



mladi levi



2014

bunker

23.-31. AVGUST

MEDNARODNI INTERNATIONAL FESTIVAL



LET



SOBOTA, 23. AVGUST **SATURDAY, AUGUST 23rd**

21.00 ODPRTJE FESTIVALA FESTIVAL OPENING

23.–29. AVGUST **AUGUST 23rd – 29th**

Kate McIntosh: WORKTABLE (NZ, BE)

interaktivna instalacija interactive installation

23.–31. AVGUST **AUGUST 23rd – 31st**

hello!earth: RE-STREET Ljubljana (DK) instalacija installation

NEDELJA, 24. AVGUST **SUNDAY, AUGUST 24th**

19.30 Corinne Maier: PAST IS PRESENT (CH)

21.30 Roger Bernat/FFF: Numax-Fagor-plus (ES)

PONEDELJEK, 25. AVGUST **MONDAY, AUGUST 25th**

10.00 delavnica dokumentarnega gledališča documentary theatre workshop

19.30 Corinne Maier: PAST IS PRESENT (CH)

21.30 Maike Lond: »10 JOURNEYS TO A PLACE WHERE NOTHING HAPPENS« (EE)

TOREK, 26. AVGUST **TUESDAY, AUGUST 26th**

16.00 Pasti participatornosti v umetnosti predavanje in okrogla miza

The Pitfalls of Participatory Practices in Art lecture and round-table discussion

20.00 Betontanc: PISTA SVETA (SI)

21.30 Roger Bernat/FFF: Numax-Fagor-plus (ES)



SREDA, 27. AVGUST **WEDNESDAY, AUGUST 27th**

21.00 Tehnoburleska TATOVI PODOB Technoburlesque IMAGE SNATCHERS (SI)

ČETRTEK, 28. AVGUST **THURSDAY, AUGUST 28th**

16.00–19.00 Mariano Pensotti: SOMETIMES I THINK, I CAN SEE YOU (AR, SI)

20.00 Philippe Quesne/CAMPO: NEXT DAY (FR, BE)

PETEK, 29. AVGUST **FRIDAY, AUGUST 29th**

16.00–19.00 Mariano Pensotti: SOMETIMES I THINK, I CAN SEE YOU (AR, SI)

17.00 Milo Rau/IIPM: DIE MOSKAUER PROZESSE (DE, CH)

dokumentarni film documentary film

20.00 SKaGeN with Richard Jordan Productions Ltd: BigMouth (BE, GB)

SOBOTA, 30. AVGUST **SATURDAY, AUGUST 30th**

11.00–14.00 Mariano Pensotti: SOMETIMES I THINK, I CAN SEE YOU (AR, SI)

20.00 Lola Arias: MI VIDA DESPUÉS (AR)

21.30 SKaGeN with Richard Jordan Productions Ltd: BigMouth (BE, GB)

NEDELJA, 31. AVGUST **SUNDAY, AUGUST 31st**

17.00 Danniël Danniël, Juliano Mer-Khamis: ARNA'S CHILDREN (IL, NL)

dokumentarni film documentary film

20.00 Katarina Stegnar: DVOJNA IGRA (SI)

21.30 Lola Arias: MI VIDA DESPUÉS (AR)

TRENIRANJE DOMIŠLJIJE

Lepo bi bilo ta uvodnik začeti spodbudno, z mislijo, da so pred nami novi, lepši časi. A živimo v precej kaotičnih razmerah in izmuzljivih vrednostnih sistemih, ko se še ne moremo iztrgati iz poglobljajočih se družbenih neravnovesij. Kljub revoltu, ki je bil izkazan, še vedno ni otipljive vizije za jutri.

Pred točno desetimi leti smo optimistično odprli novo ljubljansko prioritizirano sodobnih scenskih umetnosti – Staro mestno elektrarno – prav z Mladimi levi.

Z Mladimi levi se vedno znova poslavlja poletje in zažene nova sezona. V teh desetih letih je ta edinstveni tehnični spomenik gostil številne domače in tuje umetnike, ki so z nadarjenostjo in vztrajnostjo starim zidovom vdahnili novo življenje. Stara elektrarna je postala dinamično in živahno umetniško središče Ljubljane in soseske Tabor.

Program letošnjega festivala je stkan iz pretežno raziskovalno-dokumentarnih pristopov in vsebin, resnične zgodbe vedno znova prehajajo iz realnega v fikcijo in nazaj na trdna tla. Pred nami se na odru na majhne in še manjše delce cefrajo usode ljudi, ki so se znašli pred konfliktnimi prelomnicami osebnih ali družbenih okoliščin, skozi intimno nam približujejo fenomene globalizacije, stiske in zrenja bodisi zdajšnjih bodisi prejšnjih generacij ali tistih, katerih čas šele prihaja. To niso ne velike ne romantične zgodbe, so zgodbe vsakdanjika v zamiku. Govorijo o tem, kako narediti korak nazaj, kako se znoreti, izčrpati do onemoglosti, se potem ponovno zbrati in vzpostaviti distanco in z njo morda novo zgodbo.

Prav nič ne zapadejo v grenko samopomilovanje ali katastrofično vdanost v usodo, temveč so akcija; trudijo se razumeti, brati sedanost, zgodovino. To so tudi zgodbe o tem, kako trenirati dobro voljo in domišljijo za nove alternative prihodnosti.

Morda so ravno ta na videz prazni tek in razdrobljenost na prafaktorje ter kaos tudi priložnost, da se vzpostavijo nov red, novo sosledje in razmerja. Tudi zato je treba še pogumneje vzpostavljati otoke in teritorije svobodne, drzne misli, ki so kot nekakšen laboratorij, znotraj katerega se ti sistemi preizkušajo, na novo izumljajo in vadijo za nove, boljše čase in bolj humano družbo. Enega od teh otočij zagotavljajo ravno Mladi levi in Stara elektrarna, zato verjamemo, da bo v elektrarni temu obdobju dolgoročno nezavezujočih razmer sledila vzpostavitev svetlega in stabilnega delovanja.

To pa bomo dosegli samo skupaj, s povezovanjem in z vztrajnim iskanjem novih otočij in utopij ter z branjenjem prostorov svobode, v katerih bodo ne samo sluteni, temveč tudi preizkušeni ustvarjalni potenciali zaživeali še polneje in nam približali otipljivejšo vizijo prihodnosti, tisto, v kateri bi želeli živeti.

REHEARSING THE IMAGINATION

It would be nice to commence this introduction on a cheerful note, saying perhaps that new and better times lie ahead. But we are living amid rather chaotic circumstances and evasive value systems, and still cannot tear ourselves away from deepening social imbalances. Despite the revolt that we have seen, a palpable vision of tomorrow is yet to be articulated.

It was precisely ten years ago that we optimistically inaugurated the new Ljubljana venue for contemporary performing arts – Stara mestna elektrarna – by none other than the Mladi levi festival.

Year after year, Mladi levi waves goodbye to the summer and marks the beginning of a new season. In the course of the last decade, this unique technical monument has hosted numerous local and foreign artists, whose talent and persistence have breathed new life into these old walls. Stara elektrarna has become a dynamic and vibrant artistic hub of Ljubljana and the Tabor neighbourhood.

This year's festival programme has been put together from mainly research- and documentary-based approaches and content, as real-life stories continually transition from reality into fiction, and then back to solid ground. On the stage, before our eyes, the destinies of people, who have found themselves in front of the conflicting turning points of personal or social circumstances, shatter to smaller and smaller pieces. Through the intimate sphere, they bring us closer to the phenomena of globalisation, pressure, and the aspirations of either the current or the previous generation, or even the generations to come. These are not big or romantic stories, but rather stories of the everyday. With their delayed action they speak of how to take a step back, how to go wild, how to push yourself to the limits of exhaustion and then

compose yourself again, and how to establish some distance and with it all, or possibly even create a new story. Instead of falling victim to bitter self-pity or to fatalistic catastrophism and resignation, these performances are sheer action seeking to understand and read the present, and history as well. They are also stories about how to rehearse one's good mood and imagination for new alternative futures.

Perhaps exactly these things – a seemingly idle run and fragmentation to prime factors and chaos – should be seen as an opportunity to establish a new order; a new sequence, and new relationships. This is another reason that islands and autonomous territories of bold thought must be established; in order to function as some kind of laboratory, within which these systems can be tested, re-invented, and trained for new and better times, for a more humane society. And one of these archipelagos is being ensured by the Mladi levi festival and Stara elektrarna, which is why we believe that in Stara elektrarna this rather long period of non-binding and arbitrary arrangement should be followed by the establishment of stabile conditions of functioning.

This is something we will achieve together, through a persistent search for new archipelagos and utopias, while also defending spaces of freedom, where not only tacitly foreshadowed, but also renowned creative potentials can come to life more fully, and bring us closer to a more palpable vision of the future – the one where we would like to live.

Nevenka Koprivšek

Odprtje festivala DESETLETNICA

Pred desetimi leti smo prav s festivalom Mladi Levi in z dogodkom **Če nas ne bi bilo, bi si nas morali izmisliti** odprli Staro elektrarno. Poklonili smo se sceni oziroma ustvarjalcem, ki so s skupnimi prizadevanji dosegli odprtje novega ljubljanskega prizorišča.

