



mladi levi

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**MEDNARODNI
INTERNATIONAL
FESTIVAL**

18.-27. 8. 2017

18. AVGUST AUGUST 18

20.00 Nature Theater of Oklahoma & EnKnapGroup: ZASLEDOVALCI SREČE
PURSUIT OF HAPPINESS US, SI > Center kulture Španski borci

22.00 Otvoritvena zabava Opening party > Center kulture Španski borci

19. AVGUST AUGUST 19

17.00 & 19.00 Ivana Müller: PARTITURA THE SCORE FR, HR

> Projektni prostor DUM

18.00–20.00 & 22.00–24.00 Tania El Khoury: DO KODER ME NESEJO
KONICE PRSTOV AS FAR AS MY FINGERTIPS TAKE ME LB, UK, PS

> Stara mestna elektrarna

20.00 Milo Rau/IIPM/CAMPO: PET LAHKIH KOMADOV FIVE EASY PIECES
CH, BE > Stara mestna elektrarna

20. AVGUST AUGUST 20

17.00 & 19.00 Ivana Müller: PARTITURA THE SCORE FR, HR

> Projektni prostor DUM

18.00–20.00 & 22.00–24.00 Tania El Khoury: DO KODER ME NESEJO
KONICE PRSTOV AS FAR AS MY FINGERTIPS TAKE ME LB, UK, PS

> Stara mestna elektrarna

20.00 Milo Rau/IIPM/CAMPO: PET LAHKIH KOMADOV FIVE EASY PIECES
CH, BE > Stara mestna elektrarna

21. AVGUST AUGUST 21

20.00 John Kelly: ČAS NE ČRTA TIME NO LINE US > Stara mestna elektrarna

18.00–20.00 & 21.00–23.00 Tania El Khoury: DO KODER ME NESEJO
KONICE PRSTOV AS FAR AS MY FINGERTIPS TAKE ME LB, UK, PS

> Stara mestna elektrarna

22. AVGUST AUGUST 22

18.00–20.00 & 22.00–24.00 Tania El Khoury: DO KODER ME NESEJO
KONICE PRSTOV AS FAR AS MY FINGERTIPS TAKE ME [LB](#), [UK](#), [PS](#)

➤ Stara mestna elektrarna

20.00 Deborah Pearson: ZGODOVINA, ZGODOVINA, ZGODOVINA
HISTORY, HISTORY, HISTORY [UK](#), [CA](#) ➤ Stara mestna elektrarna

22.00 Societat Doctor Alonso & Semolina Tomić: ANARHIJA ANARCHY [ES](#)
➤ Gledališče Glej

24. AVGUST AUGUST 24

11.00 PRIHODNOST FESTIVALOV Festivali in kulturni turizem FUTURE OF
FESTIVALS Festivals and cultural tourism okrogla miza roundtable discussion
➤ Stara mestna elektrarna

20.00 Societat Doctor Alonso & Semolina Tomić: ANARHIJA ANARCHY [ES](#)
➤ Gledališče Glej

21.30 David Weber-Krebs: DANES UGASNIMO LUČI! TONIGHT, LIGHTS OUT!
[BE](#), [DE](#) ➤ Dijaški dom Tabor

25. AVGUST AUGUST 25

17.00–20.00 Christoph Wachter & Mathias Jud: ORODJA ZA NASLEDNJO
REVOLUCIJO TOOLS FOR THE NEXT REVOLUTION delavnica workshop
➤ Projektni prostor Aksioma

20.00 Pablo Fidalgo Lareo: MORAL BOŠ V VOJNO, KI SE ZAČNE DANES
YOU'LL HAVE TO GO TO WAR THAT STARTS TODAY [PT](#), [ES](#)
➤ Stara mestna elektrarna

21.30 David Weber-Krebs: DANES UGASNIMO LUČI! TONIGHT, LIGHTS OUT!
[BE](#), [DE](#) ➤ Dijaški dom Tabor

26. AVGUST AUGUST 26

10.00, 13.00, 17.00 Neja Tomšič: ČAJ ZA PET: OPIJSKE LADJE
TEA FOR FIVE: OPIUM SHIPS [SI](#) ➤ Športno društvo Tabor

11.00, 18.00 Laura Kalauz, Maja Leo, Bojan Djordjev, Christopher Kriese:
SAID TO CONTAIN [RS](#), [AR](#), [CH](#) ➤ Športno društvo Tabor

16.00 Anton Pavlovič Čehov & Maruša Kink: TRI SESTRE THREE SISTERS [SI](#)
➤ Železniški muzej

21.00 Allan Sekula & Noël Burch: POZABLJENI PROSTOR THE FORGOTTEN
SPACE film [NL](#) ➤ Športno društvo Tabor

27. AVGUST AUGUST 27

10.00, 13.00, 15.00 Neja Tomšič: ČAJ ZA PET: OPIJSKE LADJE
TEA FOR FIVE: OPIUM SHIPS [SI](#) ➤ Športno društvo Tabor

11.00 Laura Kalauz, Maja Leo, Bojan Djordjev, Christopher Kriese:
SAID TO CONTAIN [RS](#), [AR](#), [CH](#) ➤ Športno društvo Tabor

15.00–24.00 JUBILEJ! Druženje ob zaključku 20. Mladih levov
MILESTONE ANNIVERSARY! 20th Mladi levi closing celebration
➤ Stara mestna elektrarna

16.00, 18.00, 20.00, 22.00 Daniel Wetzel (Rimini Protokoll): EVROS
WALK WATER 1 & 2 [DE](#) ➤ Stara mestna elektrarna

19.30 Toni Soprano: ZID THE WALL [SI](#) ➤ Stara mestna elektrarna

19.30 FPZ Z'borke: koncert concert [SI](#) ➤ Stara mestna elektrarna



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Ko smo pred 20 leti razmišljali o novem mednarodnem festivalu gledališča in plesa, si verjetno nismo predstavljali, da bodo Mladi levi kdaj toliko stari, še manj pa, da bomo kot ekipa ostali tako dolgo skupaj. Okrogle obletnice so v resnici zanimive le zato, ker nas spomnijo, da je nekoč bil začetek in da obstaja kontinuiteta. Spomnijo nas, da smo o nečem skupaj sanjali in da se tem sanjam nismo nikoli odpovedali. O čem smo sanjali? O mednarodnem festivalu, kjer bo sodobnost v središču dogajanja, gonilo sprememb. O tem, da nam ne bo treba večno hoditi v tuja mesta, da bi videli predstave, ki so trenutno v trendu in aktualne, ampak da jih pripeljemo k nam. Sanjali smo o festivalu, kamor bi tuji umetniki radi prihajali in nam pokazali svoje sanje, to, kar raziskujejo in kako oni vidijo in doživljajo svet, osebno in družbeno. Želeli smo ustvariti festival, ki bi bil otočje svobode, kjer bi se srečevala in se med seboj prepletala nasprotja: mednarodno z lokalnim, staro in mlado, drzno in utečeno, drugačno in skupno, utopije in distopije. Zanimali so nas sodelovanje, partnerstvo, sobivanje, skupno odkrivanje, vizije. Želimo oblikovati prostor doživetja, kjer je pomembno le to, koliko se nas je kaj dotaknilo, nas predramilo, presenetilo, nam dalo misliti, nam odprlo nov pogled, nas morda razjeczilo, obnorelo ali nam dalo novo idejo za akcijo. Mesto je že davno postalo naš oder, odkrili in oživili smo številne kotičke in nova prizorišča, ki so jih osvajali tako vrhunski umetniki kot naturščiki. Mladi levi doma in v tujini že od samega začetka veljajo za inovativen festival angažiranih vsebin, tako predstav kot drugih hibridnih oblik umetnosti, tu se krešejo aktualne debate, žarita gostoljubno vzdušje in

druženje. Uspešno smo se izognili nevarnim čerem komercializacije, in čeravno smo razširili dejavnosti in interese, nas bolj kot obseg zanimajo prodornost, vpetost v družbo, želimo si postavljati prava vprašanja in iskati nove oblike solidarnosti, lokalno in globalno.

Vsako leto se izumljamo na novo in hkrati gnetemo isto tkivo človeških usod, njihovih zgodb, ljubezni, bitk. Iz tega tkiva je tudi letošnji festival. Iz zgodb, za katere smo mislili, da niso več tabu, pa morda le so, in o katerih je treba govoriti: zlorabe, starost, bolezen, usoda beguncev, tujci, energija, globalizacija, upor ...

Bolj kot pogled nazaj nas zanima, kaj so izzivi prihodnosti, kakšna je usoda festivalov in komu so namenjeni. Želimo si odzivnejše kulturne politike, ki bi znala ločiti zrno od plev. Znamo in vemo dovolj, da nam je jasno, da je tam zunaj še veliko predstav in umetnikov, ki bi jih radi gostili, a si jih ne moremo privoščiti, čeprav bi si jih naše občinstvo zaslužilo.

Prav občinstvu, temu zvestemu spremljevalcu in aktivnemu udeležencu, so posvečeni ta festival in naša prihodnja raziskovanja. To, kar nas zanima, je, kako delovati ne samo za občinstvo in z njim, temveč nekako – med občinstvom. Kako ustvariti dialog tudi s tistimi, ki nam niso podobni, ki mislijo drugače ali jih sploh še ne poznamo. Po 20 letih nam niso pošli niti sapa, niti zagon, niti ostrina, nasprotno, še bolj smo tu in vedno na preži.

Živel festival! Živeli umetniki! Živelo občinstvo!

Nevenka Koprivšek

When, some twenty years ago, we were considering a new international festival of theatre and dance, we probably didn't imagine that the festival would ever become this old, and even less that we would stay together as a team for so long. In fact, milestone anniversaries are interesting only insofar as they remind us of the fact that there was once a beginning and that there is continuity. They remind us that we had dreamt about something, and that we have never given up on this dream. What were we dreaming about? We were dreaming about an international festival with contemporaneity at the heart of the action, the driving force of change. About the possibility that we would not have to visit foreign cities to see the shows that are currently trending, but would be able to bring them here. We were dreaming of a festival that foreign artists would love to come to and share their dreams and explorations, and show us how they see and experience the world, both personally and socially. We wanted to create a festival that would be an oasis of freedom where contradiction could be confronted and intertwined: the international and the local, the old and the young, the bold and the conventional, the different and the common, the utopic and the dystopic. We were interested in cooperation, partnership, coexistence, joint exploration, visions. We want to create space for experience, where it only matters how much we are touched, stimulated, surprised by something, how much it made us think, opened up new perspectives, maybe even made us angry, mad, or gave us a new idea for action. The city has long since become our stage, we have discovered and revived numerous corners and new venues, conquered by both well established and non professional artists. Since the very beginning, the Mladi levi festival is considered, both home and abroad, to be an innovative festival of engaged content, of theatre performances and other hybrid art forms. Important current topics are being debated here, and the place glows with hospitable atmosphere and

socializing. We have successfully voided the danger of commercialization, and even though we have expanded our scope of activities and interests, we are more interested in incisiveness, with and within the society, we want to ask the right questions and look for new forms of solidarity, both locally and globally.

Every year, we are reinventing ourselves, and at the same time we are shaping the same fabric of human destinies, their stories of love and struggles. This year's festival is made of the same fabric. From the stories that we thought were no longer taboo, but may well still be after all, and that desperately need to be discussed: abuses, old age, illness, the fate of refugees, the foreign, energy, globalization, rebellion ...

