

2002



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SPOMENIŠKO VARSTVENI CENTER - galerija

Trg francoske revolucije 3, Ljubljana

med 13.00 in 15.00 uro

ter uro pred predstavo pri blagajnah lokacij predstav

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SALES OF TICKETS:

CENTRE FOR CULTURAL HERITAGE - gallery

Trg francoske revolucije 3, Ljubljana

from 1.00 p.m. until 3.00 p.m.

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DRUGA  POMOČ

Petletka

Obletnice v gledališču so me vedno navdajale z odporom, a ne morem si kaj, da se ne bi veselila dejstva, da je to že peti festival. Kajti v teh petih letih je zvesta in srčna ekipa levov še bolj prepričana in predana svojemu poslanstvu: to je prerez in predstavitev tokov sodobnega gledališča in plesa, iskanje novih prostorov, tkanje vezi med umetniki, občinstvom in širšo javnostjo. Stkala so se številna prijateljstva, zasnoval prenekateri projekt. Zvesta in vse bolj številna ni samo publika, temveč tudi vsi, ki nas podpirajo. Vse to nam daje še več veselja in energije, hkrati pa odgovornosti.

Dragi umetniki, spoštovano občinstvo, ljubi prijatelji, vabim vas, da teh deset dni uživate in praznujete z nami.

Nevenka Koprivšek

Half a Decade

Anniversaries in theatre have always raised a resistance in me, but I cannot help but be happy that this is already the fifth Mladi Levi Festival. In these five years, the faithful and keen crew of lions has become even more convinced and dedicated to its mission: to present the new currency of contemporary theatre and dance, to search for new spaces, and to knit new links amongst artists and between artists and audiences, as well as to increase artistic awareness in the larger community. A lot of friendships have been made, and a lot of projects have been born. Each year, not only is our audience more faithful and larger, but so are our supporters. All that gives us not only more joy and energy, but also, more responsibility.

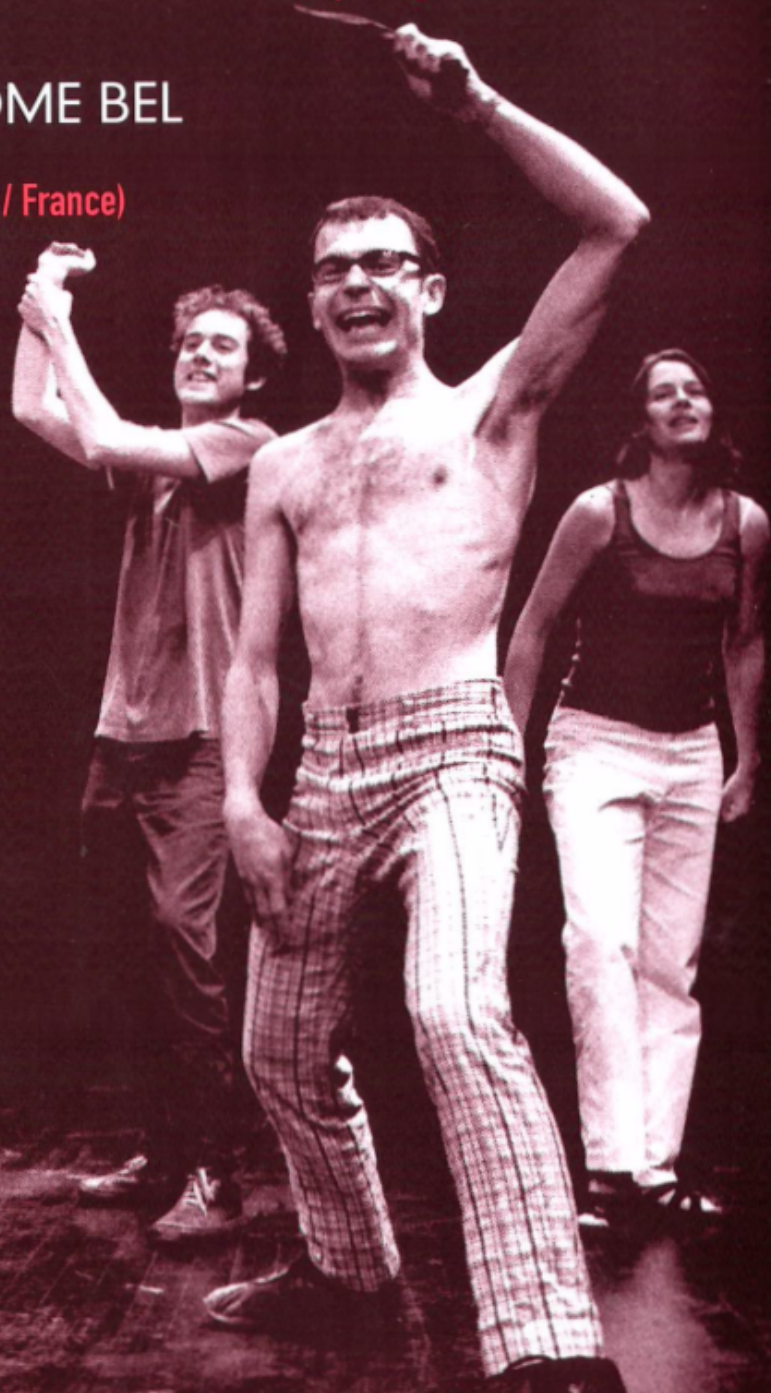
Dear artists, respected audience, and beloved friends, I invite you to enjoy these ten days and celebrate with us.

Nevenka Koprivšek

Slavnostna otvoritev festivala / Opening ceremony of the festival

JÉRÔME BEL

(Francija / France)



THE SHOW MUST GO ON

Zasnova in režija / Concept and direction: Jérôme Bel

Igralci / Performers: Eric Affergan, Sonja Augart, Olivier Casamayou, Germana Civera, Nuria De Ulibarri, Dina Ed Dik, Benoit Izard, Cuqui Jerez, Maria Jerez, Ion Mundeate, Eva Meyer-Keller, Henrique Neves, Carlos Pez, Petra Sabisch, Esther Snelder, Johannes Sundrup, Gisèle Tremey, Amaia Urrea, Peter Vandenbempt, Hester van Hasselt

Glasba / Music: Leonard Bernstein, David Bowie, Nick Cave, Norman Gimbel & Charles Fox, J. Horner, W. Jennings, Mark Knopfler, John Lennon & Paul McCartney, Louiguy, Galt Mac Dermott, George Michael, Erick "More" Morillo & M. Quashie, Edith Piaf, The Police & Hugh Padgham, Queen, Lionel Richie, A. Romero Monge & R. Ruiz, Paul Simon

Pomoč / Assistants: Frédéric Seguet, Olga de Soto

Casting: Barbara Van Lindt, Jérôme Bel

Tehnična direkcija / Technical direction: Johannes Sundrup, Gilles Gentner

Manager skupine / Company manager: Rebecca Lee

Fotografija / Photography: Laurent Philippe

Produkcija / Produced by: Théâtre de la Ville (Paris), Gasthuis (Amsterdam), Centre Chorégraphique National Montpellier Languedoc-Roussillon, Arteleku Gipuzkoako Foru Aldundia (Donostia-San Sebastián), R.B. (Paris)

Nastope R.B. v tujini omogočajo: Direktorat za kulturne zadeve regije Ile-de-France – Ministrstvo za kulturo in komunikacijo Republike Francije, ter AFAA-Association Française d'Action Artistique – Ministrstvo za zunanje zadeve Republike Francije. / R.B. receives the help of the direction régionale des affaires culturelles d'Ile-de-France-Ministère de la Culture et de la Communication and of AFAA-Association Française d'Action Artistique-Ministère des Affaires étrangères for its international tours.

Generalni pokrovitelj / General sponsor: REVOZ d.d.

S pomočjo / With the help of: AFAA

90 minut / 90 minutes

"Minimalističen v svojih predlogah, maksimalističen v svoji radikalnosti, začinjen s humorjem, s katerim zaobide pričakovanja scenskih umetnosti. Jérôme Belu je uspelo transformirati kritiko koreografije v umetniško delo..."

Jean-Marc Adolphe, Théâtre de la Ville, 2000-2001

"Minimalist in his propositions, maximalist in his radicality, spiced with humour, with which he eludes the expectations of performing art, Jérôme Bel managed to transform a critique of choreographic art into an oeuvre itself..."