Inventura preteklih desetih let kaže, da Stara elektrarna izpolnjuje poslanstvo, za katero je bila odprta: zagotavlja oder številnim ustvarjalcem na področju sodobne uprizoritvene umetnosti in je kulturno središče Tabora ter eno izmed kulturnih središč Ljubljane oziroma Slovenije. Upamo, da bo desetletje dobrega dela tlakovalo pot dobri rešitvi delovanja Stare elektrarne tudi v prihodnje in da bo povezava med mestom Ljubljana, Ministrstvom za kulturo in lastnikom elektrarne, Elektrom Ljubljana, še naprej uspešna.

Vstop v naslednje desetletje bomo slavili na odprtju letošnjega festivala Mladi Levi. Vabimo vas na otvoritveno zabavo **23. avgusta ob 21.00 na ploščad za Staro elektrarno**. Program smo sestavili skupaj z ustvarjalci, katerih umetniški domicil je Stara elektrarna.

Vabimo vas tudi, da se predstavnikom Kulturne četrti Tabor pridružite pri otvoritveni pogostitvi. Bunker bo skupaj s prostovoljkami Dnevnega centra aktivnosti za starejše in kuharjem Boštjanom Napotnikom napekel kruh za tisoč ljudi, vas pa vabimo, da prinesete čim bolj raznolike namaze po svojem okusu. Namazan kruh za brbončice in umetnost za dušo!

Režija/Direction: **Beton Ltd.** - Nastopajoči/Performers: **Irena Preda, Polona Janežič, Matija Dolenc, Jaka Berger, Uroš Kaurin, Tomaž Grom, Primož Bežjak, Branko Jordan, Katarina Stegnar, Jelena Rusjan, Tina Perič, Kristina Gorovska, Grega Zorc, Vito Weis, Leja Jurišič, Teja Reba, Boris Benko, Primož Hladnik, Igor Vičentič** - Video: **Izland (Marko Vivoda, Gašper Milkovič Biloslav)** - Oblikovanje zvoka/Sound design: **Jure Vlahovič** - Oblikovanje svetlobe, tehnični direktor/Lighting design, technical director: **Igor Remeta** - Scenografija/Set design: **Tanja Radež** - Producentka/Producer: **Tamara Bračič Vidmar** - DJ-ji/DJs: **Tetkine radosti**

Festival Opening 10th ANNIVERSARY

Exactly ten years ago Mladi Levi festival marked the opening of the doors of Stara elektrarna with the event ***If we didn't exist, we would have to be invented.*** The event paid tribute to the scene and the artists, who through their combined efforts, managed to bring about the inauguration of the new Ljubljana venue.

Looking back, these past years testify to the fact that Stara elektrarna has successfully fulfilled the mission it was meant to pursue when opened: it provides a stage for numerous creative individuals in the area of contemporary performing arts and stands as the cultural centre of the Tabor city quarter. Not only that, it's one of the main cultural hubs of both Ljubljana and Slovenia. Looking ahead, we would like to believe that this decade of solid work will pave the way to a promising future, allowing the power plant to keep running, and that the cooperation between the Municipality of Ljubljana, the Ministry of Culture and the owner of the power plant, Elektro Ljubljana, will continue to bear the fruits of success.

We will be celebrating the beginning of the next decade at the opening of this year's Mladi Levi festival. Consider yourself invited to the opening party on the **23rd of August at 9.00 pm on the platform behind Stara elektrarna**. The opening programme has been put together in collaboration with various artists, who have come to see Stara elektrarna as their artistic home.

We would also like to invite you to join the representatives of the Tabor Cultural Quarter at the opening banquet. Assisted by volunteers from the Activity Centre for the Elderly, and under the guidance of chef Boštjan Napotnik, Bunker will bake bread for one thousand people. You are invited to bring as many different kinds of bread spreads as possible, according to your taste. Bread spread for the taste buds and art for the soul!

VRTEC, SKUPINA LEVČKI

Dostopnost do kulture je poleg finančne dostopnosti pogojena še z mnogočemer. Za starše je pomemben dejavnik varstvo za otroke. Kotiček Stare mestne elektrarne - Elektro Ljubljana bo zato v času festivala že tretje leto zapored spremenjen v vrtec. Otrokom od prvega do desetega leta starosti zagotavljamo varstvo med vsemi predstavami v elektrarni. Vrtec odpremo uro pred predstavo in zapremo uro po predstavi. Prostovoljci bodo poskrbeli, da bodo otrokom na voljo varna igralnica, prigrizek in pijača ter možnost igranja in ustvarjanja.

Varstvo je brezplačno, prosimo za predhodno napoved vsaj dan prej na:

janja.buzecan@bunker.si oziroma **+386 41 644 409**.

KINDERGARTEN, LION CUBS

Access to culture is subject to several elements beyond mere economics. When it comes to parents, we know that it's important that their children are looked after. With that in mind, we'll have a corner in Stara mestna elektrarna - Elektro Ljubljana transformed into a vibrant kindergarten for the third year in a row. Children from one to ten years of age will be safely looked after during all the performances in the power plant. The kindergarten will open one hour prior to the performance and close one hour after. Volunteers will make sure that the children can enjoy a safe playroom with snacks, drinks and the freedom to play and create.

Babysitting is free of charge, we only ask that you notify us a day in advance by email: janja.buzecan@bunker.si or phone: **+386 41 644 409**.

PROSTOVOLJNI PRISPEVKI

Umetniki s svojim strategijami iščejo poti do pravičnejšega in bolj vzdržnega sveta in tudi produkcijska ekipa Bunkerja si prizadeva, da bi umetnost, ki jo ponujamo, ostala dostopna vsem. Zato pozivamo k solidarnosti: festival ostaja za občinstvo brezplačen, a naj vsak prispeva po svojih zmožnostih. Zbrali smo denar za izvedbo festivala, občinstvo pa prosimo, da nam s prispevki pomaga, da bo lahko tudi v prihodnje brezplačen. Dokažimo skupaj, da smo pripravljeni plačati za kulturo po svojih zmožnostih in tako prispevati k temu, da je vsaj finančno dostopna vsem.

VOLUNTARY CONTRIBUTIONS

In the same way that artists invent and employ their own strategies for making the world a more just and sustainable place, the Bunker production team strives to maintain and ensure equal access for all to the art it offers. However, we do call for solidarity here: the festival will remain free of all entrance fees, but we ask each and every visitor to show consideration and contribute according to their own economic capacity. We've managed to find the financial means necessary to make the festival happen – it is now up to its visitors to help keep it free of charge in the future. Let us all make a statement together. Let's demonstrate our willingness to pay for culture with what we can afford and contribute to it being – at least financially – accessible to everyone.

interaktivna instalacija
interactive installation

Obvezne rezervacije na/Reservations at:
info@bunker.si, +386 51 269 906



Kate McIntosh WORKTABLE

NOVA ZELANDIJA, BELGIJA NEW ZEALAND, BELGIUM

23. AVGUST, OD 20.00 DO 24.00 AUGUST 23rd FROM 8.00 PM TO 0.00 AM

vsakih 20 minut/every 20 minutes

24.–29. AVGUST, OD 16.00 DO 22.00 AUGUST 24th – 29th FROM 4.00 PM TO

10.00 PM vsakih 20 minut/every 20 minutes

Začetna točka/Starting point: Stara mestna elektrarna - Elektro Ljubljana

Foto/Photo: Kate McIntosh

Kate McIntosh je z Nove Zelandije, a že skoraj dve desetletji ustvarja in živi v Evropi. V Ljubljani gostuje že tretjič. Leta 2007 smo jo gostili v okviru Mladih levov s predstavo *All natural*, briljantnim solo performansom, v katerem je s prehajanjem med različnimi vlogami očarala občinstvo. Eden od kritikov je zapisal, da je to predstava, kot bi hodil skozi čudovito pokrajino, polno streljanja.

V instalaciji *Worktable* bomo udeleženci umetniškega dela sami ustvarjalci znotraj krajine, ki jo bo za nas pripravila Kate McIntosh. Vsak gost bo šel skozi štiri sobe; za svojo pot bo prejel navodila, opremo in varnostna očala ter se lotil – dela! Kako boste razstavljali in sestavljali stvari, je vaša stvar. Predmete, s katerimi boste delali, so nam donirali različni ljudje, seznam predmetov pa je sestavila Kate McIntosh. Vabljeni k delu.

Originally from New Zealand, the artist Kate McIntosh has been living and working in Europe for two decades now and will appear in Ljubljana for the third time already. She was a guest artist at the Mladi levi festival in 2007 with her performance All natural, a brilliant solo that mesmerized the audience with its inhabitation of multiple roles. One theatre critic described the performance as walking through a pleasant field of gunfire.

In Worktable, the visitors to this work of art are to become its very creators, finding themselves amidst a landscape that Kate McIntosh will conjure. Each visitor will pass through four rooms, but before embarking on this journey, they will receive instructions, equipment and goggles. All that to be able to get to – work! It's up to you to decide how things come apart, and how they fall back together. Let's get down to work! The objects of your work have been donated by various people, whereas the list of objects required was composed by Kate McIntosh herself.

