

LJUBLJANA

mednarodni festival gledališča in plesa

mladi levi

bunker

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www.bunkerproductions.org

www.jungehunde.net

PRODAJA VSTOPNIC:

SPOMENIŠKO VARSTVENI CENTER - galerija

Trg francoske revolucije 3, Ljubljana

med 15.00 in 17.00 uro

ter uro pred predstavo pri blagajnah lokacij predstav

Rezervacije in informacije na telefonu 01/ 252 45 63

SALES OF TICKETS:

CENTRE FOR CULTURAL HERITAGE - gallery

Trg francoske revolucije 3, Ljubljana

from 15.00 until 17.00

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

For reservation and information call 01/ 252 45 63

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

Druga pomoč / Druga pomoč Caffè

Šmartinska 3

DRUGA  POMOČ

Vsak festival je kot eno samo potovanje po skrivnostnih pokrajinah neznanih dežel. Pred njim nas draži vznemirljivo pričakovanje.

Ko sestavljamo program se v nekakšnem strahu pred kalupi, zavestno skušamo izogniti samo eni temi. A v tistem blaženem trenutku, ko se predstave zložijo v nekem logičnem ritmu, kar naenkrat začutimo, da nas je vendar gnalo neko upanje, nevidna nit, misel, radovednost in želja po novih doživetjih. Za sabo pustimo omahljivi dvom in skupaj z vami se vedno znova prepustimo iskanju vere v smisel, igro, besedo, gib, izraz, ritem, luč ali barvo. Upamo, da se morda vsaj za hip ujamemo v odsevu nekoga ki vidi drugače.

Večji kot je nesmisel sramotne ureditve sveta, večja je potreba po prevetritvi, spoznavanju, premisleku, znanju in novih idejah. Zatorej prepustimo se sanjam, domišljiji in iskanjem umetnikov, ki prihajajo od vsepovsod. Morda se bomo v čem tudi prepoznali, se zasanjali, odpeljali, se soočili, uživali in se veselo družili.

Naj vam v imenu ekipe Mladih levov zaželim vsem dobrodošlico.

Na nova srečanja!

Nevenka Koprivšek

Our every festival is a journey through the mysterious landscapes of lands unknown. As it draws closer, it teases us with excitement and expectation.

As we arrange the program, we try to avoid a single theme for fear of conforming to a mold. Yet in the blessed moment when all the performances come together in some sort of logical rhythm, all of a sudden we feel that we were driven by a hope. An invisible thread, a thought, curiosity and a desire for new experience. We leave behind the wavering doubt and along with all of you we succumb to the search for the faith in meaning, games, words and moves, expression, rhythm, light or color. We hope that we might catch a glimpse of ourselves in the reflection of someone who sees differently, if only for a short moment. The greater the senselessness of the shameful world order, the greater the need to purge, to learn and ponder, the need for knowledge and new ideas. So let us all surrender to the dreams, imaginations and wanderings of artists from all over the world. Perhaps we shall recognize ourselves in something, perhaps we'll be swept away, challenged, or we might enjoy ourselves and mingle.

Let me extended a warm welcome to you on behalf of the entire team.

To many new encounters!

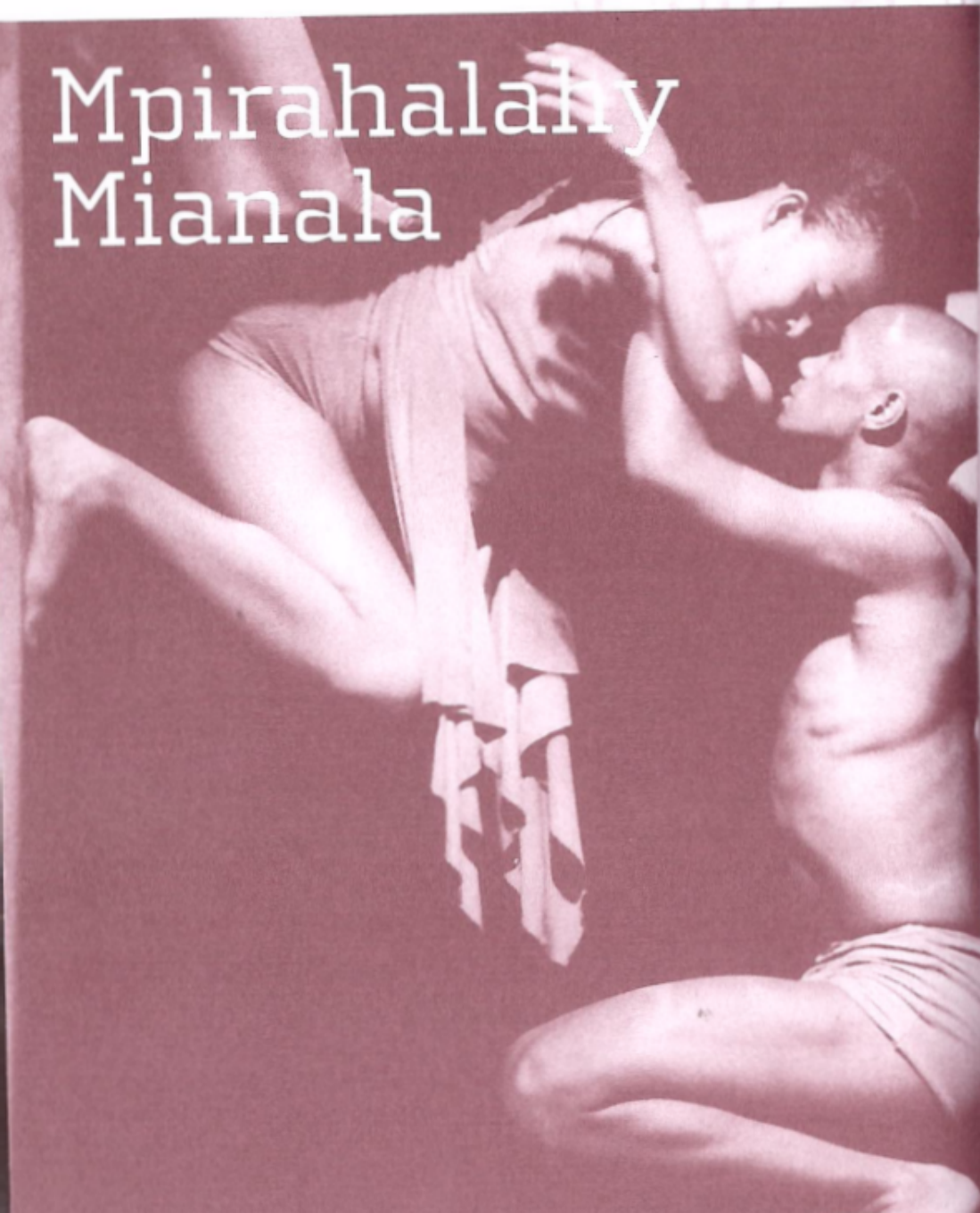
Nevenka Koprivšek

Slavnostna otvoritev festivala / Opening ceremony of the festival

COMPAGNIE RARY

(Madagaskar/Madagascar)

Mpirahalahy Mianala



Ritem zena

Koreograf in plesalec Ariry Andriamoratsiresy je pred sedmimi leti ustanovil skupino Rary, ki velja za vodilno sodobno plesno skupino na Madagaskarju. Združuje osem plesalcev in dva skladatelja oziroma glasbenika. Poleg svojih koreografij Ariry s sodelavci organizira plesne in glasbene delavnice ter raziskuje tradicionalni ples, katerega velik poznavalec je. V svojem delu skupina združuje vizualno umetnost, glasbo, gledališče, sodobni in starodavni gib. Predstava Mpirahalahy Mianala, ki bi jo lahko prevedli kot Mnogi, ki so eno, govori o srečanju, mimobežnem ali usodnem. Plesalci s svojim ritmičnim in na trenutke skoraj zenovskim plesom odkrivajo meje novega prostora in pripovedujejo zgodbo o alkemiji giba. Na odru tako pred nami odseva imaginarna dežela odnosov in srečanj, ki morda, kot je zapisal eden od kritikov, pooseblja prav Madagaskar, čudežni otok, na katerem se mešata Afrika in Azija.

The Rhythm of Zen

Choreographer and dancer Ariry Andriamoratsiresy founded the Rary group seven years ago and now, comprised of eight dancers and two composer/musicians, it is the leading dance group in Madagascar. Besides his work as choreographer, Ariry organizes dance and music workshops on traditional dance, his field of expertise. The group combines the visual arts, music, dance and theatre with contemporary and traditional movement. The performance Mpirahalahy Mianala, translated as Many, who are One, speaks of meetings, passing or fateful. With their rhythmic, at times almost Zen dance, the dancers discover the boundaries of a new space, narrating a story on the alchemy of movement. On the stage before us, an imaginary land of relations and meetings unravels, that perhaps, as a critic claims, represents Madagascar, the mystery island where Asia and Africa meet.