We are more interested in future challenges than in the past – what is the future of festivals and who are they intended for. We want a more responsive cultural policy that is able to separate the wheat from the chaff. We know enough to be aware of the fact that there are many more performances and artists out there that we would love to have as guests, but we cannot afford them, even though our audience deserves them.

And it is the audience, our faithful companion and active participant, that this festival and our future explorations are dedicated to. We are not only interested in working for and with the audience, but somehow also among the audience. How to create a dialogue, even with those who are not like us, who think differently, or those who we don't even know yet. After 20 years, we have not run out of breath or momentum, on the contrary, we are even more present, always on the lookout.

Long live the festival! Long live the artists! Long live the audience!

Nevenka Koprivšek

Festivali se običajno zgodovinjijo skozi umetniške programe, preteklih 19 let Mladih levov tako najbolje opišejo imena vseh gostujočih umetnic in umetnikov ter kolektivov. A obrazi umetnikov niso edini, po katerih poznamo festival. Mladi levi so tudi festival z obrazom ekipe, ki ga ustvarja. Del uspeha Mladih levov, ki dve desetletji vzdržujejo odlično kondicijo, je prav v stalnosti ekipe – tehnične, kuratorske, organizacijske, produkcijske, prostovoljske –, ki raste skozi vedno zahtevnejše projekte, tudi skozi občasna razhajanja v mnenjih, predvsem pa skozi skupno učenje in sodelovanje. K festivalskemu vzdušju veliko pripomore vpetost ekipe v festivalsko dogajanje in druženje z občinstvom, umetniki, gosti. Zato lahko verjamemo, da bo ekipa vedno znova dosegla in preseгла pričakovanja, saj še nikoli nismo odpovedali projekta na festivalu, ker ga ne bi zmogli.

Ta vez med ekipo, ta ljubezen in tovarištvo pa se prelivajo tudi v sam festival, ki – vsaj upamo – žarči našo energijo, s katero se vsako leto znova lotevamo priprav na festival; to je ob predstavah na Mladih levih še tisti *je ne sais quoi*, ki iz nabora predstav dela ... festival.

Mojca Jug

Festivals are usually historized through artistic programs – the last 19 years of the Mladi levi festival is thus best described with the names of all visiting artists and artist collectives. But it is not only the artists' faces that the festival is known for. It is also a festival with the face of the team that creates it. Part of the success of the Mladi levi festival, which has stayed in top shape for the past two decades, is the continuity of the team – technical, curatorial, organizing, production, volunteering – which is growing through ever more demanding projects, even though occasional disagreements in opinions, and above all, through mutual learning and cooperation. The team's involvement in festival events and socializing with the audience, artists, and guests also contributes greatly to the atmosphere of the festival. For this reason, we can believe that the team will always meet and even exceed the expectations, as we have never cancelled a festival project because we could not manage it. **This bond among the team members, this love and camaraderie, is also reflected in the festival itself, which – at least we like to think so – radiates our energy with which we are organizing the festival every year. It is that additional *je ne sais quoi*, which out of a set of performances creates a festival.**

Mojca Jug



ODPRTJE 20. FESTIVALA MLADI LEVI

Vabimo vas, da se nam pridružite

18. avgusta ob 20. uri v Centru kulture Španski Borci v Mostah,
na odprtju mednarodnega festivala Mladi levi 2017!

20. festival bomo začeli z mednarodno koprodukcijo
Zasledovalci sreče, ki sta jo z EnKnapGroup ustvarila
Kelly Copper in **Pavol Liška**, vodji kultne skupine **Nature Theater**
of **Oklahoma**. Predstava posebej Mlade leve – je drzna,
angažirana, humorna, premika meje gledališkega terena
in je preplet najboljšega lokalnega in mednarodnega.

Predstavi ob 22.00 sledi tradicionalni mladolevovski ples!
Nepogrešljive gospe iz Dnevnega centra aktivnosti za starejše
nam bodo tudi letos pod taktirko kuharja Primoža Dolničarja
pripravile prigrizke, da bo noč slajša in plesni koraki
ob izbranih ritmih DJ Šanti Prije iskrijejši.

OPENING OF THE 20th FESTIVAL MLADI LEVI

We invite you to join us at the opening of the 20th Mladi levi
festival at Španski borci Culture Centre in Moste
on August 18 at 8.00 pm!

The 20th festival will be opened by the international coproduction
Pursuit of Happiness, created by the directors of the **Nature**
Theater of Oklahoma, **Kelly Copper** and **Pavol Liška**, in
collaboration with **EnKnapGroup**. The performance embodies the
spirit of the Mladi levi – bold, engaged, full of humour, pushing the
limits of theatre territory,
and combining the best of the local and the international.

After 10.00 pm, the performance will be followed by the
traditional Mladi levi dance! The indispensable ladies from
the **Day activity centre** for the elderly, under the supervision
of the chef **Primož Dolničar**, will once again prepare us snacks
to make the night sweeter and spice up our dance moves
to the sophisticated rhythms of DJ **Šanti Prija**.

Produkcija/Producer: Mojca Jug
Oblikovanje scene in svetlobe/Set and lighting design: Tanja Radež & Igor Remeta

PETEK, 18. AVGUST, OB 20.00
FRIDAY, AUGUST 18 AT 8.00 PM

► Center kulture Španski borci

Nature Theater of
Oklahoma
& EnKnapGroup

ZDA, Slovenija
USA, Slovenia



ZASLEDOVALCI SREČE
PURSUIT OF HAPPINESS

EnKnapGroup je trenutno edini slovenski stalni sodobnoplesni ansambel, ki ga Iztok Kovač, svetovno uveljavljen plesalec, koreograf in ustanovitelj Zavoda EN-KNAP, premišljeno umetniško vodi in z izborom vedno novih koreografov in režiserjev kroji vrhunski kolektiv, ki ni kos samo plesnim, ampak tudi igalskim in avtorskim izzivom. Pri *Zasledovalcih sreče* se je EKG povezal z Nature Theater of Oklahoma, umetniškim tandemom iz New Yorka, Kelly Copper in Pavlom Liška. Njuna dela (na primer cikel *Life and Times*) so preplet gledališke drznosti, a obenem komunikativnosti, ki zmore delovati večplastno – angažirano, a obenem humorno.

Zasledovalci sreče se gledajo skoraj kot špageti vestern: ikonografija Divjega zahoda, potencirane situacije, dolgi pogledi, kavbojski ples, glasba v slogu Morriconeja, morje trupel ter nenehna gonja za enim samim ciljem, ki poganja predstavo. Zlizana floskula pravi, da umetnost drži ogledalo družbi; v *Zasledovalcih sreče* so ustvarjalci pogledali globoko v ogledalo in mu pokazali jezik. Seveda v predstavi vidimo težave družbe, ki je v nenehni gonji za dobrinami, uspehom, napredkom na račun drugih in sebe, a zabavnejši in obenem poln bodic in globine pa je vidik predstave, kjer drži ogledalo umetnosti sami. Imperativ ameriških sanj zagotovo spreminja svet, ali ga tudi umetnost?

EnKnapGroup is currently the only Slovene permanent contemporary dance ensemble. It is skillfully led by the artistic director Iztok Kovač, a world renowned dancer, choreographer and founder of the EN-KNAP Institute, who is shaping a topnotch collective by constantly choosing new choreographers and directors, making EnKnapGroup an ensemble capable of tackling not only dancing, but also acting and directing challenges. For the performance *Pursuit of Happiness*, the collective collaborated with **Nature Theater of Oklahoma**, the New York artistic duo Kelly Copper and Pavol Liška. Their works (for example, *Life and Times cycle*) are an interweaving of theatrical boldness, and at the same time communicativeness, capable of operating in different layers – engaged, but at the same time with humor.

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

Avtorja/Authors: **Pavol Liška, Kelly Copper** / Nastopajo/Performing: **EnKnapGroup: Luke Thomas Dunne, Ida Hellsten, Bence Mezei, Ana Štefanec, Jeffrey Schoenaers, Lada Petrovski Ternovšek** / Oblikovanje svetlobe/Lighting design: **Luka Curk** / Kostumografija/ Costume design: **Katarina Škaper** / Izdelava kostumov/Making of costumes: **Atelje d.o.o.** / Vodja vaj EnKnapGroup/Rehearsals director: **Tanja Skok** / Prevod besedila/Translation of text: **Stojan Pelko** / Vodja tehnike/Technical director: **Luka Curk** / Vodja tehnične ekipe/Technical crew leader: **Jaka Šimenc** / Tehnična izvedba/Technicians: **Leon Curk, Luka Curk, Gal Škrjanec Skaberne, Omar Ismail, Hotimir Knific, Aleksander Plut, Špela Škulj** / Stiki z javnostmi/Public relations: **Nina Smerkol** / Marketing: **Goran Pakozdi** / Izvršna producentka/Executive producer: **Karmen Keržar** / Vodja produkcije/Production manager: **Marjeta Lavrič** / Produkcija/Produced by: **Zavod EN-KNAP** / Koprodukcija/Co-produced by: **Théâtre de la Ville, steirischer herbst** / S podporo/Supported by: **Veleposlaništvo Združenih držav Amerike v Sloveniji/ Embassy of the United States in Slovenia**

115 minut minutes

Predstava je v angleščini s slovenskimi nadpisi.

Performance is in English with Slovene surtitles.

Foto: Andrej Lamut



Ivana Müller
Francija, Hrvaška
France, Croatia

PARTITURA
THE SCORE

SOBOTA, 19. AVGUST IN NEDELJA, 20. AVGUST,
OB 17.00 IN 19.00 za otroke 7+
SATURDAY, AUGUST 19 AND SUNDAY, AUGUST 20
AT 5.00 PM AND 7.00 PM for children 7+

► Projektni prostor DUM

Ivana Müller lahko rečemo mladolevovska umetnica – na festival prihaja že četrty. Vsakokrat ji uspe ohraniti svojo poetiko, ki temelji na plesno–gledališkem pristopu z dobrim občutkom za različne narativnosti in humor ter na pretanjenih idejah, ki se pogosto začnejo z eno samo mislijo, kot na primer – kako težke so moje misli. Obenem pa se vsakič znova izumi na novo in se ne ponavlja. Tokrat prihaja s predstavo za otroke.

Naslov predstave je sugestivni, predstava je namreč zapis, sicer ne notni, ki udeležene otroke (včasih tudi kakšnega odraslega) prek avdionavodil vodi pri izvajanju in hkrati spremljanju predstave, ki jo po »partituri« sami ustvarjajo. V igri odznavajo vsi lajtmotivi otroških družabnih iger, ki jih dandanes pogrešamo na dvoriščih, hkrati pa se vzpostavljajo nekakšni statusi znotraj skupin, ki se oblikujejo, ko se je treba odločati. Iščejo se skupni interesi, zastavljajo se vprašanja, kakšni smo, komu pripadamo in kdo je z nami, se pošasti bojimo ali sploh ne verjamemo vanje, se pri odnosu do sveta odločimo za humor, za sodelovanje, za opazovanje ...

With her fourth appearance at the festival, we can really call **Ivana Müller** a Mladi levi artist. Every time, she succeeds in preserving her poetics, which is based on a dance-theatre approach with a good sense of different narratives and humor, and with sophisticated ideas that often begin with a single thought, such as »how heavy are my thoughts«. At the same time, she is constantly reinventing herself and does not repeat. This time, she is visiting with a show for children.

