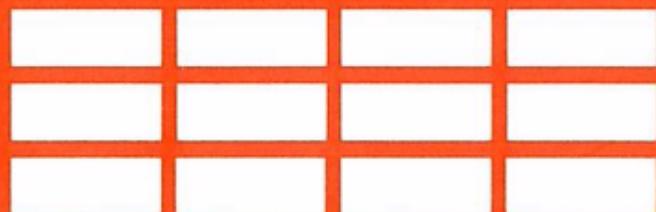


b u m k e n



mladi levi
stara elektrarna

bunker

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PRODAJA VSTOPNIC:

PRODAJNA GALERIJA SMG

Trg francoske revolucije 5, Ljubljana

med 15.00 in 17.00 uro

ter uro pred predstavo pri blagajnah lokacij predstav

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SALES OF TICKETS:

MLADINSKO THEATRE BOX OFFICE - gallery

Trg francoske revolucije 5, 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 051 269 906

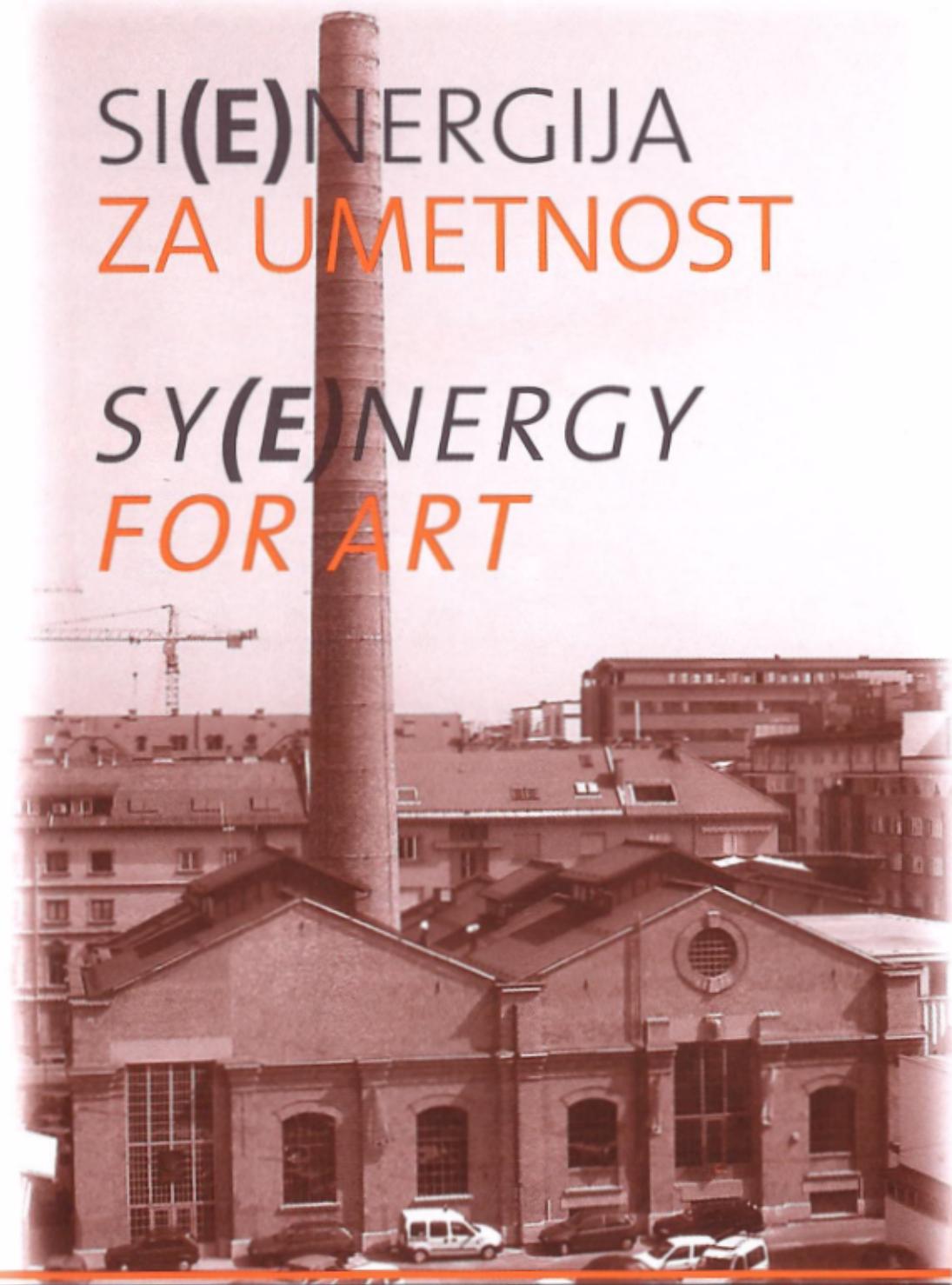
Po predstavah se srečujemo v \ Meeting point after the performances:

Druga pomoč \ Druga pomoč Caffe

DRUGA  POMOČ

SI(E)NERGIJA
ZA UMETNOST

SY(E)ENERGY
FOR ART



SI(E)NERGIJA ZAHODNE NOVOSTI

"Prvega januarja 1898 je stolno mesto ljubljansko zažarelo v električni svetlobi. Začel se je čas elektrifikacije, uvajanje vsega novega in modernega," je zapisal Tadej Brate ob stoletnici Stare elektrarne, tega veličastnega tehničnega spomenika in enega redkih ohranjenih primerov industrijske arhitekture pri nas. Veliko posluha, trenj, energije in sredstev je bilo potrebnih za obnovo te opečnate zgradbe. Nekoč revolucionarna tovarna bo po zaslugu si(e)nergije gospodarstva, dediščine in politike zažarela z novimi vsebinami.

Prostorske težave sodobnih ustvarjalcev, tako scenskih kot vizualnih, so se ob ignoranci oblasti skozi leta vztrajno kopičile. To seveda ni zatrlo domišljije umetnikov, nasprotno, odpor generacij 80. in 90. se pogosto zrcali prav v posebnem odnosu do prostora. Predstave so nemalokrat nastajale na improviziranih odrih, podzemnih hodnikih, v celicah ali vesolju, včasih pa celo na kakem tovarniškem dimniku. Predstave so obšle svet, a doma je ostajalo vse po starem.

Preobrazba Stare elektrarne v sodoben center odrskih umetnosti je eden prvih resnih premikov k reševanju dolgoletne krize, izoblikovala pa se je na podlagi raziskave in vztrajnega dialoga ustvarjalcev (Asociacije) z odločevalci. Ta prvi korak pa seveda še zdaleč ne bo rešil vseh težav, še manj nadomestil kak Center sodobnih umetnosti ambicioznega programa in drznih arhitektur. A gre za pomemben korak naprej, tako v profesionalizaciji razmer za ustvarjanje kot za premik v mišljenju in odnosu do dediščine. V simbolnem smislu lahko govorimo o energiji za umetnost in si(e)nergiji različnih vsebin, ki bo omogočala razvoj različnih sodobnih zvrsti, kot so sodobni ples, raziskovalno gledališče ter intermedijijski projekti.

Pravijo, da je vsak konec tudi začetek. Tako je tudi s festivalom Mladi levi, od katerega se letos poslavljamo. Pa ne čisto zares in tudi ne zlahka. Poslavljamo se samo od festivalske forme programa. Razlog tiči v novi odgovornosti do Stare elektrarne. Program festivala Mladi levi bomo prilagodili novim okolišinam in ga iz enkratnega dogodka razširili v predstavitev presežkov domačih in mednarodnih predstav skozi vse leto. Čas festivala je vedno povezan z intenzivnim druženjem, nabito energijo in prazničnim razpoloženjem. Zahvale gredo tako ekipi, umetnikom, gledalcem in vsem, ki nas spremljate. Želimo si, da bi nam uspelo prenesti to vznemirljivo ozračje tudi naprej. Pred nami je čas velikih pričakovanj, ko bo treba zavihati rokave, opremiti dvorano, zbrati dodatna programska sredstva, urediti muzejski del, garderobe in pisarne ... Želimo si ustvariti prostor srečanj, iskanj, kozmopolitsko križišče, kjer bodo preskakavale iskre inovativnosti, kjer se bo združevala ustvarjalna energija različnih umetnikov in razvijali umetniški presežki. Biti navzoči v spoštovanju duha preteklosti in želji odpranja prostora za nove sodobnosti.

Nevenka Koprivšek

SY(E)ENERGY FOR ART

On the occasion of the 100th anniversary of the opening of Stara Elektrarna, the old power plant, a glorious technical monument and one of the few examples of old industrial architecture in these parts, Tadej Brate wrote: "January 1st 1898 the capital city of Ljubljana flared in electrical light. It was the time of electrification, the time of the new and the modern." Much patience, energy and resources were needed to restore this brick building. A once revolutionary plant will, thanks to the sy(e)nergy of the economy, heritage and politics, flare again with new substance.

The infrastructure problem of contemporary artists, both from the performing and visual fields, grew with the years and the ignorance of the powers that be. This did not, however, dull the imagination of the artists, quite the opposite: the generations of the eighties and nineties often manifest their resistance through their special relationship to space. The performances often came to life on improvised stages, underground corridors, cells or space, even on a factory chimney. These performances traveled the world, yet at home nothing changed.