Jean-Marc Adolphe in Théâtre de la Ville, 2000-2001

20. avgust ob 21.00 / August 20th at 9 p.m.
Železniški muzej / Railway Museum

THE SHOW MUST GO ON

URSULA MARTINEZ

(Velika Britanija / Great Britain)



SHOW OFF

Raz-odetje igre

O Ursuli Martinez so kritiki zapisali, da je ustvarila nov gledališki žanr, kajti ni le performerka z idejami, temveč tudi igralka, ki jih zna odlično predstaviti. Pogosteje kot v gledališču nastopa v klubih ter v svoje nastope vpleta tudi avtobiografske zgodbe in spraševanja o smislu svojega početja. Zaslodela je s predstavo Family Outing, v kateri sta poleg nje nastopala njena mama in oče. Show Off, ki ga je režiral Mark Whitelaw, je mešanica kabareta, gledališča, komedije in pogovorne oddaje. V njej se igralka skupaj z markantno pomočnico poigrava s stereotipi igre in nastopanja ter pri tem aktivno vključuje misli in poglede gledalca. Kdo je torej boljši igralec – tisti, ki najbolje laže, ali tisti, ki govori resnico? V predstavi se soočimo z vsemi plastmi igralka in igranja – njenim hlastanjem za idejami, ljubeznijo, njenim drugim jazom in otožnimi španskimi popevkami. Na začetku je torej bilo raz-odetje oziroma striptiz ...

Revelation of Acting

Arguably, Ursula Martinez has created a new theatrical genre. Not only is she a performer with brilliant ideas, but she is also an actress with an excellent ability to present, that is, perform them. More frequently than in theatres, she can be seen in clubs, interlacing her performances and appearances with autobiographical stories and meditations on the purpose of her activities. She became famous with the performance Family Outing, which featured her father and mother on stage. Show Off, directed by Mark Whitelaw, is a mixture of cabaret, theatre, comedy and talkshow. The actress, together with her imposing assistant, plays with stereotypes of acting and performing, and actively includes the thoughts and views of the spectator. Who is a better actor, the one who lies best or the one who tells the truth? The performance confronts us with all the layers of the actress and acting – as she grasps for ideas, love, and her alter ego – as well as with the sentimentality of old Spanish songs. In the beginning, there was the revelation, in other words... striptease...

SHOW OFF

Režija / Directed by: Mark Whitelaw

Interpretacija / Performed by: Ursula Martinez & Carmen Cuenca

Oblikovanje luči / Light design: Kamal Ackarie

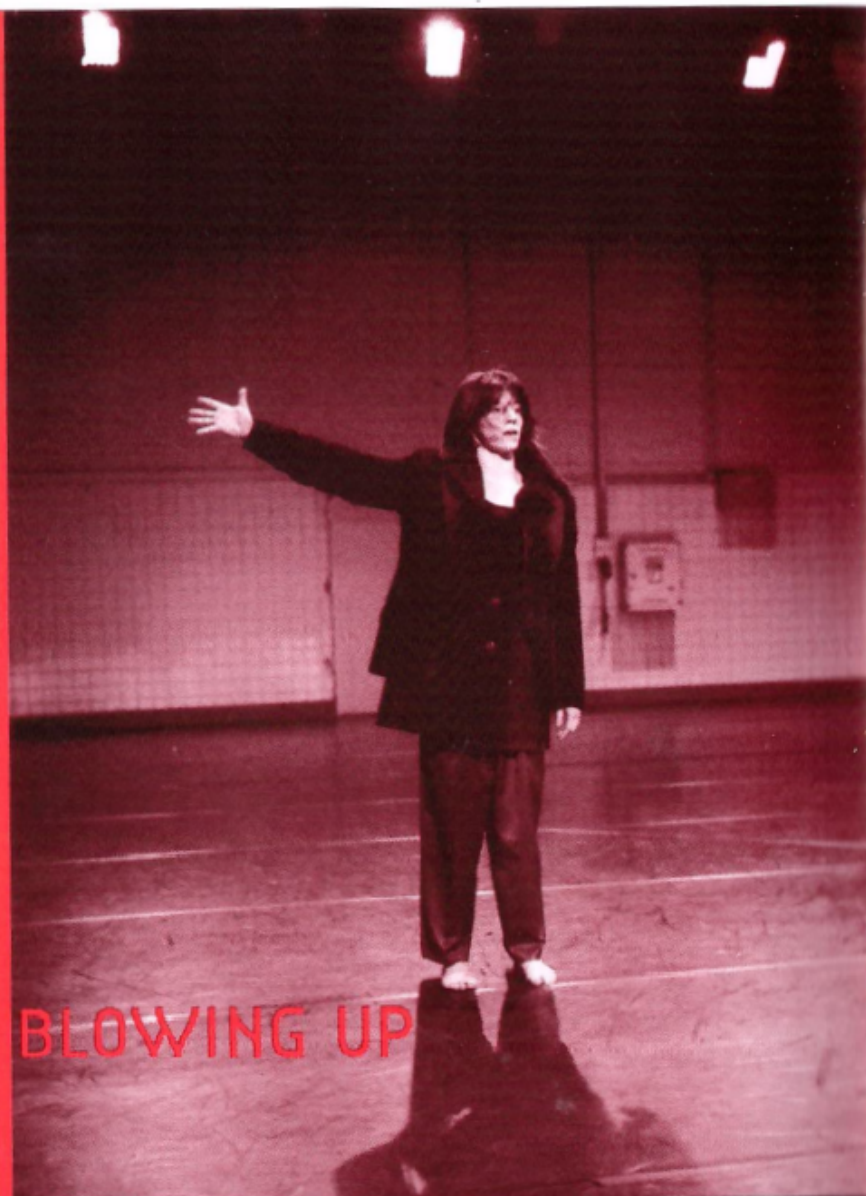
S pomočjo / With the help of: British Council

60 minut / 60 minutes

21. avgust ob 21.00 / August 21st at 9 p.m.
Železniški muzej / Railway Museum

CLAIRE CROIZÉ

(Belgija / Belgium)



BLOWING UP

Vrtoglavka

Claire Croizé je mlada francoska koreografinja. Diplomirala je na P.A.R.T.S-u v Bruslju, prav tam je spoznala Jana Ritsema, ki je bil asistent pri njenem prvem solu *Blowing up*. Tema predstave sta telo in gravitacija. Telo, ki se trudi premagati težnost Zemlje in skuša z njo vzpostaviti soočenje. Torej gre pravzaprav za duet – dialog med vsemi okončinami telesa in duha ter planetom oziroma plesnim podom, na katerem stoji plesalka. Telo se tako na trenutke spremeni v ritem vrtečega se pralnega stroja ali pa spominja na intenzivnost predmetov v breztežnostnem prostoru, ki jih vrtinči čas. Kot pravi plesalka, pri nastajanju predstave ni izhajala iz lepote giba, temveč je želela odkrivati tehnično natančnost premikanja in samokontrole. Čustvovanje se izraža tudi v kontrastu med krhkostjo in močjo človeškega telesa – ki je v nenavadnih stanjih kot prav posebno bitje, saj si želi dihati, utripati, najti svobodo in se spopadati z ravnotežjem.

Headspinner

Claire Croizé is a young French choreographer. She graduated from P.A.R.T.S. in Brussels, where she also met Jan Ritsema, creative assistant in her first solo, *Blowing up*. The theme of the performance is the body and gravity: a body in its endeavour to confront the gravity of the Earth and defeat it. Thus, what we witness is actually a duet – a dialog between all the extremities of body / spirit, and the planet, i.e., the dance floor on which the dancer is placed. At moments, the body transforms into the rhythm of a spinning washing machine, or alludes to the intensiveness of objects whirled by time in weightless spaces. According to the dancer, her creation process did not focus on the beauty of movement, but on a desire to discover the technical meticulousness of movement and self-control. Her sentiments are also expressed by the contrast between the fragility and strength of the human body; in unusual states, it is like a very special creature, wanting to breathe, pulsate, find its freedom and battle with its balance.

BLOWING UP

Kreacija in ples / Created and Danced: Claire Croizé

Pomoč pri kreaciji / Creative Assistant: Jan Ritsema, Bojana Cvejić

Produkcija / Produced by: The Chorographisches Zentrum Essen

Koprodukcija / Co-produced by: The European Community (DEPARTS)

30 minut / 30 minutes

22. avgust ob 20.00 / August 22nd at 8 p.m.
Železniški muzej / Railway Museum

DALIJA AĆIN

(Srbija / Serbia)

PEEP SORROW



Triangel žalosti

INTRA je neodvisna sodobna plesna skupina v Srbiji. Njena umetniška voditeljica je plesalka in koreografinja Dalija Aćin, ki je ustvarila že več predstav, s katerimi je nastopila na različnih evropskih festivalih. Peep Sorrow je plesni duet, ki ga vrtinči osnovna misel o tem, kako in zakaj ljudje tako radi gledamo trpljenje nekoga drugega ter kako različna čustvena stanja se pri tem zbujejo v nas – od sočutja, groze, olajšanja in identifikacije do prikritega veselja in privoščljivosti. Predstava gre še dlje, saj izpostavlja katarzično imitacijo tako imenovanega peep-showa, v katerem v zameno za ogledovanje bolečine plačaš cekin. Duet govori o najbolj notranji intimi in hkrati o univerzalnih vprašanjih humanosti pa tudi o odnosu med nastopajočim in gledalcem.

