian-Belgian descent, cold-bloodedly called for hate and slaughter. The documentary performance *Hate Radio* is a precise reconstruction of this same radio. In an airtight and sterilized studio, everybody is in an excellent mood, but the outside world is filled with blood and the pain of the innocent. How does racism work? What's the role of the media in this respect? How can people be convinced to become murderers? The Swiss-German group, The International Institute of Political Murder, was founded in 2007 and focuses on various artistic genres and a reconstruction of historical events. In one of their performances, they staged the final hours of Elena and Nicolae Ceaucescu, whereas their project *The Moscow Trials* – inspired by the Pussy Riot trial – triggered a debate this year in Moscow between anti-religious and pro-religious proponents.

Scenarij, režija/Script, direction: **Milo Rau** / Dramaturgija, konceptualno vodstvo/Dramaturgy, conceptual management: **Jens Dietrich** / Scenografija, kostumografija/Set and costume design: **Anton Lukas** / Nastopajoči/Cast: **Afazali Dewaele, Sébastien Foucault, Estelle Marion, Nancy Nkusi, Diogène Ntarindwa (Atome), Bwanga Piipiili, Dimitri Tchabo / Video/Video: Marcel Bächtiger / Zvok/Sound: Jens Baudisch / Produkcija/Production management: Milena Kipfmüller / Asistenca režije/Assistant director: Mascha Euchner-Martinez / Znanstveno sodelovanje/Scientific collaboration: Eva-Maria Bertschy / Akademsko svetovanje/Academic counselling: Marie-Soleil Frère, Assumpta Muginarez, Simone Schindwein / Produkcija/Production: International Institute of Political Murder / Koprodukcija/Co-production: Migros-Kulturprozent Schweiz, Kunsthaus Bregenz, Hebbel am Ufer (HAU) Berlin, Schlachthaus Theater Bern, Beursschouwburg Brüssel, migros museum für gegenwartskunst Zürich, Kaserne Basel, Südpol Luzern, Verbrecher Verlag Berlin, Kigali Genocide Memorial Centre / S podpora/Supported by: von Hauptstadtkulturfonds (HKF), Migros-Kulturprozent Schweiz, Pro Helvetia - Schweizer Kulturstiftung, kulturelles bl (Basel), Bildungs- und Kultur-parlament des Kantons Luzern, Amt für Kultur St. Gallen, Ernst Göhler Stiftung, Stanley Thomas Johnson Stiftung, Alfred Toepfer Stiftung F. V. S., GGG Basel, Goethe-Institut, Friede Springer Stiftung**

Tea Tupajić, Petra Zanki The Curators' Piece (A trial against art)

Hrvaška, Portugalska, Norveška, Nizozemska, ZDA
Croatia, Portugal, Norway, the Netherlands, USA



Monica Santos Herberg

četrtek, 29. avgust, ob 21.00 • Thursday, August 29th at 9 pm
Dijaški dom Tabor • College Residence Hall Tabor 70 minut/minutes

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

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

• Proces

Podnaslov predstave *The Curators' Piece* je *Proces proti umetnosti*, v njej izbrani in ugledni umetniški kuratorji nastopajo kot performerji. Avtorici projekta sta gledališka režiserka Tea Tupajić in Petra Zanki, ki je svoje gledališko znanje izpopolnjevala na Sorbonne Nouvelle v Parizu. Akterji na odru so pravzaprav tisti, ki oblikujejo pokrajino sodobne uprizoritvene umetnosti. Kuratorji so tudi sooblikovalci predstave in njeni koproducenti. Vprašanje, na katero skuša predstava odgovoriti, je večno aktualno in zapleteno: Ali lahko umetnost vpliva na sodobno družbo? Imajo posamezniki, ki nastopajo, odgovor na to vprašanje? Kako umetnosti vrniti pomembnost? Na odru se pred nami odvija fikcija in realnost; proces proti in za umetnost ter dileme in razmišljanja njenih protagonistov.

• A trial

The performance *The Curators' Piece*, subtitled *A trial against art*, puts the selected eminent artistic curators in the shoes of performers. The authors of the project are the theatre director Tea Tupajić and Petra Zanki, who perfected her knowledge of theatre at the Sorbonne Nouvelle in Paris. The personas on stage are actually the ones who mould the landscape of contemporary performing arts. The curators are also co-creators of the performance and its producers. The question that this performance attempts to answer is one of eternal relevance and complexity, namely: Can art influence contemporary society? Will the performing individuals provide us with an answer to these questions? How can art be once again perceived as a socially relevant category? On stage, we see fiction and reality take place in front of our eyes; a trial for and against art with the accompanying dilemmas and thoughts of its protagonists.

