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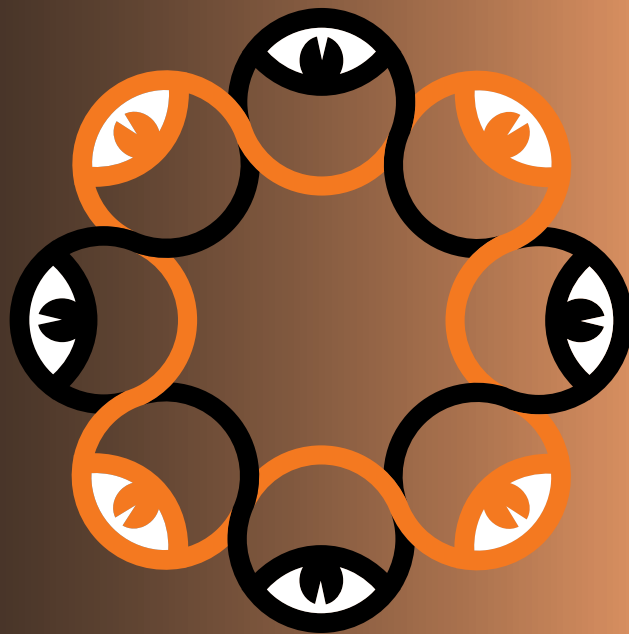
Kulturna četrt Tabor



Vstopnice so brezplačne. Prostovoljne prispevke lahko donirate na vseh festivalskih prizoriščih. The tickets are free of charge. Voluntary contributions are welcome at all festival venues.

Rezervacije vstopnic in informacije Ticket booking and information
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Prevzem vstopnic Ticket collection
Uro pred predstavo pri blagajni na kraju dogodka
One hour before each event at the venue box office



mladi levi

21. MEDNARODNI INTERNATIONAL FESTIVAL

24. 8.–1. 9. 2018

mladi levi

PETEK, 24. AVGUST FRIDAY, AUGUST 24

- **20.00** Mammalian Diving Reflex: **VES MOJ SEKS ALL THE SEX I'VE EVER HAD** (CA, SI) Šentjakobski oder LGL**
- **22.00** OTVORITVENA ZABAVA OPENING PARTY **Krekov trg***

SOBOTA, 25. AVGUST SATURDAY, AUGUST 25

- **19.30** Fleur Elise Noble: **RUMOŽ ROOMAN** (AU) **Stara mestna elektrarna***
- **21.00** Mammalian Diving Reflex: **VES MOJ SEKS ALL THE SEX I'VE EVER HAD** (CA, SI) Šentjakobski oder LGL**

NEDELJA, 26. AVGUST SUNDAY, AUGUST 26

- **17.00** Mammalian Diving Reflex: **VES MOJ SEKS ALL THE SEX I'VE EVER HAD** (CA, SI) Šentjakobski oder LGL**
- **20.00** Fleur Elise Noble: **RUMOŽ ROOMAN** (AU) **Stara mestna elektrarna***
- **21.30** Uroš Kaurin, Vito Weis: **HEROJ 2.0 – Predstava vseh predstav HERO 2.0 – The Show of All Shows** (SI) slovenska različica Slovene version **Dijaški dom Tabor****

PONEDELJEK, 27. AVGUST MONDAY, AUGUST 27

- **18.00** Leja Jurišič, Marko Mandić: **SKUPAJ TOGETHER** (SI) **Stara mestna elektrarna***
- **20.00** Marko Bulc: **PRVA ALTRUISTIČNA PREDSTAVA THE FIRST ALTRUISTIC PERFORMANCE** (SI) slovenska različica Slovene version **Dvorana ŠD Tabor**

TOREK, 28. AVGUST TUESDAY, AUGUST 28

- **9.00–16.00** Siniša Labrović: **RIBARJENJE FISHING** (HR) **Prešernov trg***
- **15.00** Srečanje novih projektov Ustvarjalna Evropa & Create to Connect
► Create to Impact Meeting of new Creative Europe projects & Create to Connect
► Create to Impact **Stara mestna elektrarna***
- **16.00** **OB PRAVEM ČASU? O trdoživosti in pravočasnosti, okrogla miza**
RIGHT ON TIME? On Resilience and Timeliness, round table discussion
Stara mestna elektrarna*
- **18.30** Uroš Kaurin, Vito Weis: **HEROJ 2.0 – Predstava vseh predstav**
HERO 2.0 – The Show of All Shows (SI) angleška različica English version
Dijaški dom Tabor**
- **20.00** Marko Bulc: **PRVA ALTRUISTIČNA PREDSTAVA THE FIRST**
ALTRUISTIC PERFORMANCE (SI) angleška različica English version
Dvorana ŠD Tabor
- **21.30** Franz Pocci, Célia Houdart: **MISTERIJ SOVE OPEN THE OWL**
(FR, SI) **Lutkovno gledališče Ljubljana***

ČETRTEK, 30. AVGUST THURSDAY, AUGUST 30

- **16.00** Anti Status Quo Companhia De Dança: **KAMELEONI CHAMELEONS**
(BR) **center Ljubljane Ljubljana city centre***
- **18.00** dollardaddy's: **DOM HOME** (HU) **Stara mestna elektrarna –**
Sindikalna dvorana**
- **19.30** Silke Huysmans & Hannes Dereere: **RUDARSKÉ ZGODBE**
MINING STORIES (BE) **Plesni Teater Ljubljana***

- **20.30** Siniša Labrović: **BURJA V KOZARCU VODE**
STORM IN THE GLASS OF WATER (HR) **Stara mestna elektrarna***
- **21.00** Beton Ltd.: **VELIKA PRIČAKOVANJA|GROSSE ERWARTUNGEN**
GREAT EXPECTATIONS|GROSSE ERWARTUNGEN (SI) **Stara mestna**
elektrarna*

PETEK, 31. AVGUST FRIDAY, AUGUST 31

- **16.00** Robertina Šebjanič: **NEOTENIČNI PREBIVALCI TEME (Ligofilija),**
pogovor **NEOTENOUS DARK DWELLERS (Lygophilia),** discussion (SI)
Osmo/za*
- **18.00** dollardaddy's: **DOM HOME** (HU) **Stara mestna elektrarna –**
Sindikalna dvorana**
- **19.30** Ana Borralho & João Galante: **SPROŽILEC SREČE**
TRIGGER OF HAPPINESS (PT, SI) **Stara mestna elektrarna***
- **21.30** Anti Status Quo Companhia De Dança: **IZ MESA IN BETONA**
OF FLESH AND CONCRETE (BR) **Dvorana ŠD Tabor**

SOBOTA, 1. SEPTEMBER SATURDAY, SEPTEMBER 1

- **19.30** Ana Borralho & João Galante: **SPROŽILEC SREČE**
TRIGGER OF HAPPINESS (PT, SI) **Stara mestna elektrarna***
- **21.30** Anti Status Quo Companhia De Dança: **IZ MESA IN BETONA**
OF FLESH AND CONCRETE (BR) **Dvorana ŠD Tabor**

* Lokacija ima urejen dostop za invalidski voziček. *The location is accessible for wheelchairs.*

** Lokacija ima urejen dostop za invalidski voziček ob predhodnem dogovoru.
Based on prior reservation, the location is accessible for wheelchairs.

KAKO BITI SKUPAJ?

Včasih je veljalo, da so umetniki malo posebni, nori in neprilagojeni v odnosu do preostalega sveta. Pod bufonsko krinko norosti so lahko dvorni norčki, dramatik, igralci svobodno razgaljali in se norčevali tako iz nerodnosti posameznikov kot iz velikih spodrseljavev vplivnežev, kraljev in celo božanstev. O čem pa lahko govori umetnik danes, ko se zdi, da so vloge obrnjene? Svetu dejansko vlada peščica norcev, ki mislijo, da si zaslužijo vse bogastvo. Prepričali bi nas radi, da so revni ničvredni in leni ter da je edino merilo svobode svoboda tekmovanja, trošenja in trga. Vojne, dobičkarstvo in izkoriščanje drugih se jim zdijo del svetovne ureditve, ne glede na ceno človeških življenj ali narave. Kdaj smo tiho privolili v vse to? Kako to, da se temu ne zmoremo upreti?

Letos mineva 50 let od morda edinega zares globalnega gibanja proti vojni, za mir in enakopravnost spolov, za svobodo, za človečnost. Šestdeseta leta so nas zaznamovala morda celo bolj, kot bi si včasih upali priznati, a če dobro poslušamo protagoniste svobodnjaškega in revolucionarnega 68', ne govorijo le o osebni svobodi in pravicah, temveč tudi o naši skupinski odgovornosti. O tem, da osebna svoboda ne sme omejiti svobode drugega, da v njej ne smemo ponikniti ter da moramo okrepiti občutek socialne in ekološke odgovornosti kot posamezniki in kot globalna družba.

Tovrstne globalne revolucije za zdaj ni na obzoru in čeravno se zdi, da so male oblike upora zaman, da tudi umetnikom vse bolj režejo

krila, bodisi sistemsko s finančnimi rezi, marsikje pa kar z zapiranjem v ječe, to ne pomeni nič drugega, kot da ima umetnost zelo veliko moč in da njena kritična ost ovira popoln nadzor misli in svobode. A vendar, če kdaj, tudi upravičeno, obupavamo, da je vse, kar naredimo, mnogo premalo, si je treba tudi reči, da je to malo lahko ključno, da je prav to tisto dragoceno, kar je treba še toliko bolj vzdrževati in negovati.