The title of the play is suggestive, because the performance is indeed a score, though not a musical one. Using audio instructions, it guides the participating children (and occasionally an adult or two) through performing and at the same

time watching the performance that they are creating themselves according to the »musical score«. All leitmotifs of children's social games, which are almost absent from today's courtyards, resonate in the play, as well as the emergence of certain statuses within groups; when groups are being formed, when common interests are being found, when it is necessary to make decisions: what are we, where do we belong and who is with us, whether we are scared of monsters or do not believe in them, what is our attitude towards the world – humor, cooperation, observation?

Avtorica/Author: **Ivana Müller** / V sodelovanju z/In collaboration with: **Jeffa van Dinther, Sarah van Lamsweerde, Martin Kaffarnik** / Oblikovanje kostuma pošasti/Design of the monster costume: **Liza Witte** / Pošast/Monster: **Teja Bitenc** / Slovenska sinhronizacija/Synchronization to Slovene: **Daša Doberšek, Katarina Stegnar, Branko Jordan** / Prevod/Translation: **Ana Radović** / Koordinatorici predstave/Performance coordinators: **Albane Aubry, Sarah van Lamsweerde** Tehniki na turneji/Technicians on tour: **Martin Kaffarnik, Ludovic Rivière, Jérémie Sananes** / Lokalna producentka/Local producer: **Mojca Jug** / Produkcija/Produced by: **I'M'COMPANY (Matthieu Bajolet & Gerco de Vroeg)** / Koprodukcija/Co-produced by: **Tweetakt Festival, Utrecht** / S podpora/Supported by: **Performing Arts Fund Netherlands / I'M COMPANY** podpira/I'M COMPANY is supported by: **DRAC Ile-de-France, Ministry of culture and communication**

30 minut minutes

Predstava je v slovenščini.

Performance is in Slovene.

Foto: Liesbeth Bernaerts



SOBOTA, 19. AVGUST, NEDELJA, 20. AVGUST
IN TOREK, 22. AVGUST, OD 18.00 DO 20.00 IN OD 22.00
DO 24.00, vsakih 15 minut

SATURDAY, AUGUST 19, SUNDAY, AUGUST 20 AND
TUESDAY, AUGUST 22 FROM 6.00 PM UNTIL 8.00 PM
AND FROM 10.00 PM UNTIL MIDNIGHT, every 15 minutes

PONEDELJEK, 21. AVGUST OD 18.00 DO 20.00
IN OD 21.00 DO 23.00, vsakih 15 minut

MONDAY, AUGUST 21 FROM 6.00 PM UNTIL 8.00 PM
AND FROM 9.00 PM UNTIL 11.00 PM, every 15 minutes

► Stara mestna elektrarna

Tania El Khoury

Libanon, Združeno kraljestvo, Palestina
Lebanon, United Kingdom, Palestine



DO KODER ME NESEJO
KONICE PRSTOV

AS FAR AS
MY FINGERTIPS TAKE ME



Tania El Khoury deluje v Bejrutu in Londonu. Ustvarja interaktivne instalacije in predstave, v katerih aktivno sodeluje občinstvo. Končuje doktorat o političnem potencialu interaktivnosti. Zanima jo predvsem interaktivna umetnost po arabski pomladi. Je soustanoviteljica kolektiva Dictaphone Group, ki se ukvarja z urbanim raziskovanjem in umetnostjo v živo.

V predstavi *Do koder me nesejo konice prstovje* je Tania povabila umetnika Basla Zaraaja, naj napiše rap komad o izkušnji begunstva, ki jo je doživel skupaj s svojo družino. Med to točko »eden na enega« se Basel z enim izmed obiskovalcem spusti v pogovor s pomočjo dotika in zvoka.

Morda se nas dotaknejo tragične usode beguncev, ujetih v vojni ali razseljenih zaradi njih, a ta »dotik« ostaja zgolj metafora. Običajno se nas te zgodbe dotaknejo prek medijev. A kaj, če bi se nas ena izmed takšnih zgodb dotaknila zares, fizično? Če bi podali roko Baslu, bi si dovolili, da bi se nas zgodba dotaknila na globlji ravni? V tem primeru zgodbe zagotovo ne bomo mogli takoj prepustiti pozabi. Ostala bo z nami, vsaj do takrat, ko jo bomo sprali s sebe. V tej predstavi umetnika kritično reproducirata dejansko stanje: begunce, ki so tukaj, a obenem daleč stran.

Tania El Khoury works in Beirut and London, creating interactive installations and performances in which the audience is an active collaborator. She is currently finishing a PhD on the political potential of interactivity. She particularly looks at live art after the Arab uprisings. Tania is a co-founder of the urban research and live art collective Dictaphone Group.

In *As Far As My Fingertips Take Me*, Tania commissioned artist Basel Zaraa to write a rap song inspired by his family's history of displacement. During this

One to One piece, Basel and one audience member will engage in a conversation through touch and sound.

We may be touched by the tragic fate of people caught in wars or displaced by them, but this »touch« remains a metaphor. These stories usually touch us through the medium of screens and print. But what if one story touched us for real, physically? If we reach out to Basel, do we allow ourselves to be touched at a deeper level? We will not be able to immediately let go of this story. It stays with us, at least until we wash it away. In this piece, the artists critically reproduce an accurate situation: refugees are here, yet so far away.

Avtorica predstave/Performance by: **Tania El Khoury** / Soavtor in izvajalec/Devised with and performed by: **Basel Zaraa** / Avtor pesmi/Song by: **Basel Zaraa** (vokal, bas in klaviature/vocals, bass and keyboard), v sodelovanju z/with **Emily Churchill Zaraa** (vokal/vocals), **Pete Churchill** (glasbena produkcija/music production) in/and **Katie Stevens** (flavta in klarinet/flute and clarinet) / Po naročilu/Commissioned by: **On the Move LIFT 2016** v partnerstvu z/in partnership with **Royal Court Theatre**

15 minut minutes

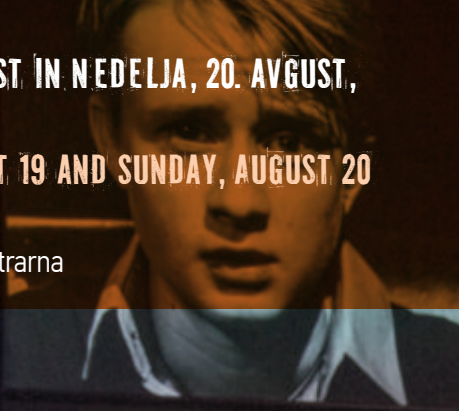
Obvezna je predhodna rezervacija. Reservation is mandatory.

Predstava je v angleščini. Performance is in English.

Foto: Tania El Khoury

SOBOTA, 19. AVGUST IN NEDELJA, 20. AVGUST,
OB 20.00
SATURDAY, AUGUST 19 AND SUNDAY, AUGUST 20
AT 8.00 PM

► Stara mestna elektrarna



Milo Rau/IIPM/CAMPO

Švica, Belgija
Switzerland, Belgium



PET LAHKIH KOMADOV
FIVE EASY PIECES



Mila Rau in cikel Campovih projektov, v katerih uveljavljeni režiserji ustvarijo predstavo za odrasle z otroki, smo na Mladih levih že gostili. To so bili *Hate Radio* in *Moskovski procesi* Mila Rau ter *Next Day* (Philippe Quesne) in *Before Your Very Eyes* (Gob Squad). Za politično-dokumentarno-gledališki teren predstave *Pet lahkih komadov* (naslov namiguje na cikel petih štiriročnih klavirskih etud, ki jih je Igor Stravinski napisal kot učno gradivo za svoje otroke) je Milo Rau, veteran dokumentarnega in politično angažiranega gledališča, ki rad dreza v tabuje, izbral primer Marca Dutrouxa, belgijskega morilca in pedofila.

Predstava se giblje po spolzkem terenu škandaloznega primera, ki je pretresel javnost in izzval množične proteste; a vendar se izogne moraliziranju, patetiki in poenostavljanju. Milo Rau se ne zadovolji s tem, da bi prikazal monstruoznost Dutrouxa – v predstavi ga vidimo bolj kot simptom politične situacije, Dutroux postane tako tudi boleča metafora Belgije in njenega kolonializma. Ne zadovolji se tudi s tem, da bi bili otroci nosilci resnice, nedolžnosti ali boljše prihodnosti, raje skupaj z njimi raziskuje ontološka in eksistencialna vprašanja gledališča in življenja: zločin, smrt, krivdo, svobodo ... Edini odrasli na odru je pravzaprav tisti, ki ustvarja potujitveni učinek, ki v prizorih, ko otroci v maniri psihološkega realizma poustvarjajo situacije različnih vidikov Dutrouxovega primera, v njih spet priključijo otroškost. V predstavo zremo brez solz in zato tudi brez katarze – morda je edini odrešujoči moment prav ta, da otroci so.

Milo Rau and the cycle of Campo projects, in which established directors create performances for adults with children as performers, have already been guests of the Mladi levi festival: *Hate Radio* and *The Moscow Trials* by Milo Rau, *Next Day* by Phillippe Quesne, and *Before Your Very Eyes* by Gob Squad. For the political documentary theatre foundation of his performance *Five Easy Pieces* (the title alludes to a series of five four hands pieces written by Igor Stravinsky as a learning material for his children), Milo Rau, a veteran of documentary and politically engaged theatre who likes to challenge taboos, chose the case of Marc Dutroux, Belgian murderer and child molester.

The performance is moving on a slippery slope of the scandalous case that shook

the nation and provoked mass protests; and yet it avoids moralizing, pathos, and simplifying. Milo Rau is not satisfied with showing the monstrosity of Dutroux – he is presented more as a symptom of the political situation, thus also becoming a painful metaphor of Belgium and its colonialism. He is also not satisfied with children as the bearers of truth, innocence, or a better future. Instead, he prefers to explore with them the ontological and existential questions of theatre and life: crime, death, guilt, freedom ... The only adult on stage is actually the one who is creating an alienating effect which once again brings out their inner child from the moments when children recreate, in the manner of psychological realism, situations of different aspects of Dutroux's case. We are watching the performance without tears, and therefore without catharsis – perhaps the sole liberating aspect being that children exist.

Koncept, besedilo in režija/Concept, text and direction: **Milo Rau** / Besedilo in igra/Text and performance: **Rachel Dedain, Aimone De Zordo, Fons Dumont, Arno John Keys, Maurice Leerman, Pepijn Loobuyck, Willem Loobuyck, Blanche Ghysaert, Polly Persyn, Lucia Redondo, Peter Seynaeve, Pepijn Siddiki, Elle Liza Tayou, Winne Vanacker, Hendrik Van Doorn & Eva Luna Van Hijfte** (2 zasedbi po 8 nastopajočih/2 casts of 8 performers) / Film v predstavi/Performance film: **Sara De Bosschere, Pieter-Jan De Wyngaert, Johan Leysen, Peter Seynaeve, Jan Steen, Ans Van den Eede, Hendrik Van Doorn, Annabelle Van Nieuwenhuysse** / Dramaturgija/Dramaturgy: **Stefan Bläske** / Asistent režije in inštruktor igre/Direction assistant and performance coach: **Peter Seynaeve** / Varuh otrok in asistent produkcije/Child care and production assistant: **Ted Donk** / Raziskava/Research: **Mirjam Knapp, Dries Douibi** / Scenografija in kostumografija/Set and costume design: **Anton Lukas** / Produkcija/Produced by: **CAMPO, IIPM** / Koprodukcija/Co-produced by: **Kunstenfestivaldesarts Brussels 2016, Münchner Kammerspiele, La Bâtie – Festival de Genève, Kaserne Basel, Gessnerallee Zürich, Singapore International Festival of Arts (SIFA), SICK! Festival UK, Sophiensaele Berlin & Le phénix scène nationale Valenciennes pôle européen de création** / Prevod v slovensščino/Translation to Slovene: **Ajda Šoštarič**

100 minut minutes

Predstava je v flamščini s slovenskimi in angleškimi nadnapisi.