Koncept, izvedba/Concept, realization: **Tea Tupajić, Petra Zanki** / Režija, oblikovanje svetlobe/ Directing, light design: **Tea Tupajić** / Dramaturgija, gib/Dramaturgy, movement: **Petra Zanki** / Nastopajoči kuratorji/Performing curators: **Per Ananiassen, Sven Age Birkeland, Zvonimir Dobrović, Vallejo Gantner, Nevenka Koprivšek, Gundega Laivina, Florian Malzacher** / Koprodukcija/Co-production: **Bit-Teatergarasjen, BUDA, Performance space 122, Teaterhuset Avantgarden, MDT, Grand theatre Groningen, O Espaco do Tempo** / S podpora/Supported by: **PACT Zollverein, On The Boards, steirischer herbst, Trust for Mutual Understanding, City Council Zagreb, Ministry of Culture of the Republic of Croatia**



Nacera Belaza Le Cri

Alžirija, Francija **Algeria, France**

INSTITUT
FRANÇAIS
SLOVENE

petek, 30. avgust, ob 20.00 • Friday, August 30th at 8 pm

Stara mestna elektrarna – Elektro Ljubljana 50 minut/minutes

• Pokrajina giba

Alžirsko-francoska koreografinja in plesalka Nacera Belaza se po nekaj letih znova vrača na Mlade leve, k občinstvu, ki se je vedno zaljubljalo v njene predstave. V duetu *Le Cri* (Krik) ostaja zvesta svoji minimalistični poetiki, ki neke med gibom in mirovanjem, tišino ter zvokom, svetlobo in temo ustvarja čudežno meditativno moč, ki hipnotično vpliva na gledalca. Koreografinja, ki v svojih predstavah največkrat nastopa s svojo sestro Dalilo, je zapisala, da bi ta predstava morala biti prva, gibanje v njej iz intime priplava na površje, vse dokler ne izgine. To je pot vsake njene koreografije, morda pa se v tej zgodba ne razvija, miruje, se vrača na izhodišče in se konča s krikom. Pred nami na odru se v izjemno natančnem ritmu razvija senzibilna pokrajina transa in spominov, v kateri čas in prostor sovivata v skorajda znanstveni natančnosti.

• A landscape of movement

After a few years' break, the Algerian-French choreographer and dancer Nacera Belaza once again returns to the Mladi levi festival, back to an audience that has time and time again fallen in love with her performances. She stays true to her minimalist poetics in the duet *Le Cri* (Scream), arising somewhere between movement and stillness, between silence and sound, between light and dark, where she creates magic meditative power that has a hypnotic effect on the spectator. The choreographer who appears in her own performances, mostly with her sister Dalila, once wrote that this performance should be the first, since it lures movement from the depths of intimacy to the surface, until it finally vanishes. This is the path pursued in all her choreography, but perhaps in this one the story doesn't progress as much as just stands still, repeatedly returning back to point zero and ending with a scream. What we see unfold in front of us on stage in a rhythm of exceptional precision is a subtle landscape of trance and memories, where time and space coexist in almost scientific exactness.

Koreografija/Choreography: **Nacera Belaza** Izvedba/Performance: **Nacera Belaza, Dalila Belaza** / Oblikovanje svetlobe/Light design: **Éric Soyer** / Vodenje luči/Light production: **Christophe Renaud** / Oblikovanje zvoka in videa/Sound and video conception: **Nacera Belaza** / Koprodukcija/Co-production: **Rencontres chorégraphiques internationales de Seine-Saint-Denis, Le Forum – scène conventionnée de Blanc-Mesnil, AARC (Agence Algérienne pour le Rayonnement Culturel – Ministère algérien de la culture), Ambassade de France en Algérie, Centre de développement chorégraphique / Biennale nationale de danse du Val-de-Marne (studio), Centre chorégraphique national de Caen – Basse-Normandie (studio), Centre chorégraphique national de Créteil – Val-de-Marne (studio) / Posoja vadbenega studia/Loan of rehearsal studio: **Centre national de la danse – Pantin, EMA (Ecoles Municipales Artistiques de Vitry-sur-Seine), Cité internationale des arts** / S podpora/Supported by: **DRAC Ile-de-France, Région Ile-de-France, Conseil général de la Seine-Saint-Denis, Association Beaumarchais, Culturesfrance / Ministère des affaires étrangères and ONDA (support for touring)****

Oliver Frlijić Mrzim istinu!

