



**mladi levi**

# mladi levi

**19.** mednarodni  
festival  
International  
Festival  
19.–28. 8. 2016

Petek, 19. avgust Friday, August 19<sup>th</sup>

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**20.00** Philippe Quesne: **NOČ KRTOV (WELCOME TO CAVELAND!) / NIGHT OF THE MOLES (WELCOME TO CAVELAND!)** • FR

**do 28. avgusta/until August 28<sup>th</sup>**

Robertina Šebjanič & Miha Ciglar: **SUBAKVATIČNA ZVOČNA KRAJINA / SUBAQUATIC SOUNDSCAPE** • SI

Sobota, 20. avgust Saturday, August 20<sup>th</sup>

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**15.00–19.30** Maria Lucia Cruz Correia: **SKUPNE SANJE / COMMON DREAMS** • PT, BE

**19.30** Philippe Quesne: **NOČ KRTOV (WELCOME TO CAVELAND!) / NIGHT OF THE MOLES (WELCOME TO CAVELAND!)** • FR

**21.30** Ludomir Franczak: **PONOVNO PRIDOBLENI / THE RECOVERED ONES** • PL

Nedelja, 21. avgust Sunday, August 21<sup>st</sup>

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**15.00–19.30** Maria Lucia Cruz Correia: **SKUPNE SANJE / COMMON DREAMS** • PT, BE

**20.00** Penny Arcade: **HREPENENJE TRAJA DLJE / LONGING LASTS LONGER** • US

**Ponedeljek, 22. avgust** Monday, August 22<sup>nd</sup>

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**19.00** Robertina Šebjanič & Miha Ciglar: **SUBAKVATIČNA ZVOČNA KRAJINA** -  
performans / **SUBAQUATIC SOUNDSCAPE** - performance • **SI**

**19.30** Anestis Azas & Prodromos Tsiniokoris: **ČISTO MESTO / CLEAN CITY** • **GR**

**21.00** Benjamin Verdonck & Maria Lucia Cruz Correia:

**SKRIVNI EKSPERIMENTALNI OBSERVATORIJ ZA GLOBALNE ZADEVE /**

**THE SECRET EXPERIMENTAL OBSERVATORY FOR GLOBAL MATTERS** • **BE, PT**

**21.30** Penny Arcade: **HREPENENJE TRAJA DLJE /**

**LONGING LASTS LONGER** • **US**

**Torek, 23. avgust** Tuesday, August 23<sup>rd</sup>

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**19.30** Mallika Taneja: **BODI PREVIDEN / BE CAREFUL** • **IN**

**20.00** Benjamin Verdonck & Maria Lucia Cruz Correia: **SKRIVNI**

**EKSPERIMENTALNI OBSERVATORIJ ZA GLOBALNE ZADEVE /**

**THE SECRET EXPERIMENTAL OBSERVATORY FOR GLOBAL MATTERS** • **BE, PT**

**20.30** Smaal Tokk: **KONCERT / CONCERT** • **SI**

**Četrtek, 25. avgust** Thursday, August 25<sup>th</sup>

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**19.30** Mallika Taneja: **BODI PREVIDEN / BE CAREFUL** • **IN**

**20.30** Benjamin Verdonck & Maria Lucia Cruz Correia:

**SKRIVNI EKSPERIMENTALNI OBSERVATORIJ ZA GLOBALNE ZADEVE /**

**THE SECRET EXPERIMENTAL OBSERVATORY FOR GLOBAL MATTERS** • **BE, PT**

**21.00** No!training Lab: **VARIACIJE NA POČASNOST: TIME-OUT 2. /**

**VARIATIONS TO SLOWNESS: TIME-OUT 2** • **SI**

**Petek, 26. avgust** Friday, August 26<sup>th</sup>

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**11.00–19.00** **PRIPRAVLJENI NA SPREMEMBO / READY TO CHANGE:**

**KONFERENCA / CONFERENCE**

**20.00** Beton Ltd.: **ICH KANN NICHT ANDERS** • **SI**

**21.00** Benjamin Verdonck & Maria Lucia Cruz Correia:

**SKRIVNI EKSPERIMENTALNI OBSERVATORIJ ZA GLOBALNE ZADEVE /**

**THE SECRET EXPERIMENTAL OBSERVATORY FOR GLOBAL MATTERS** • **BE, PT**

**21.30** Aumüller/Krause/Salasse/Schmidt (ScriptedReality): **PREDSTAVA**

**O VPRAŠANJU SMOTRNOSTI / THE PIECE CONCERNING THE QUESTION OF**

**PURPOSEFULNESS** • **DE**

**Sobota, 27. avgust** Saturday, August 27<sup>th</sup>

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**9.30–19.00** **PRIPRAVLJENI NA SPREMEMBO / READY TO CHANGE:**

**KONFERENCA / CONFERENCE**

**20.00** Waldemar Tatarczuk: **GOR / UP** • **PL**

**21.00** Beton Ltd.: **ICH KANN NICHT ANDERS** • **SI**

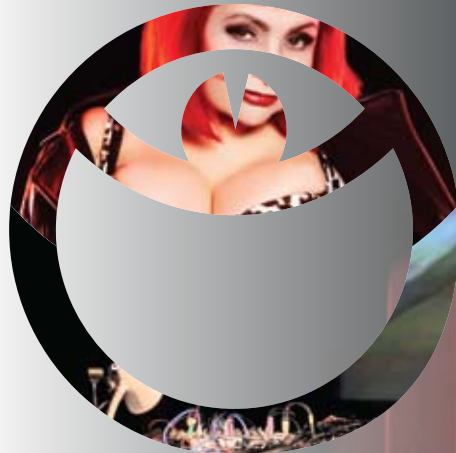
**Nedelja, 28. avgust** Sunday, August 28<sup>th</sup>

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**16.00–20.30** Christiane Jatahy: **#GOZDKIHODI.DOC /**

**#THEWALKINGFOREST.DOC** • **BR**

**21.00** Joris Lacoste: **SUITA ŠT. 2 / SUITE NO. 2** • **FR**



**Ni res, da je strah votel in da ga okrog nič ni.** Tu je, prav otipljiv je. Čuti se v ritmu našega srca in dihanja, potnih dlaneh, v trebuhu. Zažrl se je v vse pore družbe in vedno težje se vidimo v luči prihodnosti. Živimo v krutem in mračnem obdobju. Človeška življenja in dostojnost bivanja so v ciničnih razmerjih političnih moči in trgovine postali malo pomembni. Kar se je še pred kratkim zdelo nepredstavljivo, neponovljivo, postajajo podobe vsakdana. Kako hitro se človeško oko privadi na ta mrak, otrpne ali v nemoči samo zapre lopute zavesti?

Morda si prav v gledališču ne želimo več sanjati o svetu, ki ga ni, ali si zakrivati oči v odmiku od realnosti. To je prostor, v katerega vstopamo zavestno, kjer lahko upočasnimo čas, kjer lahko opazujemo stvari od blizu, tudi tiste najmanjše. Kjer se lahko pridušimo, dihamo isti zrak in v istem ritmu kot protagonisti srkamo njihove zgodbe, postajamo del njih.

Že davno smo izgubili iluzijo, da lahko umetnost spremeni svet ali da je uvid v prihodnost. Spreminjamo lahko le svoj odnos do sveta. Kaj in kako iz njega črpamo, okusimo, prežvečimo, reartikuliramo in kaj vanj vračamo.

Ravno zato je letošnji festival spet malce drugačen kot prejšnja leta in si poleg umetniškega programa jemlje več prostora za predavanja, sprehode in kolektivni razmislek o možni prihodnosti – s konferenco *Ready to Change (Pripravljeni na spremembo)* in umetniško raziskovalnim laboratorijem *Toxic Tour* na ljubljanskem Barju.

Nigerijski pesnik Ben Okri pravi: »**Veste, zgodbe lahko premagajo strah. Zaradi njih naše srce postane večje.**« Zgodbe letošnjega festivala so konkretne in vsaka zase je tista svetlobna razpoka, ki morda dovoli drugačen pogled in misel. A najsi se potopimo v usode posameznikov ali skupnosti, v čudna jamska bitja ali zvoke podvodnega sveta, vse zgodbe za zdaj ostajajo brez epiloga. Od naše budnosti, srčnosti in poguma pa je odvisno, ali lahko ustvarjamo novega, boljšega.