Program letošnjega festivala odpira vmesne prostore med osebnim in skupnim, med intimnim in javnim, preizkuša mejnike med njimi ter krhke meje svobode med samimi posamezniki ter med posamezniki in družbo. Komu pripadamo, kaj nas žene, kako daleč lahko gremo, kaj določa naše izbire, koga slišimo, koga zanikamo, česa se bojimo in kam se umikamo, kaj so naša upanja, strasti in kaj so naše skupne sanje.

Med drugim bomo poskušali ustvariti okoliščine, da bi bili slišani tudi tisti, ki so pogosto preslišani. Dali jim bomo ne samo prostor, ampak tudi glas, da bi skozi intenzivno izkušnjo lahko vzpostavili odnos z njimi, o njih razmišljali in se jim pustili nagovoriti. Prisluhnili bomo posameznikom različnih generacij, ki bodo pred nami odkrito razgaljali utrinke svojih življenj, vesele in žalostne, prelomne in vsakdanje, in s tem morda še bolj resnično pred nami zaobjeli in razgalili družbo.

Drznimo si dati smisel odgovornosti do širše skupnosti in odpiranju novih možnosti, ko gibanje za mir, enakopravnost, ljubezen, umetnost in svobodo ne bo več predmet cinizma, temveč nova stvarnost.

Nevenka Koprivšek

HOW TO BE TOGETHER?

Poets were once considered somewhat different, crazy and maladjusted in relation to the outside world. Under the Buffonian veil of madness, court jesters, dramatists and actors were able to expose themselves freely and to make fun both of the clumsiness of individuals and of the great failures of the influential, of the king, and even of the deities. But what can an artist talk about today, when it seems that the tables have turned, as the world is in effect run by a handful of madmen, who would like to convince us that they deserve all the wealth, that the poor are worthless and lazy, and that the only criterion of freedom is freedom of competition, of consumption and of the market. And that the conditions for wars, profiteering and exploitation of others is the most natural world order, regardless of the price of human lives or nature. When have we all quietly agreed to this? How come we are unable to resist this together?

This year, we are celebrating the 50th anniversary of perhaps the only global movement against war, for peace and gender equality, for freedom, for humanity. The 1960s have left a deeper mark than we would sometimes like to admit, but if we listen to the protagonists of the progressive and revolutionary 1968, they speak not only of personal freedom and rights, but also of our collective responsibility. Of the fact that personal freedom must not undermine the freedom of others, that it must not overwhelm us, and that we have to reinforce the sense of social and ecological responsibility, both as individuals and as a global society.

Such global revolution is not yet on the horizon, and although it seems that minor forms of resistance are futile, that artists are increasingly having their wings clipped, either at system level with financial cuts, and

in many cases even with imprisonments, this only speaks of the great power of art and of its critical point as the bulwark against the total control of thought and freedom. But still, whenever we feel desperate – and many times rightly so – that everything we do is not nearly enough, it has to be said that these small efforts may be crucial, that it's these small efforts that count and that have to be maintained and supported all the more.

This year's festival program is opening up those intermediate spaces between the personal and the common, between the intimate and the public, testing the boundaries between them and the fragile limits of freedom between individuals and society, and between individuals themselves. Who do we belong to, what drives us, how far can we go, what determines our choices, who do we listen to, who we deny, what are we afraid of and what are we moving away from, what are our hopes, our desires, what are our common dreams.

Among other things, we will try to give a voice to those who are sometimes ignored, and to create circumstances through art where such voices would have more than just space – where they would be heard as well. To be able to establish a relation with them, think of them, let them speak to us. We will listen to individuals of different generations who will openly reveal the glimpses of their lives before us, both happy and sad, groundbreaking and trivial, thus summarizing and exposing the society perhaps in an even more real way.

Let's dare to give meaning to responsibility to a wider community and to opening up of new possibilities, where the movement for peace, equality, love, art, and freedom will no longer be subject to cynicism, but rather the new reality.

Nevenka Koprivšek

mladi levi



ODPRTJE

21. festivala mladi levi

VABIMO VAS NA ODPRTJE

21. MEDNARODNEGA FESTIVALA MLADI LEVI,
KI BO 24. AVGUSTA 2018 OB 20. URI NA
ŠENTJAKOBSKEM ODRU LGL V LJUBLJANI.

Letošnji festival začnemo z iskrivo predstavo **Ves moj seks**, ki jo že od konca julija v Ljubljani ustvarjajo umetniki kolektiva **Mammalian Diving Reflex** iz Kanade in šest slovenskih predstavnikov starejše generacije. Ti bodo v predstavi govorili o temi, ki je tudi za mnoge mlajše velik tabu – o seksu.

Po predstavi se ob **22.00** srečamo na **Krekovem trgu pred Lutkovnim gledališčem Ljubljana**, kjer lahko pogovor o sočni temi nadaljujemo ob živahnih ritmih **DJ Borke**.

Mamljive prigrizke nam tudi letos obljubljuje nepogrešljive **gospe iz Dnevnega centra aktivnosti za starejše** in kuhar **Primož Dolničar**.

Produkcija/Producer: Mojca Jug

Oblikovanje scene in svetlobe/Set and lighting design:

Tanja Radež & Igor Remeta

OPENING


of the 21st mladi levi festival

YOU ARE KINDLY INVITED TO THE OPENING
OF THE 21ST MLADI LEVI INTERNATIONAL FESTIVAL,
WHICH WILL TAKE PLACE ON THE ŠENTJAKOBSKI ODER LGL
IN LJUBLJANA ON AUGUST 24, 2018 AT 8.00 P.M.

This year's festival will begin with the witty performance **All the Sex I've Ever Had**, which is being produced in Ljubljana since the end of July by the artists of the **Mammalian Diving Reflex** collective from Canada, together with six representatives of the older generation from Slovenia. The latter will openly speak on the subject which remains taboo even for many of the younger generation – sex.

After the performance, at **10.00 p.m.**, we will meet on **Krekov trg in front of the Lutkovno gledališče Ljubljana** to continue the conversation on the spicy topic, accompanied by the lively beats of **DJ Borka**. Delicious snacks will once again be provided by the indispensable ladies from the **Activity Day Centre for the Elderly** and by the chef **Primož Dolničar**.





PETEK, 24. AVGUST, OB 20.00

FRIDAY, AUGUST 24 AT 8.00 P.M.

SOBOTA, 25. AVGUST, OB 21.00

SATURDAY, AUGUST 25 AT 9.00 P.M.

NEDELJA, 26. AVGUST, OB 17.00

SUNDAY, AUGUST 26 AT 5.00 P.M.

ŠENTJAKOBSKI ODER LGL

MAMMALIAN DIVING REFLEX
VES MOJ SEKS
ALL THE SEX I'VE EVER HAD

KANADA, SLOVENIJA/CANADA, SLOVENIA

Mammalian Diving Reflex je kolektiv, ki ga umetniško vodi Darren O'Donnell. V svojem delu uporabljajo metodo, ki jo je razvil O'Donnell in poimenoval »socialna akupunktura«. Verjame namreč, da je mogoče usihajočo moč, potentnost in relevantno gledališča spodbuditi s civilno angažiranostjo in socialnimi interakcijami kot estetiko. Mammalian Diving Reflex se osredotoča na participatorne procese in tudi predstave, delajo z naturščiki, običajno z lokalci; njihova dela so navihana in izzivalna.

Vsi vemo, da je odnos do spolnosti danes drugačen, kot je bil leta nazaj, poznamo tudi statistike o različnih spolnih praksah in letos ob 50-letnici leta 1968 tudi poskušamo misliti, kaj nam je prinesla t. i. seksualna revolucija. Ampak kot lepo poje Dolly Parton, nihče ne ve, kaj se dogaja za zaprtimi vrati, za konkretnimi zaprtimi vrati. V Sloveniji smo poiskali 6 ljudi starejše generacije, ki so pripravljeni govoriti o seksu; o svojem seksu, ne samo seksu na splošno. Skupaj z Mammalian Diving Reflex so svoje zgodbe predelali v predstavo in tako bomo vsaj za trenutek lahko pogledali za zaprta vrata romantike in spolnosti neke generacije.

Led by artistic director Darren O'Donnell, Mammalian Diving Reflex uses a working method called »social acupuncture«, the belief that the power, potency and significance of theatre can be revived by civic engagement and social interaction as an aesthetic. Mammalian Diving Reflex focuses on participatory processes, working with local communities to create rigorously crafted and provocative performances. Mammalian brings people together in new and unusual ways around the world, to create work that is engaging, challenging, and gets people talking, feeling and thinking.

We all know that today's attitude towards sexuality is different than it used to be, we also know the statistics on various sexual practices, and this year, on the 50th anniversary of 1968, we are trying to reflect on the results of the

so called sexual revolution. But as Dolly Parton used to sing so beautifully, no one knows what goes on behind closed doors, behind specific closed doors. In Slovenia, we have found 6 individuals of older generation who are willing to talk about sex; their own sex, too, not just sex in general. Together with Mammalian Diving Reflex, they have transformed their stories into a performance, so that we are able – at least for a short moment – to look behind the closed doors of romance and sexuality of a generation.

Avtor/Conceived by: **Darren O'Donnell**

Režija/Direction: **Darren O'Donnell**

Sorežija/Co-direction: **Alice Fleming**

Nastopajo/Performing: **Peter Butoln, Ana Jovičević, Jadranka Novak,**

Srečko Polanec, Pavel Premrl, Nada Tržan-Herman

Oblikovalec zvoka/Sound designer: **Rok Kovač**

Gostiteljica/MC: **Lea Kukovičič**

Produkcija/Production: **Tina Fance, Alice Fleming, Annalise Prodor, Melika Ramić**

Tehnična režija in oblikovanje okolja/Technical direction and environment design:

Alice Fleming, James Mapes

Lokalna producentka/Local producer: **Lea Kukovičič**

Prevajalki/Translators: **Gaja Vudrag, Urša Grum**

Pripravnice/Interns: **Sorcha Gibson, Sonja Kovačević, Chiara Prodi**

Nadnapisi/Surtitles: **Lara Jerkovič**

Luč/Lights: **Janko Oven**

Lokalna tehnična podpora/Local technical support: **Igor Remeta, Grega Mohorčič**

120 minut minutes Foto Photo: Taku Kumabe

Predstava je v slovenščini z angleškimi nadnapisi.