Hrvaška **Croatia**

petek, 30. avgust, ob 21.30 in sobota, 31. avgust, ob 20.00 •

Friday, August 30th at 9.30 pm and Saturday, August 31st at 8 pm

Sindikalna dvorana Elektra Ljubljana, vhod Stara mestna elektrarna – Elektro Ljubljana

• **Elektro Ljubljana Union Hall, entrance at the Stara mestna elektrarna – Elektro Ljubljana**

60 minut/minutes / Predstava je v hrvaščini s slovenskimi in angleškimi nadnapisi. *The performance is in Croatian with Slovene and English surtitles.*

• Potlačiti preteklost

Predstave Oliverja Frlijića, ki jih je delal po bivših jugoslovanskih republikah, vedno odpirajo najbolj boleče zgodbe, ki jih želi nek narod pozabiti ali o njih vsaj molčati. *Mrzim istinu!* je intimna biografsko dokumentaristična predstava, saj gre za travmatično zgodbo o režiserjevi družini. Zdi se, kot da je občinstvo prišlo na obisk in je sedaj priča razčiščenju družinske preteklosti. Režiser dramaturški lok napenja s pomočjo spominov, dokumentov, pričevanj ... Rašomonsko pa vsak član družine pozna svojo različico iste zgodbe. Igra v igri. Kaj se je zares zgodilo? Je mama res ves čas tepla sina? Ga je res imela raje kot njegovo sestro? Kaj je fikcija in kaj je laž? Je treba resnico sovražiti? Ali je zgodovina neke družinske sage pravzaprav konstrukt, tako kot vsaka druga zgodovina?

• Repressing the past

The performances created by Oliver Frlijić in the former states of Yugoslavia always reveal the most painful of stories – stories that a nation would normally try to forget, or at least try to keep silent. *Mrzim istinu!* is an intimate biographic documentary performance, narrating a traumatic story about the director's family. It appears as if the audience has only come for a visit, only to bear witness to a family past emerging from the closet. The director stretches the dramatic arc with the help of memories, documents, testimonies... However, in a rather Rashomon manner, each family member seems to put forward his or her own version of the same story. A play inside a play. What really happened in the end? Is it true that the mother was beating her son repeatedly? Did she really love him more than she loved his sister? What qualifies as fiction here and what is an outright lie? Should one perhaps hate the truth? Is the history of a family actually nothing but a construct, like any other history?

Režija, koncept/Director, concept: **Oliver Frlijić**

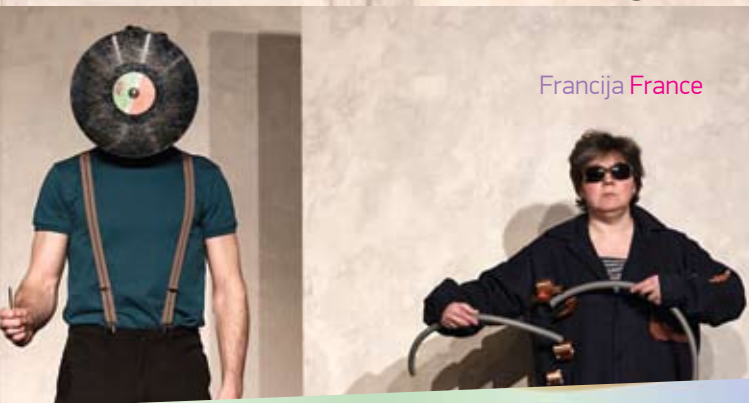
Nastopajo/Cast: **Ivana Roščić, Rakan Rushaidat, Filip Križan, Iva Visković**