*Nevenka Koprivšek*

**They say fear is hollow in its center and around it there is nothing**, but that's not true. Fear is here, it is palpable. It's felt in the rhythm of our breath, our heartbeat, in our sweaty palms and uneasy stomachs. It seeps deep into society's pores, clouding, obstructing us from seeing ourselves in the light of the future. We live in dark times of cruelty. On the cynical relation between political power and trade, people's lives and human dignity are made disposable. What not too long ago seemed unimaginable, impossible, bygone, is turning into images of everyday life. How quickly does the human eye adapt to the twilight, glazing over or in powerlessness simply closing the shutters of consciousness?

Perhaps theatre is the very medium where we no longer wish to dream a world that isn't there, or avert our eyes in escapism. It's a space we enter consciously, where time can be slowed down and things seen from up close, even the smallest ones. Where we can quiet ourselves, breathing the same air as the protagonists at the same pace, taking in their stories, becoming their part.

We've long lost the illusion that art can change the world or offer a vista of the future. What we can change is only our relation to the world. The things we draw from it, taste, chew, re-articulate and finally return back.

That is why this year's festival again differs from those of the previous years, offering in addition to the artistic programme more room for lectures, discussions, walks, and the collective contemplation of our possible futures – with the conference *Ready to Change* and the artistic-exploratory *Summer Lab: Toxic Tour* on the Ljubljana Marshes.

Nigerian poet Ben Okri wrote: »**Stories can conquer fear, you know. They can make the heart bigger.**« The stories of this year's festival are concrete, each one a light-crack that just might invoke a different view, a perpendicular thought. But whether we immerse ourselves into the fates of individuals or communities, delve amidst strange cave denizens or the sounds of the subaquatic realm, all the stories, for now, remain without epilogue. It's up to our wakefulness and courage to create a new, better one.

*Nevenka Koprivšek*



# ODPRTJE 19. FESTIVALA MLADI LEVI

Vabimo vas, da se nam pridružite 19. avgusta ob 20. uri  
v Stari mestni elektrarni - Elektru Ljubljana  
na odprtju mednarodnega festivala Mladi levi 2016!

Festival začenjamo s predstavo **Noč krtov (Welcome to Caveland!)**  
priznanega francoskega režiserja **Philipa Quesna**.  
Predstava o življenju velikanskih krtov je kot basen brez nauka,  
alegorija življenja, ki je samo po sebi najzanimivejša zgodba.

Predstavi ob 21.30 na ploščadi za Staro elektrarno sledi mladolevovski ples!

Z glasbo nas bosta letos razvajala

**DJ Bakto (Tetkine radosti)** in **DJ Udo Brenner (Zeleno sonce)**,  
z okusnimi prigrizki pa iskriivi kuhar **Primož Dolničar**  
skupaj s kuharicami **Dnevnega centra aktivnosti za starejše**.

# OPENING OF THE 19<sup>TH</sup> FESTIVAL MLADI LEVI

You are kindly invited to join us on 19<sup>th</sup> August at 20.00 hours  
in Stara mestna elektrarna - Elektro Ljubljana,  
for the opening of the International Festival Mladi Levi 2016!

We're starting the festival with the performance  
**Night of the Moles (Welcome to Caveland!)** by acclaimed  
French director **Philippe Quesne**. The play on the lives of humongous moles  
is a fable without a moral, an allegory of life itself,  
in itself the most interesting of stories.

Afterwards, at 21.30 on the platform behind the Old Power Station,  
the young-lion dance is unravelling for everyone to attend.

This year, music delights will be served by  
**DJ Bakto (Tetkine radosti)** and **DJ Udo Brenner (Zeleno sonce)**  
while tasty morsels are composed by dazzling chef **Primož Dolničar**  
alongside ladies from the **Daytime Activity Centre for the Elderly**.

Petek, 19. avgust, ob 20.00 in sobota, 20. avgust, ob 19.30  
Friday, August 19<sup>th</sup> at 8.00 pm and Saturday, August 20<sup>th</sup> at 7.30 pm

Stara mestna elektrarna – Elektro Ljubljana

90 minut/minutes

Philippe Quesne  
**NOČ KRTOV**  
(WELCOME TO CAVELAND!)  
NIGHT OF THE MOLES  
(WELCOME TO CAVELAND!)

FRANCIJA/FRANCE

Philippe Quesne je ustanovitelj Vivarium Studia v Parizu, ki združuje umetnike z različnih področij, avtor številnih predstav, urednik, avtor prostorskih intervencij, instalacij in tudi direktor Théâtre Nanterre-Amandiers. Ima scenografsko izobrazbo in izkušnje. Na Mlade leve prihaja že tretjič; po predstavah *L'Effet de Serge* in *Next Day* s predstavo *Noč krtov (Welcome to Caveland!)*, ki je trenutni hit gledaliških in festivalskih odrov.

*Noč krtov* je predstava, zvesta Quesnovi maniri – nekateri njegov slog zaznamujejo z besedo idiosinkratski – etude bivanja na odru, vzdusja vsakdanjosti z motnjami, življenje samo, brez spektakelizacije, ki smo je tako navajeni, da nas življenje samo že skoraj šokira. Tudi v njegovi zadnji predstavi gledamo življenje samo: radost, veselje, rojstvo, smrt; gledamo skupnost krtov v jami; krti so antropomorfní, jama pa ... je to Platonova votlina, kjer smo občinstvo skupaj s krti v votlini brez dostopa do pravih idej in skupaj gledamo le sence, je to underground, kamor se zatekate humanizem in umetnost, ali je zaklonišče, zavetje pred apokalipso? Basen brez nauka.

Philippe Quesne is the founder of the Paris-based Vivarium Studio, a hub connecting artists from a variety of disciplines. He is an editor, the author of numerous performances, spatial interventions and installations, as well as the artistic director of the Théâtre Nanterre-Amandiers. His education and primary background are in set design. We're happy to welcome him to Mladi Levi for the third time; following performances *L'Effet de Serge* and *Next Day*, he will this year appear with his new creation *Night of the Moles (Welcome to Caveland!)*, a current hit of contemporary theatre and festival stages. *Night of the Moles* stays faithful to Quesne's style – some call it an idiosyncratic one – existential stage études, glitching everyday occurrences, life laid bare without the spectacularization we've grown so accustomed to we're now practically shocked by genuine existence. His latest piece, likewise, delves into the stuff of life: joy, happiness, birth, death; we observe a community of moles in a cave; the moles anthropomorphic, the cave ... is it Plato's cave where the audience joins the protagonists in their distorted view of ideas, a group gazing of shadows? Or is it the underground where humanism and the arts seek refuge, or a shelter for the apocalypse? A fable without a moral.

Nastopajo/Performing: Yvan Clédát, Jean-Charles Dumay, Léo Gobin, Erwan Ha Kyoon Larcher, Sébastien Jacobs, Thomas Suire, Gaëtan Your'ch • Kostumografija/Costume design: Corine Petitpierre • Asistentka kostumografije/Assistant costume designer: Anne Tesson • Dramaturški sodelavci/Dramaturgical collaborators: Léo Gobin, Lancelot Hamelin, Ismael Jude, Smaranda Olcese • Umetniški in tehnični sodelavci/Artistic and technical collaborators: Marc Chevillon, Yvan Clédát, Elodie Dauguet, Abigail Fowler, Thomas Laigle • Tehnična ekipa/Technical crew: Patrick Bonneraue, Joachim Fosset, Alain Gravier, Pauline Jakobiak, Jean-Christophe Soussi • Scenografija/Scenography: Ateliers de Nanterre-Amandiers: Michel Arnold, Philippe Binard, Alix Boillot, Jérôme Chrétien, Jean-Pierre Druelle, Fanny Gautreau, Marie Maresca, Myrtille Pichon, Olivier Remy, Claude Sangiorgi • Pomoč pri scenografiji/Assistance with scenography: Chloé Chabaud, Juliette Seigneur, Amélie Wellan • Šivilji/Seamstresses: Karelle Durand, Lydie Lalaux • Produkcija/Produced by: Nanterre-Amandiers – centre dramatique national • Koprodukcija/Co-produced by: Steirischer herbst, Kunstenfestivaldesarts, Théâtre Vidy-Lausanne, La Filature – Scène nationale, Mulhouse, Künstlerhaus Mousonturm, Théâtre National de Bordeaux Aquitaine, Kaaitheater, Centre d'art Le Parvis à Tarbes, NXTSTP (s pomočjo programa Kreativna Evropa/with help of the programme Creative Europe)