Performance is in Slovene with English surtitles.

SOBOTA, 25. AVGUST, OB 19.30
SATURDAY, AUGUST 25 AT 7.30 P.M.

NEDELJA, 26. AVGUST, OB 20.00
SUNDAY, AUGUST 26 AT 8.00 P.M.

STARA MESTNA ELEKTRARNA

FLEUR ELISE NOBLE
RUMOŽ
ROOMAN

AVSTRALIJA/AUSTRALIA

Fleur Elise Noble je režiserka, ustvarjalka in performerka iz Avstralije. Njeno ustvarjanje črpa iz študija vizualnih umetnosti, fizičnega gledališča in socialnega dela. Pri delu uporablja najrazličnejše medije: risanje, slikanje, kiparjenje, lutkarstvo, animacijo, film, performans, ples ... Njena prva velika produkcija je *Njeno dvodimenzionalno življenje*, v Ljubljano pa prihaja s svojo drugo večjo predstavo *Rumož*.

V tej predstavi, kjer ne ločimo projekcij od realnosti in scenografije od risb, pademo v Aličino (tokrat Fleurino) sanjsko luknjo, v katero si vedno znova prizadeva priti protagonistka, saj se v sanjah zaljubi v rumoža – človeka kenguruja. Njena ljubezen se v sanjah sprehaja po arhetipih ljubezni. Kaj je še bolj večna tema od ljubezni? Neuslišana ljubezen. Kam se najraje vračamo? V sanje. Zakaj biti buden, če je v sanjah lepše? Večno vprašanje gledališča. Pravijo, da je resničnost bolj divja kot katerakoli umetnost ali katerekoli sanje, ampak kako premagati sanje, ki so tako lepe in v katerih imamo – ljubezen? Kaj storiti, ko »pridemo do točke, ko se moramo soočiti z ultimatom – obupati ali se prebuditi«?

Fleur Elise Noble is an Australian director, creator and performer. Her work draws from studies of visual arts, physical theatre and community work. She uses a variety of media in her work: drawing, painting, sculpture, puppetry, animation, film, performance, dancing ... Her first major production was *2 Dimensional Life of Her*, and she's coming to Ljubljana with her second major project, *Rooman*.

In this performance, where it is impossible to distinguish projection from reality and scenography from drawings, we fall into the Alice's (or Fleur's, in this case) dream hole, into which the protagonist constantly wants to return, as in her dreams she has fallen in love with Rooman – a kangaroo man. In

her dreams, her love wanders around the archetypes of love. Which topic is even more eternal than love? Unrequited love. Where do we like to return to the most? To dreams. What's the point of being awake if everything is more beautiful in dreams? It is the eternal question of the theatre. They say that reality is wilder than any art or any dream, but how to defeat dreams that are so beautiful and where we have – love? What do we do when we »arrive at a point in life when one must face the ultimatum – to give up or to wake up«?

Avtorica, režiserka, oblikovalka, sanjalka, plesalka, risarka, animatorka, igralka, lutkarica, umetnica projekcij/Creator, director, designer, dreamer, dancer, drawer, animator, performer, puppet-maker, projection artist: **Fleur Elise Noble**
Vodja produkcije in inšpicient/Production operator & stage manager: **Niccolo Gallio**
Zvočno oblikovanje/Sound design: **Missi Mel Pesa**
Sodelujoči skladatelji in glasbeniki/Contributing composers & musicians: **Sarah Reid, Zaachariah Fielding, Tim Bennett, Peter Knight, Mal Webb, Missi Mel Pesa (AKA Melbient)**
Ilustratorji in animatorji/Drawers and animators: **Fleur Elise Noble, Tim Bennet, Isobel Knowles**
Kostumografi/Costume creators: **Fleur Elise Noble, Bryony Anderson, Kasia Tons, Sara Yael (AKA Lily Castel)**
Lutkarici/Puppeteers: **Adrianna Navarro, Louise Harte**
Oblikovalec scene in lutkar/Set builder and puppeteer: **Tony Martin**
Producent/Producer: **Jason Cross, Insite Arts**
Lokalni lutkar/Local puppeteer: **Blaž Andrašek**
Izdelava scenografije/Building of scenography: **Igra, Igor Remeta, Martin Lovšin, Duško Pušica**

55 minut minutes Foto Photo: Bryony Jackson



NEDELJA, 26. AVGUST, OB 21.30

SUNDAY, AUGUST 26 AT 9.30 P.M.

slovenska različica *Slovene version*

TOREK, 28. AVGUST, OB 18.30

TUESDAY, AUGUST 28 AT 6.30 P.M.

angleška različica *English version*

DIJAŠKI DOM TABOR

UROŠ KAURIN, VITO WEIS

HEROJ 2.0 –

PREDSTAVA VSEH PREDSTAV

HERO 2.0 –

THE SHOW OF ALL SHOWS

SLOVENIJA/SLOVENIA

Uroš Kaurin in Vito Weis s svojima biografijama obračunata v predstavi, zato ju ne bomo razkrivali. Naj le zapišemo, da sta res igralca vseh igralcev in – z dramaturškim očesom Katarine Stegnar v kompletu – tudi avtorja vseh avtorjev. Umetnika vseh umetnikov. Pa tudi – mlada leva vseh mladih levov. *Heraj 2.0* je druga predstava v ciklu herojskih predstav; v *Heraj 1.0* sta Kaurin in Weis verjela, da rabimo superheroje, ki bi reševali svet, in seveda sta poskušala biti superheroja ali pa sta vsaj verjela, da, tudi če ju svet ne potrebuje, sta onadva lahko super. Oziroma bila sta superheroja, le svet se ni ravno javil, da bi ga rešila. A vsi superheroji najprej rešujejo svet, potem pa rešujejo sebe. Najprej se borijo za svet, potem pa za občinstvo. In *Heraj 2.0* ni samo bonbon za občinstvo, je gigantska slastna torta, ob kateri se občinstvo lahko naslaja in masti – dasta nam vse ... in še več. Tokrat idealizem nima meja, ostala sta samo še onadva in odru ter drug drugemu pustita, da ju izžame do konca – za nas.

Uroš Kaurin and Vito Weis confront their biographies in the show, so no spoilers here. Let's just say that they are indeed performers of all performers, and – together with the dramaturgical eye of Katarina Stegnar – authors of all authors as well. Artists of all artists. And also – Young Lions of all Young Lions.

Hero 2.0 is the second performance in the hero series. In *Hero 1.0*, Kaurin and Weis believed that we need superheroes to save the world, so they tried to be superheroes, of course, or at least they believed they can be super, even if the world doesn't need them. Or they actually were superheroes, it was just that the world did not ask to be saved. But all superheroes are saving the world first, and then themselves. First, they fight for the world, and then for the audience. And *Hero 2.0* is not just a candy for the audience.

It is a gigantic delicious cake, which the audience can drool over and feast on. They give us everything – and more ... This time, there is no limit for idealism, only the two performers remain, and they let the stage and each other drain them completely – for us.

Avtorja/Authors: **Uroš Kaurin, Vito Weis**

Ustvarjalci/Created by: **Uroš Kaurin, Vito Weis, Katarina Stegnar,**

Boris Bezić, Lea Čehovin

Produkcija/Produced by: **Moment Maribor**

Koprodukcija/Co-produced by: **Zavod EN-KNAP**

75 minut minutes Foto Photo: Nada Žgank



PONEDELJEK, 27. AVGUST, OB 18.00

MONDAY, AUGUST 27 AT 6.00 P.M.

STARA MESTNA ELEKTRARNA

LEJA JURIŠIĆ, MARKO MANDIČ

SKUPAJ
TOGETHER

SLOVENIJA/SLOVENIA



Skupaj šest ur na odru: Leja Jurišič, vihar sodobnoplesne scene, ki uteleša feminizem, angažiranost in ki zlahka prehaja med performansom, plesom, koreografijo, in Marko Mandič, prvak ljubljanske Drame, ki triumfira tudi po drugih odrih in drugih gledaliških terenih ter slovi po tem, da je njegovo igralsko orodje telo.

Premisa predstave je: Jurišič in Mandič sta šest ur skupaj na odru ob glasbeni podlagi naključno predvajanih komadov z njune združene playliste. Na predstavo sta se pripravljala z režiserjem Bojanom Jablanovcem, predstavo pa s tekstom v živo spremlja Semira Osmanagić, ki je *Skupaj* tudi iniciirala. Premisa je enostavna, a obenem brezkompromisna – šest ur! Kaj je sploh skupaj v tej predstavi – v šestih urah je čas preigrati skoraj vse dihotomije in tudi spoznati, da je baza za skupaj, za sodelovanje – deliti čas in prostor. Ker ko smo skupaj, si delimo vse.

Six hours on stage together; Leja Jurišič, a hurricane of the contemporary dance scene, embodying feminism and engagement, who shifts between performance, dancing and choreography with ease, and Marko Mandič, one of the leading actors of National Theatre Drama Ljubljana, who also triumphs on other stages and other theatre territories, and is known for his phenomenal use of the body as his acting tool.