Koreograf / Choreography: Ariry Andriamoratsiresy

Plesalci / Dancers: Ariry Andriamoratsiresy, Andry Nirina Solofoarimanana, Julie Iarisoa, Judith Olivia Manantenasoa

Glasba / Music: Linda Angelica Volahasiniaina

Kostumi / Costumes: Compagnie Rary

Luč / Light: Compagnie Rary

A - A A

25 minut / 25 minutes

20. avgust ob 21.00 / August 20th at 21.00

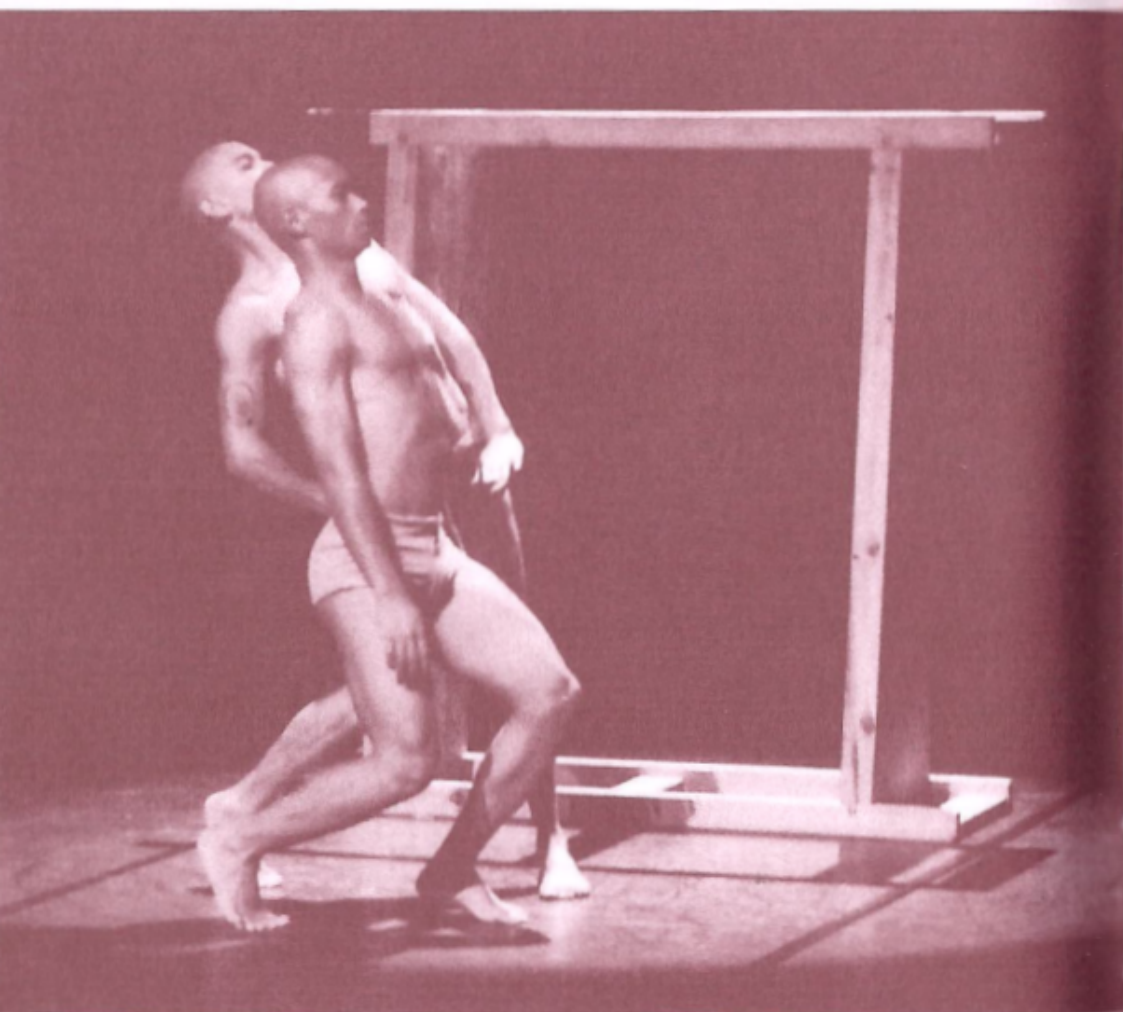
21. avgust ob 20.00 / August 21th at 20.00

Železniški muzej / Railway Museum

Zabava z DJ MAHMUDOM / Party with DJ MAHMUD

COMPAGNIE RARY
(Madagaskar/ Madagascar)

Dihy Tsy Amin'aponga



Večna sodobnost

Skupina Rary z Madagaskarja, je za svoje delo prejela že več uglednih nagrad, med njimi nagrado za najboljšo plesno skupino 2002 RFI (Radio France International). Poleg predstave Mpirahalahy Mianala, uprizorjene na otvoritveni večer, bodo odplesali tudi delo Dihy Tsy Amin'aponga, ki ga odpira drugačna intonacija, kar dokazuje izjemno barvitost njihove dramaturgije in gibalne forme. Skupino krasi prav posebna milina, ki se spogleduje z močno energijo, natančnostjo in lepoto. Oder napolnijo z aktualnostjo tradicionalnega plesa in spominom sodobnega giba. Sodobni ples pri teh plesalcih pridobi večno dimenzijo, kot da obstaja že od nekdaj in je vse abstraktno zgolj prepoznaven slovar za stvarnost sveta.

Forever Now

The Rary group from Madagascar has received many respectable awards, among them Best Dance Group 2002 of the RFI (Radio France International). Besides their opening night performance, Mpirahalahy Mianala, they will also perform Dihy Tsy Amin'aponga, opened by a different intonation, showing that their form of movement and dramaturgy is widely varied. The group presents itself rather mildly, encompassing energy, precision and beauty, filling the stage with traditional dance and a memory of the contemporary. They grant contemporary dance an eternal dimension, as if it had always existed, as if abstraction is nothing more than a recognizable dictionary of reality.

Koreograf / Choreography: Ariry Andriamoratsiresy

Plesalci / Dancers: Ariry Andriamoratsiresy, Andry Nirina Solofoarimanana,

Julie Iarisoa, Judith Olivia Manantenasoa

Kostumi / Costumes: Compagnie Rary

Luč / Light: Compagnie Rary

20 minut / 20 minutes



21. avgust ob 20.45 / August 21st at 20.45
Železniški muzej / Railway Museum

COMPAGNIE GÀARA
(Kenija / Kenya)

Dilo



Rezilo sence

Opiyo Okach sodi med pomembnejše akterje sodobne gledališke in plesne scene v Keniji. V Londonu je študiral mim in fizično gledališče. Leta 1997 je skupaj z Afraham Zenambergenom in Faustin Linyekula ustanovil prvo plesno skupino sodobnega plesa v Keniji Gaara, ki uspešno gostuje na velikih svetovnih festivalih. Opiyo, ki živi v ustvarjalnem geografskem trikotniku med Veliko Britanijo, Francijo in Kenijo, se bo v Ljubljani predstavil s solom Dilo, ki je kompozicija natančnosti in svobodne improvizacije. Odrska luč kot ostro rezilo deli njegov gib na telo in senco ter odpira pokrajino ritmičnega horizonta. V predstavi plesalec karizmatično meša tradicionalni, baletni in sodobni gib ter svojo koreografijo povezuje s koreninami afriškega plesa, ki je poseben, večer jezik različnih pomenov in simbolov. Gledalec je znotraj te zgodbe hipnotično prepuščen svojemu pogledu.

Shadow's Edge

Opiyo Okach is a very important Kenyan dance and theatre artist, who studied mime and physical theatre in London. In 1997 he co-founded the first Kenyan contemporary dance company, called Gaara, along with Afrah Zenambergen and Faustin Linyekula. Living and creating between Great Britain, France and Kenya, Opiyo will present in Ljubljana a solo entitled Dilo, a composition of precision and free improvisation. The stage lighting splits his movement into body and shadow thus creating a rhythmical horizon. In this performance, the dancer charismatically intertwines traditional and contemporary dance, ballet and his own personal choreography with the roots of African dance: a particular, eternal language of varied meaning and symbol. In the piece, hypnotically, the viewer is left to his own senses and devices.

Koreografija / Choreography: Opiyo Okach

Plesalec / Dancer: Opiyo Okach

Glasba / Music: Disiko, Desma, tradicionalna glasba / traditional music

Luč / Light: Christophe Barnier

Kostumi / Costumes: Fabienne Sabarros

Koprodukcija / Co produced by: Ballet Atlantique - regine Chapinot, Centre Choreographique National de Montpellier

S pomočjo / With the help of: L'Association Française d'Action Artistique, Ministère de la Culture, Ville de la Rochelle, L'Office Artistique de la Region Aquitaine, Gare au Théâtre

35 minut / 35 minutes



21. avgust ob 22.00 / August 21st at 22.00
Železniški muzej / Railway Museum

UNINVITED GUESTS

[Velika Britanija / Great Britain]

Offline



Intelligenza opazovalca

Angleško-nemška skupina Uninvited Guests je bila ustanovljena leta 1998 in deluje v Bristolu. Njihove predstave mešajo različne žanre in umetniške forme, poleg performansov ustvarjajo tudi instalacije in se ukvarjajo z novimi mediji. Zanimata jih tako visoka tehnologija kot tudi banalne vsakdanje zgodbe in ta dva navidez različna pola združujejo v svojih odrskih nastopih, na katerih so računalniki, glasbena oprema in mikrofoni, ki jih uporabljajo, tudi njihova edina scenografija. V predstavi Offline obravnavajo temo in meje voajerizma. »Vse, kar si želiš, je že tam nekje zunaj: umazane zgodbe, grenke skrivnosti, izgubljene ljubezni in dobra zabava. Odlične teme za organiziranega voajerja.« Kritiki predstave te mlade skupine največkrat označujejo z besedami inteligentno in provokativno. [Predstava je v angleškem jeziku brez prevoda.]

