

MEDNARODNI

INTERNATIONAL

26

festival
mładı
jevi





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BUNKER, Ljubljana
Slomškova 7, 1000 Ljubljana
tel: +386 1 231 44 92, info@bunker.si



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**festival
mladi levi**





Mladi levi so vedno cenili moč individualne zgodbe – močna zgodba posameznice_ka je zgodba vseh, je univerzalna, a letos se zdi, kot da festivalski program sestavljajo večinoma predstave, ki presegajo individualno, intimno, osebnoizpovedno, ki poskušajo seči na raven kolektivnega ali celo onkraj človeškega.

Preseči uprizarjanje naših individualnih poskusov in hotenj ter ustvariti to, za kar slutimo, da nas bo rešilo; naj bo to rešitev iz osame in izolacije v hitrem svetu ali iz sistemskega primeža, ki nas melje in ohranja v mlinu nepravičnosti ter se čuti kot neprebojen.

Večinoma so slutnje rešitev povezane s skupnostjo, s sodelovanjem.

Letošnji Mladi levi tako še bolj kot pretekla leta prizorišča odpirajo participatornim projektom, predstavam, ki dobesedno in simbolno dajejo glas in prostor tistim, ki so redko na odrih ali nimajo dostopa do javnega glasu, in pa predvsem umetnicam in umetnikom, ki v umetniških delih iščejo sodelovanje onkraj svojih »mehurčkov«, onkraj človeškega,

in pa načine, kako biti skupaj. Festival preveva nežnost (ki etimološko izhaja iz nege, negovanja – skrbi, torej), naj si bo v iskanju drugačnih registrov moškosti, uprizarjanju objokovanja, ki preči sredozemske tradicije do današnje žalosti morja, ali pa v zdravljenju zidov z akupunkturo, okušanju nečloveških holobiontov ali zgodbah in glasovih nečloveških živali. Nežnost prepoznamo predvsem v poskusih iskanja uprioritvenih formatov, ki omogočajo estetske pa tudi druge preboje v skupno brez nasilnih poskusov, le s ponujeno roko, priložnostjo, prijaznostjo, ustvarjanjem konteksta, ki ponuja milino.

Že petindvajsetkrat smo festival spremile_i na pot s spodbudnimi besedami – festival je konec koncev manifestacija našega celoletnega dela, a tudi naših aspiracij, želja, prepričanj in nekakšna projekcija; vanj odtisnemo ne samo estetski pečat, ampak tudi vrednostni nabolj Bunkerja ter neko utopično vizijo skupnosti, za katero sicer vemo, da je začasna, a tudi življenje je začasno, pa ga vseeno jemljemo z vso resnostjo.

Pred časom smo se, ekipa Bunkerja, udeležile_i tečaja prve pomoči. Seveda je reševanje življenja neprimerljivo z organizacijo festivala, a ponuja prelep analogijo. Ko človeku zastane srce, običajno ne preneha delovati, le namesto skupnega utripanja vsako srčno vlakno trepeta po svoje. Šele električni impulz od zunaj ga lahko vrne v skupni ritem. Morda lahko šestindvajseti festival Mladi levi vzamemo kot priložnost in možnost, da si pustimo, da nas impulzi umetnosti, druženja, pogоворов – vsega skupnega – spodbudijo k nekaj skupnim utripom.

Veselimo se biti skupaj z vami!

ekipa festivala Mladi levi

The **Mladi Levi** festival has always appreciated the power of the individual story – an intimate insight can be a story of us all, it can touch upon the universal. This year, however, it seems as if the festival programme predominantly consists of performances transcending the individual, the intimate and the lyrical subjective utterance in their effort to tap into the collective arena, possibly reaching beyond the realm of human experience altogether. The performative drive to rise above our individual attempts and efforts pursues the intuitive quest for a solution, be it one that saves us from loneliness and isolation of the fast-paced world, or one that breaks free from the grinding system that keeps us captive in the seemingly impenetrable mill of injustice. These intuitive landscapes of potential solutions seem to lie within community engagement and cooperative action.

More than ever before, this year's edition of the Mladi Levi festival opens the stage to participatory projects and brings forward performances that both literally and symbolically give voice and space to those rarely taking stage or having their voice heard, highlighting artists that seek cooperation beyond

the confinement of their subjective »bubbles«, beyond the human realm, as they look for ways of being together. There is a sense of care-ssing tenderness subtly penetrating the festival (invoking care as its etymological derivative), either in examining different registers of manhood, representing lamenting practices as they span from Mediterranean traditions to the present-day sadness of the sea, using acupuncture as an intervention to treat maladies of brick walls, tasting non-human holobionts or delving into stories of non-human animals. Care-ssing tenderness comes forth especially in its drive to articulate performative formats that would allow for aesthetic as well as other types of penetration into the communal without any use of force – merely by offering a hand, an opportunity, a gesture of kindness, and by promoting contextual conditions of gentleness.

It has been twenty-five times now that we have set the festival off on its journey with words of encouragement – the festival is, after all, a culminating manifestation of our work throughout the year, as well as an emanation of our aspirations, desires and convictions. It is a projection of a sort that not only carries our aesthetic imprint,

but also a values-based orientation of Bunker in its utopian vision of the community. One that may well be temporary, but then again – so is life and we still take it extremely seriously.

Some while ago Bunker team attended a first aid course. Not to suggest that organising a festival is in any way comparable to saving a human life, but there is still a beautiful analogy one can draw here. The heart doesn't suddenly stop functioning in the event of a cardiac arrest, but instead each of its fibres pulsates in its own rhythm. It is only by way of an external electric impulse that a synchronised rhythm can be restored again.

Perhaps the 26th edition of the Mladi Levi festival can thus be seen as an opportunity and a possibility to allow for the impulses of art, socialising, interactions – and just about anything communal in nature – to bring our pulsating experiences into one synchronised utterance here and there.

**We look forward
to being with you!**

Mladi Levi festival team

festival mladi levi



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18.-26. 8.
2023

PETEK 18. AVGUST * FRIDAY AUGUST 18

- 18.00–23.00** • Tim Etchells & Ant Hampton: IZ MERILA/NOT TO SCALE
• avdio performans/audio performance / GB ► ŠD Tabor – dvorana
- 18.00** • Gregor Zorc: OBMOČJE ČLOVEKA/HUMAN TERRITORY
• pripoved/tale / SI ► ŠD Tabor – igrišče
- 19.30** • Francesca Grilli: ZAPIS/RECORD • glasbena predstava/
musical performance / IT, SI ► ŠD Tabor – dvorana
- 20.00** • koncert/concert • MINNITE / SI ► ŠD Tabor – igrišče
- 21.30** • otvoritvena zabava/opening party • DJ RAKETA / SI
► ŠD Tabor – igrišče
-

SOBOTA 19. AVGUST * SATURDAY AUGUST 19

- 12.00–18.00** • Tim Etchells & Ant Hampton: IZ MERILA/NOT TO SCALE
• avdio performans/audio performance / GB ► ŠD Tabor – dvorana
- 19.00 + 21.00** • Francesca Grilli: ZAPIS/RECORD • glasbena predstava/
musical performance / IT, SI ► ŠD Tabor – dvorana
- 19.30** • Valentina Medda: ZDRAVILNE INTERVENCIJE ZA DOMAČE RANE/
HEALING INTERVENTIONS FOR DOMESTIC WOUNDS • performativna
intervencija/performative intervention / IT ► Stara elektrarna
- 20.00** • Temporary Collective, T. Ondrová, P. Tejnorová in kolektiv/
and collective: DUETI/DUETS • predstava/performance / CZ, SI
► Stara elektrarna
-

NEDELJA 20. AVGUST ★ SUNDAY AUGUST 20

12.00–20.00 ★ Tim Etchells & Ant Hampton: IZ MERILA/NOT TO SCALE

• avdio performans/audio performance / GB ► ŠD Tabor – dvorana

19.00 ★ Daniel Victoria, Michał Salwiński, Aljoša Lovrić Kapež: ZADETI

(Dve ali tri besede o ekstatični moškosti)/HIGH (Two or three words about ecstatic masculinity) • predstava/performance / MX, PL, SI

► Plesni Teater Ljubljana

19.00–23.00 ★ Robertina Šebjančič & Ida Hiršenfelder: SO_ZVOČJE 1884

km² + oOo TEKOČE/CO SONIC 1884 km² + oOo LIQUID

• avdiovizualna instalacija/audiovisual installation / SI ► Stara elektrarna

20.30 ★ Matea Bilosnić: KATA STROFA/CATA STROPHE • delo v nastajanju/

work in progress / HR ► Stara elektrarna – Sindikalna dvorana

21.30 ★ Bernardo Chatillon: DOBA JELENA #1/REINDEER AGE #1

• predstava/performance / PT ► Stara elektrarna

PONEDELJEK 21. AVGUST ★ MONDAY AUGUST 21

16.00–20.00 ★ Tim Etchells & Ant Hampton: IZ MERILA/NOT TO SCALE

• avdio performans/audio performance / GB ► ŠD Tabor – dvorana

17.00 ★ DEBATNA KAFANA/DISCUSSION CAFÉ • festivalske debate pod

kostanjem/festival discussions under the trees / SI ► ŠD Tabor – igrišče

19.00–23.00 ★ Robertina Šebjančič & Ida Hiršenfelder: SO_ZVOČJE 1884

km² + oOo TEKOČE/CO SONIC 1884 km² + oOo LIQUID

• avdiovizualna instalacija/audiovisual installation / SI ► Stara elektrarna

19.30 ★ Jānis Balodis & Nahuel Cano: POSLEDNJA NOĆ JELENA/THE LAST

NIGHT OF THE DEER • predstava/performance / LV, AR ► ŠD Tabor – dvorana

21.00 ★ Walid Raad: DVE KAPLJI NA UTRIP/TWO DROPS PER HEARTBEAT

• artist talk / LB, US ► Stara elektrarna

TOREK 22. AVGUST ★ TUESDAY AUGUST 22

16.00–20.00 ★ Tim Etchells & Ant Hampton: IZ MERILA/NOT TO SCALE

• avdio performans/audio performance / GB ► ŠD Tabor – dvorana

17.00 ★ DEBATNA KAFANA/DISCUSSION CAFÉ • festivalske debate pod

kostanjem/festival discussions under the trees / SI ► ŠD Tabor – igrišče

17.30–23.00 ★ Robertina Šebjančič & Ida Hiršenfelder: SO_ZVOČJE 1884

km² + oOo TEKOČE/CO SONIC 1884 km² + oOo LIQUID

• avdiovizualna instalacija/audiovisual installation / SI ► Stara elektrarna

18.00 + 21.00 ★ Walid Raad: DVE KAPLJI NA UTRIP/TWO DROPS PER

HEARTBEAT • artist talk / LB, US ► Stara elektrarna

19.30 ★ Jānis Balodis & Nahuel Cano: POSLEDNJA NOĆ JELENA/THE LAST

NIGHT OF THE DEER • predstava/performance / LV, AR

► ŠD Tabor – dvorana

ČETRTEK 24. AVGUST ★ THURSDAY AUGUST 24

10.00 ★ ACT – ART, CLIMATE, TRANSITION • sklepni dogodek/closing event
► Stara elektrarna

12.00 ★ EYLÜL Fidan Akinci & Tery Žeželj: TELESNA V MINEVANJU/PASSING BODIES • predavanje, film in zvočni sprehod/lecture, film and sound walk / TR, SI, JP ► Stara elektrarna

15.00 ★ Robertina Šebjanič & Ida Hiršenfelder: SO_ZVOČJE 1884 km² + oOo TEKOČE/CO SONIC 1884 km² + oOo LIQUID • vodstvo po instalaciji/guided tour of the installation / SI ► Stara elektrarna

16.00–20.00 ★ Tim Etchells & Ant Hampton: IZ MERILA/NOT TO SCALE • avdio performans/audio performance / GB ► ŠD Tabor – dvorana

17.30 ★ FESTIVALSKA ŠOLA ACT/ACT FESTIVAL SCHOOL, srečanje na klopcah/meeting on the benches ► Park Tabor – Nevenkin gaj

18.00 ★ Urška Preis, Ivana Vogrinc Vidali, Tery Žeželj: V PODTALNICAH TELESNA/IN THE GROUNDWATERS OF THE BODY • potopitveno potovanje/immersive journey / SI ► ŠD Tabor – dvorana

PETEK 25. AVGUST ★ FRIDAY AUGUST 25

06.00 ★ Valentina Medda: POSLEDNJE OBJOKOVANJE/THE LAST LAMENTATION • glasbeni performans/music performance / IT, SI ► Špica

16.00–20.00 ★ Tim Etchells & Ant Hampton: IZ MERILA/NOT TO SCALE • avdio performans/audio performance / GB ► ŠD Tabor – dvorana

16.00–20.00 ★ Urška Preis, Ivana Vogrinc Vidali, Tery Žeželj: V PODTALNICAH TELESNA/IN THE GROUNDWATERS OF THE BODY • instalacija/installation / SI ► ŠD Tabor – dvorana

19.30 ★ Chiara Bersani: PODRAST/SOTTOBOSCO • predstava/performance / IT ► LGL – Oder pod zvezdami

21.00 ★ Alex Baczyński-Jenkins: NESKONČNA LJUBEZEN ALI LJUBEZEN UMIRA VEDNO ZNOVA, KOT DA JI NE BI BILO KONCA/UNENDING LOVE, OR LOVE DIES, ON REPEAT LIKE IT'S ENDLESS • predstava/performance / PL, GB, DE ► ŠD Tabor – dvorana

SOBOTA 26. AVGUST ★ SATURDAY AUGUST 26

12.00–20.00 ★ Tim Etchells & Ant Hampton: IZ MERILA/NOT TO SCALE • avdio performans/audio performance / GB ► ŠD Tabor – dvorana

12.00–20.00 ★ Urška Preis, Ivana Vogrinc Vidali, Tery Žeželj: V PODTALNICAH TELESNA/IN THE GROUNDWATERS OF THE BODY • instalacija/installation / SI ► ŠD Tabor – dvorana

12.00–22.00 ★ PARL • predstavitev del v nastajanju/presentation of works in progress ► Španski borci

16.00 + 19.00 ★ Karolina Kotrbová, Gašper Lovrec, Filip Mramor, Jernej Potočan, Domen Novak: 410 KILOMETROV/410 KILOMETRES • predstava/performance / SI ► LGL – Tunel

19.00–23.00 ★ Robertina Šebjanič & Ida Hiršenfelder: SO_ZVOČJE 1884 km² + oOo TEKOČE/CO SONIC 1884 km² + oOo LIQUID, avdiovizualna instalacija/audiovisual installation / SI ► Stara elektrarna

21.00 ★ Lucy McCormick: ŽIVLJENJE: V ŽIVO!/LIFE: LIVE! • predstava/performance / GB ► Stara elektrarna

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MEDNARODNI
INTERNATIONAL

festival
mladí jevi



b u n k e r

Petek, 18. avgust, ob 18.00

ODPRTJE 26. FESTIVALA MLADI LEVI

► ŠD Tabor – dvorane in igrišče

Festival odpiramo s prvimi znanilci prihajajočih festivalskih dni. Ob 18.00 bo svojo pot začel intimni avdio performans **Tima Etchellsa in Anta Hamptona Iz merila**, ki bo stalni sopotnik festivala do zadnjega dne.

Gregor Zorc bo prav tako ob 18.00 pod kostanji z *Območjem človeka skozi pripoved ošvrknil jelene*, nosilce naslovov še dveh prihajajočih festivalskih predstav.

Ob 19.30 bo premiera mednarodne koprodukcije

Zapis Francesce Grilli v sodelovanju

z lokalnimi pevkami_ci, ob 20.00 pa bomo nadaljevale_i s koncertom mladega glasbenika Minnitea ter od 21.30 dalje plesale_i z DJ Raketo.

Pogostitev bo zakuhala tradicionalna delavnica

kuharja **Primoža Dolničarja** z gospomi

iz Dnevnega centra aktivnosti za starejše.