The premise of the performance: Jurišič and Mandič, together on the stage for 6 hours with the sound of randomly played songs from their combined playlists. They were preparing for the performance together with the director, Bojan Jablanovec, and it is accompanied by live text by Semira Osmanagić, who also initiated *Together*. The premise is simple but uncompromising – six hours! What is »together« in this performance,

anyway? Six hours is enough time to go through almost all dichotomies, and also to realize that the basis for togetherness, for cooperation – is to share time and space. Because when we are together, we are sharing everything.

Ustvarjalca/Created by: **Leja Jurišič & Marko Mandič**

V sodelovanju z/In cooperation with: **Bojan Jablanovec & Semira Osmanagić**

Izvajalca/Performed by: **Leja Jurišič & Marko Mandič**

Besedila v živo/Live texts by: **Semira Osmanagić**

Tehnični direktor/Technical director: **Matej Bobič**

Producent/Producer: **Žiga Predan**

Produkcija/Produced by: **Pekinpah & Via Negativa**

Koprodukcija/Co-produced by: **Kino Šiška**

360 minut minutes Foto Photo: Matija Lukič

PONEDELJEK, 27. AVGUST, OB 20.00

MONDAY, AUGUST 27 AT 8.00 P.M.

slovenska različica *Slovene version*

TOREK, 28. AVGUST, OB 20.00

TUESDAY, AUGUST 28 AT 8.00 P.M.

angleška različica *English version*

DVORANA ŠD TABOR



MARKO BULC
PRVA ALTRUIŠTIČNA PREDSTAVA
THE FIRST ALTRUISTIC
PERFORMANCE

SLOVENIJA/SLOVENIA

Marko Bulc je slovenski gledališki režiser; motor njegovega dela je odpravljanje na vedno nove terene, na vedno nova polja izzivov sebi – poleg režije je tudi dramatik, igralec, pedagog, performer, raziskovalec ... Na Mladih levih smo pred 12 leti že gostili njegovo *Študijo za zadnjo egoistično predstavo*, tokrat je na festivalu s *Prvo altruistično predstavo*. Participatoren monoperformans *Prva altruistična predstava* je interaktivna predstava, a v njej se vsak udeleženec počuti tako udobno, kot se počutimo na vodenih turah, kjer točno poznamo protokol. Bulc v predstavi osmih slik ves čas menja pozicije in s tem tudi pozicije občinstva. In tako kot so spodrezane nogice stolov, tako tudi občinstvu nenehno spodmika predstavo – njihove vloge, naloge. Spodmika tudi samega sebe, saj je predstava o altruizmu – oziroma o artivizmu – nenehen obračun z lastnim delom, z delom drugih in pa z možnostmi umetnosti nasploh. S svojim altruizmom ni rešil sveta, je pa naredil dobro predstavo. Je to dovolj?

Marko Bulc is a Slovene theatre director. The driving force of his work is exploring ever new territories, ever new fields of self challenge: apart from his directing work, he is also a playwright, actor, teacher, performer, explorer ... 12 years ago, Mladi Levi Festival already hosted his *Study for the Last Egoistic Performance*. This time, he is returning with *The First Altruistic Performance*. The participatory mono performance *The First Altruistic Performance* is an interactive performance, but every participant here feels as comfortable as one feels at guided tours, where the protocol is very precise. During the 8 scenes, Bulc is constantly changing his position, and with it the position of the audience. And just like the cut off legs of the chairs, the audience is constantly losing their ground to the performance – their roles, their tasks. Bulc is also losing his own ground, because a

performance on altruism – or artivism – is a constant confrontation with one's own work, with the work of others, and with the possibilities of art in general. He did not save the world with his altruism, but he made a good performance. Is that enough?

Režiser, koreograf, scenograf, oblikovalec kostuma, oblikovalec svetlobe, avtor in izvajalec glasbe, avtor besedila in nastopajoči/Director, choreographer, stage designer, costume designer, light designer, music author and musician, text writer, and performer: **Marko Bulc**

Tehnično vodstvo/Technical director: **Igor Remeta**

Izdelava scenografije/Production of scenography: **IKEA, Igor Remeta, Duško Pušiča**
Produkcija/Produced by: **Bunker, Ljubljana v okviru projekta Urban Heat/in the frame of Urban Heat project**

Producentka/Producer: **Alma R. Selimović**

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

Predstavo so omogočili/Performance made possible by: **Ministrstvo za kulturo RS, Mestna občina Ljubljana, Urban Heat, Evropska unija – program Ustvarjalna Evropa**

60 minut minutes Foto Photo: Nada Žgank

TOREK, 28. AVGUST, 9.00–16.00
TUESDAY, AUGUST 28 FROM 9.00 A.M. TO 4.00 P.M.

PREŠERNOV TRG

SINIŠA LABROVIĆ
RIBARJENJE
FISHING



ČETRTEK, 30. AVGUST, OB 20.30
THURSDAY, AUGUST 30 AT 8.30 P.M.

STARA MESTNA ELEKTRARNA

SINIŠA LABROVIĆ
BURJA V KOZARCU VODE
STORM IN THE GLASS OF WATER



Siniša Labrović deluje večinoma na polju body arta, performansa in vizualne umetnosti, v Ljubljani ga najbolj poznamo prav prek akcij in postavitve na področju vizualne umetnosti – trenutno je del razstave *Nebeška bitja* v MSUM, spomladi pa je imel samostojno razstavo v Galeriji Vžigalica. V svojih delih nagovarja boleče točke družbe, kot so nacionalizem, povampirjenje katoliške cerkve, reality showi, razumevanje preteklosti, velikokrat tudi medije ... V svetu je najbolj odmevala akcija *stado.org*, reality show z ovcami. Oblačil je Goli otok, ob guslah pel vsebino hrvaške trač revije Gloria, lizal podplate občinstvu ... Vsa njegova dela imajo zelo jasno ost, a vendar veliko interpretativno odprtost, saj izvede svoje, občinstvu pa prepusti polje interpretacije.

V Ljubljani bo nastopil z dvema performansoma – oba imata izjemno sugestivna naslova, zato je podrobnejša napoved skoraj odveč. *Ribarjenje* bo performans v trajanju, tako da ga lahko ujamete kadarkoli v dnevu ali pa mu sledite vseh sedem ur, *Burja v kozarcu vode* pa bo enkratna akcija.

Siniša Labrović works mainly in the fields of body art, performance and visual art. In Ljubljana, he is best known for his actions and installations in the field of visual arts – he is currently part of the exhibition *Heavenly Beings* at the Museum of Contemporary Art, and he recently had an independent exhibition at The Match Gallery. Through his work, he addresses the ambiguous and painful aspects of society, such as nationalism, the vampirisation of the Catholic Church, reality shows, the understanding of the past, and also the media degradation ... His most notable project globally was *stado.org*, a reality show with sheep. He dressed up the island of Goli otok (Naked Island), sang the text of Gloria magazine to the sound

of gusle, licked the feet of the audience ... All his projects have a very clear point, but at the same time they are very open to interpretation, as he does his part and leaves the interpretation to the audience.

He will carry out two performances in Ljubljana – both with extremely suggestive titles, which makes a more detailed description almost redundant. *Fishing* is a durational performance, which means you can catch it any time of the day or follow it all 7 hours, whereas *Storm in a Glass of Water* is a one-off event.

Avtor in izvajalec/Author and performer: **Siniša Labrović**

Producentka/Producer: **Alma R. Selimović**

Produkcija/Produced by: **Bunker, Ljubljana**

Foto Photo: Tanja Radež

TOREK, 28. AVGUST, OB 21.30

TUESDAY, AUGUST 28 AT 9.30 P.M.

LUTKOVNO GLEDALIŠČE LJUBLJANA

FRANZ POCCI, CÉLIA HOUDART

MISTERIJ SOVE

OPEN THE OWL

FRANCIJA, SLOVENIJA / FRANCE, SLOVENIA



Režiser Renaud Herbin je navdih za predstavo dobil v fundusu Lutkovnega gledališča Ljubljana in tako so temelj *Misterija sove* predstava *Sovji grad*, ki jo je leta 1936 ustvaril lutkar Milan Klemenčič, in tudi miniaturne marionete, ki so bile izdelane za predstavo. Célia Houdart je zgodbo *Sovji grad* Franza Poccija o Vitezu Čukolovu, začaranem v sovo, ki bo odrešen, ko bo brez peres, aktualizirala v tekst, ki še bolj izpostavi večne teme preobrazbe, pohlepa, lastnine, norosti.

Misterij sove je – ob izjemni umetniški vrednosti – prekrasno gledališko sodelovanje – generacijsko, čezmejno, žanrsko ... in tudi sodelovanje z gledalcem. *Misterij sove* ima mnogo plasti zgodbe, veliko plasti gledanja, saj se gledališče pred gledalcem dobesedno širi, razpira, razstavlja ... Toliko plasti je prav hoja po robu, a ko uspe in vse deluje, je pač poslastica. *Misterij* gledališča, razkrit pred gledalcem.

Director Renaud Herbin found his inspiration for the performance in the inventory of the Ljubljana Puppet Theatre, and thus *Open the Owl* is based on the play *The Owl Castle*, created in 1936 by Slovene puppeteer Milan Klemenčič, along with miniature marionettes made for the play. Célia Houdart upgraded Franz Poccia's *The Owl Castle*, a story of Knight Chukolov who has been turned into an owl and would not be redeemed until he loses all his feathers, into a text which exposes even more the timeless topics of metamorphosis, greed, possession, insanity.

Open the Owl represents – apart from its exceptional artistic value – a wonderful theatre collaboration: generational, cross border, genre ... as well as collaboration with the audience. *Open the Owl* is a multi layered story and offers multiple points of view to the audience, as the theatre literally expands, opens up, displays before the audience. So many layers mean walking on

thin ice, but when everything works out, it's a treat. The mystery of theatre revealed to the audience.