Produkcija/Production: **Theatre & TD**

Théâtre des Bouffes du Nord
Jos Houben, Françoise Rivalland, Emily Wilson

Christophe Reynaud de Lage

Répertoire. Musical Theatre Mauricio Kagel



Francija France

INSTITUT
FRANÇAIS

sobota, 31. avgust, ob 21.30 • Saturday, August 31st at 9.30 pm

Stara mestna elektrarna – Elektro Ljubljana 60 minut/minutes

• Ljubezen na prvi zvok

Predstava, v kateri nastopa pet karizmatičnih performerjev, je kot sanje Tristiana Tzara, v katerih je srečal Busterja Keatona in se ni mogel načuditi svojim očem. Dadaizem je namreč sij, ki lebdi nad odrom in nad igralci, in burleska je intonacija gibanja misli predstave. Tragedija in komedija. Dramaturgija se v predstavi s časom poigrava kot delivec kart v igralnici, saj je odrska zgodba sestavljena iz več kot sto gledaliških prizorov, skečev, slik. Na odru se na nadrealističen način spogledata glasba in gledališče, predstava z izjemno natančnostjo sledi partituri *Répertoire* nemško-argentinskega skladatelja Mauricio Kagela, ki jo je ustvaril leta 1970. Performerji jo izvajajo na nenavadne inštrumente in pred nami oblikujejo utopičen svet, v katerem spoznamo nove dimenzije, naša čutila in um pa se hkrati začudeno zabavajo.

• Love at first sound

This performance, with five charismatic performers, resembles the dream of Tristan Tzara when he meets Buster Keaton and is left nothing short of awestruck. Dadaism is the glow that floats over the stage and the performers. It is a burlesque, it is the intonation induced by thoughts of the performance and their movement. Both tragedy and comedy. The dramaturgy in the performance plays with time like a card dealer in a casino. The stage narrative is composed of more than a hundred theatre scenes, skits, and images. Music and theatre flirt on stage in a surrealist spirit, while the performance demonstrates extreme precision in following the score *Répertoire* by the German-Argentinian composer Mauricio Kagel, who created it in 1970. The performers play on unusual instruments and thus give rise to a utopian world before our very eyes, where we encounter new dimensions while our senses and mind amuse themselves in astonishment.

Režija zvoka in podobe/Sound and image direction: **Jos Houben, Françoise Rivalland, Emily Wilson** / Scenografija/Set design: **Jacques Gabel** / Oblikovanje svetlobe/Light design: **Jacques Gabel, Patrick Duval** / Kostumografija/Costumography: **Eve Ragon** / Izdelava glasbenih rekvizitov/Construction of musical props: **Georges Jaillet, Richard Harrison** / Pet igralcev, glasbenikov in komedijantov/ Featuring five players, musicians and comedians: **Fiamma Bennett, Lucas Genas, Jos Houben, Maxime Nourissat, Françoise Rivalland** / Produkcija/Production: **C.I.C.T./Théâtre des Bouffes du Nord** / Koprodukcija/Co-production: **Les Théâtres de la Ville de Luxembourg, Théâtre d'Arras, scène conventionnée Musique et Théâtre** / S podpora/Supported by: **the association Mime de Rien**

Kviss búmm bang GALA – Celebration of Minorities



Islandija Iceland



Axel Kaaber



nedelja, 1. september, ob 20.00 • **Sunday, September 1st at 8 pm**
lokacijo bomo objavili na • **the venue will be published at www.bunker.si**

60 minut/minutes / Predstava je v slovenskem in angleškem jeziku s slovenskimi in angleškimi nadnapisi. *The performance is in Slovene and English with Slovene and English surtitles.*

• Na obrobju in v centru

Projekte islandskega kolektiva Kviss búmm bang, ki gostuje v Ljubljani v okviru evropskega projekta *Global City – Local City*, bi lahko označili za dokumentaristično in participatorno gledališče, saj jih običajno postavi v mestu, kjer gostuje. Z ironičnim pristopom v svojih delih gledalcu velikokrat odpre pogled iz druge perspektive. V Ljubljani in Mariboru bodo islandske umetnice preživele in raziskovale več kot mesec dni in predstavile delo *GALA – Celebration of Minorities*, ki se ukvarja z vprašanjem skupin in manjšin v najširšem pomenu besede. Kdaj skupina postane manjšina? Kaj lahko definiramo kot "manjšino" in kaj kot "normalno"? Kdo je tisti, ki to definira? Kviss búmm bang bo k sodelovanju povabil različne skupine in skozi participatorni proces pogledal pod površino vsakdanjika. Z duhovitim in hudomušnim slogom bodo umetnice v okviru navidezno "normalnega" soočale norme nevidno dominantnega in manjšinskega v družbi.