Friday, 18 August at 6.00 pm

OPENING OF THE 26th MLADI LEVI FESTIVAL

► ŠD Tabor – halls and courtyard

We're opening the festival with the first insights of the festival days ahead. The festival journey starts at 6.00 pm with the intimate audio performance

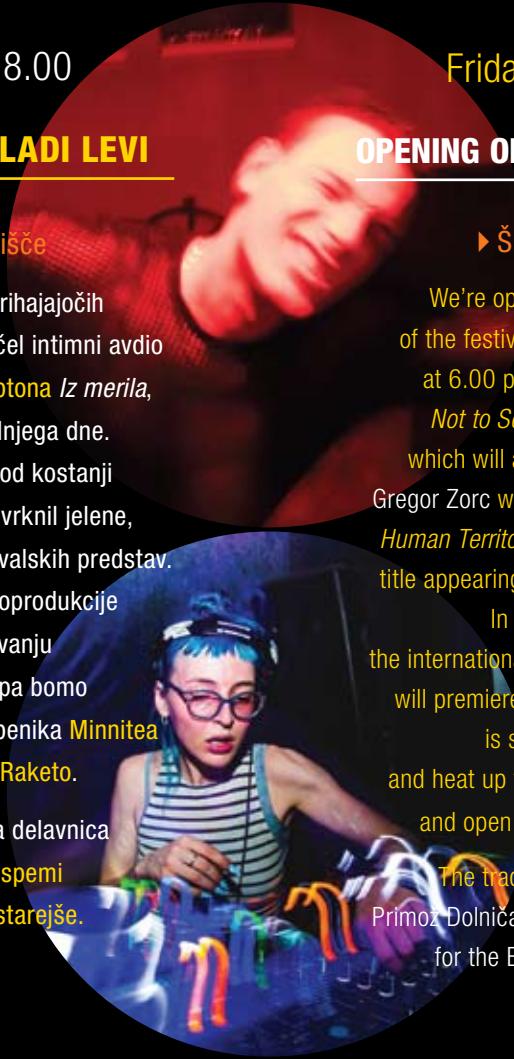
Not to Scale by Tim Etchells and Ant Hampton, which will accompany the festival until its final day.

Gregor Zorc will also kickstart the festival at 6.00 pm with *Human Territory* and its reference to a deer – the subject title appearing in two forthcoming festival performances.

In cooperation with local vocalists, the international co-production by Francesca Grilli, *Record*, will premiere at 7.30 pm. The young musician Minnite

is scheduled to perform at 8.00 pm and heat up the atmosphere for DJ Raketa to take over and open the dancefloor from 9.30 pm onwards.

The traditional cooking workshop by the chef Primož Dolničar and ladies from the Daily Activities Centre for the Elderly will provide the festival snacks.



Petek, 18. avgust, vsako polno uro od 18.00 do 23.00

Friday, 18 August, every hour from 6.00 pm to 11.00 pm

Sobota, 19. avgust, vsako polno uro od 12.00 do 18.00

Saturday, 19 August, every hour from 12.00 pm to 6.00 pm

Nedelja, 20. avgust, vsako polno uro od 12.00 do 20.00

Sunday, 20 August, every hour from 12.00 pm to 8.00 pm

Ponedeljek, 21. avgust, torek, 22. avgust, četrtek, 24. avgust

in petek, 25. avgust, vsako polno uro od 16.00 do 20.00

Monday, 21 August, Tuesday, 22 August, Thursday, 24 August

and Friday, 25 August, every hour from 4.00 pm to 8.00 pm

Sobota, 26. avgust, vsako polno uro od 12.00 do 20.00

Saturday, 26 August, every hour from 12.00 pm to 8.00 pm

► ŠD Tabor – dvorana

TIM ETCHELLS & ANT HAMPTON

IZ MERILA NOT TO SCALE

avdio performans • audio performance

Velika Britanija/Great Britain





Iz merila je avdio performans dveh britanskih gledaliških zvezd, **Anta Hamptona in Tima Etchellsa**. V tokratnem performansu sta dve gledalki_ča povabljeni_a k skupnemu čečkanju in soustvarjanju stripovskega tipa risanja karakterjev, ki se prek pripovedi in navodil ženskega glasu začnejo pojavljati in bivati na listih papirja. Scenografski minimalizem (list papirja, svinčnik in radirka ter avdio posnetek) potencira domišljijo gledalk_cev in poudari neopisljivo otroško veselje ustvarjanja risb ter neskončnih možnosti in nezmožnosti, ki jih predstavlja papir. Animiranje pripovedi o majhnih možcih, ki so v stalni napetosti med ustvarjanjem in uničenjem, življenjem in smrtjo. Luknjanje, risanje, čečkanje, preslikovanje ter ustvarjanje zgodb, ki imajo možnost, da izginejo s papirja ali pa so popolnoma iz merila. Performans *Iz merila* spada v posebno kategorijo – avtogleđališče – termin, ki ga je leta 2007 skoval Ant Hampton skupaj z britansko-italijansko umetniko Silvio Mecuriali. V avtogleđališču gledalke_ci predstavo izvajajo same_i prek zvočnih navodil in tako se zgodi performans. Že z najmanjšim možnim gibom svinčnika.

The audio performance *Not to scale* brings together two big names of British theatre, **Ant Hampton and Tim Etchells**. The performance invites two audience members to collaboratively engage in making scribbles and thus co-creating a comic-style drawing of characters, who subsequently come to life on paper, guided by the narrative medium of a female voice. Minimalist set design consisting of just a piece of paper, a pencil, a rubber and an audio recording harbours an imaginative springboard

for the audience. It highlights the immense childlike joy of drawing and exploring the infinite possibilities, as well as impossibilities, promised by a piece of paper. Animating a narrative about tiny little men as they live their lives constantly torn between creation and destruction, between life and death. Perforating, drawing, scribbling, copying and making stories that may end up vanishing from a piece of paper or turning out to be not to scale. The performance *Not to Scale* falls in a separate category called auto-theatre – a term coined together by Ant Hampton and the British-Italian artist Silvia Mecuriali in 2007. It is via audio instructions that the audience runs the performance, and hence auto-performance emerges. All it takes is a tiny stroke of a pencil.

Avtorja/Created by: **Tim Etchells & Ant Hampton** • Oblikovanje zvoka/Sound design and edit: **Ant Hampton** • Slovenski glas/Slovene voice: **Asja Kahrimanović Babnik** • Režija slovenske različice/Direction of Slovene version: **Jure Novak** • Oblikovanje zvoka slovenske različice/Sound design and edit of Slovene version: **Rok Kovač & Jure Vlahović** • Prevod v slovenščino/Slovene translation: **Urška Sterle** • Zahvaljujemo se za dovoljenje za uporabo delčkov njunega albuma Nowhere/Thanks for permission to use samples from their album Nowhere: **Isambard Khroustaliov & Lothar Ohlmeier** • Producija/Production: **Ana Riscado** • Menedžerki/Managers: **Luz Algranti & Sofia Medici** • Lokalna producentka/Local producer: **Mojca Jug** • Producija slovenske verzije/Production of the Slovene version: **Bunker, Ljubljana** • Koprodukcija/Co-produced by: **Access Point,Dublin Theatre Festival, Teatro do Bairro Alto, Noorderzon Festival, Theater Rampe**
Predstava je za dve osebi. Nujna je predhodna rezervacija termina/Performance is for two people. Advance booking of the time slot is required: info@bunker.si. Predstava je v slovenščini ali v angleščini./Performance is in Slovene or in English.

- 50 minut/minutes Foto/Photo by: Ant Hampton

Petek 18. avgust, ob 18.00
Friday, 18 August at 6.00 pm

► ŠD Tabor – igrišče

GREGOR ZORC

OBMOČJE ČLOVEKA HUMAN TERRITORY

pripoved • tale

Slovenija/Slovenia



Gregor Zorc je tavžentkunstler v žlahtnem registru besede – gledališki in filmski igralec, performer (je tudi soustanovitelj kolektiva Via Negativa), gibalec (sodeloval je na primer s Snježano Premuš), scenarist (na primer nagrjenega kratkega filma *Steakhouse*) in – sicer v kontekstu predstav – tudi pevec, plesalec, zgodbar.

Da je izvrsten priповedovalec, vemo že od Vie Negative, v zadnjem času pa smo ga videli tudi v predstavi *Kako smo prišli do sem?*, kjer z Matejem Recerjem ob gostilniški mizi razgrinjata družinske zgodovine in formative dogodke iz lastnega življenja, ki sovpadajo z zgodovinskimi premenami. Zorc ima neverjeten občutek za tanke linije med tragiko in komičnostjo, med poetiko in brutalno resnicoto med prostodušnostjo in kot britev ostrimi mislimi. In po tej tanki črti mu občinstvo sledi kot kozice roki, polni soli.

V *Pravljicah našega otroštva* (režija Jernej Lorenci) Zorc že napove *Območje človeka z zgodbo srnjaka*. *Območje človeka* je predstava, ki jo je Špela Frlic kurirala za Priovedovalski festival. V predstavo sta povabilila živali, s »katerimi se je srečal v obdobju svojega odrskega ustvarjanja«, srnjaku se pridružita še pes in bik. Priovedoval nam bo pod taborskimi kostanji, v času, najboljšem za zgodbe – ko se dan preveša v noč; morda po *Območju človeka* nastopi tema, čas za živali zabave.

Gregor Zorc possesses a remarkable array of talents.

An actor featuring in theatre and film, a performer and a co-founder of the Via Negativa collective, movement artist (notably collaborating with Snježana Premuš), scriptwriter (of an award-winning short film *Steakhouse* to name one example) as well as a singer, dancer and

storyteller, he breathes life into all his performances.

His past involvement with Via Negativa is a testament to his gift for storytelling. It is this same narrative voltage that came to the forefront once again in the performance entitled *How Did We End Up Here?* where Zorc and Matej Recer sit at a bar table and lay bare their respective family histories and formative life events in their correspondence with the shifts in history.

Zorc deftly walks the fine line between tragedy and comedy, between poetic expression and brutal truth, between simple-mindedness and razor-sharp insights. And it is this very line that audience members take as we follow his every step, just like little goats follow a handful of salt.

It was in the *Fairytales of our Childhood* (directed by Jernej Lorenci) that Zorc announced *Human Territory* with the captivating roe deer story. Having curated *Human Territory* in the Storytelling Festival, Špela Frlic collaborated with Zorc to bring us animals that Zorc came across during his theatre endeavours, with a dog and a bull accompanying a roe deer. He'll tell us a story under the chestnut trees of Tabor, at the time when the magic of twilight makes stories sound their most enchanting. It may well be that as the night falls upon *Human Territory* party animals come to life.

Idejna zasnova, besedilo, pričevanje/Concept, words, storytelling: **Gregor Zorc** •

Producija/Produced by: Cankarjev dom v okviru 26. Priovedovalskega festivala/

In the frame of 26th Storytelling Festival

Prioveden je v slovenščini./Tale is in Slovene. • 60 minut/minutes

Foto/Photo by: Nada Žgank

Petek, 18. avgust, ob 19.30
Friday, 18 August at 7.30 pm

Sobota, 19. avgust, ob 19.00 in 21.00
Saturday, 19 August at 7.00 pm and 9.00 pm

► ŠD Tabor – dvorana



FRANCESCA GRILLI

ZAPIS RECORD

glasbena predstava • musical performance

Italija, Slovenija/Italy, Slovenia

Francesca Grilli je italijanska umetnica, ki se je na Mladih levih že predstavila leta 2020 s predstavo *Iskre*, v kateri so obiskovalke_ci prepustili usodo, zapisano v svojih dlaneh, v branje otrokom.

Tokrat bo na festivalu gostovala s premiero predstave *Zapis*, ki je nastala v koprodukciji z zavodom Bunker. V njej osrednje mesto zavzamejo mladi odrasli na prelomnicah svojih življenj, ranljivih mestih prehajanja iz enih struktur v druge, soočanjem s svojo soodgovornostjo v ustvarjanju prihodnosti, družbe in lastnih življenj, hojo po robu ob stalni možnosti padca. Soočanje z družbenimi izvivi in gotovostjo lastnih napak za nekatere pomeni prevelik izviv. Ena od inspiracij pri ustvarjanju je bil fenomen hikikomori. Ta opisuje posameznice_ke, ki se v strahu pred življenjskimi izvivi in neuspehom odločijo za življenje v ekstremni izolaciji in nikoli ne zapustijo svojih domov. Vendar glas hikikomorijev ne ostane preslišan – skupina lokalnih mladih osvobodi svoje glasove, da bi z njimi v péti kompoziciji občinstvu prenesla besede hikikomorija, s katerim je Francesca Grilli na spletu razvila korespondenco.

The Italian artist **Francesca Grilli** featured in the 2020 edition of the Mladi Levi Festival with her performance *Sparks*, where children would read destiny as inscribed in the palms of audience members. This time Grilli, in co-production with Bunker, returns to premiere her performance *Record*. The performance zooms in on young adults who find themselves at pivotal moments in their lives, in precarious transitions between structures, faced with their own share of responsibility in building a future, a society and their own lives – walking a line where a fall is just a step away. As they attempt to rise up to societal challenges, some find the prospect

of making the wrong step simply too daunting. The performance draws inspiration from the hikikomori phenomenon as observed in individuals who turn to extreme isolation in confinement of their own homes in order to escape the daunting prospect of life challenges and failure. The performance doesn't speak on behalf of hikikomoris of this world – instead it provides space for a group of local youngsters to find their own voices in a sung composition that carries the words of a hikikomori that Grilli developed online correspondence with.

Avtorka/Creation: **Francesca Grilli** • Besedilo/Words: Azzurra D'Agostino, Piffi Vodja zbora in učitelj petja/Choir director and vocal trainer: **Jean-Baptiste Veyret-Logerias** • Slovenske performerke in performerji/Slovene performers: **Eva Česnik, Marina Dolibets, Mojca Hrast, Tina Hrastar, Jure Juvan Vujević, Manca Kosi, Alja Krhin, Ronja Praprotnik, Zoja Žižek** • Gib/Movement: **Benno Steinegger** • Kaskaderska trenerka/Stuntwoman trainer: **Lisa Patoor** • Oblivokavec zvoka/Sound designer: **Christophe Albertijn** • Video: **Gianluca Mattei** • Komunikacija/Communication: **Elena Regazzoni** • Monter/Rigger: **Esteban Etienne Vin** • Producija/Production: **Hiros** • Koprodukcija/Coproduction: **Bunker, Ljubljana, VIERNULVIER, workspacebrussels, Indisciplinare Terni, Snaporazverein, Høstscena** • Lokalna producentka/Local producer: **Mojca Jug** • Partnerji/Partners: **KAAP, Kaaitheater, BASE Milano, Høstscena** • S podporo/With the support of: **Corpocelste, WpZimmer, Ministrstvo za kulturo RS, Mestna občina Ljubljana** Posebna zahvala/Special thanks to: **Arturo Zanaica, Mira De Schepper, Loïs Heirman, Manon Joannoteguy, Néphéle De Bie, Marie Maloux, Joanne de Broux, Arnold Tamchom, Morgane Wadbled, Alma Rosado** Predstava je v angleščini, na voljo je libretto v slovenščini./Performance is in English, libretto in Slovene is available. • 30 minut/minutes Foto/Photo by: **Liliana Simões**

Sobota, 19. avgust, ob 19.30
Saturday, 19 August at 7.30 pm

► Stara elektrarna

VALENTINA MEDDA

**ZDRAVILNE
INTERVENCIJE
ZA DOMAČE RANE**

**HEALING
INTERVENTIONS
FOR DOMESTIC
WOUNDS**

performativna intervencija • performative intervention

Italija/Italy



Stara elektrarna je bila sezidana leta 1898. Šest desetletij je v Ljubljani zagotavljala elektriko, potem bila nekaj let zapuščena, nekaj let so jo uporabljali kot skladnišče, zadnjih 19 let pa je dom sodobne uprizoritvene umetnosti. Lani so se zaradi zamenjave generatorja začela obsežna gradbeno-rušilna dela ob stavbi, ki so ogrodje Stare elektrarne dobesedno pretresla, česar se spomnijo mnoge_i umetnice_ki 25. Mladih levov, ki so v dopoldanskem času vadile_i v dvorani.