The transformation of Stara Elektrarna into a contemporary center for performing arts is one of the first serious moves toward the resolution of a long-time crisis and was brought about on the basis of an investigation and a persistent dialogue between the artists (through Asociacija (Association)) and the decision makers. This first step will of course not resolve all of the problems, much less substitute a Center for contemporary arts of ambitious programs and architectures, yet it is a step in the right direction both in professionalizing creative conditions and a move in the understanding and relationship to heritage. In a symbolic sense, we may speak of the energy for art and the sy(e)nergy of varied substances, enabling the development of contemporary genres, like contemporary dance, research theatre and intermedia projects.

They say that every end is a beginning. This is also true for the Mladi Levi Festival, to which we must bid farewell. But not really or readily. All we say farewell to is the festival form of the program. We find the reason for this in our new-found responsibilities toward Stara Elektrarna. The program of the Mladi Levi Festival will be adapted to these new circumstances and expanded from a singular event into a year round presentation of the accomplishments of local and international performances. The time of the festival is always connected with intense socializing, high energies and a festive mood. We wish to carry this ambience onward. A time of great expectation is before us, and we must prepare, equip the stage, gather further resources, arrange the museum part, dressing rooms and offices... We wish to create a space of rendezvous, a cosmopolitan crossroads, where sparks of originality will fly, where creative energies of various artists will come together and where new artistic heights may be achieved. To be present, respecting the spirit of the past and opening up space for new contemporanities.

Nevenka Koprivšek

stara elektrarna

20. avgust ob 12.00 / August 20th at 12.00

Otvoritev Stare Elektrarne / The opening of Stara Elektrarna

20. avgust ob 21.00 / August 20th at 21.00

Otvoritvena slovesnost festivala / The opening ceremony of the festival

»ČE NAS NE BI BILO,
BI SI NAS MORALI IZMISLIT!«

»IF WE DIDN'T EXIST,
WE WOULD HAVE TO BE INVENTED«

Sodelujoči ustvarjalci / Collaborating performers:

Matjaž Berger, Goran Bogdanovski (Fičo Balet), Diego De Brea,
Mateja Bučar, Maja Delak, Matjaž Farič,
Sebastijan Horvat in Petra Veber (E. P. I. Center),
Emil Hrvatin, Jedrt Jež, Sašo in Mojšina Jurcer,
Iztok Kovač (En-Knap), Ema Kugler, Sanja Nešković Peršin,
Barbara Novakovič, Marko Peljhan, Matjaž Pograjc (Betontanc),
Branko Potočan (Fourklor), Tomaž Štrucl, Tanja Zgonc

Elektro dispečer / Electricity dispatcher: Matjaž Pograjc

Meritev električne energije / Electrical energy gauging: Tomaž Štrucl

Energetsko načrtovanje / Energy planning: Branko Jordan

Vizualije / Visuals: CodeSign

Glasba / Music: CodeEP

Priprava video materijala / Video editing: Bojan Matjašič

UJETI STRELO

Konec 80. in na začetku 90. let se je začela oblikovati generacija gledaliških in plesnih avtorjev, ki jih ni bilo mogoče uvrstiti v estetsko in nazorsko polje obstoječih institucionalnih praks ali jih opisovati skozi literarni besednjak tedanje kritične mase. Tako imenovana tretja generacija sodobnih gledališčnikov, plesalcev in multimedijskih umetnikov je oblikovala različne avtorske poetike, kolonizirala nove miselne in gledališke prostore ter vzpostavila vzletno stezo za številne polete na mednarodne odre. Če sodobna odrska umetnost v Evropi že desetletja deluje v modernih institucijah, pri nas še vedno ostaja na margini ter za oblastnike in mnoge predstavnike starejše generacije gledališčnikov velja zgolj za "otroško bolezen".

Pa naj bo dovolj o spominih in dejanskosti, vrnimo se k umetnosti. Otvoritev festivala Mladi levi in z njim otvoritev Stare elektrarne (prvega večjega odra, ki je namenjen izključno sodobni produkciji) je posvečena prav umetnikom tretje generacije, ki se predstavljajo z video odlomki, artefakti in manifesti iz svoje preteklosti in sedanjosti, različnostjo poetik ter mnogovrstnostjo form.

TO CATCH A BOLT OF LIGHTNING

In the late eighties and early nineties, a new generation of theatre and dance artists began to form, a generation that couldn't be described in the aesthetic and ideological terms of the then pervading institutional practices or the literary vocabulary of the critical masses. The so-called third generation of contemporary theatre makers, dancers and multimedia artists shaped varied original poetries, colonized new mental and theatrical spaces and established a launchpad for many take-offs to international stages. And although in most of Europe contemporary theatre has been institutionalized for decades, in Slovenia it remains marginalized, while many of the elite and the older generations of theatre makers still consider it "a childhood disease".

Let that suffice for memory and the state of things, let us return to art. The opening of the Mladi Levi Festival and with it, the opening of Stara Elektrarna (the first larger stage in Ljubljana dedicated solely to contemporary productions), is dedicated to these third generation artists, represented by video clips, artifacts and manifestos of their past and present.

Ivana Müller



How HEAVY ARE MY THOUGHTS



Hrvaška, Nizozemska / Croatia, Netherlands

GILJOTINA ZA MISLI

Koliko tehtajo težke misli? To je konkretno in abstraktno vprašanje, ki si ga v svoji najnovejši predstavi zastavlja hrvaška koreografinja, performerka in pisateljica Ivana Müller, ki živi in ustvarja na Nizozemskem. V svoji karieri je že sodelovala z različnimi umetniki in skupinami od Groupe Dunes do Les Ballets C. De la B., je pa tudi ena od ustanoviteljic pop-rock skupine The Moisturizers. Torej; človeški možgani v povprečju tehtajo od 1300 do 1500 g, teža človeške glave pa se giblje od 4 do 6 kg, odvisno pač od starosti in spola. Ali se teža glave razlikuje glede na naša čustvena in duševna stanja? Kako so misli vpisane v telo? Imajo barvo in okus? Predstava se giblje med teorijo in prakso, znanostjo in fantastiko, predavanjem in performansom, individualnostjo in kolektivom. Neke noči se I. M. zbudí in se vpraša: "Če so moje misli težje kot ponavadi, ali je potem težja tudi moja glava?"

THOUGHT GUILLOTINE

How heavy are heavy thoughts? This is the abstract and concrete question set forth by Croatian choreographer, performer and writer Ivana Müller, who lives and works in the Netherlands. In her career, she has already collaborated with various artists and groups from Groupe Dunes to Les Ballets C. De la B., and she is also one of the founding members of the pop-rock group The Moisturizers. So: the human brain weighs from 1300 to 1500 grams, and the weight of the human head ranges from 4 to 6 kilos, depending on age and sex. Does the weight change in correlation with emotional and mental states? How are thoughts inscribed into a body? Do they have a color and taste? The performance moves between theory and practice, science and fantasy, lecture and performance, individuality and the collective. I. M. wakes up one night and asks: "If my thoughts are heavier than usual, does that make my head heavier too?"

Koreografija in ples / Choreography and dance: Ivana Müller
Sodelavca / Collaborators: Bill Aitchison in/and Nils de Coster
Koprodukcija / Co-production: Mousonturm - Frankfurt in Gasthuis Theater - Amsterdam



Veleposlanstvo
Kraljevine Nizozemske



60 minut / 60 minutes

21. avgust ob 21.00 / August 21st at 21.00
Stara Elektrarna
PREDSTAVA JE V ANGLEŠKEM JEZIKU

Henriette Pedersen CLASSIC HEAVEN



Norveška / Norway

UMETNOST ZBIRALCA

Maud in Cato Nartman sta zbiralca umetnin, ki obiskovalcem razstave v strokovnem kuratorskem jeziku predstavita družinsko zbirkzo umetnin, iz katere si bomo lahko ogledali dve izjemni deli. Prvo predstavljata Nelly Koons in Jiri Riitala, ki oblikujeta instalacijo gospodinje iz 50. let s svojim posebnim poslanstvom ter divjost lovca, ki lovi pogled kamere in gledalcev. V naslednji sobi lahko ugledamo video Alfreda Burdena in dr. G. P. Hilgemanna, v katerem nastopa tudi Cato Nartman, privezan za drevo cel meter nad tlemi, njegova žena Maud pa zapeljivo teče skozi kader. Dogodek je hkrati prijetno družabno srečanje ljubiteljev umetnosti. Avtorica "razstave", ki bo spremenila vaš pogled na sodobne kuratorje in njihove strokovne razlage, je norveška koreografinja, režiserka in vizualna umetnica Henriette Pedersen. Pri sodobni umetnosti seveda ni toliko v ospredju objekt, temveč zrak okoli njega, kot bi dejal Matisse.

A COLLECTOR'S ART

Maud and Cato Nartman are art collectors, who use the professional language of curators to present an exhibition to the visitors. Two magnificent works of art are presented. First are Nelly Koons and Jiri Riitala, form an installation of a '50s housewife with a special mission and the savage nature of a gaze hunter, hunting for the focus of cameras and viewers. In the next room, we see Alfred Burden's and G.P. Hilgemann's video, starring Cato Nartman, tied to a tree a meter above the ground with his wife Maud running through the shot seductively. At the same time, the event is a pleasant meeting of patrons of the arts. The author of the "exhibition" which will change your views on the contemporary curator and his or her' professional explanation is Norwegian choreographer, director and visual artist Henriette Pedersen. When it comes to contemporary arts it's not so much the object as the air around it that's important, as Matisse would say.