Koncept, izvedba/Concept, realisation: **Kate McIntosh** - Produkcija/Production: **SPIN** - Lokalna producentka/Local producer: **Olja Grubič** - Zahvala/Thanks to: **Bruno Roubicek, Hester Chillingworth, Caroline Daish, Palli Banine, Ant Hampton, Joe Kelleher, Tim Etchells, Adrian Heathfield, Simon Bayly** - Instalacija je konceptualno nastala pod okriljem dogodka *Performance Is a Dirty Work* s finančno podporo Univerze Roehampton./Commissioned as part of the event *Performance Is a Dirty Work* funded by Roehampton University.



instalacija
installation



hello!earth

RE-STREET LJUBLJANA

DANSKA DENMARK

Danski kolektiv hello!earth zanimajo teme vsakdana, transformacija nevidnega v polje zaznavanja oziroma osvetlitev spregledanih stvari – ko uzremo stvari, ki se jim po njihovi intervenciji čudimo, čeprav smo jih spregledali že tisočkrat. Radi govorijo z ljudmi, ki jih srečajo v trgovinah, knjigah ali pa na ulicah. In prav ulice Tabora bodo prizorišče njihovega projekta *Re-street*. Člani kolektiva hello!earth bodo na Taboru presenetili vse tiste, ki Tabor prečkajo vsak dan, in tiste, ki ga bodo obiskali prvič. Intervencije bodo povabilo k novemu doživetju Tabora in spodbuda za dojemanje različnih čustvenih ravni in socialnega tkiva mesta. Izpisale bodo nov mentalni zemljevid dela mesta – Tabora. hello!earth bo intervencije zasnoval v sodelovanju z lokalno skupnostjo, z raziskovanjem lokalnih izzivov, potreb in sanj. Skrivnostni smo zato, ker ne želimo pokvariti užitka ob novem odkritju. Še namig: ko hodite, se kdaj ozrite tudi navzgor.

The Danish collective hello!earth takes an interest in the themes invoked by everyday life, looking to transform the invisible into a landscape of sensory perception by shedding light on what has so far been overlooked. Thus, these interventions transform the things we've passed by without so much as a glance into a sudden source of wonderment. The members of the collective like to speak to people they meet in shops, books or on the streets. And now, it's the time for the streets of the Tabor City Quarter to be resurrected as the venue of their new project Re-street. hello!earth will astonish both those who pass through the area on a daily basis as well as those who will set foot here for the first time. The interventions stand as an invitation for people to experience Tabor in a completely new way by opening up to the city's social tissue and its myriad of emotional levels. The idea is to transcribe a new mental map of the city district through the interventions, devised in collaboration with the local community, while members of the hello!earth collective set out to explore local challenges, needs and aspirations. One more hint: while you're out walking, you might want to look up every now and again.

Projektna zasnova in koncept/Based on a project and idea by: **hello!earth** - Umetnika/Artists: **Jacob Langaa-Sennek, René Arnold** - Pridruženi umetniki/Co-creating artists: **Ana Paula Albe, Ariana Jordao, Ainhoa Vidal, Vera Maeder** - Lokalna producentka/Local producer: **Alma R. Selimović** - Originalna verzija projekta je nastala leta 2013 med umetniško rezidenco kolektiva hello!earth *Re-everything* v sklopu Transforming laboratorija za sodobne umetnosti v portugalskem Torres Vedrasu./The first edition was developed in 2013 during hello!earth's *Re-everything* residency at Transforma, a laboratory for contemporary arts in Torres Vedras, Portugal. - Creative Commons Priznanje avtorstva - Nekomercialno deljenje pod enakimi pogoji 4.0. Mednarodna javna licenca/Creative Commons Attribution - NonCommercial-ShareAlike 4.0 International Public License

23.–31. AVGUST AUGUST 23rd – 31st

četrt Tabor

Foto/Photo: Nada Žgank, hello!earth



Kultura





Corinne Maier

PAST IS PRESENT

ŠVICA SWITZERLAND

Švicarska režiserka Corinne Maier je zaključila študij kulturologije in estetskih praks na nemški Univerzi v Hildesheimu leta 2009. Vse od takrat je ostala zavezana ustvarjanju svojih predstav v najrazličnejših kontekstih, med drugim tudi serijo solov o filozofiji.

Čar dokumentarnega gledališča je prav v tem, da se skozi osebno zgodbo posameznika dotikamo globalnih naracij. V predstavi *Past is Present* Corinne Maier sodeluje s Shaheenom Dill-Riazom, v Nemčiji živečim ustvarjalcem dokumentarnih filmov s koreninami iz Bangladeša. S svojimi nagradenimi dokumentarci je povzročil kar nekaj vznemirjenja v domovini in pri svojih domačih ter zanje prejel številne nagrade. Pristop Corinne Maier je dokumentaren, v predstavi spremljamo Shaheenovo življenje, kako živi, kaj dela in predvsem njegovo družino. V vsakem prizoru njegovega življenja slutimo realnost globalnega sveta – projektno profesionalno življenje, družino, ki živi na štirih celinah, v popolnoma različnih kulturnih realnostih ...

The Swiss director Corinne Maier studied Cultural Sciences and Aesthetic Practice at the University of Hildesheim in Germany until 2009. Since then she has remained committed to creating her own performances in a range of contexts, including a series of solos on the philosophy she has devised.

The magic of documentary theatre lies precisely in its potential to utter global narratives through individual stories. The performance Past is Present is the result of Corinne Maier's collaboration with Shaheen Dill-Riaz, a Germany-based documentary film artist of Bangladeshi origin. His award-winning documentaries have caused something of a stir in his home country and in his family circles. Corinne Maier takes a documentary approach to portraying Shaheen's life – how he lives it, what he dedicates his time to and what his family is like. Each and every scene from his life invokes the reality of the global world – project-driven professional life, family scattered across four different continents amidst radically different cultural realities...

NEDELJA, 24. AVGUST, OB 19.30 / PONEDELJEK, 25. AVGUST, OB 19.30

SUNDAY, AUGUST 24th AT 7.30 PM / MONDAY, AUGUST 25th AT 7.30 PM

Stara mestna elektrarna - Elektro Ljubljana

90 minut/minutes / Predstava je v nemščini s slovenskimi in angleškimi nadnapisi.

The performance is in German with Slovene and English surtitles. / Foto/Photo: Brigitte Fassler

Režija/Direction: **Corinne Maier** - Izvedba/Performance: **Shaheen Dill-Riaz, Anne Haug** - Scenografija/Set design: **Valerie Hess** - Dramaturgija/Dramaturgy: **Kris Merken** - Oblikovanje zvoka/Sound design: **Bernhard la Dous** - Tehnika/Technique: **Thomas Kohler** - Vodja produkcije/Production management: **Franziska Schmidt, stranger in company** © - Koprodukcija/Co-production: **Kaserne Basel**

swiss arts council
prohelvetia

Roger Bernat/FFF

Numax-Fagor-plus

ŠPANIJA SPAIN

... só restava dizer
"amém" ...



Delta Rogerja Bernata so participatorne narave, občinstvo je običajno protagonist in soustvarjalec predstave. Soudredil je tudi zbornik *Querido Público: El espectador ante la participación: jugadores, usuarios, prosumers y fans*, kjer je eno od ključnih vprašanj, ali je premik k participatornosti korak naprej pri odločevalskih procesih ali omejuje pobude na gledališče, kjer je neskončno možnosti, odločitve pa sprejemajo drugi. Leta 2012 smo gostili Bernatovo predstavo *Pendiente de voto*, kjer je bilo občinstvo izzvano k sprejemanju odločitev. V *Numax-Fagor-plus* je občinstvo prav tako ključno za izvedbo predstave, katere tekst temelji na filmu, posnetem o propadu poskusa delavskega upravljanja tovarne gospodinjstvih aparatov Numax v Španiji. Zgodovina se je ponovila v zadruzi Fagor leta 2013, kjer so prav tako proizvajali gospodinjstve aparate, ki je propadla. Bernat je povabil delavce iz Fagorja, da so uprizorili prizore propada Numaxa; sedaj ste k oživitvi delavskih prizadevanj povabljeni vi.

The works of Roger Bernat are participatory in nature: the audience usually plays the part of the protagonist and co-creator in his performances. Bernat has also co-edited a collection of expert papers entitled Querido Público: El espectador ante la participación: jugadores, usuarios, prosumers y fans, where one of the crucial questions posed is whether the move towards participatory theatre is a step forward in decision-making processes or whether this shift reduces initiatives to a theatre of seemingly endless possibilities, where decisions are nevertheless taken by others in the end. In 2012, we hosted Bernat's performance Pendiente de voto, which challenged the audience to cast the die. The audience comes to play an equally vital role in the performance Numax-Fagor-plus, the text of which is based on a film about the collapse of a workers' attempt to manage the Numax household appliance factory in Spain. History came to repeat itself also in 2013 with the disintegration of the Fagor cooperative, which was equally involved in producing household appliances. Bernat invited the Fagor factory workers to perform the scenes from Numax's fall. And now, you are called upon to bring the endeavour of the workers to life once again.