Foto/Photo: Martin Argyroglo





## ZVOČNA INSTALACIJA/SOUND INSTALLATION:

Petek, 19. avgust–nedelja, 28. avgust, odprto v času dogodkov  
Friday, August 19<sup>th</sup> until Sunday, August 28<sup>th</sup>, open during events

## PERFORMANS/PERFORMANCE:

Ponedeljek, 22. avgust, ob 19.00/Monday, August 22<sup>nd</sup> at 7.00 pm

30 minut/minutes

## POGOVOR/TALK:

Petek, 26. avgust, ob 15.00/Friday, August 26<sup>th</sup> at 3.00 pm

Stara mestna elektrama - Elektro Ljubljana

# Robertina Šebjanič & Miha Ciglar: SUBAKVATIČNA ZVOČNA KRAJINA SUBAQUATIC SOUNDSCAPE

SLOVENIJA/SLOVENIA

Foto/Photo: Robertina Šebjanič

Kljub široki dostopnosti popularnih zvokov, kot so komuniciranje kitov ali delfinov ali pa pljuskanje vode, se komaj zavedamo, da je zvočni svet pod vodo ravno tako bogat kot tisti, ki ga mi, ki živimo nad vodo in imamo sluh, poslušamo vsak dan. Ne samo, da je bogat, zvočno onesnaženje pod vodo, ki ga povzročamo ljudje, že spreminja zvočno podobo vod in celo komuniciranje živali v njih.

Ustvarjalno in raziskovalno delo Robertine Šebjanič se v zadnjem času vse bolj osredotoča na področje živih sistemov, s poudarkom na raziskovanju (pod)vodne favne, Miha Ciglar pa se z razvijanjem novih inštrumentov loteva raziskovanj izraznih možnosti zvoka. Šebjanič je s hidrofonih posnela podvodne zvoke različnih morij, iz njih bo postavila inštalacijo, podvodno krajino, Ciglar pa bo zvočno performativno interveniral v avdiomaterial instalacije. Prislusnimo morju, a brez antropocentrične premise, da je zvok morja pljuskanje vode ob skale – prislusnimo morju pod gladino.

Despite the broad availability of popular aquatic sounds, the vocalizations of whales and dolphins or the calming sloshing of waves, we aren't really aware that the underwater soundscape is as rich as the one heard by terrestrial creatures above water. Aside from the fascinating diversity of marine sound, sonic pollution caused by humans is sadly already changing the soundscape of the waters and even the communication of its inhabitants.

The creative and exploratory work of Robertina Šebjanič has been focusing on living systems, with particular attention to the exploration of (under)water fauna, whereas Miha Ciglar deals with the development of novel instruments in search of new possibilities for audio expression. Using hydrophones, Šebjanič captured the underwater sounds of various seas to prepare her installation, a subaquatic soundscape that will be joined by Ciglar's audio performative interventions. Let us listen to the ocean, then, not under the anthropocentric guise that its sound is the splashing of water against rock, but hearkening, instead, deep underwater.

Avtorica/Author: **Robertina Šebjanič** • Performans/Performance: **Miha Ciglar** • Tehnična podpora/Technical support: **Slavko Glamočanin** • Produkcija/Produced by: **PRAKSA - Agencija za sodobno raziskovalno umetnost, Bunker, Ljubljana** • Partner: **Galerija Kapelica / Zavod Kersnikova** • Lokalna produkcija/Local producer: **Katarina Slukan** • Festivalna tehnična podpora/Festival technical support: **Jure Vlahovič**



Sobota, 20. avgust in nedelja, 21. avgust,  
od 15.00 do 19.30, vsakih 30 minut  
Saturday, August 20<sup>th</sup> and Sunday, August 21<sup>st</sup>,  
from 3.00 pm until 7.30 pm, every 30 minutes  
**Pod Prulskim mostom/Under the Prule bridge**  
30 minut/minutes

# Maria Lucia Cruz Correia

## SKUPNE SANJE

## COMMON DREAMS

**PORTUGALSKA, BELGIJA/PORTUGAL, BELGIUM**



Foto/Photo: Mark Pozlep

Maria Lucia Cruz Correia je portugalska umetnica, ki živi v Belgiji. Njena dela se vedno dotikajo okoljskih tem, pogosto sodeluje tudi z okoljskimi strokovnjaki, aktivisti, tudi pravnimi strokovnjaki in znanstveniki. Njeno delo prežema vprašanje sprememb, pri razmisleku o prihodnosti pa jo zanima vstop v interakcijo, participatornost.

*Common Dreams* je plavajoča skulptura na Ljubljani, otok za razmislek, kjer bo Cruz Correia v polurnih intervalih sama soočila svojo apokaliptično vizijo s pričakovanji, rešitvami in razmisleki s po enim članom občinstva naenkrat. Obdanost z vodo ponuja idealno okolje za potopitev v razmislek, obenem pa je alegorija prihodnosti – bomo ostali kot osamljeni otočki na vodi?

Maria Lucia Cruz Correia is a Portuguese artist living in Belgium. Her work centres on environmental issues, involving often the cooperation of environmental protection and legal experts, activists and scientists. Her work is permeated by the subject of change, her contemplations on the future exploring access to open interaction and participatory action. *Common Dreams* is a floating sculpture on the River Ljubljana, an islet of pondering where Cruz Correia will in thirty-minute intervals confront her own apocalyptic vision with the solutions, expectations and insight of audience members, one at a time. Surrounded by water, a fitting environment for diving into discussion, the setting is an allegory of man's future – are we forever lonely little islands in the current?

Koncept in izvedba/Concept and performance: **Maria Lucia Cruz Correia** • Koprodukcija/Co-production: **Vooruit** • Lokalni producentki/Local producers: **Katarina Slukan, Mojca Jug** • Asistentka produkcije/Assistant producer: **Alenka Perpar** • Tehnična podpora/Technical support: **Igor Remeta, Andrej Petrovčič** • Donator rastlin/Plants donated by: **Botanični vrt Univerze v Ljubljani** • Hvala/Thanks to: **Blanka Ravnjak**

Pogovor z umetnico je v angleščini./Talk with the artist is in English.

Obvezna je predhodna rezervacija./Reservation is mandatory.



Sobota, 20. avgust, ob 21.30  
Saturday, August 20<sup>th</sup> at 9.30 pm

Projektni prostor DUM

70 minut/minutes

# Ludomir Franczak PONOVO PRIDOBLENI THE RECOVERED ONES

POLJSKA/POLAND

Foto/Photo: Maciej Zakrzewsky

Ludomir Franczak je poljski vizualni umetnik, režiser, kurator ... Zanimajo ga vprašanja spomina in identitete, njegovi projekti pa so kompleksni hibridi vizualne umetnosti, zgodovine, literature in uprizoritvenih prijemov.

Zgodovinsko izhodišče Franczakove predstave so usode Nemcev, ki so bili po povojni novi mejni delitvi med Nemčijo in Poljsko večinoma prisiljeni zapustiti svoje domove in oditi v Nemčijo. Franczak je v mestnem arhivu Slupska našel rokopise njihovih življenjepisov in zanj niso bili več brezimna skupina ljudi, ki jih je poznal iz zgodovine. Sam pravi, da je *Ponovno pridobljeni* njegov zasebni atlas, predstava je konstrukcija zgodbe iz okruškov materialnih artefaktov zgodovine. Zgodbe, ki jih sestavi, so seveda konstrukt, kar proseva že skozi samo dogajanje, ko dobesedno gradi prizorišče kot instalacijo, ampak zgodovina je prav tako – konstrukt.

Ludomir Franczak is a Polish visual artist, director, curator and more. He's most interested in the subjects of memory and identity, portrayed in the form of complex hybrids of visual art, history, literature and approaches distilled from performance arts.