• At the periphery and in the centre

The Icelandic collective Kviss búmm bang, currently in residence in Ljubljana under the framework of the European project *Global City – Local City*, stages what could be defined as documentary and participatory theatre, since their projects are normally produced in the city they're being hosted in. The ironic approach they use in their work often allows the spectator to see things from another perspective. The Icelandic artists will be staying in Maribor and Ljubljana for more than a month to do research and to present their work *GALA – Celebration of Minorities*, which tackles the issue of minorities in the broadest sense of the term. Under what circumstances does a group become a minority? What can be defined as a "minority" and what is "normal"? Who is the subject, doing the defining? Kviss búmm bang will invite various groups to cooperate and thus establish a participatory process in order to look under the surface of everyday life. Their funny and roguish style will accompany them in the arena of the seemingly "normal", where they will confront the norms of the silent dominant structures on one hand, and the minority structures in society on the other.

Koncept, režija, izvedba/Concept, direction, performance: **Kviss búmm bang: Eva Rún Snorradóttir, Vilborg Ólafsdóttir, Eva Björk Kaaber** / Oblikovanje svetlobe in zvoka/Light and sound design: **Grega Mohorčič, Andrej Petrovčič** / Producent/Producer: **Matevž Peršin** / Produkcija/Production: **Bunker, Ljubljana** / Koprodukcija/Co-production: **Baltic Circle** / Projekt je podprla EU v okviru programa Kultura./The project is supported by the Culture Programme of the EU.

Cynthia Hopkins

umetniška rezidenca
artist in residence

ZDA USA

Jeff Sugg

Cynthia Hopkins je znana ameriška skladateljica, pevka in gledališka umetnica. Je izjemna solo glasbenica in ustanoviteljica skupine Gloria Deluxe, ki ustvarja folk, rock, blues, country in kabaretno glasbo. Nastopila je kot predizvajalka glasbenim legendam, kot sta David Byrne in Patti Smith. Kritiki njen glas opisujejo kot boleči instrument, ki spominja na Patsy Cline in Billie Holiday. V svojem delu raziskuje inovativne oblike komunikacije, združuje glasbo, tekst, scenografijo in video v fantastična dejstva in resnično fikcijo.

Cynthia Hopkins is a famous American composer, singer and theatre artist. She is a remarkable solo musician and founder of the Gloria Deluxe group, which makes folk, rock, blues, country and cabaret music. She has opened for legendary musicians such as David Byrne and Patti Smith. Critics have described her voice as a painful instrument that reminds one of Patsy Cline and Billie Holiday. Hopkins explores innovative forms of communication and blends music, text, scenography and video into fantastic facts on the one hand, and real-life fiction on the other.

ponedeljek, 26. avgust ob 18.00 • Monday, August 26th at 6 pm

Gledališče Glej • Glej Theatre

nedelja, 1. september ob 22.00 • Sunday, September 1st at 10 pm

Stara mestna elektrarna – Elektro Ljubljana

Cynthia Hopkins bo v Gledališču Glej predstavila svoje delo v nastajanju z naslovom *A Living Documentary*, nekakšen talk-show, v katerem se ukvarja z vprašanji o tem, ali danes lahko umetnik s svojim delom sploh še preživi, ali mora zaradi denarja kdaj žrtvovati umetniško integriteto, je umetnost mogoče kupiti ... V nedeljo pa bo v Stari mestni elektrarni – Elektro Ljubljana skupaj s slovenskimi glasbeniki nastopila na jam sessionu.

Cynthia Hopkins will present her work in progress entitled *A Living Documentary* in the Glej Theatre. It takes the form of a talk-show and explores questions about whether an artist can survive at all with their work, whether artistic integrity has to be sacrificed at times for the sake of the money, and whether art can even be bought in the first place... On Sunday, Cynthia Hopkins will also play a jam session together with Slovene musicians in the Stara mestna elektrarna – Elektro Ljubljana.

Koncept, izvedba/Concept, performance: **Cynthia Hopkins**

Oblikovanje svetlobe in zvoka/Light and sound design: **Grega Mohorčič, Andrej Petrovčič**

Producent/Producer: **Matevž Peršin**



Mladi levi in and U3

Sodelovanje s 7. trienalom sodobne umetnosti v Sloveniji – U3 je posledica prizadevanja za lokalno povezovanje in razvijanje kakovostnih odnosov v četrti Tabor, tako med organizacijami kot med prebivalstvom. Skupaj organiziramo štiri koncerte in posvet na temo (ekonomskega) pozicioniranja umetnika v družbi.

The cooperation with the 7th Triennial of Contemporary Art in Slovenia - U3 is the result of efforts invested in local networking and in the development of quality relations in the Tabor quarter, with both the organizations and inhabitants residing there. We have joined our efforts to mutually organize four concerts and a discussion on the (economic) position of an artist in society.