NEDELJA, 24. AVGUST, OB 21.30 / TOREK, 26. AVGUST, OB 21.30

SUNDAY, AUGUST 24th AT 9.30 PM / TUESDAY, AUGUST 26th AT 9.30 PM

Sindikalna dvorana Elektra Ljubljana,

vhod Stara mestna elektrarna - Elektro Ljubljana

90 minut/minutes / Predstava je v slovenščini./The performance is in Slovene. /Foto/Photo: Blenda

Avtor/Author: **Roger Bernat** - Dramaturgija/Dramaturgy: **Roberto Fratini** - Zgodovinska raziskava/Historic research: **Pablo González Morandi** - Vizualna zasnova/Visual set-up: **Matteo Sisti** - Oblikovanje zvoka/Sound design: **Cristóbal Saavedra Vial** - Montažer/Video editor: **Ramiro Ledo Cordeiro** - Tehnični direktor/Technical direction: **Txalo Toloza** - Producentka/Producer: **Helena Febrés Fraylich** - Asistent produkcije/Production assistant: **Ricard Terés** - Zahvala/Thanks to: **Ahots Kooperatibista, newspaper Mondraberri, Danilo Pioli** - Produkcija/Production: **Eléctrica produccions (Barcelona)** - Koprodukcija/Co-production: **Kunstenfestivaldesarts, Grec 2014 Festival de Barcelona** - Koprodukcija predhodne verzije - Co-production of the earlier version: **FRAC Basse Normandie (Caen), Temporada Alta (Girona)**



Maike Lond

»10 JOURNEYS TO A PLACE WHERE NOTHING HAPPENS«*

ESTONIJA ESTONIA

* Naslov je izposojen iz istoimenske predstave, ki sta jo zasnovala Juha Valkeapää in Taito Hoffrén. Predstava občinstvu razpre svet prijatne domačnosti, v kateri lahko umetnik obstaja, deluje/ne deluje in misli brez potrebe po vzpostavljanju relacije s poljem finančne stvarnosti in monetarnih odnosov. Ker pa se realnost umetnika kljub vsemu izkaže za problematično iz finančnega stališča, poskusi Maike Lond ustvariti svoj lastni »svet prijatne domačnosti« znotraj finančnega sektorja. / The title has been taken from a Juha Valkeapää and Taito Hoffrén performance of the same name which offers the audience a cosy world: one where the artist can be, work/ not work, and think of all without proposing any kind of relationship to money and finances in their piece. Despite all this, since the reality of being an artist proves to be financially stressful, Maike Lond tries to create her very own »cosy world« within the financial sector.

PONEDELJEK, 25. AVGUST, OB 21.30 MONDAY, AUGUST 25th AT 9.30 PM

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

60 minut/minutes / Predstava je v angleščini. Na voljo bo sinopsis v slovenščini./The performance is in English.
A Slovene synopsis will be available. / Foto/Photo: Grits Ragelis

Zadnja leta je postalo preizpraševanje umetnikov o njihovem položaju že kar kanon sodobnih odrov. Maike Lond, estonska umetnica, ki ustvarja tako v »belih prostorih« kot »črnih kockah«, se teme loti na nov, svež način. Brez *angsta* in brez vnaprejšnjega pričakovanja izida se odloči raziskati kulturnopolitični trend potiskanja kulture v pridobitni sektor, seveda na primeru lastnih preživetvenih strategij.

Prostodušno in s polnim angažmajem razvije različne strategije ekonomskega preživetja, ki jih tudi preizkusi. Išče mecena oziroma se premožnim ponudi, da bi bila njihova osebna umetniška ljubljanka, dela v gostinstvu, da bi zaslužila dovolj za življenje in ustvarjanje ... Rezultate poskusov predstavi brez cinizma in skoraj brez vrednostnih sodb, dokumentarno. In rezultati so tragikomični. Bili bi smešni, če ne bi pričali tudi o neznosnih sistemskih napakah in nevednosti odločevalcev. Dokumentarno gledališče, ki temelji na osebni izkušnji in obenem distanci do sebe. Ne jemlje se preveč resno in prav zato je kljub humornemu tonu predstave jasno, da gre zares.

Over the last few years, artists' frequent questioning of their own position has become a canonised practice on contemporary stages. Estonian artist Maike Lond, who creates art in »white spaces« and »black cubes«, sets out to tackle this theme from a new and fresh angle. Free of angst and with no assumptions about what we can expect, she decides to explore the cultural-political trend that is pushing culture towards becoming a profitable endeavour and to employ her own survival strategies in doing so.

She takes a sincere and engaged approach to developing various strategies for economic survival and then tries them out in real-life settings. She goes on the hunt for a personal sponsor and offers herself to the wealthy as their personal »pet artist«, she works in bars to earn enough money to survive and still do art ... Lond presents the results of her experiments without a trace of cynicism and almost completely restrains herself from making value judgements. And the results are tragicomic. They would have been funny if they didn't stand as proof of insufferable systemic errors and if they didn't blatantly unmask the ignorance of decision-makers. This is documentary theatre, based on personal experience and yet, with a mental distance towards itself. The performance has a humorous tone and doesn't seem to take itself too seriously, but perhaps this is what makes it all the more clear that it's for real.

Koncept, izvedba/Concept, performance: **Maike Lond** - Asistentka/Assistant: **Kaja Kann** - Koprodukcija/Co-production: **Kanuti Gildi SAAL** - Podpora/Supported by: **Cultural Endowment of Estonia**

Betontanc PISTA SVETA

SLOVENIJA SLOVENIA

Po premieri *Piste sveta* je občinstvo vzhičeno: Betontanc se je vrnil k svojim koreninam, fizičnemu gledališču! Saj ne, da bi se fascinacija Matjaža Pograjca z gibom, športom, koreografijo kdaj nehala, ampak v *Pisti sveta* je telesno mojstrstvo oziroma prav fizično delo pomemben element predstave. Slovenski kolektiv Betontanc že od ustanovitve leta 1990 vodi režiser Matjaž Pograjc. Po Pograjčevi predstavi o alpinizmu (*Pavla nad prepadom*) in nogometu (*Nepremagljiva enajsterica*) je *Pista sveta* na kolesih in v velodromu. Narativni okvir predstave je skoraj detektivka, igra razreševanja smrti kolesarja, vendar je to le poligon za odvode o pomenu športa, intimnih, medijskih, finančnih, dopinskih, ekstremnih poljih športa, ki je danes kot vsa druga področja človekovega delovanja le še ena arena neoliberalne mašinerije, produkcije želja in tesnobe. Ter tudi užitka! Tako kot v umetnosti; ko odmislimo vse »namene« in ozadja umetnosti, si lahko pustimo v njej samo – uživati.

The premiere of Pista sveta leaves the audience completely mesmerized: Betontanc has returned to its roots, to physical theatre once again! Not that fascination with movement, sport and choreography, so characteristic of Matjaž Pograjc, has ever disappeared, but the aspect of corporeal mastery or physical work once again takes the central stage in Pista sveta. The director Matjaž Pograjc has headed the Slovene collective Betontanc ever since its formation. His performance on alpinism (Pavla nad prepadom) and another one on football (Nepremagljiva enajsterica) have now acquired a counterpart in Pista sveta, which takes place on bicycles and in a velodrome. The narrative setting of the performance makes it almost a detective story, revolving around the mystery of a dead cyclist, but this format is only meant to serve as an arena in which to explore the alternate routes that question the meaning of sport and its intimate, media, financial, doping and extremist connotations, suggesting that sport – like any other area of human activity these days – is merely another cog in the neoliberal machinery that produces desire and anxiety. And, let's not forget, pleasure! Just like in art; once we forget about all the »purposes« it is meant to serve and all its contextual backgrounds, we can allow ourselves to simply – enjoy it.

Koncept, režija/Concept, direction: **Matjaž Pograjc** - Koncept, izvedba/Concept, realisation: **Primož Bežjak, Branko Jordan, Branko Potočan, Katarina Stegnar, Vito Weis** - Dramaturgija/Dramaturgy: **Andreja Kopač** - Glasba/Music: **Silence (Boris Benko, Primož Hladnik), Dead Tongues** - Scenografija, oblikovanje svetlobe/Set and light design: **Tomaž Strucl** - Tehnični koordinator, vodenje luči/Technical coordinator, light management: **Andrej Petrovič** - Oblikovanje zvoka/Sound design: **Jure Vlahovič** - Kostumografija/Costume design: **Mateja Benedetti** - Izvršna producentka/Executive producer: **Maja Vižin** - Produkcija/Production: **Bunker, Ljubljana** - Predstava je nastala v okviru mreže Imagine 2020 - Art and Climate Change. Projekt je podprla Evropska unija v okviru programa Kultura./The performance is supported by the Culture Programme of the European Union as part of the network Imagine 2020 - Art and Climate Change.
Sponzorji/Sponsors: **Bigfish, Urban Roof, Obsession**

TOREK, 26. AVGUST, OB 20.00 TUESDAY, AUGUST 26th AT 8.00 PM

Stara mestna elektrarna - Elektro Ljubljana

60 minut/minutes / Predstava je v slovenščini z angleškimi nadnapisi.

