

mladi levi

2000



bunker

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www.jungehunde.net

Prodaja vstopnic:

SPOMENIŠKO VARSTVENI CENTER - galerija

Salendrova 4, Ljubljana

Med 13.00 in 15.00 uro

ter uro pred predstavo pri blagajnah lokacij predstav

Rezervacije in informacije na telefonu 425 27 76

Sales of tickets:

CENTRE FOR CULTURAL HERITAGE - gallery

Salendrova 4, Ljubljana

From 1.00 p.m. until 3.00 p.m.

and one hour before each event at the box office of each location

For reservation and information call 425 27 76

Po predstavah se srečujemo / Meeting point after the performances:

Druga pomoč / >Second Aid< Caffè

Šmartinska 3

DRUGA  POMOČ



PRAZNOVANJE UMETNOSTI

Pred nami je tretja edicija mednarodnega festivala Mladi levi, ki bo letos predstavila žanrsko še bolj raznolike predstave, od gledališča, plesa, sodobnega cirkusa, koncertov, do multimedij-skega dogodka. Umetniki prihajajo iz zelo različnih koncev sveta in okolij, njihove poetike so samosvoje in naše skupno druženje bo omogočilo medsebojno širitev in fuzijo obzorij.

Glavno prizorišče - stara mestna elektrarna bo zopet postala tovarna novih, sodobnih vsebin.

Vsako leto znova me navduši v našem prostoru redek pojav, ki je postal stalnica festivala - velika naklonjenost in entuziazem publike in umetnikov, ki ustvarjajo pozitivno, odprto in vznemirljivo vzdušje. Tako se je izoblikoval specifični ritem in utrip Mladih levov, ki je mešanica novih izzivov v umetnosti, radožive norosti ter odpiranja novih poti in načinov sodelovanja.

Zasluge za vse to lahko seveda pripišemo vsem vam - virtuosnim umetnikom, radovednemu občinstvu, vsem, ki ste nam zaupali in nas podprli ter vsem, ki ste z nami razmišljali, o nas pisali ter z refleksijo dali še več energije našim idejam.

V imenu ekipe Mladih levov vas torej pozdravljam in vabim k praznovanju umetnosti.

Nevenka Koprivšek

CELEBRATION OF ART

We are facing the third edition of the Young Lions international festival, which this year features highly varied shows ranging from theatre, dance, new circus and concerts to a multimedia event. Participating artists come from different parts of the world and different backgrounds, their artistic language is highly original and our meeting with them will give scope to individual expansion and blending of horizons.

The main venue - The Old Power Station - will be again converted into a factory turning out new, contemporary contents.

Every year, I am amazed by a phenomenon which although rare in Slovenia became a constant companion of the festival - the extraordinary affection and enthusiasm of the audience and artists who together create a positive, open and exciting atmosphere. In this way, a specific rhythm and pulse of Young Lions has emerged, as a blend of new artistic challenges, cheerful folly and opening up of new paths and ways of co-operation.

Naturally, the merit for this mostly goes to all of you - the brilliant artists, inquisitive audience, all who trusted and supported us, were open to discussions, those who wrote about us and through theoretical reflection gave us a resource of new energy for our ideas.

On behalf of the Young Lions team, I greet you all and invite you to a celebration of art.

Nevenka Koprivšek



CINETRIP Party z/with SPACE Besh o droM & Budapest Filmharmonix

(Madžarska / Hungary)

Slavnostna otvoritev festivala/Opening ceremony of the festival

19. avgust ob 21.00 August 19th at 9.00 p.m.

OTVORITI ZABAVO

Obeta se nenavaden dogodek. Cinetrip so namreč mojstri za nenavadne zabave. Audiovizualci. V znamenitih turških kopelih v centru Budimpešte pripravljajo veličastne zabave v družbi gole kože, pisanih kopalk, nemih filmov, eksplozije luči in odlične, odlične glasbe, ki zajema različne žanre - od hip-hopa, drum'n'bassa, nu skoola, jungla, etna in eksperimentalne glasbe. V Ljubljani bo prevladovala balkansko ciganska muzika. Cinetrip je zvok, glasba in atmosfera. Multimedialni dogodek. Stene se spremenijo v psihadelični dogodek, ples se utaplja v osvetljeni glasbeni prostor in podobe iz nemih filmov lahko izstopijo iz platna. Zakaj torej vizualni dogodek ne bi mogel biti tudi zabava? Odlična zabava. Predstava v kateri absolutno nastopate tudi vi.

OPENING THE PARTY

An unusual event promises itself. Namely, Cinetrip are the masters of unusual entertainment. Audiovisuals. In the celebrated Turkish baths of Budapest they prepare magnificent parties in the company of naked skin, colourful bathing suits, silent films, explosions of light and excellent, excellent music encompassing various genres, ranging from Hip Hop, Drum 'n' Bass, Nu Skool, Jungle, World and Experimental music. In Ljubljana, the stress will be on Balkan and Gypsy music. Cinetrip is sound, music and atmosphere. A multimedia event. The walls are transformed into a psychedelic event, dance melts with a lit musical space and images from silent films can step out from the screen. Therefore, why cannot a visual event be entertainment as well? Excellent entertainment. A performance in which there is no question that you are not a performer as well.

Glasbeniki / Musicians:

Klarinet, saksofon / clarinet, saxophone: József Tóth, saksofon / saxophone: Gergely Barcza, tolkala / percussion: Ádám Pettik, trobenta / trumpet: Peter Tóth, bas kitara / bass guitar: Bese Csaba, harmonika / accordion: Róbert Farkas, glas / vocals: Szilvia Balogh, kitara / guitar: Attila Sidoó, cimbale / cimbalom: József Csurkulya

Semplerji, efekti / Sampler, effects: Laki Lu

Računalniško programiranje / Computer program: K-roy

DJ-i / DJs: Nandee, Mango

Luči, oblikovanje / Light, creative design: Interspace Magic Factory

Video: Éva Gálos

Oblikovalec celostne podobe / Visual designer: László Kolosszár

Powered by: kultprojekt

S pomočjo / With the help of: Open Society Institute - Arts and Culture network program - Cultural link



ZOD - SLOVENIJA



ob 21.00 at 9.00 p.m.

Stara elektrarna Old power station



PRAV PASJA ZGODBA

Gre za predstavo in prav posebnega pripovedovalca. V Afriki pravijo: če je zgodba slaba, pripada tistemu, ki jo pripoveduje, če pa je dobra, pripada vsem. In prav to je zgodba, ki nam pripada. Pripoveduje jo moški, Rus, oblečen v mornarsko obleko. V rokah drži svojo mornarsko kapo, ki si jo včasih tudi nadene. Pripovedi so preproste in vsakdanje, poznamo jih tudi iz svojega življenja, zato jih znamo poslušati, se jim nasmehnuti in se zaradi njih žalostiti. Danes poslušanje zgodb nadomeščajo hitri mediji in banalne novice, ampak vedno znova hrepenimo po mojstrih pripovedovanja, verbalnih zapeljivcih in občutljivih odrskih spogledljivcih. Kaj se je torej dogajalo na nekem vlaku, ko se je naš zelo lačni junak soočil s pasjim pogledom?

A REAL DOG'S STORY

A performance with a very special storyteller. As an African saying goes: if the story is bad, it belongs to the storyteller, but, if it is good, it belongs to everyone. And this is a story that belongs to us. The storyteller is a Russian dressed in a sailor suit. He holds his sailor cap in his hands, sometimes he even puts it on his head. His stories are simple and trivial, we know them from our own lives as well. Therefore, we know how to listen to them, smile at them and be sad because of them. Today, fast media and banal news have replaced story listening, but, again and again, we yearn for the masters of storytelling, verbal seducers and sensitive stage flirts. What happened on the train after our very hungry hero encountered the gaze of a dog?