7. TRIENALE
SOBOBNE
UMETNOSTI
V SLOVENIJI



MG+MSUM

petek, 23. avgust, ob 22.00 • Friday, August 23rd at 10 pm
amfiteater Muzejske ploščadi Metelkova • amphitheatre at the Metelkova
museum platform 90 minut/minutes

Miha Ciglar
koncert concert
Slovenija Slovenia



Metod Blejec

Intermedijski umetnik in raziskovalec na področju avdiotehnologij Miha Ciglar bo odigral kratek improviziran koncert. Ne bo šlo le za akustični, temveč tudi taktilen signal, ki ga bomo lahko čutili na koži.

Miha Ciglar, intermedia artist and researcher in the area of audio technologies, will hold a short improvised concert. The acoustic stimulus of the concert will be accompanied by tactile signals, extending right to the surface of our skin.

Theremidi Orchestra
koncert concert
Slovenija Slovenia



Dejan Habicht

Theremidi Orchestra se pusti očarati nepredvidljivim eksperimentalnim zvokom iz različnih doma narejenih inštrumentov. Na srečanjih v Ljubljanskem digitalnem medijskem laboratoriju (Ljudmila) in delavnicah izdelujejo naprave ter raziskujejo atonalne zvoke s pomočjo naredi-sam pripomočkov, anten, prevodnega črnila, dežnikov, žičnatih račč, zračnih cevi ali starega železa.

Theremidi Orchestra allows itself to be fascinated by the unpredictable experimental sounds coming from home-made instruments. At jams at the Ljubljana Digital Media Lab (Ljudmila) and workshops they produce instruments and explore sounds with the help of DIY gadgets, antennas, conductive ink, umbrellas, wire ducklings, air tubes or scrap metal. Theremidi Orchestra so/are: Simon Bergoč, Tina Dolinšek, Luka Frelih, Ida Hiršenfelder, Dare Pejič, Isac Petruzzi, Tilen Sepič, Ian Soroka, Saša Spačal, Robertina Šebjanič, Dušan Zidar

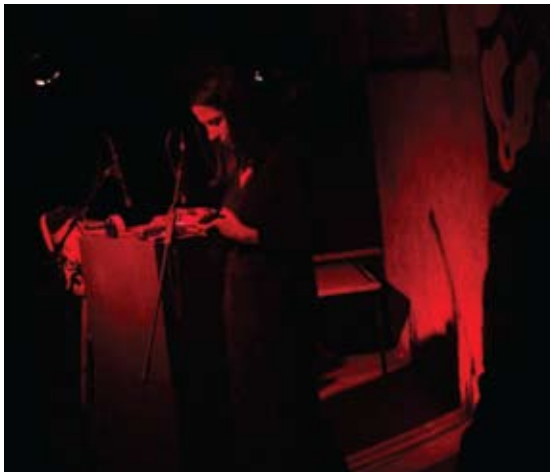
sreda, 28. avgust, ob 22.00 • **Wednesday, August 28th at 10 pm**
amfiteater Muzejske ploščadi Metelkova • **amphitheatre at the**
Metelkova museum platform 25 minut/minutes

Irena Tomažin **Slovenija Slovenia**

Obledel odmev lebdi debel

Gre za zvočni performans glasu, ki prehaja med neskončno ponavljajočim se refrenom melodije, ki se gradi in razpada v sozvočju s telesnimi zvoki, med diktafonskimi posnetki in njihovim množenjem, med odmevi v prostoru in točko izdiha.

This is a sound performance of a voice that transcends between the infinitely repetitive melodic refrain, that comes in and out of existence in harmony with body sounds, between the voice recorder tapes and their multiplication, between echoes in space and the point of exhalation.



Milna Fras

sreda, 28. avgust, ob 22.30 • **Wednesday, August 28th at 10.30 pm**
Muzej sodobne umetnosti Metelkova • **Museum of Contemporary Art**
Metelkova 60 minut/minutes

Matej Stupica **Slovenija Slovenia**

Organ: Prepariran performans #3

Organ je preparirani pianino, v katerem se prepletata instalacija in zvok. Projekt temelji na principu najdenih predmetov, njegov povezovalni element je improvizacija. V zvočno-vizualnem koncertu/performansu bodo sodelovali Vitja Balžalorski na organu, Jaka Berger na prepariranih bobnih, Small but dangers (Simon Hudolin Salči in Mateja Rojc) in Matej Stupica na analognih projekcijah in prepariranem grafoskopu. The organ is a prepared upright piano where the installation and sound melt together. The project is based on the principle of found objects and improvisation is its core element. The artists participating in this sonic-video concert/performance will be Vitja Balžalorski on the organ, Jaka Berger on prepared drums, Small but dangers (Simon Hudolin Salči and Mateja Rojc) and Matej Stupica on analogue projections and prepared overhead projector.