Valentina Medda v *Zdravilnih intervencijah za domače rane* kot gesto skrbi uporablja akupunkturo. Simbolne rane domačih sten elektrarne, travme prostora, ki okvirja mnogo lepega in presežnega, včasih pa tudi kaj gorenkega in napornega, bo obrobila z akupunktturnimi iglicami ter tako zgradila most med organskim in neorganskim, uporabnicami_ki in prostorom, preteklostjo, ki se izrisuje v sledeh uporabe, in sedanjostjo.

Vse rane Stare elektrarne niso vidne, a vsi vemo, da ima akupunktura (oziroma skrb) skoraj neskončne potenciale zdravljenja, in verjamemo, da bo z intervencijo Valentine Medda lahko dajala dom umetnosti nadaljnjih 125 let.

Built in 1898, Stara elektrarna (The Old Power Station) provided electricity for Ljubljana over a span of six decades before it was left deserted for a while and then used as a storage space. For the last 19 years Stara elektrarna has been home to a variety of contemporary performing arts. The power generator replacement last year resulted in major construction-demolition works in the immediate surrounding area, which shook its very foundations –

something that artists rehearsing for the 25th edition of the festival will have remembered vividly.

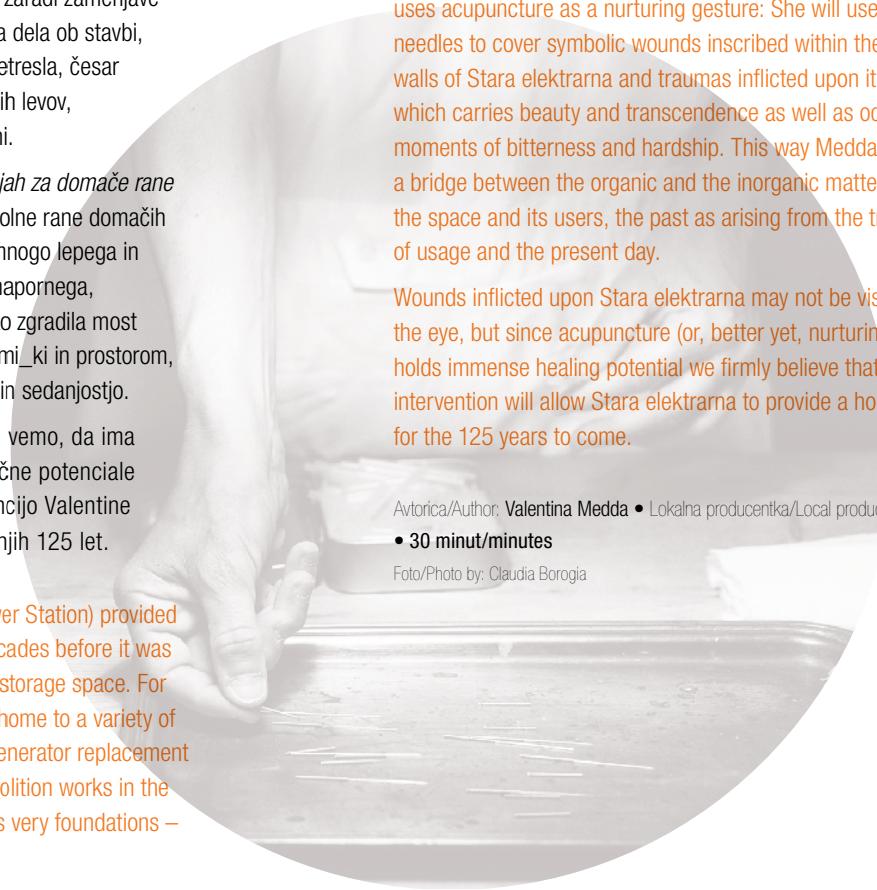
In *Healing Interventions for Domestic Wounds* **Valentina Medda** uses acupuncture as a nurturing gesture: She will use acupuncture needles to cover symbolic wounds inscribed within the domestic walls of Stara elektrarna and traumas inflicted upon its space, which carries beauty and transcendence as well as occasional moments of bitterness and hardship. This way Medda will build a bridge between the organic and the inorganic matter, the space and its users, the past as arising from the traces of usage and the present day.

Wounds inflicted upon Stara elektrarna may not be visible to the eye, but since acupuncture (or, better yet, nurturing care) holds immense healing potential we firmly believe that Medda's intervention will allow Stara elektrarna to provide a home to art for the 125 years to come.

Avtorica/Author: Valentina Medda • Lokalna producentka/Local producer: Špela Kopitar

• 30 minut/minutes

Foto/Photo by: Claudia Borogia



What if your favourite song started to play?

Sobota, 19. avgust, ob 20.00

Saturday, 19 August at 8.00 pm

► Stara elektrarna

TEMPORARY COLLECTIVE,
TEREZA ONDROVÁ,
PETRA TEJNOROVÁ
IN KOLEKTIV/AND COLLECTIVE

DUETI DUETS

predstava • performance

Češka, Slovenija/Czechia, Slovenia



Dueti je predstava, v osnovi portret ljudi in njihovih odnosov, ki jih skozi vizualni jezik lahko beremo in gledamo kot performans, ples ali živo skulpturo. Kolektivno umetniško delo umetnic_kov (**Petra Tejnorová, Tereza Ondrová, Sodja Lotker, Nina Jacques, Petra Hauerova, Viktor Černicky, Dominik Žižka, Katarina Duricova, David Králík**) skupaj s povabljenimi gostjami_i, ki niso profesionalne_i umetnice_ki ali performerke_ji, poudarja gesto srečanja različnosti in dejstvo, da smo lahko v duetu z ljudmi, ki jih ne poznamo, ki so različnih velikosti, prihajajo z drugih celin, ki imajo drugačen spol, različne spolne preference. Formo in dramaturgijo predstave dolčajo preproste, poetične, smešne, kompleksne ter nemogoče naloge, ki služijo kot scenarij za intimno srečanje dveh oseb, ena na ena. In čeprav se interaktivnost v gledališču morda včasih zdi nevarna, se v *Duetih* skozi absurdnost in smešnost nalog ustvarjata veselje in navdušenje. »Zapojte svojo najljubšo pesem v nogo drugega človeka.« Izvedba *Duetov* temelji na minimalizmu, resnosti, igrovosti in naključjih, ki vzniknejo ta večer, med srečanjem, ki se zgodijo pred našimi očmi.

The performance *Duets* is essentially a portrait of people and their relationships, mediated via a visual language one can read and observe either as a performance, a dance or a living sculpture. In joining hands with guests who are not professional artists or performers themselves, this collaborative work of art (by **Petra Tejnorová, Tereza Ondrová, Sodja Lotker, Nina Jacques, Petra Hauerova, Viktor Černicky, Dominik Žižka, Katarina Duricova, David Králík**)

highlights the gesture of encountering otherness and attests to the fact that we can form duets with strangers, of any shape or size, background, gender or orientation.

It is simple, poetic, funny, complex and even impossible tasks that provide a script for an intimate encounter between two people, one-to-one, and thus give the performance its form and dramatic structure. And even though the interactive approach may at times seem risky in the context of theatre, the absurdity and humour embedded in *Duets'* tasks generates joy and excitement.

»Sing your favourite song into the other person's leg.«

The execution of *Duets* rests on minimalism, seriousness, playfulness and coincidences that emerge on this particular evening and unravel before our eyes.

Koncept/Concept: **Petra Tejnorová, Tereza Ondrová, Viktor Černicky** in kolektiv/and collective • Režija/Directing: **Petra Tejnorová** • Dramaturgija/Dramaturgy: **Sodja Lotker** • Sodelovanje pri konceptu/Conceptual collaboration: **Nina Jacques** Sodelovanje pri gibu, raziskava/Movement cooperation, research: **Petra Hauerová, Matthew Rogers** • Oblikovanje svetlobe/Light design: **Katarína Šuricová** • Glasba/Music: **Dominik Žižka** • Sodelujoči/Participants: **Ebad Ahadi, Erika Bračič, Meta Breznik Bertoncelj, Deja Kačič, Katarina Kolar, Mitja Lovše, Matjaž Marinič, Mojca Pačnik, Luka Planinc, Simona Škorja, Lev Vidmar, Marina Vitković** • Producija/Production: **Daniela Řeháková** • Asistentka produkcije/Assistant producer: **Laura Zemanová** • Lokalna producentka/Local producer: **Alma R. Selimović** • S podporo/Supported by: **Ministrstvo za kulturo Češke, Češki kulturni fond, Metrostav, Život umělce Foundation** • Partnerji/Partners: **PONEC – dance venue, Studio ALTA, Cirqueon**

• 75 minut/minutes Foto/Photo by: Vojtěch Brtnický

Nedelja, 20. avgust, ob 19.00
Sunday, 20 August at 7.00 pm

► Plesni Teater Ljubljana

DANIEL VICTORIA,
MICHAŁ SALWIŃSKI,
ALJOŠA LOVRIĆ KRAPEŽ

**ZADETI
(DVE ALI
TRI BESEDE
O EKSTATIČNI
MOŠKOSTI)**

**HIGH
(TWO OR
THREE WORDS
ABOUT ECSTATIC
MASCULINITY)**

predstava • performance

Mehika, Poljska, Slovenija/Mexico, Poland, Slovenia





Mehiški gledališki ustvarjalec **Daniel Victoria** se po lanskem uspešnem solu *Ljubezen, perje in Javier Solis* vrača na festival z magistrsko predstavo *Zadeti*, podnaslovljeno z *Dve ali tri besede o ekstatični moškosti*. Moškost je vseprisotna, kompleksna in kontroverzna beseda, termin pod drobnogledom poskusa preizprševanja patriarhata in moškosti lahko povezujemo tudi z »idealnimi značilnostmi moške reprezentacije«. Napoved teme moškosti oziroma naslov gotovo poraja pričakovanja ob prisotnosti moškega telesa. Z »moškostjo« se *Zadeti* sooča in obračunava telesno, skozi eksplozivno energijo, ki jo poganja – ekstaza. Zato bi vas fotografije lahko zavedle v pričakovanje plesnega performansa, a je *Zadeti* pravzaprav proces treh moških performerjev, ki eksperimentirajo z ekstremnim veseljem, užitkom in srečo, vse z določenim ciljem: da premagajo temne čase. Pri tem jim pomagajo DJ, golota in niz najdenih predmetov, ki služijo kot sredstvo za povezavo med tremi telesi. Njihovo zadavanje z ugrizom v telo drugega, poljubom na ugriznjeni del telesa in nato klofuto na to isto mesto je kot nekakšno reševanje drug drugega pred grozčim ničem odra in življenja, ki tudi v vseh prisotnih telesih gledalk_cev ustvari napetost in – zadetost.

Following on from his successful solo *Love, Feathers and Javier Solis* presented at last year's Mladi Levi festival, the Mexican theatre artist **Daniel Victoria** returns this year with his Master's degree performance *High*, subtitled *Two or Three Words About Ecstatic Masculinity*. Masculinity is an omnipresent word, complex and controversial – one that a certain paradigm may view as a signifier designating »the ideal features of male representation« in its attempt

to deconstruct the notions of patriarchy and manhood. The announced engagement with masculinity via the performance title certainly generates expectations towards presence of a male body. The performance *High* faces and deals with »masculinity« in a physical manner, through explosive energy driven by ecstasy. The photographs could mislead one to expect a dance performance, however *High* is actually about three male performers immersed in a process of experimentation with extreme joy, pleasure and happiness. All of this with one specific goal in mind – to overcome the dark times. In doing so they draw on the DJ, nudity and a series of found objects that serve as a connective tissue between the three bodies. As we see them getting high on playful acts of affection, we stand witness to them rescuing each other from the threatening nothingness of stage and life. And this, in response, brings a tangible sense of tension in the bodies of audience members – a natural high.

Režija/Direction: **Daniel Victoria** • Soustvarjalca/Co-creators: Michał Salwiński, Aljoša Lovrić Kapež • Oblikovanje tona in DJ/Sound design and DJ: Andrés Silva • Oblikovanje svetlobe/Light design: Michael Lozano, Daniel Victoria • Scenografija/Stage design: Mara Ingea • Dramaturško svetovanje/Dramaturgy advisor: Sodja Lotker • Svetovalec za gib/Movement advisor: Tomáš Janypka
• 60 minut/minutes Foto/Photo by: Michael Lozano



- Instalacija je odprta Installation is open:
Nedelja, 20. avgust, ponedeljek, 21. avgust,
sobota, 26. avgust, od 19.00 do 23.00
Sunday, 20 August, Monday, 21 August,
Saturday, 26 August, from 7.00 pm to 11.00 pm
Torek, 22. avgust, od 17.30 do 23.00
Tuesday, 22 August from 5.30 pm to 11.00 pm

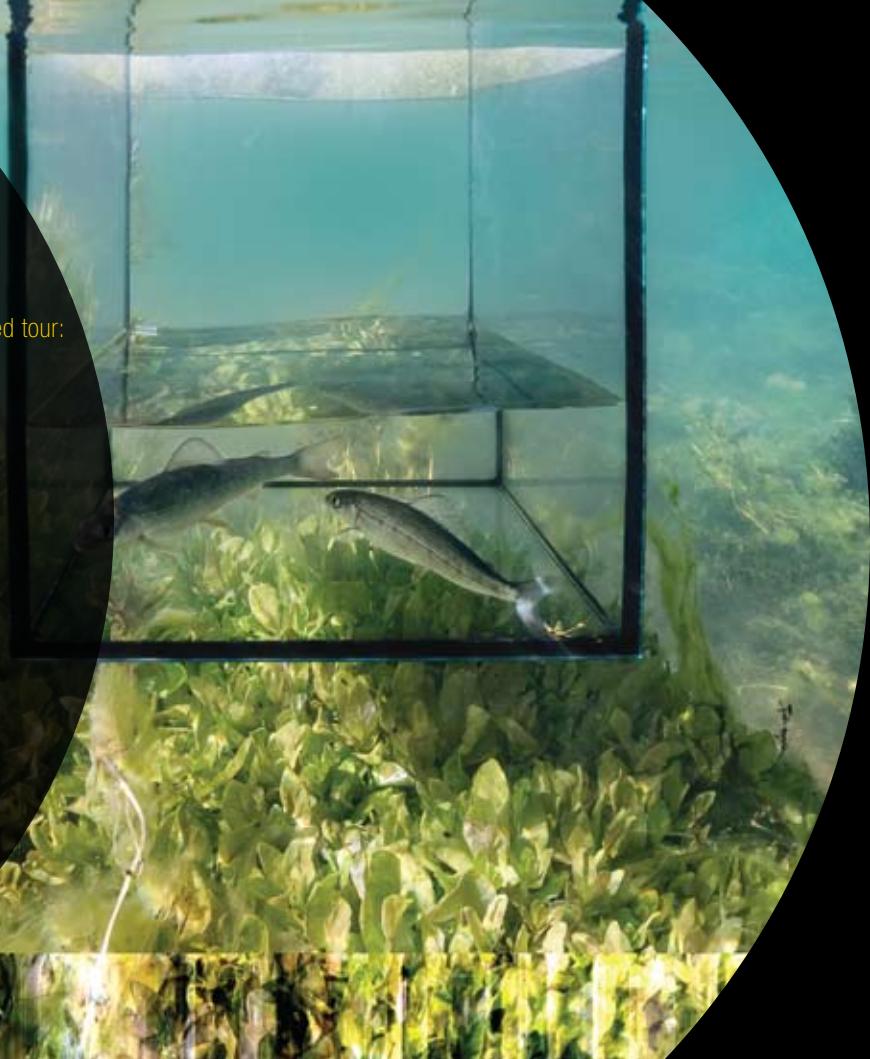
- Javna predstavitev in vodstvo Public presentation and guided tour:
Četrtek, 24. avgust, ob 15.00
Thursday, 24 August at 3.00 pm

► Stara elektrarna

ROBERTINA ŠEBJANIČ
& IDA HIRŠENFELDER

**SO_ZVOČJE
1884 KM² +
oOo TEKOČE
CO SONIC
1884 KM² +
oOo LIQUID**

avdovizualna instalacija • audiovisual installation
Slovenija/Slovenia





Robertina Šebjanič v svojem delu raziskuje ekološke, geopolitične in kulturne realnosti vodnih okolij in vpliv človeštva na druga okolja in v njih živeče organizme. V svoji analizi antropocena in njegovega teoretičnega okvira uporablja pojma »aquatocene« in »aquaforming«, ki se nanašata na antropogeni vpliv človeštva na vodna okolja. Njeni projekti pozivajo k razvoju empatičnih strategij, katerih cilj je priznavanje pravic entitet, ki so več kot človek.

beepblip [Ida Hiršenfelder] je zvočna umetnica. Ustvarja potopitvene psihogeografske zvočne pokrajine z analogno elektroniko, naredi sam in modularnimi sinti, posnetki s terena in računalniško manipulacijo. Zanimajo jo bioakustika, eksperimentalna glasba in zvočna prostorizacija.