The performance is in Flemish with Slovene and English surtitles.

Foto: Phile Deprez

DELO V NASTAJANJU
WORK IN PROGRESS

John Kelly
ZDA
USA

MAN

PONEDELJEK, 21. AVGUST, OB 20.00
MONDAY, AUGUST 21 AT 8.00 PM

► Stara mestna elektrarna



ČAS NE ČRTA
TIME NO LINE



John Kelly je vizualni umetnik, režiser, plesalec, performer ... legenda newyorške scene s štiridesetletno kariero in številnimi nagradami. *Čas ne črta* je predstava, ki jo razvija že nekaj časa in katere premiera bo naslednjo pomlad v New Yorku. Predstava je njegov obračun s samim seboj in s štirimi desetletji, v katerih ustvarja – predvsem s tragedijo, ki je doletela sceno, aidsom. Kellyjeve predstave pogosto zaznamujejo intimne obravnave velikih tem, tokratna predstava temelji na razkritju ultimativne intime – njegovih dnevnikov.

V Houellebecqvi *Podreditvi* je zapisano, da tudi v naših najglobljih in najtrajnejših prijateljstvih nikoli ne govorimo tako iskreno kot takrat, ko je pred nami prazna stran, namenjena bralcu, ki ga ne poznamo. Kelly je 40 let pisal dnevnik, redno se je srečeval z iskrenostjo pred nepopisano stranjo in jo naposled prenesel na oder. David Hockney pa pravi, da je aids spremenil svet. Trdi, da če bi bili vsi ti ljudje, ki so umrli zaradi aidsa, še živi, bi bil svet zagotovo drugačen. Morda pa predstava *Čas ne črta* ponuja slutnjo, kakšen bi bil svet, če se ne bi predčasno poslovili od cele generacije umetnikov. Kelly kot preživeli nam poroča o tem in o svoji umetniški poti ter kako je ta spremenila svet.

John Kelly is a visual artist, director, dancer, and performer – a legend of the New York art scene with a forty-year career and numerous awards. *Time no line* is a solo performance which has been developing for quite some time and will premiere next spring in New York. It is about the author's account of himself and of the four decades of his creative career – especially of the tragedy that struck the scene in the form of the AIDS epidemic. Kelly's performances are often characterized by intimate dealings with major topics. This one is based on the disclosure of the ultimate intimacy – author's personal journals.

In Houellebecq's *Submission* it says that even in our deepest and most lasting friendships, we never speak as honestly as when we are faced with an empty sheet of paper and we are addressing a reader we do not know. During his 40 years of personal journal writing, Kelly has been regularly facing sincerity in front of an empty page, and finally transferred this sincerity to the stage. David

Hockney, however, says that AIDS has changed the world. If all those people who died of AIDS were still alive, the world would definitely be a different place, he claims. And maybe *Time No Line* offers an idea of what the world would be like if it weren't for premature demise of an entire generation of artists. As a survivor, Kelly can report on these events, on his artistic journey, and on the ways his career has changed the world.

Besedilo, gib, oblikovanje videa, igra/Text, movement, video design performance: **John Kelly** / Oblikovanje videa/Video design: **CultureHub** / Dramaturgija giba/Movement dramaturgy: **Jon Kinzel** / Glasba/Music: **Thomas Adès, Charles Aznavour, Hildur Guðnadóttir, George Frideric Handel, Jóhann Jóhannsson, Zoë Keating, Gina Leishman, Joni Mitchell, Henry Purcell, Ken Ueno** / Arhivski filmski posnetki/Archival Film Sequences: *Me O Ye Gods* (1992) in/and *Painting on Glass* (1984), avtor/by **Anthony Chase** / V videu/ On video: **Hucklefaery** / Video tehnik/Video technician: **Yarie Vazquez** / Fotografije/Photos: **Steven Menendez, Dona Ann McAdams, Arthur Lambert** / Predstava je nastajala na umetniških rezidencah/The performance has been developed through residencies at: **Abrons Arts Center, MASS MoCA, Gibney Dance In Process (DiP) Program, Dixon Place, Stara mestna elektrarna - Elektro Ljubljana, La MaMa, CultureHub** / Gostovanje v Ljubljani/ Touring in Ljubljana: **Fiona Templeton, The Relationship** / Gostovanje omogoča/Guest performance made possible by: **Trust for Mutual Understanding** / S podporo/Supported by: **Good Works Foundation, Marta Heflin Foundation, The Persephone Gift** / Prevod v slovenščino/Translation to Slovene: **Ana Radović**

45 minut minutes

Predstava je v angleščini s slovenskimi nadnapisi.

The performance is in English with Slovene surtitles.

Foto: Paula Court

TOREK, 22. AVGUST, OB 20.00

TUESDAY, AUGUST 22 AT 8.00 PM

► Stara mestna elektrarna



Deborah Pearson

Združeno kraljestvo , Kanada

United Kingdom , Canada



ZGODOVINA, ZGODOVINA, ZGODOVINA

HISTORY, HISTORY, HISTORY



Deborah Pearson je kanadsko-britanska umetnica; dramatičarka, performerka, kuratorica in tudi doktorica znanosti s področja narativov v sodobnem performansu. Je tudi del kolektiva Forrest Fringe, ki je ustvarjal istoimenski festival. Različnost njenih položajev in vlog na območju gledališča in hkrati zavezanost temu, da nenehno preizprašuje svoje mesto in mesto umetnikov ter umetnosti, ji omogoča izjemno raznolik spekter vstopov v gledališče.

Zgodovina, zgodovina, zgodovina je predstava o različnih plasteh nekega časa: zgodovina Deborine družine, intimna zgodovina družine skozi besede treh generacij žensk, zgodovina skozi umetniško delo – film, v katerem igra Deborin dedek – in plast zgodovinskih dogodkov: 23. oktobra 1956 se je s študentskimi demonstracijami začela revolucija na Madžarskem, upor proti komunistični vladi in sovjetskim silam, ki je potekal iz kina Corvin. Predstava o tem, da ima vsak zgodovinski dogodek obraz in da ima vsak obraz svojo zgodovino.

Deborah Pearson is a UK-based and Canadian born artist; writer, performer, and curator with a PhD in narrative in contemporary performance. She is also a member of the collective Forest Fringe which organized the festival of the same name. The diversity of her positions and roles in theatre, and at the same time her commitment to constantly question her position, as well as position of other artists and art in general, gives her an extremely diverse spectrum of approaches to theatre.

History, history, history is a performance about different layers of a certain period: the history of Deborah's family, the intimate history of the family through the words of three generations of women, the history through a work of art –

a film featuring Deborah's grandfather – and a layer of historical events. On October 23 1956, student demonstrations sparked the Hungarian Revolution, a rebellion against the Communist rule and the Soviet forces, which was led from Corvin Cinema. A performance about the fact that every historical event has its face, and every face has its history.

Avtorica/Author: **Deborah Pearson** / Dramaturgija/Dramaturgy: **Daniel Kitson** / Svetovanje/Artistic advisors: **Tania El Khoury, Laura Danneqin** / Projekt je bil razvit s pomočjo/The project was developed with the assistance of: **National Theatre Studio** / Produkcija/Produced by: **A House on Fire, Theatre Garonne, BIT Teatergarasjen**

90 minut minutes

Predstava je v angleščini.

The performance is in English.

Foto: Paul Blakemore

TOREK, 22. AVGUST, OB 22.00

IN ČETRTEK, 24. AVGUST, OB 20.00

TUESDAY, AUGUST 22 AT 10.00 PM

AND THURSDAY, AUGUST 24 AT 8.00 PM

► Gledališče Glej

Societat Doctor Alonso
& Semolina Tomić

Španija
Spain

ANARHIJA
ANARCHY



Societat Doctor Alonso je v prejšnji sestavi v Ljubljani odprla ene izmed Mladih levov kot General Electrica. Tokrat prihajajo s performansom **Semolina Tomić**, ki je igralka, plesalka, tudi bivša bobnarka v punk bandu in vodja barcelonskega nepridobitnega odra Antic Teater. Svet je prepotovala z gledališko skupino La Fura dels Baus, ki je gostovala tudi v Ljubljani. Semolina je iz Osijek, že od leta 1985 pa živi v Barceloni.

Anarhija ima že stoletja slab sloves, čeprav v resnici ne pomeni odsotnosti reda, le odsotnost hierarhije. V predstavi nas Semolina spomni na pomembno anarhistično revolucijo v Kataloniji leta 1936, ko so med špansko državljansko vojno učinkovito in uspešno kolektivizirali vso zemljo; spomni pa nas tudi na spodletele anarhistične poskuse. Morda je predstava *Anarhija* vaja za boljše poskuse rušenja reda in vzpostavljanja novih odnosov, ki ne temeljijo nujno na hierarhiji? Je participatorna predstava, občinstvo pričakata Semolina in 40 priključenih električnih kitar. Bomo skupaj vzpostavili novo hierarhijo? Lahko iz anarhije vznikne drugačna hierarhija? Ali kot pravi Semolina: »Če hočete tišino, se morate dogovoriti.« In: »Delajte, kar hočete.«

Societat Doctor Alonso opened one of the Mladi levi festivals as General Electrica. This time, they are coming with a performance by **Semolina Tomić**, actress, dancer, former drummer in a punk band, and head of the nonprofit Antic Teater in Barcelona. She travelled the world with the theatre group La Fura dels Baus, which also visited Ljubljana. An Osijek native, she has lived in Barcelona since 1985.

Anarchy has had a bad reputation for centuries, even though it does not really mean the absence of order, but only the absence of hierarchy. In her performance, Semolina reminds us of the important 1936 anarchist revolution in Catalonia during the Spanish Civil War, when all land was effectively and successfully collectivized, as well as of the failed anarchist experiments. Perhaps the performance *Anarchy* represents a rehearsal for better attempts to undermine the existing order and to establish new relations that are not necessarily based on hierarchy? It is a participatory performance – the audience is greeted by Semolina and 40 plugged in electric guitars. Will we establish a new hierarchy together? Can a different hierarchy emerge from anarchy? Or, in Semolina's words: »If you want silence, you have to reach an agreement.« And: »Do what you will.«

Režija/Direction: **Sofia Asencio** / Besedilo/Playwriting: **Tomàs Aragay** / Koreografija/Choreography: **Sofia Asencio** / Avtorstvo in izvedba/Creation and interpretation: **Semolina Tomić** / Oblikovanje svetlobe in scene/Lighting and set design: **CUBE** / Zvočni prostor/Sound space: **Alfonso Ferri** / Producentka/Production: **Imma Bové** / Distribucija/Distribution: **Societat Doctor Alonso** / Koprodukcija/Co-production: **Festival Terrassa's TNT, Antic Teatre** / V sodelovanju z/In collaboration with: **City of Bàscara** / S podporo/With the support of: **ICEC, INAEM** / Prevod v slovenščino/Translation to Slovene: **Sandra Lebar**

60 minut minutes

Predstava je v španščini s slovenskimi in angleškimi nadnapisi.
The performance is in Spanish with Slovene and English surtitles.

Foto: Alessia Bombasi

ČETRTEK, 24. AVGUST IN PETEK, 25. AVGUST,
OB 21.30
THURSDAY, AUGUST 24 AND FRIDAY, AUGUST 25
AT 9.30 PM

► Dijaški dom Tabor



David Weber-Krebs

Belgija, Nemčija

Belgium, Germany

DANES UGASNIMO LUČI!