Režija, kreacija in igra / Created, directed and performed by: Evgeny Grishkovets

Luč in ton / Light and sound: Elena Grishkovets

Prevajalka / Translator: Neža Zajc

60-90 minut / 60-90 minutes

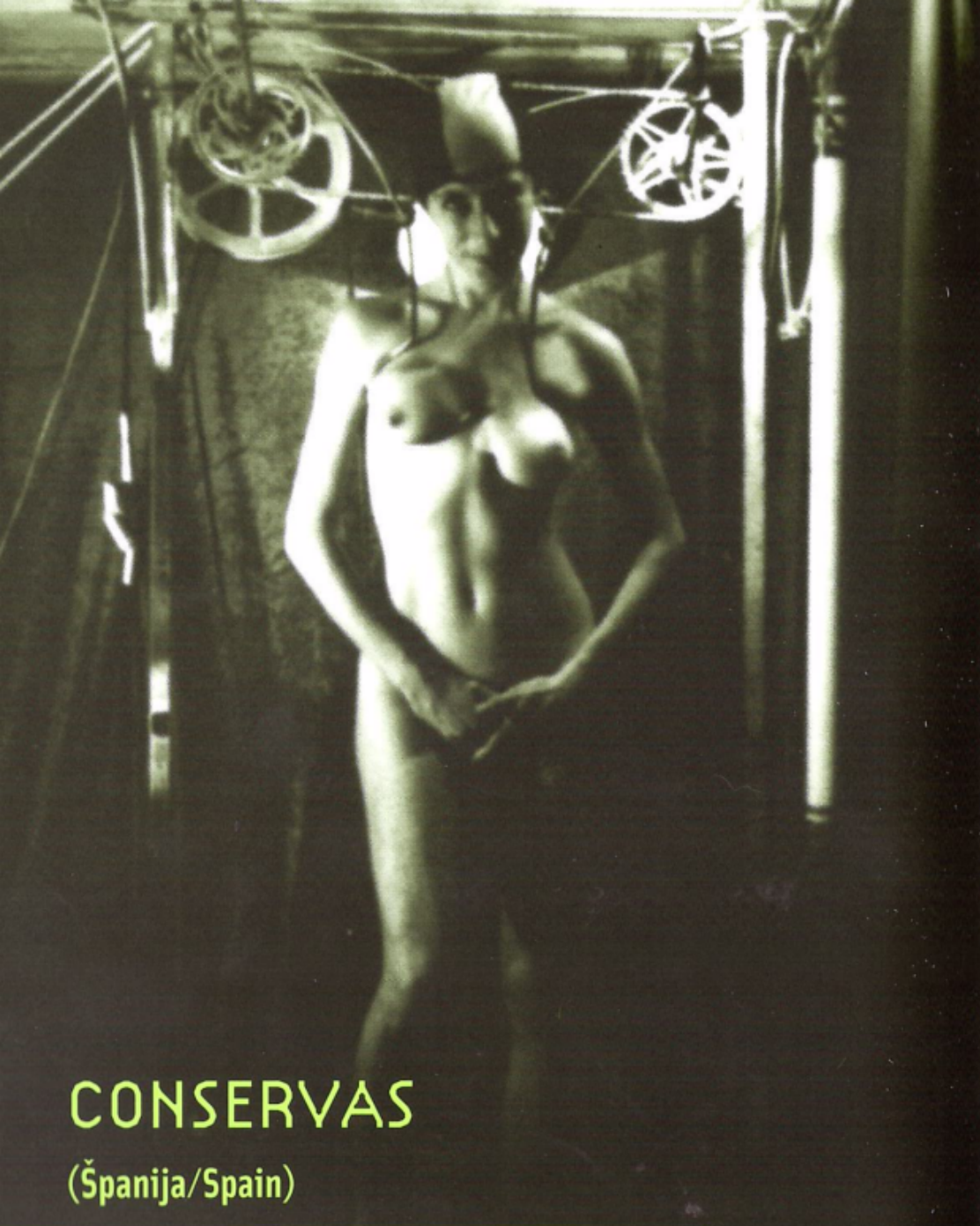
EVGENY GRISHKOVETS

(Rusija/Russia)

HOW I ATE A DOG

20. avgust ob 20.00 August 20th at 8.00 p.m.

Stara elektrarna Old power station



CONSERVAS

(Španija/Spain)

FEMINA EX MACHINA

STROJ ŽENSKOSTI

Sedem bizarnih situacij in sedem živih slik, ki prikazujejo podobe senzibilnosti, emotivnosti, vizualnosti. Gledalec se v labirint odra, ki ga obvladujejo igralke, spušča počasi, radovedno, ironično in poln infantilnih občutkov, ki se mešajo z naježeno perverzijo. Gre za nadrealizem novega tisočletja, ki govori tudi o tem, da je ženske vedno preveč - njenih želja, histerij, sanjarij, sovraštva in ljubezni. Njene kože. V predstavi je žensko telo ponujeno kot posoda za špagete, njen pogled je ujet v vodnjak z zlatimi ribicami, denar pa je skrit v njenih najbolj intimnih in skritih kotičkih. Lepa, pogumna in pametna - ženska predstava - stroj, ki ga lahko uporabljajo tudi moški. Seveda če znajo pritisniti na pravi gumb.

THE MACHINE OF FEMININITY

Seven bizarre situations and seven living pictures with images of sensibility, emotionality, visuality. A spectator slowly, curiously, ironically and with infantile feelings mixed with excited perversion descends on the maze of the stage. This is surrealism of the new millennium, one that also tells how there is always more than enough of a woman - her desires, hysteria, dreams, hatred and love.

Her skin. In the performance, a female body is offered as a spaghetti pot, her gaze is captured in a well with goldfish, money hidden in her most intimate and concealed places. A beautiful, brave and smart performance, a machine that can be used by men as well. If they know how to press the right button, that is.

Režija / Directed by: Simona Levi, Dominique Grandmougin

Kreacija in interpretacija / Conceived and performed by: Judit Saura, Simona Levi, Maddish Falzoni, Albert Rial, Kike Salgado

Luč / Light: Paco Beltran

Zasnova stroja / Machinery by: Bart Sabel, Jorda Ferrer, Simona Levi in / and EBA

Glasba / Music by: Maddish Falzoni, Monica Oca in / and Xavi Marx

Tekst / Text: Conservas, Rafael Metlikovec iz / from A Zannah's Text

Video / Video by: Woman led by pig


Prostor / Space: Conservas

Produkcija / Production: Conservas

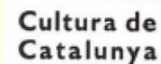
Zahvala / Acknowledgements: Mercedes Julia

S pomočjo / With the help of:

55 minut / 55 minutes

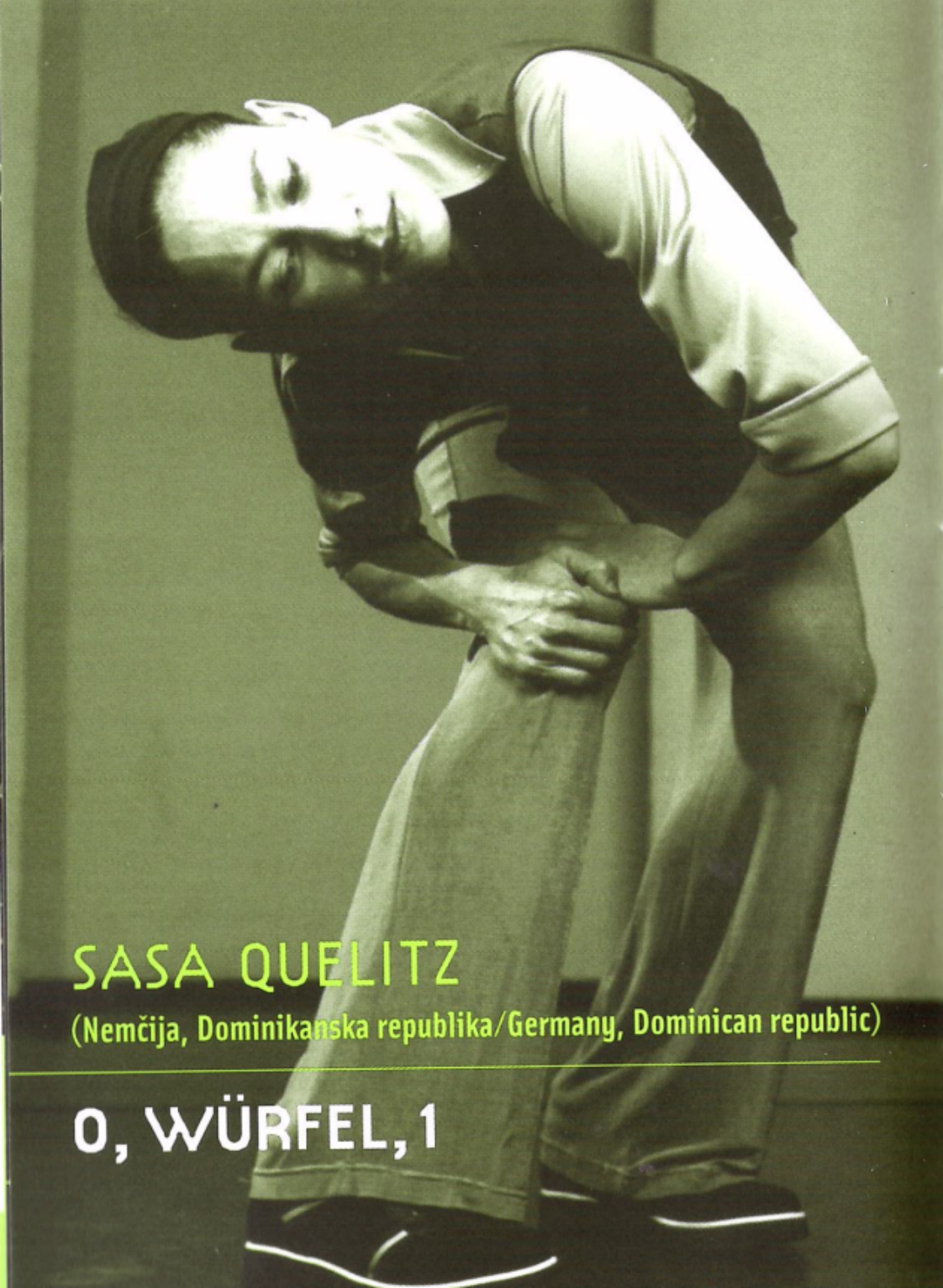
 Generalitat de Catalunya
Departament de Cultura

 COPEC

 Cultura de
Catalunya

20. in 21. avgust ob 22.00 August 20th and 21st at 10.00 p.m.

Gledališče GLEJ GLEJ Theatre



SASA QUELITZ

(Nemčija, Dominikanska republika/Germany, Dominican republic)

O, WÜRFEL, 1

BESEDA IN RITMI

Plesalka in igralka na istem odru. Kako govoriti tekst o konceptu identitete in pri tem gibati? Kako plesati tekst o identiteti in pri tem poslušati? To je natančna predstava o soočenju dveh žanrov – gledališča in plesa ter dveh žensk, ki se srečata na istem odru. Ena je odlična plesalka, ki prihaja iz Dominikanske republike, druga je odlična nemška igralka. Predstava se ukvarja s konfliktom med dejanjem in določitvijo, zmago in izgubljanjem, resnico, srečo in pripadnostjo. Hladni intelektualni teksti, ki jih govori igralka, pričnejo v nekem trenutku bleščati in telo prične misliti. Teksti, ki so prikazani v popolni lučni scenografiji, ritmični interpretaciji in natančni glasbeni strukturi, so kolaž Beckettovih, Pessonovih, Bataillovih, Puzovih in Camusovih misli, dodan pa je tudi članek iz februarске ženske revije Brigitte. Zgodba o tem, kako je beseda srečala svoje telo.

WORD AND RHYTHMS

A dancer and an actress on the same stage. How to talk through a text about the concept of identity and move at the same time? How to dance through a text about identity and listen to it at the same time? This is a very precise performance concerning the confrontation of two genres – theatre and dance – and two women who meet on the same stage. One is an excellent dancer from the Dominican Republic, the other an excellent actress from Germany. The performance examines the conflict between action and determination, between victory and defeat, between truth, happiness and loyalty. In one moment, the cold intellectual texts presented by the actress start to dazzle and the body starts thinking. The texts, shown in a perfect light set, rhythmical interpretation and precise musical structure, are a patchwork of Beckett's, Pesson's, Bataille's, Puzo's and Camus' thoughts, accompanied by an article from the February issue of Brigitte, a magazine for women. This is a story about how the word met its body.

Režija in koreografija / Directed and choreographed by: Sasa Quelitz

Kreacija in interpretacija / Conceived and performed by: Sasa Quelitz, Mira Partecke

Luč / Light: Sergio Pessanha

Dramaturgija / Dramatical consultancy: Martens Spänberg

Kostumografija / Costumes: Thomas Stoes

Produkcija / Production: JUNGE HUNDE Production of KAMPNAGEL

5 pomočjo / With the help of:

40 minut / 40 minutes



Botschaft der Bundesrepublik Deutschland
Laibach
Veleposlaništvo Zvezne republike Nemčije
Ljubljana

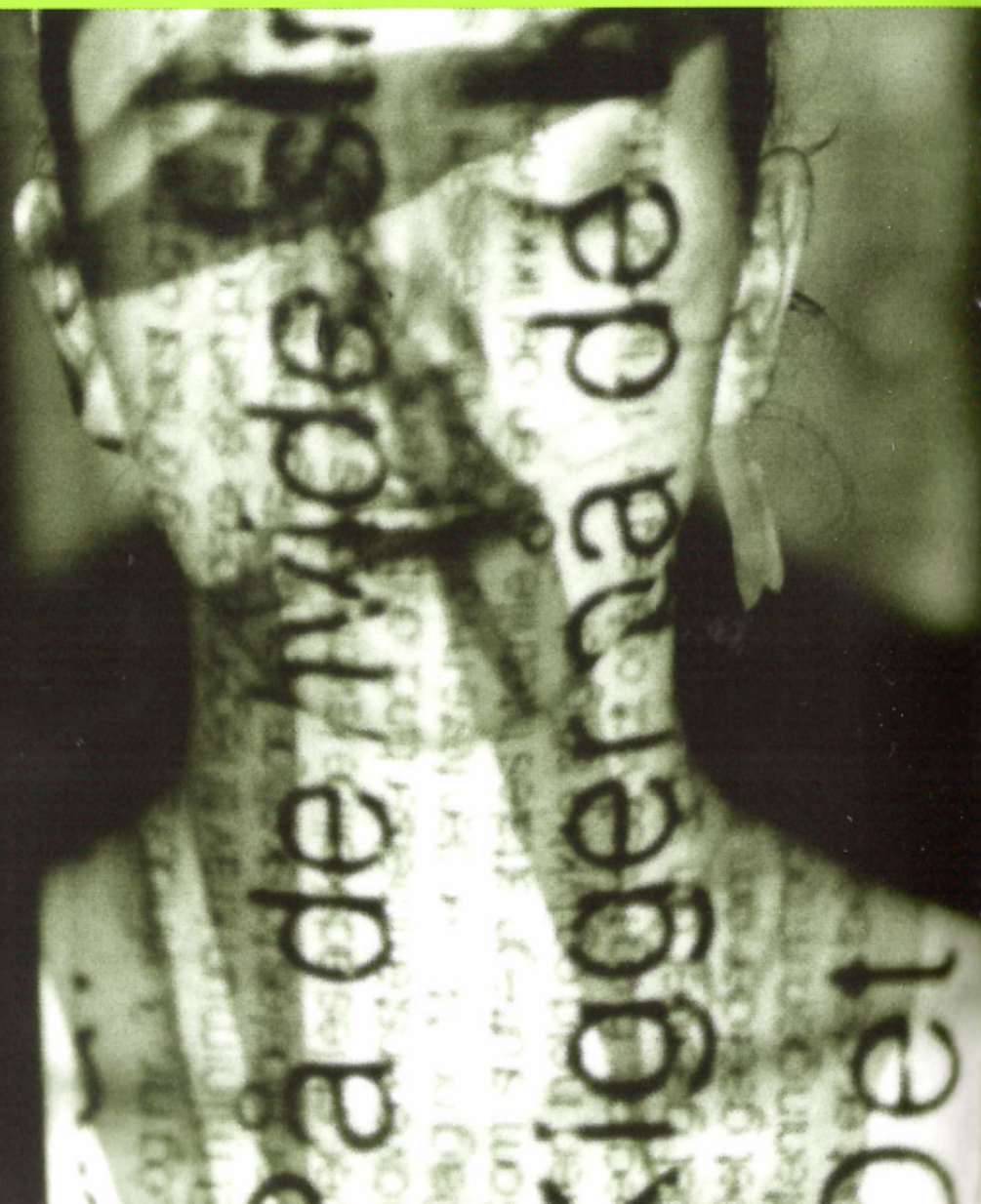
21. avgust ob 20.00 August 21st at 8.00 p.m.