Matija Pavlovec

sreda, 28. avgust, ob 18.00 • Wednesday, August 28th at 6 pm
amfiteater Muzejske ploščadi Metelkova • **amphitheatre at the**
Metelkova museum platform 90 minut/minutes

(Ekonomsko) pozicioniranje
umetnika v družbi

The (economic) position
of the artist in a society

posvet v sodelovanju s

7. trienalom sodobne umetnosti v Sloveniji – U3

public debate in collaboration with

7th Triennial of Contemporary Art in Slovenia – U3

Razprava bo odprla prostor za razmislek o položaju, ki ga v družbi zaseda umetnik. To pozicijo bomo osvetlili iz več zornih kotov, predvsem pa bomo govorili o ekonomskih razmerah ustvarjanja. Kako svoj ekonomski položaj razume umetnik in kako ga razume družba? Kako se ta vprašanja odražajo v ustvarjenih vsebinah in kako lahko vplivajo na dejanski ekonomski položaj kreativnega subjekta v današnji družbi? V kakšnih razmerah dela umetnik danes in v kakšnih bo ustvarjal v prihodnosti? Na kakšne načine umetniki ustvarjajo alternative obstoječim administrativnim in produkcijskim razmeram za sodobno umetnost? Ali umetniki soustvarjajo ekonomijo umetniškega ustvarjanja ali le skušajo preživeti v danih okoliščinah?

This debate will allow participants to contemplate the position of the artist in a society. The issue will be explored from different angles, with a particular emphasis on the economic conditions of the creative process. How exactly does an artist understand his economic situation and how is it seen by society? In what way do these questions permeate the content that is created and how can they influence the actual economic position of a creative subject within contemporary society? In what kind of conditions do artists currently work and what kind of conditions await them in the future? In what manner do artists form alternatives to the existing administrative and production conditions for contemporary art? Are artists co-creating the economy of artistic creation or are they merely trying to survive in the given circumstances?

Sodelujejo/Participating: **Saška Rakef, Mare Bulc,**
Cynthia Hopkins, Aleš Črnič, Ana Čigon, Jelena Vesic

Moderator: **Samo Selimović**

Pogovor bo v angleškem jeziku. *The debate will be in English.*

Postaja Tabor

Tabor station

23. 8.–1. 9. (z izjemo [with the exception of 24. 8.](#))
od 17.00 do 19.00 • from 5 pm to 7 pm park Tabor

V času festivala bo v parku Tabor dve ure na dan delovala *Postaja Tabor*, kjer se bodo srečevali in kramljali umetniki in Taborjani. Iz drevesnih krošenj se bo razlegala predvsem glasba – za vsak dan bo narejena posebna glasbena oprema, ki bo vsebinsko izhajala iz festivalskega programa tistega dne. Hkrati bo po parku posejanih več individualnih zvočnih postaj, kjer bodo poslušalci prek slušalk ob limonadi in v udobnem vzdušju lahko prisluhnili intervjujem z ustvarjalci festivala, mnenjem in zgodbam Taborjanov ter posebnim edicijam iz sklopa *Moje ulice*.

During the course of the festival, the new *Tabor station* will emerge and function for two hours every day in Tabor Park, thus allowing artists and local residents to meet and chat. We'll be hearing music from the tree tops – specific sound equipment will be made available for each separate day, depending on the festival programme. On top of that, several sound stations will be scattered across the park, where listeners will be able to put their headphones on, sip lemonade and enjoy the cosy atmosphere while listening to interviews with festival team members, hear stories and opinions by local residents and find out more about special editions from the *My Street* initiative.