The Watcher's IQ

Uninvited guests, an English-German group, were formed in 1998 and work in Bristol. Their performances mix different genres and forms of artistic expression; besides performances they also create installations and work with new media. They are interested in both high technology, and banal, mundane stories and join the two on their stage, upon which computers, instruments and microphones are the only set. In Offline they discuss the theme and boundaries of voyeurism. "Anything you desire is already out there; dirty stories, bitter secrets, lost loves and good fun. Perfect themes for the organized voyeur." Critics usually denote this young group's performances with the words intelligent and provocative. (the performance is in English with no translation)

Snovalci & izvajalci / Devisors & Performers : Jessica Hoffmann, Richard Dufty, Jessica Marlowe, Thomas Keller
Režiser / Directed by: Paul Clarke
Lučno oblikovanje / Light design: Liam Fahey
S podpora / Commissioned by: Künstlerhaus Mousonturm Frankfurt & Arnolfini Bristol

60 minut / 60 minutes



Festivalska delavnica / Festival workshop

22. avgust ob 15.00 / August 22nd at 15.00

Celica / The Cell

Danger ! Live Network

Delavnico bosta vodila / The workshop led by:
Bush Hartshorn (Velika Britanija / Great Britain)
in / and Massimo Mancini (Italija / Italy)

22. avgust ob 19.00 in 23.00 / August 22nd at 19.00 and 23.00
Plesni teater Ljubljana / Dance Theatre Ljubljana

OLEG SOULIMENKO & MARKUS SCHINWALD
(Rusija & Avstrija/ Russia & Austria)

The Stage Matrix



Miza, ki misli kot jaz

Oleg Soulimenko je ruski plesalec in koreograf, ki trenutno ustvarja na Dunaju. Bil je član ruske skupine Saira Blanche in je stalni sodelavec Lux Flux iz Avstrije. V eni od predstav, v kateri je Oleg ob glavnem igralcu samo sedel in kadil cigareto, je kritik zapisal: »To je bilo nekaj najboljšega, kar se je lahko zgodilo tej cigareti.« Toliko o njegovi prezenci. V predstavi Stage Matrix, ki jo je zasnoval skupaj z dunajskim vizualnim umetnikom Markusom Schinwaldom, je ujet v kubus pohištvenega stroja, ki oblikuje in diktira njegovo premikanje in bivanje v prostoru, v katerem ne moremo več ločiti predmeta od telesa. Njegovo gibanje v omejeni kocki spominja na zapletene vsebine najboljših absurdnih zgodb ruskega pisatelja Danila Harmsa ali pa na metamorfoze, ki jih je v svojih delih opisoval Kafka. Kdo je torej tisti, ki oblikuje prostor bivanja – pohištvo ali telo? In kaj je pravzaprav tisto, čemur pravimo dom?

The table that thinks as I do

Oleg Soulimenko is a Russian dancer and choreographer, currently working in Vienna. He was a member of the Russian Saira Blanche group and collaborates on a permanent basis with Lux Flux of Austria. In a performance in which Oleg just sat next to the leading actor and smoked a cigarette, a critic wrote that this was "the best thing that could possibly happen to this cigarette." Enough said about presence. In Stage Matrix, conceived in collaboration with visual artist Markus Schinwald, he is caught in a cube of a furniture machine, shaping and dictating his movement and existence in a space in which we are unable to determine where the body ends and an object begins. His movement in a limited cube reminds us of the complex plots of some of the best absurd stories of Daniil Harms or perhaps the metamorphoses of which Kafka spoke. So – who does create living space: furniture or body? And what exactly is the thing we call home?

Koncept / Concept: Oleg Soulimenko & Markus Schinwald

Izvajalec / Performer: Oleg Soulimenko

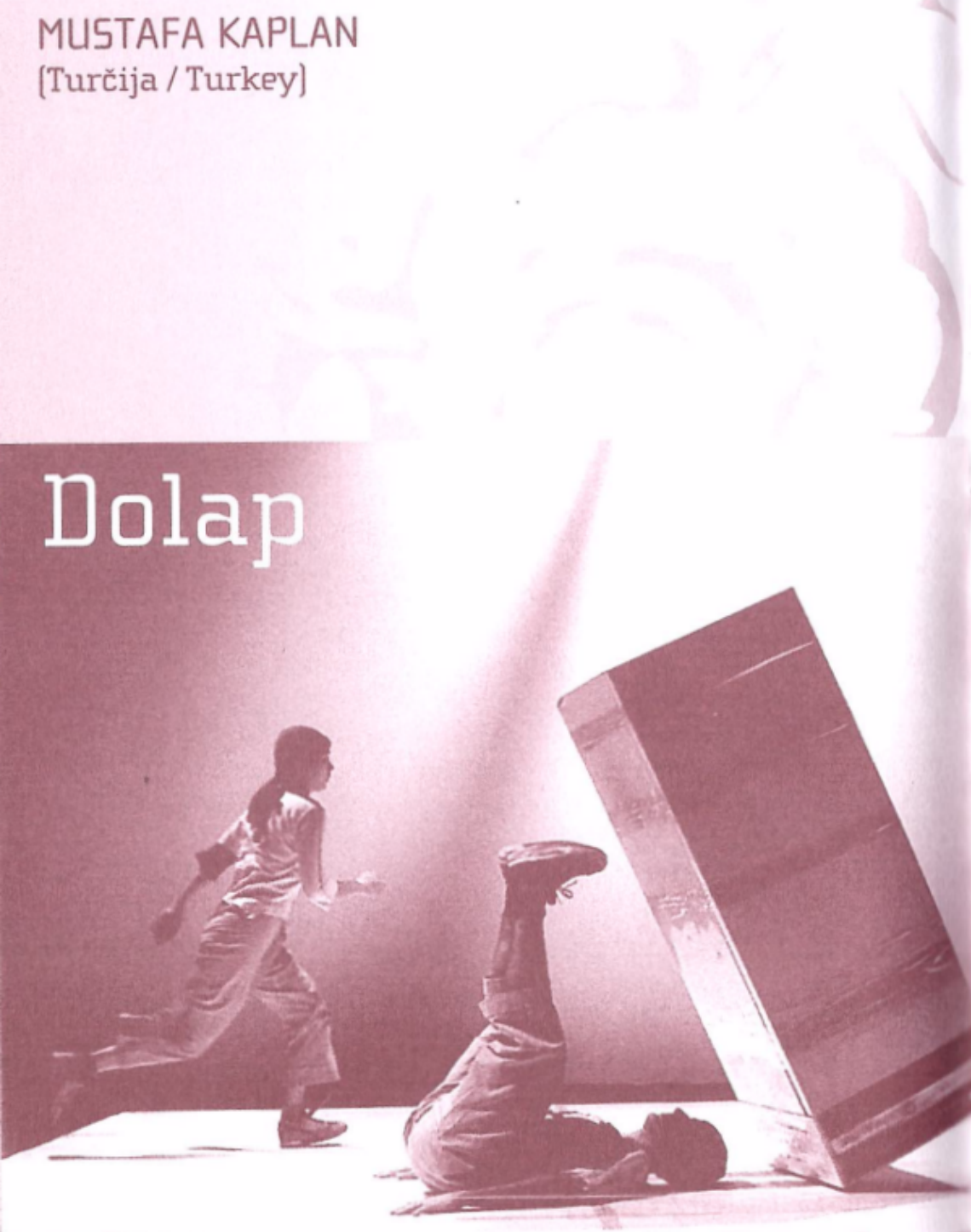
Koprodukcija / Co-production by: Oleg Soulimenko & Markus Schinwald & Tanzquartier Wien

30 minut / 30 minutes

22. avgust ob 20.30 / August 22nd at 20.30
Železniški muzej / Railway Museum

MUSTAFA KAPLAN
(Turčija / Turkey)

Dolap



Med ledom in gibom

Središčno točko dueta turškega koreografa Mustafe Kaplana in plesalke Filiz Sizanli predstavlja hladilnik, ki je del njunega plesnega giba in soplesalec. Metafora in realnost hkrati. Telo tako ni samo tisto, kar pleše, temveč se v družbi predmeta odziva tudi na njegov nagib in težo tekočine oziroma ledu, ki ju nosi ta neusmiljeni kvadrat v prostoru. Hladilnik je tako tudi vmesni člen njunih odnosov. Hladni razlagalec, ki je bolj prispodoba fizikalnih kot čustvenih odnosov. Avtomatično ponavljanje lovljenja ravnotežja je boj moči, vztrajnosti in discipline, kar je pravzaprav esenca vsakega plesnega materiala. Mustafa Kaplan je sodelavec in soustanovitelj številnih skupin sodobnega plesa v Turčiji, ki oblikuje svojo značilno gibalno poetiko. Filiz Sizanli je stalna Kaplanova sodelavka, ki poleg drugih umetnikov sodeluje tudi z mednarodno skupino Mathilde Monnier.