The historical origin point of Franczak's performance are the fates of those Germans who were, in the wake of then-new post-2WW border delineations between Germany and Poland, forced to abandon their homes and leave for Germany. In the Slupsk city archives, Franczak uncovered manuscripts of their biographies, seeing them no longer as a faceless mass he could relate to only in historical terms. Ludomir describes *The Recovered Ones* as a personal atlas, a performance that crafts its story from the remnants of history's material artefacts. Naturally, the stories he puts together are constructs, something conveyed already by the set of the performance which is literally being built as it goes. And yet, let's not forget, history, too, is – a construct.

Besedilo, režija in scenografija/Screenplay, directing and scenography: **Ludomir Franczak** • Glasba/Music: **Marcin Dymiter** • Kostumografija/Costume design: **Magdalena Franczak** • Glasovi/Voices: **Irena Jun, Andrzej Golejewski, Stefan Filipowicz, Mateusz Nowak, Dorota Lesiak, Katarzyna Duma, Magdalena Franczak, Wiktoria Wrzyszczyk, Emil Franczak** • Produkcija/Produced by: **Centrum Rezyderncji Teatralnej, Scena Robocza** • Slovenski prevod/Slovene translation: **Petra Meterc**

Predstava je v poljščini s slovenskimi nadnapisi. The performance is in Polish with Slovene surtitles.



www.konfkontakt.pl

TEATR DUM

HTTP://KONF  
KONTAKT  
J.E.PL

Ministry of  
Culture  
National Heritage of  
the Republic  
of Poland

LIONHEARTCO



Nedelja, 21. avgust, ob 20.00 in ponedeljek, 22. avgust ob 21.30  
Sunday, August 21<sup>st</sup> at 8.00 pm and Monday, August 22<sup>nd</sup> at 9.30 pm

Gledališče Glej  
70 minut/minutes

Penny Arcade  
**HREPENENJE TRAJA DLJE**  
**LONGING LASTS LONGER**

ZDA/USA



Foto/Photo: arhiv/archive Penny Arcade

Penny Arcade je prava superzvezda Warholove Tovarne. Ker ni samo slehernica iz Warholove napovedi, da bo vsak dočakal svojih 15 minut slave, je še vedno videti kot milijon dolarjev, njene predstave, pesmi, teksti in javna pojavljanja pa so zmes dovtipnosti, humorja in pronicljivega razumevanja človeške biti. Polna je enovrstičnic, kot so »Povprečnost je nova črna« (Mediocrity is the new black.), »Upanje ubija« (Hope is a killer.), »Nimam otrok. Ne jemljem talcev.« (I didn't have children. I don't take hostages.).

Spomin nas rad ukane in nam preteklost slika lepšo, kot je bila. A Penny Arcade ni mogoče ukiniti. Videla in doživela je vse, a vedno obdržala distanco. Ko govori o preteklih desetletjih, jih tako v najboljši stand-up maniri smeši in secira obenem. Tudi ko tarna nad spremembami, tega ne počne z vidika zagrenjenosti, ampak zato, ker bi mladim generacijam privoščila isto, kar je imela ona: polno, svobodno in sočno življenje. Legenda v živo, v dialogu z rokenrol glasbo preteklih desetletij.

Penny Arcade is a genuine superstar of the Warhol Factory. Since her stardom scintillates far beyond Warhol's universally allotted 15 minutes, she continues to look like a million bucks, her performances, poems, texts and public appearances offering a delightful mixture of witticism, humour and profound insight into the nature of being human. She sparkles with one-liners in the style of »Mediocrity is the new black.«, »Hope is a killer.«, or »I didn't have children. I don't take hostages.«

Memory likes to play tricks on us, painting the past prettier than it was. Penny Arcade, though, can't be fooled. She's seen everything there is to see, always maintaining her distance. When she recounts the past decades, she treats them in the finest shades of stand-up ridicule and vivisection. When she laments the changes of the day, she doesn't sound embittered but rather wishful for the younger generations to experience what was possible to her: a fulfilling, free and vibrant life. A living legend in dialogue with the rock and roll music of the recent past.

Zasnova, besedilo in izvedba/Conceived, written and performed by: **Penny Arcade** • Sorežija in oblikovanje/  
Co-directed and designed by: **Steve Zehentner** • Produkcija/Produced by: **London Artists Projects**

Predstava je v angleščini. The performance is in English.

**Glej**



Ponedeljek, 22. avgust, ob 19.30  
Monday, August 22<sup>nd</sup> at 7.30 pm  
Stara mestna elektrarna – Elektro Ljubljana

75 minut/minutes

# Anestis Azas & Prodrornos Tsinikoris

## ČISTO MESTO

### CLEAN CITY

GRČIJA/GREECE

ΚΑΘΑΡΗ

Α Η

Foto/Photo: Christina Georgiadou



Anestis Azas in Prodrornos Tsinikoris, režiserja, oba razpeta med Grčijo in Nemčijo, se s predstavo odzivata na dikcijo »čiščenja«, ki je vzniknila na vrhu krize v Grčiji in za vsa »umazanijo« krize krivila migrante. Dikcijo sta vzela dobesedno in si poskušala odgovoriti, kdo res čisti mesto. Tako je nastala dokumentarna predstava s petimi čistilkami, ki so v Grčijo prišle iz Albanije, Južnoafriške republike, s Filipinov, iz Bolgarije in Moldavije. Predstava o nevidnih delavcih tega sveta, ki držijo svet v tirih, obenem pa plačujejo dolg družbe – najprej za blaginjo grške družbe, v katero so prišle, potem pa seveda plačajo še najvišjo ceno nedavne grške krize, ki najprej udari po njih. Grenka predstava, a vseeno polna humorja, saj je njihova vitalnost neuničljiva – svojo žrtev namreč prevedejo v investicijo v prihodnje generacije: svoje otroke. Neka univerzalnost je v njihovih usodah, ne zato, ker je poklic čistilke znan po vsem svetu, ampak zato, ker v njihovih položajih zlahka prepoznamo lastne zgodbe.

*Clean City* by Anestis Azas and Prodrornos Tsinikoris, directors vacillating between Greece and Germany, challenges the rhetoric of »cleaning« that manifested at the pinnacle of the Greek crisis, blaming migrants for all the »dirt« in society. They address it in literal manner, seeking to answer who in fact cleans the city in concrete reality. The result is a documentary performance portraying five cleaning ladies that came to Greece from Albania, South Africa, the Philippines, Bulgaria and Moldova. A performance illuminating the invisible workers of the world who keep the globe spinning while at the same time paying society's debt – incurred in return for the chance to partake in the prosperity of the Greek milieu, multiplied by the recent crisis crashing first and foremost on their shoulders. A poignant performance, sobering yet full of humour, for the protagonists' vitality is unbreakable, their sacrifice translating into an investment in the future generation: progeny. Their fates express a certain universality, not due to the ubiquitous presence of the cleaner's profession but because their tribulations are so often reminiscent of our own personal trials.

Raziskava, besedilo in režija/Research, text and direction: **Anestis Azas, Prodrornos Tsinikoris** • Nastopajo/Performing: **Mabel Matchidiso Mosana, Rositsa Pandalieva, Fredalyn Resurreccion, Drita Shehi, Valentina Ursache** • Dramaturgija/Dramaturgy: **Margarita Tsomou** • Scenografija in kostumografija/Set and costume design: **Eleni Stroulia** • Asistentka scenografije in kostumografije/Assistant to the set costume designer: **Zaira Fatirea** • Oblikovanje svetlobe/Lighting design: **Eliza Alexandropoulou** • Glasba/Music: **Panagiotis Manoulidis** • Video: **Nikos Pastras** • Asistenta režije/Assistant directors: **Ioanna Valsamidou, Liana Taousiani** • Producent/Production manager: **Vasilis Chrysanthopoulos** • V videu nastopa/Video appearance: **Nelly Kambouri** • Izgradnja lutk/Puppet construction: **Yiannis Katranitsas** • Koprodukcija/Coproduced by: **Onassis Cultural Centre – Athens, Goethe-Institut (v okviru projekta EUROPOLY/in the context of EUROPOLY project)** • Podpora za gostovanje/Touring support: **Onassis Cultural Centre – Athens** • Prevod predstave/Translation of the performance: **Polona Vozel**

Predstava je v grščini s slovenskimi in angleškimi nadnapisi. The performance is in Greek with Slovene and English surtitles.