Obe sta že bili gostji festivala Mladi Levi, Robertina Šebjanič s *Subakvatično zvočno krajino*, skupaj pa tudi kot članici Theramidi Orchestra. Na festival prihajata z dvema kompozicijama – obe temeljita na posnetkih s terena, ki ju obdelata in pri komponirjanju izkoristita tenzijo med lepoto biodiverzitete in človeškimi intervencijami v biološke procese. Umetniški deli poskušata evocirati empatijo in solidarnost z različnimi ekosistemmi kot z medsebojno povezanimi in soodvisnimi organizmi. Slišati drugače ušesom umaknjeno in se potopiti (*pun intended*) v zvočne pokrajine in kompozicije kot empatična strategija.

The work of **Robertina Šebjanič** explores ecological, geopolitical and cultural realities of aquatic environments, and the impact of human existence on these habitats and the organisms that inhabit them. In her analysis of the Anthropocene era and its theoretical framework, Šebjanič uses the terms »aquatocene« and »aquaforming« that refer to the impact of human population on aquatic environments. Her projects call for the development of empathetic strategies that strive for a recognition of rights pertaining to entities beyond human.

Meanwhile, **beepblip [Ida Hiršenfelder]** is a sound artist and archivist. She creates immersive psycho-geographical soundscapes using analogue electronics, DIY and modular synthesisers, field recordings and computer manipulation. She holds an interest in bioacoustics, experimental music and sound spatialising. Both artists featured in the Mladi Levi festival previously, Šebjanič with *Subaquatic Soundscape*, and both as part of the Theramidi orchestra. They are bringing two compositions to this year's festival edition – both draw on field recordings, which the authors process by using the tension between the beauty of biodiversity and human interventions in biological processes. Their artworks aim to invoke empathy and solidarity with different ecosystems and organisms, fostering an understanding of their interconnectedness and importance of coexistence. Hearing what normally resides outside of our usual sound experience and diving into (pun intended) these unique soundscapes serves as an empathic strategy.

So_Zvoče 1884 km²/Co_Sonic 1884 km² (2021–22)

Umetnica (koncept, zvok, fotografija, video montaža, izvedba)/Artist (concept, sound, photography, video editing): **Robertina Šebjanič** • Foto in video snemanje na terenu/Photo and video recording on site: **Miha Godec** • U.I. programiranje zvoka/AI programmation of sound: **Moisés Horta Valenzuela** • Glasovi/Voices: **Róisín Seoighe**, Polona Torkar, Zagi Zornada • Zvočni mastering/Sound mastering: **Mauricio Valdes**, Robertina Šebjanič

oOo Tekoče/oOo Liquid (2021–23)

Umetnica (koncept, zvočna prostorizacija, video)/Artist (concept, sound spatialisation, video): **Ida Hiršenfelder (beepblip)** • Glasovi/Voices: **Ana Čavić**, **Ina Puntar**

Koprodukcija/Co-produced by: **Zavod Sektor 2023** • S podporo/Supported by: Evropska unija: program Ustvarjalna Evropa – Kultura, ACT – Art, Climate, Transition, Mestna občina Ljubljana

Foto/Photo by: beepblip, Robertina Šebjanič



Nedelja, 20. avgust, ob 20.30
Sunday, 20 August at 8.30 pm

► Stara elektrarna – Sindikalna dvorana

MATEA BILOSNIĆ
KATA STROFA
CATA STROPHE
predstavitev dela v nastajanju •
presentation of a work in progress
Hrvatska / Croatia

Matea Bilosnić je hrvaška plesalka, koreografinja in multimedija umetnica, ki se je kalila v Zadarskem plesnem ansamblu, v Sloveniji pa smo jo lahko videli v predstavah En-Knap Group, kjer je kot članica delovala dve leti. Njeno novo plesno delo je še v fazi nastajanja in nosi delovni naslov *Kata Strofa*.

V njem se ukvarja s koreografiskim in uprizoritvenim potencialom komunikacijskih tehnologij in s prenasičenostjo z informacijami, ki dopuščajo neskončno možnosti za interpretacijo. Projekt nastaja v okviru hrvaškega festivala Perforacije v sodelovanju s Festivalom Sola iz Srbije in Mladimi levi, kjer pripravlja kratek prikaz dela v nastajanju.

Having honed her craft in the Zadar dance ensemble, the Croatian dancer, choreographer and multimedia artist **Matea Bilosnić** featured on Slovene stage as a member of the En-Knap Group. Her new dance endeavour entitled *Cata Strophe*, a work still in progress, examines over-saturation of information that opens up infinite possibilities of interpretation. This project is being developed in the context of the Croatian Perforation Festival, in cooperation with the Serbian Festival Sola and Mladi Levi, which will play host to a preview of this project.

Koreografija, koncept, zvok in izvedba/Choreography, concept, sound and performance: **Matea Bilosnić** • Dramaturgija/Dramaturgy: **Nikolina Rafaj** •

Svetovalec za zvok/Sound consultant: **Davor Sanvincenti** • Producija/Produced by: **Udruga Domino** • Razvoj projekta podpira European Festivals Fund for Emerging Artists – EFFEJA, ki ga sofinancira Evropska unija./Development of the artistic project is supported by European Festivals Fund for Emerging Artists – EFFEJA, co-financed by the European Union.

Predstavitev je angleščini./Presentation is in English.

• 25 minut/minutes

Foto/Photo by: Marta Banić



Nedelja, 20. avgust, ob 21.30
Sunday, 20 August at 9.30 pm

► Stara elektrarna

A photograph of a performance. In the foreground, a person wearing a blue and white striped jacket has their hands raised to their face, obscuring their eyes. In the background, another person is playing a drum set. The lighting is dramatic, with strong highlights and shadows.

BERNARDO CHATILLON
DOBA JELENA #1
REINDEER AGE #1

predstava • performance
Portugalska/Portugal

Doba jelena je serija predstav, v katerih **Bernardo Chatillon** raziskuje, kaj je tisto, kar nas začara – poezija, zvijača, magični predmeti, okultni sistemi ... morda spomini, ki se prepletajo z gibanjem časa, da se lahko spomnimo samo preteklosti, ne pa tudi prihodnosti. *Doba jelena #1* tako vznikne iz otroškega spomina, ki v sebi prepleta občutja evforije ob odhodu na počitnice, hkrati pa tudi strah pred tem, da se počitnice, čeprav so se že začele, ne bodo zares zgodile. A prej kot iz besed, čeprav se zdi, da se te nezadržno širijo iz ust, predstava vznikne iz telesa – telesa kot prevajalca notranjih občutij, ki nas spremlja, ko še ali več ne moremo ali ne znamo izreči svoje notranosti. Ustvarjanje igralca, plesalca in cirkusanta Bernarda Chatillona zaznamuje raziskovanje magične misli v povezavi z novim materializmom in konceptom »worldinga«, ki spaja materialno in semiotično, da bi se iz tega lahko porušile meje med subjektom in okoljem. Tako tudi Chatillonov gib, njegovo primarno izrazno sredstvo, neposredno povezuje in spaja plesalčeve intimno notranjost z okolico – hipno in sedanjo, a tudi preteklo in morebiti prihodnjo.

In a series of performances titled *Reindeer Age*, **Bernardo Chatillon** explores what bewilders us – poetry, tricks, magical objects, systems of occult knowledge ... perhaps memories that intertwine with movement of time, so that we can only recall the past and not the future. *Reindeer Age #1* thus emanates from a childhood memory that holds both, the euphoric expectation of going away on holiday as well as the fear that the holiday might not really happen – even though it has already begun.



Rather than arising from words – even though they seem to be pouring out of the mouth – the performance comes to life in the arena of the body: The very body that stands as a conductor of our internal sensations, an entity present when we are not yet or no longer able to express our internal landscape. The creative work of actor, dancer and circus performer Bernard Chatillon delves into the exploration of magical thought in relation to new materialism and the »worlding« concept, which melts together the material and the semiotic to erase boundaries between the subject and its environment. Similarly, we see Chatillon's movement as his primary expressive medium directly connecting and melting dancer's intimate inner world with its surrounding arena – one of the momentary present, but also one of the past and possibly of the future.

Koncept in koreografija/Concept and choreography: Bernardo Chatillon •
Na odru/Performers: Bernardo Chatillon, Marc Lohr • Glasba/Music: Marc Lohr •
Oblikovanje svetlobe/Light design: Tiago Gandra • Producenčka/Producer: Cláudia Teixeira • Ustvarjalna podpora/Creative support: Self-Mistake, Trust Collective, Calouste Gulbenkian Foundation • Rezidenčna podpora/Residency support: Trust Collective, O Espaço do Tempo

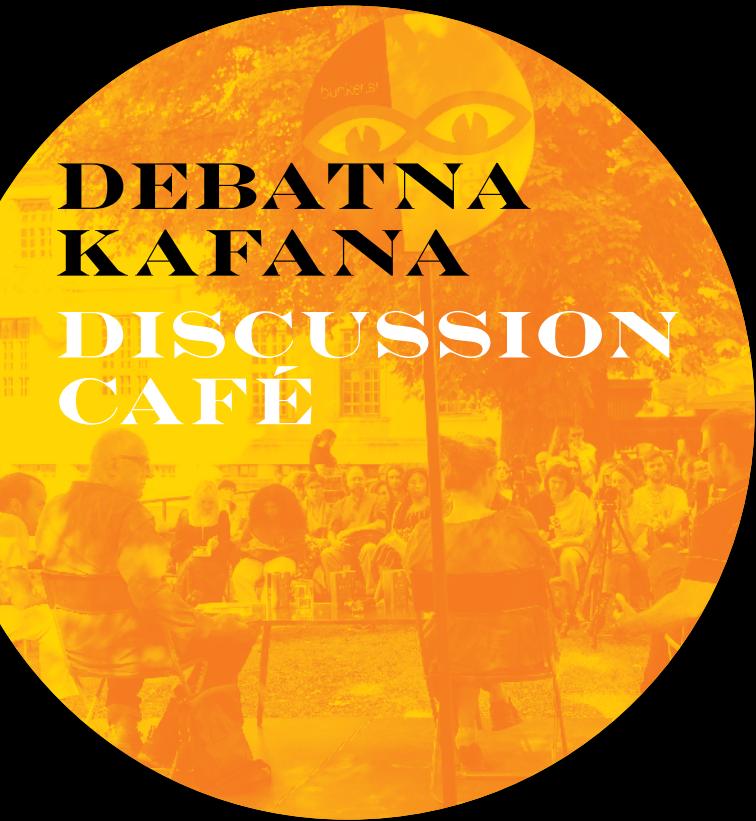
Predstava je v angleščini, na voljo bo povzetek v slovenščini./Performance is in English, a Slovene abstract will be available. • 45 minut/minutes

Foto/Photo by: Inês Sambas

Ponedeljek, 21. avgust, in torek, 22. avgust, ob 17.00
Monday, 21 August and Tuesday, 22 August at 5.00 pm

► ŠD Tabor – igrišče

DEBATNA KAFANA DISCUSSION CAFÉ



Festivalski debatni kafani ostajata ob kavi in pod taborskimi kostanji; letos pa bosta posvečeni zelo konkretnemu in oprijemljivemu pojavu, ki ga odslikava tudi program festivala – **zborovsko petje** in pa **neprofesionalke_ci na odru** oziroma v procesih. Oba pojava nista nova, se pa v zadnjem času intenzivirata (ali se nam tako samo zdi?). Morda nam uspe zatipati družbene okoliščine, ki to generirajo, ali še bolj zagonetno, učinke, ki jih oboje proizvaja?

Od antičnega gledališča do belgijskega sodobnega gledališča, od osnovnih šol do akademskih sestavov, od gasilskih veselic do avignonskega festivala, kaže, da so zbori povsod. Zakaj jih je v zadnjem času toliko v gledaliških predstavah? Morda smo se naveličale_i mnoštva solo glasov, morda bi rade_i na odru ljudstvo, ki stoji za besedami ustvarjalk_cev, morda je resnica kredibilnejša, če jo izreka (poje) več ljudi hkrati ali pa se zanjo postavi na oder, morda pa ne moremo več poslušati besed, če niso pesmi?

Tudi naturščicami_ki, predstavniciami_ki različnih družbenih skupin, zbiranje materiala za dokumentarno gledališče prek dela z neprofesionalkami_ci oz. profesionalkami_ci z drugih področij ali le predstavljanje slehernic_kov – vse to ni novo, a vendorle zaznavamo inflacijo? Trend »avtentičnosti«, deprofesionalizacije, širjenja področja vpliva prek sodelovanja z različnimi skupinami ljudi in pa hkrati demokratizacije in pluralizacije, v imenu katerih odpiramo odre in jih dajemo na voljo skupinam, ki nimajo glasu v javnosti – seveda ni enoznačnega odgovora, a poskusile_i bomo vsaj postaviti prava vprašanja ter na trend pogledati tudi skozi optiko festivalskih predstav.

Amidst the smell of coffee and surrounded by the familiar chestnut trees, this year's Discussion Café sessions aim to address two very specific and tangible phenomena that resonate throughout the festival programme – **choir singing**, and the inclusion of **non-professionals either on stage** or as part of the process. Although far from new, these phenomena are gaining momentum – or does it just seem so? This prompts us to identify social circumstance driving this movement to prominence and – perhaps a task even more intricate – to identify the effects they bring about.

Spanning from the ancient Greek theatre to Belgian contemporary theatre, from primary schools to academic arenas, from village hall celebrations to the Avignon festival – it would appear that choirs are to be found everywhere. Why do they feature in so many theatre performances lately? Perhaps we've simply grown tired of multiplicity of individual voices and instead yearn for the people to stand together and embody artists' words as one? Perhaps the truth carries more substance if uttered (in song) by several people at once or if these people stand united on stage? And perhaps we are simply drawn to the melodic nature of song?

Engaging amateur actors, representatives of social groups, non-professionals or professionals from different fields to generate material for documentary theatre, or simply bringing in your average Joes – none of this is new. We will examine the trends of »authenticity«, de-professionalisation, collaboration with various social groups to gain impact, democratisation and pluralisation, which propel us to open up our stages and offer them to groups that may not have a voice in public. Naturally, there is no definitive answer, but we aim to ask pertinent questions and address these trends also through the lens of festival performances.