Between ice and movement

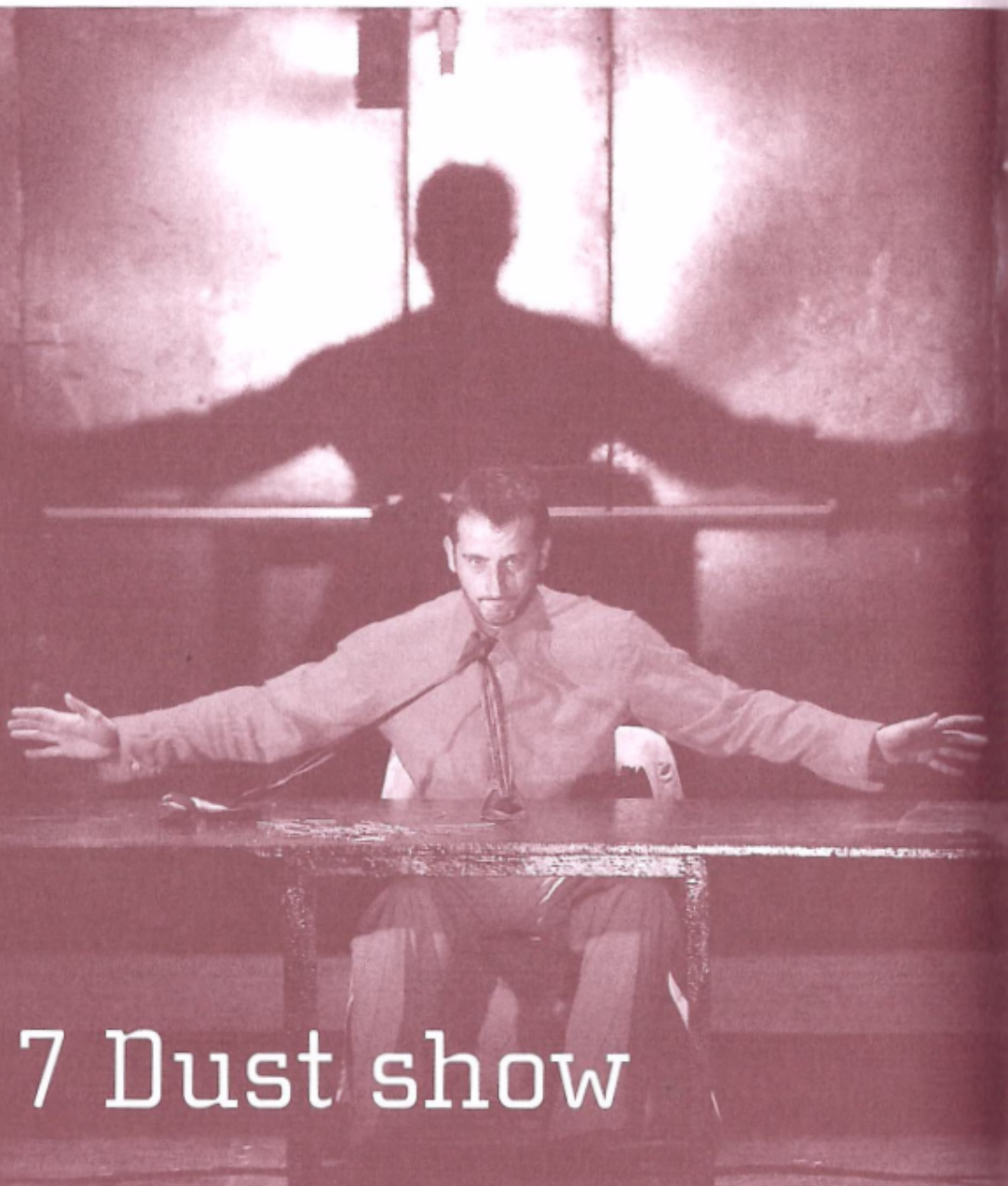
The center point of Turkish choreographer Mustafa Kaplan and dancer Filiz Sizanli is a fridge. It is part of their dance movement and also a dance partner. Metaphor and reality synchronously. Thus the body is not just that which dances, but also that which responds in the company of the object to the slant and weight of fluid or ice, carried by this merciless cube in space. The fridge is also the fulcrum of their relationship—the cold interpreter more an allegory of physical than of emotional relationships. The automatic repetition of trying to regain balance is a battle of power, endurance and discipline, the essences of this dance material. Mustafa Kaplan is the collaborator and founder of many contemporary dance groups in Turkey and he forms them with his particular poetics of movement. Filiz Sizanli, his regular collaborator, also works with the Mathilde Monnier international group.

Koreografija / Choreography: Mustafa Kaplan
Plesalca / Dancries: Filiz Sizanli, Mustafa Kaplan
Kostumi / Costumes: Petra

35 minut / 35 minutes

22. avgust ob 21.30 / August 22nd at 21.30
Železniški muzej / Railway Museum

CONSERVAS (Španija / Spain)



7 Dust show

Gole v sedlu

Umetnico Simono Levi, ki je ustanoviteljica in režiserka skupine Conservas, kritiki označujejo za ikono španskih performansov in predstav. Conservas temperamentno in divje žonglirajo z ženskimi temami, ki so univerzalne podobe sodobne družbe. Prizori iz njihovih gledaliških kabaretov so ikone v dobesednem pomenu – ritualne likovno-gledališke slike, napolnjene z ironijo, seksualnostjo, ritualnostjo in aktualnostjo. Premikajo naše misli in poglede, tako kot stripovske mehanske naprave na odru premikajo najbolj erotične dele njihovih teles. Moškega pribijejo na mizo in nam posvetijo iz najintimnejšega in najbolj skrivnostnega ženskega predela. So zabavne, pripravijo pa nas tudi do ponižne rdečice. Ženske in insekti je eden od podnaslovov njihovega Cabareta Interface.

Easy Rideress

Simona Levi, founder and director of Conservas was dubbed the icon of Spanish performance art by critics. Conservas juggle feminine themes as universal images of contemporary society temperamentally and with a wild flair. Images from their theatrical cabarets are icons in the true meaning of the word: ritual paintings filled with irony, sexuality, rituality and actuality. They move our thoughts and glares just as comic-book devices move the erotic parts of their bodies on stage. They nail a man onto a table and show us a glimpse of and a glimmer from the most intimate and mysterious parts a female body. They're funny and they make us blush. The subtitle of their Cabaret Interface is Women and Insects.

Režija / Directed by: Simona Levi

v sodelovanju z / in the collaboration with: Dominique Grandmougin

Izvajalci / Performers: Judit Saula, Agnès Mateus, Xisco Segura, Mireia Serra

Video plesalke / Video dancers: Monica Muntaner/Sofia Asencio/Mireia Serra

Scenografija in stroji / Stage set and machines: Lali Canosa, E.B.A., Conservas

Glasba / Music: Maddish Falzoni y Gat, Xavi Marx, Mónica Oca

Ton / Sound: Xavi Marx

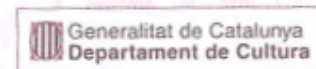
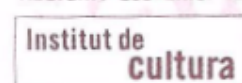
Raziskava / Survey: Espacio Tangente

Kamera / Camera: Mariana Jarolavsky

Video montaža / Video editing:

Arco y Flecha - Demi/Conservas

Kostum / Costume: Carlos Cervera



60 minut / 60 minutes



Okrogla miza / Round table

23. avgust ob 15.00 / August 23rd at 15.00

Celica / The Cell

Okrogla miza o prihodnosti mreže JUNGE HUNDE / Round-table discussion on the future of the Junge Hunde network Srečanje med umetniki in producenti / Meeting with producers and artists

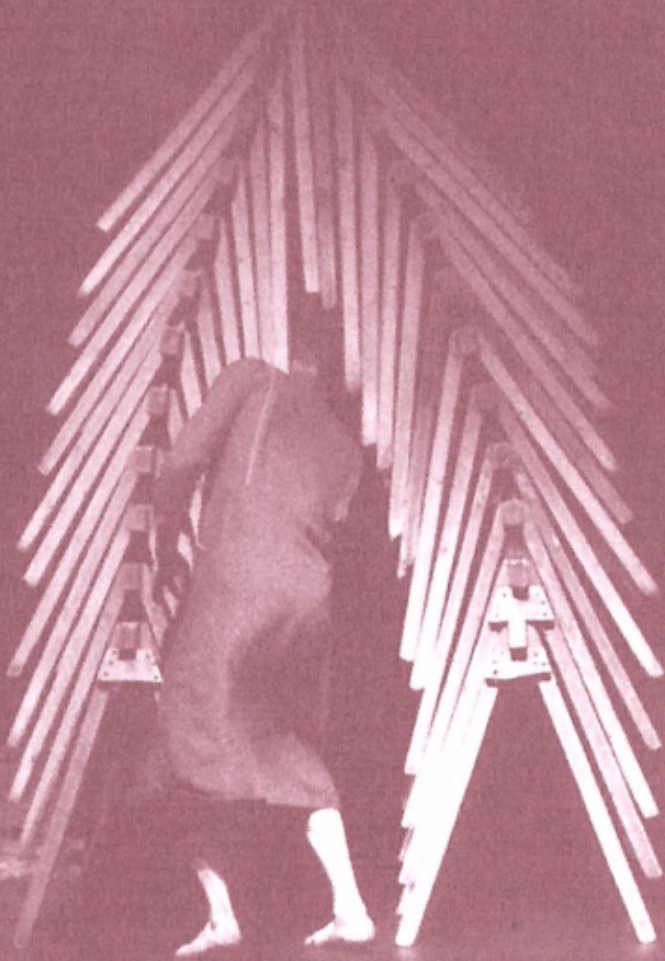
23. avgust ob 20.00 / August 23rd at 20.00

24. avgust ob 23.00 / August 24th at 23.00

Gledališče Glej / Glej Theatre

CAMILLE BOITEL
(Francija / France)

L'Homme d'Hus



Akrobat srca

Camille Boitel je kot mlad cirkusant, žongler, glasbenik in akrobat s svojo sestrico nastopal na ulici in nekega dne ju je opazila Annie Fratellini ter ju povabila v svojo znamenito cirkuško šolo v Parizu, kamor sta odpotovala z majhnim kombijem, v katerem sta tudi živila. Nato je prišla ponudba za prvo avtorsko predstavo, ki jo je Camille ustvarjal kar tri leta. Potapljal se je v knjige o Jobovem trpljenju, preučeval samoto in norost pesnika Hölderlina, bral biografijo Nižinskega ter se skušal vživeti v podobe mistika, norca, starca, bolnika, preroka. Tako je nastala neverjetna predstava, ki navdušuje s svojo mešanico akrobatstva, humorja, burleske, absurda in groze sveta. Akterjevo nežno in lepo telo se pred gledalci v trenutku spremeni v nenavadne in nezemeljske oblike, samotna postane preroška in krhkost se preoblikuje v moč, ki nam pripoveduje zgodbe o bivanju človeka. Camille pravi, da v svojih predstavah lovi trenutke, ko smeh gledalca ugasne in se spremeni v notranji pogled. Je akrobat srca in misli, najlepša mešanica gledališkega bistva, o kateri so pisali mnogi gledališki teoretiki, v tej predstavi pa jo lahko tudi ugledamo.

Acrobat of the Heart

Camille Boitel was performing as juggler, musician and acrobat on the streets with his little sister when they were spotted by Annie Fratellini and invited to attend the famous circus school in Paris, to where they traveled in their little live-in van. This was followed by his first performance, which he worked on for over three years. Camille read books on Job's suffering, studied the loneliness and madness of Holderlin, read Nizhinski's biography and tried to get into the role of mystic, madman, elder, patient, prophet. Thus an incredible performance was created, one that enraptures with a mixture of acrobatics, humour, horror, burlesque, and the absurd. In front of the viewer, the actor's gentle, beautiful body transforms into unusual and unearthly forms: loneliness becomes prophecy and fragility turns into strength, all the while narrating stories about the existence of man. Camille says that, in his performances, he tries to catch the moments where the viewer's smile fades and his gaze turns inward. He is an acrobat of the soul and of thought-- the core of the theatre--about which many theoreticians have written, and which this performance reveals.