Režija/Directed by: **Renaud Herbin**

Dramaturgija/Dramaturgy: **Mateja Bizjak Petit**

Scenografija/Scenography: **Mathias Baudry**

Oblikovanje svetlobe/Light design: **Fanny Bruschi**

Zvočna podoba/Sound design: **Morgan Daguene**

Umetniško svetovanje/Artistic advice: **Nino Laisné**

Lektura/Proofing: **Metka Damjan**

Asistentka/Assistant: **Chloé Delaby**

Igrata/Performing: **Maja Kunšič, Iztok Lužar**

Vodja predstave/Stage manager: **Luka Bernetič**

Lučni mojster/Light technician: **Niko Štabuc**

Scenski tehnik/Stage hands: **Luka Moškrič**

Izdelava lutk/Puppets production: **Iztok Bobič, Polona Černe, Zala Kalan, Zoran Srdić,**

Marjetka Valjavec, Sandra Birjukov, Špela Ulaga, Olga Milič, Tereza Andruškova

Izdelava scene/Set production: **Christian Rachner, Pierre Chaumont**

V predstavi je uporabljen šanson/Performance features the chanson: **Tout fout le camp**

Produkcija/Produced by: **Lutkovno gledališče Ljubljana**

Koprodukcija/Co-produced by: **TJP – Centre Dramatique National D'Alsace**

60 minut minutes Foto Photo: Jaka Varmuž

Predstava je v slovenščini z angleškimi nadnapisi.

Performance is in Slovene with English subtitles.



ČETRTEK, 30 AVGUST, OB 16.00
THURSDAY, AUGUST 30 AT 4.00 P.M.

CENTER LJUBLJANE LJUBLJANA CITY CENTER

ANTI STATUS QUO COMPANHIA DE DANÇA
KAMELEONI
CHAMELEONS

BRAZILJA/BRASIL

Brazilská plesná skupina Anti Status Quo je neodvisni umetniški eksperimentalni laboratorij sodobnega plesa. Že njeno ime nakazuje, da nasprotuje dejanskemu stanju; iz statusa quo pa nas (in sebe) poskuša premakniti s hibridno umetnostjo, ki preči sodobni ples, vizualno umetnost, eksperiment, raziskovanje ... Konstruira kritične in politične dramaturgije ter močan dialog z vizualno umetnostjo in filozofijo. Skupino je leta 1988 ustanovila koreografinja Luciana Lara, ki si zdaj umetniško vodstvo deli z brazilskim producentom, scenografom in oblikovalcem Marconijem Valadaresom.

Kameleoni so »urbana instalacija izginjanja«; telesa plesalcev postanejo platna tiskanih medijev in oglasov in v mestu ustvarjajo vizualne motnje ali pa poudarke. In vsaka motnja, distorzija, predružačitev znanega ali pa že samo znane podobe v drugačnih konstelacijah in sploh v komunikaciji s telesi kličejo k drugačnem videanju in kombiniranju pomenov videnega.

Brazilian dance company Anti Status Quo is an independent artistic experimental laboratory of contemporary dance. Their name alone implies they are against the existing state of affairs; they want to move us (and themselves) out of the status quo by means of hybrid art, which spans across contemporary dance, visual art, experiment, research ... They construct critical and political dramaturgies and a strong dialogue with visual arts and philosophy. The group was established in 1988 by choreographer Luciana Lara, who today shares art direction with Brazilian producer, set designer and designer Marconi Valadares.

Chameleons are an »urban installation of disappearing«; the dancers' bodies become canvases for printed media and advertisements, creating

visual distractions and accents. And every distraction, distortion, alteration of the known – or the familiar scenes themselves, in different constellations and in communication with bodies in general – call for different perception and combining the meanings of what we see.

Umetniško vodstvo in koncept/Artistic direction and concept: **Luciana Lara**
Plesalci/Dancers: **Camilla Nyarady, Crishtian Cantarino, Déborah Alessandra, João Lima, Luciana Matias, Marcia Regina, Roberto Dagô, Robson Castro**
Raziskovalni in ustvarjalni sodelavci/Research and creation collaborators: **Breno Metre, Gigliola Mendes, Leandro Menezes, Paula Medeiros**
Kostumi/Costumes: **Luciana Lara in plesalci/and dancers**

60 minut minutes Foto Photo: Luciana Lara

ČETRTEK, 30. AVGUST, OB 18.00
THURSDAY, AUGUST 30 AT 6.00 P.M.

PETEK, 31. AVGUST, OB 18.00
FRIDAY, AUGUST 31 AT 6.00 P.M.

**STARA MESTNA ELEKTRARNA –
SINDIKALNA DVORANA**

**DOLLARDADDY'S
DOM
HOME**

MADŽARSKA / HUNGARY



dollardaddy's (*Dollár Papa Gyermek*) je eden mlajših madžarskih kolektivov, ki sta ga ustanovila Emőke Kiss-Végh in Tamás Ördög, igralca in eksperimentalna gledališka ustvarjalca. Njuno ustvarjanje zaznamujejo značilnosti filmske dogme – minimalizem, izčiščenost; delata s klasičnimi dramskimi teksti, kjer obdržita like, igralci govorijo izviren tekst s svojimi besedami. *Dom* je nastal na podlagi Strindbergovega *Pelikana* in je drugi del *Družinske trilogije* (*Ljubezen, Dom, Otok*).

Tenzijo v predstavi ustvarja neskladje med popolno klasičnostjo dramske igre in hkratno okleščeno skoraj vsega gledališkega. V dogma slogu ni gledališke luči, rekvizitov, scenografije; samo naturalistična igra fenomenalnih igralcev, ki se premikajo med gledalci. Tudi četrte stene ni – ne samo zato, ker ni odra, tudi zato, ker ni nobene iluzije zaprtega prostora, gledalci smo del niča, ki obdaja edino, kar obstaja v tej predstavi: dramska igra. In dialogi, ki postanejo aktualni in niso več stari več kot sto let, saj so ogoljeni na čiste medčloveške odnose.

dollardaddy's (*Dollár Papa Gyermek*) is one of the youngest Hungarian ensembles, founded by a Hungarian experimental theatre duo, Emőke Kiss-Végh and Tamás Ördög. Their work is inspired by the Dogma films – a minimalistic, refined style. They work with classic dramas, where they keep the characters, while the actors narrate the original text in their own words. *Home* is based on August Strindberg's *The Pelican*, and represents the second part of the *Family Trilogy* (*Love, Home, Child*).

The tension in the performance is created by the discrepancy between a completely classical nature of the play, which is at the same time stripped of almost everything theatrical. In keeping with the Dogma style, there is no theatre lighting, props, set; only naturalistic acting by the outstanding actors

moving among the audience. There is also no fourth wall – not just because there's no stage, but also because there is no illusion of an enclosed space. Viewers are part of nothingness surrounding the only thing that exists: drama acting. And the dialogues, which become up to date and are not over 100 years old anymore, as they are stripped down to pure human relationships.

Režiser/Director: **Tamás Ördög**

Elise, mama/Elise, the mother: **Krisztina Urbanovits**

Fredrik, njen sin/Fredrik, her son: **Máté Dezső Georgita**

Gerda, njena hči/Gerda, her daughter: **Piroska Mészáros**

Axel, njen zet/Axel, her son-in-law: **Tamás Ördög**

Prevod/Translation: **Ana Radović**

70 minut minutes Foto Photo: Ligetvari Csenge

Predstava je v madžarščini s slovenskimi in angleškimi nadnapisi.

Performance is in Hungarian with Slovene and English surtitles.

EMERSON

LINDSAY

LUC

MATHJUS

REGINA

PAUL

we are
sculptors

sculptors

ČETRTEK, 30. AVGUST, OB 19.30

THURSDAY, AUGUST 30 AT 7.30 P.M.

PLESNI TEATER LJUBLJANA

SILKE HUYSMANS & HANNES DEREERE

RUDARSKÉ ZGODBE

MINING STORIES

BELGIJA/BELGIUM

Silke Huysmans in Hannes Dereere sta gledališka ustvarjalca, partnerja v umetnosti, ki sta ravno skupaj razvijala svoj novi projekt, ko je v brazilski zvezni državi Minas Gerais popustil jez in strupeno blato je uničilo številne vasi ter zdrselo v reko Doce. Huysmans je bila v tej regiji rojena in osebna povezava ter kataklizmičnost katastrofe sta ju spodbudili, da sta odpotovala v Minas Gerais.

V *Rudarskih zgodbah* sta dala glas drugim; Silke Huysmans je na odru kot MC, ki upravlja z dokumentarnim zvočnim materialom, ki pa ni sestavljen samo iz pričevanj prebivalcev Minas Gerais, ampak tudi različnih raziskovalcev in teoretikov. *Rudarske zgodbe* so dokumentarna predstava, kjer avtorja – tako kot vsi mi – ob neizmerljivosti tragedije samo molčita. A vendar naredita ključni korak naprej – če smo mi vsi lahko samo tiho, vsaj data glas tistim, ki imajo kaj povedati in ki so prizadeti. A smo v času enominutnih videov sploh še sposobni koga pozorno poslušati? Od glasov posameznikov do kakofonije katastrofe.

Silke Huysmans and Hannes Dereere are theatre artists who were in the middle of their research for a new project when a mining dam broke in the state of Minas Gerais, Brazil, causing toxic mudflows to flood and destroy numerous villages and flow into the Doce River. Huysmans was born in the region, and so the personal connection and the cataclysmic nature of the disaster ignited their decision to travel to Minas Gerais.