TONIGHT, LIGHTS OUT!



David Weber-Krebs je vizualni in odrski umetnik, tudi raziskovalec in pisec. Deluje v Bruslju. Pri ustvarjanju se osredotoča na razmerje med umetniškim delom in občinstvom – zato v gledališču ustvarja situacije, ki občinstvo vpletejo v »kompleksno igro med tem, da jih predstava posrka ali da se stopijo z umetniškim delom, in tem, da obdržijo kritično distanco«.

David Weber Krebs predstavo *Danes ugasnimo luči!* začne z dvema zgodbama: zgodbo akcije nemškega časopisa Bild, ki je pozval, da na določen večer vsi za pet minut ugasnejo luči in tako simbolično pripomorejo k boljšemu svetu, in z legendo o kairskem dečku, ki ga duhovi, ki jih poraja zmedenost med islamskimi in koptskimi prepričanji, nagovorijo k ugašanju luči, iz česar se poraja čudež. Obe zgodbi sta podlaga za poskus skupne akcije, h kateri nas povabi Weber-Krebs. Luč ima v naših življenjih večplasten pomen; luč je znanje, je življenje, je vedenje in je nasprotje noči in teme; mnogo več kot samo potrošnica energije. V različnih svetovnih kozmogonijah je del stvarjenja prav – luč. Weber-Krebsa zanima oboje, luč in tema in predvsem – kaj se zgodi v temi, temu po krivici zapostavljenem času, stereotipno rezerviranemu prav za ustvarjanje, čudežno, novo? Bomo končali v temi, bomo sploh končali in kaj sledi po tem, ko nam sodelovanje uspe ali spodleti?

David Weber-Krebs is a visual and stage artist, a researcher and a writer. He lives and works in Brussels. In his creative process, he focuses on the relation between a work of art and the audience, therefore creating situations in theatre where the audience is involved in a »complex game between being absorbed by the performance or immersed in the work of art, and maintaining a critical distance.«

David Weber-Krebs begins his performance *Tonight, Lights Out!* with two stories: a story about a campaign by German newspaper Bild, which invited people to turn off lights for five minutes on a certain evening and thus symbolically contribute to a better world; and another story of a Cairo boy who is persuaded by ghosts, arising from the confusion between Islamic and Coptic beliefs, to turn off lights, which triggers a miracle. Light has many meanings: it is knowledge and life and it is the juxtaposition of night and darkness; much more than a mere consumer or energy. In different cosmogonies part of the creation is – light. Weber-Krebs is interested in both – light and darkness and at most – what happens in the dark, this misjudged time and state, stereotypically reserved for creation, for miracles, for the new? Will we end up in the dark, will we end up anywhere at all, and what follows after we succeed or fail to cooperate?

Koncept, besedilo in izvedba/Concept, text, performance: **David Weber-Krebs** / Zvok/Sound: **Coordt Linke** / Koncept instalacije/Concept of installation: **Hans Westendorp** / Tehnik/Technician: **Martin Kaffarnik** / Produkcija in asistenca/Production and assistance: **Marie Urban**/Producentka/Producer: **Elisabeth Hirner**/Hvala/Thanksto: **Maarten WestraHoekzema, Mathias Domahidy** / Produkcija/Produced by: **A Stichting Infinite Endings** / Koprodukcija/Co-production: **Frascati, STUK, Zeitraumexit, Theater Zeebelt** / Prevod v slovenščino/Translation to Slovene: **Ana Radović**

100 minut minutes

Predstava je v angleščini s slovenskimi nadnapisi.

Performance is in English with Slovene surtitles.

Foto: Kasia Chmura-Cegielkowska

PETEK, 25. AVGUST, OB 20.00

FRIDAY, AUGUST 25 AT 8.00 PM

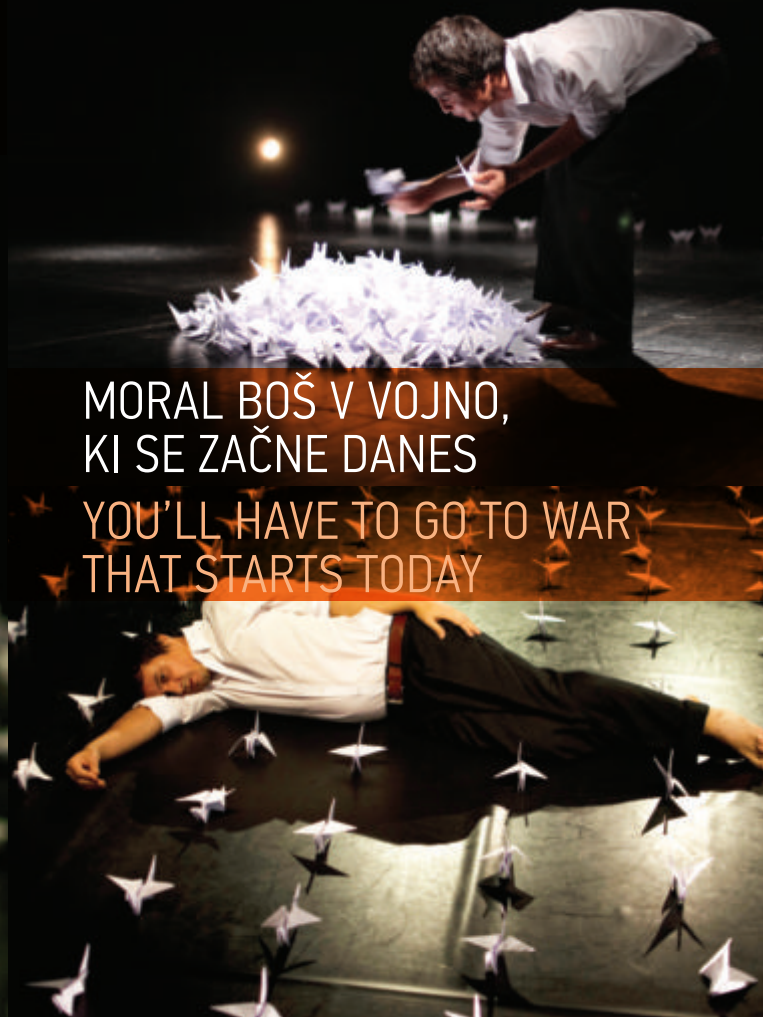
► Stara mestna elektrarna



Pablo Fidalgo Lareo

Portugalska, Španija

Portugal, Spain



MORAL BOŠ V VOJNO,
KI SE ZAČNE DANES

YOU'LL HAVE TO GO TO WAR
THAT STARTS TODAY

Origamiji, ki so skoraj edini rekvizit v predstavi, so popolna metafora za predstavo samo, saj pred nami iz papirja, iz knjige, vznikne ves svet. Origamiji so tudi popolna ilustracija avtorja **Pabla Fidalga Larea**, pesnika, dramatika, režiserja ... Ta iz praznega papirja, ki ga napolni z idejo, ustvari mojstrovino. Španski umetnik mlajše generacije je v gledališče vstopil prek literature in se trudi, da tega ne bi pozabil. Ko je ustvarjal to predstavo, pa se je počutil bolj kot raziskovalec zgodovine.

Vsaka nacionalna zgodovina ima slepe pege – boleče točke, ki so zamolčane ali pa njihova razlaga zbuja nesoglasja. Zgodbe zgodovine se ne ujemajo vedno ali pa še niso povedane. Tudi družinske zgodovine imajo slepe pege. Pablo Fidalgo Lareo v predstavi razpira eno izmed španskih bolečih zgodovinskih obdobj, Francovo fašistično Španijo, prek zgodbe dedkovega strica, ki je iz zapora pobegnil fašistom v Buenos Aires. Predstava o vojnah, ki jih bijemo za lastne identitete, in vojnah, ki jih bijemo za prave zgodbe zgodovine, identitete nacij in držav.

Origamis, practically the only prop in the play, are a perfect metaphor for the performance itself, where a whole world emerges from paper, from the book. At the same time, origamis are a perfect illustration of the author **Pablo Fidalgo Lareo**, a poet, playwright, director ... A man who creates masterpieces from empty paper using only his imagination. A Spanish artist of the younger generation who entered the theatre through literature and is trying not to forget it. During creation of this performance, he felt more of a history researcher.

Every national history has blind spots – painful topics that are not being discussed or there is no agreement about their interpretation. In his performance, Pablo Fidalgo Lareo looks at one of the painful historical periods in Spain – Franco's fascist regime – through the story of his grandfather's uncle, who escaped from a fascist prison and fled to Buenos Aires. A play about wars that we are fighting for our own identities, about wars that we are fighting for true stories of history, identity of nations and states.

Besedilo in režija/Written and directed by: **Pablo Fidalgo Lareo** / Igra/Performed by: **Cláudio da Silva** / Oblikovanje svetlobe/Lighting design: **José Álvaro Correia** / Oblikovanje zvoka/Sound design: **Coolgate (aka João Galante)** / Produkcija in gostovanje/Production and touring: **Amalia Area** / Tehnik/Technician: **Nuno Figueira** / Glasba/Music: **Corrandes d'Exili, Lluís Llach, Alfonsina y el mar, Ane Brun, Mulemba Xangola, Bonga, Marisa Monte, Carlinhos Brown** / Klavir/Piano: **Ásia Rosa** / Koprodukcija/Co-produced by: **Teatro Municipal Maria Matos, Festival TNT, Festival BAD, Festival de Otoño a Primavera** / S podpora/Supported by: **Espaço Alkantara, O Espaço do Tempo** / Prevod v slovenščino/Translation to Slovene: **Sandra Lebar**

80 minut minutes

Predstava je v španščini s slovenskimi in angleškimi nadnapisi.

The performance is in Spanish with Slovene and English surtitles.

Foto: Marta Pina

SOBOTA, 26. AVGUST, OB 11.00 IN 18.00

NEDELJA, 27. AVGUST, OB 11.00

SATURDAY, AUGUST 26 AT 11.00 AM AND 6.00 PM

SUNDAY, AUGUST 27 AT 11.00 AM

► Športno društvo Tabor



Laura Kalauz,
Maja Leo,
Bojan Djordjev,
Christopher Kriese

Srbija, Argentina, Švica
Serbia, Argentina, Switzerland



SAID TO CONTAIN



Bojan Djordjev je bil leta 2015 na festivalu Mladi levi s predstavo *To ni rdeča, to je kri*, predstavo partizanske, revolucionarne in komunistične poezije, letos pa prihaja z **Lauro Kalauz, Majo Leo in Christopherjem Kriesejem**. Umetniško ekipo tudi tokrat, kot je za Djordjeva običajno, zanima specifičen pojav, ki ga ne estetizira, ampak dekonstruira in razpira kritični misli.

Said to Contain je pogodbeni termin, ki ga uporabljajo ladjarska podjetja za zapis o vsebini kontejnerjev, saj njihove vsebine ne preverjajo, ampak verjamejo napisanemu. Umetniška ekipa poskuša predreti to opno zaupanja oziroma netransparentnost kontejnerske logistike, na kateri temelji organizacija našega sveta. Marca in aprila je ekipa s kontejnersko ladjo potovala od Hamburga do Buenos Airesa, nato pa so postavili kontejner v Zürichu ter v njem in okrog njega uprizorili predstavo, ki prihaja v Slovenijo, državo, ki ima pristanišče in je tako del globalne ladjarske logistike. Kontejner razumejo kot sidro, okoli katerega ustvarijo umetniški dogodek in tudi debato ter srečanja z različnimi lokalnimi deležniki.