Ponedeljek, 22. avgust, ob 21.00/Monday, August 22<sup>nd</sup> at 9.00 pm

Stara mestna elektrarna - Elektro Ljubljana

Torek, 23. avgust, ob 20.00/Tuesday, August 23<sup>rd</sup> at 8.00 pm

Park Tabor

Četrtek, 25. avgust, ob 20.30/Thursday, August 25<sup>th</sup> at 8.30 pm

Petek, 26. avgust, ob 21.00/Friday, August 26<sup>th</sup> at 9.00 pm

Stara mestna elektrarna - Elektro Ljubljana

Benjamin Verdonck & Maria Lucia Cruz Correia

**SKRIVNI EKSPERIMENTALNI**

**OBSERVATORIJ**

**ZA GLOBALNE ZADEVE**

**THE SECRET EXPERIMENTAL**

**OBSERVATORY**

**FOR GLOBAL MATTERS**

**BELGIJA, PORTUGALSKA/BELGIUM, PORTUGAL**

Foto/Photo: Benjamin Verdonck

Maria Lucia Cruz Correia je umetnica na križišču vizualne umetnosti, performansa, intervencij in okoljske problematike. Razvija svoje metode participatornosti, predvsem raziskuje potencialne za spremembe. Benjamin Verdonck prihaja na Mlade leve tretjič, podstat njegovih gledaliških projektov, intervencij v javni prostor, publikacij je raziskovanje modusov delovanja, ki bi omogočali izstop iz hiperprodukcije in nenehne mobilnosti. Cruz Correia in Verdonck bosta v Ljubljani vzpostavila štab, po obsežni korespondenci iznašla skupen način dela in štiri dni vsak dan izvedla umetniško akcijo, ki jo bosta zvečer predstavila občinstvu festivala. Delujeta s premiso, da so spremembe možne, da štejejo tudi mikrospremembe in geste ter da je pomembno misliti, kaj bo, ne samo, kaj je. Slutnje prihodnosti, neobtežene z apokaliptičnostjo.

Maria Lucia Cruz Correia is an artist at the crossroads of visual arts, performance, interventions and environmental issues. She develops methods of participatory action, considering the potentials for paradigm change. Benjamin Verdonck will be Mladi Levi's guest for the third time. The foundation of his theatre projects, public space interventions and publications is the exploration of the modes of operation that can provide ways out of hyper-production and incessant mobility.

Cruz Correia and Verdonck will set up their headquarters in Ljubljana, lay down the blueprint of their mutual endeavour and then execute a daily artistic action for four days, presenting it to the festival audience each evening. They operate on the premise that change is possible, that even micro-change and mini-gestures matter, and that it is essential to think about what comes next, not only what is. Glimpses of the future without apocalyptic baggage.

Koncept in izvedba/Devised and presented by: **Maria Lucia Cruz Correia, Benjamin Verdonck** - Lokalna produkcija/Local producer: **Mojca Jug** - Tehnična izvedba/Technical implementation: **Grega Mohorčič**

Intervencije so v angleščini. The interventions are in English.



Torek, 23. avgust in četrtek, 25. avgust, ob 19.30  
Tuesday, August 23<sup>rd</sup> and Thursday, August 25<sup>th</sup> at 7.30 pm

Gledališče Glej

30 minut/minutes

Mallika Taneja  
**BODI PREVIDEN**  
**BE CAREFUL**

INDIJA/INDIA



Foto/Photo: David Wohlschlag

Mallika Taneja je indijska igralka in režiserka, ki jo je eden od profesorjev na Kirori Mal Collegeu označil kot umetnico, ki jo zaznamujejo zavedanje sveta, občutljivost za krivice ter razumevanje prostorov; socialnih in osebnih.

*Bodi previden* je miniaturna, lahko bi ji prilepili tudi oznako feministična, o varnosti žensk. Predstava je deloma tudi odgovor na trenutno zelo glasen in težak boj proti napadom na ženske v Indiji, kjer napadalci in tudi tiha večina vedno premestijo krivdo za napad v žensko samo, pogosto na njen videz. Taneja se roga tej logiki in jo – tako kot sebe – razgali; razkrinka tudi hinavski dominantni diskurz, saj je del fraz, ki jih ponavlja, iz nasvetov za ženske, kako biti previden oziroma kako ostati varen. Obleke (ali pa odsotnost obleke) so pomembni nosilci identitetnih in političnih označevalcev. Kaj govorijo Tanejine?

Mallika Taneja is an Indian actress and director, described by a professor of the Kirori Mal College as an artist characterized by a precise attunement to the world, sensitivity to injustice and a refined awareness of social and personal space.

*Be Careful*, a miniature perhaps deserving the feminist label, deals with the concept of women's safety. In part, it participates in the current heated and difficult struggle against assaults on women in India, where the perpetrators and silent majority regularly shift blame onto the victims, perhaps the way they dress or present themselves. Taneja scorns this logic and – just as her own person, too – exposes it bare; ripping pretence from the hypocritical dominant discourse by chanting tidbits of advice given to women on the subject of being prudent, staying safe. Clothes (or the absence thereof) are essential carriers of political and identity markers. What do Taneja's have to say?

Zasnova in izvedba/Devised and performed: **Mallika Taneja** • Produkcjska pomoč/Production Support: **Suhasini Taneja** • Predstava je bila ustvarjena v Tadpole Repertory gledališču kot del predstave NDLS./ This performance was first created at the Tadpole Repertory as part of their show 'NDLS'.

Predstava je v angleščini. The performance is in English.

**Glej**

Torek, 23. avgust, ob 20.30  
Tuesday, August 23<sup>rd</sup> at 8.30 pm

Park Tabor

# SMAAL TOKK

koncert concert

SLOVENIJA/SLOVENIA



Smaal Tokk je iz Wajdušne, enega redkih slovenskih mest, ki se začne z W. Vendar se tu ne končata unikatnost in posebnost tega enigmatičnega glasbenika, ki fura imidž gangsta reperja; njegovo izvajanje je še nekako blizu govornemu besedi, njegovi biti pa niso blizu hardkor hiphopa.

Lepo je poslušati prastodušne komade, ki nimajo niti sledu prenapete gangsta rap retorike in prav tako ne brutalne izpovednosti in kritičnosti repa. Smaal Tokk je najboljši v registru »domačih pojavov«, kot so žena Radmila, položnice, bitka med našimi in vašimi, delanje otrok ... Je neulovljiv, saj ni niti parodija niti se ne jemlje zares, obenem pa všečen; hodi po tanki liniji med zabavnim popom in subtilno družbeno kritičnostjo – mogoče je ravno to teren, kjer najbolj slišimo njegova sporočila? Ali pa nima »sporočil« in se lahko z njim pustimo v uživanje ob poslušanju življenjskih resnic človeka, ki najbolj posluša svojo ženo, jezen pa je na tiste, ki se jezijo brez razloga.

Smaal Tokk hails from Wajdušna, one of the few Slovene towns that (colloquially) starts with the letter W. A portent of the quirky singularity of this enigmatic musician, flashing ironically the image of a gangsta rapper, spitting with a delivery reminiscent of spoken word laid over beats somewhat alien to hip-hop. A pleasant change, nonchalant licks devoid of pretentious gangsta rap posturing or the brutal expressiveness and critical furor of rap. Smaal Tokk excels in the domain of the homely – wife Radmila, the torrent of bills, the everlasting conflict between home team and those other guys, the art of producing offspring ... He eludes definition, standing neither for parody nor self-seriousness, uncannily endearing; walking the razor-thin line between pop entertainment and subtle social criticism. Perhaps that's the space where his message best resonates? Or perhaps there's no »message«, only the straightforward account of a man whose chief advisor is his wife, whose anger most easily flares at those who are grumpy just because.