In *Mining Stories*, they gave a voice to others; Silke Huysmans is on stage as MC, working with documentary audio material, which consists not only of the testimonies of the Minas Gerais inhabitants, but also of various researchers and theorists. *Mining Stories* is a documentary performance where the authors, faced with the immensity of the tragedy, remain silent – just like the rest of

us. And yet, they take a key step forward – if we can all only be quiet, they are at least giving a voice to those who have something to say and have been affected. In the era of one minute videos, are we still able to listen carefully at all? From the voices of individuals to the cacophony of a disaster.

Avtorja/Created by: **Silke Huysmans, Hannes Dereere**

Na odru/Performance: **Silke Huysmans**

Dramaturški svetovalec/Dramaturgical advice: **Dries Douibi**

Tehnična podpora/Technical support: **Christoph Donse**

Scena/Set: **Frédéric Aelterman, Luc Cools**

Portugalski prepisi/Portuguese transcriptions: **Luanda Casella, Miguel Cipriano**

Produkcija/Production: **Kunstenwerkplaats Pianofabriek, Bâtard Festival**

Koprodukcija/Co-production: **Noorderzon Festival, KAAP Creative Compass**

Rezidence/Residencies: **Veem House For Performance, Campo, CC De Grote Post,**

KAAP Creative Compass, Grand Theatre Groningen, Kunstenwerkplaats

Pianofabriek, Vooruit Arts Centre

S podpora/Supported by: **Vlaamse Gemeenschapscommissie, Sabam For Culture**

50 minut minutes Foto Photo: Tom Callemin

Predstava ima angleške nadnapise, na voljo bo povzetek v slovenščini.

Performance with English surtitles, abstract in Slovene will be provided.

ČETRTEK, 30. AVGUST, OB 21.00

THURSDAY, AUGUST 30 AT 9.00 P.M.

STARA MESTNA ELEKTRARNA

BETON LTD.

VELIKA PRIČAKOVANJA|GROSSE ERWARTUNGEN

GREAT EXPECTATIONS|GROSSE ERWARTUNGEN

SLOVENIJA/SLOVENIA



Beton Ltd. so avtorski kolektiv; Katarina Stegnar, Primož Bežjak in Branko Jordan. *Velika pričakovanja*|*Große Erwartungen*, festivalska premiera, je njihova šesta predstava. Pravijo, da predstavo vedno začnejo s točke nič, a ključni za vznik predstave iz nič so za Beton Ltd. skoraj vedno osebni oprijemki; v naracije in dileme ne vstopajo samo prek posamičnih zgodb, ampak prek osebnih. »Samo o sebi lahko upravičeno govorimo.« Po ekologiji, tranzicijsko – odraščanjsem izgubljanju iluzij, nemoči upora, generacijskem angstu ... se tokrat lotevajo velikih pričakovanj ter prihodnosti. In kaj so pričakovanja drugega kot projekcije sedanjih želja? »Želja evropske, bele, heteroseksualne, urbane, kozmopolitske, nadreprezentirane generacije. A pri tem ne smemo pozabiti: Katarina, Primož, Branko ... vsi smo bili nekoč otroci. Slovenski otroci. Nekateri so še vedno.«

Beton Ltd. are a collective of authors: Katarina Stegnar, Primož Bežjak and Branko Jordan. *Great Expectations*|*Große Erwartungen*, a festival premiere, is their sixth performance. They say they always begin a performance from ground zero, but for a performance to emerge from nothing, personal grips are almost always of key importance for them. They do not enter narrations and dilemmas through individual stories alone, but also through personal ones. »We can only legitimately speak about ourselves.« After ecology, transitional/growing up loss of illusions, the impotency of resistance, generational angst, they are now dealing with the topic of great expectations and future. And what are expectations if not projections of present desires? »The desires of a European, white, heterosexual, urban, cosmopolitan, overrepresented generation. But we must not forget: Katarina, Primož, Branko ... we were all children once. Slovene children. Some still are.«

Koncept in režija/Concept and direction: **Beton Ltd.**
Nastopajo/Performing: **Katarina Stegnar, Primož Bežjak, Branko Jordan**
Glasba/Music: **UŠI (Maksim Špelko, Janez Weiss), Jure Vlahovič**
Oblikovanje prostora in svetlobe/Set and lighting design: **toni soprano + Sonda 57**
Oblikovanje zvoka/Sound design: **Jure Vlahovič**
Vizualne vsebine/Visual materials: **toni soprano**
Dramaturška sodelavka/Dramaturgical collaborator: **Urška Brodar**
Tehnični vodja/Technical director: **Andrej Petrovčič**
Izvršna producentka/Executive producer: **Maja Vižin**
Stiki z javnostmi/Public relations: **Tamara Bračič Vidmar**
Prevod/Translation: **Tibor Hrs Pandur**
Umetniška rezidenca/Artistic residency: **Santarcangelo Festival**
Produkcija/Produced by: **Bunker, Ljubljana**
S podpora/Made possible by: **Ministrstvo za kulturo RS, Mestna občina Ljubljana, Create to Connect, Evropska unija – program Ustvarjalna Evropa: Kultura**
Zahvala/Thanks to: **Španski borci**

70 minut minutes Foto Photo: toni soprano

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



TAM TAM



PETEK, 31. AVGUST, OB 19.30

FRIDAY, AUGUST 31 AT 7.30 P.M.

SOBOTA, 1. SEPTEMBER, OB 19.30

SATURDAY, SEPTEMBER 1 AT 7.30 P.M.

STARA MESTNA ELEKTRARNA

ANA BORRALHO & JOÃO GALANTE

SPROŽILEC SREČE

TRIGGER OF HAPPINESS

PORTUGALSKA, SLOVENIJA/PORTUGAL, SLOVENIA



Ana Borralho in João Galante, portugalska interdisciplinarna umetnika, ki običajno delata v tandemu, na Mlade leve prihajata že drugič. Njun kredo je, da je umetnost del družbe; njenih sprememb in problemov. Da mora biti umetnost transformativna in da mora imeti neposreden stik z ljudmi. Leta 2013 sta v Ljubljani s sto lokalci vseh generacij in profilog uprizorila *Atlas* – zemljevid življenja, sveta, usod, ki ga izrišejo ljudje sami s svojimi zgodbami. Vedno govorimo, da na mladih svet stoji; a vendarle jih redko slišimo. A Borralho in Galante bosta za nas ustvarila gledališko situacijo, kjer jim bomo res prisluhnili. Predstavo bosta ustvarila z dvanajstimi lokalnimi mladimi odraslimi, starimi od 18 do 23 let. Po načelu ruske rulete se v igri določajo govorniki oziroma tisti, ki so na vrsti za izziv, za vprašanje. In če govorimo o sreči, se ne moremo izogniti njenemu negativu – pa morda ne nesreči, ampak tistim formativnim izkušnjam, ki so pogosto tudi neprijetne, ki nas zaznamujejo in morda tudi utrejo pot temu, da najdemo srečo.

Ana Borralho and João Galante, Portuguese interdisciplinary artists who usually work together, are coming to Mladi Levi for the second time. Their credo is that art is a part of society, its changes and its problems. That art has to be transformative and must have direct contact with people. In 2013, they staged *Atlas* in Ljubljana, together with one hundred locals of all generations and profiles – a map of life, the world, the destinies shaped by people with their own stories.

We always say that the youth are the future of the world, but they are rarely listened to. But Borralho and Galante will create a theatre situation where we will really listen to them. The performance will be made with twelve local young adults aged 18 to 23. Speakers take turns in answering questions or challenges on the principle of Russian roulette. And if we are talking about

happiness, we cannot ignore its antithesis – perhaps not unhappiness, but rather those formative experiences which can often be unpleasant, which leave a permanent mark, and maybe even pave the way towards happiness.

Koncept in umetniško vodstvo/Concept, artistic direction: **Ana Borralho & João Galante**
Nastopajoči/Performers: **skupina 12 mladih odraslih/local group of 12 young adults**
Oblikovanje svetlobe/Light design: **Thomas Walgrave**
Zvok/Sound: **Coolgate, Pedro Augusto**
Dramaturško sodelovanje/Dramaturgical collaboration: **Fernando J. Ribeiro**
Asistent vodje predstave in vaj/Stage assistance and rehearsal assistance: **Cátia Leitão, Antonia Buresi, Catarina Gonçalves, Tiago Gandra**
Producentka/Production manager: **Mónica Samões**
Produkcija in gostovanje/Production and touring: **Andrea Sozzi**
Izvršna producentka/Executive producer: **Joana Duarte**
Lokalna producentka/Local producer: **Mojca Jug**
Produkcija/Produced by: **casaBranca**
Koprodukcija/Co-producers: **Maria Matos Teatro Municipal, Jonk – NY internationell scenkonst för unga, Nouveau Théâtre de Montreuil – CND, Le Phénix – Scène nationale Valenciennes pôle Européen de création, Le Boulon Centre National des Arts de la Rue de Vieux – Condé**
S podpora/Support: **Câmara Municipal de Lagos, Espaço Alkantara, LAC – Laboratório de Atividades Criativas, SIN Arts and Culture Centre (Budapest), Companhia Olga Roriz**
Podpora pri mednarodnih gostovanjih/International touring support: **Nouveau Théâtre de Montreuil – CND**

90 minut minutes Foto Photo: Didier Crasnault

Predstava bo v slovenščini. The performance will be in Slovene.





PETEK, 31. AVGUST, OB 21.30

FRIDAY AUGUST 31 AT 9.30 P.M.

SOBOTA, 1. SEPTEMBER, OB 21.30

SATURDAY, SEPTEMBER 1 AT 9.30 P.M.