The performance is in Slovene with English surtitles. /Foto/Photo: Jure Freljh





Tehnoburleska TATOVI PODOB Technoburlesque IMAGE SNATCHERS

SLOVENIJA SLOVENIA

SREDA, 27. AVGUST, OB 21.00 WEDNESDAY, AUGUST 27TH AT 9:00 PM

AKC Metelkova mesto — Klub Gromka

70 minut/minutes / Foto/Photo: Nada Žgank

Zadnji dve desetletji je burleska spet vse bolj priljubljena, kar ima odmev tudi že v pop kulturi. A burleska se je v stoletju, odkar je doživela prvi razcvet, iz zabave pretežno za moške spremenila in ponotranjila feministično pozicijo, kjer ima razgaljanje emancipatorno vlogo. Vendar če bi tehno-burlesko *Tatovi podob* označili za feministično, bi to zvenelo preblago in preveč politično korektno. Če bi rekli, da je angažirana, bi bilo to popolnoma omedlno. Če bi jo označili za drzno, bi bilo to preveč polikano. Tehno-burleska *Tatovi podob* je korak naprej od burleskno zbadljivoga karikiranja in celo stoletje naprej od zapeljivega plesa in petja. Ustvarjalci pravijo, da je tehno-burleska nema komedija telesa, ki parodira okorelost družbenih vlog.

Šopek ustvarjalcev in izvajalcev je delno fluiden, jedro pa sestavljajo nekateri izmed najboljših performerjev, pesalcev in glasbenikov slovenske uprizoritvene scene. Vabljeni v Gromko, kjer bomo v vzdušju brez klime vztrajali do konca.

For the past two decades burlesque has been on the rise and the growing popularity of the genre also resonates in pop culture. Burlesque has undergone many changes over the past century since its initial boom as a form of male entertainment, especially in terms of internalising the female position, which transformed the act of uncovering one's body into an emancipatory gesture. However, if we were to define the technoburlesque Image Snatchers as a feminist expression, it would be too soft and politically correct. If we were to say it's an engaged performance, it would be too bland. If we were to call it bold, it would be too dandy. The technoburlesque Image Snatchers is a step up from burlesque with its taunting impersonations and an entire century on from the seductive singing and dancing. Its authors say that technoburlesque is a mute comedy of a body that mocks the rigidity of social roles.

While the group of creators and performers involved in the performance is partly fluid, its core is composed of some of the best performers, dancers and musicians from the Slovene performing arts scene. Do come and join us in Gromka, where the atmosphere — even if without air-conditioning — will keep us going until the end.

Ustvarjalci, izvajalci/Creators, performers: **Feminalz: Crucial Pink, Mad Jakale, Mathilde Buns, Tristan Bargeld, Frau Strapatz, H.P.D. (hormonal perturbator in decay), Cica-San** - Posebna gostja/Special guest: **Liberty Brokeheart** - Kostumografija/Costume design: **Urška Recer** - Maska/Make up: **Tina Prpar (Tinka Pobalinka)** - Glasba/Music: **Nova deVIator** - Video: **WNDV** - Besedila/Texts: **Saša Rakef, Frau Strapatz, Feminalz** - Oblikovanje/Design: **Saša Kerkoš** - Izvršna producenta/Executive producers: **Dare Pejič, Saša Rakef** - Produkcija/Production: **Emanat** - V sodelovanju z/in collaboration with: **Klub Gromka, Maska** - Zahvala/Thanks to: **Zavod Projekt Atol** - Finančna podpora/Financial support: **Ministrstvo za kulturo RS, Mestna občina Ljubljana**



CREATE TO
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Ljubljana



Mariano Pensotti SOMETIMES I THINK, I CAN SEE YOU

ARGENTINA, SLOVENIJA ARGENTINA, SLOVENIA

ČETRTEK, 28. AVGUST / PETEK, 29. AVGUST, OD 16.00 DO 19.00

THURSDAY, AUGUST 28th / FRIDAY, AUGUST 29th FROM 4.00 PM TO 7.00 PM

SOBOTA, 30. AVGUST, OD 11.00 DO 14.00

SATURDAY, AUGUST 30th FROM 11.00 AM TO 2.00 PM

Prešernov trg

Lola Arias, ki jo letos gostimo na festivalu, in Stefan Kaegi, ki je gostoval na Mladih levih že štirikrat, sta kurirala projekt *Ciudades Paralelas*, kjer sta povabila umetnike k intervencijam v javni prostor, ki bi prikazovale vzporedne realnosti. Mariano Pensotti, avtor in režiser gledaliških predstav, je ustvaril projekt, ki so ga po premieri v Berlinu izvajali že v Bruslju, Rotterdamu, Varšavi, Palermu, Buenos Airesu ... največkrat na železniški postaji.

Projekt v vsakem mestu, tudi v Ljubljani, izvajajo lokalni pisci, ki na frekventni lokaciji spremljajo dogajanje okrog sebe in ga komentirajo, opisujejo, dopolnjujejo s svojim razmišljanjem ... Njihove besede se projicirajo na ekrane. Pisci niso kot varnostne kamere, ki prav tako spremljajo vsak naš gib, niso le opazovalci, so tudi komentatorji in soustvarjalci dogajanja. Pa tudi opazovani niso le objekti, imajo možnost, da se spremenijo v subjekte in s svojimi odzivi piscem spremenijo potek zgodb. Vabljeni v dialog z Dijano Matkovič, Goranom Vojnovičem, Gabrielom Babnikom in Noahom Charneyjem ter v dialog z Ljubljano in vsemi na njenih ulicah.

Lola Arias, one of the artists who will take part in the forthcoming festival and Stefan Kaegi, whose work has been featured at the festival four times already, have curated the project Ciudades Paralelas, inviting several artists to set up interventions in the public space for the purpose of representing parallel realities. The author and theatrical director, Mariano Pensotti, conceived the project, which premiered in Berlin and has since then incarnated in a series of re-runs in Brussels, Rotterdam, Warsaw, Palermo, Buenos Aires ... mostly taking place in railway stations. Local writers embody the project in each of the host cities – Ljubljana being no exception here, observing what goes on at busy city spots and commenting on what they see, describing and enriching street life as it happens with their thoughts. Their words subsequently appear on wide screens. The writers are not like the security cameras that merely follow our every move – they're not just silent observers; they also make observations and co-create what goes on. And moreover – the observed are not mere objects, for they have the opportunity to assume the role of subjects and intervene in the stories featured on screens as written by the writers. So come and engage in a dialogue with Dijana Matkovič, Goran Vojnovič, Gabriela Babnik and Noah Charney, immersing in a vibrant interaction with Ljubljana and everyone walking its streets.

Koncept, režija/Concept, direction: **Mariano Pensotti** - Pisci/Writers: **Gabriela Babnik, Noah Charney, Dijana Matkovič, Goran Vojnovič** - Asistent režije/Assistant director: **Gabriel Zayat** - Lokalna producentka/Local producer: **Mojca Jug** - Prvotna produkcija v okviru *Ciudades Paralelas*, koprodukcija HAU-a Berlin in Schauspielhaus Zürich v sodelovanju z Goethejevimi Inštitutom iz Varšave in Teatrom Nowy./Originally produced with *Ciudades Paralelas*, a coproduction between HAU Berlin and Schauspielhaus Zürich, in collaboration with Goethe-Institute Warschau, and Teatr Nowy.

Philippe Quesne/CAMPO

NEXT DAY

FRANCIJA, BELGIJA FRANCE, BELGIUM



Next Day je vizualni in uprizoritveni odgovor na CAMPOV niz produkcij, ki na oder postavljajo otroke, namenjene pa so odraslemu občinstvu. Tretjo predstavo iz tega cikla (Josse De Pauw in Tim Etchells sta ustvarila prvi dve, *üBUNG* in *When Night Follows Day*) *Before Your Very Eyes* kolektiva Gob Squad smo leta 2011 gostili na Mladih levih. Gob Squad je otroke postavil v zaprto okolje, kjer smo bili gledalci opazovalci njihovega odraščanja. Philippe Quesne je ustanovitelj Vivarium Studia v Parizu, ki združuje umetnike z različnih področij. Je avtor številnih predstav, a je tudi urednik, avtor prostorskih intervencij, instalacij ... Od začetka letošnjega leta je direktor Théâtre Nanterre-Amandiers. Ima scenografsko izobrazbo in izkušnje, tudi v predstavi *Next day* ostane zavezan ustvarjanju gledališke postavitve, kjer dramaturgijo ustvarja povezava med prostorom, scenografijo in telesi. Quesneja smo na Mladih levih gostili s predstavo *L'Effet de Serge*, tudi tam so bili predmeti oziroma scenografija le iztočnice za etude bivanja oziroma skice življenja, za vzpostavljanje vzdušja nenavadnosti vsakdanjega. V *Next Day* je scenografija spet »vivarji«, v katerem naracija – vsaj za otroke – poteka kot trening otrok za superheroje. Režijska rešitev, ki otrokom omogoča, da se na odru igrajo in ne igrajo.