Stara elektrarna Old power station

SEIMI NØRREGAARD

(Danska/Denmark)

GAME#3



JAZ IN MOJA ŽIMNICA

Biti sam v svoji sobi, v svetu vsakodnevnih domačih ritualov, ki so skrite pasti, v katere se radi ujamemo, da lahko življenje pod našim oknom steče mimo. Seveda, to je solo predstava, mešanica plesa in gledališča. Njena avtorica in izvajalka Seimi pa je umetnica s prav posebnim slogom. Ta enodejanka izpostavlja čas noči, ko žimnica postane mehki ali odbijajoči prijatelj in stene postanejo senčno gledališče gibanja, ki podvajajo naše želje po realnosti in sanjah. Vse, kar v samotnih nočeh lahko podvojimo, smo mi sami. Game#3 je absurдна igra, ki se giblje med poezijo in podobo. Kot občutljiva kamera, ki se približuje in oddaljuje od detajla. Kamera, ki ima en sam, subjektiven pogled.

ME AND MY MATTRESS

Alone in one's room in the world of everyday domestic rituals, the hidden traps in which we like to catch ourselves so that life under window can continue as before. Of course, this is a solo performance, a mixture of dance and theatre. Its author and performer Siemi is an artist with a special style. This one act show highlights night as time when the mattress becomes either the soft or the repulsive friend and the walls are the shadow theatre of movement that doubles our desire for reality and dreams. Everything that we can double on lonely nights are ourselves. Game#3 is an absurd play set between poetry and image, similar to a sensitive camera which closes in or out from a detail, a camera which has one, subjective gaze.

Režija, kreacija in interpretacija / Created, directed and performed by: Seimi Nørregaard

Oblikovanje zvoka / Sound design: Jacob Kirkegaard

Tehnična pomoč / Technical assistant: Mette Aakjær

S pomočjo / With the help of: Teater Rådet

20 minut / 20 minutes

21. avgust ob 21.00 August 21st at 9.00 p.m.
Stara elektrarna Old power station

STUDIO PLAYERS

(Turčija/Turkey)



FIVE SHORT PLAYS

PET BECKETTOVIH SANJ

Skupina Studio Players je nastala leta 1990 in je svoje umetniško delovanje in predstave posvetila predvsem raziskovanju sodobnih gledaliških izrazov ter drugačni igri in vizualnim dramskim podobam. Predstava Pet kratkih iger, ki so jo mediji označili za najboljšo delo gledališke sezone v Istanbulu, je sestavljena iz Beckettovih enodejank, ki so med seboj ločene s teminami, ki delujejo kot gledalčevo utripanje vek. To je pripoved o tem, kako je Beckett sanjal svoje drame in potem, ko se je zbudil, ni vedel ali morda ni drama sanjala njega. Vsaka od petih iger je po svoje popolnoma drugačna, pa vendar jih združuje isti podaljšan čas, magija, ki lahko nastane samo v gledališču.

FIVE BECKETT DREAMS

The Studio Player ensemble was created in 1990. It has dedicated its artistic work and performances mainly to researching contemporary theatre expressions, different forms of acting as well as visual dramatic images. Five Short Plays, which the media dubbed the best work of the theatre season in Istanbul, is comprised of Beckett's one act plays. These, differentiated between themselves with blackouts, work as the blinking of viewer's eyelids. This is a story of how Beckett dreamed his plays and then, after he had woken up, did not know whether it was not the case that the plays had really dreamt him. Every one of the five plays is, in its own way, completely different from the rest. However, they are still united by the same extension of time, the magic possible only in theatre.

Režija / Directed by: Sahika Tekand

Tekst / Text: Samuel Beckett

Asistent režije / Assistant Director: Kivanc Ergun

Prevod / Translation: Hamid Koç

Scenografija / Decor: Esat Tekand

Igrajo / Performed by: Sahika Tekand, Cem Bender, Karin Ataoglu, Sevtap Insel, Banu Fotocan, Kivanc Ergun, Yaman Ceri, Itir Arditi, Nukhet Akkaya, Hakan Milli, Gokhan Kucuk, Savas Mutlu, Akin Cinbarci

Glasba / Music: Zeynep Gedizlioglu

Fotografija / Photography: Ahmet Elhan

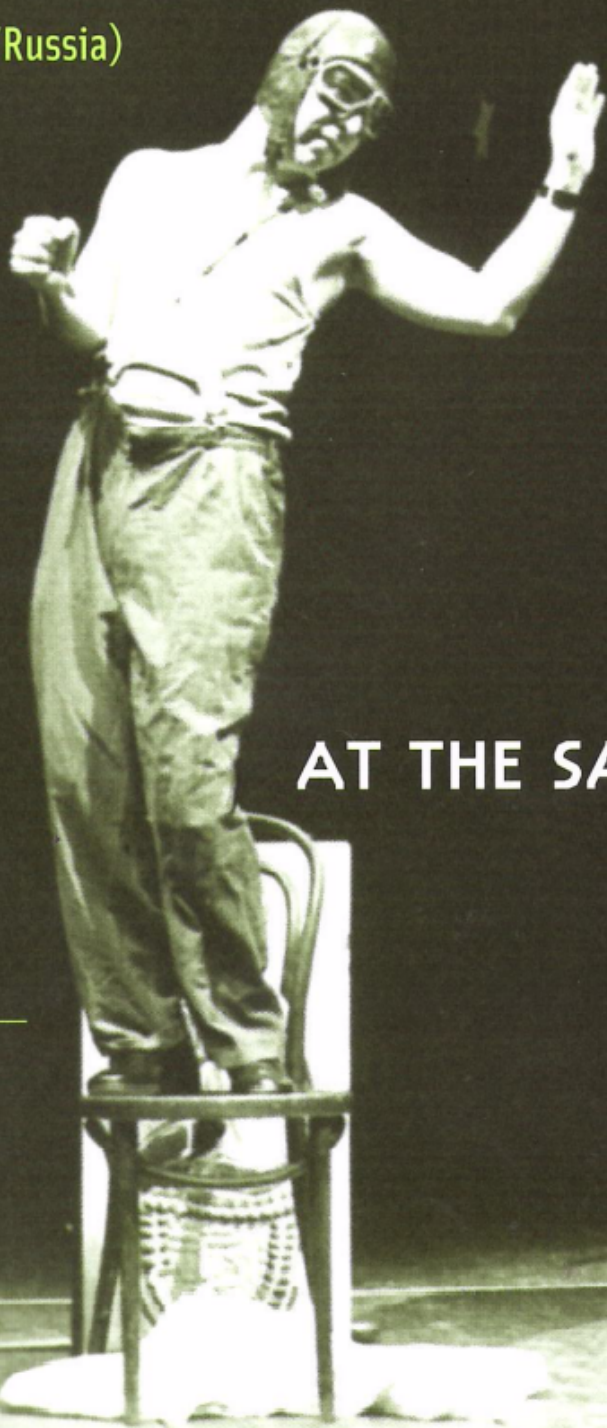
60 minut / 60 minutes

OKROGLA MIZA/ROUND TABLE
22. avgust ob 15.00 August 22nd at 3.00 p.m.
Galerija Equrna/Equrna Gallery
ARTISTS IN RESIDENCE I

22. avgust ob 20.00 August 22nd at 9.45 p.m.
Stara elektrarna Old power station

EVGENY GRISHKOVETS

(Rusija/Russia)



AT THE SAME TIME

ISTOČASNOST

Če prva predstava Evgenija Grishkovetsa *How I Ate a Dog* govori o tem, kako je umetnik živel nekoč, potem njegova druga solo predstava *At the Same Time*, govori o tem, kako živi zdaj. Tako kot prva je tudi ta ujeta v pripovedno razpletanje zgodbe o življenju. Izpostavlja trenutke, tiste, ki ponavadi stečejo prehitro mimo nas. Življenje je popolnoma nerazumljivo, a vendarle tako čudežno in lepo. Prav s temi besedami nam je tudi sam umetnik opisal svojo predstavo.