Bojan Djordjev was a guest of the 2015 Mladi levi with *Not Red, But Blood*, a performance of partisan, revolutionary and communist poetry. This year, he is visiting with **Laura Kalauz, Maja Leo and Christopher Kriese**. As usually for Djordjev, the artistic team is interested in a specific phenomenon, which is not estetized, but rather deconstructed and exposed to critical thought.

Said to Contain is a contractual term used by shipping companies to record the content of shipping containers, as they are not verifying their contents but instead trust what is written. The artistic team tries to penetrate this membrane of confidence, to pierce the non transparent nature of container logistics, the foundation for the organization of our world. In March and April, the team travelled on a container ship from Hamburg to Buenos Aires, and then installed a container in Zurich and staged a performance in and around it. This performance is now coming to Slovenia, a country with a sea port and thus part of global shipping logistics. The artists perceive the container as an anchor around which they create an artistic event, as well as debates and meetings with different local stakeholders.

Ustvarjalci/Authors: **Bojan Djordjev, Laura Kalauz, Maja Leo, Christopher Kriese, Lisa Schröter, Miriam Walther Kohn** / Lokalna produkcija/Local production: **Bunker, Ljubljana** / Lokalna producentka/Local producer: **Alma R. Selimović** / Tehnični vodja/Technical director: **Andrej Petrovčič** / V sodelovanju z/In collaboration with: **Nada Especial Tanz, neue Dringlichkeit (nD), TKH-Walking Theory** / Koprodukcija/Co-production: **University of the Arts, Theater der Künste (Zurich), Magacin Cultural Centre (Belgrade), Art Space La Darsena (Buenos Aires)**

120 minut minutes

Predstava je v angleščini.

The performance is in English.

Foto: Ivan Hrkaš

Neja Tomšič

Slovenija Slovenia

ČAJ ZA PET: OPIJSKE LADJE TEA FOR FIVE: OPIUM SHIPS

SOBOTA, 26. AVGUST, OB 10.00 / v slovenščini,

OB 13.00 IN 17.00 / v angleščini

NEDELJA, 27. AVGUST, OB 10.00, 13.00 IN 15.00

/ v slovenščini

SATURDAY, AUGUST 26 AT 10.00 AM / in Slovene,

AT 1.00 AND 5.00 PM / in English

SUNDAY, AUGUST 27 AT 10.00 AM, 1.00 AND 3.00 PM

/ in Slovene

► Športno društvo Tabor

Neja Tomšič je vizualna umetnica mlajše generacije, s svojimi projekti in študijskim raziskovanjem (dokumentarni film v galerijskem prostoru) pa ustvarja tudi na področju filma, literature in gledališča.

Čaj za pet: Opijske ladje je njen »vizualni esej«. Pripovedništvo je povezala z vizualno umetnostjo (poslikava keramike) in čajno ceremonijo ter ustvarila mikropredstavo, v kateri nas ob čaju popelje na opijske ladje, v čas, ko so čaj znali pridelovati samo Kitajci, prodajali pa so ga samo Britanci. In ker ob čaju sedimo v sedanjem času, se nam z vsako naslednjo opijsko ladjo odstre novo razumevanje današnjega postkolonialnega sveta.

Neja Tomšič is a visual artist of the younger generation. With her projects and academic research (documentary film in the gallery space), she is also active in the field of film, literature and theater.

Tea for Five: Opium Ships is a »visual essay«; the author combined visual art (painted ceramics) and tea ceremony, creating a micro performance in which she takes us on a journey with opium ships, to the time when only Chinese knew how to grow tea, and only the British knew how to trade it. And since we are sitting, having tea in the present time, a new understanding of today's post colonial world is revealed with every new opium ship.

Koncept, izvedba in poslikava/Conceptualized, devised and painted by: **Neja Tomšič** / Keramika/ Ceramics: **Anja Slapničar** / Produkcija/Produced by: **MoTA – Muzeja tranzitornih umetnosti** / Zahvala/Thanks to: **Zisha – čajna hiša**

60 minut minutes

Obvezna je predhodna rezervacija.

Reservation is mandatory.

Foto: Barbara Poček, Elena Kaleva

CREATE TO
CONNECT
Tabor



A woman with a blonde wig and red sunglasses is holding a baby. She is looking slightly to the right. The background is blurred, suggesting an outdoor setting.

Allan Sekula & Noël Burch

Nizozemska The Netherlands

POZABLJENI PROSTOR THE FORGOTTEN SPACE

film

SOBOTA, 26. AVGUST, OB 21.00

SATURDAY, AUGUST 26 AT 9.00 PM

► Športno društvo Tabor

Pozabljeni prostor je zadnji filmski projekt **Noëla Burcha**, filmskega teoretika in filmarja, ter **Allana Sekule**, fotografa, pisca, kritika in tudi filmarja, katerega ustvarjalni in raziskovalni opus zaznamujejo »imaginarne in materialne geografije razvitega kapitalističnega sveta«. Predstava *Said to Contain* transport, logistiko in sodobni kapitalizem zagradi skozi optiko kontejnerja in z gledališkimi sredstvi, *Pozabljeni prostor* pa se iste teme loti s filmskimi sredstvi. Poetičen filmski esej, ovenčan z beneškim levom, ki nam predstavi tisto, kar očem sicer ni skrito, je pa odmaknjeno našem pogledu.

The Forgotten Space is the latest film project by **Noël Burch**, film theorist and filmmaker, and **Allan Sekula**, photographer, writer, critic, and filmmaker, whose creative and research opus is marked by »the imaginary and material geographies of the advanced capitalist world«.

If the performance *Said to Contain* captures transport, logistics and modern capitalism through the optics of container and by means of theatre, *The Forgotten Space* approaches the same topic by means of film. A poetic film essay, awarded the Golden Lion at the Venice Film Festival, that brings before our eyes the things that are not really hidden, but certainly distant from our view.

Režija/Directors: **Allan Sekula & Noël Burch** / Producenta/Producers: **Frank van Reemst, Joost Verheij** / Koproducenta/Co-producers: **Vincent Lucassen, Ebba Sinzinger** / Scenarij/Script: **Allan Sekula, Noël Burch** / Direktorja fotografije/Directors of photography: **Attila Boa, Wolfgang Thaler** / Zvočna inženirja/Sound engineers: **Eckehard Braun, Joe Knauer** / Oblikovanje zvoka/Sound design: **Mark Glynn** / Glasba/Music: **Riccardo Tesi, Louis Andriessen** / Montaža/Editor: **Menno Boerema** / Produkcija/Production company: **Doc.Eye Film** / Koprodukcija/Co-production company: **WILDart FILM**

113 minut minutes

Film je v različnih jezikih z angleškimi podnapisi.

The film is in different languages with English subtitles.

Foto: Pozabljeni prostor/The Forgotten Space

SOBOTA, 26. AVGUST, OB 16.00
SATURDAY, AUGUST 26 AT 4.00 PM

► **Železniški muzej**
(zbirno mesto na Parmovi 23/meeting point at Parmova 23)

Anton Pavlovič Čehov
& Maruša Kink

Slovenija
Slovenia



TRI SESTRE
THREE SISTERS



Maruša Kink končuje magistrski študij režije na AGRFT, v gledališče in režijo pa je vstopila skozi igro. Režira v okviru produkcijske hiše Margareta Schwarzwald, ki jo je soustanovila in jo umetniško vodi, in tudi drugje. Še vedno deluje tudi kot igralka, režira za mlade in za odrasle, sodeluje tako z repertoarnimi gledališči kot z neodvisno sceno.

Čehov je izziv za vsakega režiserja, in sicer kako ta gledališki kanon uprizoriti tako, da bo spet svež, da bo aktualen in da ga ne zaduši kanon vseh preteklih uprizoritev. Pred dvema letoma smo Mlade leve odprli s predstavo *What if they went to Moscow*, predelavo *Treh sester* režiserke Christiane Jatahy, iz katere je velo hrepenenje po Moskvi, po nečem drugem, drugačnem, format pa je bil svež, priča smo bili vzporednemu in večplastnemu filmskemu ter gledališkemu dogajanju. Priredba in uprizoritev Maruše Kink sta prav tako pogumni, brez strahu pred posegi v besedilo, protagoniste predstave prevedeta v sedanji čas, igralci prehajajo med dramskimi liki, predstavo pa je izselila iz gledališča. Igra se v prostorih ob železnici, blizu Železniškega muzeja, ki je bil eden izmed domov Mladih levov. V predstavi hrepenenja po odhodu drugam, po nečem drugem, nas milje predstave, ki ga zaznamujeta tako prostor kot zvoki vlakov, morda spominja na to, da gledamo življenje tu, pred nami, obenem pa se mimo nas vozijo vlaki, polni nekih drugih življenj.

Maruša Kink is finishing her Master's program of directing at Academy of theatre, radio, film and television; but she entered the theatre and theatre directing through acting. She works as a theatre director in Margareta Schwarzwald Institute which she co founded and where she works as artistic director. She is still acting and directing for youth and adults and cooperating with repertory theatres and the independent scene.

Chekhov represents a challenge to any author; how to stage this theatrical canon in a way that it becomes fresh and up to date again, and is not suffocated by the canon of all previous enactments. Two years ago, the Mladi levi festival was opened by the performance *What if They Went to Moscow*, a remake of

Three Sisters by Christiane Jatahy, a play in a fresh format, with parallel film and theatre action, which was filled with yearning of Moscow, of something else, something different. The adaptation and staging by Maruša Kink is also bold, not afraid to intervene in the text. It transforms the protagonists to the present time, the actors switch between characters, and the play is moved outside of the theatre. It is performed in the premises next to the railway, close to the Railway Museum, which used to be one of the festival's venues. In the performance about longing to leave, yearning for something else, the milieu of the play, marked both by the place and by the sounds of trains, may remind us that we are looking at life, here, in front of us, while trains are passing by, full of some other lives.

Režija/Direction: **Maruša Kink** / Igrajo/Performing: **Daša Doberšek, Jure Kopušar, Matija Vastl, Lucija Tratnik, Aja Kobe** / Glasbenik/Musician: **Danijel Bogataj** / Dramaturgija/Dramaturgy: **Nika Leskovšek** / Kostumografija in scenografija/Costumes and set design: **Tina Bonča** / Izvršna produkcija/Executive producer: **Mija Špiler** / Produkcija/Produced by: **Zavod Margareta Schwarzwald, AGRFT**

90 minut minutes

Predstava je v slovenščini z angleškimi nadnapisi.

Performance is in Slovene with English surtitles.

Foto: Željko Stevanič, Arhiv CTF UL AGRFT

NEDELJA, 27. AVGUST,
OB 16.00, 18.00, 20.00 IN 22.00

SUNDAY, AUGUST 27

AT 4.00 PM, 6.00 PM, 8.00 PM AND 10.00 PM

► Stara mestna elektrarna

Daniel Wetzel (Rimini Protokoll)

Nemčija Germany



EVROS WALK WATER 1 & 2



Daniel Wetzel je del kolektiva **Rimini Protokoll**, ki ga pri nas že poznamo, saj smo gostili že štiri njihove projekte. Wetzel, Stefan Kaegi in Helgard Kim Haug so kolektiv ustanovili po skupni izkušnji gledališke šole v Giessnu. Znani so kot (so)ustanovitelji gledališkega trenda resničnosti, njihova dela z različnimi inovativnimi gledališkimi prijemi omogočajo nove perspektive tega, kar beremo kot resničnost.