Kreacija in interpretacija / Creation and interpretation: Nartman Foundation
Produkcija / Produced by: Nartman Foundation

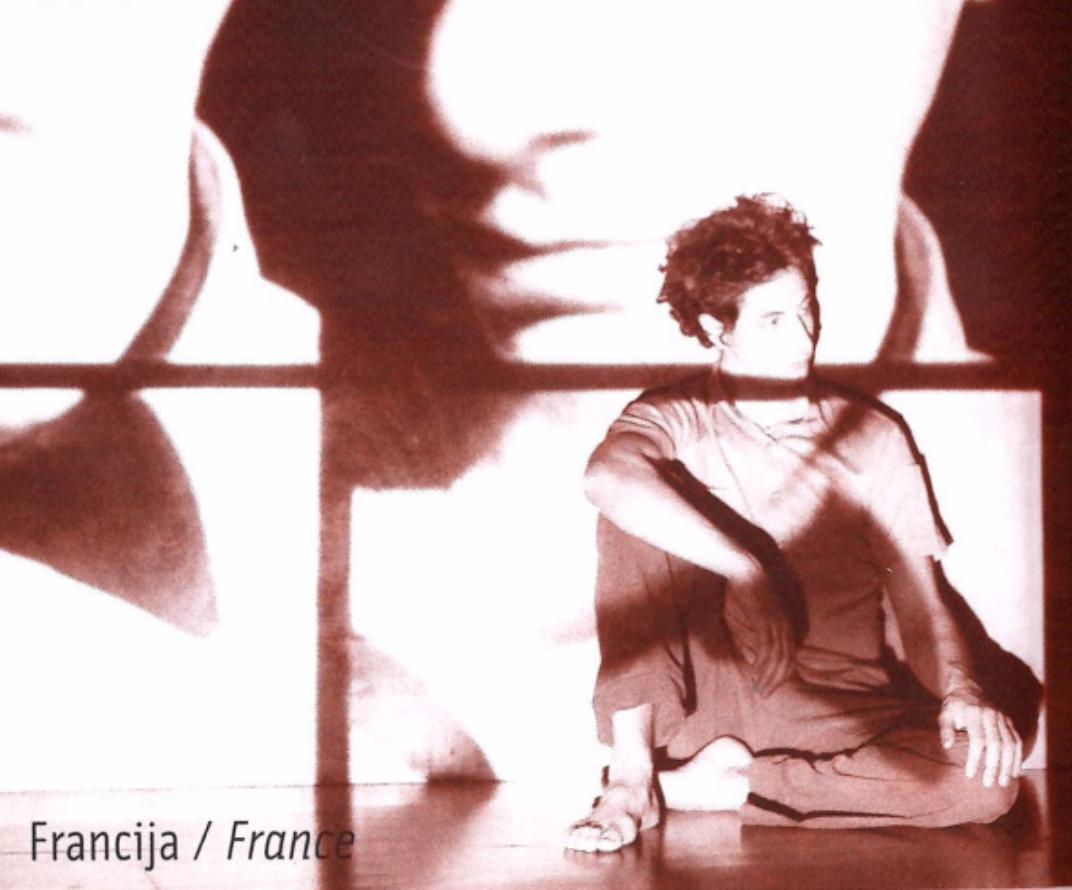
60 minut / 60 minutes

22. avgust ob 19.00 / August 22nd at 19.00
23. avgust ob 19.00 / August 23rd at 19.00

Galerija ŠKUC / ŠKUC Gallery PREDSTAVA JE V ANGLEŠKEM JEZIKU

Jean-Baptiste André

INTERIEUR NUIT



Francija / France

MED NEBOM IN ZEMLJO

Jean-Baptiste André se je po študiju književnosti vpisal na znamenito cirkuško šolo C.N.A.C., ki jo je uspešno končal že kot štirinajsta generacija, specializiral pa se je v umetnosti klovnovstva ter ekvilibriski. V svojem prvencu se osredotoča na vmesni prostor med nebom in zemljo: ta je glavna tema misli njegovega telesa, ki se razpenja med ravnotežjem in metamorfozo. Obvladanje ravnotežja je pravzaprav subtilna pozornost. Telo se v njem giblje na tanki meji med metafiziko in zaljubljenostjo v svojo podobo, kajti le v tem vmesnem prostoru se ne izpusti, se ulovi in lahko manipulira s svojo močjo in občutljivostjo. Ravnotežje gleda akterja prav tako pozorno, kot akter gleda samega sebe. Breztežnostni prostor, ki ga Jean-Baptiste André s pomočjo svoje virtuoznosti, videa in glasbe vzpostavi na odru, vseskozi spreminja gledalčeve perspektive, znotraj katere za trenutek izgubi tla pod nogami in se ujame v predstavo.

BETWEEN THE GROUND AND THE SKY

Jean-Baptiste André enrolled into the famous C.N.A.C school of circus after having studied literature, to specialize in the arts of clowning and balancing. His debut original performance focuses on the space between the ground and the sky, the main theme of his body's thoughts, stretched between balance and metamorphosis. The act of balancing is in fact a subtle focus and while at it, the body navigates the thin line between metaphysics and narcissistic love, as only in this space in between can a body not let go, catch itself and manipulate its own power and sensitivity. A balance watches the balancer just as carefully as the balancer watches himself. The zero gravity space that Jean-Baptiste André creates on stage with his virtuosity, video and music, keeps changing the viewpoint of the viewer, to the point where the viewer loses his footing and is caught in the act.

Koncept, režija in izvedba / Concept, directing and interpretation: Jean-Baptiste André
Glasba / Music: Christophe Sechet

Luč / Light: Jacques Bertrand

Umetniško svetovanje / Artistic advisors: Céline Robert, Michel Cerda, Hervé Robbe

Scenografija / Scenography: Jean-Baptiste André in /
and Jacques Bertrand Marion Costero

Koprodukcija / Co-production: Association [W],
Centre National des Arts du Cirque-Chalouze-en-Champagne

AFAA

institut français
institut français charles nodier

60 minut / 60 minutes

22. avgust ob 21.00 / August 22nd at 21.00
Stara Elektrarna



Tiago Guedes

MATERIAIS DIVERSOS

Portugalska / Portugal

ZEMLJEVID GIBA

O portugalskem koreografu Tiagu Guedesu je eden od kritikov zapisal: "Oči ima polne zvezd in glavo polno projektov." Obožuje zemljevide in v predstavi Materiais Diversos natančno vemo, zakaj, saj pred nami vseskozi ustvarja različne tipografije odrskega prostora, oblikovanega iz objektov, ki z njegovo pomočjo izkusijo vse svoje dimenzije, reciklaže in fantazije. Tiago želi na odru oblikovati pokrajino, živo tihožitje, ki v trku s telesom zaživi samosvoje vrtoglavu življenje in postane posebno bitje, eleganten soplesalec. Gibalec ob pomoči vsakdanjih objektov, ki jim spreminja namenske vloge, vseskozi meša kompas odra, ter tako menja pojme, kot so zgoraj, spodaj, vzhod in zahod, sever in jug, gibanje in mirovanje.

MOVEMENT MAP

A critic once wrote about Portuguese choreographer Tiago Guedes: "His eyes are full of stars and his head full of projects." He adores maps and in Various Materials we get to learn why, as he keeps creating various topographies of stage space, molded from objects which he takes through all their dimensions, recyclings and fantasies. Tiago wishes to create on-stage a landscape, a still life, coming to life in collision with the body and becoming another being, an elegant dancing companion. The dancer uses these everyday objects, the purposes of which he keeps changing, to distort the stage's compass, shuffling concepts like up, down, east, west, north, south, movement and stillness.

Kreacija in izvedba / Creation and performance: Tiago Guedes

Luč / Light: Caty Olive

Glasba / Music: Raymond Scott

Umetniško svetovanje / Artistic consultation: Marcelo Costa

Pomoč na vajah / Rehearsal assistant: Inês Jacques

S pomočjo/ With support from: Ministerio de Cultura (MC) / Instituto das Artes

Koprodukcija/ Co-production: Lille 2004 in Dança para 4 Estações / Chão de Oliva

55 minut / 55 minutes

23. avgust ob 21.00 / August 23rd at 21.00
Stara Elektrarna

The Beat Fleet

Hrvaška / Croatia



"VESELI I ZDRAVI BILI!"

Skupina T.B.F. oziroma The Beat Fleet prihaja iz Splita in je že s svojim prvim albumom Ping-pong, ki so ga izdali leta 1997, postala kulturna hip-hop skupina na Hrvaškem. V svojih odličnih besedilih opozarjajo na različne socialne teme, narkomanijo, politično korupcijo ter "svakodnevne ulične zajebancije, da oprostite". Med njihovimi najbolj zanimi skladbami so Ye'n Dva, Malo san maka, Obračun kod Hakikija ter drugi spevi, v katerih mešajo različne glasbene sloge od funka, soula, reggaeja, grungea, rock'n'rolla do prepevanja dalmatinskih klap. Tudi koncerti T.B.F. so teatralno glasbeno doživetje, morda so prav zato kot avtorji glasbe veliko sodelovali pri različnih gledaliških predstavah. Drugi album Uskladimo toploanjere so kritiki razglasili za najboljši glasbeni izdelek leta, tik pred izdajo nove zgoščenke pa jih gostimo v Ljubljani!

THE SPLIT BEAT

T.B.F. or The Beat Fleet comes from Split and became a cult Croatian hip-hop group with their debut album Ping-Pong in 1997. Their lyrics deal with various social themes, drug addiction, political corruption and street life. Their hit tracks include Ye'n Dva, Malo san maka and Obračun kod Hakikija, while their musical influences and styles vary from funk, soul and reggae to grunge, rock'n'roll and traditional music from their town of origin. Their concerts are a theatrical experience in itself, and perhaps this is why they have already collaborated on a number of theatre pieces. Their second album Uskladimo toploanjere was declared best album of the year by critics, while a new album is on the way.