Triangle of Sadness

INTRA is an independent contemporary dance group in Serbia. Its artistic leader is the dancer and choreographer Dalija Aćin, creator of several performances presented at various festivals Europe-wide. Peep Sorrow is a dance duet, whirled by the fundamental thought of the ways and motives of our avid voyeurism and observation of someone else's suffering, and of the variety of emotional states that are evoked in us during that pursuit – ranging from compassion, fear, relief, and identification to hidden joy and smug complacency. The performance ventures even further, however, presenting an imitation of a so-called peepshow in which, in exchange for looking at pain, one pays a gold coin. The duet deals with innermost intimacy, universal issues of humanity, and the relationship between the actor and the spectator.

PEEP SORROW

Koreografija / Choreography: Dalija Aćin

Glasba in režija / Music and Directed by: Andrej Aćin

Interpretacija / Performed by: Ana Ignjatović, Dalija Aćin

15 minut / 15 minutes

22. avgust ob 21.00 / August 22nd at 9 p.m.
Železniški muzej / Railway Museum

MÁRTA LADJÁNSZKI & RÉKA SZABÓ

(Madžarska / Hungary)

WHAT SORT OF TENDERNESS



Čas nežnosti

Predstava What Sort of Tenderness je med drugim že gostovala na Aerowaves 2002 v Londonu in je bila na Festivalu alternativnega gledališča v Budimpešti razglašena za najboljšo plesno predstavo. To je plesni duet, katerega glavna tema je prijateljstvo. Prijateljstvo na odru nosi še prav poseben pomen, saj je včasih, v procesu dela oziroma nastajanja predstave, ki je občutljivo polje različnih čustvenih eksplozij, odnos do soustvarjalcev še kako poudarjen. Marta in Reka sta, kot pravita, duet naredili zaradi sebe in zase in zdaj publiki predstavljata, kaj sta med ustvarjanjem predstave našli; iskrenost, zaupanje, povezanost, ljubezen in seveda ples. O duetu so madžarski kritiki zapisali, da „ga gledalci od začetka do konca gledajo z nasmeškom na ustnicah“.

Time of Tenderness

Amongst other accolades, What Sort of Tenderness appeared at Aerowaves 2002 in London, and won the Award for Best Performance at the Festival of Alternative Theatre in Budapest. It is a dance duet with friendship as its main theme. On stage, friendship understandably acquires a special meaning; sometimes, during the working or creation process of a performance – a sensitive front of various emotional explosions – the attitude towards one's co-workers is heavily exposed. According to Marta and Reka, their duet came to life because of and for their own selves. They present the audience with the discoveries they made during its creation: those of sincerity, trust, connection, love, and of course, dance. According to the Hungarian reviews, "the spectators watch the duet with smiles on their faces, from the very beginning 'til the end."

WHAT SORT OF TENDERNESS

Koreografija in ples / Choreography and dance: Márta Ladjánszki & Réka Szabó

Luč / Light: Richárd Németh

Kostumografija / Costume: Butterfly

Sponsorji / Sponsors: L1 DanceLab, Workshop Foundation,

Fővárosi Közgyűlés Kulturális Bizottsága, Új Előadóművészeti Alapítvány

16 minut / 16 minutes

22. avgust ob 21.45 / August 22nd at 9.45 p.m.
Železniški muzej / Railway Museum

ANTONIO TAGLIARINI

(Italija / Italy)

FREEZY



Globoko zamrznjeno

Italijanski plesalec in performer Antonio Tagliarini, ki trenutno živi in ustvarja v Lizboni, je na lanskih Mladih levih nastopil v odličnem duetu z naslovom Antonio Miguel, ki ga je ustvaril skupaj z Miguelom Pereiro. Letos se predstavlja z „ledenim“ solom, ki se bo zgodil v belini Moderne galerije. Zamrznjeni spomini, belina kot nepopisan list, ironija, konec razmerja, hrepenenje in samota so teme, ki preletavajo gledalčeve misli, ko spremlja predstavo. Samotni izvajalec na odru prehaja iz ene metamorfoze telesa in čustvene stanja v drugo, iz ene zgodbe v drugo in tako oblikuje komične pa tudi skrajno nežne in občutljive prizore. Ob gledanju se spomnimo tudi na Marilyn Monroe, ki je v filmu Nekateri so za vroče hrepenече pela o tem, da je po koncu ljubezni svoje srce zaprla globoko v zamrzovalnik svojega hladilnika.

Deeply Frozen

Italian dancer and performer Antonio Tagliarini, currently living and creating in Lisbon, performed at last year's festival in the excellent duet, Antonio Miguel, conceived with Miguel Perreiro. This year, he presents an "ice" solo, taking place in the whiteness of the Museum of Modern Art. Frozen memories, white as an unwritten sheet of paper, irony, the end of a relationship, longing and solitude are the themes which flicker through the mind of the spectator. The solitary performer on stage transgresses from one metamorphosis of body and emotional state into another, from one story into a different one, giving rise to comic scenes and also those of utmost tenderness and sensitivity. Watching the performance, we also remember Marilyn Monroe, who, in the movie Some Like It Hot, sang about stocking her heart with icy frigid air.

FREEZY

Koncept / General Concept: Antonio Tagliarini

Kreacija in interpretacija / Creation and Performance:
Antonio Tagliarini

Umetniško svetovanje / Artistic Consultant: Miguel Pereira

Lučno oblikovanje / Light Design: Antonio Tagliarini & Camilla Piccioni

Kostumi / Costumes: Antonio Tagliarini

Video: Claudio Noce

Umetniški sodelavci / Artistic Collaboration: M. Barachini, N. Russo

Zahvala / Thanks to: Marina Jancovic, Alessandro Quarta

45 minut / 45 minutes

Okrogla miza / Round table

23. avgust ob 15.00 / August 23rd at 3.00 p.m.

Gledališče Glej / Glej Theatre

POGOVORI Z UMETNIKI ali STANJE STVARI 1 / CONVERSATIONS WITH ARTISTS OR
THE STATE OF THINGS 1

Moderatoriki / Moderators: Irena Štaudohar, Nevenka Koprivšek

23. avgust ob 20.00 / August 23rd at 8 p.m.
Moderna galerija / Museum of Modern Art

BETONTANC

(Slovenija / Slovenia)



MAISON DES RENDEZ-VOUS

Motivirani z delom Harolda Pinterja / Inspired by work of Harold Pinter

Nočna mora Walta Disneyja

Maison Des Rendez-Vous je že deveta predstava skupine Betontanc, katere uprizoritve radi označujejo za fizično gledališče, tokrat pa poleg gibalne virtuoznosti zapleteno zgodbo pripovedujejo tudi z besedami. Osebe so navdihnili liki iz dramskega opusa Harolda Pinterja in se srečujejo na odru, ki je nevarno neuravnotežen in ima mračno podzemlje, v katerem se pletejo temni nameni. Glavni junaki so ujeti v nedolžno slo po življenju in tako postanejo žrtve in storilci hkrati. Ujeti so v strahu neznanega onkraj, kjer nihajo v divjem ritmu tišine, groze, groteske in včasih celo komičnosti. Maison Des Rendez-Vous je pravzaprav prostor izredne napetosti, zato so kakršna koli srečanja že vnaprej obsojena na nasilen neuspeh. To je soba, v kateri dve telesi trčita s smrtonosno silo in v kateri lahko preživi le eden – kdor je sam.

Walt Disney Nightmare

Maison Des Rendez-Vous is the ninth performance of the Betontanc group, whose works are frequently defined as those of physical theatre. This time, however, in addition to their virtuosity of movement, words are also employed in the narration of their complex story. The characters, inspired by those of Harold Pinter's dramatic opus, meet on a dangerously unbalanced stage with a gloomy underground fraught with dark intentions. Caught in their innocent lust for life, the main protagonists become victims and perpetrators at the same time. They are captured in their fear of the unknown world beyond, where they swing in the wild rhythm of silence and horror, grotesque and sometimes, comical. Maison Des Rendez-Vous is actually a space of extreme tension, with meetings of any kind sentenced upon violent failure well in advance. This is a room where two bodies collide with lethal force, a place where only one person can survive – the one who is alone.