Wetzel za izhodišče predstave *Evros Walk Water 1 & 2* vzame dvoje: triminutni komad Johna Cagea *Water Walk*, v katerem ustvarja glasbo na setu banje, tranzistorjev, lonca na pritisk, plastične račke ... Evros iz naslova predstave pa je reka, ki ločuje Grčijo od Turčije, mejo »Evrope«. Wetzel je namreč v Atenah sodeloval z osmimi fanti, ki so s čolnom prišli v Grčijo iz Iraka, Afganistana, Sirije. Teh osem najstnikov ne more priti k nam na gostovanje, zato njihove zgodbe (o katerih se med sabo nikoli ne pogovarjajo) v obliki zvočnih zapisov zamenjajo zvoke skladbe *Water Walk*. Šestkrat izvedeni *Water Walk* postane igrišče za občinstvo, kjer v formatu Cageevega igrivega komada prisluhnemo zgodbam in se hkrati igramo z njimi. Ustvarjamo glasbo v Cageevem duhovitem slogu. Drugi del predstave pa preslika zgodbo v sedanost. Najstniki so zrasli, nekateri so za življenje izbrali druge kraje po Evropi, zato se instrumenti spremenijo, kot se spremeni zvok njihovega koncerta, ki ga izvajamo.

Daniel Wetzel is a member of the **Rimini Protokoll**, a well known art collective visiting us already with their fifth project. Wetzel, Stefan Kaegi, and Helgard Kim Haug founded the collective following their common experience at the Giessen Institute for Applied Theatre Studies. They are known as (co)founders of the »reality theatre« trend – using various innovative theatrical approaches, their works provide new perspectives of what we perceive as reality.

The title *Evros Walk Water 1 & 2* combines two elements as the basis for the performance: a three-minute piece *Water Walk* by John Cage, where the musician creates music on the set that featured a bathtub, transistor radios, a pressure cooker, a plastic duck, etc.; and the name of the river which separates Greece from Turkey, a deadly border of »Europe« for those who tried to enter before

it was closed with a massive fence – the Evros. In Athens, Wetzel cooperated with 8 boys who arrived in Greece by boat from Iraq, Afghanistan, and Syria. They have not been permitted to travel in Europe, so what they share about their life, had to find another form. With audio recordings over headphones we listen to their stories and jokes, and to their instructions how to perform *Water Walk*. This way, it becomes a playground for the audience combining the stories with Cage's playful piece, to play with them based on their instructions, making music in their and the author's witty style. Part 2 beams the successful piece into the present. The boys have grown older, some of them have chosen to find other places to live in Europe, so the instruments change, and thus the sound of their concert to us, that we perform.

Nastopajo/Cast: **Abel, Aron, Ehsan, Jawad, Jined, Massoud, Moussa, Omer, Sowie** / Angleška verzija/English version: **Andreas, Dennis, Elektra, Maria, Nefeli, Orfeas, Thodoris** / Koncept in režija/Concept and direction: **Daniel Wetzel** / Dramaturgija/Dramaturgy: **Ioanna Valsamidou** / Raziskava/Research: **Konstantinos Kallivretakis, Ioanna Valsamidou, Nefeli Myrodia, Margarita Gerogianni** / Oblikovanje scene/Set Design: **Adrianos Zacharias, Magda Plevraki, Maria Kakaroglou** / Zvok/Sound: **Peter Breitenbach, Lampros Pigounis, Panos Tsagarakis** / Oblikovanje svetlobe/Lighting design: **Guy Stephanou, Michalis Kloukinas, Martin Schwemin** / Svetlobni objekti/Light objects: **Guy Stephanou, Michalis Kloukinas** / Video: **Ehsan** / Flavta, kaval/Flute, caval: **Dimitris Brendas** / Prevod/Translation: **Bakar Albakar, Abbas Golbas** / Producenti/Producers: **Violetta Gyra, Juliane Männel, Heirdun Schlegel, Charlotte Streck** / Asistent produkcije/Production assistant: **Kostas Valsamidis** / Produkcija/Production: **Rimini Apparat, Onassis Cultural Centre / Fast Forward Festival** / Koprodukcija/Co-produced by: **HAU Hebbel am Ufer** / S pomočjo/Funded by: **Berlin Senate Department for Culture and Europe – Department of Culture** / Zasnovano na/Based on: **Evros Walk Water** – v koprodukciji/a coproduction by: **TAK Liechtenstein, Schloßmediale Werdenberg, Rimini Apparat**

90 minut minutes

Predstava je v angleščini.

The performance is in English.

Foto: Daniel Wetzel

CREATE TO
CONNECT
ΕΠΙΧΕΙΡΗΣΗ





NEDELJA, 27. AVGUST, OB 19.30

SUNDAY, AUGUST 27 AT 7.30 PM

► Stara mestna elektrarna

FPZ Z'borke

Slovenija Slovenia

Koncert Concert

V Sloveniji je fenomen zborovskega petja že skoraj legendaren; vsaka šola, vsaka vas ima pevski zbor in ta ne manjka na nobeni šolski ali državni proslavi, na nobenem slavlju ali pogrebu. A zadnja leta zborovsko petje doživlja preporod – zbori polnijo največje dvorane, navdušujejo vse generacije in novi zbori vznikajo v vseh registrih: od entertainmentskih čudes, nove popularnosti partizanskih zborov vse do zbora, ki ga letos gostimo na Mladih levih – Feminističnega pevskega zbora Z'borke.

Z'borke se s pesmijo borijo, da bi bil glas feminizma bolj slišan – da bi prišel na prave ulice, v prava ušesa in pa da bi se slišale ženske avtorice. Izvajajo tudi feministično himno *Hrabra feministka*, včasih prepesnijo kakšno popularno pesem in z novim besedilom spremenijo sporočilo hopsajočih patriarhalizmov. S pesmijo pa ne dvigujejo morale za boj samo soborkam in soborcem, ampak tudi sebi. Prelepa manifestacija prelitja močnih sporočil v umetnost, opolnomočenje skozi umetnost. Prave mlade levinje!

In Slovenia, the phenomenon of choir singing is close to legendary; every school, every village has its own choir, and not a single school or state celebration, feast or funeral goes by without one. But in recent years, we're experiencing a revival of choir singing – choirs are selling out the largest halls, exciting all generations, and new choirs are emerging in all areas: from entertainment wonders and renewed popularity of partisan choirs to this year's guests of the Mladi levi festival: Feminist Choir Z'borke.

Z'borke are fighting with songs to make the voice of feminism more heard – to bring it on the right streets, in the right ears, and to make female artists heard. They sing a new feminist anthem, *Brave Feminist* and sometimes they change the lyrics of some popular song, transforming its patriarchic message. They are not only raising the morale of their female and male comrades in the fight, but also their own. A beautiful manifestation of channeling powerful messages into art, of the empowerment through art. True young lionesses!

Foto: Rebeka Bernetič

NEDELJA, 27. AVGUST, OB 19.30
SUNDAY, AUGUST 27 AT 7.30 PM

► Stara mestna elektrarna

Toni Soprano

Slovenija Slovenia

ZID

THE WALL

Stara mestna elektrarna je ikonična stavba Ljubljane, prihodnje leto bo stara 120 let, njen dimnik je ena izmed orientacijskih točk mesta. Elektrarna ima dvojno življenje – še vedno je električno srce Ljubljane, obenem pa gledališče. A vendar je včasih njena vloga gledališča nekako nevidna, skrita samo v njenem drobovju. Letos zato v sodelovanju z Elektro Ljubljana začenjamo označevati svojo prisotnost v Elektrarni tudi navzven – kako drugače kot z umetnostjo?

Toni Soprano, intermedijska umetnica in oblikovalka scenografije, s katero smo v Elektrarni že večkrat sodelovali, je prva, ki se bo spopadla z izzivom velikega zidu. Ta sedaj pripada le Elektru Ljubljana in grafitarjem, v prihodnje pa bo tudi vsem, ki v Elektrarni ustvarjajo, vsem, ki nasproti nje živijo in se mimo nje sprehajajo.

Foto: Toni Soprano

The Stara mestna elektrarna is an iconic building in Ljubljana that will celebrate its 120th anniversary next year. Its chimney is one of the city's landmarks. Elektrarna leads a double life – it is still the electric heart of Ljubljana, but at the same time also serves as a theatre. Sometimes though, its theatre role is somehow invisible, hidden deep in its bowels. Therefore, we have decided in cooperation with Elektro Ljubljana to mark our presence in Elektrarna from the outside as well. And what better way to do it than with art?

The first to take on the challenge of the great wall will be **Toni Soprano**, an intermedia artist and set designer, who is a regular guest of Elektrarna. So far, the wall has only belonged to Elektro Ljubljana and graffiti artists, but from now on, it will belong in part to every artist creating in Elektrarna, to all those who live across the street, and to all passers by.

CREATE TO UNITE
CONNECT THROUGH
ARTS



NEDELJA, 27. AVGUST, OD 15.00 DO 24.00
SUNDAY, AUGUST 27 FROM 3.00 PM UNTIL MIDNIGHT

► Stara mestna elektrarna

Druženje ob zaključku 20. Mladih levov

JUBILEJ!

Ob zaključku festivala vabimo otroke, odrasle, družine in prijatelje, prebivalce ljubljanske četrti Tabor ter vse, ki spremljate festival Mladi levi, da se nam pridružite na sproščenem, glasbeno in gurmansko obarvanem dogajanju na zadnji festivalski dan. Pridite med predstavami ali kar tako, na osvežilni čaj, prigrizek in izbrano muziko, klepet ali partijo pingponga. Za otroke bo v Vrvcu Levček na voljo brezplačno varstvo med predstavami, kup zabavnih iger in Protestna delavnica, kjer bodo lahko povedali vse svoje pritožbe in jih zapisali na transparente ter jih postavili na ogled odraslim.

15.00–24.00 / glasbeni chill-out in hot-up izpod prstov MC Kitch, z orientalskimi začimbami posebnih gostov

15.00–24.00 / družabne igre (namizni tenis, gumitvist, hulahop, ristanč...)

16.00 in 18.00 / Protestna delavnica

16.00–22.00 / pokušina jedi kuharskih mojstric iz Sirije, Iraka in Afganistana

19.30 / Toni Soprano: ZID, otvoritev

19.30 / FPZ Z'borke, koncert

CREATE TO BUDGE
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CFE 2014



20

20th Mladi levi closing celebration

MILESTONE ANNIVERSARY!

For the closing of the festival, we invite you all – children, adults, families, residents of the Tabor neighborhood, and all friends of the Mladi levi festival – to join us at the relaxing atmosphere marked by music and gourmet cuisine on the last day of the festival. You are welcome to come between the shows or just like that, for a refreshing tea, snack, selected music, chat, or a game of ping pong. Free child care will be available between the performances at Levček kindergarten, with a bunch of fun games and Workshop of protests, where children will be able to express all their complaints and write them on banners to show them to the adults.

3.00 pm–midnight / Chill out and hot-up music by MC Kitch, with oriental flavors by special guests

3.00 pm–midnight / Games (table tennis, elastics, hula hoop, hopscotch, etc.)