Vokal / Vocal: Mladen Badovinac

Vokal in elektronika / Vocal and electronics: Luka Barbić

Vokal / Vocal: Aleksandar Antić

Bas kitara / Bass guitar: Ognjen Pavlović

Električna kitara / Electric guitar: Nikša Mandalič

Bobni / Drums: Jan Ivelić

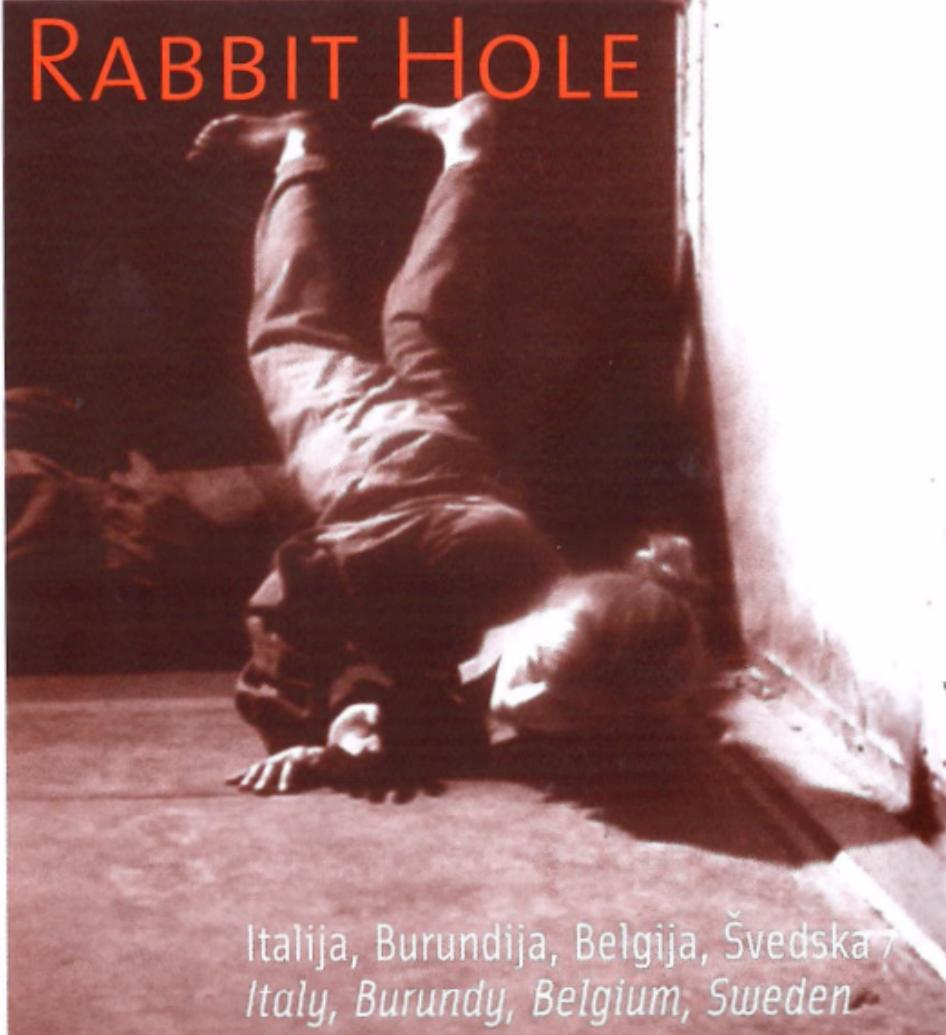
Koncert organiziramo v sodelovanju s Festivalom Sanje
/ The concert is organized in collaboration with Dream Festival

FESTIVAL
Sanje

60 minut / 60 minutes

24. avgust ob 21.00 / August 24th at 21.00
Kongresni trg (Park Zvezda) / Congress Square (Park Zvezda)

Domenico Giustino, Kajsa Sandström & Gilles Fumba



Italija, Burundija, Belgija, Švedska /
Italy, Burundi, Belgium, Sweden

PODZEMLJE

Na začetku je bil film, ki je nastal leta 2003 in je pozneje postal eden od elementov odrske uprizoritve. "Naša raziskava je potekala v različnih smereh; želeli smo izpostaviti dvo- in tridimensionalnost prostora, soočiti različne medije, virtualno telo in realno telo, na odru, arhitekturo tovarne, v kateri smo posneli film, in njen vpliv na človeško telo, želeli smo dekonstruirati narativnost." Vse uporabljene metode ne temeljijo na fascinaciji, temveč na tem, da v ospredje postavljajo posamezne medije ter se poigravajo z gledaličevom in plesalčevom perspektivo. "Kot Alice, ki sledi zajcu in jo med potjo zamotijo različne stvari in zgodbe, tako da na koncu ne ve, zakaj je pravzaprav sploh začela svoje popotovanje." Domenico Giustino, ki je končal šolo PARTS, je prej študiral na gledališki šoli v Moskvi, se izpopolnjeval v New Yorku ter magistriral na gledališki šoli v Koloradu. Švedinja Kajsa Sandstrom je sodobni ples študirala v Amsterdamu in je letos diplomirala na PARTS-u. Gilles Fumba pa se je, preden se je vpisal na PARTS, izpopolnjeval v cirkuških veščinah, sałsi ter na različnih sodobnih plesnih delavnicah.

UNDERGROUND

It started as a movie in 2003, and this later became one of the elements of the staged version. "Our research went in many directions: we wanted to expose the two- and three-dimensionality of space, to confront various media, the virtual and real bodies on stage, the architecture of the factory where the movie was filmed and its effect on the human body; we wanted to deconstruct the narrative." The methods used in this research aren't based on simple fascination but rather on exposing individual media and experimenting with the viewer's and dancer's perspectives. "Like Alice, following the rabbit down the rabbit hole and getting distracted on the way so that she forgets why she ever embarked on the journey in the first place." Domenico Giustino, who graduated from PARTS, also studied in Moscow and New York and got a master's degree in Colorado. Kajsa Sanström from Sweden studied contemporary dance in Amsterdam and graduated from PARTS this year. Gilles Fumba studied circus arts, salsa and contemporary dance before enrolling into PARTS.

Koreografija, režija in izvedba / *Choreography, directing and performance:*
Kajsa Sandström, Domenico Giustino & Gilles Fumba

Video: Caroline Michaud-Nérard

Teorija / Theory: Jonathan Michielsen

Scenografija / Scenography: Peter Fol

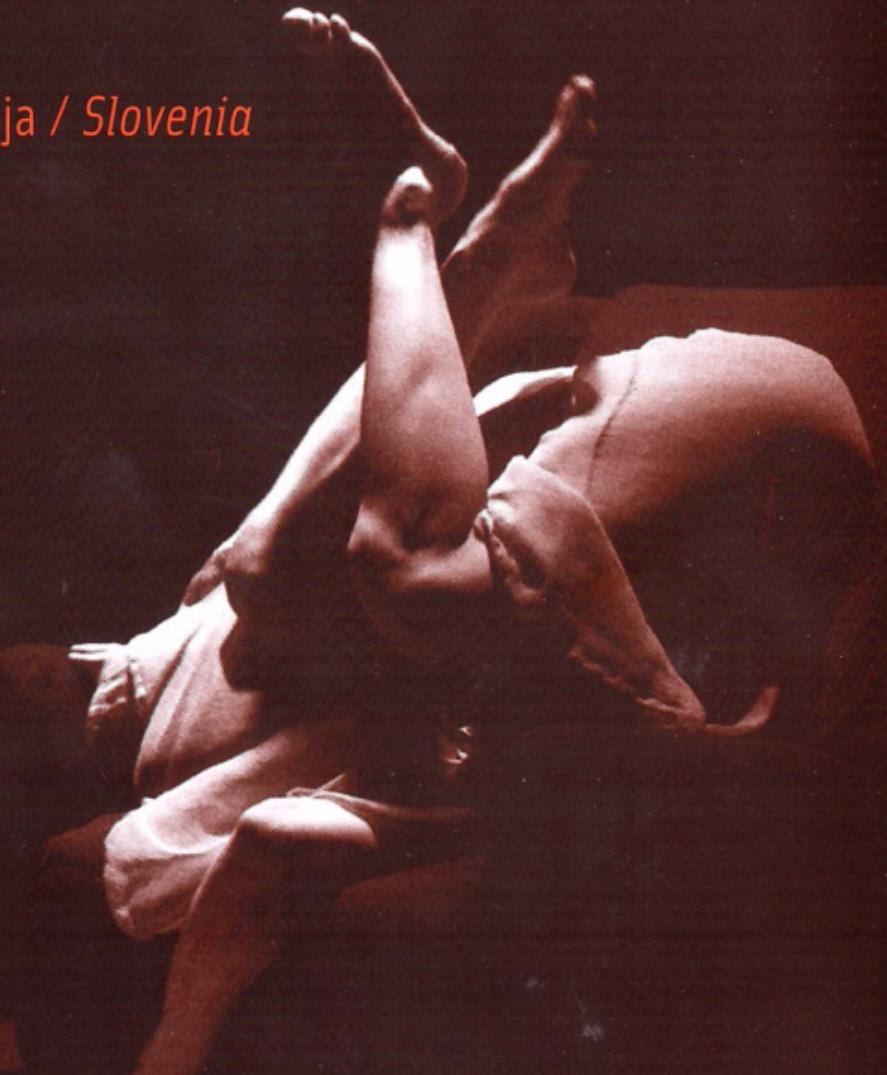
Mastering: Peter Lenaerts

30 minut / 30 minutes

25. avgust ob 20.00 / August 25th at 20.00
Stara Elektrarna

Mala Kline

Slovenija / Slovenia



CAMPO DE' FIORI

KOZMOS POGUMA

Prvenec plesalke Male Kline - solo Campo de' Fiori - za referenčno točko v zgodovini Evrope jemlje čas renesanse. Delo, ki ga je skupaj z avtorico sooblikovala dramaturginja Irena Tomažin, je navdihnila osebnost in misel Giordana Bruna, filozofa in znanstvenika, ki je bil zaradi svojih intuitivnih kozmoloških spoznanj o neskončnem, zaradi obsodbe korupcije verskih ustanov svojega časa ter zaradi svoje vere v nujnost etične in politične obnove obsojen in usmrčen. Živega in z zavezanim jezikom so ga začeli na grmadi. Campo de' Fiori je nenavadna predstava, kot da ni iz tega sveta, le živ štiridimenzionalni spomin, hologram telesa, ki zaznava, kako se pred njim razodevata in izginjata stari in novi svet, krivica in pogum. Plesalka hodi po ostrem rezilu zgodbe, ki je ljubezen do življenja, in resnica je skrita globoko v gozdu na horizontu odra.