Next Day is the visual and performative answer to a series of CAMPO productions, which place children on the stage, but are aimed at an adult audience. The third performance from this cycle (Josse De Pauw and Tim Etchells were the authors of the first two, üBUNG and When Night Follows Day), entitled Before Your Very Eyes and performed by the Gob Squad collective, toured the Mladi levi festival in 2011. Gob Squad have placed children in a closed setting, where they were to come of age before the very eyes of the audience. Philippe Quesne is the founder of Vivarium Studio in Paris, devoted to bringing together artists from a variety of fields. He is the author of numerous performances, and also the editor and author of various interventions and installations in space ... Since the beginning of this year, he has been the director of Théâtre Nanterre-Amandiers. His professional background and experience in set design also resonate in the performance Next Day, where his interest in theatre setup comes to the forefront as he transforms the relation between space, set design and bodies into a dramaturgical engine. Quesne has already made an appearance at the Mladi levi festival with his performance L'Effet de Serge, where objects and set design provided a bounce-off arena for études of being or sketches of life to come into perspective and thus produced the atmosphere of estrangement in relation to everyday life. The set design in Next Day once again assumes the form of a »vivarium«, where the narrative thread – at least for the children – unravels through their training to become superheroes. A directorial strategy that allows the children to play instead of act on stage.

ČETRTEK, 28. AVGUST, OB 20.00 THURSDAY, AUGUST 28th AT 8.00 PM

Stara mestna elektrarna - Elektro Ljubljana

55 minut/minutes / Predstava je v nizozemščini s slovenskimi in angleškimi nadnapisi.

The performance is in Dutch with Slovene and English surtitles. /Foto/Photo: Martin Argylogro

INSTITUT
FRANÇAIS
SLOVÈNE

Režija/Direction: Philippe Quesne - Izvajalci/Performers: Marthe Bollaert, Tijn De Bleecker, Mona De Broe, Sven Delbaer, Fons Dhaenens, Lisa Gythiel, Lars Nevejans, Flo Pauwels, Sien Tillmans, Camiel Vanden Eynde, Lizzi Van de Vyver, Ona-Lisa Van Haver, Jaco Win Mei Van Robays - Umetniško sodelovanje/Artistic collaboration: Pol Heyvaert, Léo Gobin - Asistent produkcije/Production assistant: Phéline Thierens - Tehnični direktor/Technical director: Philippe Digneffe - Tehnika/Technique: Bart Huybrechts - Produkcija/Production: CAMPO, Ghent - Koprodukcija/Co-production: Theater Der Welt 2014, Mannheim; Festival d'Automne à Paris / Théâtre Nanterre-Amandiers; LIFT, London; La Bâtie - Festival de Genève - S podpora/Supported by: Noorderzon Performing Arts Festival, Groningen & HAU Hebbel am Ufer, Berlin

dokumentarni film
documentary film



Milo Rau/IIPM DIE MOSKAUER PROZESSE

NEMČIJA, SVICA GERMANY, SWITZERLAND

PETEK, 29. AVGUST, OB 17.00 **FRIDAY, AUGUST 29th AT 5.00 PM**

Sindikalna dvorana Elektra Ljubljana,

vhod Stara mestna elektrarna – Elektro Ljubljana

90 minut/minutes / Film je v ruščini z angleškimi podnapisi./The film is in Russian with English subtitles.

Projekciji filma sledi pogovor z Milom Rauom.

The screening will be followed by a conversation with Milo Rau. Foto/Photo: IIPM/Maxim Lee

Sodni procesi so kot gledališče: igralci so znani, pravila uprizarjanja tudi, postopki so kodirani in vnaprej znani, prisotno je tudi občinstvo. V primeru sodnega procesa proti Pussy Riot, kuratorjem razstave *Prepovedana umetnost in Pazor! Religija* pa so bili znani tudi režiserji izida sojenja.

Milo Rau, veteran dokumentarnega in politično angažiranega gledališča ter ustanovitelj produkcijske hiše International Institute of Political Murder (lani so na Levih gostovali s predstavo *Hate Radio*), je v Moskvi v Centru Saharov organiziral sojenje – tridnevni uprizorjeni sodni proces. Izid sojenja, ki ga je organiziral Milo Rau, ni enak izidu sojenj ruskih sodišč, čeprav Rau ni vnaprej prejudicializiral, želel je le pošteno sojenje. In seveda je prišlo do »vdora realnosti«, na sojenje je vdrla policija. Dokumentarec ne zavzema strani, ne ubere najlažje poti – občutka sočutja do Pussy Riot ter drugih umetnikov in kuratorjev; izpostavlja pa eno izmed temeljnih vprašanj: kje so meje verske in umetniške svobode.

Legal proceedings are like the theatre: the actors are known, the rules of performing also, the procedures are encoded and established beforehand, and the audience is present in both cases. However, in the trials against Pussy Riot and against the curators of the exhibitions Forbidden Art and Attention, Religion, the directors staging the trial results were also known. Milo Rau, a veteran of documentary and politically engaged theatre and founder of the production company International Institute of Political Murder (last year they made their appearance at the Mladi levi festival with their performance Hate Radio) organized his own trial in Moscow's Sakharov Center – a three-day legal proceeding. The result of the trial organized by Milo Rau wasn't the same as the decision made by the Russian courts; however, in no way did Rau interfere with the results, he only wanted a fair trial. And as we might have expected, the »invasion of reality« took place with the police barging in as the performance was underway. The documentary doesn't take sides, it doesn't take the easy road by invoking empathy towards Pussy Riot or towards other artists and curators. Instead, it sets out to focus on one of the rather more essential questions, specifically where the limits of religious and artistic freedom lie.

Koncept, režija/Concept, direction: **Milo Rau** - Kamera/Camera: **Markus Tomsche** - Oblikovanje zvoka/Sound design: **Jens Baudisch** - Oblikovanje odra/Stage design: **Anton Lukas** - Asistent režije/Assistant director: **Yanina Kochtova** - Montaža/Editing: **Lena Rem** - Produkcija/Production: **Arne Birkenstock**



**SKaGeN with
Richard Jordan
Productions Ltd
BigMouth**

BELGIJA, VELIKA BRITANIJA
BELGIUM, UNITED KINGDOM

PETEK, 29. AVGUST, OB 20.00 IN SOBOTA, 30. AVGUST, OB 21.30

FRIDAY, AUGUST 29th AT 8.00 PM AND SATURDAY, AUGUST 30th AT 9.30 PM

Dijaški dom Tabor

85 minut/minutes / Predstava je v nizozemščini, francoščini, nemščini in angleščini s slovenskimi in angleškimi nadnapisi./The performance is in Dutch, French, German and English with Slovene and English surtitles. / Foto/Photo: Maya Wilsens

Valentijn Dhaenens, igralski mag iz Nizozemske, je magister dramskih umetnosti. Skupaj s Korneelom Hamersom, Mathijsom Scheepersom in Claro van den Broek je ustanovil gledališko skupino SKaGeN. V zadnjem desetletju in pol je sodeloval v več kot 30 gledaliških produkcijah in številnih filmih.

BigMouth je začel nastajati tako, da se je Dhaenens odločil, da bo vsak dan v letu prebral vsaj en govor. In prebral jih je več kot tisoč. *BigMouth* je tako kolaž govorov, vendar odlomki govorov različnih zgodovinskih osebnosti korespondirajo med sabo. Od filozofov do diktatorjev, od borcev za svobodo do manipulatorjev: Goebbels, Patton, Periklej, Reagan, Luther King, Sokrat ... Podobne besede za različne cilje, različne besede za podobne cilje. Zgodovinski dogodki, ki so v dialogu. *BigMouth* nam pokaže neskončno moč besed, neskončen naboj teksta, ki lahko spreminja zgodovino. In Dhaenensovo neskončno igralsko moč. Če ne bi pisalo, čigav je govor, bi tega zlahka pripisali voditeljem današnjega časa. Zgodovina skozi govore, sedanjost skozi zgodovino.

The Netherlands-based Valentijn Dhaenens has a Master's degree in Dramatic Art. He co-founded the acting group SKaGeN with Korneel Hamers, Mathijs Scheepers and Clara van den Broek and has been involved in more than 30 theatre productions and in the making of numerous films during the last decade and a half.

BigMouth began to emerge when Dhaenens decided to read at least one public speech every day over a year. And he managed to read more than a thousand speeches in the end. BigMouth is therefore a collage of speeches given by historical figures, but composed in such a way that their respective excerpts correspond with each other. From philosophers to dictators, from freedom fighters to manipulators: Goebbels, Patton, Pericles, Reagan, Luther King, Socrates ... Similar words for different goals. Historical events engaging in a dialogue with each other. BigMouth shows us the inexhaustible power of words, a boundless potency of text that has the power to change history. And Dhaenens's infinite acting strength. If the speeches weren't accompanied with their authors' names, we would have easily mistaken them for the speeches given by leaders of our time. History through speeches, the present through history.

Režija, izvedba/Direction, performance: **Valentijn Dhaenens** - Oblikovanje svetlobe in zvoka/Light and sound design: **Jeroen Wuyts** - Kostumografija/Costume design: **Barbara De Laere** - Vodja produkcije/Production management: **Inge Lauwers** - Produkcija/Production: **SKaGeN, Richard Jordan Productions Ltd** - Koprodukcija/Co-production: **STUK, DeTijl**



Lola Arias

MI VIDA DESPUÉS

ARGENTINA



Lola Arias je argentinska ustvarjalka: performerka, igralka, režiserka, ustvarja tudi glasbo in piše. V njenih delih se resničnost in fikcija prekrivata. Kot pravi sama, dela z igralci, naturščiki, glasbeniki, plesalci, otroki, dojenčki in živalmi.