MAISON DES RENDEZ-VOUS

Režija / Directed by: Matjaž Pograjc

Kreacija in interpretacija / Conceived and performed by: Primož Bežjak, Željko Hrs, Branko Jordan, Branko Potočan, Katarina Stegnar, Nataša Živković

Glasba / Music composed by: Silence (Boris Benko & Primož Hladnik)

Asistent za gib / Movement assistant: Branko Potočan

Dramaturgija / Dramaturgy: Željko Hrs

Scenografija / Set designer: Sandi Mikluž

Kostumografija / Costume designer: Mateja Benedetti

Lučno oblikovanje / Lighting designer: Tomaž Štručl

Oblikovanje zvoka / Sound designer: Marjan Sajovic

Video / Video directed by: Igor Dragar, Tomaž Štručl, Matjaž Pograjc

Maska / Make-up designer: Barbara Žgalin

Pričeske / Hair stylist: Christian Šišković za Studio Christian Ljubljana

Produkcija / produced by: BUNKER Productions

Koprodukcija / Coproduced by: Slovensko Mladinsko gledališče / Mladinsko theatre

in / and Centre Chorégraphique National de Rennes et de Bretagne

v okviru / in the frame of D.B.M., ki ga financira / supported by: Culture 2000-Program EU,

65 minut / 65 minutes

23. avgust ob 22.00 / August 23rd at 10 p.m.
Železniški muzej / Railway Museum

DIEGO de BREA

(Slovenija / Slovenia)

DVOBOJ



Vbod v srce

Na videz je režiser Diego de Brea postavil skorajda arhetipsko situacijo – večno nasprotje in usodno privlačnost med moškim in žensko. Kmalu pa na minimalistični sceni vse skupaj preraste v režijsko natančno zasnovani dialog, v katerem besede sikajo kot puščice in je pogled kot zamah z mečem naravnost v srce. Vsaka beseda in vsaka gesta, ki jo izrečeta in ustvarita igralca, se prelije v posebno odrsko simfonijo, ki utripa v ritmih sovraštva, želje, hladu, ponižnosti, prezira ter hrepenenja po ljubezni in dotiku. Predstava je zaradi ikonografske postavitve skorajda sakralna, kot bi prihajala iz nekega daljnega časa ter se hkrati kot intimni ritual dogaja in nadaljuje v neskončnost. Glavni objekt želje obeh protagonistov je dotik, vendar ko do njega končno pride, vemo, da sta na tej poti izčrpala že vse svoje čustvovanje in da je dotik pravzaprav lahko le vbod.

Stab in the Heart

Diego de Brea stages an almost archetypal situation – that of the eternal contrast and fatal attraction between man and woman. Located in this minimalist scene, however, it soon bursts into a dialogue supported by a brilliant directorial concept: the words hiss like arrows, and the gaze resembles a strike with a sword, directly into one's heart. Every word and gesture by the two actors flows into a unique stage symphony, pulsating the rhythms of hate, desire, coldness, humility, contempt and of course, longing for love and touch. The specificity of its staging makes the event almost sacred in character, as if springing from a distant era, and at the same time, taking the place of old and going forth into eternity. The main object of desire by both protagonists is, of course, the touch. When it finally occurs, however, we know that they have exhausted all their feelings, and that their touch can only become a stab.

DVOBOJ

Režija in scenografija / Direction and scenography: Diego de Brea

Interpretacija / Performed by: Helena Peršuh, Uroš Smolej

Dramaturgija / Dramaturgy: Bojana Kunst

Zvočna slika / Sound: Tomaž Grom

Svetlobna slika / Light design: Diego de Brea

Luč / Light run by: Igor Remeta

Prevod / Translated by: Primož Vitez, Jera Ivanc

Produkcija / Produced by: Gledališče Glej / Glej theatre

40 minut / 40 minutes

24. avgust 20.00 / August 24th at 8 p.m.
Gledališče Glej / Glej Theatre

MARTINE PISANI

(Francija / France)

SANS



Brez in z

To je predstava brez zvoka, brez sprememb luči in s tremi svojevrstnimi plesalci, za katere se zdi, da takoj ko stopijo na oder, začenjajo snovati svojo lastno predstavo. Koreografinja Martine Pisani, ki prihaja iz Marseilla, je v predstavi Sans poudarila temo nastopa in tega, kaj je pravzaprav gib oziroma ples. Plesalci se svojega „dela“ na odru lotijo skorajda mimogrede in poleg vsakdanjega gibanja, kot je hoja, ležanje, skakanje, ustvarijo resno igro spodrslijav, padcev in nepričakovanih obratov ter tako gledalce vseskozi puščajo v dilemi, kaj je resnično in kaj zgolj zaigrano. Kakšen gib je pravzaprav lahko sploh lažen? Plesalci skorajda neopazno prehajajo iz ene situacije v drugo in snujejo nasprotujoča si stanja, občutke in gibe ter ustvarijo predstavo, ki v sebi hkrati nosi krhkost in nerodno popolnost. Ne preseneča torej, da je prizore iz predstave eden od kritikov primerjal z igro Bustra Keatona.

Without and With

A performance without sound, without changes of light, and with three engaging, individualistic dancers who seem to start conceiving their own performance as soon as they get on stage. Sans, a performance by the choreographer Martine Pissani from Marseille, has a very special way of highlighting its theme, as well as the question of what movement or dancing actually is. The dancers embark on their stage "work" with a great amount of seriousness. In addition to everyday movements such as walking, lying down, or jumping, they additionally create a play of mishaps, falls and unexpected turns, leaving the spectators in a dilemma as to what is real and what is acted. What kind of movement can be "fake" anyway? Shifting from one situation to another, the actors give rise to contradictory states, feelings and movements, and create a performance marked by a unique fragility and awkward perfection. It is thus not surprising that the scenes have been compared to those of Buster Keaton.

SANS

Koreografija / Choreography: Martine Pisani

Interpretacija / Performed by: Théo Kooijman, Laurent Pichaud, Olivier Schram

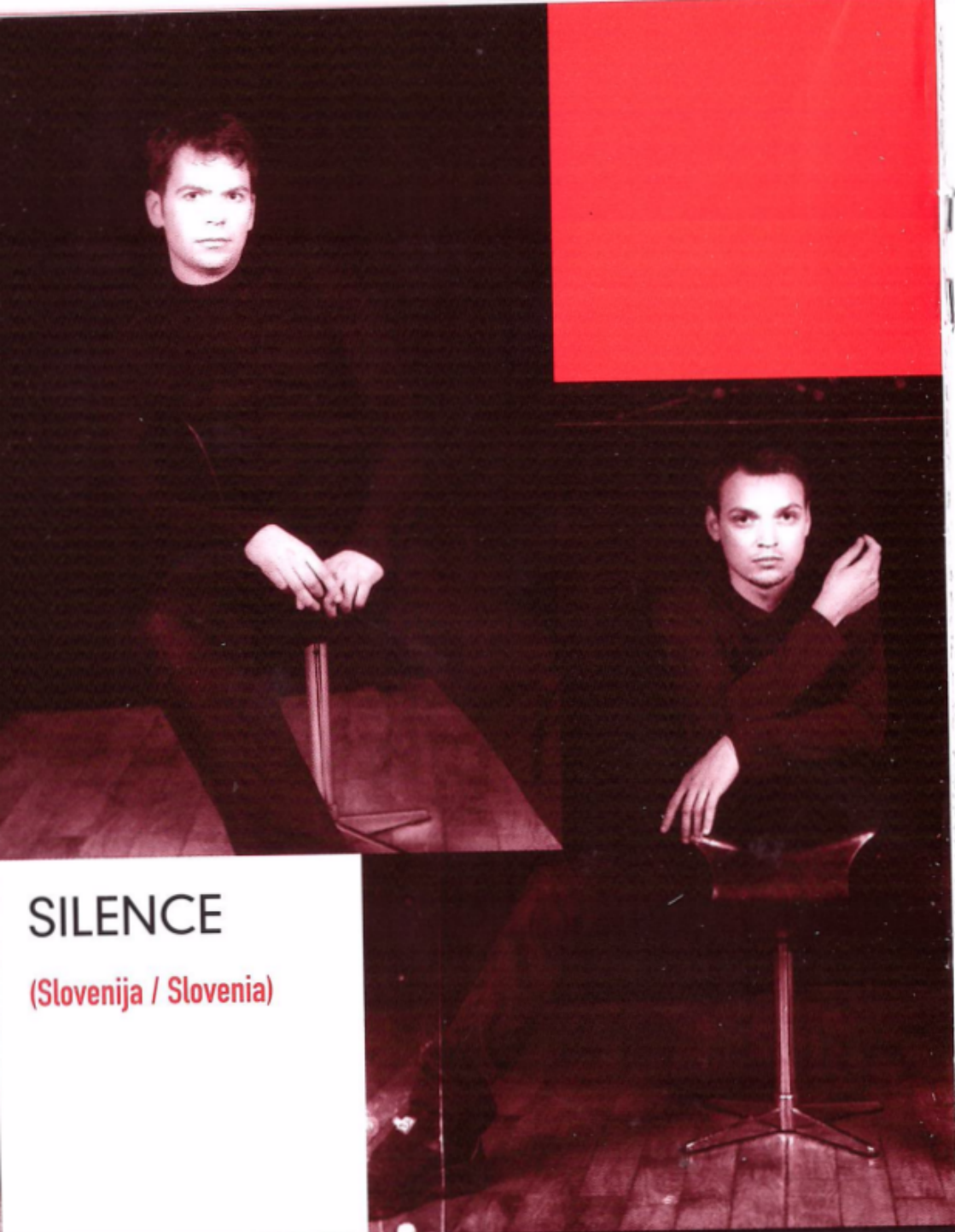
Vodja predstave / Stage manager: Philippe Bouttier