Zasedba/Band: • Glas/Vocal: **Smaal Tokk** • Klaviature/Keyboards: **Marko Boh** • Bas kitara/Bass guitar: **Klemen Kotar** • Bobni/Percussions: **Enos Kugler - bobni** • Flavta, spremljevalni glas/Flute, back vocals: **Blažka Oberstar** • Tenor saksofon, spremljevalni glas/Tenor saxophone, back vocals: **Ana Šimenc**





Četrtek, 25. avgust, ob 21.00  
Thursday, August 25<sup>th</sup> at 9.00 pm

Stara mestna elektrarna – Elektro Ljubljana

70 minut/minutes

No!training Lab  
**VARIACIJE NA POČASNOST:  
TIME-OUT 2.**  
**VARIATIONS TO SLOWNESS:  
TIME-OUT 2**

**SLOVENIJA/SLOVENIA**

Ekipa, ki je ustvarila predstavo *Variacije na Počasnost: TIME OUT 2.*, je nastala v raziskovalnem in ustvarjalnem procesu, ki ga je iniciirala Katja Legin. V okviru No!training Laba so se avtorji, vsi priznani slovenski plesalci, koreografi in performerji, v triletnem večfaznem delu spustili v dialog z romanom Milana Kundera *Počasnost*.

*Počasnost* je prvi roman Milana Kundera, ki ga je napisal v svojem drugem jeziku, francoščini, in tako stopil na nov teren »aritmetike eksila«. Tudi ekipa predstave se je odpravila na nov teren, v nov jezik, narediti plesno uprizoritev romana je izziv. Občasno sicer vstopijo v fabulo romana, kot bi hoteli vstopiti v like, prizore, vendar ne zdrsnejo v banalnost uprizarjanja zgodbe, ilustriranja likov in njihov usod – sledijo predvsem dinamiki njihovih želja, notranjih porivov oziroma užitka, ki pa se nenehno izmika. Prav na relaciji počasnost-hitrost je pri Kunderi, v predstavi pa še nekako bolj, materializirano – vprašanje užitka.

The team of the performance *Variations to Slowness: TIME OUT 2* coalesced around the creative and exploratory process sparked by Katja Legin. Within the framework of the No!Training Lab, the authors, all of them accomplished Slovene dancers, choreographers and performers, engage in dialogue with the novel *Slowness* by Milan Kundera in a three-year-long multi-phase work of art.

*Slowness* was the first novel Milan Kundera wrote in his second language, French, launching him into the unexplored terrain of »exile arithmetic«. The collective of the performance likewise ventures to lands unknown, a new language, undertaking the challenge of staging a novel in dance performance form. At times, they enter the novel's narrative, as if possessing the spirit of the characters and the scenes, yet never sliding into the banality of enacting the story, illustrating the characters or recounting their fates. Instead, what they trace are the dynamics of the protagonists' longings, their internal motors, and their constantly elusive pleasures. On the very axis of slowness-quickness, Kundera, and to an even greater extent the performance, materialize the issue of pleasure.

Ustvarjalci in izvajalci/Authors and performers: **No!training Lab (Barbara Kanc, Barbara Ribnikar, Jan Rozman, Kaja Lorenci, Katja Legin, Nataša Živkovič)** • Glasba v živo/Live music: **Joži Šalej** • Oblikovanje zvoka/Sound design: **SZ3** • Oblikovanje svetlobe/Lighting design: **Tomí Janežič** • Prostor in kostumi/Scenography and costume design: **No!training Lab** • Svetovanje za costume/Costume design consultant: **Marina Sremac** • Produkcija/Produced by: **Studio za raziskavo umetnosti igre** • Partnerji/Partners: **Zavod Federacija, Španski borci, PTL, Flota, Nagib**

Predstava je v angleščini. The performance is in English.

Petek, 26. avgust, ob 20.00 in sobota, 27. avgust, ob 21.00  
Friday, August 26<sup>th</sup> at 8.00 pm and Saturday, August 27<sup>th</sup> at 9.00 pm

Dvorana športnega društva Tabor

75 minut/minutes

Beton Ltd.

# ICH KANN NICHT ANDERS

SLOVENIJA/SLOVENIA



Foto/Photo: Toni Soprano

Avtorsko poetiko kolektiva Beton Ltd. (Katarina Stegnar, Branko Jordan, Primož Bežjak) zaznamuje iskanje osebnih vstopov v globalna vprašanja – njihova pozicija je pogosto performerska –, iskanje novih, hibridnih formatov uprizorjanja in mojstrsko obvladovanje uprizoritvenih tehnik. *Ich kann nicht anders* je njihova peta predstava, kjer nas kontrapunkt med popolno intimo in odzvni globalnih dogodkov spomni na tezo Srečka Horvata, da je prava revolucija vedno revolucija vsega, vseh družbenih odnosov, tudi najbolj intimnih. Svet okoli nas je nasičen z dogajanjem, nasičen s spremembami in, če obstaja konstanta, je to trenutno negotovost. Slutimo spremembe, a kakšne bodo, se še ne izrisuje jasno. Ena izmed možnih strategij boja proti oglušujoči glasnosti sveta, je umik v svoj svet. Ne predaja, ampak obramba lastnega intimnega teritorija pred zunanjim svetom. Umik v intimo, kjer je svoboda možna in kjer je utopija – zdaj.

The authorial poetics of collective Beton Ltd. (Katarina Stegnar, Branko Jordan, Primož Bežjak) is characterized by a search for intimate entries into the global issues – their position is often personal – a search for new, hybrid forms of performing, and a mastery of performing techniques. *Ich kann nicht anders* is their fifth performance, where the counterpoint between the total intimacy and the echoes of the global events reminds us of a thesis by Croatian philosopher Srečko Horvat, that the real revolution is always a revolution of everything, all social interactions, even the most intimate ones.

The world around us is saturated with change, and if there is one constant, it is currently uncertainty. We anticipate changes, but it is not yet clear what they might be. One of the possible strategies to combat the deafening noise of the world is to retreat into one's own world. Not to surrender, but to defend one's own intimate territory against the outside world. A retreat into intimacy, where freedom is possible and where utopia is – now.

Koncept in režija/Devised and directed by: **Beton Ltd.** • Nastopajo/Performers: **Katarina Stegnar, Branko Jordan, Primož Bežjak** • Glasba/Music: **Dead Tongues** • Oblikovanje prostora/Scenography: **sonda4, Toni Soprano** • Kostumografija/Costume design: **Mateja Benedetti** • Oblikovanje zvoka/Sound design: **Jure Vlahovič** • Dramaturška sodelavka/Dramaturgical collaborator: **Urška Brodar** • Tehnični vodja/Technical director: **Andrej Petrovčič** • Tehnični sodelavec/Technical collaborator: **Martin Lovšin** • Izvršna producentka/Executive producer: **Maja Vižin** • Produkcija/Produced by: **Bunker, Ljubljana** • Predstavo so omogočili/The performance was made possible by: **Ministrstvo za kulturo Republike Slovenije, Mestna občina Ljubljana** • S pomočjo/With help of: **Elektro Ljubljana, d.d., Slovensko mladinsko gledališče** • Zahvala/Thanks to: **GT22, Športno društvo Tabor, Aljoša Cetinski, Mini Teater, Uroš Kaurin, Nathalie Horvat**

Predstava je v slovenščini z angleškim prevodom. The performance is in Slovene with English translation.





Petek, 26. avgust, ob 21.30  
Friday, August 26<sup>th</sup> at 9.30 pm

Stara mestna elektrarna – Elektro Ljubljana

100 minut/minutes

Aumüller/Krause/Salasse/Schmidt  
(ScriptedReality)

**PREDSTAVA O VPRAŠANJU  
SMOTRNOSTI**

**THE PIECE CONCERNING THE  
QUESTION OF PURPOSEFULNESS**

**NEMČIJA/GERMANY**

Foto/Photo: ScriptedReality

ScriptedReality so odprti kolektiv, to predstavo so podpisali Tilman Aumüller, Christopher Krause, Arne Salasse in Ruth Schmidt. Kolektiv sestavljajo člani z različnimi izobrazbenimi ozadji, srečali pa so se v Giessnu, enem izmed glavnih središč bodočih gledaliških ustvarjalcev. Ime kolektiva je referenca na televizijski žanr, ki ga člani vzamejo za izhodišče in ga obrnejo v nasprotje svojega izhodiščnega ideološkega narativa.