V predstavi *Mi vida después* se prepletata fikcija in zgodovina. Šest argentinskih igralcev, rojenih času diktature 1967–1983, uprizarja življenja svojih staršev. Uporabljajo različne vire: oblačila, pisma, posnetke, tudi zgodbe in spomine. In prav tu se začne dokumentarni proces pretapljati v zgodbe in interpretacije. Usode posameznikov, ki se pred nami razgrinjajo s pomočjo cele palete gledaliških prijemov, nam dajejo slutiti Argentinino zgodovino. Razbiramo lahko boleče politično dogajanje, ki je na kosce paralo družine, človeške usode in državo. A vendar je predstava sočna kot življenje. Polna bolečine, trpljenja, a tudi ljubezni in humorja. Lola Arias je po argentinski različici predstave režirala še čilsko z naturščiki naslovljeno *The year I was born*.

Lola Arias is a versatile Argentinian artist: a performer, an actress, a director, a composer and a writer. Her works make reality and fiction melt into one. According to her own words, she works with actors, non-professional performers, dancers, children, babies and animals.

*In her performance *Mi vida después* fiction and history come to intertwine. Six Argentinian actors, born during the dictatorship 1967 – 1983, stage the lives of their parents. They make use of a range of sources: clothes, letters, recordings, and also stories and memories. And it is exactly at this point that the documentary process begins to transform into stories and interpretations. The individual destinies that we see unfolding in front of us through the rich palette of dramatic manoeuvres give us a flavour of Argentinian history. And what we can decipher is a painful political reality that shredded families, human destinies and the country itself to pieces. But even so, the performance is as luscious as life. Full of pain and suffering, and yet brimming with love and humour. Once she had staged the Argentinian version of the performance, Lola Arias took on the challenge of directing the Chilean version called *The year I was born*.*

Koncept, režija/Concept, direction: **Lola Arias** v sodelovanju z igralci/with the collaboration of the actors **Blas Arrese Igor, Liza Casullo, Carla Crespo, Vanina Falco, Pablo Lugones, Mariano Speratti, Moreno Speratti da Cunha** - Dramaturgija, produkcija/Dramaturgy, production: **Sofia Medici** - Glasba/Music: **Ulises Conti** v sodelovanju z/with the collaboration of **Liza Casullo, Lola Arias** - Scenografija/Set desing: **Ariel Vaccaro** - Koreografija/Choreography: **Luciana Acuña** - Video: **Marcos Medici** - Oblikovanje svetlobe/Light design: **Gonzalo Córdova** - Kostumografija/Costume design: **Jazmín Berakha** - Strokovni svetovalec za zgodovinska dejstva/History advisory: **Gonzalo Aguilar** - Tehnični direktor, adaptacija luči/Technical director, light adaptation: **Gustavo Kotik** - Koprodukcija/Co-production: **Complejo Teatral de Buenos Aires, steirischer herbst, Theater Spektakel Zurich, International Summer Festival Kampnagel Hamburg, Noorderzon Performing Arts Festival and Grand Theatre Groningen** - S podpora/Supported by: **BIT Teatergarasjen, Spielart Festival, Goethe Institute**

SOBOTA, 30. AVGUST, OB 20.00 / NEDELJA, 31. AVGUST, OB 21.30

SATURDAY, AUGUST 30th AT 8.00 PM / SUNDAY, AUGUST 31st AT 9.30 PM

Stara mestna elektrarna - Elektro Ljubljana

90 minut/minutes / Predstava je v španščini s slovenskimi in angleškimi nadnapisi./The performance is in Spanish with Slovene and English surtitles. / Foto/Photo: Lorena Fernandez

Katarina Stegnar

DVOJNA IGRA

SLOVENIJA SLOVENIA



NEDELJA, 31. AVGUST, OB 20.00 SUNDAY, AUGUST 31st AT 8.00 PM

Gledališče Glej

60 minut/minutes / Predstava je v slovenščini z angleškimi nadnapisi./The performance is in Slovene with English surtitles. / Foto/Photo: Jan Aleksander Krančan

Katarina Stegnar je igralka, plesalka in performerka, tudi avtorica. Je članica kolektivov Betontanc, Via Negativa in Beton Ltd. Spekter njenega ustvarjanja je izjemno širok, iz svojega temeljnega polja delovanja – gledališča – svoje delo razpenja vse od kuriranja do igranja v filmih. Mreža Imagine 2020 - Arts and Climate Change, ki podpira umetniško raziskovanje vzrokov in posledic podnebnih sprememb, ji je ponudila produkcijo predstave. Tema je manifest sprememb – načrt za ekonomski model, ki ga kot vizijo bolj vzdržne in enakopravne družbe ponuja New Economics Foundation, *The Great Transition*. Stegnarjeva v predstavi hodi po robu tesnobe, ki jo doživljamo v zvezi z vsemi sistemskimi napakami sveta: vemo, da drvimo v prepad, a ne storimo ničesar. Igra dvojno igro, preigrava naše lastne pozicije; želimo si sprememb, ampak koliko smo pripravljeni plačati zanje? Vemo, da je treba začeti s spremembami, vendar se sprašujemo, ali smo ravno mi tisti, ki moramo storiti prvi korak. In meja med tema dvema pozicijama je ironična distanca. *Lecture performance* v najboljši izdaji, kjer med posredovanimi informacijami in performansom sledimo razpletu dvoboja med Katarino in Katarino.

Katarina Stegnar is an actress, a dancer, a performer and also an author. She is a member of the collectives Betontanc, Via Negativa in Beton Ltd. The range of her creative work is extremely broad, as the essential arena of her creative activity, the theatre, expands well beyond the stage, all the way to curating and film acting. The network Imagine 2020 - Arts and Climate Change, a support structure for research concerning the causes and effects of climate change, offered her the chance to produce her own performance. The theme of the performance is the manifesto of change – a plan for an economic model entitled The Great Transition, offered as a vision of a more sustainable and equal society by the New Economics Foundation. In her performance, Stegnar walks on the edge of the anxiety that we all feel in relation to the system-induced mistakes of the world we live in: we all know we're headed for disaster, but still we do nothing to stop it. Stegnar plays a double game: she subverts and spins our own positions around; we want changes, but how much exactly are we ready to pay for them? We know changes should occur immediately, but does this mean it is up to us to take the first step? The line between these two positions is set with ironic distance. Lecture performance at its best, where the informative facts and the performance in progress provide an arena for a duel between Katarina and Katarina to unravel in front of the audience.

Avtorica/Author: **Katarina Stegnar** - Izvajalki/Performers: **Katarina Stegnar & Katarina Stegnar** - Dramaturgija/Dramaturgy: **Andreja Kopač** - Oblikovanje svetlobe/Light design: **Igor Remeta** - Producentka/Producer: **Maja Vižin** - Projekt je nastal v koprodukciji med mrežo Imagine 2020 - Art and Climate Change in zavodom Bunker v sodelovanju z New Economics Foundation. Projekt je podprla Evropska unija v okviru programa Kultura./Co-produced by Imagine 2020 - Art and Climate Change and Bunker, in collaboration with the New Economics Foundation. The project was supported by the European Union in the framework of the Culture programme.

Foto/Photo: Brigitte Fassler

DELAVNICA DOKUMENTARNEGA GLEDALIŠČA

Udeleženci delavnice bodo pod vodstvom švicarskih umetnikov (režiserke Corinne Maier, igralka Anne Haug in dramaturga Krisa Merkena) teoretično spoznali in praktično izkusili dokumentarno gledališče. Uvodni del delavnice bo namenjen zgodovinskemu pregledu dokumentarnega gledališča, od njegovih začetkov v 60. letih pa do danes. V drugem delu delavnice bosta Anne Haug in Corinne Maier ponudili praktično izkušnjo: kako ustvariti dokumentarno gradivo s pomočjo improvizacije? Kako ga strukturirati? Kdaj postane osebno preveč osebno? Lahko sploh govorimo o takšni omejitvi? Ob zaključku bodo v duhu delavnice tudi rezultati dokumentaristično predstavljeni občinstvu.

DOCUMENTARY THEATRE WORKSHOP

The workshop participants will have the possibility to experience the theoretical and practical aspects of documentary theatre under the guidance of a group of Swiss artists (director Corinne Maier, actress Anne Haug and dramaturge Kris Merken). In the first part of the workshop, participants are to carry out a retrospective review of documentary theatre, from its beginnings to the 1960s era and up to the present day. In the second part, Anne Haug and Corinne Maier will perform practical exercises with the workshop participants. The central issues to be addressed in the second part are: how do we generate documentary material through improvisation? How can we structure it? At what point does the personal become too personal – can such a limit exist in the first place? The workshop will finish with a presentation, a mini-documentation of our work.