Ponedeljek, 21. avgust, ob 17.00

Monday, 21 August at 5.00 pm

- zborovsko petje/choir singing

Torek, 22. avgust, ob 17.00

Tuesday, 22 August at 5.00 pm

- neprofesionalke_ci na odru/non-professionals on stage

Moderatorka/Moderated by: Iva Š. Slosar

Koncept in produkcija/Concept and production: Alma R. Selimović

S podporo/Supported by: Evropska unija: program Ustvarjalna Evropa – Kultura, ACT – Art, Climate, Transition

Pogovori so v slovenščini./Discussions are in Slovene. Foto/Photo by: Nada Žgank



Ustvarjalna
Evropa
Kultura



ACT
Art Climate Transition



Management
Tabor

Ponedeljek, 21. avgust, in torek, 22. avgust, ob 19.30

Monday, 21 August and Tuesday, 22 August at 7.30 pm

► ŠD Tabor – dvorana

JĀNIS BALODIS & NAHUEL CANO

POSLEDNJA NOĆ JELENA THE LAST NIGHT OF THE DEER

predstava • performance

Latvija, Argentina/Latvia, Argentina



Poslednja noč jelena je performans dvojca, ki ga sestavljata latvijski dramaturg ter dramatik **Jānis Balodis** in argentinski igralec, gledališki ustvarjalec ter zvočni eksperimentator **Nahuel Cano**. Spoznala sta se na postdiplomskem študiju na fakulteti DAS na Nizozemskem, kjer sta leta 2020 magistrirala. *Poslednja noč jelena* je avtobiografsko-fikcijski road trip performans, ki ga zaznamujejo zgodbe o družini, izvoru, dedičnosti in ekologiji – s poudarkom na misli o tem, kakšno dedičino zapuščamo otrokom. Decembra 2021 je Nahuel Cano potoval od Amsterdama do Rige. Jānis Balodis ga je prišel iskat z avtom do litovskega pristanišča Klaipeda. Takoj ko sta zapustila Klaipedu, se je začela močna snežna nevihta. Zato sta se odločila, da bosta vozila po stranskih poteh. Kljub notranji umirjenosti in jasnosti misli se v trenutku, ko na stranski poti zbijeta jelena, zgodi preobrat. V tem trenutku se izgubita. Jasnosti ni več. Kot o predstavi zapišeta sama: »To je zgodba o preveč človeških gozdovih in več kot človeških duhovih, ki jih naseljujejo«.

Po incidentu ju gledalke_ci pospremimo domov, kjer vsi skupaj lahko samo gledamo skozi okno in molčimo.

The Last Night of the Deer is a collaborative performance devised by the Latvian dramaturge and playwright **Jānis Balodis** and the Argentinian actor, theatre artist and sound experimenter **Nahuel Cano**. They met as Master's students at the DAS Graduate School in the Netherlands, both graduating in 2020. Passing through stories of family heritage, legacy and ecology, *The Last Night of the Deer* is an autobiographical-fictional road trip performance that concerns itself with the state of affairs that we leave behind

for our children. It was in December 2021 that Nahuel Cano was travelling from Amsterdam to Riga for Jānis Balodis to collect him from a port in Klaipeda, Lithuania. A violent snowstorm ensued as soon as they left Klaipeda, so they decided to take the side road instead. Clarity of thought and internal composure dissipated when they collided with a reindeer, an event that trapped them in the moment. In their own words: »This is a story of too many human forests and too many human ghosts that inhabit them«. After the incident the artists are walked home by the audience, where we can all merely stare through the window and keep silent.

Ideja, režija/Idea, direction: **Jānis Balodis & Nahuel Cano** • Producenka/Producer: Ieva Briede • Svetovanje za svetlobe/Light consultant: Dina Beināre • Koprodukcija/Co-produced by: International Festival of Contemporary Theatre Homo Novus, Contemporary Art Festival ANTI • S podporo/Supported by: Evropska unija: program Ustvarjalna Evropa – Kultura, ACT – Art, Climate, Transition • Prevod v slovenščino/Translation to Slovene: Ana Radović

Predstava je v angleščini s slovenskimi nadnapisi./Performance is in English with Slovene surtitles. • 60 minut/minutes

Foto/Photo by: Aivars Ivbulis, Akseli Muraja

Ponedeljek, 21. avgust, ob 21.00

Monday, 21 August at 9.00 pm

Torek, 22. avgust, ob 18.00 in 21.00

Tuesday, 22 August at 6.00 pm and 9.00 pm

► Stara elektrarna

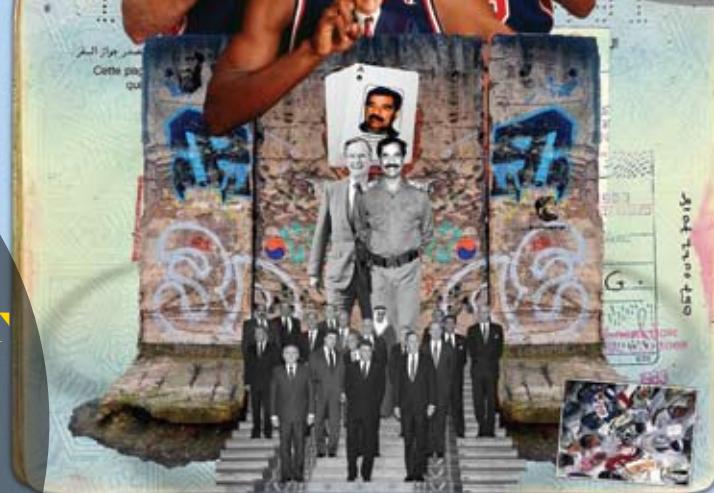


WALID RAAD

DVE KAPLJI NA UTRIP TWO DROPS PER HEARTBEAT

artist talk

Libanon, ZDA/Lebanon, USA



Walid Raad je gostoval na Mladih levih že leta 2019 z *Les Louvres in/ali Brkanje mrljča*. Istega leta je Raad prejel tudi vabilo madridskega muzeja Thyssen-Bornemisza za zasnovno razstave na temo umetniške zbirke barona Hansa Heinricha Thyssen-Bornemisze. Vse do takrat ni Raad vedel domala ničesar o baronu, njegovi družini, njegovem zasebnem življenju, poslih ali umetniški zbirki. Vstopni točki v tematsko polje razstave sta zanj postali baronova hči Francesca ter njena orientalska preproga, ki jo je Raad poskušal izslediti več let.

Dolgi meseci raziskovalnega dela so Raada vodili globoko v podzemne rove Thyssen-Bornemisze, ki so se razhajali in spajali v nešteto zgodovinskih in fiktivnih prostorov. Tam je Raad srečal podobe oblakov, ki so se skrivnostno znašle na hrbtnih straneh starih slikarskih mojstrovin; zlate in srebrne čaše, ki mamijo poseben tip členonožcev; anglez z zmožnostjo samoohranitve in demonska bitja, prežeča na robovih močvirju.

Ljubljanska različica razstave bo *artist talk* z naslovom *Dve kaplji na utrip*, ki bo dokumentiral Raadov prosti pad skozi zbirke Thyssen-Bornemisze ter različne strašljive, navdušujoče in dvoumne situacije, predmete in osebe, ki so mu prišli naproti. Kot dobro ve vsak_a priovedovalka_ec zgodb – bolj specifična kot je zgodba, bolj obča je njena govorica. In bolj kot se Walid Raad osredotoča na zgodbo o enem specifičnem zbiratelju in njegovi zbirki, bolj ta vodi v različne dele sveta (med drugim tudi v Avstro-Ogrski imperiji) ter razpira različne žepe zgodovine in sedanosti.

Walid Raad was a guest of Mladi Levi festival in 2019, presenting his work *Les Louvres and/or Kicking the Dead*. And exactly that year Raad was invited by Thyssen-Bornemisza National Museum Madrid to propose an exhibition about Baron Hans Heinrich Thyssen-Bornemisza's art collection. Until that point, Raad knew almost nothing

about the baron, his family, personal life, businesses, and art collection. Raad's links to Thyssen-Bornemisza were his daughter, Francesca, and an Oriental carpet she owned that Raad had been trying to find for years. After months of research, Raad found himself deep in several Thyssen-Bornemisza tunnels which forked and braided into several historical and fictional spaces. These ranged from images of clouds that appeared mysteriously on the back of several Old Master paintings to gold and silver cups that attract specific types of arthropods; angels that self-restore; and demon-like creatures tugging at the edges of swamps. The Ljubljana edition of this exhibition will assume the format of artist talk titled *Two drops per heartbeat*. Raad's talk documents his free fall through the Thyssen-Bornemisza collections, and the various frightening, joyous, and perplexing situations, objects, and figures he met along the way. As any storyteller will tell you, the more specific a story is, the more general it turns out to be. And the more Walid Raad speaks of one specific collector and his art collection, the more we find ourselves in different parts of the world (amongst others also in the Austro-Hungarian Empire) and in different pockets of history and the present day.

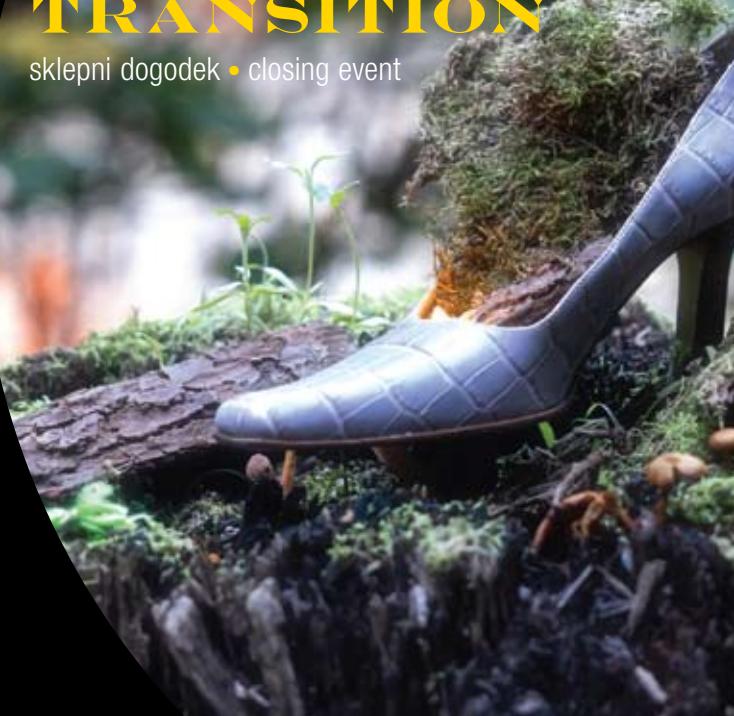
Avtor/Author: Walid Raad • *Bombaž pod mojimi stopali* je naročil Thyssen-Bornemisza Art Contemporary./*Cotton under my feet* was commissioned by Thyssen-Bornemisza Art Contemporary. • Gostovanje na Mladi levih s podporo/Presentation at Mladi Levi with the support of: Trust for Mutual Understanding, ACT – Art, Climate, Transition, Evropska unija – program Ustvarjalna Evropa: Kultura • Prevod v slovenščino/Translation to Slovene: Tadej Turnšek Artist talk je v angleščini s slovenskimi nadnapisi./Artist talk is in English with Slovene surtitles. • 85 minut/minutes Foto/Photo by: Walid Raad

Četrtek, 24. avgust, ob 10.00
Thursday, 24 August, at 10.00 am

► Stara elektrarna

ACT - ART, CLIMATE, TRANSITION

sklepni dogodek • closing event



Že od leta 2010 je Bunker del partnerske mreže, ki povezuje umetnost s tem, čemur bi včasih rekli ekologija, danes pa prej podnebna kriza ali nasploh preplet različnih kriz, ki jim potrebuje človekovo delovanje. Na začetku se je partnerstvo imenovalo *Na tankem ledu*, kasneje *Imagine 2020*, po prečenju ključnega leta pa *ACT – Art, Climate, Transition*. Ostajala je zaveza ne samo ozaveščanja, informiranja, povezovanja, ampak tudi skupnega delovanja, poskusov sprememb. Partnerstvo je doživelovalo številne premene sodelujočih organizacij, ljudi, tudi več projektnih ciklov in zadnjji se končuje prav na festivalu Mladi levi, s sklepnim dogodkom, ki ne bo samo povzetek preteklega dela, ampak tudi napoved prihodnjih ciljev in ambicij.

Teren prizadevanja za spremembe je večinoma teren resignacije in porazov – že sama opredelitev problema in ciljev je problemsko polje; a vendarle skoraj desetletje in pol skupnega dela le priča o trdoživosti sodelovanja, o postopnih spremembah in teku na dolge proge in pa tudi o pomembni vlogi umetnosti na tem področju.

Since 2010, Bunker has been a member of a partnership network that brings together art on the one hand, and what was previously known as ecology, but now more appropriately designated as the climate crisis. This signifies a broad constellation of various crises instigated by human actions. In its very beginnings the partnership was called *On Thin Ice*, renamed *Imagine 2020*, and ultimately *ACT – Art, Climate, Transition* – following the key year transition. Present throughout was a collaborative pledge to raise awareness, inform, forge connections and collaborate to effect change.

The partnership has survived many challenges around the involvement of collaborating organisations, people and project cycles. Its adaptiveness has allowed it to reach its final phase, taking the form of a closing event at the Mladi Levi festival as not merely a condensed overview of achievements accomplished, but also an announcement of goals and ambitions to come. The landscape that strives for change is mostly one of resignation and defeat – the mere definition of the issue and corresponding goals is a challenge in itself. Yet, a near decade and a half of collaborative work stands as a testimony to the resilience of connections forged and changes gradually made, the importance of endurance in a long-distance run, and the crucial place art holds in this domain of action.

PROGRAM DNEVA ACT ACT DAY PROGRAMME

10.00 ★ Maja Vižin, Carolina Mano Marques: Predstavitev projekta ACT – Art Climate Transition/ACT – Art Climate Transition project overview

10.30 ★ Arie Lengkeek: Predstavitev publikacije/Publication presentation

11.00 ★ Pogovor/Discussion

12.00 ★ EYLÜL FIDAN AKINCI & TERY ŽEŽELJ: TELESA V MINEVANJU/PASSING BODIES:

- EYLÜL FIDAN AKINCI: KOREO-DRAMATURGIJA ANTROPOCENA/CHOREO-DRAMATURGING OF ANTHROPOCENE, predavanje/lecture
- TERY ŽEŽELJ: ČE BI DREVESA JOKALA, BI JOKALI TUDI MI/IF TREES WOULD CRY, WE WOULD CRY TOO, zvočni sprehod/sound walk
- Eiko Otake: TELO V FUKUSHIMA/A BODY IN FUKUSHIMA, film

15.00 ★ Robertina Šebjanič & Ida Hiršenfelder: SO_ZVOČJE 1884 km² + oOo TEKOČE/CO SONIC 1884 km² + oOo LIQUID, predstavitev instalacije/presentation of installation

17.30 ★ Festivalska šola ACT/ACT Festival School, srečanje na klopcah/meeting on the benches ► Park Tabor – Nevenkin gaj

18.00 ★ Urška Preis, Ivana Vogrinc Vidali, Tery Žeželj: V PODTALNICAH TELESA/IN THE GROUNDWATERS OF THE BODY, potopitveno potovanje/immersive journey ► ŠD Tabor – dvorana

Več o projektu/More about the project: <https://artclimatetransition.eu/>

Koncept/Concept: Maja Vižin, Carolina Mano Marques

Projekt ACT – Art, Climate, Transition podpira Evropska unija – program Ustvarjalna Evropa: Kultura./The Project ACT – Art, Climate, Transition is supported by the European Union programme Creative Europe – Culture. Sklepni dogodek bo potekal v angleščini./The closing event will be held in English.

Foto/Photo by: Nada Žgank

Četrtek, 24. avgust, ob 12.00

Thursday, 24 August, at 12.00 pm

► Stara elektrarna

EYLÜL FIDAN AKINCI & TERY ŽEŽELJ

TELESA V MINEVANJU PASSING BODIES

predavanje, film in zvočni sprehod •
lecture, film and sound walk

Turčija, Slovenija - Japonska/Turkey, Slovenia, Japan



Projekt *Telesa v minevanju* (*Koreografiranje ekokritičkih poti*) je daljši umetniško-raziskovalni dialog med dramaturginjama **Eylül Fidan Akıncı** in **Tery Žeželj** v okviru evropske mreže ACT – Art, Climate, Transition. Preko ekokritike, koreografije in aktivistične prakse ustvarjanja prostora želi projekt v ospredje postaviti umetniške odzive na preoblikovanje našega dojemanja bivanja na Zemlji in prakse žalovanja. Kako se umetniške prakse soočajo z nenadnimi katastrofami ali počasnim izginjanjem prostorov in izumiranjem bitij? Projekt je zasnovan kot izmenjava diskurzivnih praks in se osredotoča na pomen telesa, mobilnosti in prostora za ekokritičke aktivacije v uprizoritvenih umetnostih. Osrednja točka te izmenjave je film *Telo v Fukušimi* koreografirje Eiko Otake.