DVORANA ŠD TABOR

**ANTI STATUS QUO COMPANHIA DE DANÇA
IZ MESA IN BETONA
OF FLESH AND CONCRETE**

BRAZILIJA / BRASIL

Po intervenciji v javni prostor *Kameleoni* bodo Anti Status Quo na festivalu tudi s koreografsko instalacijo, ki je dobra reprezentacija njihovega sloga oziroma metode ustvarjanja, ki preči vizualno umetnost, sodobni ples, raziskovanje, filozofijo ...

Iz mesa in betona je koreografska instalacija teles in smeti. Občinstvo je najprej anonimizirano, potem pa postane del premikajoče (ali izmikajoče) se gmote, ki spremlja transformacije oblik, ki jih porajajo telesa in smeti. Skozi počasi vzpostavljajoča se razmerja med občinstvom, performerji in predmeti se gradi koreografija, ki zajame poleg teles tudi ves prostor, občinstvo in smeti. *Iz mesa in betona* je hkratno doživetje obupa neskončnega odpada, devastacije in pa vitalnosti mesenosti; je tudi fizično popotovanje med telesi in smetmi, saj smo gledalci izpostavljeni obojim in je sodelovanje premik iz statusa quo.

Following their intervention in public space *Chameleons*, Anti Status Quo will also contribute to the festival with a choreographic installation, which is a good representation of their style, or their creative method that connects visual art, contemporary dance, research, philosophy ...

Of Flesh and Concrete is a choreographic installation of bodies and garbage. First, the audience is anonymized, and then becomes part of the moving (or evading) mass that follows the transformations of the shapes generated by behavior, bodies and garbage. Through the gradually evolving relation between the audience, performers and objects, choreography is being created, which incorporates the entire space, the audience and garbage in addition to the bodies. *Of Flesh and Concrete* is a simultaneous experience of despair due to infinite consumption, waste and devastation and the vitality of carnality; it is an inquiry of human condition that raises questions about living in society and how the current economic system shapes our behavior; it is also a physical

journey among bodies and garbage, since the audience is exposed to both, and our cooperation maybe trains us how to shift away from the status quo.

Umetniško vodstvo, koreografija in koncept/Artistic director, choreography and concept: **Luciana Lara**

Raziskava in kreacija/Research and creation: **Luciana Lara v sodelovanju s plesalci in vabljenimi umetniki/in collaboration with dancers and invited artists**

Ples/Dance: **Camilla Nyarady, Cristhian Cantarino, Déborah Alessandra, João Lima, Luciana Matias, Marcia Regina, Roberto Dagô, Robson Castro**

Raziskovalni in ustvarjalni sodelavci/Research and creation collaborators:

Camilla Nyarady, Carolina Carret, Cristhian Cantarino, João Lima, Luara Learth, Raoni Carricondo, Robson Castro, Vinícius Santana

Vabljeni sodelavci/Invited process collaborators: **Marcelo Evelin, Gustavo Ciríaco, Denise Stutz**

Kostumi in maske/Costumes and masks: **Luciana Lara in plesalci/and dancers**

Svetovalca za oblikovanje svetlobe/Lighting design consultants:

James Fensterseifer, Marcelo Augusto

Produkcija/Production: **Marconi Valadares**

Lokalna koordinatorica/Local co-ordinator: **Klara Drnovšek Solina**

140 minut minutes Foto Photo: Marco Correia

TOREK, 28. AVGUST, OB 15.00
TUESDAY, AUGUST 28 AT 3.00 P.M.

STARA MESTNA ELEKTRARNA

**SREČANJE NOVIH PROJEKTOV
SODELOVANJA PROGRAMA
USTVARJALNA EVROPA**

MEETING OF THE NEW CREATIVE
EUROPE'S COOPERATION PROJECTS

PO PROJEKTU

CREATE TO CONNECT > CREATE TO IMPACT

AFTER THE
CREATE TO CONNECT > CREATE TO IMPACT
PROJECT

Julija so bili objavljeni rezultati razpisa **Projekti sodelovanja** programa **Ustvarjalna Evropa**. Slovenski prijavitelji smo bili spet izjemno uspešni. Vabimo na srečanje vseh novih projektov sodelovanja. Predstavili bomo uspešnost Slovenije in 20 slovenskih organizacij, ki sodelujejo v podprtih projektih. Srečanje bo tudi priložnost za izmenjavo izkušenj, mnenj in morebitna povezovanja. Eden izmed projektov, ki je prejel financiranje, je tudi **Create to Connect > Create to Impact**. Je nadaljevanje projekta, ki se zaključuje prav s predstavi na Mladih levih. Poskušali bomo orisati dosežke preteklih petih let in napovedati aktivnosti prihodnjih let.

The results of the call for proposals for Cooperation Projects within the Creative Europe Program were published this July. Once again, Slovene applicants were extremely successful. We invite you to the meeting of all new Cooperation Projects. We will present the results of Slovenia and of the 20 Slovene organizations participating in the supported projects. The meeting will also represent an opportunity to exchange experience, opinions, and possible networking. One of the projects that received funding is **Create to Connect > Create to Impact**. It is a continuation of the project that will conclude with some of this year's Mladi Levi performances. We will try to outline the achievements of the past five years and announce the activities for the future.

V sodelovanju z zavodom Motovila – Center Ustvarjalna Evropa Slovenija.
In collaboration with Motovila Institute, Creative Europe Desk Slovenia.

TOREK, 28. AVGUST, OB 16.00

TUESDAY, AUGUST 28 AT 4.00 P.M.

STARA MESTNA ELEKTRARNA

OB PRAVEM ČASU? O TRDOŽIVOSTI IN PRAVOČASNOSTI RIGHT ON TIME?

ON RESILIENCE AND TIMELINESS

okrogla miza round table discussion

Gledališče naj bi bilo izkušnja tukaj in zdaj, ki kljubuje današnji logiki hitrih sprememb in virtualne prisotnosti. Zahteva svoj čas. Irena Štaudohar je pred nekaj leti zapisala, da je ena izmed pomembnih značilnosti festivala Mladi levi ta, da so vse kuratorske izbire – ravno pravočasne. Ali pa morda predčasne? Ali je to recept za preživetje umetniške organizacije, nevladne organizacije – da je pravočasna ali da je pred časom?

Radi bi raziskali koncepte pravočasnosti ter biti pred časom ali biti za časom z vidika kuratorskih izbir, pa tudi z vidika odločitev, ki jih sprejemamo za preživetje naših umetniških ustanov, našega dela in nas samih. Ali je obstoj v sferi umetnosti odvisen od sposobnosti napovedovanja in predvidevanja sprememb (ali stvari, ki smo jih imeli za samoumevne – kot je na primer umetniška svoboda – propadajo)? Ali obstaja vrzel med vzhodnim in zahodnim razumevanjem sodobnosti? In kako se boriti za čas danes, ko je čas dobrina? Radi pa bi našli tudi navdih za vzdržljivost v današnjem času, ko se spremembe dogajajo tako hitro, da so težave včasih že mimo, še preden jih uspemo analizirati in začeti delovati?

Okrogla miza se bo začela s primeri praks sodelujočih glede njihovih strategij in taktik preživetja in časa, sledil bo pogovor. Začeli bomo prepozno, končali pa pravočasno.

Theatre is said to be a here and now experience, which defies today's logic of quick changes and virtual presence. It takes time. Irena Štaudohar wrote some years ago that one of the important characteristics of the Mladi Levi festival was that all curatorial choices were right – on time. Or ahead of time, maybe? Is this the recipe for survival of an arts organization, of an NGO, to be on time or to beat time?

We would like to explore the idea of being on time and of being ahead of time or being behind time in terms of curatorial choices and also in terms of the decisions we make in order for our arts organizations, for our work and for us to survive. Does resilience in the world of art depend on the capability of predicting and anticipating changes (are the things that we took for granted – like artistic freedom – disintegrating)? Is there a gap between Eastern and Western understanding of contemporaneity? And how to fight for time at the time when time is a commodity? We would also like to find inspiration for resilience at the time when changes are so quick that the problems sometimes already become passé before we are able to address them.

The roundtable will begin with cases from the speakers on their strategies and tactics of survival and time and continue into a debate. We will start behind time and finish on time.

Moderator/Moderator: **Tjaša Purebr**

Govorci/Speakers: **Rarita Zbranca, Sodja Lotker Zupanc, Tomasz Kirenczuk, Siniša Labrović, Nevenka Koprivšek**

V sodelovanju z/In collaboration with: **Relais Culture Europe, AltArt**

Pogovor je v angleščini. The discussion is in English.



trans-making





PETEK, 31. AVGUST, OB 16.00

FRIDAY, AUGUST 31 AT 4.00 P.M.

OSMO/ZA

ROBERTINA ŠEBJANIČ
NEOTENIČNI PREBIVALCI TEME (LIGOFILIJ)
NEOTENOUS DARK DWELLERS (LYGOPHILIA)

pogovor discussion

Robertina Šebjanič je intermedijska umetnica, ki se zadnja leta osredotoča predvsem na področje živih sistemov, zvočne umetnosti in postavitve interaktivnih ambientalnih odzivnih okolij. Raziskavo človeških ribic in aksolotlov in tudi z raziskavo povezan umetniški projekt je začela na poletni šoli mreže Imagine 2020, ki jo je organiziral Bunker. Ob otvoritvi projekta

Neotenični prebivalci teme (Ligofilija) bo potekala panelna diskusija, na kateri bodo govorci poskušali s primerjanjem človeške ribice in aksolotla, dveh podobnih bitij z dveh različnih celin, razgrniti njune skupne točke – oba sta ogroženi vrsti, njune biološke značilnosti in kulturno apropriacijo, saj sta obe živali v svojih okoljih tudi kulturna, ne samo biološka fenomena.