Kostumografija / Costumes by: La Compagnie du Solitaire

S pomočjo / With the help of: AFAA

50 minut / 50 minutes

24. avgust 21.00 / August 24th at 9 p.m.
Železniški muzej / Railway Museum



SILENCE

(Slovenija / Slovenia)

Pred tišino

Skupina Silence (tvori jo dvojec Hladnik & Benko) je nastala 1994. Leta 1997 so pri nemški založbi Chrom Records izdali prvo ploščo Ma Non Troppo, ki jo je nemška revija New Life razglasila za album meseca. Sledila je nemška turneja in leta 1999 je pri založbi Chrom Records izšel njihov drugi izrazito eksperimentalni album Unlike A Virgin, ki ga je revija Orkus razglasila za ploščo leta in tudi preostala mednarodna in domača glasbena kritika ga izredno hvali. Izšel je tudi maxi single za skladbo Son Of Sin. Leta 2000 je skupina napisala glasbo za gledališko predstavo skupine Betontanc Polnočni rabljev let, letos pa še za Maison Des Rendez-Vous. Obeta se torej koncert subtilne elektronske glasbe.

Before Silence

The group Silence (consisting of the duo Hladnik & Benko) began in '94. In 1997, the German record company, Chrom records, released the group's first album Ma Non Troppo. Declared album of the month by the German magazine New Life, the album was followed by a German tour and in 1999, by a second album, Unlike a Virgin. Fairly experimental in character, Unlike a Virgin was proclaimed album of the year by Orkus magazine and received excellent reviews at home and abroad. They also released a maxi-single, Son of Sin. The group composed the music for the performances Midnight Meat Flight (2000) and Maison Des Rendez-Vous (2002) by Betontanc. A concert of true, subtle electronic music is in store.

SILENCE

Vokal / Vocals: Benko

Klaviature / Keyboard: Hladnik

Spremljevalni vokal / Back vocals: Gregor Gruden

Oblikovanje tona / Sound design: Gregor Zemljič

25. avgust ob 20.00 / August 25th at 8 p.m.
na Kavarni Pločnik / Pločnik Cafe

TATIANA GORDEEVA

(Rusija / Russia)

ICHBINBEIDIR



Valček s Harmsom

Ruskega koreografa Saša Pepeljajeva smo spoznali že pred petimi leti na prvem festivalu Mladi Levi. Tokrat nastopa kot soavtor sola Ichbinbeidir plesalke Tatjane Gordejeve. Predstavo je navdihnili kratka zgodba Fragment 125 ruskega pisatelja Danila Harmsa, ki slovi kot eden največjih mojstrov besede in čigar zgodbe so polne dramatičnih preobratov in absurdnih situacij. Predstava, ki jo pleše Gordejeva, govori o pričakovanju, prav posebnem čustvu, ki vseskozi preveva naša življenja, četudi se redkokdaj udejanji tako, kot si zamišljamo. Prizori v predstavi si sledijo po harmsovski dramaturški logiki, po kateri se zgodba oziroma gib začne razvijati zato, da ga prekine drug gib oziroma čisto nova pripoved. „Zakaj pravzaprav med besedami obstajajo premori oziroma pavze?“ se sprašuje plesalka.

Waltzing with Harms

We have met Russian choreographer Sasha Pepelyaev at the first Mladi Levi, five years ago. This time, however, he returns as co-creator of Tatiana Gordeeva's solo performance Ichbinbeidir. Inspired by Fragment 125, a short story by arguably one of the greatest masters of literature and words, Russian author Daniil Harms, Ichbinbeidir talks about expectations, about the fact that expectations are a special emotion present throughout our lives although they are rarely met in the way that we anticipate. The scenes follow each other with a true Harms-like dramaturgical logic - abounding in dramatic turns and absurd situations - as a story or a movement starts to unfold in order to be interrupted by another movement or an entirely new narration. "Why is it that there are stops, pauses, between our words?" the dancer ponders.

ICHBINBEIDIR

"Kinetic" Moscow Russia

Interpretacija / Performed by: Tatiana Gordeeva

Koreografija / Choreography: Tatiana Gordeeva & Sasha Pepelyaev.

Kompozicija, kostumografija in scenografija / Composition, costumes and set design: Sasha Pepelyaev

Glasba / Music: traditional, Membranoids (Kaliningrad, Russia), S.Zagniy

Besedilo / Text: Daniil Harms

Luč in kinetični odrski predmet / Light and kinetic object on stage: Viacheslav Korjavin, Andrey Velichko
30 minut / 30 minutes

Okrogla miza / Round table

26. avgust ob 15.00 / August 26th at 3.00 p.m.

Gledališče Glej / Glej Theatre

POGOVORI Z UMETNIKI ali STANJE STVARI 2 / CONVERSATIONS WITH ARTISTS OR

THE STATE OF THINGS 2

Moderator: Emil Hrvatin

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

Železniški muzej / Railway Museum

TEN THEATRE

(Rusija / Russia)

LILICAN'S MUSEUM OF THEATRICAL IDEAS

predstavitve projekta / presentation of the project



Gledališče in njegov dvojnik

Gledališče je eden najbolj minljivih umetniških žanrov. Vsaka ponovitev je živ dogodek zase, in ko se predstava ne igra več, ko odrski delavci razstavijo scenografijo in igralci počasi pozabljajo tekst, ostane zgolj spomin. Projekt ruskih umetnikov Muzeja gledaliških idej Lilican ohranja ta gledališki spomin v realnosti miniaturnih, natančnih maket predstav, v katerih nastopajo lutke. Še več, v miniaturni maketi dvorane nacionalnega gledališča, opere in baleta Bolšoj lahko svoje petnajstminutne premiere oblikujejo tudi slavni gledališki ustvarjalci, katerih predstave gledalci prek kamer in videa spremljajo skozi okna stavbe. Režiserji lahko tako oblikujejo svoje najbolj neverjetne gledališke sanje, ki so na realnem odru včasih skorajda nemogoče. Zanimivi projekt, ki se še razvija v različne razsežnosti, nam bodo ob pomoči videa in pogovora predstavili ustvarjalci iz tega muzeja gledaliških idej.

Theatre and Its Double

Theatre is one of the most transient artistic genres. Every reprise is a living event for itself, and when a show no longer runs, when the stagehands decompose the set and the actors gradually forget their lines, everything is but a memory. The project by the Russian artists of Lilican's Museum of Theatrical Ideas, strives to preserve this theatrical memory in a reality of miniature, accurate maquettes of performances in which puppets appear. Furthermore, the miniature hall of the National Theatre, Opera and Ballet Bolshoy offers famous artists an opportunity to conceive new, fifteen-minute premieres shot by cameras and video through the windows of the maquette building. In this way, directors are able to fulfill their most incredible theatrical dreams, sometimes virtually impossible on a real stage. This interesting project, which is still developing into various dimensions, will be presented by means of video and a discussion with the creators of this museum of theatrical ideas.