KOREO-DRAMATURGIJA ANTROPOCENA

Predavanje **Eylül Fidan Akıncı**

Eylül Fidan Akıncı bo v predavanju kontekstualizirala razširjeno serijo performansov Eiko Otake kot umetniški odziv na katastrofo v Fukušimi. Kakšna je naloga umetnikov uprizoritivenih umetnosti v obdobju antropocena? Medtem ko v javnosti in znanstvenih krogih potekajo razprave o izrazu »antropocen« in njegovi ustreznosti za poimenovanje geografsko-ekološke dobe, v kateri živimo, postaja jasno, da potrebujemo kritična in ustvarjalna orodja, da bi obdržali celovit pregled nad planetarnimi katastrofami. Eylül Fidan Akıncı predlaga generativni model tega, kako dramaturške in prakse utelešanja omogočajo novo teorijo in prakso za obravnavo planetarnega.

Predavanje je v angleškem jeziku, na voljo je povzetek v slovenščini.

ČE BI DREVEŠA JOKALA, BI JOKALI TUDI MI

Zvočni sprehod **Tery Žeželj**

Kot most med predavanjem in filmom bo aktivacija s hojo, da bi se um in telo ponovno kalibrirala na zaznavanje stvari na poti, ki so neizžalovane in nezmožne izžalovanja. Kaj je v naši družbi vredno žalovanja? Kako se kolektivno soočamo z ekološko žalostjo? Kako lahko žalujemo za drugimi telesi? Kako lahko umetnost naredi žalovanje vidno in skupno? Ali lahko žalovanje kultivira drugačen odnos do okolja?

Sprehod je v slovenščini in angleščini.

TELO V FUKUŠIMI

Film **Eiko Otake**

Film je nastal na podlagi več deset tisoč fotografij Eiko Otake v nadrealističnih, radioaktivnih pokrajinah Fukušime na Japonskem po jedrski nesreči, ki jih je posnel William Johnston. Odkar je Fukušimo leta 2011 prizadela trojna katastrofa – potres, cunami in jedrska nesreča, je Eiko Otake na to evakuirano in opustošeno območje potovala že šestkrat. Od njenega drugega potovanja jo je spremjal tudi fotograf Johnston (tudi profesor japonske zgodovine in javnega zdravja na univerzi Wesleyan), ki je fotografiral njeni telo na območjih jedrske kontaminacije.

Passing bodies (Choreographing Ecocritical Routes) is an ongoing dialogue between two dramaturges, **Eylül Fidan Akıncı** and **Tery Žeželj** in the frame of the European network ACT – Art, Climate Transition. It aims to connect ecocriticism, choreography, and activist practices of place making and is designed as an

exchange of discursive practices. *Passing Bodies* centers on the importance of body, mobility, and space for ecocritical activations in the performing arts. This exchange will take choreographer Eiko Otake's film *A Body in Fukushima* as its focal point.

CHOREO-DRAMATURGING OF ANTHROPOCENE

Lecture by **Eylül Fidan Akinci**

In conjunction with the screening, Akinci will give a lecture to contextualize Eiko Otake's extended performance series as an artistic response in the aftermath of Fukushima disaster. What is the performance artists' task at the age of Anthropocene? As the public and scholarly conversations tackle the term "Anthropocene" and its propriety to name the geo-ecological epoch we are in, it becomes clear that we need critical and creative tools to retain sight of the planetwide commons of disasters. Akinci proposes a generative model of how dramaturgical and embodied practices facilitate a new theory and practice to address the planetary.

The lecture is in English.

IF TREES WOULD CRY, WE WOULD CRY TOO

Sound walk by **Tery Žeželj**

As a bridge between the film and the lecture, Žeželj will propose a site-sensitive walking activation to recalibrate the mind and body to perceive things unmourned and unmournable along the path. What is worthy of mourning in our society? How do we collectively deal with ecological grief? How can we mourn other bodies? How can art make mourning visible and shared? Can mourning cultivate a different attitude towards the environment?

The walk is in Slovene in English.

A BODY IN FUKUSHIMA

Film by **Eiko Otake**

The film was crafted from tens of thousands of photographs, taken by William Johnston, of Eiko Otake in the surreal, irradiated landscapes of post-nuclear meltdown Fukushima, Japan. Eiko travelled six times to evacuated, desolate Fukushima since the triple disaster – earthquake, tsunami, nuclear meltdown – of 2011. From her second trip forward, she was accompanied by photographer Johnston (also a professor of Japanese history and public health at Wesleyan University) who documented her body in places of nuclear contamination.

Kuratorki/Curators: **Eylül Fidan Akinci & Tery Žeželj** • Predavanje/Lecture: **Eylül Fidan Akinci** • Avdio sprechod/Audio-walk: **Tery Žeželj** • Zvočna in tehnična podpora za avdio sprechod/Sound and technical support for audio walk: **Blaž Pavlica** • Zine: **Tery Žeželj**, na podlagi pogovorov in izmenjav z/on the basis of discussions and exchanges with **Eylül Fidan Akinci** • Producenntka/Producer: **Maja Vižin** • Stiki z javnostmi/Public relations: **Tamara Bračič Vidmar** • Tehnična podpora/Technical support: **Andrej Petrovčič, Igor Remeta, Duško Pušica, Manca Vukelič, Vid Starman, Martin Lovšin** • Producenja/Produced by: **Bunker, Ljubljana, Teater Rotterdam** • S podporo/Supported by: **Ministrstvo za kulturo RS, Evropska unija: program Ustvarjalna Evropa – Kultura, ACT – Art, Climate, Transition**

Dogodek bo potekal v angleščini in slovenščini/The event will be held in English and Slovene. • 120 minut/minutes

Foto/Photo by: **Eiko Otake**

Četrtek, 24. avgust, ob 17.30
Thursday, 24 August, at 5.30 pm

► Park Tabor – Nevenkin gaj

FESTIVALSKA ŠOLA ACT ACT FESTIVAL SCHOOL

srečanje na klopcah • meeting on the benches



ACT – Art, Climate, Transition je mednarodni projekt, ki povezuje umetnost in naravo. V sklopu Mladih levov pa je v preteklih dveh letih postal tudi projekt povezovanja različnih generacij. V sodelovanju z Domom upokojencev Center – enota Tabor in umetniškim dvojcem Škart smo leta 2021 izvedli delavnico kreativnega pisanja *Nepraktične žene*, ki se je osredotočala na živiljenjske izkušnje prebivalk_cev Doma. Lansko leto smo se povezali še z Društvom za opazovanje in proučevanje ptic Slovenije ter izvedli risarsko-pesniško delavnico, posvečeno ogroženim vrstam ptic, in na fasado DUC-a naslikali mural. Letos se bomo, na predlog upokojenk_cev, posvetili drevesom – sploh tistim, ki živijo v taborski četrti, oziroma tistim, ki jih prebivalke_ci Doma redno srečujejo na svojih poteh. V enotedenški delavnici bomo prepleteli še besedne umetnosti, ki jih skriva novoodprta domska knjižnica, bogate spomine in vtise o naravi prebivalk_cev Doma ter strokovna znanja o biologiji in arboristiki.

Napnite oči, morda boste ujeli naše sledi!

Z nami pa lahko poklepate in popijete limonado 24. avgusta popoldan, na klopcah Nevenkinega gaja v parku Tabor.

Whilst primarily uniting art and nature, the international ACT – Art, Climate, Transition project has also endeavoured to bridge the generational divide in the past two editions of the Mladi Levi festival. In 2021 we joined hands with the Retirement Home Centre – Tabor unit and the art duo Škart to set up a creative writing workshop called *Nonpractical Women*, engaging with life experiences of retirees as a subject matter. Last year's partnership

with the DOPPS-Birdlife Slovenia delivered a drawing-poetry writing workshop on the theme of endangered bird species and gave birth to a mural on the retirement home façade. As per residents' request – this year we turn to trees, especially those inhabiting the Tabor city quarter and greeting the residents in their journeys. This week-long workshop will intertwine the belletristic art now residing in the newly open retirement home library, expertise on biology and arboriculture, and the vivid memories and impressions of nature embedded in the residents' hearts and minds.

*Keep your eyes wide open, you may well spot our trails!
Come for an afternoon chat and lemonade on 24th August,
we'll meet you on the benches of Nevenka's grove
in the Tabor Park.*

Koncept in produkcija/Concept and production: Klara Drnovšek Solina • Arboristka/Arborist: Lena Marion • Prisluškovalki Ljubljaniči/Eavesdroppers to Ljubljana: Robertina Šebjanič, Ida Hiršenfelder • Ilustrator in oblikovalec/Illustrator and designer: Đorđe Balmazović – Žole / Škart • Moderatorja/Moderators: Simona Solina, Blaž Šef • S podporo/Supported by: Evropska unija – program Ustvarjalna Evropa: Kultura, ACT – Art, Climate, Transition • Zahvala/Thanks to: Dom upokojencev Center – enota Tabor, Mestna knjižnica Ljubljana – Knjižnica Otona Župančiča, Anica Albreht

Foto/Photo by: Nada Žgank

- Potopitveno potovanje Immersive journey

Četrtek, 24. avgust, ob 18.00

Thursday, 24 August, at 6.00 pm

- Instalacija Installation

Petek, 25. avgust, od 16.00 do 20.00,

in soboto, 26. avgust, od 12.00 do 20.00

Friday, 25 August from 4.00 pm to 8.00 pm

and Saturday, 26 August from 12.00 pm to 8.00 pm

► ŠD Tabor – dvorana

URŠKA PREIS, IVANA VOGRINC VIDALI,
TERY ŽEŽELJ

V PODTALNICAH TELESA

IN THE GROUNDWATERS OF THE BODY

Slovenija/Slovenia



V podtalnicah telesa je celovečerni dogodek v obliki potopitvenega potovanja s poudarkom na reimaginaciji teles kot poroznih mnogovrstnih skupnosti. Cilj potopitvenega potovanja je senzibilizacija za druge perspektive in razpiranje možnosti, kako si lahko predstavljamo svet in kakšen je lahko naš odnos do njega. Postaje popotovanja, ki jih soustvarjajo različne_i umetnice_ki in znanstvenice_ki, črpajo iz znanosti kot starega izročila, ki izhaja iz tesnega odnosa in odvisnosti od narave, iz lingvistike in fabuliranja neznanega, prek čutnih izkušenj in okušanja. ŠD Tabor bo postal poligon poti, ki za trenutek zabriše mejo med človeškim in nečloveškim, med našo izkušnjo sebe kot človeka in izkusiti sebe kot drugega.

V podtalnicah telesa je sklepno dejanje *Mnogovrstnih pokrajin*, dveletne umetniške raziskave o odnosu do okolja in različnih teles, ki so del mnogovrstnih skupnosti, v katerih delujemo in se spremojamo. *Mnogovrstne pokrajine* okolje razumejo kot proces in rezultat številnih odnosov ter poskušajo iskati metode za preseganje binarnih nasprotij, kot so narava in kultura, mrtvo in živo. Raziskavo je spodbudilo navdušenje nad konceptom holobionta kot objektom mišljenja, ki onemogoči razmišljjanje prek individualnih kategorij in pozornost preusmeri k telesu kot poroznemu okolju različnih organizmov, iz katerih vznika življenje. Drugi pomembni steber raziskave je iskanje drugačnih narativov, kar izhaja iz trditve Astride Neimanis in Rachel Loewen Walker, da je način, kako živimo v svetu in z njim, pogojen z načinom, kako si ta svet predstavljamo. Temeljno vprašanje je torej, kako si svet predstavljam drugače.

The full evening event *In the Groundwaters of the Body* takes the form of an immersive journey delving into the re-imagination of bodies as porous multivariable communities. This immersive journey attempts to increase sensitisation for other perspectives and intervene in our standard ways of representing the world and establishing our relationship towards it. Stops on the journey, created by various artists and scientists in collaboration, draw inspiration from both science as well as traditional knowledge, arising from a close relationship with and dependence on nature, linguistics and uttering the unknown, from sensual experiences and tasting. ŠD Tabor is to become a polygon of roads that momentarily blur the boundary between human and non-human, between the human experience and one of an-other.

Multipieces Landscape – the closing act of the immersive journey *In the Groundwaters of the Body* – follows a two-year art research project on the relationship with the environment and various bodies that co-create multivariable communities as our habitats of action and change. Understanding the environment both as a process as well as an entity consisting of different relationships, these landscapes strive to find methods for surpassing the binary opposites, for instance nature-culture or dead-alive divides. This research project drew conceptual inspiration from the holobiont as an object of cognition that surpasses individual categories and rather turns its gaze towards the body as a porous environment of different organisms that give birth to life. A quest for different narratives emerges as another key research theme, aligned with Astrida Neimanis and Rachel Loewen Walker's position that our manner of living in and with the world depends on the manner we imagine this very world to be. The key question, then, is how to imagine it differently.

Avtorce in kuratorke/Authors and curators: Urška Preis, Ivana Vogrinc Vidali, Tery Žeželj in njihove spreminjačo se mikrobiote/and their changing microbota

• Scenografija/Set design: Urška Preis v sodelovanju z/in collaboration with: Ivana

Vogrinc Vidali & Tery Žeželj • Pogovor s Pavlom Medveščkom/Interview with Pavel

Medvešček: Ivana Vogrinc Vidali • Avtor_ica in mentor_ica delavnice preizkušanja

prsti/Author and mentor of the soil tasting workshop: masharu • Avtorica in izvajalka

pripovedne postaje/Author and performer of the narrative station: Špela Frlic •

Avtorka predavanja/Author of the lecture: Anna Dragoš • Avtorica video del/Author

of videos: Ana Pečar • Strokovna pomoč/Expert advice: Tomaž Accetto • Tehnična

podpora/Technical support: Manca Vukelič • Gostiteljice in performerke/Hostesses

and performers: Hana Obreza, Naša Kolenik, Zala Tomažič, Lana Papež, Lara

Matos, Ana Cvelfar, Ajda Nina Škvarč • Producenktki/Producers: Maja Vižin,

Ajda Koloini • Stiki z javnostmi/Public relations: Tamara Bračič Vidmar •

Produkcija/Produced by: Bunker, Ljubljana • S podporo/Supported by: Evropska

unija – program Ustvarjalna Evropa: Kultura, ACT – Art, Climate, Transition,

Ministrstvo za kulturo RS, Mestna občina Ljubljana • Partner: ŠD Tabor •

Zahvala/Thanks to: Andreja Kopač, Gaja Naja Rojec, Kristian Božak Kavčič,

Aljoša Cetinski

Potopitveno potovanje je v angleščini in slovenščini./Immersive journey is in

English and Slovene. • 180 minut/minutes Foto/Photo by: Urška Preis, Tery Žeželj



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Petek, 25. avgust, ob 6.00
Friday, 25 August at 6.00 am

► Špica



VALENTINA MEDDA

POSLEDNJE OBJOKOVANJE THE LAST LAMENTATION

glasbeni performans • music performance

Italija, Slovenija/Italy, Slovenia

Poslednje objokovanje raziskuje tradicionalne sredozemske prakse žalovanja, ki so močno prepletene s petjem. Izhodišče so bile sardinske pesmi in obredi žalovanja za umrli, vendar projekt obravnava širši prostor Sredozemlja, ki je prepletен s suspenzom, čakanjem in minevanjem, kakršno zarisujejo mnoge migracije in diaspose. Ustvarjanje je bilo prepleteno s prisotnostjo morja kot prostorom recepcije in odlaganja teles, a tudi kot samostojne entitete, vpete v mnoga življenja in njihovo minevanje. V Ljubljani bo vlogo vodne entitete, ki glasovom žalostink ponuja ozadje, prevzela reka. Začutili bomo temno prisotnost žensk, ki prebadajo obzorje, zvočno krajino bo tkalo abstraktno žalovanje, prepleteno z zvoki okolja.