SIMULTANEITY

If the first show by Evgeny Grishkovets, "*How I Ate a Dog*", speaks about how the artist used to live, his second solo performance "*At the Same Time*" speaks about how he lives now. Like the first show, this one is again caught in the narrative of a life story. It illuminates the moments, which usually slip past us too quickly. As the artist himself describes his show, life is completely incomprehensible and at the same time miraculous and beautiful.

Režija, kreacija in igra / Created, directed and performed by: Evgeny Grishkovets

Luč in ton / Light and sound: Elena Grishkovets

Prevajalka / Translator: Neža Zajc

60 minut / 60 minutes



22. avgust ob 22.00 August 22nd at 10.00 p.m.
Stara elektrarna Old power station

BAST

(Slovenija/Slovenia)

KONCERT



UŽITKI GLASBENIH KONTRASTOV

Pop, dance, elektronska glasba, vplivi jazza in tradicionalne melodike Balkana - vse to se je znašlo v prav posebnem talilnem in ritmičnem loncu, iz katerega je pò intenzivnem in dolgotrajnem mešanju in vrenju nastala skupina Bast. Glasbeniki vse te različne glasbene elemente elegantno prepletajo v svojevrstno glasbo. Nikakor ni naključje, da se je vse skupaj rodilo prav v Sloveniji, ki je tradicionalno stičišče slovanskih, germanskih in romanskih kultur, tako novih kot starih. Skupina si je ime Bast sposodila pri egipčanski boginji užitka, ki jo je ta starodavna civilizacija upodabljala kot mačko. Zato ni čudno, da so njihovi ritmi elegantni, glasba pa sveža in drugačna. Vsak komad ima svojo in posebno zgodbo.

THE JOYS OF MUSICAL CONTRASTS

Pop, Dance, Electronic Music, the influences of Jazz as well as the traditional melodies of the Balkans - all these have found their place in the special rhythmic melting pot out of which Bast emerged after intensive and long mixing and boiling. The musicians comprising this group elegantly interweave all the elements above into a unique musical style of their own. It is no accident that all this was first born in Slovenia, the traditional cross-roads of Slavic, Germanic and Romance cultures, those of old as well as new. The group borrowed its name from the Egyptian goddess of pleasure, represented by this ancient culture as a cat. No surprise then that their rhythms are elegant, their music fresh as well as different. Every song has its own and special story.

Klarinet, pihala / Clarinet, wind instruments: Boštjan Gombač

Kontrabas / Double bass: Tomaž Grom

Klaviature, harmonika / Keyboards, accordion: Drago Ivanuša

Mix: Aldo Ivančič

Kitara / Guitar: Slaven Kalebič

Bobni, tolkala / Drums, percussion: Marjan Stanič

MC: Pižama



23. avgust ob 21.00 August 23rd at 9.00 p.m.

Kavarna Pločnik Pločnik Caffè

NATACHA KANTOR

(Kirgizistan in Francija / Kyrgyzstan and France)

LA GOURMANDISE

JABOLKO POŽELENJA

Ustvarjalci so izhajali iz knjige Slovar smrtnih grehov, ki jo je v 17. stoletju napisal menih Antoine Furetière. To je abstraktna, dramska in plesna predstava, v kateri nastopajo štirje igralci, ki so igro študirali v Moskvi, vendar so med delovnim procesom popolnoma pozabili na psihološke zakonitosti metode in gledališča. Štirje karakterji in štiri obsesije - alkohol, požrešnost, zapeljevanje in redoljubnost. Štirje stoli in sedem jabolk. Vizualnost odra, sanjski prizori in prikazovanje tragedije, na katero se lepi grešna duša, ustvarijo na trenutke prav nenavadno predstavo. Zgodba je preprosta, smešna in kruta, kot življenje samo. Igra je drugačna, misel je sodobna in gledališče je tenka linija med življenjem in sanjami. Ko gledamo predstavo, vemo, da je daljni Kirgizistan pravzaprav čisto blizu nas. Tukaj.

THE APPLE OF DESIRE

The creators of this performance were inspired by a book called A Dictionary of Capital Sins written by the 17th century monk Antoine Furetière. This is an abstract drama and dance performance with four actors who studied acting in Moscow. However, during their work process, they completely forgot the psychological laws of method and theatre. Four characters and four obsessions - alcohol, greed, seduction and orderliness. Four chairs and seven apples. The visuality of the stage, dreamlike scenes and the unfolding of a tragedy attractive to a sinful soul, make this, at moments, a really unusual performance. The story is simple, funny and cruel, as is life itself. The acting is different, the thought modern and theatre itself a fine line between life and dreams. When we watch this performance we know that far-off Kyrgystan is, in fact, very close. Here.

Režija / Directed by: Natacha Kantor

Igrajo / Actors: Bakit Djanibekov, Kenje Satibaldieva, Altynbek Maksutov, Mukhabat Omuralieva

Tekst na podlagi / Text based on: "Slovar smrtnih grehov" / "Dictionary of Capital Sins"; Antoine Furetière

Scenografija / Scenography: Karima Rekhamdji

Glasba / Music: Stéphane Rio

Ton / Sound: Sultan Nourmatov

Luč / Light: Gulnur Soulaymanova

Kostumografija / Costumes: Zoukhra Moukambetova

Produkcija / Production: Banal - Molotov (Francija / France), Bishkek Drama Theatre (Kirgizistan / Kyrgystan)

S pomočjo / With the help of: Open Society Institute - Arts and Culture network program - Cultural link

60 minut / 60 minutes



ZOD - SLOVENIJA

OKROGLA MIZA/ROUND TABLE
24. avgust ob 15.00 August 24th at 3.00 p.m.
Galerija Equrna/Equarna Gallery
ARTISTS IN RESIDENCE 2

24. avgust ob 21.00 August 24th at 9.00 p.m.
Stara elektrarna Old power station

NATACHA KANTOR

(Kirgizistan in Francija / Kyrgyzstan and France)

LA GOURMANDISE

JABOLKO POŽELENJA

Ustvarjalci so izhajali iz knjige Slovar smrtnih grehov, ki jo je v 17. stoletju napisal menih Antoine Furetière. To je abstraktna, dramska in plesna predstava, v kateri nastopajo štirje igralci, ki so igro študirali v Moskvi, vendar so med delovnim procesom popolnoma pozabili na psihološke zakonitosti metode in gledališča. Štirje karakterji in štiri obsesije - alkohol, požrešnost, zapeljevanje in redoljubnost. Štirje stoli in sedem jabolk. Vizualnost odra, sanjski prizori in prikazovanje tragedije, na katero se lepi grešna duša, ustvarijo na trenutke prav nenavadno predstavo. Zgodba je preprosta, smešna in kruta, kot življenje samo. Igra je drugačna, misel je sodobna in gledališče je tenka linija med življenjem in sanjami. Ko gledamo predstavo, vemo, da je daljni Kirgizistan pravzaprav čisto blizu nas. Tukaj.

THE APPLE OF DESIRE

The creators of this performance were inspired by a book called A Dictionary of Capital Sins written by the 17th century monk Antoine Furetière. This is an abstract drama and dance performance with four actors who studied acting in Moscow. However, during their work process, they completely forgot the psychological laws of method and theatre. Four characters and four obsessions - alcohol, greed, seduction and orderliness. Four chairs and seven apples. The visuality of the stage, dreamlike scenes and the unfolding of a tragedy attractive to a sinful soul, make this, at moments, a really unusual performance. The story is simple, funny and cruel, as is life itself. The acting is different, the thought modern and theatre itself a fine line between life and dreams. When we watch this performance we know that far-off Kyrgystan is, in fact, very close. Here.