A COSMOS OF BRAVERY

Dancer Mala Kline's first piece - a solo entitled *Campo de' Fiori* - is based on a reference point in the history of Europe: the renaissance. The piece, coshaped by the author and dramaturg Irena Tomažin was inspired by the life and work of Giordano Bruno, philosopher and scientist, who, because of his intuitive cosmological revelations about the infinite, his criticism of the corrupt religious institutions of his time and his firm belief into the need for an ethical and political revolution, was persecuted and executed. He was burned at the stake, alive, his tongue tied. *Campo de' Fiori* is an unusual, out-of-this-world performance, a vivid four dimensional memory, a hologram of a body sensing the old and new world, injustice and bravery unfold and disappear before it. The dancer walks on a razor's edge of the story - the love of life - while the truth is hidden deep within the forest on the horizon of the stage.

Avtorica in izvajalka / Concept and performance: Mala Kline

Scenografija / Scenography: Strup produkcija

Dramaturgija / Dramaturgy: Irena Tomažin

Kostumografija / Costumes: Alan Hranitelj

Oblikovanje zvoka in glasbe / Sound design and music: Sašo Kalan

Luč / Light: Jaka Šimenc

Video projekcija / Video projections: Strup produkcija

Producija / Produced by: Zavod EN-KNAP

Koproducija / Co-production: Cankarjev dom

S podporo / With support from: MOL-Oddelek za kulturo in raziskovalno dejavnost, Ministrstvo za kulturo RS

30 minut / 30 minutes

25. avgust ob 21.30 / August 25th at 21.30
Stara Elektrarna

Okrogle miza: »LEPO SE JE DOTAKNITI KAMNA«

Round table: »IT'S NICE TO TOUCH THE STONE«

Kulturna produkcija ima zelo vidno vlogo ne samo v razvoju kulturnega sektorja, pomembno posega v življenje prebivalstva in sooblikuje vizijo razvoja mest. Dostop do prostorske infrastrukture ima pri tem ključno vlogo. V prvem delu se bomo seznanili z različnimi prostorskimi zgodbami iz Budimpešte, Los Angelesa in Gerone, v nadaljevanju pa bomo skušali razmišljati o razvoju ljubljanske kulturne četrti. Vzpostavitev Stare elektrarne v odnosu do severne Metelkove, muzejske Metelkove in Kinodvora ponuja v tem sicer mrtvem mestnem jedru vse večjo in raznovrstno kulturno ponudbo ter ima izjemen razvojni potencial.

Trafó - Leta 1998 so v Budimpešti odprli prav tako iz elektrarne prenovljen industrijski objekt in ga preoblikovali v hišo sodobne umetnosti z veliko gledališko dvorano, galerijo, studiem, barom in restavracijo. Trafó je pred nedavnim dosegel status javnega zavoda in predstavlja presežek mednarodnih sodobnih umetnosti od plesa, gledališča, glasbe in vizualnih umetnosti do izobraževanja in druženja.

REDCAT - Čeprav je nastanjeno v istem kompleksu kot Disneyjeva koncertna dvorana, ima gledališče Roy and Edna Disney/CalArts Theater svoj lasten edinstveni mandat: ponuja dom novim, svežim predstavam in umetnosti v Los Angelesu; je laboratorij, kjer lahko umetniki premikajo meje, eksperimentirajo z novimi oblikami ter prepletajo discipline, kulture in ideje. REDCAT je delo arhitekta Franka O. Gehryja, in ta visokotehnološko in utilitarno oblikovani večnamenski prostor je eno najbolj prilagodljivih in tehnološko naprednih prizorišč na svetu.

Ustvarjalni center "L'animal a l'esquena" - Center "L'animal" leži na Mas Espolli - stari kmetiji, obkroženi z devetnajstimi hektari gozdov, oljik in polj - pri mestu Celra blizu Gerone. Mas Espollo sestavljajo glavno kmečko poslopje, dve pomožni zgradbi ter veliki novi studio za ustvarjanje. Močno je povezana s plesnim gledališčem v Mal Pelu. Njegova glavna pobudnika in umetniški vodji sta plesalca in koreografa Pep Ramis in Maria Muñoz, ki sta v center vložila lastno imetje in sredstva.

Not only does cultural production play a very important role in the development of the cultural sector, it also reaches into the lives of the citizens and co-shapes the vision for city development. First we will acquaint ourselves with narratives about shaping space from Budapest, Los Angeles and Gerona, and then try to discuss the development of Ljubljana's own cultural district. The founding of Stara Elektrarna and its relationship to both the alternative and museum parts of Metelkova as well as the Kinodvor cinema, adds to the cultural diversity in the otherwise dead city centre and shows a huge potential for growth.

Trafó - in Budapest in 1998 another old power plant was renovated and converted into a house for contemporary arts with a large theatre hall, a gallery, studio, bar and restaurant. Trafó has recently become a public institute and features the peaks of international contemporary arts from dance, theatre, music and the visual arts to education and social gatherings.

REDCAT - Although it is housed in the same complex as Walt Disney Concert Hall, the Roy and Edna Disney/CalArts Theater has its own unique mandate: to provide a Los Angeles home for new, cutting-edge performance and art-a laboratory where artists can push boundaries, experiment with forms, and blend disciplines, cultures and ideas. REDCAT is the work of architect Frank O. Gehry and his high-tech, utilitarian design for REDCAT's multiuse space stands as one of the most versatile and technologically advanced presentation spaces in the world.

Creation centre "L'animal a l'esquena": The Centre "L'animal" is located at the Mas Espolla - an old farmhouse surrounded by 19 hectare of forests, olive trees and fields in the town of Celra near Girona. The Mas Espolla is made of the main farmhouse, two adjoining buildings and a brand new large creation studio. It is strongly connected to the dance company Mal Pelo. Dancers and choreographers Pep Ramis and Maria Muñoz are main initiators and artistic directors of the Centre. They invested their own personal means and property to realize the idea of the Creation Centre.

Obisk / Visit

Obisk Medane in festivala Dnevi poezije in vina / Visit to Medana and Festival Days of Poetry and Wine ter ogled predstave skupine / and performance Betontanc (Slovenija / Slovenia) "Wrestling Dostoievsky"
26. avgust / August 26th

Festivalска razstava / Festival exhibiton:

Fotografska razstava / Photography exhibition
Urška Boljkovac - Pogled / The Gaze
od 20. do 29. avgusta / from August 20th until August 29th
Stara Elektrarna & Druga Pomoč / Druga Pomoč caffee