4.00 pm and 6.00 pm / Workshop of protests

4.00 pm–10.00 pm / Tasting of delicious dishes made by chefs from Syria, Iraq and Afghanistan

7.30 pm / Toni Soprano: THE WALL, opening

7.30 pm / FPZ Z'borke, concert

Zamisel in izvedba/Idea and devised by: **Kitch**

Protestno delavnico vodi/Workshop of protests led by: **Urška Boljkovac**

Oblikovanje scene/Set design: **Kitch, Tanja Radež**

Oblikovanje svetlobe/Lighting design: **Igor Remeta**

Producentka/Producer: **Lea Kukovičič**



2020

ČETRTEK, 24. AVGUST, OB 11.00

THURSDAY, AUGUST 24 AT 11.00 AM

PRIHODNOST FESTIVALOV
Festivali in kulturni turizem

FUTURE OF FESTIVALS
Festivals and cultural tourism

okrogla miza roundtable discussion

Ob dvajsetletnici festivala Mladi levi nas – s spominom na Gramscijevo maksimo – prevevata pesimizem intelekta in optimizem duha. Okoliščine festivale, kot je naš, vse bolj stiskajo in otežujejo, po drugi strani pa je čutiti, da so vse bolj potrebni. Zato sem nam zdi, da moramo dobro proučiti vse pritiske na festival, anticipirati vse težave, obenem pa verjeti v moč festivalov, združevalnih dogodkov, kjer z umetnostjo ustvarjamo transformativne momente ali stanja.

Obletnice so seveda posvečene pogledu nazaj, a pomembneje je, da poskušamo začrtati pot festivalov naprej. Na katere izzive bodo morali odgovarjati, kako jih sploh profilirati v razmerah, ko je festival že skoraj vsaka prireditev, kako se ubraniti pritiskom komercializacije, zapiranjū v lokalno okolje, kako se upreti kuriranju, ki ga narekujejo finančne, geopolitične, logistične okoliščine.

V bližnji prihodnosti vidimo dva ključna momenta razvoja festivalov – povezovanje s turizmom, kjer dajemo prednost pred množičnim nanoturizmu in mikroturizmu oziroma trajnostnemu turizmu, in pa ohranjanje načela mednarodnosti, izmenjave namesto krepitve nacionalizma in populizma.

V prihodnjih mesecih bomo organizirali vrsto pogovorov, predavanj in predstavitev na temo prihodnosti festivalov, na letošnjem festivalu Mladi levi pa bomo pripravili okroglo mizo na temo festivalov in kulturnega turizma. Kako v prihodnjih dveh letih, ko bo v turističnem fokusu kultura, vzpostaviti vez med turizmom in festivali, ki bo v prid turizmu in kulturi, predvsem pa obiskovalcem umetniških prireditev in turistom. Kako ustvariti festivale, odprte mednarodnemu občinstvu, hkrati pa naj bodo nadgradnja in organski razvoj obstoječih programov in ne produkt divje festivalizacije kulturne ponudbe? In seveda, kakšna je pri tem lahko vloga nevladnega sektorja v kulturi kot nosilca neodvisne scene?

On the 20th anniversary of the Mladi levi festival, our state of mind is marked by – remembering the Gramsci’s maxim – pessimism of the intellect and the optimism of the will. The circumstances are increasingly pressing and difficult for the festivals like ours, and on the other hand, we find them increasingly necessary. Therefore we feel that we have to diagnose well all the pressures on the festival, to anticipate all the problems and at the same time to believe in the power of festivals, in the power of socializing events, where art is used to create transformative moments or states.

Of course, the purpose of anniversaries is to look back, but more importantly, to try and chart the future course of the festivals. What are the challenges that await them, how are we supposed to profile them at the time when almost anything can be called a festival, how to resist the pressures of commercialization, confining to local environment, how to resist curating dictated by financial, geopolitical and logistical circumstances. In the near future, we see two key driving forces in the development of the festivals: connecting with tourism – where we believe in nano and microtourism, that is sustainable tourism rather than in mass tourism – and preserving the position of internationality, of exchange, rather than growing nationalism and populism.

In the coming months, we will organize a series of discussions, lectures and presentations on the future of festivals, and this year’s Mladi levi festival will host a roundtable discussion on the topic of festivals and cultural tourism. We will talk about how to establish a link between tourism and festivals in the next two years, when culture will be at the core of Slovenia’s national tourist strategy, in a way that would benefit culture and tourism, and above all, visitors to art events and tourists.



Živeli festivali! Long live the festivals!
Živeli umetniki! Long live the artists!
Živelo občinstvo! Long live the audience!

V sodelovanju z/In collaboration with: **Društvo Asociacija**





PETEK, 25. AVGUST, OD 17.00 DO 20.00
FRIDAY, AUGUST 25 FROM 5.00 PM TO 8.00 PM

► Projektni prostor Aksioma

Christoph Wachter & Mathias Jud
ORODJA ZA
NASLEDNJO REVOLUCIJO

TOOLS FOR
THE NEXT REVOLUTION

Delavnica Workshop

Delavnica ponuja vpogled v možnosti izražanja v komunikacijski družbi ter razkriva narative in strukture moči, ki so prisotni v ozadju. Udeleženci delavnice bodo ustvarili svojo lastno, od interneta neodvisno brezžično komunikacijsko omrežje ter se naučili, kako ga uporabljati in kako povečati doseg brezžičnih omrežij z doma narejenimi antenami.

The workshop is a journey into possibilities of expression in the communication society and uncovers the narratives and power structures behind it. Participants will create their own Internet independent Wi-Fi communication network, learn how to use it and how to extend the range of Wi-Fi Networks with self-built antennas.

Koprodukcija/Co-production: **Zavod Aksioma, Bunker, Ljubljana**

S podpora/Supported by: **Evropska unija – program Ustvarjalna Evropa, Ministrstvo RS za kulturo, Mestna občina Ljubljana, Swiss Arts Council Pro Helvetia**

Delavnica je povezana z razstavo »...« arheologija tišine v digitalni dobi, ki bo na ogled v Projektnem prostoru Aksioma od 30. avgusta do 29. septembra 2017. *The workshop is related to the exhibition: »...« an archeology of silence in the digital age, presented at the Aksioma Project Space from August 30 until September 29 2017.* Razstava in delavnica sta nastali v okviru projekta *State Machines. Umetnost, delo in identiteta v času globaliziranih algoritmov.* *The exhibition and workshop are realized in the framework of State Machines - Art, Work, and Identity in an Age of Planetary-Scale Computation project.*

Informacije in prijave (do 23. avgusta)

Information and application (before August 23):

sonjagrдина@gmail.com



KRITERIJ

kritiška platforma

Kritiška platforma *Kriterij* je poskus vzpostaviti razmislek o predstavah in sezoni v Elektrarni ter spodbuditi dialog o predstavah.

Vsak mesec v sezoni 2017/2018 bosta **Alma R. Selimović** in **Muanis Sinanović** izbrala pet piscev, ki bodo napisali besedilo o izbrani predstavi. Objavljeno bo na spletni strani. Hkrati bomo pripravili tudi dogodek, kjer bomo mnenja soočili v živo. Ob koncu sezone bomo nekaj piscev povabili tudi k refleksiji celotne sezone. Kriterij začenjamo s kritikami Mladih levov, pisali jih bodo **Pia Brezavšček**, **Alja Lobnik**, **Goran Lukić**, **Muanis Sinanović** in **Luka Zagoričnik**.

CRITERION – a critical platform

Critical platform *Criterion* is an attempt to enable a reflection on performances, reflection of the season in Stara mestna elektrarna, and to establish a dialogue about the performances.

Each month of the season 2017/2018, **Alma R. Selimović** and **Muanis Sinanović** will select five authors who will write a text about the selected performance. In addition to written reflection on the performance, an event will be organized where we will confront our views live. At the end of the season, we will also invite some writers to put together a reflection on the entire season. Criterion will start with the texts on the Mladi levi festival; first writers will be: **Pia Brezavšček**, **Alja Lobnik**, **Goran Lukić**, **Muanis Sinanović** and **Luka Zagoričnik**.

www.kriterij.si

VRTEC SKUPINA LEVČKI KINDERGARTEN LION CUBS

Varstvo za otroke od prvega do desetega leta starosti bo na voljo med vsemi predstavami v Stari mestni elektrarni. Vrtec je brezplačen, prosimo za predhodno napoved vsaj dan prej na: **+386 51 269 906**.

Kindergarten for children from one to ten years of age is available during all performances in Stara mestna elektrarna. The kindergarten is free of charge; we ask only for prior notice at least one day in advance on: **+386 269 906**.

mladi
levi
FESTIVALSKO
SREČEVALIŠČE
THE FESTIVAL
MEETING POINT
levi
BAR



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**

Odnosi z javnostmi/Public relations: **Tamara Bračič Vidmar**

Producentki/Producers: **Alma R. Selimović, Mojca Jug**

Administracija, pomoč pri organizaciji/Administration, help with organization: **Polona Vozel**

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, Martin Lovšin, Jure Vlahovič, Lan Remeta, Maj Pušica**

Prostovoljci/Volunteers:

Doris Barat, Teja Bitenc, Neža Božič, Klara Drnovšek Solina, Lea Dvorščak, Saša Hajzler, Renata Hari, Lea Hauptman, Bojan Ivanovski, Meta Jakoš, Meta Jesenko, Tonia Jurišič, Ema Karo, Helena Konda, Barbara Kostrevc, Urban Kukec, Mitja Lovše, Manca Merlak, Mathias Oster, Mila Peršin, Črtomir Polak, Klara Poličnik, Nataša Katarina Pucelj, Tadeja Pungerčar, Petra Rupnik, Katjuša Rajšek, Blaž Sovan, Aljoša Tarandek, Jakob Tomšič, Jernej Trebežnik, Lana Valenčič, Lea Vilman, Darinka Županec

Vodja prostovoljcev/Volunteer coordinator: **Tajša Perović**

Festival Mladi Levi omogočajo/The Mladi Levi festival is made possible by:

Ministrstvo za kulturo RS, Mestna občina Ljubljana, Elektro Ljubljana, d. d., EU – Program Ustvarjalna Evropa – Kultura, EU – Program Kultura, Swiss Arts Council Pro Helvetia, Francoski inštitut v Sloveniji, Trust for Mutual Understanding, TAM-TAM, d. o. o., JSKD, Fini oglasi, d. o. o., Hotel Park, Športno društvo Tabor, Klipping, d. o. o., Radio Študent, Ekosystem, d. o. o., Radio SI, Kmetija odprtih vrat Kuren, Javno podjetje ljubljanska parkirišča in tržnice, d. o. o., DPG, ZASLON, MD Medicina, Imagine 2020, Create to Connect, Lionhearted in drugi/and others.

Katalog/Catalogue:

Urednica/Editor: **Tamara Bračič Vidmar**

Teksti/Texts: **Alma R. Selimović**

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

Create to Connect

Lionhearted

Imagine 2020 (2.0) – Art, Ecology and Possible Futures

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

Balkan Express

IETM (International Network for Contemporary Performing Arts)

EEPPAP Network

Asociacija

Kulturna četrt Tabor

Mreža za prostor

Pridržujemo si pravico do morebitnih sprememb programa.

We reserve the right to possible programme alterations.



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REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana





PRIZORIŠČA DOGODKOV VENUES

- 1** Stara mestna elektrarna - Elektro Ljubljana
Slomškova 18
- 2** Center kulture Španski borci
Zaloška 61
- 3** Športno društvo Tabor
Tabor 13
- 4** Projektni prostor DUM
Kolodvorska 6
- 5** Gledališče Glej
Gregorčičeva 3
- 6** Dijaški dom Tabor
Kotnikova 4
- 7** Železniški muzej
zbirno mesto/meeting point at:
Parmova 23
- 8** Projektni prostor Aksioma
Komenskega 18



bunker



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MEDNARODNI INTERNATIONAL FESTIVAL

18.-27. 8. 2017

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