Režija / Directed by: Natacha Kantor

Igrajo / Actors: Bakit Djanibekov, Kenje Satibaldieva, Altynbek Maksutov, Mukhabat Omuralieva

Text na podlagi / Text based on: "Slovar smrtnih grehov" / "Dictionary of Capital Sins"; Antoine Furetière

Scenografija / Scenography: Karima Rekhamdji

Glasba / Music: Stéphane Rio

Ton / Sound: Sultan Nourmatov

Luč / Light: Gulnur Soulaymanova

Kostumografija / Costumes: Zoukhra Moukambetova

Produkcija / Production: Banal - Molotov (Francija / France), Bishkek Drama Theatre (Kirgizistan / Kyrgystan)

S pomočjo / With the help of: Open Society Institute - Arts and Culture network program - Cultural link

60 minut / 60 minutes



ZOD - SLOVENIA

OKROGLA MIZA/ROUND TABLE
24. avgust ob 15.00 August 24th at 3.00 p.m.
Galerija Equrna/Equrna Gallery
ARTISTS IN RESIDENCE 2

24. avgust ob 21.00 August 24th at 9.00 p.m.
Stara elektrarna Old power station



SEBASTIJAN HORVAT

(Slovenija/Slovenia)

SS/SHARPEN YOUR SENSES

ORKESTER GOVORJENJA

Pisateljica, salonska levinja in umetnica konverzacije Gertrude Stein je po svoje botra te predstave. Njene misli, da se zgodbe vseskozi dogajajo in da je pogled na oder podoben pogledu na pokrajino, so intonacija za ostrenje ustvarjalčevih in gledalčevih čutil. Predstava je prava eksplozija zgodb in pripovedovanja. Gre za opisovanje čustvenih stanj in zaznav, ki nastajajo v neskončnem toku človeških misli. Govorni organi izvajalcev so v stalni pripravljenosti, in izvajalci med svoje pripovedovanje vpletajo tudi fonetični material – od grgranja, vokalizacije do vzdihov in izdihov. Govor postane melodija in gledalec lahko sam izbira, kdaj ga bo poslušal kot glasbo in kdaj kot pripoved. Abstraktno je pravzaprav naravno in identiteta je stvar instinkta. "Jaz sem jaz zato, ker me prepozna moj mali pes." je rekla Gertruda.

TALK ORCHESTRA

The writer, salon lioness and master of the art of conversation, Gertrude Stein, is, in a way, the godmother of this performance. Her conviction that stories are continuously happening and that looking at the stage is similar to gazing across a landscape, are intonations in the sharpening of senses of its creator as well as its audiences. The performance is a real explosion of stories and storytelling, the description of emotional states and perceptions which originate in the infinite flow of human thoughts. The speech organs of the performers are ever ready and, in the course of their storytelling, they intertwine this with other phonetic material - ranging from gargling, vocalisations to breathing. Talking thus becomes a melody and the audience can itself chose when to listen to it as music and when as narrative. The abstract is in fact natural and identity a matter of instinct. As Gertrude put it: "I am I, because my little dog recognises me."

Režiser in avtor projekta / Directed by: Sebastijan Horvat

Kreacija in interpretacija / Created and performed by: Katarina Stegnar, Primož Bežjak, Petra Rojnik, Mateja Pucko, Gregor Zorc

Avtorji teksta / Text by: Primož Bežjak, Mateja Pucko, Petra Rojnik, Katarina Stegnar, Gertrude Stein in / and Gregor Zorc

Vizualna zasnova / Visual design: Petra Veber

Glasba in oblikovanje zvoka / Music and sound design: Tomaž Grom

Glasovi / Voices: Valentina Čabro, Susanne Judson, Sandra Grgurevich

Oblikovanje luči / Light design: Petra Veber, Sebastijan Horvat

Fotograf / Photography: Marcandrea

Tehnični sodelavci / Technical cooperators: Igor Remeta, Jasmin Šahinpašić

Produkcija / Production: Gledališče Glej / Glej Theatre

25. avgust ob 20.00 August 25th at 8.00 p.m.

Gledališče GLEJ GLEJ Theatre

GORAN BOGDANOVSKI

(Slovenija/Slovenia)

1:0



ELEGANTNA ENAJSTMETROVKA

Predstava 1:0 je simbioza dveh svetov, znotraj katerih deluje in ustvarja plesalec Goran Bogdanovski – to sta svetova klasičnega baleta in sodobnega plesa. K sodelovanju v svojem prvencu je Bogdanovski povabil tri mlajše člane baletnega ansambla, natančno baletno tehniko je prepletel s svobodnejšimi gibi sodobnih plesnih praks, vse skupaj pa je postavil v duhoviti dramaturški lok zgodbe, polne gagov, otroškosti, pa tudi nežnih liričnih prizorov. Plesalci izpostavljajo prav najznačilnejšo baletno držo – "plesanje na špicah", vendarle ne v baletnih, temveč v nogometnih copatih. Plesanje v tovrstnem obuvalu je za plesalca na gladkem plesnem podu skorajda samomorilsko. Po drugi strani pa prav nestabilnost, neznačilnost in zvoki, ki jih oddajajo kramponi, oblikujejo posebno gibanje, ki nastopa kot teatralnost, drsenje, virtuoznost, humor, liričnost, igra in lepota.

THE ELEGANT PENALTY

1:0 is the symbiosis of the two worlds within which the dancer Goran Bogdanovski creates – the world of classical ballet and that of contemporary dance. Bogdanovski invited three younger members of a ballet ensemble to participate in his debut. His precise ballet technique is thus intertwined with the freer movements of contemporary dance practices, while the whole is placed in a witty dramaturgical framework full of gags, childlike innocence as well as tender lyrical scenes. Typical ballet figures – dancing on the tips of one's toes – are at the forefront, but not in ballet but football boots. Dancing in such footwear and on a smooth surface can be almost suicidal. On the other hand though, it is precisely the instability, uncharacteristic nature as well as the sounds of the studs on the boots themselves that create those special movements that characterise this performance with theatricality, sliding, virtuosity, humour, lyricism, play and beauty.

Režija in koreografija / Director and choreographer: Goran Bogdanovski

Soustvarjalci giba in plesalci / Cocreators and dancers: Goran Bogdanovski, Gregor Luštek, Goran Tatar,

Dejan Srhoj, Malina Hrgar

Glasba / Music: Peter Penko

Dramaturgija / Dramaturgy: Mojca Dimec

Kostumografija / Costumes: Metod Črešnar, Dada Volk

Oblikovanje luči / Light design: Miran Šušteršič

Scenografija / Scenography: Tomaž Štrucl

Vizualna atmosfera / Visual atmosphere: Irena Pivka

Produkcija / Productions: Gledališče Glej in SNG Opera in balet Ljubljana / Glej Theatre and SNG Opera in balet Ljubljana

25. avgust ob 22.00 August 25th at 10.00 p.m.

Stara elektrarna Old power station

ANDREJA RAUCH PETRA ŽIST ŽIGA GOLOB JOHN SWEENEY

(Slovenija in Velika Britanija / Slovenia and Great Britain)

dueta - delo v nastajanju / duets - work in progress



DOM JE TAM KJER JE HIŠA

Vse se je začelo z videom Hiša, ki ga je plesalka Andreja Rauch ustvarila skupaj z glasbenikom Žigom Golobom, plesalko Petro Žist in skladateljem Johnom Sweeneyem. Potem je nastopila želja po tridimenzionalnosti, po odru, na katerem se je razvijala osnovna ideja projekta o dialogu med gibom in zvokom, glasbenikom in plesalcem. Na kreativni delavnici v Chinonu v Franciji se je predstava z odra preselila v ambient na ulico, kjer so predstavili kvartet dveh glasbenikov in dveh plesalk. Predstava, ki jo bomo videli, se je iz svetlobe sonca znova preselila pod svetlobo reflektorjev in ustvarjalni proces raziskovanja se nadaljuje - dva dueta in osnovna ideja o dialogu med gibom in zvokom.