Festivalска delavnica / Festival workshop

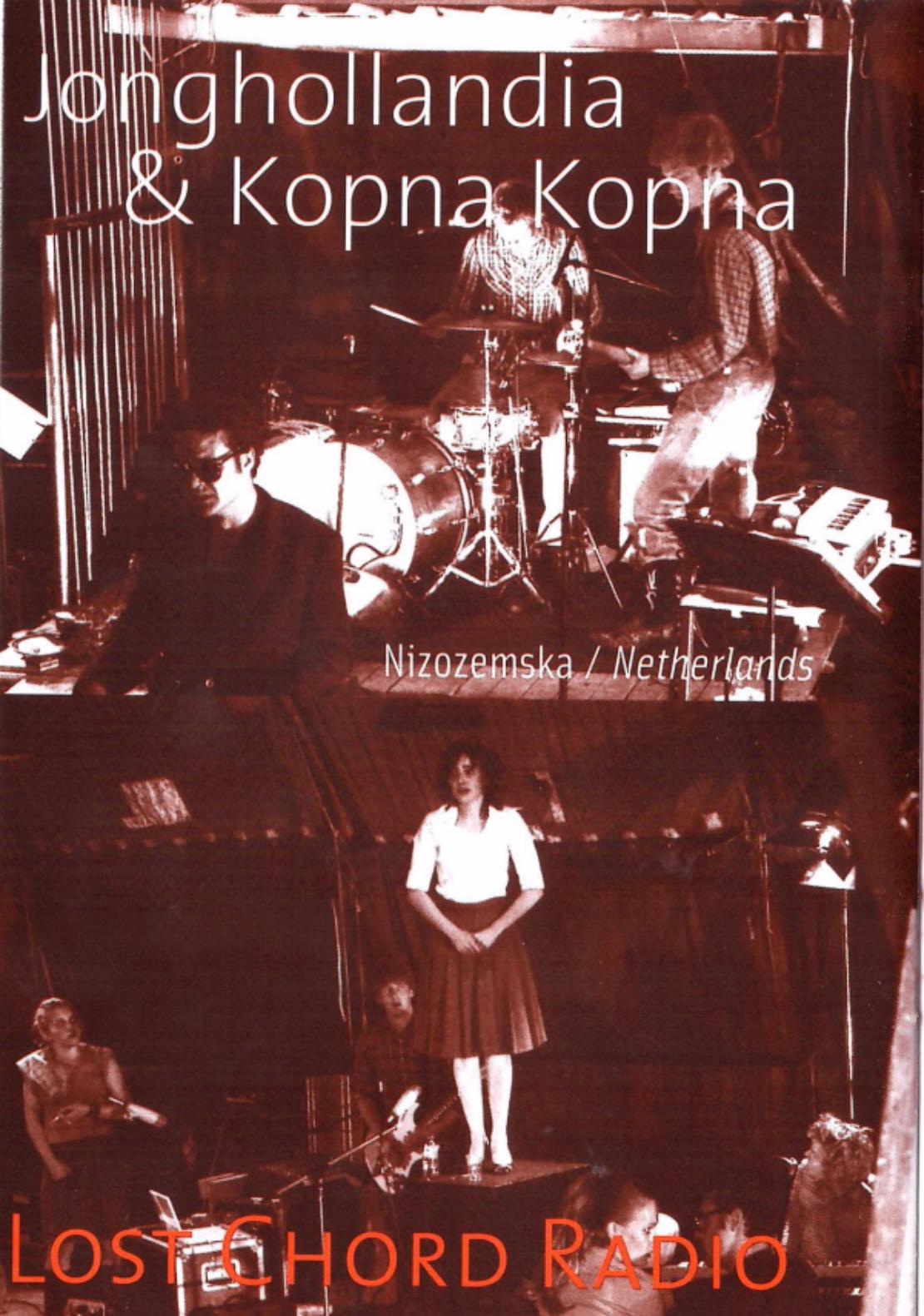
Jozef Houben (Belgija / Belgium)
od 19. do 23. avgusta / from August 19th until August 23rd
Plesni Teater Ljubljana / Dance Theatre Ljubljana

Delavnica za profesionalne plesalce in igralce / Workshop for professional dancers and actors
Delavnico za plesalce, gibalce, igralce, performerje bo vodil odlični pedagog Jozef Houben, ki je bil med drugim član skupine Complicite, danes pa je znan umetnik, režiser in profesor na Ecole Internationale Jacques Lecoq v Parizu. Vodi tudi delavnice na mednarodnih festivalih, cirkuških in gledaliških šolah ter univerzah. Houben je tudi odličen komedijant in eden od kritikov je občinstvo, ki odhaja z njegovih predstav, opisal kot "utrujeno in opotekajoče se od smeha". Delavnica v Ljubljani bo imela dve osnovni in raziskovalni temi: 1) Prazna stran: opazovanje med gibanjem in 2) Naša orodja: prostor, razmerja, slogi. The workshop for dancers, actors and performance artists will be led by Jozef Houben, a great teacher, who used to be a member of the Complicite group and is today a well-known artist, director and professor at the Ecole Internationale Jacques Lecoq in Paris. He also holds workshops at international festivals, circus and theatre schools and universities. Houben is also a great comedian and a critic once described the crowd leaving one of his performances as "tired and staggering from laughter". The workshop in Ljubljana will have two basic themes: 1) an empty page: watching while moving; and 2) Our tools: space, relationships, style.

26. avgust od 10.00 do 13.00 in od 15.00 do 17.00 /
August 26th from 10.00 until 13.00 and from 15.00 until 17.00
Stara Elektrarna

V Ti

VLAAMS THEATER INSTITUUT



Jonghollandia & Kopna Kopna

Nizozemska / Netherlands

LOST CHORD RADIO

PRED DEŽJEM

Vse predstave mlade nizozemske skupine Jonghollandia so uprizorjene v netipično gledaliških prostorih; na strehah parkirnih hiš, v klubih in krčmah, v socialnih centrih, pod šotorom ... "Tako tudi tisti, ki ne zahajajo v gledališče, pridejo na naše predstave, saj so radovedni, kaj se pravzaprav dogaja v njihovi soseski." Jonghollandio predstavlja pet mladih igralcev, ki že od leta 2001 ustvarjajo samostojne gledališke dogodke, delujejo pa pod okriljem znane skupine ZT Hollandia. Predstava Lost Chord Radio, v kateri nastopajo skupaj z glasbeno skupino Kopna Kopna, je mešanica gledališča, rock koncerta in radijske postaje, s katere v živo poročajo o bližajočem se orkanu v Los Alamosu v Novi Mehiki. Orkan povzroči velike in majhne osebne katastrofe. Kako bodo paniko, napad kobilic in smrtni strah preživelgi glavni junaki - barska dama Tess, beatniški pesnik Bizon, karierist Ed, nevrotična mati Jenny in občutljiva šolarka Lynn?

BEFORE THE RAIN

All of these young Dutch group's performances take place in places not usually associated with theatre: on roofs of garage buildings, clubs and pubs, in centers for social work, under tents... "This way the people who don't usually go to theatre come see our shows too, as they are curious as to what's going on in their neighborhood." Jonghollandia is represented by five young actors who have been creating theatre events since 2001 under the auspices of the well known group ZT Hollandia. The Lost Chord Radio performance, performed alongside the Kopna Kopna musical group is a mix of theatre, a rock concert and a radio station, broadcasting live about the hurricane fast approaching Los Alamos, New Mexico. The hurricane causes great and small personal catastrophes. How will the lead characters - Tess, the lady of bars; Bison the beatnik poet; Ed, the careerist; Jenny, the neurotical mum; and Lynn, the sensitive schoolgirl - survive the panic, swarms of locusts and fear of death?

Snovalci in izvajalci / Creators and performers:

Matijs Jansen (Ed Quinten Wallace), Walter Bart (Bizon), Maartje Remmers (Lynn),

Marleen Scholten (Tess), Wine Dierickx (Jenny Moore) & the Lost Chord Radio Crew

Vokal, tolkala & Lou Palmer / Vocal, percusion and Lou Palmer: Rik Elstgeest

Kitara & John de Farmer / Guitar and John de Fermer: John van Oostrum

Klaviature / Keyboards: William Bakker

Bobni / Drums: Bo Koek

Bas / Bass: Matthijs Felix



Veleposlaništvo

Kraljevine Nizozemske



Bilateralni fokus DA

Nizozemska • Slovenija

80 minut / 80 minutes

27., 28., 29. avgust ob 18.30 / August 27th, 28th, 29th at 18.30

Ploščad pred Moderno galerijo / Square in front of Museum of Modern Art

PREDSTAVA JE V ANGLEŠKEM JEZIKU

Sebastijan Horvat & Nataša Matjašec

GET FAMOUS OR DIE TRYING / ELIZABETH 2



Slovenija / Slovenia

KDO JE ONA?

Gledališki scenarij za uprizoritev Get Famous or Die Trying, drugi del odrske postavitve projekta Elizabeth režiserja Sebastijana Horvata in igralke Nataše Matjašec, je nastal na podlagi raziskave vmesnega prostora med fiktivno dramsko vlogo (Racinove Fedre) in intimno zasebnostjo igralke Nataše Matjašec. Glavni junak je razbiti in razsekani igralski subjekt, ki se odbija od svojih lažnih identitet in prek samouronije hlasta po tradicionalnih dramskih vrednotah: ljubezni, slavi, samouresničenju, zavisti ter osvoboditvi od strahu in osamljenosti, čeprav skuša vseskozi uprizarjati tekst o meta-gledališču in igralskem reprezentiranju. Kdo je torej ona? Ali resnično obstaja ali je zgolj fikcija? Ali je virtuoznost njenega nastopa resnica ali hladnokrvno presunljiva igra? Kdo jo gleda? Nekdo, ki verjame, ali nekdo, ki dvomi?

WHO IS SHE?

The script for Get Famous or Die Trying, part two of staging the Elizabeth project by director Sebastijan Horvat and actress Nataša Matjašec, was built on the research of the space between a fictional drama character (Racine's Phaedra) and the personal life of the actress. The lead character is a broken and shredded actor's self, reflecting from its own false identities and reaching through self-irony for the traditional values of drama: love, fame, self realization, envy and the release from fear and loneliness, all the while trying to present a text on meta-theatre and an actor's representation. Who is she then? Is she real or only fiction? Is the virtuosity of her performance the truth or heartrending acting in cold blood? Who watches her? A believer or one in doubt?