Izvajalec / Performed by: Camille Boitel

Izvirna zamisel / Original idea: Bénédicte Le Lamer

Scenografija / Stage set: Denis Bourgoin

Lučno oblikovanje / Light Design: Laure Couturier

Ton / Sound: Silvère Boitel

Pomoč / Direction Assistant: Alice Boitel

60 minut / 60 minutes


institut français

institut français charles nodier



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

MAGDA REITER & MATEJA REBOLJ
(Poljska & Slovenija / Poland & Slovenia)



Forma Interrogativa

Dvojnost dueta

Plesalka in koreografinja Magda Reiter, ki prihaja iz Poljske, je v zadnjih nekaj letih postala vse bolj opazen del slovenskih sodobnih plesnih odrov. Predstavo Forma Interrogativa je ustvarila z najeminentnejšo plesalko slovenskega sodobnega plesa in baleta Matejo Rebolj. Podlaga tega gibalnega dueta je plesni pod, ki postane kreativno polje vzajemnega poizpraševanja, saj obstajajo vprašanja, ki jih lahko znova postavimo, znova premislimo. Ali lahko uzavestimo svoje šibkosti, da bi jih lahko kreativno uporabili? Kaj pomeni soočiti se v dialogu, duetu? Kaj pomeni soočiti se sam s sabo? Magda Reiter je diplomirala na Nacionalni baletni šoli v Gdanskju ter na P.A.R.T.S. v Bruslju. Mateja Rebolj pa je bila baletna solistka v SNG Operi in Baletu v Ljubljani in sodeluje s številnimi slovenskimi koreografi sodobnega plesa. Dialog dveh gibalnih soočenj, občutljivosti in natančnosti.

Duality Duo

In recent years, dancer and choreographer Magda Reiter from Poland has become an integral part of the Slovene dance stage. Forma Interrogativa was conceived alongside the most eminent dancer of the Slovene contemporary and ballet scene, Mateja Rebolj. The basis of this movement duo is the dance floor. It may become a stage for mutual questioning for questions we may ask or rethink again surely exist. What is the meaning of confrontation in a dialogue, duo? How about confronting oneself? Magda Reiter graduated from the National Ballet Academy of Gdansk and P.A.R.T.S. in Brussels. Mateja Rebolj was a solo ballet performer in SNG Opera and Ballet in Ljubljana and Maribor and has cooperated with many Slovene contemporary choreographers. A dialogue of movement confrontation, sensitivity and precision.

Koreografija / Choreography: Magda Reiter

Plesalki in soustvarjalki / Dancers and creators: Mateja Rebolj, Magda Reiter

Glasba / Music: Blaž Peršin, Luis M. Carmona, Sascha Sulimma, Pierre van Kerckvoorde, Nicola Nord

Kostumi / Costums: Aleksandra Gregl

Luč / Light: Miran Šušteršič

Produkcija / Produced by: Maska produkcija

Koprodukcija / Co-produced by:

Plesni teater Ljubljana

S podpora / Supported by:

Ministrstvo za kulturo RS, MO Ljubljana

40 minut / 40 minutes

Okrogla mize / Round table

24. avgust ob 15.00 / August 24th at 15.00

Celica / The Cell

Okrogla miza o prihodnosti mreže JUNGE HUNDE /
Round-table discussion on the future of the JUNGE
HUNDE network

Srečanje s širšo strokovno javnostjo /
Meeting with broader public

24. avgust ob 20.00 / August 24th at 20.00
Železniški muzej / Railway Museum

GREGOR LUŠTEK & ROSANA HRIBAR
(Slovenija / Slovenia)

Ana is the Name of the Rose

Rose is a rose is a rose

Gregor Luštek in Rosana Hribar sodita med mlajšo generacijo slovenskih sodobnih plesalcev. Nastopala sta v številnih plesnih ter tudi gledaliških predstavah znanih koreografov in režiserjev ter se ob svojem delu srečala z različnimi plesnimi tehnikami in gledališkimi koncepti. Njun prvi skupni duet, Ana is the Name of the Rose, je poseben prav zaradi svoje dramaturške natančnosti, znotraj katere oblikujeta posebno gibalno zgodbo. To je pripoved o moškem in ženskem temperamentu, ki ustvarja natančno odrsko kompozicijo telesa in ritma. Ženska je divja in ujeta v dialog s svojim telesom, ki je cikel svobode in fascinacije. Moški je moč telesa in hitrost odziva. Duet je skorajda intimni ritual, ki ga gledalec gleda s telesom in občuti kot gibanje svojega pogleda.

A rose is a rose is a rose

Gregor Luštek and Rosana Hribar belong to the younger generation of Slovene contemporary dancers. They have performed in numerous dance and theatre productions by known choreographers and directors and have met with very different dance techniques and theatre concepts in their collaborations. Their first joint duo, Ana is the Name of the Rose, is special in its approach to dramaturgical precision. It is a story of the male and female temperaments, creating a precise stage composition of body and rhythm. The woman is wild and caught in a dialogue with her own body. The man is power of body and speed of response. The duo is in an almost intimate ritual, viewed with the body and felt as the movement of the viewer's gaze.

Koreografija in ples / Choreography and dance: Rosana Hribar in Gregor Luštek
Glasba / Music: Aldo Ivančič
Luč / Light: Miran Šušteršič
Video / Video: Jure Novak
Produkcija / Produced by: Javni sklad RS za kulturne dejavnosti OI Novo mesto,
Koreodrama Ljubljana

35 minut / 35 minutes

24. avgust ob 21.00 / August 24th at 21.00
Železniški muzej / Railway Museum

LA CAMPAGNIE DES MUSIQUES À OUIR
(Francija / France)

koncert / concert



Barviti francoski trio dveh saksofonistov in bobnarja išče navdih pri različnih glasbenikih od Tina Rossija, Joeja Dassin, Whitney Huston do slovitih mojstrov jazza, kakršna sta Duke Ellington in Miles Davis. Njihov nastop pa je glasba in predstava zase. Spomnite se najrazličnejših glasbenih žanrov, ki jih poznate, od bluesa, nežnega valčka, sansona, ritmične bossa nove, rock'n'rolla, popa ... Spomnite se vseh predmetov, ki v rokah virtuozov zazvenijo in odmevajo, od žage, kamna, lesa, ožemalca perila, piščali ... Vse to na njihovem koncertu oživi ter najde svoj ritem in prav vse je začinjeno z najlepšo glasbeno dišavo jazza in improvizacije. So zabavljači, igralci in seveda glasbeni virtuoz. Fanatiki ritma in nastopa. Na njihovih koncertih, če parafraziramo Valeryjevo slavno reklo o plesalcih, ne moremo več ločiti glasbenika od glasbe. Užitek.

The colorful French trio consisting of two saxophone players and a drummer is influenced by various artists all the way from Tin Rossie, Joey Dassin and Whitney Huston to jazz masters like Duke Ellington and Miles Davis. But their performance is music and a show of its own. Think of all the various musical genres you know? Anything from blues, a mild waltz, a chanson, some rhythmical bossa nova, rock'n'roll, pop, you name it. Now think of all the objects that may vibrate and sound in the hands of masters, saws, stones, wood, cloth driers and whistles. All these things come to life and find a rhythm at their concerts, spiced by jazz improvisation. They're entertainers, actors and musical virtuosi. Fanatics of rhythm and performance. To paraphrase Valery's famous saying on dancers; at their concerts, one can't tell the musician from the music. Ecstasy.

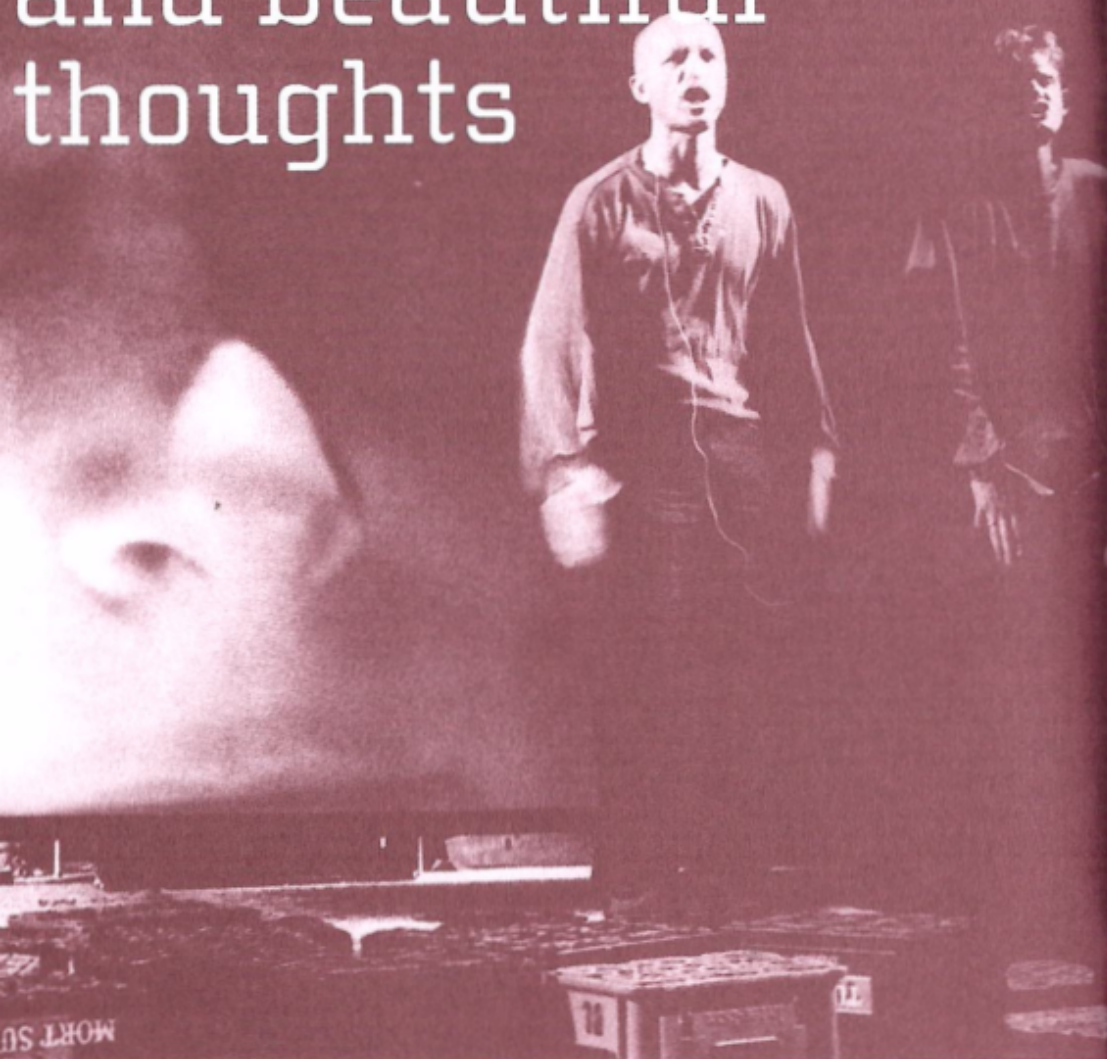
Tolkala, glas, trombon, rog, kanglica za rože,..../
Percussions, voice, trombone, basoon, watering can...: Denis Charolles
Alt in sopran saksofon, električni kontrabas, cevi, ljubezenske pesmi, /
Saxophone Alto and Soprano, electric bass, pipes, love songs,....: Christophe Monniot
Bariton saksofon, žaga, čeber,.... / Saxophone Barython, saw, bucket,....: Rémi Sciuto