HOME IS WHERE THE HOUSE IS

Everything started with the video House. This was made by the dancer Andreja Rauch together with the musician Žiga Golob, the dancer Petra Žist and the composer John Sweeney. Then came the desire for three dimensionality, the desire to have a stage where the basic idea of the project as a dialogue between movement and sound, the musician and the dancer, could be further developed. At a creative workshop in Chinon in France, the performance moved from the stage into a new ambient - the street - where it was comprised of a quartet of two musicians and two dancers. The performance as we shall see it in Ljubljana, has moved once again from under the sun to the of stage lights, while the creative process of exploration continues through two duos and the basic idea of a dialogue between movement and sound.

Koncept in interpretacija/concept and interpretation:

Andreja Rauch, John Sweeney

15 minut / 15 minutes

Petra Žist, Žiga Golob

10 minut / 10 minutes

26. avgust ob 20.00 August 26th at 8.00 p.m.

Stara Elektrarna Old Power Station

Compagnie JÉRÔME THOMAS

(Francija/France)



IxBE

UMETNOST RAVNOTEŽJA

Naslov IxBE je skrajšava prvotnega naslova predstave Extraballe. Slednjo je Jérôme Thomas leta 1990 predstavil na avignonskem festivalu. Predstava je takrat spremenila pogled na tradicionalni cirkus in umetnost žongliranja in se vpisala v novo zvrst scenske umetnosti, ki se imenuje sodobni cirkus. Deset let kasneje je Thomas predstavo s Simonom Anxolabéhèrem predelal in obnovil, nato pa mu jo je podaril. Virtuoznost žongliranja in cirkuška magija humornega in tragičnega se na odru srečata v plesu predmetov in baletu luči ter odpirata vrata v vesolje naivne, pretkane in vesele lepote. Cirkuški elementi se spremenijo v natančni minimalizem enostavnosti in ponavljanja. Žoga postane gib prostora in časa, dih interpretacije sveta neke umetnosti, neke zgodbe, neke forme.

THE ART OF BALANCE

The title of this performance, IxBE, is a shortened version of its original one - Extraballe. This was first presented in 1990 at the Avignon Festival by Jérôme Thomas. Then, it changed the perception of traditional circus and the art of juggling while writing itself into a new genre of performance art: nouveau cirque. Ten years later, Thomas, together with Simon Anxolabéhère, reworked and renewed the performance, then gave it to the latter as a present. The virtuosity of juggling and the circus magic of the humorous and the tragic meet here on the stage in a dance of objects and a ballet of light, opening the doors to a universe of naive, cunning and happy beauty. The circus elements are transformed into a precise minimalism of simplicity and repetition. A ball becomes the movement of time and space, a breath of interpretation of the world of some art, some story, some form.

Režija in koreografija / Directed and choreographed by: Jérôme Thomas

Interpretacija / Interpretation: Simon Anxolabéhère

Glasba / Music: Laurence Olivier

Luč / Lights: Bernard Revel

Ton / Sound: Ivan Roussel

Construction: Yvan Vallat

Assistant: Camille Chalain

Produkcija / Production: Production LARC, Scène Nationale du Creusot-ARMO, Compagnie Jérôme Thomas, Agnès Célérier

S pomočjo / With the help of:

60 minut / 60 minutes

institut français
institut français charles nohier

A - A A

GÉNÉRATION
P/S
2001

SG

26. avgust ob 21.00 August 26th at 9.00 p.m.

Stara elektrarna Old power station



JORDI CORTÉS MOLINA

(Velika Britanija in Španija/Great Britain and Spain)

ŽIVLJENJE KLATEŽA

delo v nastajanju / work in progress

TELO KOT HISA

Delo v nastajanju je Jordi Cortés Molina ustvaril prav tukaj, v Ljubljani, z izvajalci, ki prihajajo z različnih področij scenske umetnosti. Osnovna ideja, ki je oblikovala nastajanje predstave in njen napeti dramaturški lok, je ideja o klatežu, brezdomcu. O osebi, ki nima dolžnosti, doma ali pripadnosti in je kot zapuščena ladja na morju, brez kompasa, usmerjena v vse strani neba. Zanimivo je, da avtorja zanima predvsem potepuhov ne-dom, neki imaginarni prostor, ki ga zasede samo zato, da ga potem lahko zapusti. Klateško življenje je glavni izziv za igro ter raziskavo o razlikah in razpokah med javnim prostorom in prostorom naše osebne realnosti.

THE BODY AS A HOUSE

Jordi Cortés Molina's Work in Progress was created right here in Ljubljana with its participants coming from different fields of the performing arts. The basic idea that formed the background not only to its making but also its tense dramaturgy is that of a derelict. An individual who has no responsibilities and who is like a ship with no crew, at sea with no compass, moving in all directions of the sky. It is interesting to note that the author is above all concerned with the non-home of homelessness, that imaginary space which is occupied only to be vacated. The life of the homeless is thus the main challenge of the performance as is its exploration of the differences and fractures between public space and the space of our own personal realities

Koncept in režija / Concept and direction: Jordi Cortés Molina

Interpretacija / Interpretation: Branko Potočan, Dušan Teropišič, Bara Kolenc, Damjana Černe, Ivan Peternej

S pomočjo / With the help of:



27. avgust ob 20.00 August 27th at 8.00 p.m.

lokacija po izbiri avtorja location upon author's choice

HERBIN "TAMANGO" VAN CAYSEELE

(Francoska Gvajana, New York, Pariz/French Guiana, New York, Paris)



STEP ON MY SOUL

Plesalec Tamango, ki prihaja iz Francoske Gvajane in živi v New Yorku, je prisposoda za ples. Hitrost, ritem, zvok, besneče utripanje nog, urbanost, divjost, zvezda in virtuoznost. O sebi pravi, da je bolj glasbenik kot plesalec. Step je žanr, ki ga skupaj s svojim dinamičnim talentom meša še s hip-hopom, z brazilsko muzikalnostjo, aboriginsko skrivnostjo, afriškim bobnenjem, jazzovsko improvizacijo in indijskim petjem. Je velik mojster mešanja slogov, velik mojster improvizacije. "Ponavljjanje je dolgočasno," pravi. Seveda si vsak plesalec brezmejno želi, da bi s svojim gibanjem ustvarjal zvoke in ritme, ki poganjajo telo. Kaj je že rekel dobri stari Yeats? Pri plesu ne moremo ločiti plesa od plesalca. Pri Tamangu pa ne moremo ločiti njegovega ritma od svojega pogleda in glasbe od telesa. Virtuozno.

STEP ON MY SOUL

Tamango is a dancer from French Guyana. He now lives in New York and is a metaphor for dance. Speed, rhythm, sound, furious leg beats, urbanity, wildness, a star and a virtuoso. He says that he is more a musician than a dancer. His genre is Step. This he combines with his dynamic talent and mixes it with Hip Hop, Brazilian musicality, Aboriginal secrecy, African drumbeat, Jazz improvisation and Indian singing. He is a master of style-mixing, a master of improvisation. "Repetition is boring," he says. Of course, every dancer's utter desire is to create with his or her movement sounds and rhythms that drive the body. What did our good old Yeats say? In dancing we cannot separate the dance from the dancer. And in Tamango's case we cannot separate his rhythm from our gaze and the music from the body. Virtuositic.

Kreacija in interpretacija/Creation and interpretation: Herbin "TAMANGO" van Cayseele

S pomočjo / With the help of:

institut français

institut français charles nosler

60 minut / 60 minutes



27. avgust ob 22.00 August 27th at 10.00 p.m.