V predstavi, ki ji sami rečejo gledališki esej, naslovijo smotrnost umetnosti in ekonomije oziroma vprašanje, ali imata namen ali sta sama sebi smoter. Vstopni točki v predstavo sta ekonomska doktrina oziroma filozofija Friedricha Hayeka in njen vpliv na današnje stanje. Kolektiv (skupaj z občinstvom) se po uvodni razlagi odpravi na skupno pot eksorciranja Hayekove doktrine in konstruiranja novega narativa. Pogumna, mladolevovska strategija v času, ko se zdi, da trenutnega dominantnega narativa neoliberalne ekonomije ni mogoče spremeniti.

ScriptedReality is an open collective, appearing on this occasion with a line-up consisting of Tilman Aumüller, Christopher Krause, Arne Salasse and Ruth Schmidt. The collective features members of various backgrounds who originally met in Giessen, a global centre for aspiring theatre contributors. Their name references a TV genre, appropriated by the creative squad to be mirrored into a contradiction of its essential ideological narrative.

In the performance, one they refer to as a theatre essay, the collective addresses the purpose of arts and economics, questioning whether they have an external purpose or appear intrinsically self-serving. The subject matter is the economic doctrine or philosophy of Friedrich Hayek, its consequences on the contemporary state of the world. Following an introductory explanation, the collective (along with the audience) embarks on a joint exorcism of Hayek's doctrine and the painting of a new plan. A bold strategy, fit for young lions in an era where the dominant narrative of neoliberal economics presents itself as immutable.

Avtorji/Authors: **Tilman Aumüller, Christopher Krause, Arne Salasse, Ruth Schmidt** • Dramaturško svetovanje/Dramaturgical advice: **Jacob Bussmann** • Prevod/Translation: **Aran Kleebaur** • Koprodukcija/Co-production: **Hessische Theater Akademie, Künstlerhaus Mousonturm, ScriptedReality** • Prevod v slovenščino/Translation into Slovene: **Ajda Soštarič**

Predstava je v angleščini s slovenskimi nadnapisi. The performance is in English with Slovene surtitles.



Sobota, 27. avgust, ob 20.00  
Saturday, August 27<sup>th</sup> at 8.00 pm  
Stara mestna elektrarna – Elektro ljubljana

20 minut/minutes

Waldemar Tatarczuk

GOR  
UP

POLJSKA/POLAND

Waldemar Tatarczuk, poljski umetnik, je performer, ustvarja instalacije, je tudi kurator in ustanovitelj Performance Art Centra v Lublinu ter direktor Galerije Labirint. »Glavna materija mojih performansov je spomin. Spomin kot fenomen in tudi spomin, ki je del predmetov, sledi, ki ostanejo. Spomin, ki se nanaša na preteklost in je hkrati v nasprotju s sedanostjo. Vprašanja sledi, ki ostajajo, kam pravzaprav se nastanijo njihove raze. Nanašajo se tudi na to, kar ostaja po vsakem dogodku. In tudi na to, kako spomin doživlja preobrazbe, kako se spomini zabrišejo, so predrugačeni, kako jih zamenjajo drugi, bolj živi.«

Kolektivni spomin biva v dveh velikih narativih: zgodovini in mitologiji. Ampak z obema je ravno tako kot z osebnimi spomini, opustili smo bitko za objektivnost, za resnico ali za eno samcato verzijo. Kaj pa osebni spomini in njihov odnos s kolektivnim spominom? Kljub temu, da znanost polagoma razkriva zakonitosti in postopke spomina, še vedno ostaja skrivnosten proces, v katerem se podatki pretvarjajo v podatkovne zbirke in še bolj zanimivo – vpenjajo v zgodbe. Morda pa je spomin podoben ravno umetniškim postopkom?

Waldemar Tatarczuk, a Polish artist, creates performances and installations, is an art curator, was the founder of the Performance Art Centre in Lublin, and is currently the director of the Labyrinth Gallery. "The essential substance of my performances is memory. Memory as a phenomenon as well as memory embedded in material objects, traces, that which remains. Memory that refers to the past while contradicting the future. The question of traces that remain, of where they are actually written, refers to what is left after every event as well. It refers to memory and how it evolves, how memories become deformed and blurred, replaced by other, more vivid ones."

Collective memory resides in two big narratives: history and mythology. With both of these, though – just as our own personal memories – we have abandoned the battle for objectivity, for the one truth, a single shared understanding. What about personal memories and their relation to the collective? Despite the fact science is gradually deciphering the laws and procedures of memory. It stays a mysterious process in which information imprinted in us during consciousness is transformed into cerebral databases and, even more interestingly, woven into our personal stories. Perhaps, memory in some sense functions exactly like the strategies of art creation.

Zasnova in izvedba/Conceived and performed by: **Waldemar Tatarczuk**



Nedelja, 28. avgust, od 16.00 do 20.30  
Sunday, August 28<sup>th</sup> from 4.00 pm until 8.30 pm

Projektni prostor DUM

Christiane Jatahy  
**#GOZDKIHODI.DOC**  
**#THEWALKINGFOREST.DOC**

BRAZILIJA/BRASIL

Delo brazilske režiserke Christiane Jatahy zaznamujejo dialog med umetniškimi polji in – kot jim pravi sama – novi ustvarjalni dispozitivi. Uspeh je doživela že s predstavo *Julia*, ki jo je po Strindbergovi predlogi spremenila hkrati v film in predstavo, lani pa je otvorila Mlade leve s sodobno adaptacijo *Treh sester* Čehova, ki je bila hkrati predstava in film.

Tudi v projektu *#gozdkihodi.doc* si za izhodišče vzame večno zgodbo, Macbetha, njegovo slo po moči, tako zlahka prevedljivo v današnji čas. A fokus obrne – zgodbo o pokvarjenih, moralno propadlih vladarjih, smo zasičeni; njen naslov pa nakazuje neko drugo temo: Macbeth spregleda prerokbo, da se bo proti njemu dvignil birnamski gozd, saj ne razume metafore. In tu je eden izmed ponujenih izzivov predstave – se prepoznamo v gozdu, se lahko upremo? V Ljubljani bomo gostili izvedbo projekta, ki je videoinstalacija, kjer se mešajo zgodbe ljudi, ki so v konfliktu z oblastjo; mešanica vnaprej posnetih zgodb, zgodb beguncev v Sloveniji in zgodb, ki jih bodo izvedli lokalni performerji – vsi žrtve takšnih ali drugačnih Macbethov.

The work of Brazilian director Christiane Jatahy is characterized by dialogue between artistic spheres and – as she calls them herself – new creative dispositifs. Jatahy found success already with her performance *Julia*, a simultaneous film and theatre adaptation of Strindberg, as well as having opened last year's Mladi Levi with a contemporary version of Chekhov's *Three Sisters*, a performance doubling as film.

The outset of *#thewalkingforest.doc* is another timeless classic, Macbeth, his lust for power so easily transposed into the contemporary zeitgeist. The focus, though, is here reversed – we've been inundated with stories of rotten, morally bankrupt rulers; the title hints at a fresh angle: Macbeth, let's remember, scoffs at the prophecy Birnam Wood would march against Dunsinane Castle on account of failing to comprehend metaphor. Herein lies the challenge extended by the performance – what about us? Do we recognize ourselves in the forest, are we even capable of insurrection? Ljubljana plays the setting of Jatahy's video installation, an amalgamation of the stories of people locked in conflict with authority; a mosaic of pre-recorded narratives, tales belonging to refugees to Slovenia, stories performed by local artists – all victims of a Macbeth of some sort or another.

Avtorica/Author: **Christiane Jatahy** • Navdih/Inspired by: **Macbeth (William Shakespeare)** • Montaža in režija v živo/Creation and live direction: **Christiane Jatahy** • Direktor fotografije/Director of photography **Paulo Camacho** • Montaža v živo/Live editing: **Felipe Norkus** • Nastopajoji/Performers: **Andraž Jug, Gal Oblak, Sara Janašković, Miranda Trnjanin, Safullah Ebadi, Ghasem Zarei, Hassan, Victoria Pospelova** • Producent in organizator gostovanj/Producer and tour manager: **Henrique Mariano** • Koprodukcija/Co-production: **Le Centquatre, Künstlerhaus Mousonturm, Tempo\_Festival, SESC São Paulo** • Skupino Vértice de Teatro sponzorira **Petrobras/Cia Vértice de Teatro** is sponsored by **Petrobras** • Lokalni producentki/Local producers: **Katarina Slukan, Mojca Jug** • Tehnična podpora/Technical support: **Janko Oven**

Video instalacija je v angleščini. Video installation is in English.