LILICAN'S MUSEUM OF THEATRICAL IDEAS

Umetniški direktor / Artistic director: Epelbaum Ilya

Soustrvarjalca in igralka / Co-creator and actress: Litvinova Maria

Videl in intervjuji / Videos and interviews by: Anatoly Vasil'ev, Tonino Guerra, Piotr Fomenko in drugi / and others

Prevajalac / Interpreter: Denis Mancević

60 minut / 60 minutes

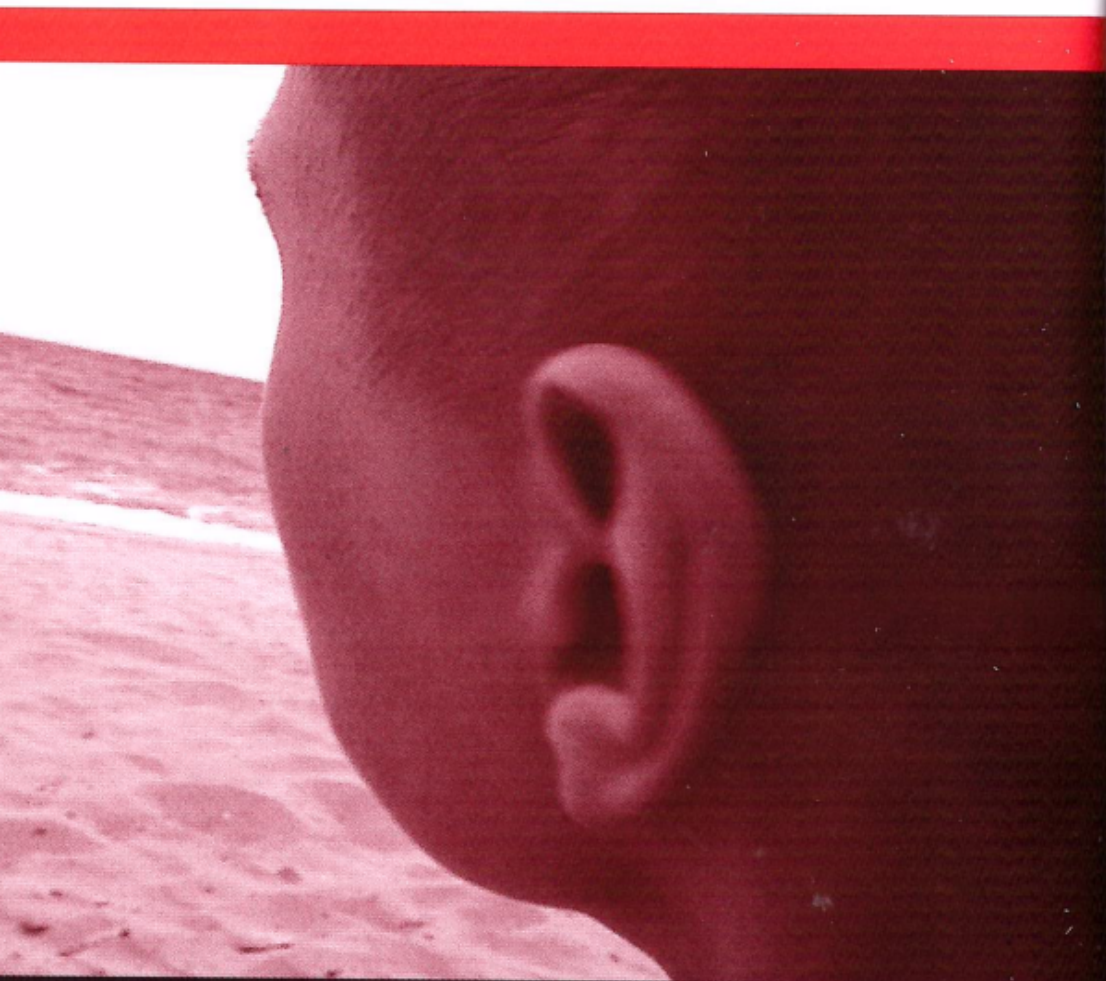
26. avgust ob 21.00 / August 26th at 9 p.m.
Železniški muzej / Railway Museum

FIČO BALET

(Slovenija / Slovenia)

FIČO BALET VABI: SUMMER BREEZE

impro večer / impro evening



S fičkom z Dunaja v Ljubljano

Videli bomo večer improvizacije, ki je nastal iz desetdnevnega raziskovalnega projekta med plesalci, glasbeniki in svetlobnim oblikovalcem. Plesalec in koreograf Goran Bogdanovski, ki je že pred leti v Ljubljani ustanovil plesno skupino Fičo balet, je k sodelovanju povabil ustvarjalce z različnih koncev Evrope. Improvizacijski jam session, ki je hkrati prva faza študije za novo predstavo Bogdanovskega, se je začel oblikovati na letošnjem dance WEB-u na Dunaju in se z vso plesno vneto nadaljeval v Ljubljani. Gre za projekt, vpisan v esenco festivalov, kot so denimo Mladi levi, ki si želijo združevati različne ustvarjalne energije in umetnikom ponuditi vzletno stezo za srečevanja ter potencialno medsebojno sodelovanje.

Fiat 500 (Fičo) Ride from Vienna to Ljubljana

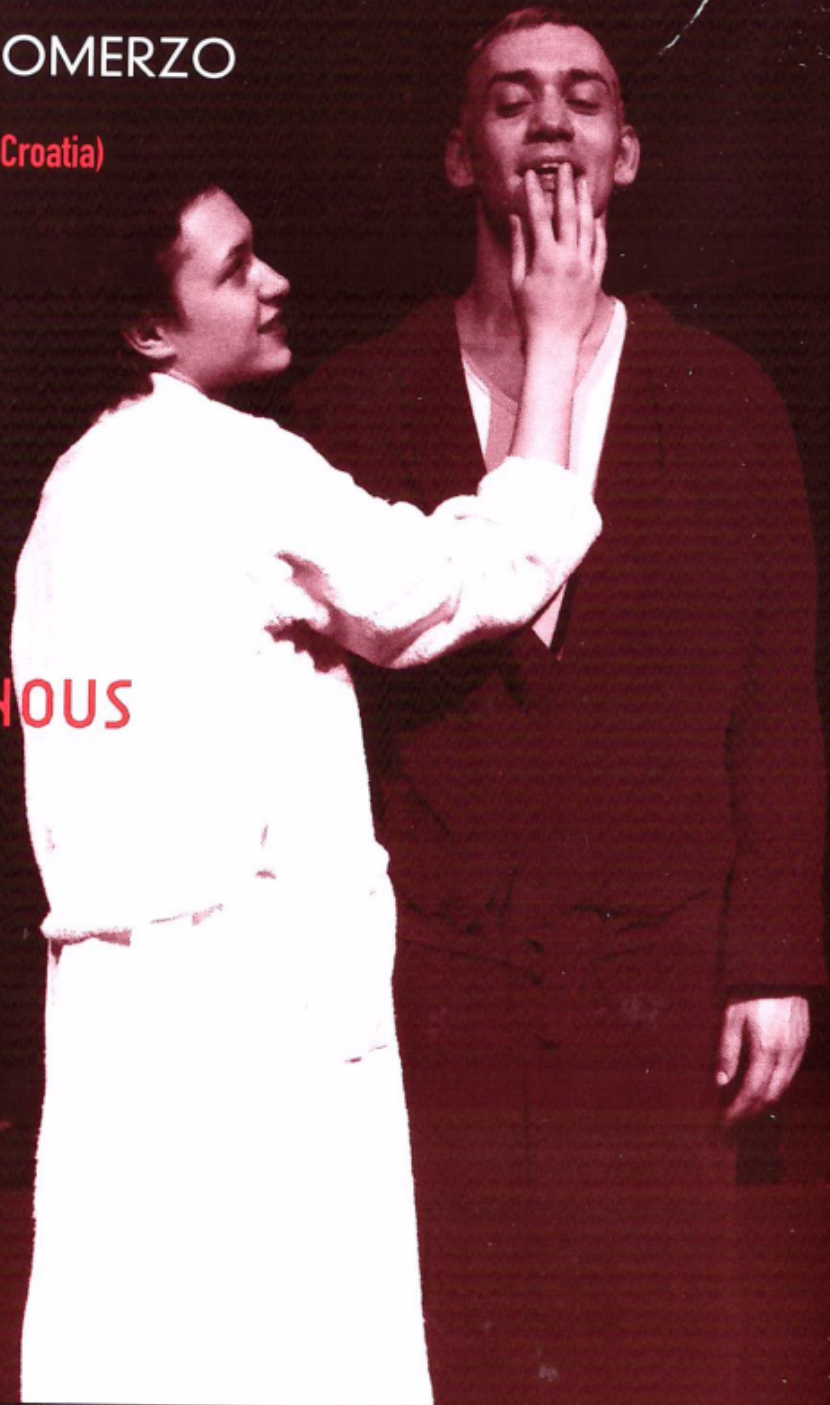
We will see an evening of improvisations, based on a ten-day research project conceived by dancers, musicians and a light designer. Dancer and choreographer Goran Bogdanovski, founder of the group Fičo Balet in Ljubljana, invited artists from various parts of Europe to join him in his latest creation. The improvisation jam session, phase one of the studies for Bogdanovski's new performance, began to evolve at the Vienna WEB this year, with the zeal continuing in Ljubljana. It is a project that forms the heart of festivals such as the Mladi Levi, striving to unite a variety of creative energies and provide the artists with a stepping stone for new meetings and further collaborations.