Robertina Šebjanič is an intermedia artist, with special focus in recent years on living systems, sound art, and installations of interactive ambient immersive environment. She began her research of proteus and axolotl, as well as the associated art project, at the Summer Lab 2018, organized by Bunker within Imagine 2020 network. Opening of the *Neotenus Dark Dwellers (Lygophilia)* project will include a panel discussion, where speakers will try to compare Slovene proteus (human fish) and Mexican axolotl, two similar creatures from two different continents, to reveal their common traits (both are endangered species), their biological features, and their cultural appropriation – both animals are also cultural and not only biological phenomena in their environment.

Guests will be/Guests of the panel discussion: **Carlos Pascual, Gregor Aljančič, Magdalena Năpăruș-Aljančič, Robertina Šebjanič, Annick Bureau**

Pogovor je uvod v odprte razstave, ki bo 31. avgusta ob 19.00.

Razstava bo postavljena do 2. septembra 2018.

Discussion is an introduction to the exhibition opening on August 31st at 7.00 p.m.

The exhibition will be open until September 2nd, 2018.

Produkcija/Produced by: **Zavod Projekt Atol (Uroš Veber), Arte+Ciencia (UNAM), Zavod Sektor**
Podpora/Supported by: **Ministrstvo za kulturo RS, Mestna občina Ljubljana**

KRITERIJ

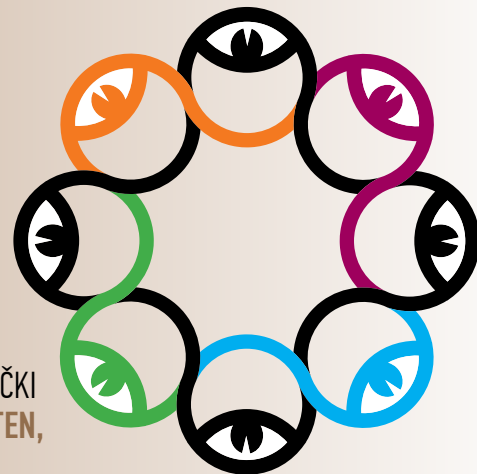
kritiška platforma

Kritiška platforma *Kriterij* bo s festivalom Mladi levi 2018 obeležila eno leto. Lani avgusta smo jo vzpostavili kot prostor razmisleka o predstavah in uprizoritveni sezoni v Stari mestni elektrarni. Z besedili smo poskušali spodbuditi dialog o sodobni uprizoritveni umetnosti ter zapolniti kritiško vrzel v medijih. V sezoni 2017/2018 smo objavili 42 besedil o desetih predstavah ter dve refleksiji celotne sezone. Besedila je pisalo 24 piscev, uredniško pa sta *Kriterij* vodila Alma R. Selimović in Muanis Sinanović. *Kriterij* nadaljujemo tudi v novi sezoni, ki jo bomo začeli z 21. festivalom Mladi levi.

CRITERION – a critical platform

This year's Mladi Levi Festival marks the first anniversary of the *Criterion*. We have established this critical platform in August last year as a place of reflection on the performances and on the season in Stara mestna elektrarna. With the texts we try to encourage dialogue on contemporary performing arts and to fill the lack of critical texts in the media. In the 2017/2018 season, we have published 42 texts on ten performances and two reflections on the entire season. The texts were written by 24 authors, editors of *Criterion* have been Alma R. Selimović and Muanis Sinanović. We continue with *Criterion* in the new season, which begins with the 21st Mladi Levi Festival.

www.kriterij.si



VRTEC,
SKUPINA LEVČKI
KINDERGARTEN,
LION CUBS

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

Kindergarten for children aged 1–10 is available during all performances in Stara mestna elektrarna. The kindergarten is free of charge; please register at least a day in advance on: **+386 51 269 906**.

FESTIVALSKO SREČEVALIŠČE FESTIVAL MEETING POINT

Stara mestna elektrarna – Elektro Ljubljana

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**

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

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

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

Administracija, koordinacija/Administration, coordination: **Polona Vozel**

Pomoč pri organizaciji/Help with organization: **Klara Drnovšek Solina, Marjeta Pogačnik**

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

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

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

Tehnična ekipa/Technical team: **Duško Pušica, Ahmad Adelian, Jure Vlahovič, Tomaž**

Žnidarčič, Grega Mohorčič, Janko Oven, Martin Lovšin, Lan Remeta, Maj Pušica

Foto/Photo: **Nada Žgank**

Video: **Domen Martinčič**

Prostovoljci/Volunteers: **Petra Anžič, Teja Bitenc, Petja Golec Horvat, Meta Jakoš, Lara Jerkovič, Ema Karo, Helena Konda, Barbara Kostrevc, Tina Kralj, Urška Lipovž, Ana Lorgar, Mitja Lovše, Rok Magdalenič, Manca Merlak, Mariana Pacheco de Medeiros, Monika Panovska, Alenka Perger, Janja Razpotnik, Mario Spirkovski, Polona Stebe, Monika Rajcevic, Maša Šebek, Meta Škufca, Kaja Tratnik, Lea Vilman, Darinka Županec**
Vodji prostovoljcev/Volunteer coordinators: **Polona Vozel, Klara Drnovšek Solina**

Festival so omogočili/The festival was made possible by: **Ministrstvo za kulturo RS, Mestna občina Ljubljana, Evropska unija – program Ustvarjalna Evropa: Kultura, Imagine 2020, Create to Connect, Elektro Ljubljana d. d., Canada Council for the Arts, Ontario Arts Council, Australia Council for the Arts, Balassijev inštitut, Francoski inštitut v Sloveniji, JSKD, Hotel Park, Snaga, d. o. o., TAM-TAM, d. o. o., ZASLON, Fini oglasi, d. o. o., Parada plesa, Lutkovno gledališče Ljubljana, Klipping d. o. o., Plesni Teater Ljubljana, ŠD Tabor, Dijaški dom Tabor, Radio Študent, Radio SI, Ekosystem, d. o. o., Slovensko mladinsko gledališče, Gledališče Glej, Zavod Motovila, MD Medicina, Relais Culture Europe**

Katalog/Catalogue:

Urednica/Editor: **Tamara Bračič Vidmar**

Teksti/Texts: **Alma R. Selimović**

Oblikovanje/Design: **Tanja Radež**

Prevod/Translation: **Tadej Turnšek**

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

Tisk/Printing: **Collegium Graphicum**

Zahvaljujemo se/We would like to thank: **vsem prostovoljcem/all volunteers, Aljoša Cetinski, Prozvok, B-projekt, Event Lighting, Matej Cvetko, Marjeta Pečarič, Cvetka Dragoš Jančar, gospe iz Dnevnega centra aktivnosti za starejše, Ljubljana, Gorazd Sobočan, Uroš Korenčan, Ajda Rooss, Ana Rokvič Pinterič, Španski borci, Santarcangelo dei teatri, Mladinsko gledališče, Nataša Sedminek, Tam-Tam, Tea Mahkovec, Zaston, Darja Virjent, Snaga d. o. o., vsem zbiralcem čistih smeti/all collectors of clean garbage**

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

Create to Connect

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

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

IETM (International Network for Contemporary Performing Arts)

Balkan Express

Re-Shape

trans-making

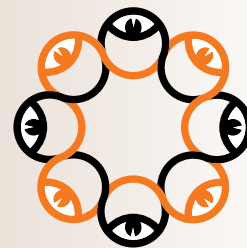
EPPAP Network

Asociacija

Kulturna četrt Tabor

Mreža za prostor

mladi levi

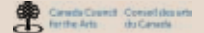


Pridržujemo si pravico do morebitnih sprememb programa.

We reserve the right to possible program alterations.



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





Prizorišča dogodkov Venues

- 1** Stara mestna elektrarna *
Sindikalna dvorana **
Šlomškova 18
- 2** Šentjakovski oder LGL **
Lutkovno gledališče Ljubljana *
Krekov trg 2
- 3** Dvorana ŠD Tabor
Tabor 13
- 4** Dijaški dom Tabor **
Kotnikova 4
- 5** Prešernov trg *
6 Plesni Teater Ljubljana *
Priateljeva 2a
- 7** Osmo/za *
Slovenska cesta 54

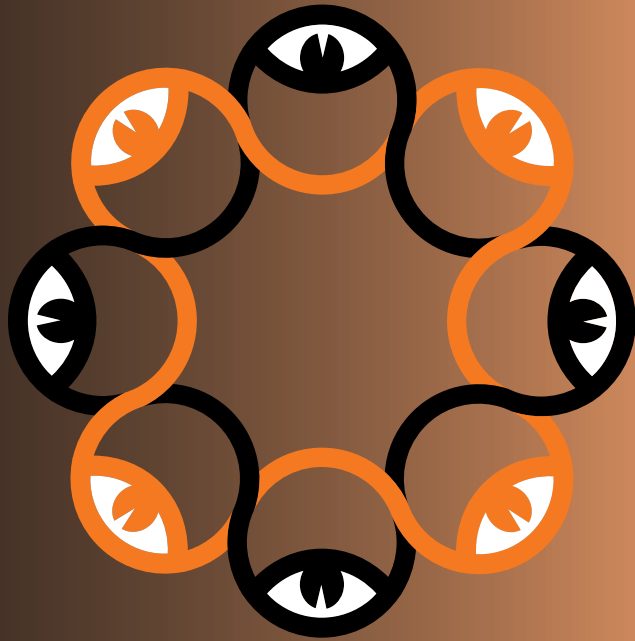
* Lokacija ima urejen dostop za invalidski voziček.

The location is accessible for wheelchairs.

** Lokacija ima urejen dostop za invalidski voziček ob predhodnem dogovoru. Based on prior reservation, the location is accessible for wheelchairs.



mladi levi



MEDNARODNI INTERNATIONAL FESTIVAL

24.8.–1.9.2018



b u n k e r

www.bunker.si