Avtorja / Authors: Sebastijan Horvat & Nataša Matjašec

Izvedba / Performed by: Nataša Matjašec

Producija / Production: E.P.I. Center

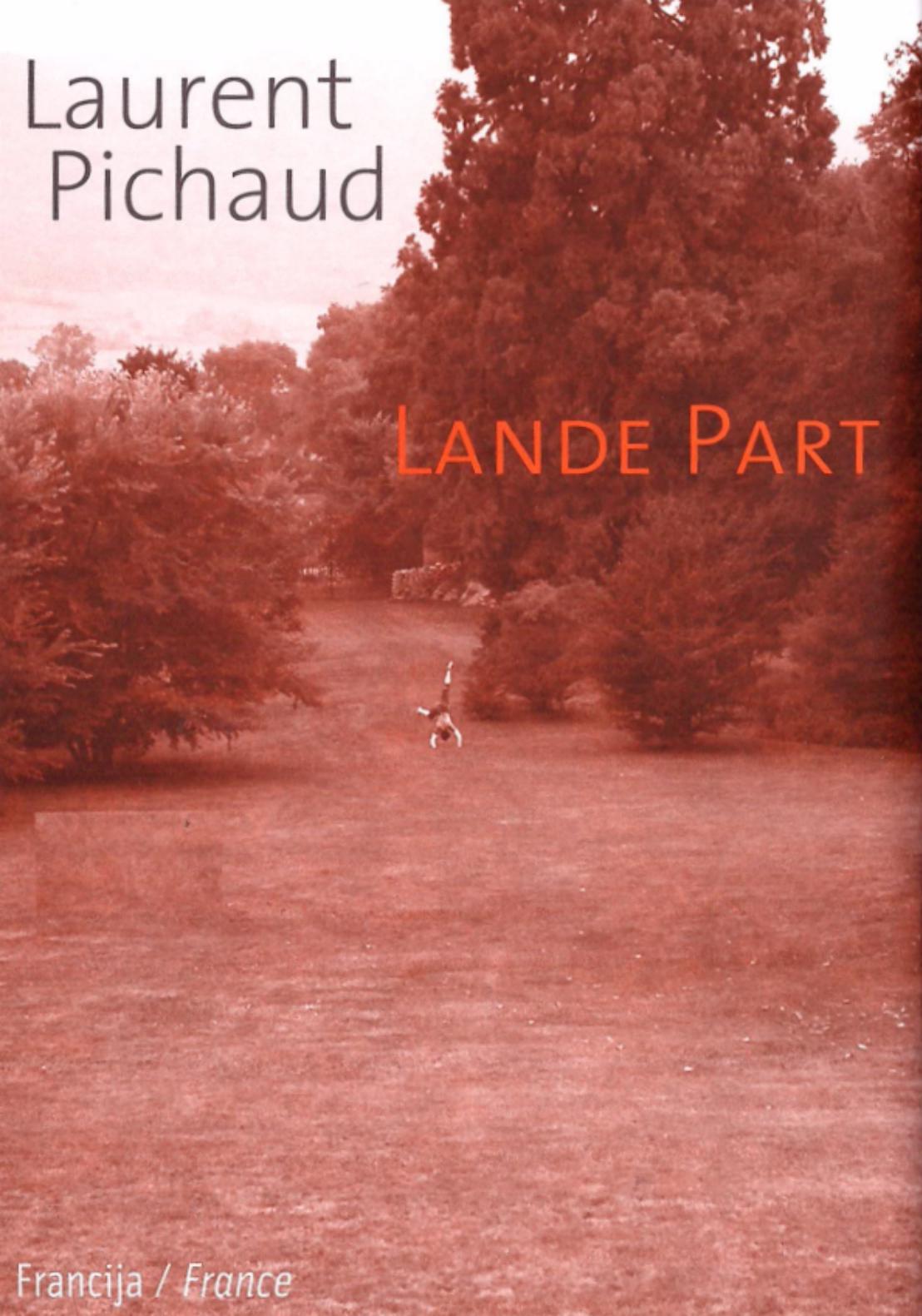
S podporo / With support from: Ministrstvo za kulturo RS,
MOL-Oddelek za kulturo in raziskovalno dejavnost

45 minut / 45 minutes

27. avgust ob 21.00 / August 27th at 21.00
Jazzbina

Laurent Pichaud

LANDE PART



Francija / France

NIKOGARŠNJA ZEMLJA

Plesalca in koreografa Laurenta Pichauda občinstvo Mladih levov že pozna, saj je pred leti na naših odrih nastopil v odlični predstavi Sans francoske koreografinje Martine Pisani. V svojem najnovejšem solu se poizprašuje, kaj postane telo, kadar pleše brez zavetja gledališča, kaj je pravzaprav njegov prostor in kakšna je pri tem vloga gledalčevega pogleda, ki se izgublja v vmesnem prostoru med pokrajino in telesom v njej. Kaj počne oko v odsotnosti kadra? Kako pravzaprav beremo pokrajino? Ali je plesalec znotraj nje še plesalec, ali kot bi dejal Kafka, postane zemljemerec? Predstava se poigrava s pogledom ter njegovim razumevanjem in instinktom tega, kar ugleda - kdaj izgine telo in kdaj izgine spomin na pokrajino? Gre pravzaprav za duet plesalca in horizonta. Ali pleše telo plesalca ali pogled opazovalca, ki se sooči z eksterijerjem, ki se skriva v interierju vsakega od nas?

NO MAN'S LAND

The audience of the Mladi Levi Festival is already acquainted with dancer and choreographer Laurent Pichaud as he performed in French choreographer's Martine Pisani's production Sans some years ago. In his latest solo he asks himself the question of what the body becomes when dancing without the shelter of theatre, what is the body's space, really, and what role does the viewers gaze play in it, lost in the space between a landscape and the body in it. What does the eye do when a frame is absent? How do we read landscapes anyway? Does a dancer in a landscape remain a dancer, or does he, as Kafka would put it, become a land surveyor? The performance plays with the gaze and its understanding and instinct of what it sees - when does the body disappear and when the memory of a landscape? The performance is really a duo of dancer and horizon. Is it the body of the dancer that is dancing, or the gaze of the viewer, faced with an exterior that hides in the interiors of us all?

Koreografija in izvedba / Choreography and performance: Laurent Pichaud

Scenografija / Scenography: Bruno de Lavenère

Produkcija / Production: Compagnie X Sud

S podporo / With support from: DRAC, Le département du gard,
Ville de Nîmes, Le Conseil régional

A - A A

institut français
institut français charles nodier

40 minut / 40 minutes

28. avgust ob 17.00 / August 28th at 17.00
Park pred MGLC (Park Tivoli) / Park in front of MGLC (Park Tivoli)

Nacera Belaza

LE FEU



Alžirija / Algeria

GOREČE TELO

Nacera Belaza, francoska koreografinja in plesalka alžirskega rodu, je pred leti že nastopila na Mladih levih in občinstvo očarala z duetom *Le soleil rouge*, ki je s posebno milino in natančnostjo giba našim mislim odprl pristajalne steze za meditativna in globoka pristajanja. Tudi tokrat se predstavlja z duetom, ki nosi naslov *Ogenj* in v katerem se sprašuje o prisotnosti in odsotnosti, o dvojnosti in edinosti. "Ker ples ni nekaj naravnega, bom pustila, da me zadene strela." Mogoče bo tako, pravi plesalka, moje telo vedelo, verjelo, poslušalo, slišalo ... V vsem tem izgorevanju se plesalki pred nami gibljeta in obstajata na tenki meji čvrstosti in tekočine, bivanja in odtekanja. "Življenje na skrajnem robu življenja."

BURNING BODY

French choreographer and dancer of Algerian origin Nacera Belaza, already performed at the Mladi Levi Festival some years ago and won over audiences with her duo *Le Soleil Rouge*, opening up landing strips for our thoughts to land on in deep meditation with a special grace and precision of movement. She returns with another duo, entitled *Fire* in which she asks about presence and absence, duality and singularity. "Because dance is unnatural, I shall let myself be hit by lightning." Perhaps then, says the dancer, my body will know, believe, listen, hear... In all this burning, the dancers before us move and remain on the thin border of solid and liquid, being and slipping away. "Living on life's edge."

Koreografija / Choreography: Nacera Belaza

Izvedba / Performance: Dalila Belaza in/and Nacera Belaza

Luč / Light: Lionel Mahé

Koprodukcija / Co-production: Centre National de la Danse

Korealizacija / Co-realization: L'étoile du Nord

S podporo / Supported by: Le Ministère de la Culture DRAC
Île -de-France, la Ville de Paris in l'ADAMI.

AFAA

institut français

institut français charles nodier

37 minut / 37 minutes

28. avgust ob 21.00 / August 28th at 21.00
Stara Elektrarna

Baltazár Theatre



THINK OF ME WITH PLEASURE

Madžarska / Hungary

ZAKLENIL SEM SRCE V LJUBEZENSKO PESEM

Baltazár Theatre je edino profesionalno gledališče na Madžarskem, ki so ga ustanovili mladostniki s posebnimi potrebami, in sicer leta 1998. Ustanoviteljica in režiserka skupine je Dora Elek, ki je gledališko režijo študirala v Parizu. V najnovejši predstavi Think of me with pleasure so igralci tragično ljubezensko zgodbo Williama Shakespearja Romeo in Julija soočili z realnimi čustvenimi zgodbami o ljubezni "drugačnih". Na poetičen in humoren način tako pripovedujejo zgodbo o dveh mladih zaljubljencih in o strahu staršev, ki njuno ljubezen prepovejo, tako kot v Shakespearjevi tragediji. Vendar je tukaj konec zgodbe drugačen, ljubezen je izpolnjena kljub prepovedi, srce je zaklenjeno v ljubezensko pesem in pesem je shranjena v skrivni kotiček srca.

I LOCKED MY HEART INTO A LOVE POEM

The Baltazár Theatre is Hungary's only professional theatre founded by young people with disabilities. It was founded in 1998 by Dora Elek, who studied theatre directing in Paris. In their latest piece: *Think of Me with Pleasure*, the actors have confronted Shakespeare's *Romeo&Juliet* with realistic emotional stories of "different people". Thus they tell a poetic and funny story about two young people in love and the fears of their parents who would, as in Shakespeare, deny them their love. And yet the ending here is different: love is realized despite the ban, the heart is locked into a love poem and the poem locked into a secret nook of the heart.