25. avgust ob 21.00 / August 25th at 21.00
Kavarna Pločniku / Pločnik Caffè

DOOD PAARD
(Nizozemska / Netherlands)

40.000 sublime and beautiful thoughts



40.000 milj pod kožo

Pred štirimi leti je skupina Dood Paard na Mladih levih gledališke sladokusce navdušila s svojo interpretacijo Medeje. Letos se vračajo s predstavo 40.000 sublimnih in lepih misli, zasnovano na besedilu Petra Handkeja *Selbstbesichtigung*, ki pa so mu dodali še lastna besedila. Trije igralci na odru vsakdanje dialoge in repetitive izgovarjajo kot glasbeno poezijo, ki pa lahko v trenutku postane vžigalna vrstica in sproži čustvene eksplozije. Govorijo o pravilih sveta, o učenju in prepovedih, ki so pravzaprav realna oblika našega življenja. Podobe kože, ust, rok, bitje srca ali dihanje, ki jih gledamo na videu in poslušamo v ozadju, so raztelesena abstrakcija telesa, realnost pa se skriva v jeziku, ki zbudi spomin ali v nas odkrije potrebo po izpovedi, vživljanju ali sočutju. Na tej predstavi se gledalec potaplja globoko pod svojo kožo. (Predstava je v angleškem jeziku brez prevoda.)

40.000 leagues under the skin

Four years ago, Dood Paard won over Ljubljana's theatre goers with its rendition of Medea. They return this year with a performance entitled 40.000 sublime and beautiful thoughts based on Peter Handke's Selbstbesichtigung, to which their own text was added. The three actors interpret common dialogue and repetition as musical poetry that may at any time turn volatile and ignite emotional explosions. They discuss the rules of this world, the learning and prohibiting that comprises our world. We watch and listen to background images of skin, mouths, hands, heartbeats or breathing as a disembodied abstraction of the body. Reality, however, hides in language, awaking memories and our needs to confess, empathize or emote. The performance submerses the viewer deep beneath his own skin. (the performance is in English with no translation)

Zamiselnica / Conceived and realized by: Manja Topper, Steve Green, Gillis Biesheuvel,
Kuno Bakker in / and Iwan Van Vlierberghe

Poslovne zadeve / Business aspects: Marten Oosthoek,
Mei-Lan de Koning



Telepostamt

Kraljevine Nizozemske

85 minut / 85 minutes

Okrogla miza / Round table

26. avgust ob 15.00 / August 26th at 15.00

Ministrstvo za kulturo RS / Ministry of Culture of Slovenia

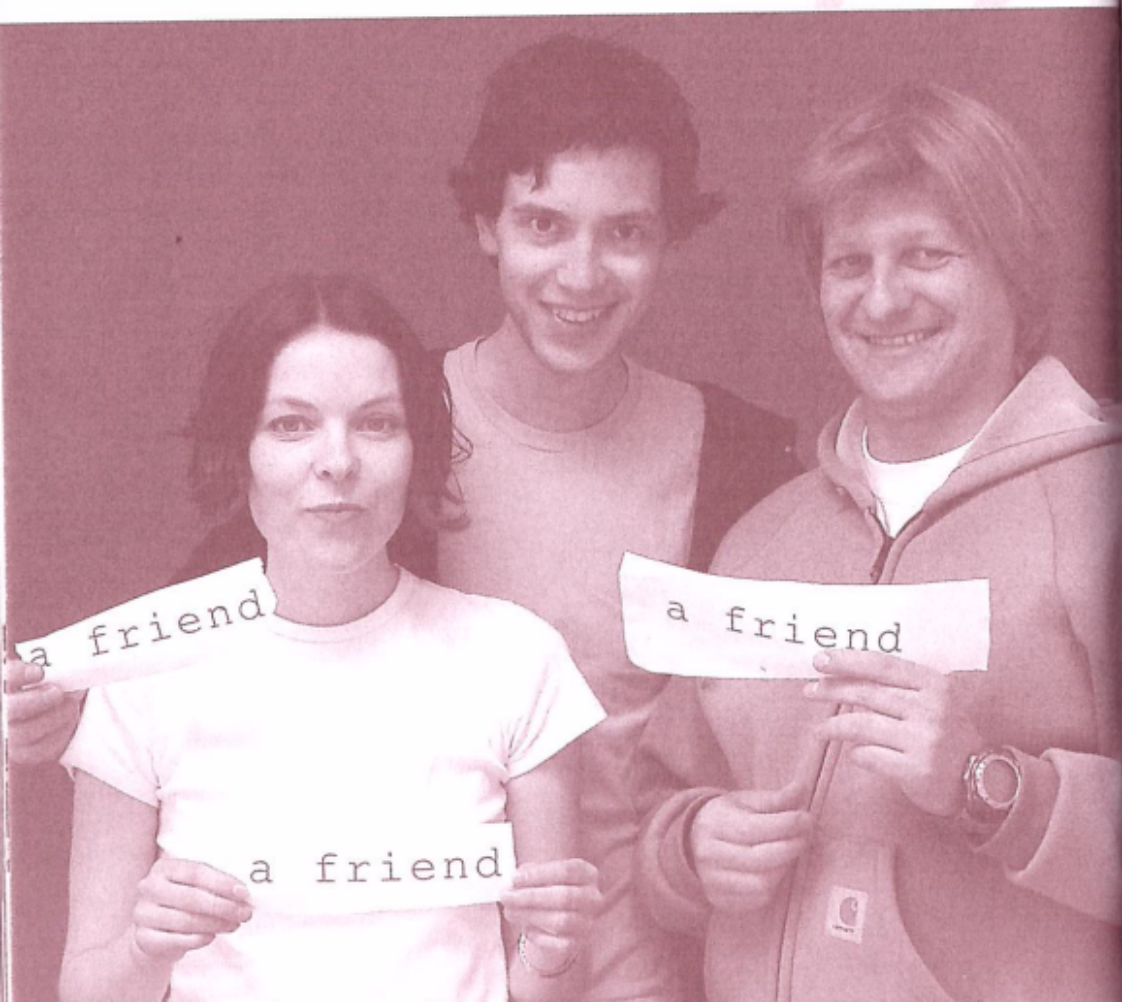
Predavanje o strukturnih skladih Evropske unije / A lecture on the structural funds of the European Union

Predavanje o strukturnih skladih (primeri iz Francije, Portugalske in Irske) / A lecture on structural funds (examples from France, Portugal and Ireland)

26. avgust ob 20.00 / August 26th at 20.00
Železniški muzej / Railway Museum

DISPLAY & ALEXANDER GERNER & FOKUDA
(Norveška & Portugalska / Norway & Portugal)

Fiel Amigo - a friend that can be trusted



Prijatelj in riba

Nemško-portugalski režiser in dramatik Alexander Gerner je norveško skupino display srečal leta 2002 na bienalu v Hamburgu in odločili so se za sodelovanje. Najprej so skušali odkriti skupno točko med Norveško in Portugalsko in jo našli – hrano, polenovko ali bakala. Bakala je bil včasih na Portugalskem hrana revežev, zato so ji rekli tudi fiel amigo – zvesti prijatelj, ki mu lahko zaupaš. Tako je nastal gledališki dogodek, ki govori o enem najbolj zaupnih in iskrenih čustvovanj v človeškem življenju – prijateljstvu. To je predstava, sestavljena iz zgodb, videov, intervjujev in fotografij, vključuje pa tudi izpovedi posameznih gledalcev iz različnih mest, kjer so gostovali. Obstajajo prijatelji, ki jih imamo že od otroštva, pa tudi takšni, ki smo jih srečali samo enkrat v življenju, a še vedno obstajajo kot del našega spomina. Tovrstna predstava se skorajda ne more končati drugače kot s prijetnim druženjem ob okusnem bakalaju skupaj s prijatelji in novimi znanci, ki jim lahko zaupamo. (Predstava je v angleškem jeziku brez prevoda.)