PONEDELJEK, 25. AVGUST, OD 10.00 DO 15.00

MONDAY, AUGUST 25th FROM 10.00 AM TO 3.00 PM

Dijaški dom Tabor



PASTI PARTICIPATORNOSTI V UMETNOSTI

predavanje in okrogla miza

Participatornost je trenutno kulturnopolitična mantra, zelo zanimiva za financerje, zaradi česar opažamo inflacijo participatornih projektov v umetnosti. Vendar to ne bi smelo zmanjšati pomena takšnih projektov, nujno pa je, da se zavedamo njihovih pasti in mogočih težav, povezanih z njimi. Je participatornost v gledališču lahko teren za opolnočenje ljudi pri soodločanju o skupnostnih zadevah, ima lahko emancipatorni potencial ali je le ena izmed številnih estetskih praks oziroma zgolj teren, kjer participacija državljanov izgubi politično ost, ker se izčrpa v umetnosti?

THE PITFALLS OF PARTICIPATORY PRACTICES IN ART lecture and round-table discussion

Participatory practice is the current culturo-political mantra. It is high on the financing agenda and consequentially we can see an inflation of participatory projects in art. While this fact should in no way diminish the meaning of such projects, it is nevertheless crucial to stay alert to the pitfalls that may accompany them, and the potential difficulties that they may cause. Can participatory practices in theatre provide an arena for the empowerment of people so that they can make decisions together on common matters? Does it have emancipatory potential? Or is it just one among many aesthetic practices, or domains, where the participation of citizens loses its political sting, wearing itself out in the field of art?

Uvodnemu predavanju Maje Hawlina bo sledila okrogla miza.

Maja Hawlina's introductory lecture will be followed by a round-table discussion

Predavanje in okrogla miza sta v angleščini. /The lecture and round-table discussion are in English.

Predavateljica/Speaker: **Maja Hawlina** – Moderatorka/Moderator: **Una Bauer** – Panelisti/Panel speakers: **Corinne Maier, Roger Bernat**, člani mreže/members of the network **Create to Connect** - Predavanje in okrogla miza bosta del mednarodne novinarske konference mreže Create to Connect. /The lecture and round-table discussion will be a part of an international press conference held by the Create to Connect network. www.createtconnect.eu

TOREK, 26. AVGUST, OB 16.00 TUESDAY, 26th AUGUST AT 4.00 PM

Stara mestna elektrarna - Elektro Ljubljana



igr za gledališče

V okviru festivala se bo 28. avgusta začel projekt kulturno-umetnostne vzgoje na področju gledališča za otroke in mladino *Igrišče za gledališče*, v katerem bo šest umetnikov sodelovalo z dvajsetimi šolami. Dan bo posvečen spoznavanju, predavanju dr. Robija Krofliča, predstavitvi dobrih praks in obisku festivalskih umetniških prireditev. Začetka projekta se bodo udeležili sodelujoči umetniški delavci in pedagogi, sodelovali bodo tudi nekateri izmed odločevalcev. *Igrišče za gledališče* koordinira zavod Bunker, projekt bo trajal do konca leta 2015.

THEATRE PLAYGROUND

On the 28th of August, the festival will welcome the launch of a project that seeks to provide cultural-artistic education from performing arts, entitled Theatre Playground, forging cooperation between six artists and twenty schools. The project kick-off day will consist of the participants getting to know each other, a lecture given by Dr Robi Kroflič, presentation of good practice and also visits to other artistic events within the festival. The project launch will take place in the presence of the artistic and teaching staff involved in its implementation, while some of the decision-makers are also expected to take part. Theatre Playground is coordinated by Bunker and will last until the end of 2015.

Daniel Daniel, Juliano Mer-Khamis

ARNA'S CHILDREN

dokumentarni film documentary film (IL, NL)

Juliano Mer-Khamis, igralec, režiser in umetniški vodja ženskega gledališča Freedom Theatre, je posnel film o življenjskem projektu svoje mame, ki ga je nadaljeval in nadgrajeval tudi sam: o otroškem gledališču v Ženinu na Zahodnem bregu. Film povezuje dogodke v desetletju 1994–2004 in spremlja otroke, ki se po desetletju spominjajo svoje gledališke izkušnje. A leta 2004, ko je bil film končan, razmere niso bile dosti boljše kot prej. In tudi po še enem desetletju je film še vedno aktualen. Le da ni več Juliana Mer-Khamisa, Stone Theatre ne stoji več, tudi večine otrok, ki so igrali v gledališču, ni več, le konflikt je še bolj živ, kot je bil takrat. Film o moči in hkratni nemoči kulturnega odpora, kot ga je imenoval Mer-Khamis.

The late Juliano Mer-Khamis, actor, filmmaker, and artistic director of Jenin's Freedom Theatre, shot a film about his mother's life work, something which he himself continued and developed during his lifetime: a children's theatre in Jenin on the West Bank. The film portrays events which took place from 1994 to 2004, and follows children who reminisce about their theatre experiences. However, by the time the film was finished in 2004 the circumstances had not improved much. And yet, even another decade later the film is still topical and current – despite the fact that Juliano Mer-Khamis has passed away, Stone Theatre no longer stands, and most of the children who were involved in the theatre died. The conflict, on the other hand, is more alive than ever. This is a film about both the strength and the frailty of what Mer-Khamis referred to as cultural resistance.

Projekciji filma sledi pogovor. The screening will be followed by a conversation.

NEDELJA, 31. AVGUST, OD 17.00 SUNDAY, AUGUST 31st AT 5.00 PM

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

85 minut/minutes / Film je v arabščini, angleščini in hebrejščini z angleškimi podnapisi.
The film is in Arabic, English and Hebrew with English subtitles.

DELAVNICE

TEORIJE IN PLESNE ANALIZE

V sodelovanju z VIBRO bodo v času festivala potekale delavnice *Teorije in plesne analize*, ki jih bosta vodila Andreja Kopač in Rok Vevar. VIBRA – mednarodne poletne plesne delavnice v Ljubljani, ki bodo potekale vsak dan od 24. do 30. avgusta, bodo ponudile ustvarjalni prostor srečanja med plesalci, ljubitelji plesa in vrhunskimi slovenskimi in tujimi pedagogi. Več informacij: www.vibra.si

WORKSHOPS

ON THEORY AND DANCE ANALYSIS

In the frame of the festival we will cooperate with VIBRA. Workshops on Theory and Dance Analysis will be implemented under the guidance of Andreja Kopač and Rok Vevar. VIBRA – international summer dance workshops in Ljubljana, every day between 24th and 30th August. The workshops will provide a platform for a creative space in which dancers, dance enthusiasts and distinguished mentors from Slovenia and abroad can interact. More information: www.vibra.si



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



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana



Organizator festivala/Festival organizer:

BUNKER – zavod za organizacijo in izvedbo kulturnih prireditev

Direktorica/Director: **Nevenka Koprivšek**

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

Izvršna producentka/Executive producer: **Maja Vižin**

Producenti/Producers: **Alma R. Selimović, Tamara Bračič Vidmar, Samo Selimović**

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

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

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

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

Tehnični koordinator/Technical coordinator: **Andrej Petrovčič**

Tehnična ekipa/Technical team: **Duško Pušica, Tomaž Žnidarčič, Grega Mohorčič,**

Janko Oven, Borut Bučinel, Martin Lovšin

Prostovoljci/Volunteers: **Maruša Arh, Brina Bensa, Marcela Horvat, Eva Jambrek,**

Mario Jeličič, Andrej Jerman Blažič, Lara Kobe Priganica, Ira Kolbezen,

Maruša Kovačič, Gordana Lacić, David Macleod, Manca Merlak, Nastja Merlak,

Naja N. Bratina, Eva Posedel, Andrej Pugelj, Katja Rems, Lovrenc Rogelj,

Vesna Skubic, Ana Smerdu, Meta Smerkolj, Julija Smrkol, Lina Steiner,

Tavi Šifrer, Taša Štrukelj, Hana Tavčar, Hana Turšič, Fabian Türk,

Nataša Verk, Lea Vilman

Festival so omogočili/The festival was made possible by: **Ministrstvo za kulturo RS,**

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

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donators of items for the *Worktable* installation

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

Društvo kulturna četrt Tabor

Asociacija

Mreža za prostor

Balkan Express

IETM (International Network for Contemporary Performing Arts)

Create to Connect

Global City – Local City

Imagine 2020 – Art and Climate Change

3C 4 Incubators

IDENTITY MOVE!

A Soul for Europe

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 Dijaški dom Tabor
Kotnikova 4
- 3 Gledališče Glej
Gregorčičeva 3
- 4 Klub Gromka
AKC Metelkova mesto
- 5 Prešernov trg
- 6 Kavarna SEM
Metelkova 2

Festivalsko srečevališče

V času Mladih levov se bomo od 13. do 23. ure družili v festivalskem srečevališču ob vhodu v Staro mestno elektrarno - Elektro Ljubljana, kjer vam bosta na voljo hladna pijača za vroče dni in krepka pijača v primeru poletnih ploh in neviht.

The festival meet-up venue

During the Mladi levi festival we will socialise at the festival meet-up venue at the entrance of Stara mestna elektrarna - Elektro Ljubljana, every day from 1.00 pm to 11.00 pm, where there will be cold drinks on hot days, and stronger drinks ready in case of summer showers and thunderstorms.

Po predstavah se srečujemo v/Meeting point after the performances:

Kavarna SEM, Metelkova 2