Sodelovanje z lokalnim okoljem, ki ga tvorijo bodisi žive akterke bodisi anorganska narava ali predmeti, je ena od značilnosti ustvarjalne prakse **Valentine Medda**, ki izhaja iz vizualne umetnosti. Njena poetika je zaznamovana z raziskovanjem ženskih izkušenj, njihovega znanja in praks skrbi.

Poslednje objokovanje je nastalo v koprodukciji med Sardegna Teatro, rezidenčnim centrom L'Arboreto - Teatro Dimora ter Bunkerjem, pod okriljem mreže Stronger Peripheries: A Southern Coalition.

The Last Lamentation explores traditional Mediterranean mourning practices with strong presence of the vocal element. Whilst Sardinian songs and mourning rituals provided the initial framework of inquiry, the project expanded into a wider Mediterranean space, embedded with suspense, waiting and passing as experiential themes for many migrations and diasporas. Creative practises were informed by proximity of the sea as the space of reception and deposition of bodies, but also as an entity inscribed in the lives of people and their passing. The lamenting voices in Ljubljana will melt with the

river as the background water entity. The dark presence of women will pierce through the horizon as the soundscape weaves together abstract mourning and sounds from the environment.

One of the key features of Valentina Medda's creative practice, which originally stems from visual arts, is its propensity to form links with the local environment, the latter representing either living agents, inorganic nature or mere objects. Medda's poetics delves into female experiences, their knowledge and practices of nurture and care.

The Last Lamentation was created in co-production of Sardegna Teatro, L'Arboreto - Teatro Dimora residence centre and Bunker, as part of the network Stronger Peripheries: A Southern Coalition.

Režija/Direction: **Valentina Medda** • Koreografija/Physical score: **Valentina Medda**
• Dramaturgija/Dramaturg: **Maria Paola Zedda** • Performerke/Performers: **Špela Adam, Nataša Bojančić, Ksenija Brandstätter, Mojca Cej, Alenka Dereani, Romana Humar, Marja Kovanda, Majda Lekše, Špela Majcen, Maja Modrijan, Paulina Pia Rogač, Liza Šimenc, Vesna Škreblin, Lenka Trdina** • Vokalna trenerka/Vocal trainer: **Claudia Ciceroni** • Glasba/Music: **Claudia Ciceroni in/and Alessandro Olla** • Kostumografija/Costumes: **Filippo Grandulli** • Izdelava kostumov/Costume realization: **La Matrioska - laboratorio tessile creativo e sociale** • Zvočni tehnik/Sound technician: **Jure Vlahovič** • Tehnična pomoč/Technical support: **Martin Lovšin, Grega Mohorčič** • Lokalna producentka/Local producer: **Špela Kopitar**
Koprodukcija/Co-production: **Sardegna Teatro, Bunker, Ljubljana, L'Arboreto - Teatro Dimora** • S podporo/Supported by: **Evropska unija – program Ustvarjalna Evropa: Kultura, Stronger Peripheries: A Southern Coalition, Italian Council (2022), Direzione Generale Creatività Contemporanea, Ministero della Cultura, Ministrstvo za kulturo RS, Mestna občina Ljubljana**
• 20 minut/minutes Foto/Photo by: **Laura Farneti**



Petek, 25. avgust, ob 19.30
Friday, 25 August at 7.30 pm

► LGL (Lutkovno gledališče Ljubljana)
Oder pod zvezdami

CHIARA BERSANI

PODRAST SOTTOBOSCO

predstava • performance

Italija, Slovenija/Italy, Slovenia



Skupina otrok s posebnimi potrebami se izgubi v gozdu. Morda so bili tam zapuščeni. Morda so sledili ljubezni. Morda je nekega dne gozd preprosto zrasel okrog njih. Naša sedanjost priča o tem, da se stvari pač zgodijo. Presenetijo nas, mi pa se moramo posledično odločiti, ali jih lahko preživimo. **Chiara Bersani** popelje občinstvo in performerke na popotovanje v podzemni svet domišljjskega gozda. Zvoki in geste v tem skrivenostnem okolju se postopoma zlijejo v svoj jezik. Predstava črpa gradivo iz delavnic za osebe z gibalno oviranostjo in jih hkrati nadgrajuje. Bersani v dialogu z udeleženkami raziskuje načine soobstoja med telesi s posebnimi potrebami ter naravo. Ob tem vztraja na poglobljeni kritični analizi politik telesa in raziskuje interakcijo med subjektivnimi konstruktmi sebstva ter družbenimi narativi – kako telesa plešejo.

Podrast je nastala v Bunkerjevi koprodukciji pod okriljem mednarodnega projekta Stronger Peripheries: A Southern Coalition, ki stremi k povezovanju periferij Evrope skozi skupno umetniško prakso.

A group of children with disabilities gets lost in the woods. Or maybe they were abandoned. Maybe they were chasing a love. Perhaps the woods, one day, just grew around them. Our present tells us: things happen. They surprise us, and all we have to do is to figure out if we can survive them or not.

Chiara Bersani takes her audience and performers on a journey into the underwood of an imaginary forest. In this mysterious environment, sounds and gestures gradually evolve into an independent language. The work builds upon workshops with persons with motor disability. In collaboration with these participants, Bersani investigates how bodies with disabilities can coexist with nature. She continues her

in-depth, artistic interrogation of the politics of the body, and asks how self-constructed images interact with social narratives – how bodies dance.

Sottobosco is co-produced by Bunker through an international project Stronger Peripheries: A Southern Coalition that aims to connect Europe's peripheries through joint artistic actions.

Ustvarjanje, gib, besedilo/Creation, action, text: **Chiara Bersani** • Gib/Action: **Elena Sgarbossa** • Žvok, dramaturško svetovanje/Sound, dramaturgy advice: **Lemmo** • Oblikovanje svetlobe in scene, tehnično vodstvo/Lighting and set designer, technical director: **Valeria Foti** • Kostumografija/Costume designer: **Ettore Lombardi** • Dramaturgija/Dramaturgy: **Chiara Bersani, Giulia Traversi** • Umetniško svetovanje/Artistic advice: **Marco D'Agostin** • Sodelujoče na delavnici/Workshop participants: **Tina Cerk, Marja Koren, Maja Pungerščič, Barbara Šamperl, Urša Urbančić** • Pomoč in gostovanja/Assistant and touring: **Simone Chiachiararelli** • Skrb in produkcija delavnice/Care and production for workshop: **Chiara Boitani** • Promocija, kuratorstvo, prodaja/Promotion, curatorship, booking: **Giulia Traversi** • Komunikacija in stiki z medijimi/Communication and press: **Dalila D'Amico** • Video in foto/Video and photos: **Alice Brazzit** • Logistika, organizacija, produkcija/Logistic, organization, production: **Eleonora Cavallo** • Administracija/Administration: **Chiara Fava** • Lokalna producentka/Local producer: **Anja Vrhovšek** • Lučni tehnik/Lighting technician: **Andrej Petrovčič** • Tehnična podpora/Technical support: **Janko Oven, Martin Podrzavnik, Igor Remeta, Duško Pušica** • Producija/Production: **corpocelesti c.c.0.0#** • Koprodukcija/Co-production: **Sardegna Teatro, Bunker, Ljubljana, L'Arboreto Teatro Dimora** • S podporo/Supported by: Evropska unija – program Ustvarjalna Evropa: Kultura, Stronger Peripheries: A Southern Coalition, Muzej za sodobno umetnost Metelkova, Ministrstvo za kulturo RS, Mestna občina Ljubljana

• 50 minut/minutes Foto/Photo by: Laura Forneti



Petek, 25. avgust, ob 21.00
Friday, 25 August at 9.00 pm

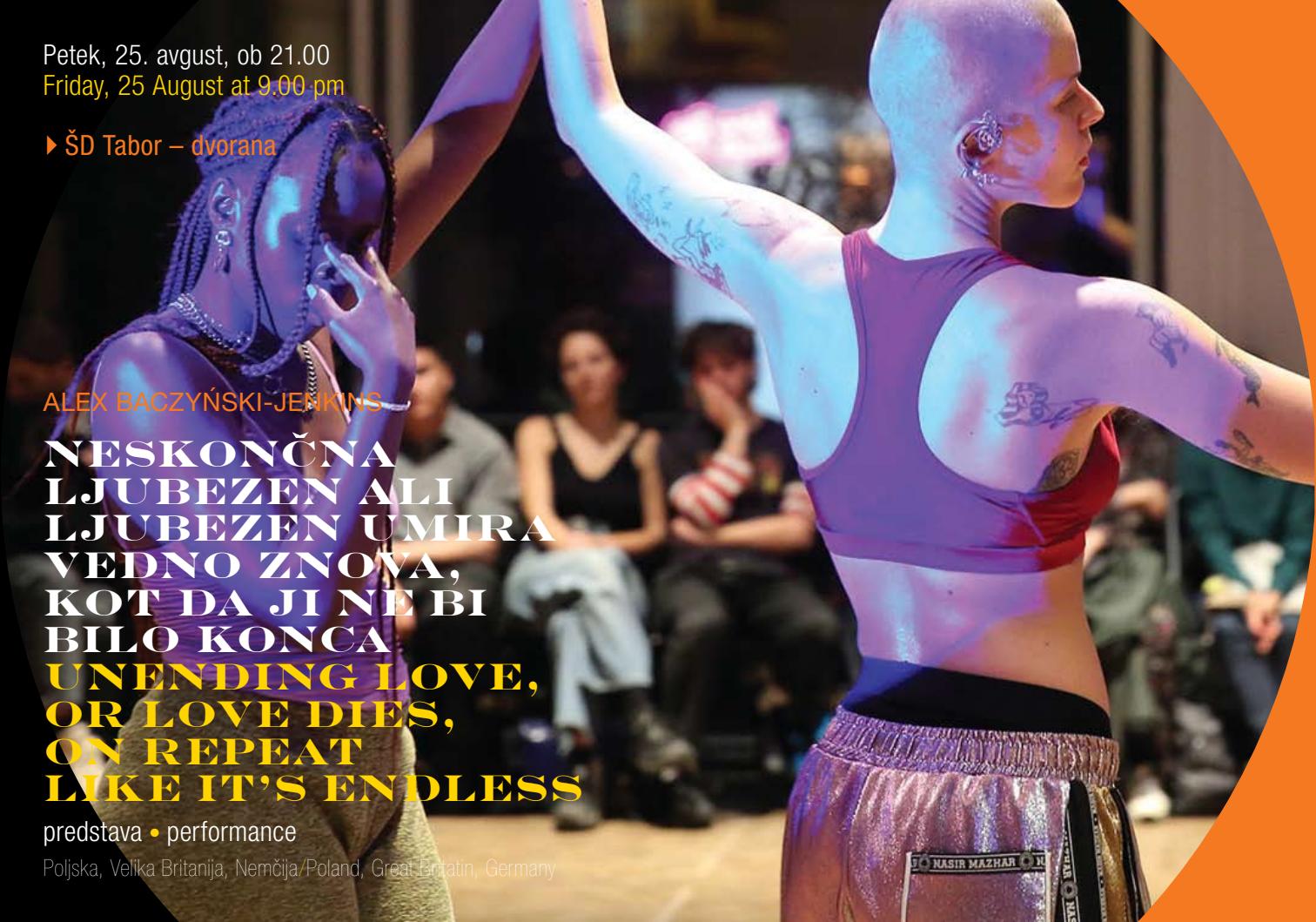
► ŠD Tabor – dvorana

ALEX BACZYŃSKI-JENKINS

**NESKONČNA
LJUBEZEN ALI
LJUBEZEN UMIRA
VEDNO ZNOVA,
KOT DA JI NE BI
BILO KONCA
UNENDING LOVE,
OR LOVE DIES,
ON REPEAT
LIKE IT'S ENDLESS**

predstava • performance

Poljska, Velika Britanija, Nemčija/Poland, Great Britain, Germany



Koreografija *Neskončna ljubezen ali ljubezen umira vedno znova, kot da ji ne bi bilo konca razmišlja o odnosnosti med poželenjem, plesom, fragmentacijo, ljubeznijo* (v skupnostenem smislu) in časom. Delo se razvija in razpira skozi različne iteracije.

Performativni jezik **Alexa Baczyński-Jenkinsa** se izreka skozi gesto, senzualnost, dotik in odnosnost ter tako razgrinja struktura mesta politike in želje. Odnosnost zasledimo v dialoškosti, skozi katero delo vznika in je uprizarjano, pa tudi skozi tematike in poetike, ki jih izreka. To vključuje umestitev odnosov med čutnim in družbenim, med telesno izraznostjo in odtujitvijo, med teksture vsakodnevne izkušnje, med utopičnimi in latentnimi queer zgodovinami. Za Baczyński-Jenkinsa koreografija nastopa kot reflektivni medij za razmislek o temah čutnosti, percepцијe in kolektivne izraznosti in kot odskočna deska za potopitev v alternativne načine doživljanja spomina, časa in sprememb.

Unending Love, or Love Dies, on Repeat Like It's Endless is a choreography that reflects on the relations of desire, dance, fragmentation, love (as communality) and time. The work develops and unfolds through its different iterations.

Through gesture, sensuality, touch and relationality, **Alex Baczyński-Jenkins'** practice unfolds structures and politics of desire. Relationality is present in the dialogical ways in which the work is developed and performed as well as in the materials and poetics it invokes. This includes tracing relations between sensation and sociality, embodied expression and alienation,

the textures of everyday experience, the utopian and latent queer histories. He approaches choreography as a way of reflecting on the matter of feeling, perception and collective emergence, while indulging in other ways of experiencing memory, time and change.

Koreografija/Choreography: **Alex Baczyński-Jenkins** • Sodelavci v različnih izvedbah/
In collaboration with and performed in various constellations: **Aaa Biczysko, Arad Inbar, Beverly D. Renekouzou, Thomas Radin** • V predstavi na Mladih levih nastopata/The iteration at Mladi Levi Festival is performed by: **Aaa Biczysko & Beverly D. Renekouzou** • Oblikovanje zvoka in umetniško svetovanje/Sound design and artistic advisor: **Krzysztof Bagiński** • Zvočni prispevki/Sound contributions: **Zoi Michailova** • Dramaturgija/Dramaturgy: **Andrea Rodrigo** • Pesem/Poem: **Ezra Green** • Zahvala/Thanks to: **Dareen Abbas, Thibault Lac, Jacqueline Sobiszewski** • Producija/Produced by: **Alex Baczyński-Jenkins Studio** • Direktorica Studia/Studio director: **Andrea Rodrigo** • Produdent Studia/Studio manager: **Sarie Nijboer** • Svetovalce za menedžment/Management consultant: **Rui Silveira - Something Great** • Distribucija/Distribution: **Something Great** • Koprodukcija/Co-production: De Singel, Arsenic – Contemporary Performing Arts Center, Kiasma, Anti Festival, Kunstverein Düsseldorf, Ludwig Forum Aachen, Kunstverein Cologne, Klosterruine, Disappearing Berlin - Schinkel Pavillon

• 120 minut/minutes

Foto/Photo by: Chloé Magdalaine



Sobota, 26. avgust, ob 16.00 in 19.00
Saturday, 26 August at 4.00 pm and 7.00 pm

► LGL (Lutkovno gledališče Ljubljana) – Tunel

KAROLÍNA KOTRBOVÁ,
GAŠPER LOVREC,
FILIP MRAMOR,
JERNEJ POTOČAN,
DOMEN NOVAK

410 KILOMETROV 410 KILOMETRES

predstava • performance

Slovenija/Slovenia



Predstava *410 kilometrov* je ljubezensko pismo morju, dopustu, velikim idejam in ljudem, s katerimi želimo preživljati svoj čas. Je zgodba o premoščanju razdalje med Češko in Slovenijo oziroma Češko in Jadranskim morjem. Mlada ekipa, katere poti se srečujejo na praški in ljubljanski akademiji, deluje na presečišču predmetnega in avtorskega gledališča, posega v ustvarjanje glasbe ter v predstavi prepleta osebno izpoved in fikcijo. V *410 kilometrih* pred nami rišejo zgodbo o ambicioznih načrtih češkega arhitekta Karla Žlábka za gradnjo predora, ki bi Čehom omogočil dostop do morja v štirih urah, zgodbo, v kateri Krtek iz otroškega postane nacionalni heroj, zgodbo skrbi za preživetje oljčnega drevesca na Češkem ...

pravzaprav zgodbo (ali več njih), ki nas opominja na pomen sanj. Teh si ne smemo nikoli pustiti odvzeti. Kot nas opominja slovensko-češka naveza ustvarjalk_cev, ki v boju za svoje umetniško sodelovanje redno preči državne meje, se moramo vedno znova boriti za širitev polja domišljije, mogočega in sanjajočega. Vedno znova moramo izbrati pogum in misliti boljši svet.