Friend and fish

German-Portuguese director and playwright Alexander Gerner met Norwegian group display at Hamburg's 2002 Biennale. They started off by trying to find something in common between Norway and Portugal – and succeeded; food. Codfish, or bakala, used to be poor people's food in Portugal, which is why it was called fiel amigo, a friend you can trust. Thus a theatre event was created, one speaking about that most intimate and sincere of human emotions; friendship. There are friends we have had since childhood and those we have only met once in our lives, yet who we keep in our memories. This is a performance pieced together from photographs, stories, videos, and interviews, including statements by viewers from the different cities in which the show has been presented. And of course, such a performance can end no other way than with some friendly socializing over tasteful bakala among friends and new acquaintances we can trust. (the performance is in English with no translation)

Kreacija in interpretacija / Conceived and performed by: display & Alexander Gerner

Glasba / Music: fokuda

Kuhar / Food by: Roy Lervåg

Koprodukcija / Co-production: BEK, Bergen Centre for Electronic Art

5 podpora / Supported by: Bergen Kommune

5 pomočjo / With the help of: Zunanje ministrstvo Kraljevine Norveške

35 minut / 35 minutes

Vini  Portugal

26. avgust ob 22.00 / August 26th at 22.00

27. avgust ob 22.00 / August 27th at 22.00

Gledališče Glej / Glej Theatre

COMPAGNIA SUD COSTA OCCIDENTALE
[Italija / Italy]

Carnezzzeria



Družinske skrivnosti

Gledališko skupino Sud costa occidentale je leta 1999 v Palermu ustanovila režiserka Emma Dante. Zaslodeli so s predstavo M'Palermu, ki je prejela več mednarodnih nagrad in v kateri se mešajo temperament italijanskega juga, tamkajšnja folklor, narečne pesmi in zapleteni medčloveški odnosi. Predstava Carnezzzeria je prav tako tesno povezana z življenjem na sončni Siciliji ter v ospredje postavlja temo družine oziroma incesta. Je pripoved o noseči ženski in treh nasilnih bratih, ki so gospodarji njene usode in norosti. Ženska, pahnjena v vlogo žrtve, se ji nemočna prepusti in na obali hrepeneče čaka na svojega namišljenega ženina, ki naj bi se pripeljal z ladjo in ki seveda nikoli ne pride. Ujeta je v kletko svoje družine, v kateri mračne telesne skrivnosti prepovedujejo izpoved resnice, zato ji ne preostane drugega, kot da svojo zgodbo in vlogo nemo doživi vse do tragičnega konca. Igra glavnih akterjev je groteskna in hkrati realistično presunljiva, saj zgodba spominja na moč usode v grški tragediji in na nikoli izgovorjene resnice večnih družinskih sag. (Predstava je v italijanskem jeziku brez prevoda.)

Family secrets

The group Sud costa occidentale was formed in 1999 in Palermo by director Emma Dante. Their road to fame was the performance M'Palermu, which received numerous international awards. The performance is a mix of the temperament of the Italian south, its folklore, local poetry and complex human relationships. Carnezzzeria is also tightly connected with life on sunny Sicily and focuses on the themes of family and incest. It is a tale of a pregnant woman and three violent brothers - the rulers of her fate and madness. A woman, thrown into the role of a victim, surrenders to it helplessly and waits at the shore, yearning for her imaginary groom, waiting for a ship that never comes. She is caught in the cage of her family in which dark secrets tell the tale of truth, so she is left with no option, other than to act out her role and live out her story to its tragic end. The acting of the leading performers is grotesque, yet at the same time stunningly realistic, as the story reminds us of the power of fate in Greek drama and of the never-uttered truths of family sagas. (the performance is in Italian with no translation)

Režija / Directed by: Emma Dante

Izvajalci / Performers: Gaetano Bruno, Sabino Civilleri,

Enzo Di Michele, Manuela Lo Sicco

Scenografija / Stage set: Fabrizio Lupo

Tehnični vodja / Technical director:

Tommaso Rossi

Produkcija / Produced by:

C.R.T Centro di Ricerca per il Teatro

60 minut / 60 minutes

Okrogla miza / Round table

27. avgust ob 15.00 / August 27th at 15.00

Ministrstvo za kulturo RS / Ministry of Culture of Slovenia

Predavanje o strukturnih skladih Evropske unije / A lecture on the structural funds of the European Union - Praktična delavnica o strukturnih skladih / A practical workshop on structural funds



27. avgust ob 20.00 / August 27th at 20.00
Železniški muzej / Railway Museum

THE FLOATING OUTFIT PROJECT
(Južna Afrika / South Africa)

The (re) definition of...



Utrip telesa

Južnoafriški koreograf in plesalec Boyzie Cekwana se je rodil v Sowetu in pozneje živel v Johannesburgu. S plesalko Desire Davids je leta 1997 ustanovil skupino The Floating Outfit Project, ki je bila moderni odziv na okostenelo tradicionalno baletno prakso v Južni Afriki. Skupina nima stalnih članov, kar, kot pravijo, omogoča nenehno kroženje novih energij in pretakanj. Že za svojo prvo predstavo Rona so prejeli več mednarodnih nagrad. Boyzie v svojih delih pripoveduje zgodbe o Afriki, njeni naravi in njenih ljudeh, se bojuje proti stereotipom ter v svojem gibu meša ritme preteklosti in sedanjosti. V njegovem solu pred nami nastajajo nenavadne pokrajine in zgodbe, luči in teme, ki jih slika s svojim plesom in utripa s telesom.

Body beat

South African choreographer and dancer Boyzie Cekwana was born in Sowetto and later lived in Johannesburg. In 1997, along with dancer Desire Davids, he created The Floating Outfit Project, a group that was the modern response to the rigid ballet production of South Africa. The group has no permanent members, which, they say, enables the continuing flow of new energies. Their first performances, Rona, received many international awards. In his works, Boyzie narrates stories of Africa, its nature and its people: he fights against stereotypes and mixes the rhythms of the past and present. In his solo one sees strange landscapes and stories form, light and darkness painted by body and pulsed by dance.

Koreografija in ples / Choreography and dance: Ntsikelelo "Boyzie" Cekwana

30 minut / 30 minutes

A = A A

28. avgust ob 20.00 / August 28th at 20.00
Železniški muzej / Railway museum

IVICA BULJAN & MINI TEATER
(Slovenija / Slovenia)

Schneewittchen after party



Zrcalce, zrcalce

Tekst Schneewittchen je skupaj z avtorjem, švicarskim pisateljem Robertom Walserjem (1878–1956), nekakšna neopredeljiva posebnost: šele v zadnjem času ga odkrivajo umetniki različnih praks, teoretiki analizirajo njegovo enigmalično semantično tektoniko, gledalci pa se predajajo njegovi srhljivosti. Hrvaški režiser in dramaturg Ivica Buljan je Walserjevo dramo postavil v hladno igrišče pravljice, v kateri Sneguljčica s svojim drhteče belim vratom spominja na žrtev vampirja, kraljica igra vlogo fatalne zapeljivke, ki se ne more upreti nobeni od svojih strasti, princ je omahljivec, lovec pa igra dvojno vlogo in doživi tudi nenavadno preobrazbo. Celotno zgodbo, ki se začne kot detektivska preiskava, povezujejo glasbeniki, ki bijejo ritem dogajanja, so komentatorji, zabavljači, priče, žrtve zapeljevanja in seveda palčki. V spiralni zgodbi vsi akterji na odru skušajo doseči pravljичni konec, ki pa nikakor ni: »In potem sta živela srečno do konca svojih dni.«

Mirror, mirror

Schneewittchen shares with its author Robert Walser (1878-1956) a certain air of intangible particularity: only recently has he been discovered by artists of various fields, theoreticians are analyzing his enigmatic semantic tectonics and the viewers enjoying his thrills. Croatian director and dramaturge Ivica Buljan set Walser's drama piece into a cold fairytale playground in which Snow White with her snow-white neck reminds us of vampire victims, while the evil queen plays the role of femme fatal, unable to resist her own temptations, the prince is indecisive and the hunter plays a double role and undergoes an amazing transformation. The whole story, which starts off as a whodunit, is linked by musicians - the dwarves - who strike the rhythm to the piece, comment, entertain, witness and are seduced. In this spiral story all the actors strive for their own fairytale endings, which turn out not to be: "...and they lived happily ever after."

Besedilo / Text by: Robert Walser

Režiser / Directed by: Ivica Buljan

Igralci / Performers: Veronika Drolc, Ana Karić, Robert Walth, Niko Goršič

Glasbeniki / Musicians: Andraž Polič, Blaž Celarec, Gregor Cvetko

Glasba / Music: Mitja Vrhovnik-Smrekar

Scenografija / Stage set: Tomo Savič-Gecan

Kostumi / Costumes: Ana Savič-Gecan

Koreografija / Choreography: Mare Sesardić

Maska / Make up: Gabrijela Fleischman

Lektor / Language editing: Mateja Dermelj

Prevod / Translation: Milan Štefe

Koprodukcija / Co produced by: Mini teater, Cankarjev dom, Ex Ponto, Novo kazalište Zagreb & Lazareti Art Workshops (Dubrovnik)

60 minut / 60 minutes

28. avgust ob 22.00 / August 28th at 22.00
Železniški muzej / Railway Museum

THE FLOATING OUTFIT PROJECT (Južna Afrika / South Africa)

Ja, nee



Nositi svoje škornje

O svoji predstavi je Boyzie Cekwana, koreograf in plesalec iz Južne Afrike, med drugim zapisal: »Opazil sem, da sem izgubil svoj smisel za humor in, kar je morda še bolj problematično, občutek za objektivno ironijo.« Delo *Ja, nee* bi lahko označili za angažirano predstavo, saj se odziva na dejanskost sodobne Južne Afrike, ki se poleg političnih in socialnih stisk sooča z epidemijo uničujočega aidsa. »To predstavo sem ustvaril zaradi številnih vprašanj in pravzaprav nima opravlja z umetnostjo niti zabavo, je komentar neke družbe.« V predstavi ritmi in petje plesalcev postanejo jezik realnosti, v kateri prebiramo zgodbe, zgodovino in sedanost. Eden od simbolov so gumijasti škornji, v sebi nosijo pomen izkoriščanja rudarjev, ki kopljejo zlato ali premog. Škornji so simbol izkoriščanja moških, prav moški pa so v realnosti tisti, ki so v Afriki glavni prenašalci aidsa. Ženska ima znotraj te zgodbe vlogo žrtve in hkrati je moč življenja. »Rad bi izrazil občutje, ne da bi pridigal,« pravi Boyzie.