Igralci / Actors: Julije / Julias: Horváth Szilvia, Kántor Nóra, Kovács Veronika, Kudari Réka, Raffael Erzsébet, Taligás Anna

Romei / Romeos: Erdős Balázs, Fehér Dániel, Kozma Bognár Sándor, Medetz Attila, Ócsai András, Szilvásy Márton, Vörös Ferenc

Teksti / Texts: William Shakespeare, Rabindranath Tagore, Cecilia Jancso in igralci Baltazar Thetare

Kostumi / Costumes: Andrea Földi

Luč / Lights: Gabi Banki, Ferenc Szabó

Koreografija / Choreography: Lajos Vass

Oder / Stage: Szilvia Virág

Tehniki / Technicians: Ferenc Szabó, István Fehér, Gergely Csima, Beáta Papp, Csaba Kántor

Make-up: Réka Nagy

Režija / Directing: Dóra Elek

Zahvala / Thanks to: Veleposlaništvo Republike Madžarske /
Embassy of the republic of Hungary

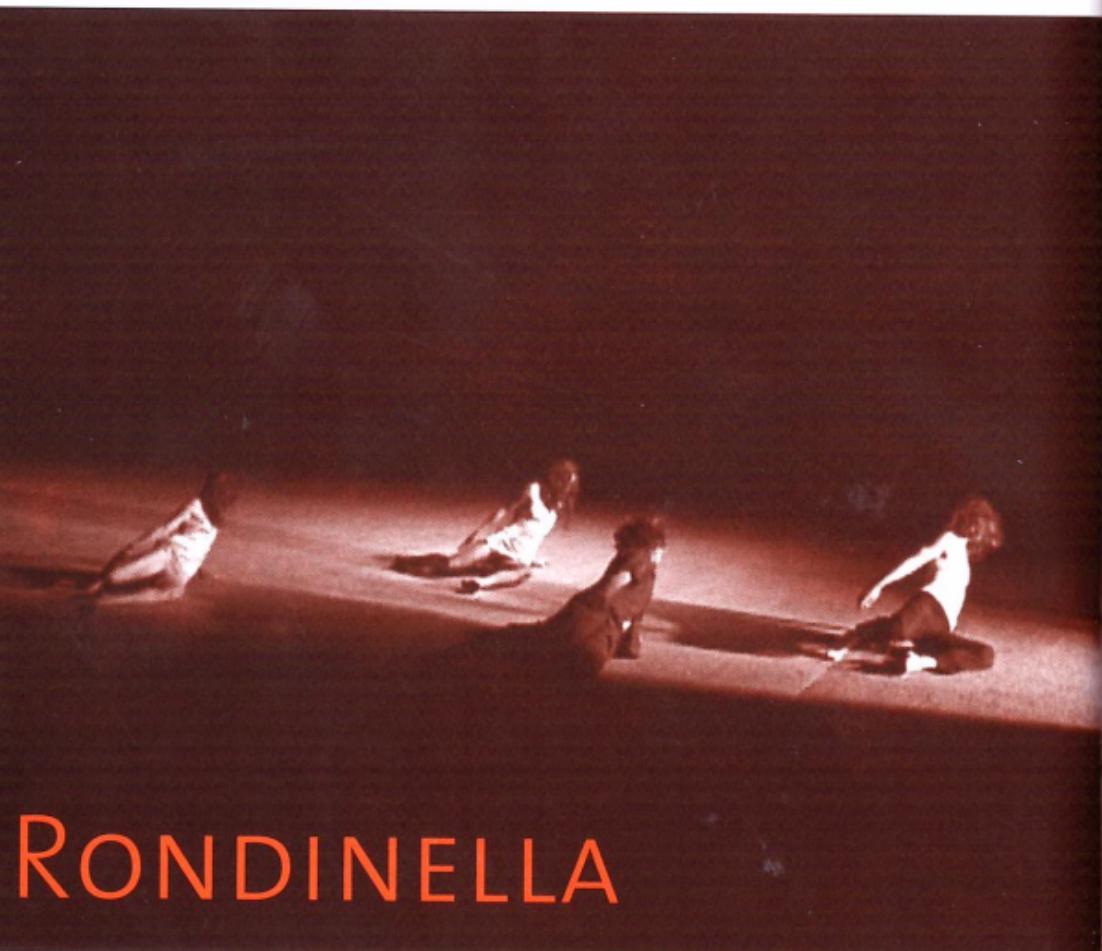
53 minut / 53 minutes

29. avgust ob 20.00 / August 29th at 20.00

Stara Elektrarna

PREDSTAVA JE V MADŽARSKEM JEZIKU Z ANGLEŠKIMI PODNAPISI

Maja Delak, Mauricio Ferlin & Mala Kline



RONDINELLA

Slovenija / Slovenia

PRVA LASTOVKA SPOMINA

Rondinella je lirična in mistična predstava, ki jo je navdihnila istoimenska pesem Daria Marušića o nostalziji po domu, pokrajini in ljudeh, ki smo jih ljubili in jih ljubimo. Koreografinji in plesalki Maja Delak in Mala Kline sta tokrat skupaj ustvarili že drugi plesni projekt. Soavtor predstave je tudi filmski režiser Mauricio Ferlin iz Pula, ki je oblikoval likovno dovršen video v katerega se utapljamajo pogledi gledalca in podobe plesalcev. Avtorji so k sodelovanju povabili še plesalko Barbaro Kanc, ki sodi v prvo generacijo maturantov na srednji šoli za sodobni ples v Ljubljani in bo jeseni študij nadaljevala v londonskem Laban centru, Jurija Konjarja, ki je diplomiral na PARTS v Bruslju in italijanskega performerja Armando Schiffinija, ki obiskuje Body Unlimited Program v Novem Sadu. Rondinella je predstava, vklopljena v okolje, in je bila premierno prikazana na renesančnem trgu v Svetvinčenatu blizu Pula. Kaj je pravzaprav nostalgija? Spomin? Podoba? Hrepenenje? Ljubezen?

FIRST SWALLOW OF MEMORY

Rodinella is a lyrical and mystic performance, inspired by musician Dario Marušić's poem with the same title, a poem about the nostalgia for one's home, landscape and the people one used to love and still does. Their second project as co-choreographers, dancers Maja Delak and Mala Kline collaborated on the concept with film director Mauricio Ferlin from Pula. Beside Marušić and Ferlin, they also invited young dancer Barbara Kanc, one of the first generation of graduates of Ljubljana's high school for contemporary dance, planning to continue her studies at London's Laban center in autumn; Jurij Konjar, graduated from Brussels' PARTS; and Italian performer Armando Schiffini, who studies in the Body Unlimited Program in Novi Sad. Ferlin's visually perfected video, immerses the viewers' gazes and the images of the dancers. The performance is integrated into the environment and premiered at a renaissance square in Svetvinčenat close to Pula. What is nostalgia anyway? A memory? An image? Yearning? Love?

Koncept in režija / Concept and directing: Maja Delak, Mauricio Ferlin, Mala Kline

Koreografija / Choreography: Maja Delak, Mala Kline

Glasba / Music: Dario Marušić

Kreacija in interpretacija / Created and performed by: Maja Delak, Barbara Kanc, Mala Kline, Jurij Konjar, Dario Marušić, Armando Schiffini

Video: Mauricio Ferlin

Luč / Light: Jaka Šimenc

Producija / Production: En-knap produkcija

Koprodukcija / Co-production: Istrionika

S podporo / Supported by: MOL-Oddelek za kulturo in raziskovalno dejavnost,
Ministrstvo za kulturo RS

20 minut / 20 minutes

29. avgust ob 22.00 / August 29th at 22.00
Park Tabor / Park Tabor

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

Odnosi z javnostmi / Public relations: Ira Cecić

Tehnični direktor / Technical director: Dušan Kohek

Tehnični koordinator / Technical co-ordinator: Tomaž Štruc

Koordinatorki festivala / Festival co-ordinators: Tamara Bračič, Alma Selimović

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

Celostna podoba / Integral image: Tanja Radež

Tehnična ekipa / Technical crew:

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

Ton / Sound: Jure Vlahović, Silvo Zupančič

Scenski mojster / Stage Hands: Mitja Strašek

Partnerji festivala / Partners of the festival:

Elektro Ljubljana, Slovensko mladinsko gledališče / Mladinsko Theatre,

Plesni teater Ljubljana / Dance Theatre Ljubljana, Moderna galerija, MGLC,

Zavod Maska, BARSOS-MD d.o.o., DRUGA POMOČ, Kmetija odprtih vrat "Kuren",

Gostilnica Čarli, KUD Š.E.J.K., Galerija ŠKUC, Festival SANJE

Prireditve festivala varuje / Security: G 5

Festival so omogočili / Festival was made possible by:

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Festival Sanje www.sanje.si

Festival Dnevi poezije in vina www.poetryandwine.org

Festival Poletje v Celju - Knežjem mestu

Festivalski časopis ARENA / Festival newspaper ARENA:

Festivalski časopis nastaja v sodelovanju z Zavodom Maska, urejajo in pišejo pa ga udeleženci Seminarja sodobnih scenskih umetnosti, skupnega projekta Masko in Cankarjevega doma / The festival newspaper is made in collaboration with Masko, edited and written by the participants of the seminar for Contemporary Arts, common project of Masko and Cankarjev dom.

Festival so omogočili \ Festival was made possible by:



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