Stara elektrarna Old power station

OKROGLI MIZI / ROUND TABLE DISCUSSIONS

ARTISTS IN RESIDENCE 1, v mednarodnem prostoru / internationally

22. avgust / 22nd August, v angleščini / in English

ARTISTS IN RESIDENCE 2, lokalno / locally

24. avgust / 24th August, v slovenščini / in Slovene

Obe okrogli mizi oziroma pogovora se bosta sukali okoli iste teme. Zanimivo je, da pravega prevoda pojma, okoli katerega bo tekel pogovor, pravzaprav sploh še nimamo in to je morda pravi vzrok, da o tem končno spregovorimo. Gre namreč za pojem oziroma prakso imenovano **ARTISTS IN RESIDENCE**, ki je v mednarodnem prostoru že dlje eden izmed bistvenih elementov mednarodnega sodelovanja v kulturi. Pogovarjali se bomo torej z umetniki, nomadi, ki se radi izpostavljajo novim okoljem in za kratek ali celo daljši čas svojega ustvarjanja popolnoma zamenjajo svoje okolje. S kakšnimi ovirami se srečujejo, kako to vpliva na njihovo umetnost, kako je s tovrstnimi gostovanji pri nas, tolerantnost...

Both round table discussions will be on the same theme. It is interesting that there is no proper Slovene translation of the notion which will be the topic of the debate; this may be the real reason why it should be discussed. The notion or practice in question is ARTISTS IN RESIDENCE, which abroad has for a long time been one of the key elements of international co-operation in culture. The conversation will be held with travelling artists who search for influences from foreign surroundings and for a short or even longer periods of their creativity, completely change their working environment. We will speak about the obstacles which they encounter and their effect on their work, about this kind of activities in Slovenia, tolerance and other related issues.

FESTIVALSKA SREČANJA MREŽ / FESTIVAL NETWORK MEETINGS

(samo za člane / for members only)

DBM (Danse Bassin Méditerranée / mreža za razvoj sodobnega plesa v mediteranskem prostoru),

26. in 27. avgust, v Prostorih Spomeniško varstvenega centra Rimska 1, (v francoščini).

Delavno srečanje, ki ga bo otvorila gospa Marjutka Hafner z Ministrstva za kulturo Slovenije, bo definiralo programe in projekte mreže za leto 2001.

DBM (Danse Bassin Méditerranée / network for the development of contemporary dance in the Mediterranean), 26th and 27th August, at the Centre for the Protection of Monuments, Rimska 1, in French. The working meeting, which will be opened by Ms Marjetka Hafner of the Ministry of Culture of the Republic of Slovenia, will define the network's programmes and projects in the year 2001.

Mreža JUNGE HUNDE, 28. avgust, v prostorih Spomeniško varstvenega centra, Rimska 1

Delavno srečanje, ki bo ocenilo delovanje mreže in definiralo programe in projekte za leto 2001.

JUNGE HUNDE Network, 28th August, at the Centre for the Protection of Monuments, Rimska 1

The working meeting will assess the activities of the network and define programmes and projects for the year 2001.

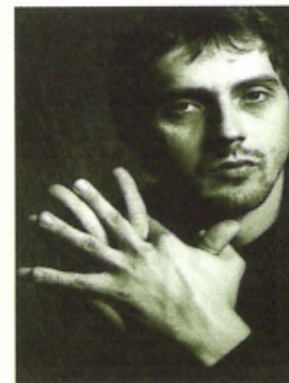
FESTIVALSKA DELAVNICE / FESTIVAL WORKSHOPS

JOSEF NADJ

Plesna delavnica / Dance Workshop

Josefa Nadj najbrž ni potrebno podrobneje predstavljati, saj smo tudi v Ljubljani videli kar nekaj njegovih odličnih predstav. Je ena največjih evropskih koreografskih zvezd in odličen plesalec. Inspiracije za predstave največkrat najde v pokrajini svojega spomina na otroštvo, ko je še živel v Kanjiži, gibalni material pa se velikokrat spogleduje s podobami iz nemih filmov. Vsekakor je njegova delavnica prav tako nenavadna kot njegove predstave.

Josef Nadj probably needs no special introduction. The Ljubljana audience is familiar with several of his magnificent shows. He is one of the most famous European choreographers and an excellent dancer. He often finds inspiration for his shows in the landscapes of his childhood memories and his life in Kanjiža, while his movements often resemble the images from silent films. His workshop is undoubtedly just as unusual as his shows.



17., 18. in 19. avgust / 17th, 18th and 19th August

HERBIN "TAMANGO" VAN CAYSEELE

Delavnica za plesalce steпа, glasbenike, plesalce...

Workshop for tap dancers, musicians, dancers,...

Herbin "Tamango" Van Cayseele je mojster improvizacije, ki slovi kot eden najboljših in najbolj muzikalnih plesalcev steпа na svetu. Poleg številnih in raznolikih nastopov, predstav in gostovanj naj omenimo le njegovo sodelovanje v glasbenih videih pop ikone Madonne.

Herbin "Tamango" Van Cayseele is a master of improvisation and one of the best step dancers in the world. His numerous and varied appearances, shows and tours include his appearance in the music videos of Madonna, the icon of pop music.



21., 22., 24. in 25. avgust / 21st, 22nd, 24th and 25th August

Organizator festivala / Festival organizer:

BUNKER Zavod za organizacijo in izvedbo kulturnih prireditev / BUNKER Productions

Umetniška direktorica festivala / Artistic director of the festival: Nevenka Koprivšek

Sooblikovalka programa / Co-programmer: Irena Štaudohar

Tehnični direktor / Technical director: Dušan Kohek

Tehnični koordinator / Technical coordinator: Tomaž Štruel

Tajnica festivala / Festival secretary: Mojca Jug

Odnosi z javnostmi / Public relations: Ira Cecić

Pomoč in svetovanje: Blaž Peršin

Pomoč pri organizaciji / Help with the organization: Tamara Bračič, Dušan Koleča, Matej Filipčič

Instalacija v foyerju Stare elektrarne / Installation in the Oldpower station's foyer: Matej Filipčič

Celostna podoba / Visual design: Studio TANDAR

Tehnična ekipa / Technical crew:

Luč / Light: Tine Bolha

Asistenti luči / Assistants for light: Denis Tankovič, Matjaž Brišar

Ton / Sound: Silvo Zupaničič

Scenski mojstri / Stage hands: Franc Ažman, Jasmin Šahinpašić, Igor Remeta

Prireditve festivala varuje / Security: G7 d.o.o.

Partnerji festivala / Partners of the festival:

ELEKTRO LJUBLJANA d.d.

Slovensko mladinsko gledališče / Mladinsko Theatre

Ljubljanski regionalni Zavod za varstvo naravne in kulturne dediščine / Regional institute for protection of natural and cultural heritage Ljubljana

Gledališče GLEJ / GLEJ Theatre

Galerija Equrna / Equrna Gallery

Cankarjev dom

Plesni teater Ljubljana / Dance Theatre Ljubljana

Intakt

DRUGA POMOČ

ORGANIZACIJA d.o.o. - kavarna Pločnik

Častni gost festivala / Guest of honour: Josef Nadj

Člani mreže JUNGE HUNDE / Members of the JUNGE HUNDE Network:

Kampnagel, Hamburg; Inteatro Polverigi; Kanonhallen, Copenhagen; Monty, Antwerpen; Yorkshire Dance, Leeds; BIT Teatergarasjen, Bergen; Parc De la Villette, Pariz; La Caldera, Barcelona in and Bunker, Ljubljana

Festival so omogočili / Festival was made possible by:

MINISTRSTVO ZA KULTURO REPUBLIKE SLOVENIJE / MINISTRY OF CULTURE OF THE REPUBLIC OF SLOVENIA

MESTNA OBČINA LJUBLJANA, Oddelek za kulturo in raziskovalno dejavnost / CITY OF LJUBLJANA,

Department of Culture and Research

MOL - Urad županje / Office of the Mayor of Ljubljana

AFAA - Association Française d'Action Artistique (Ministère des Affaires Étrangères)

AFAA - GÉNÉRATION/5 2001

Zavod za odprto družbo Slovenija / Open Society Institute of Slovenia

Arts and Culture Network Program - Cultural link

Francoski inštitut Charles Nodier / Institut français Charles Nodier

Veleposlaništvo Zvezne republike Nemčije/ Embassy of the Federal Republic of Germany

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Teater Râdet

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D.B.M. - Danse Bassin Méditerranée

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international festival of theatre and dance

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from 19th till 27th August 2000

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