Thine Own Boot

Boyzie Cekwana, South African choreographer and dancer, on the subject of himself: "I noticed having lost my sense of humor and, what may be even more of a problem, sense for objective irony." Ja, nee could be labeled as a political performance, as it reflects the reality of contemporary South Africa, which, along with political and social problems, faces an AIDS epidemic. "I created this performance because of the many questions. Really, it has nothing to do with art or entertainment; it is a commentary of a society." In the performance the rhythms and singing of the dancers become a language of reality in which we read stories, the past and present. Among the symbols are rubber boots, representing the exploitation of the miners digging coal or gold. The boots are a symbol of the exploitation of men and it is precisely men who are the main AIDS carriers in Africa. The female role in this story is that of victim and life-force. "I want to express emotion without preaching", says Boyzie.

Koreografija / Choreography: Ntsikelelo "Boyzie" Cekwana
Izvajalci & plesalci / Dancers & performers: Desire Davids, Wonderboy Gumede, Mxolisi Ngubane, Mbeki Mabhida, Xolani Helemä, Sizwe Sithole, Buyani Shangase, Mnatha Vika
Glasba / Music: Mandoza, The Statler Brothers, J.S. Bach
Luč / Light: Hans - Olof Tani
Koprodukcija / Co-produced by: Centre National de la Danse - Paris, Utrecht Springdance

45 minut / 45 minutes



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

Festivalske delavnice / Festival workshops

Danger ! Live Network

22. avgust od 15.00 / August 22nd at 15.00

Bush Hartshorn iz Velike Britanije in Massimo Mancini iz Italije bosta v treh urah praktične delavnice z udeleženci delila svoje izkušnje z mednarodnimi in lokalnimi umetniškimi mrežami. S pomočjo iger in reševanja konkretnih problemov bosta poizkusila udeležence seznaniti z dejanskostjo in izzivi, s katerimi se bodo soočili.

Bush Hartshorn from UK and Massimo Mancini from Italy will be sharing their experience in international and national arts networking, through a 3 hour practical workshop, that will address the benefits and the problems inherent in networking. By a series of games and problem solving exercises we hope to equip delegates with a sense of the realities that they may encounter and some of the inevitable challenges they will face.

Iztok Kovač (Slovenija / Slovenia) od 21. do 24. avgusta / from August 21st to August 24th

Seznajte se z dinamično koreografijo Iztoka Kovača, ki čiste in natančne gibe združuje z improvizacijami, ki to natančnost zdrobijo s svojo spontano logiko. Kovač uporablja iz športa izvirajoč besednjak, ki zastavlja vprašanje: "Kako se ljudje sporazumevajo?" Skupinski duh je nujna izhodiščna točka, znotraj katere ima vsak podporo in prostor razviti lastno odsko prezenco ter spontanost/svobodo. A najprej je treba spoznati pravila igranja in skupinske pozornosti.

Encounter Iztok Kovač's dynamic choreographic structures that juxtapose clean precise movements with improvisations that shatter the precision with their own spontaneous logic. Kovač plays with a sports-influenced movement vocabulary which poses the question, "How do people interact?" The group/team spirit is the essential starting point, within which everyone has space and support to define and develop one's own stage presence and spontaneity/freedom. But first, the rules of the game and collective alertness must be mastered!

V sodelovanju z / In collaboration with: Društvo za sodobni ples Slovenije / Slovenian Contemporary Dance Association

Volodia Lesluin (Francija / France) od 2. do 6. septembra / from September 2nd to September 6th

Cirkuske učne ure z mladim francoskim »free-roperjem« Volodjo Lesluinom, ki že drugo leto zapored deluje v Centre national des Arts du Cirque de Châlons en Champagne. Svoje višine in akrobatiko na vrvi sooča s sodobnim plesom pa tudi z gledališkimi vsebinami. Izkušnja, znotraj katere pogum in svoboda na odru pridobita nove razsežnosti.

A circus craft workshop with French "free-roper" Volodia Lesluin, who has worked in Centre national des Arts du Cirque de Châlons en Champagne for two years now. He confronts his skill and acrobatics on the rope with contemporary dance and theatrical content. An experience through which courage and freedom on stage gain new dimensions.

V organizaciji / Organized by: VITKAR

الرقص في المتوسط

Okrogle mize / Round tables

Okrogla miza o prihodnosti mreže JUNGE HUNDE / Round-table discussion on the future of the Junge Hunde network

23. avgust in 24. avgust ob 15.00 / August 23rd and August 24th at 15.00

23.8. - srečanje med umetniki in producenti / Meeting with producers and artists

24.8. - srečanje s široko strokovno javnostjo / Meeting with broader public

Mednarodna mreža Junge Hunde že od leta 1995 predstavlja in promovira mlade odrske umetnike iz vse Evrope. Vedno znova pa si postavlja vprašanja o svojem poslanstvu. Kaj žene mlade umetnike, kakšne so njihove perspektive? Skupaj z umetniki bomo skušali oceniti doseženo ter premisliti o prihodnosti in novih ciljih.

The international network Junge Hunde has presented and promoted young performing artists from all over Europe since 1995. And all this time it has been questioning its mission. What drives young artists, what are their perspectives? We shall try to apprise what has been done and discuss new goals along with the artists.

Predavanje o strukturnih skladih Evropske unije / A lecture on the structural funds of the European Union

26. avgust in 27. avgust ob 15.00 / August 26th and August 27th at 15.00

26.8. - Predavanje o strukturnih skladih [primeri iz Francije, Portugalske in Irske] / A lecture on structural funds [examples from France, Portugal and Ireland]

27.8. - Praktična delavnica o strukturnih skladih / A practical workshop on structural funds

Evropski skladi so pomemben vir sofinanciranja v kulturi. Številni kolegi in partnerji v Evropi so si pridobili dragocene izkušnje, ki so jih pripravljene deliti z nami. Pogovarjali se bomo o različnih vidikih regionalne politike EU, ki lahko vključujejo projekte v kulturi; kulturnem sodelovanju, oblikovanju prostorskega ravnovesja, kulturnem razvoju, kakovosti bivanja, spodbujanju odpiranja novih delovnih mest in socialni integraciji. Poleg splošnega, teoretičnega dela s prednostmi ali ovirami posameznih programov se bomo soočili tudi z dokaj konkretnimi izkušnjami pričujočih. Sodelovali bodo: Robert Lever, Pascal Brunet, Fabienne Trotte, Ana Tavares, Carlos Martins, Sylvie Ognier ...

European funds are an important part of the cultural financial structure. Many of our colleagues and partners in Europe have already gained important experience that they are willing to share with us. We will discuss the various aspects of EU regional politics, which may include cultural projects; cultural collaboration, forming regional equilibriums, cultural development, the quality of living, the stimulation of new job vacancies and social integration. Besides the general, theoretical part, dealing with the pros and cons of specific programs, we will also be facing the actual experiences of those involved: Robert Lever, Pascal Brunet, Fabienne Trotte, Ana Tavares, Carlos Martins, Sylvie Ognier ...



ORGANIZATOR FESTIVALA / FESTIVAL ORGANIZER:**BUNKER** Zavod za organizacijo in izvedbo kulturnih prireditev / **BUNKER** Productions

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

Oblikovalki programa / Programmers: Nevenka Koprivšek, Irena Štaudohar

Sooblikovalka programa / Co-programmer: Mojca Jug

Tehnični direktor / Technical director: Dušan Kohek

Tehnični koordinator / Technical co-ordinator: Tomaž Štrucl

Koordinatorica festivala / Festival co-ordinator: Tamara Bračič

Odnosi z javnostmi / Public relations: Ira Cencič

Pomoč pri organizaciji / Organization assistance: Maja Mujdrica, Andrej Petrovčič, Alma Selimović

Video instalacija v Železniškem muzeju / Video installation in Railway Museum: Igor Dragar, Tomaž Štrucl,

Mitja Vrhovnik Smrekar

Celostna podoba / Integral image: Tanja Radež

TEHNIČNA EKIPA / TECHNICAL CREW:

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

Ton / Sound: Marjan Sajovic, Silvo Zupančič

Scenski mojstri / Stage Hands: Štefan Marčec, Boris Prevec

PARTNERJI FESTIVALA / PARTNERS OF THE FESTIVAL:

Slovenske železnice d.d.

Železniški muzej / Railway Museum

SŽ Centralne delavnice d.o.o.

Slovensko mladinsko gledališče / Mladinsko Theatre

Gledališče Glej / Glej Theatre

Plesni teater Ljubljana / Dance Theatre Ljubljana

Društvo za sodobni ples Slovenije / Slovenian Contemporary Dance Association

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Zavod za varstvo kulturne dediščine Slovenije

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Festivalski časopis nastaja v sodelovanju z Zavodom Maska, urejajo in pišejo pa ga udeleženci

Seminarja sodobnih scenskih umetnosti, skupnega projekta Maske in Cankarjevega doma / The fes-

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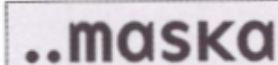


Partnerji festivala / Festival partners:



Društvo za sodobni ples Slovenije

Zavod VITKAR

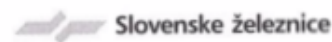


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Člani mreže Junge Hunde / Members of Junge Hunde network:
Kanonhallen, Copenhagen; Monty, Antwerpen; Yorkshire Dance, Leeds;
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