27. avgust ob 20.00 / August 27th at 8 p.m.
Cankarjev dom

IRMA OMERZO

(Hrvaška / Croatia)

MI - NOUS



Nevarna razmerja

Mi-Nous je fizična oziroma plesna predstava o intimnosti, ustvarjena za dva izvajalca. Gre za duet o slojevitosti medsebojnih odnosov, nje in njega, njune ljubezenske zgodbe in dejstva, da živita vsak na svojem koncu sveta. Zato so pisma, sporočila in spomini edini zaščiteni prostori ljubezni, prek katerih se čutila. Koreografinja Irma Omerzo je predstavo ustvarila iz spomina na svojo intimno avtobiografijo. Ko je namreč v Franciji študirala ples, je njen ljubimec ostal v Zagrebu in odkruški pisem in pogovorov na daljavo so povezovali njune želje, hrepenenja pa tudi konflikte. Trenutki samote so bili vse daljši in ona v tujini čedalje bolj razpeta med ljubeznijo in obsedenostjo s svojim talentom, plesom. Zato v predstavi plesalca nenehno vzpostavljata in podirata ravnotežje medsebojnega odnosa, kajti razdalja med njima je prekletost in hkrati vse močnejša ljubezenska želja.

Dangerous Liaisons

Mi-Nous is a physical or dance theatre performance about intimacy, conceived for a team of two. This duet deals with the complex character of interpersonal relations between her and him, their love story and the fact that each of them lives in a different part of the world. Their letters, messages and memories are the only shielded spaces of love that enable them to feel each other. The choreographer Irma Omerzo based her performance on a memory of her intimate autobiography. While studying dance in France, her lover remained in Zagreb, with the featured fragments of their letters and long-distance talks connecting their desires, longing, and conflicts as well. The moments of loneliness became longer and longer, however, making her more and more torn between her love and her talent - that of dancing. In the performance, the two dancers continuously establish and demolish the balance of their relationship. The distance between them is a curse that at the same time fuels their love.

MI - NOUS

Koreografija / Choreography: Irma Omerzo

Interpretacija / Performed by: Nikolina Bujas - Pristaš, Pravidan Devlahović

Lučno oblikovanje / Light design: Begoña Garcia Navas

Luč / Lights run by: Miljenko Bengez

Oblikovanje zvoka / Sound design: Ivan Marušič Klif

Scenografija / Scenography: Perre-Jean Verbraeken

Fotografija / Photo: Jasenko Rasol

55 minut / 55 minutes

27. avgust ob 22.00 / August 27th at 10 p.m.
Plesni teater Ljubljana / Dance Theatre Ljubljana

SREDNJA VZGOJITELJSKA ŠOLA IN GIMNAZIJA LJUBLJANA

(Slovenija / Slovenia)



VRT PREKRIŽANIH USOD

Vrtnarjenje gibanja

Srednja vzgojiteljska šola in gimnazija Ljubljana od leta 1999/2000 izvaja program umetniške gimnazije, smer sodobni ples. Prvič v zgodovini slovenskega sodobnega plesa je tako v mrežo javnih šol vključeno izobraževanje na področju sodobnega plesa. S šolskim letom 2002/03 bodo končali šolanje prvi maturantje te smeri. V programu, ki ga koordinira plesalka in koreografinja Maja Delak, se dijaki izobražujejo tako v splošnih predmetih kot tudi v strokovnih – teoretičnih in praktičnih. V preteklem letu so dijaki že drugič pripravili plesno produkcijo v okviru obšolske dejavnosti. Predstava Vrt prekrižanih usod v koreografiji plesalke Male Kline je bila premierno uprizorjena na festivalu Transgeneracije v Cankarjevem domu, kjer je bila tudi nagrajena.

Gardening of Movement

Since the school year of 1999/2000, the Child-Care Secondary and Grammar School of Ljubljana has offered arts high school program a course in contemporary dance. For the first time in the history of Slovenian contemporary dance, the education in contemporary dance became part of the public school network. The year of 2002/03 will be that of the first generation of contemporary dance graduates. Headed by dancer and choreographer, Maja Delak, the programme offers education in general, as well as professional, subjects of both theoretical and practical nature. In the last year, for the second time, the students prepared a dance production in the course of their extra-curricular activities. The Vrt prekrižanih usod (The Garden of Crossed Fates) performance, choreographed by the dancer Mala Kline, saw its premiere at the Transgeneracije festival in Cankarjev Dom, where it also won an award.

VRT PREKRIŽANIH USOD

Koreografija / Choreography: Mala Kline

Ustvarjalke in izvajalke / Conceived and performed by: Maja Čop, Barbara Kanc, Špela Medved, Natalija Pravdič, Nataša Regovec, Ana Štefanec

Scenografija / Scenography: Mala Kline & Blaž Čadež

Kostumografija / Costume design: Vesna Črnelič

Oblikovanje luči / Light design: Jaka Šimenc

Glasba / Music: izbor različne glasbe / selection of various music pieces

Zvok / Sound: Damjan Delak

Umetniška voditeljica / Artistic leader: Maja Delak

Produkcija / Production: Srednja vzgojiteljska šola in gimnazija Ljubljana – Oddelek za sodobni ples, 2002

35 minut / 35 minutes

28. avgust ob 20.00 / August 28th at 8 p.m.
Plesni teater Ljubljana / Dance Theatre Ljubljana

SILVIA REAL & SÉRGIO PELÁGIO

(Portugalska / Portugal)

CASIO TONE



Silvia-Sur-Real

Silvia Real je igralka, pevka, plesalka in komediografka, predvsem pa je umetnica z odrsko prezenco in neskončno gledališko domišljijo. Predstava Casio Tone je prisposoda sodobnega življenja, saj govori o bivanju, arhitekturi, humorju, individualizmu, oblikovanju, samoti, tehnologiji in interieru – tistem, ki ga nosimo v sebi, in tistem, ki nas obkroža. Predstava zaradi izvrstne igre, ironije in zanimivega kadriranja včasih spominja na najlepše trenutke iz Tatijevih filmov. Filozof Pascal je nekoč zapisal, da se čudne in slabe stvari na svetu ne bi dogajale, če bi človek le imel toliko potrpljenja, da bi lahko ostal sam v svoji sobi, in prav to tezo Silvia Real ovrže na polni črti – najbolj čudne stvari se namreč lahko dogajajo prav takrat, kadar je človek sam v svoji sobi. Ko gledate to predstavo, morate biti malce sumničavi, kajti morda govori o vaši sose- di ali še bolje – prav o vas.

Silvia-Sur-Real

Silvia Real is an actress, singer, dancer and comedigrapher, but first and foremost, an artist boasting an incredible stage presence and a boundless theatrical imagination. Her performance Casio Tone is a metaphor for modern life, reflecting upon being, architecture, humour, individualism, formation, solitude, technology and the interior – both within and around us. The excellence of acting, the irony and the interesting framing sometimes remind us of the most beautiful moments of Tati's movies. The philosopher Pascal wrote that strange and bad things wouldn't take place if one had the patience to remain alone in one's room. This is precisely the thesis that Silvia Real entirely refutes: the weirdest of things can take place precisely in the solitude of one's own room. Watching her performance, you can not help but become a bit suspicious; it might be about your neighbour, or even better even, about yourself.

CASIO TONE

Scenarij, koreografija, scenografija in izvedba / Original script, choreography, set design and performance: Silvia Real

Scenarij, ton, scenografija, računalniška animacija in vodenje tona / Original script, sound, set design,

computer animation and sound operator: Sérgio Pelágio

Scenografija, računalniška animacija in grafično oblikovanje / Set design, computer animation and graphic design: Carlos Bartol

Kostumografija / Costume design: Ana Teresa Real

Tehnični direktor, lučno oblikovanje in vodenje luči / Technical director, lighting design and light operator: Carlos Ramos

Pomoč pri oblikovanju scenografije in rekvizitov in projekcije / Stage and props assistant, image operator: Sergio Carmo

z pomočjo / With the help of: D. B. M.