The performance *410 Kilometres* is a love letter to the sea, to holiday time, to big ideas and to the people we wish to spend our time with. It is a story of bridging the gap between Czechia and Slovenia, or perhaps Czechia and the Adriatic Sea. With their paths crossing in the Prague and Ljubljana academies, this young team's creative arena lies at the crossroad of object theatre and devised theatre, delving into music composition and bringing together the utterance of personal story and fiction. *410 Kilometres* tells the

story of the Czech architect Karl Žlábek and his ambitious plans for a tunnel securing sea access for the Czech in merely four hours, the story about the kids icon Little Mole turning into a national hero, the story about a little olive tree in Czechia and its fight for survival ... actually a story (or a few of them) reminding us of how important it is to have a dream. We must never allow our dreams to be taken away. As the Slovene-Czech alliance reminds us in its pursuit of artistic cooperation beyond national borders: We should never give up on chasing an expanded horizon of imagination, possibility and dreams. We must, over and over again, choose courage and think a better world.

Avtorji/Authors: Karolína Kotrbová, Gašper Lovrec, Filip Mramor, Jernej Potočan, Domen Novak • Režija/Direction: Filip Mramor • Avtorja koncepta/Conceptual authors: Karolína Kotrbová, Filip Mramor • Vizualna podoba/Visual design: Karolína Kotrbová • Zvočna podoba/Sound: Gašper Lovrec • Dramaturgija/Dramaturgy: Jernej Potočan, Domen Novak • Nastopata/Performers: Gašper Lovrec, Filip Mramor • Producenka/Producer: Alja Cerar Mihajlović • Luči/Lights: Jernej Potočan • Producija/Produced by: Lutkovno gledališče Ljubljana

Predstava je v slovenščini in češčini z angleškimi nadnapisi./Performance is in Slovene and Czech with English surtitles. • 50 minut/minutes

Foto/Photo by: Jaka Varmuž

Sobota, 26. avgust, ob 21.00
Saturday, 26 August at 9.00 pm

► Stara elektrarna

LUCY MCCORMICK

**ŽIVLJENJE:
V ŽIVO!
LIFE: LIVE!**

predstava • performance

Velika Britanija/Great Britain



Naslov divjega doživetja, ki vas čaka, je *Življenje: v živo!* Naj vas to ne zavede, ne bomo skupaj zrli v žensko, ki spi, govori po telefonu, tipka po računalniku ali jé ovsene kosmiče. Morda Lucy McCormick počne tudi to, a njeno delo je opisano kot »motnje v nočnih klubih, kabarejske intervencije in ekstravagantni gledališki šovi, kjer se poročijo absurdnost, feminism in groteska«.

Šov oziroma predstava se spretno izmika klasifikacijam, kaj klasifikacijam, težko se je sploh odločiti, kaj doživljamo – se zabavamo, smo povabljeni_i k plesu, smo priče ali asistentke_i?

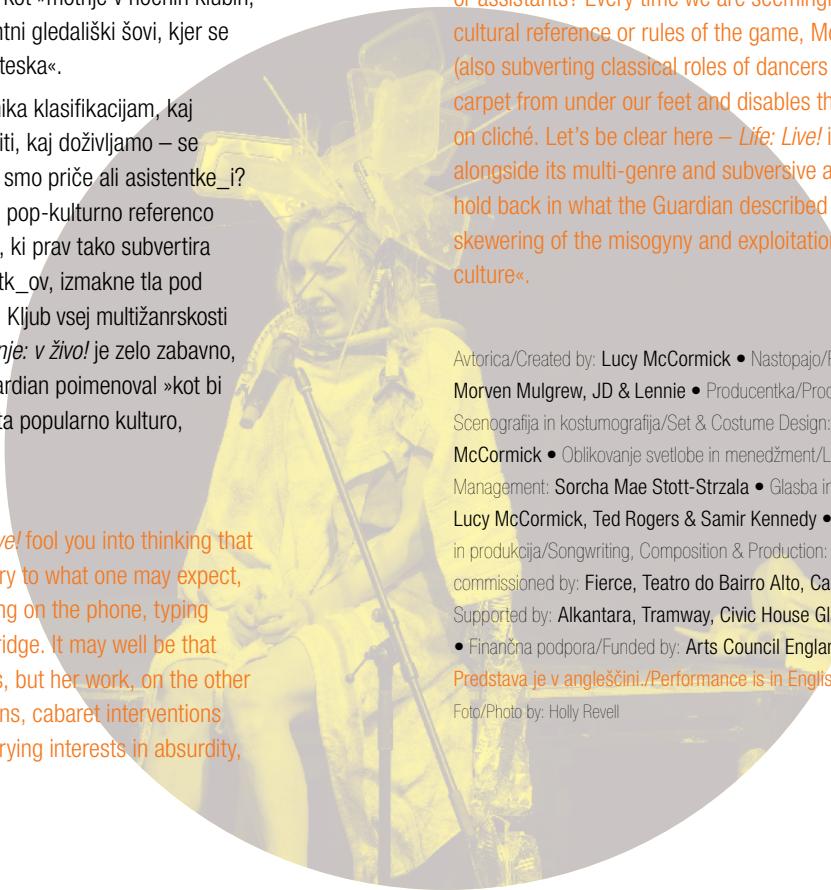
Vsakič, ko se nam zdí, da smo ujele_i pop-kulturno referenco ali pa pravila igre, nam skupaj z ekipo, ki prav tako subvertira klasične vloge plesalk_cev ali asistentk_ov, izmakne tla pod nogami in izpahne možgane iz klišejev. Kljub vsej multižanrskosti in subverziji – da ne bo pomote, *Življenje: v živo!* je zelo zabavno, hkrati pa premore bodice, ki jih je Guardian poimenoval »kot bi mizoginiji in izkorisčanju, ki podčrtujejo popularno kulturo, stisnili jajca ob zid«.

Don't let the performance title *Life: Live!* fool you into thinking that no wild adventure lies ahead – contrary to what one may expect, we won't be observing a woman talking on the phone, typing away on her keyboard and eating porridge. It may well be that Lucy McCormick does all these things, but her work, on the other hand, speaks of »nightclub interruptions, cabaret interventions and extravaganza theatre shows, marrying interests in absurdity, feminism and the grotesque«.

The show or performance skilfully evades definitions. Never mind definitions, it is difficult to say what it is that we're experiencing here – are we having fun, are we invited to dance, are we witnesses or assistants? Every time we are seemingly on board with the pop-cultural reference or rules of the game, McCormick and her team (also subverting classical roles of dancers and assistants) pulls the carpet from under our feet and disables the cogs that run our brains on cliché. Let's be clear here – *Life: Live!* is extremely entertaining alongside its multi-genre and subversive approach, but it doesn't hold back in what the Guardian described as a »balls-to-the-wall skewering of the misogyny and exploitation that underpin popular culture«.

Avtorica/Created by: Lucy McCormick • Nastopajo/Performers: Lucy McCormick, Morven Mulgrew, JD & Lennie • Producenkta/Producer: Philippa Barr • Scenografija in kostumografija/Set & Costume Design: Morven Mulgrew & Lucy McCormick • Oblikovanje svetlobe in menedžment/Lighting Design and Production Management: Sorcha Mae Stott-Strzala • Glasba in besedila/Music & Lyrics: Lucy McCormick, Ted Rogers & Samir Kennedy • Pisani pesmi, kompozicija in produkcija/Songwriting, Composition & Production: Joe Reeves • Naročilo/Commissioned by: Fierce, Teatro do Bairro Alto, Cambridge Junction • S podporo/Supported by: Alkantara, Tramway, Civic House Glasgow, Battersea Arts Centre • Finančna podpora/Funded by: Arts Council England
Predstava je v angleščini./Performance is in English. • 70 minut/minutes

Foto/Photo by: Holly Revell



Sobota, 26. avgust, od 12.00 do 22.00

Sunday, 26 August from 12.00 pm to 10.00 pm

► Španski borci

PARL

predstavitev del v nastajanju
presentation of works in progress



PARL – Performance Art Research Ljubljana je mednarodna platforma za razvoj sodobnih uprizoritvenih umetnosti. Namenjena je posameznicam_kom in skupinam, ki želijo izpopolnjevati ustvarjalno prakso in v dialogu s številnimi mentoricami_ji razvijati avtorske projekte. Platforma odpira interdisciplinarno povezovanje znanj, izkušenj in metodologij v polju raziskave in refleksije sodobne uprizoritvene umetnosti ter spodbuja razvoj specifičnih avtorskih poetik. PARL v Ljubljani poteka od 17. do 26. avgusta. Udeleženke_ci bodo javnosti predstavile_i svoja dela v nastajanju. Letošnje_i udeleženke_ci PARL-a so **Asap.Collective** z Danske, Becca Carter in Claire Leith iz Velike Britanije ter **Gregor Krpič, Jaka Škapin, Rok Kravanja in Sara Janašković** iz Slovenije.

PARL – Performance Art Research Ljubljana is an international platform for the development of contemporary performing arts. It is set up for individuals and groups that strive to develop their creative practice and devise projects in a dialogue with various mentors. The platform supports interdisciplinary transfer of knowledge, experiences and methodological approaches in the context of researching and reflecting on contemporary performing arts, encouraging the development of specific poetic expressions for individual artists. PARL will take place in Ljubljana between 17 and 26 August. The participants will showcase their works in progress. This year PARL participants are **Asap.Collective** from Denmark, Becca Carter and Claire Leith from Great Britain, and **Gregor Krpič, Jaka Škapin, Rok Kravanja and Sara Janašković** from Slovenia.

Urnik predstavitev in več informacij o PARL-u na/Schedule of presentations and more about PARL at: <https://parl.si/> Foto/Photo by: Matjaž Rušč

SKOK V ULIČNO KRITIKO A LEAP INTO STREET CRITIQUE

začetna delavnica kritičkega pisanja
o sodobnih uprizoritvenih umetnostih na Mladih levih
beginners critical writing workshop
on contemporary performing arts at the Mladi Levi festival

Na lanskih, 25. Mladih levih smo prvič v sodelovanju z Radiem Študent in Gledališčem Ane Monroe na festivalu gostili delavnico za mlade, ki so si želele _i preizkusiti v kritičkem razmišljjanju in pisaju o sodobnih uprizoritvenih praksah. Na letošnjem festivalu sodelovanje nadaljujemo. Piske in pisci bodo z vrstniško uredniško ekipo sproti pisale _i kratke kritičke zapise, ki jih bomo še sveže objavljali na spletni platformi APLAVZ, v kritički rubriki *Mladi kritiki*. Deset prispevkov bo izbranih tudi za predstavitev v etru Radia Študent.

Joining hands with Radio Študent and the Ana Monroe Theatre, the 25th edition of the Mladi Levi festival held a workshop for young people on critical reflective practice and writing reviews for contemporary performing practices. The cooperation will take place again this year. Immediately following the performances, writers and their editorial team of peers will be writing short reflective pieces, which we will post online on the platform APLAVZ, under the *Mladi kritiki* column. Ten selected pieces will be presented live on Radio Študent.

Mentorji/Mentors: Samo Oleami, Nika Gradišek, Zala Julija Kavčič, Metod Zupan

www.aplavz.art

aplavz!

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Po nekaj letih premora ponovno obujamo Vrtec, skupina Levčki. Varstvo za otroke od prvega do desetega leta starosti bo med predstavami na voljo v Stari elektrarni. Vrtec je brezplačen, prosimo le za nujno predhodno napoved vsaj dan prej na:

+386 51 269 906.

After a break, it's time we bring back
the festival kindergarten, Lion Cubs.
Kindergarten for children aged 1–10 is available
in Stara elektrarna during all performances.

The service is free of charge;
please register at least a day in advance on:
+386 51 269 906.

FESTIVALSKO SREČEVALIŠČE

FESTIVAL MEETING POINT



LEVI BAR
STARA
ELEKTRARNA



Odprto v času dogodkov v Stari elektrarni.
Open during events in Stara elektrarna.

Organizator festivala Festival organizer:

BUNKER – zavod za organizacijo in izvedbo kulturnih prireditev

Direktorica/Director: Alma R. Selimović

Oblíkovalke umetniškega programa/Programmers: Mojca Jug,

Lea Kukovičič, Klara Drnovšek Solina

Izvršna producentka/Executive producer: Maja Vižin

Odnosi z javnostmi/Public relations: Tamara Bračič Vidmar

Producenckte/Producers: Ajda Koloini, Klara Drnovšek Solina,

Špela Kopitar, Anja Vrhovšek

Administracija/Administration: Anja Vrhovšek

Pomoč pri organizaciji/Help with organization: Marjeta Pogačnik

Celostna podoba/Graphic design: Tanja Radež

Tehnični direktor/Technical director: Igor Remeta

Tehnični koordinator/Technical coordinator: Andrej Petrovčič

Tehnična ekipa/Technical team: Duško Pušica, Manca Vukelič,

Vid Starman, Tomaž Žnidarčič, Grega Mohorčič, Janko Oven,

Martin Lovšin, Maj Pušica, Lan Remeta

Foto/Photo: Nada Žgank

Video: Hana Vodeb

Prostovoljci Volunteers:

Meta Breznik Bertoncelj, Ivo Čuden, Stela Ivana Erpič, Boštjan Hribar,

Meta Jakoš, Mitja Lovše, Lara Matos, Olivera Mirković, Sangara Novak, Erica

Somano, Dušan Stanislavljević, Ema Šilar, Veronika Nikolaja Štefanec

Vodja prostovoljev/Volunteer coordinator: Klara Drnovšek Solina

Festival omogočajo The festival is made possible by:

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Elektro Ljubljana d. d., Evropska unija – program Ustvarjalna Evropa:

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Understanding, European Festivals Fund for Emerging Artists – EFFEA,

ŠD Tabor, Lutkovno gledališče Ljubljana, Muzej sodobnih umetnosti

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ACT – Art, Climate, Transition

Stronger Peripheries: A Southern Coalition

Beyond Front@

Shared Landscapes

Global Practice Sharing

IETM (International Network for Contemporary Performing Arts)

Balkan Express

Asociacija

Kulturna četrž Tabor

Mreža za prostor

Pridržujemo si pravico do morebitnih sprememb programa.

We reserve the right to possible program alterations.



b u n k e r

REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

Mestna občina
Ljubljana

Elektro
Ljubljana

Stara
mestna
elektrarna
Elektro Ljubljana



ACT
Art Climate Transition



Trust for
Mutual
Understanding

REPUBLIKA SLOVENIJA
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EFFEA
EUROPEAN FESTIVALS FUND
FOR EMERGING ARTISTS

SPONZORIRANJE
Tabor



TAM TAM



aplavz!

si RADIO si

parada plesa

kliping

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Izvedbo tega projekta sofinancira Evropska komisija. Vsebina publikacije je izključno odgovornost avtorja in v nobenem primeru ne predstavlja stališč Evropske komisije.



Prizorišča dogodkov **Venues**

1 Stara elektrarna – Elektro Ljubljana/
Old Power Station*

Slomškova 18

2 Stara elektrarna – Sindikalna dvorana
Slomškova 18

3 ŠD Tabor – dvorana
Tabor 13

4 ŠD Tabor – igrišče*
Tabor 13

5 LGL – Oder pod zvezdami*
Krekov trg 2

6 LGL – Tunel*
Krekov trg 2

7 Plesni Teater Ljubljana*
Prijateljeva 2a

8 Park Tabor – Nevenkin gaj*

9 Španski borci**
Zaloška 61

10 Špica*
Gruberjevo nabrežje 20

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

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18.-26. 8.
2023