Idejna zasnova/Concept: **Nevenka Koprivšek**

Urednici in oblikovalki programa/Programme editors and content producers: **Ana Duša, Špela Frlić**
Glasbeni opremljevalec/Audio editor: **Jure Vlahovič** / Vizualna podoba/Visual image: **prostoRož** /
Produkcija/Production: **Bunker, Ljubljana** / *Moje ulice* pripravlja zavod *Divja misel*/My Street editions are prepared by the *Divja misel* Institute.

petek, 30. avgust, ob 17.00 • Friday, August 30th at 5 pm
Postaja Tabor • [Tabor station](#)

Diogène Ntarindwa (Atome)

intervju, pogovor [interview, conversation](#)

V predstavi z naslovom *Hate Radio* švicarsko-nemške skupine The International Institute of Political Murder Diogène igra vlogo Kantana Habimane. Z njim se bomo pogovarjali o genocidu nad Tutsiji v Ruandi in hkrati razkrili tudi njegove spomine v povezavi z umetnostjo. Diogène je bil kot najstnik član uporniške vojske v Ruandi in je tudi pisal o genocidu.

Diogène plays Kantano Habimana in the performance of the Swiss-German group International Institute of Political Murder entitled *Hate Radio*. The conversation will focus on the genocide against the Tutsi in Rwanda and will reveal Diogène's personal memories with regard to art and his teenage years in the Rwanda rebel army. Diogène has also written a piece about the genocide.

Intervju in pogovor bosta potekala v angleškem jeziku.
The interview and conversation will be in English.

swiss arts council
proshelvetia

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**

Izvršna producenta festivala/Executive producers of the festival: **Maja Vižin,**

Samo Selimović

Odnosi z javnostmi/Public relations: **Janja Buzečan**

Producenta/Producers: **Matevž Peršin, Ana Marija Prelogar**

Administracija in koordinacija/Administration and coordination: **Liljana Briški**

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, Jure Vlahovič

Prostovoljci/Volunteers: **Ana Semenič, Anamarija Gspan, Andrej Pugelj, Anja**

Plut, Anja Srdoč, Esmeralda Jukan, Ina Cedilnik, Janja Horvat, Jóhanna Vala

Höskuldsdóttir, Kristina Šircelj, Lara Jerkovič, Lea Vilman, Lejla Ličina,

Manca Merlak, Mario Jeličič, Marjetka Lipovnik, Naja N. Bratina, Primož Jamšek,

Reda Jureliavičiūtė, Špela Bandelj, Tamara Stošič Balog, Taša Štrukelj,

Tina Pečan, Tinkara Seidl, Varja Hrvatina, Yanina Kochtova, Živa Ogorelec

Vodja prostovoljcev/Volunteer coordinator: **Katarina Slukan**

Festival so omogočili/The festival was made possible by:

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Mladina, Radio SI, JSKD, BARSOS-MC, Dijaški dom Tabor, Slovenska kinoteka, Gledališče Glej, Slovenske železnice, Muzej sodobne umetnosti Metelkova, 7. triennale sodobne umetnosti v Sloveniji – U3, Slovenski etnografski muzej

Katalog/Catalogue:

Urednica/Editor: **Janja Buzečan**

Teksti/Texts: **Irena Štaudohar**

Oblikovanje/Design: **Tanja Radež**

Prevod/Translation: **Ajda Šoštaric**

Slovenska lektura/Slovene editing: **Irena Androjna Mencinger**

Angleška lektura/English editing: **Michael Manske**

Tisk/Printing: **Tiskarna Žnidarič**

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

Kulturna četrt Tabor

Asociacija

Mreža za prostor

Balkan Express

Imagine 2020 – Arts and Climate Change

IETM (International Network for Contemporary Performing Arts)

Global City – Local City

A Soul for Europe

Create to Connect

Pridržujemo si pravico do morebitnih sprememb programa.

We reserve the right to possible programme alterations.



PRIZORIŠČA DOGODKOV VENUES

- 1** Stara mestna elektrarna – Elektro Ljubljana
Slomškova 18
- 2** Muzejska ploščad Metelkova
Metelkova museum platform
- 3** Muzej sodobne umetnosti Metelkova
Museum of Contemporary Art Metelkova
Maistrova 3
- 4** Dijaški dom Tabor
College Residence Hall Tabor
Kotnikova 4
- 5** Gledališče Glej
Glej Theatre
Gregorčičeva 3
- 6** Mesarski most
Butcher's Bridge
- 7** Druga pomoč
Šmartinska 3
- 8** park Tabor



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



7. TRIENALE
SODOBNE
UMETNOSTI
V SLOVENIJI



MG+MSUM

Moderna galerija
Museum of Modern art, Ljubljana
plus Musée sodobne umetnosti Metelkova
Museum of Contemporary Art Metelkova