45 minut / 45 minutes

28. avgust ob 21.00 / August 28th at 9 p.m.
Železniški muzej / Railway Museum

MIGUEL PEREIRA

(Portugalska / Portugal)

29. AVGUST, ŽELEZNIŠKI MUZEJ



To in to, tam in tam

Avtor predstave z vedno drugačnim naslovom, saj ta opisuje zgolj čas in kraj trenutnega nastopa. Miguel Pereira, se je lani na Mladih levih predstavil v duetu Antonio Miguel skupaj s plesalcem Antoniem Tagliarinijem. V novi predstavi oziroma triu Miguela Pereire, ki je že sodeloval z umetniki, kot so Francisco Camacho, Jérôme Bel in Vera Mantero, se namreč srečata umetnika, ki sta samostojno že nastopila na letošnjem festivalu – že omenjeni Antonio Tagliarini in markantna Silvia Real. Predstava zajema izpraševanja o različnih perspektivah gledališkega oziroma plesnega nastopa – od tega, kako pride do prvega impulza in ideje zanj, do načrtovanja, kako ga postaviti in odplesati ter komu za vruga je sploh namenjen in kdo ga gleda. Zato je to delo pravi odrski salon, v katerem se prav o tej predstavi pogovarjajo trije nastopajoči ustvarjalci.

This and This, There and There

The author of the performance described by a different title every time (stating only its current time and location), performed at last year's Mladi Levi in the duet, Antonio Miguel, together with dancer Antonio Tagliarini. The new trio by Miguel Pereira, who has worked with artists like Francisco Camacho, Jerome Bel and Vera Mantero, provides a meeting place of two artists who also participate in the festival with their own creations – the aforementioned Antonio Tagliarini and imposing Silvia Real. The performance deals with various perspectives of theatrical and dance performance – how the first impulse and the idea for it appear, what its staging and dancing should be like, who the hell for, and who will come and watch. A true stage salon in which the very performance is discussed by its three performing creators.

29. AVGUST, ŽELEZNIŠKI MUZEJ

Režija / Directed by: Miguel Pereira

Kreacija in interpretacija / Conceived and performed by: Silvia Real, Antonio Tagliarini, Miguel Pereira

Asistent pri vajah / Assistant rehearsal: Pedro Nuñez

Lučno oblikovanje / Light design: Miguel Pereira & Bruno Gaspar

Izvršna produkcija / Executive production: O Rumo do Fumo

Koprodukcija / Co-producers: Danças na Cidade, Forum Dança, Centro Coreográfico de Montemor-o-Novo, Transforma, DeVIR

S pomočjo / With the help of: D. B. M.

60 minut / 60 minutes

29. avgust ob 21.00 / August 29th at 9 p.m.
Železniški muzej / Railway Museum

FESTIVALSKE DELAVNICE / FESTIVAL WORKSHOPS



Wendy Houston

od 22. do 24. avgusta / from August 22nd to August 24th

Angleška plesalka in koreografinja Wendy Houston je sodelovala z različnimi znanimi umetniki in plesnimi skupinami, med njimi so Ludus Dance Company, Lumiere & Son Theatre, DV8 Physical Theatre, Nigel Charnock, Rose English ... Tridnevna delavnica se bo vrtela okoli fizičnih iger, improvizacij pa tudi uporabe besedila. Namenjena je sicer plesalcem, vendar so vabljeni tudi performerji, ki prihajajo iz drugih žanrov scenskih umetnosti.

English dancer and choreographer Wendy Houston has co-operated with various renowned artists and dance groups – Ludus Dance Company, Lumiere & Son Theatre, DV8 Physical Theatre, Nigel Charnock, Rose English. Her three-day workshop will concentrate on physical games, improvisation, and text usage. It is overtly intended for dancers, and performers from other genres of scenic arts invited as well.

S pomočjo / With the help of: British Council, Društvo za sodobni ples Slovenije / Slovenian Contemporary Dance Association



Simon Anxolaberhere

od 26. do 29. avgusta / from August 26th to August 29th

Simon Anxolaberhere se je učil cirkuških umetnosti na znamenitem cirkuškem konzervatoriju v Chatillonu. V svoji umetniški karieri je sodeloval z različnimi cirkuškimi in akrobatskimi virtuozi, med drugim z Jeromom Thomasom, analizo giba in igre pa je dopolnil še na šoli Jacquesa Lecoqa. S predstavo Ixbe nas je navdušil leta 2000 prav na Mladih levih.

Simon Anxolaberhere studied circus arts at the renowned circus conservatory in Chatillon. In his artistic career, he has co-operated with various circus and acrobatic virtuosos (Jerome Thomas), refining his analysis of movement and acting at Jacques Lecoq's school. His performance Ixbe was met with great enthusiasm at Mladi Levi 2000.

S pomočjo / With the help of: AFAA



Pascal Merat

Predstavitev / Presentation: 27. avgust / August 27th

Delavnice o oblikovanju luči pri nas niso pogoste – prav zato so izredno zanimive, še zlasti če jih vodi tak mojster luči, kakršen je Pascal Merat. Merat je sedem let sodeloval s Petrom Brookom in pozneje delal v Comédie-Française, Odeonu in mnogih opernih hišah. Letošnjo sezono je sklenil s sodelovanjem pri predstavi, ki jo je režirala in v njej igrala Jeanne Moreau, ter pripravil osvetljavo za balet Pulcinella v Bejartovi koreografiji.

Light design workshops are quite infrequent in Slovenia – which makes them all the more interesting when they take place, especially if lead by a master of Pascal Merat's brilliance. Merat has co-operated with Peter Brook for seven years, and later worked in Comédie-Française, Odeon and a number of opera houses. He concluded the current season with a performance in which Jeanne Moreau participated both as director and an actress, and the light design of the ballet Pulcinella, choreographed by Bejart.

S pomočjo / With the help of: AFAA

OKROGLE MIZE / ROUND TABLES

POGOVORI Z UMETNIKI ali STANJE STVARI 1

CONVERSATIONS WITH ARTISTS or THE STATE OF THINGS 1

23. avgust ob 15.00 / August 23rd at 3.00 p.m. – Gledališče Glej / Glej Theatre

V pogovorih z gostujočimi umetniki se bomo dotaknili tako vsebine, kot kontekstov v katerih delajo mladi scenski umetniki. Govorili bomo o dostopnosti do izobraževanja, prostorskih in finančnih pogojev za delo in kako le ti vplivajo na vsebino in razvoj.

In these discussions with visiting artists, we will touch the content as well as the context in which these young artists are working. We will talk about the access to education, space, and financial support for their work, and how those things influence artistic content and development.

Moderatoriki / Moderators: Irena Štaudohar, Nevenka Koprivšek

POGOVORI Z UMETNIKI ali STANJE STVARI 2

CONVERSATIONS WITH ARTISTS or THE STATE OF THINGS 2

26. avgust ob 15.00 / August 26th at 3.00 p.m. – Gledališče Glej / Glej Theatre

V teh pogovorih bomo predstavili stanje stvari pri nas, napore Asociacije nevladnih organizacij in samostojnih umetnikov v iskanju dialoga s predstavniki mestne in državne kulturne politike. Hkrati pa napoved javnih pogovorov na to temo. Prvi bo že 23. septembra s tujimi gosti kot so Michael Wimmer, Franco Bianchini, Maria Ringler ...

In these discussions we will present the state of things here in Slovenia as we highlight the efforts of the Association of Non-Governmental Organizations and Individual Artists that is engaged in dialogs with city and state representatives of cultural policy. In addition, we will reveal the status and content of these talks and will announce the upcoming public discussions which will begin the 23rd of September, with the following guests Michael Wimmer, Franco Bianchini, Maria Ringler ...

Moderator: Emil Hrvatin

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 Štruelc

Koordinatorica festivala / Festival coordinator: Mojca Jug

Odnosi z javnostmi / Public relations: Ira Cecić

Pomoč in svetovanje / Help and advising: Blaž Peršin

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Instalacija v Železniškem muzeju / Installation in Railway Museum: Matej Filipčič

Celostna podoba / Integral image: TANDAR

Tehnična ekipa / Technical crew:

Luč / Light: Denis Tanković, Davor Balent, Igor Remeta, Tine Bolha

Ton / Sound: Silvo Zupančič, Marjan Sajovic

Scenski mojstri / Stage Hands: Štefan Marčec, Boris Prevec

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Intakt

Zavod Maska

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