Nedelja, 28. avgust, ob 21.00  
Sunday, August 28<sup>th</sup> at 9.00 pm

Stara mestna elektrarna – Elektro Ljubljana

85 minut/minutes

Joris Lacoste  
**SUITA ŠT. 2**  
**SUITE NO. 2**

FRANCIJA/FRANCE



Foto/Photo: Jose Caldeira

INSTITUT  
FRANÇAIS  
SLOVENIE

Mladen Dolar je filozofsko raziskoval glas onkraj smisla, onkraj estetskega ugodja, onkraj prisotnosti, glas kot objekt, ki biva v vmesnosti, med zunaj in znotraj, med telesom in dušo, med naturo in kulturo. Glas prepozna kot simptom, da bivajoče ni sklenjeno v sebi, da je torej v razcepu s seboj. Natančno po tem terenu vmesnosti ali razcepljenosti, kjer glasovi niso samo prenosniki pomenov, smisla, niso pa tudi samo estetizirani v »glasbo«, torej glas ni vezan niti samo na misel – sporočilo, niti samo na telo – zvok, se giblje cikel štirih koralnih suit Joris Lacosta, ki gradivo jemlje iz Enciklopedije besed, kolektivnega projekta zbiranja različnih oralnih form. Prva v ciklu, *Suita št. 1 ABC*, je bila osredotočena na primere, ki so iz registra osnovnih primerov človekovega govora: kako se naučimo govoriti, kako blebetamo, uživanja v neznanih jezikih, uživanja v govoru samem. *Suita št. 2*, ki jo je Lacoste ustvaril skupaj s Pierre-Yvesom Macéjem, pa so besede v akciji; od najintimnejših do notoričnih, v celotnem registru čustvenih stanj in spet ... v različnih jezikih. Če je bila prva suite simfonija, je druga sonata – v izvedbi petih izjemnih performerjev.

Slovene philosopher Mladen Dolar explored, philosophically, the voice beyond meaning, beyond aesthetic pleasure, beyond presence, voice as an object residing in the space in-between, between outside and inside, body and soul, nature and culture. He recognizes the voice as a symptom of being not existing seamless within, of being that is, thus, in conflict with itself.

This precise terrain of intermediateness or internal conflict, where voices are not mere transponders of sense/meaning and yet still not aestheticized into »music«, where the voice is grounded fully neither in thought – message, nor body – sound, is the grounds where the four coral suites of Joris Lacoste reside, drawing content from the Encyclopaedia of Words, a collective project compiling various forms of locution. The first in the cycle, *Suite no. 1 ABC*, focused on cases from the basic register patterns of human speech: learning to speak, babbling, the way we enjoy foreign languages and talking in general. *Suite No. 2*, created by Lacoste in tandem with Pierre-Yves Macé, assumes the form of words in action; from the most intimate to the notorious, expressing the complete spectrum of emotional states, again in a number of different languages. If the first suite was a symphony, the second one is a sonata – presented by five extraordinary performers.

Koncept/Concept: *Encyclopédie de la parole* • Režija/Direction: Joris Lacoste • Glasba/Music: Pierre-Yves Macé • Nastopajo/Performing: Vladimir Kudryavtsev, Emmanuelle Lafon, Nuno Lucas, Barbara Matijević, Olivier Normand • Asistentka in sodelavka/Assistance and collaboration: Elise Simonet • Oblikovanje svetlobe in videa, tehnični direktor/Lighting and video design, technical management: Florian Leduc • Ton/Sound: Stéphane Leclercq • Kostumografija/Costumes: Ling Zhu • Video koder/Video coder: Thomas Köppel • Asistent videa/Video assistant: Diane Blondeau • Prevod in produkcija/Translation, project manager: Marie Trincaretto • Lektura in popravki/Proofreading and corrections: Julie Etienne • Učitelji za glas/Vocal coaches: Valérie Philippin et Vincent Leterme • Učitelji za jezik/Language coaches: Azhar Abbas, Amalia Alba Vergara, Mithkal Alzghair, Sabine Macher, Soren Stecher-Rasmussen, Ayako Teruchi Besson • Povaljenji zbiralci arhiva/Invited archive collectors: Constantin Alexandrakis, Mithkal Alzghair, Ryusei Asahina, Adrien Bardl, Biennestock, Judith Blankenberg, Guiseppo Chico, Manuel Coursin, David-Alexandre Guéniot, Léo Gobin, Haeji Kim, Monika Kowolik, Federico Pains, Pauline Simon, Ayako Teruchi Besson, Helene Rooff, Anneke Lacoste, Max Turnheim, Nicolas Méland, Tanja Jensen, Ling Zhu, Valérie Louys, Frederic Danos, Barbara Matijević, Vladimir Kudryavtsev, Olivier Normand, Nuno Lucas • Produkcija in administracija/Production and administration: Dominique Bouchot, Marc Pérennès • Razvoj projekta/Project development: Judith Martin, Ligne Directe • Produkcija/Produced by: Echelle 1:1 • Koprodukcija/Coproduction: T26 Théâtre de Gennevilliers/Festival d'Automne à Paris, Asian Culture Complex – Asian Arts Theater Gwangju, Kunstenfestivaldesarts, Théâtre Vidy-Lausanne, Steirischer Herbst Festival, Théâtre Agora-Seinendan, La Villette – résidences d'artistes 2015, Théâtre national de Bordeaux en Aquitaine, Rotterdamse Schouwburg, NXTSTP (s pomočjo/with the support of Creative Europe Program, Institut Français, Nouveau Théâtre de Montreuil, l'Usine, Scène conventionnée – Tournefeuille)

Predstava je v različnih jezikih z angleškimi nadnapisi. The performance is in several languages with English surtitles.

# PRIPRAVLJENI NA SPREMEMBO NOVE POLITIČNE MITOLOGIJE IN UMETNOST

Konferenca v okviru festivala Mladi Levi

Mitologija ni pasivna dikcija, je aktivno gibalno družbe. Miti torej niso zgodbe za lahko noč otrokom, prej tiste, ki nam, odraslim, strukturirajo dožemanje realnosti. Kako jih razkrivati zdaj, izluščiti iz vsakodnevne politične retorike, preden postanejo stvar zgodovinske presoje, sploh tiste, ki nam razumevanje sveta uokvirjajo v hierarhične strukture, razmerja moči in delitve?

Na konferenci bomo poskušali na različne načine pogledati pod kožo sedanjim političnim mitologijam in razmišljati o razmerju med političnimi mitologijami in umetnostjo. Je umetnost fasada mitologije, manifestacija ali lahko prispeva tudi k dekonstrukciji mitologij in ustvarjanju novih zgodb, novih okvirjev misli?

## READY TO CHANGE NEW POLITICAL MYTHOLOGIES AND ART

Conference in the frame of the Mladi Levi festival

Mythology is not a passive diction, it is an active motor of society. Myths thus aren't bedtime stories, more likely the stories that structure our perception of reality. How to unmask them in this day and age, extract them from the pervasive political pandering before they've been subject to the historical judgement? How to remove them from the common sense? Especially those myths that frame our understanding of the world into hierarchical structures, relations of power and division?

The conference Ready to Change will strive, in various ways, to peek behind the curtain of current political mythologies and weigh the relations between political mythologies and art. Is art the facade of mythology, a mere manifestation, or can it also contribute to its deconstruction and the creation of new conceptions, new frameworks of thought?

Petek, 26. avgust Friday, August 26<sup>th</sup>

**11.00** Tony Chakar: **O MOŽNOSTIH, ODUČENJU, RAZVELJAVITVI / ON POSSIBILITIES, UNLEARNING, UNDOING**

predavanje in diskusija / lecture and debate

**15.00** Robertina Šebjanič, Victoria Vesna & James K. Gimzewski:  
**SUBAKVATIČNA ZVOČNA KRAJINA / SUBAQUATIC SOUNDSCAPE**  
poslušalnica / listening session

**17.00** Crvena: **IZREDNO STANJE / STATE OF EMERGENCY**  
prikrito predavanje / covert lecture

Sobota, 27. avgust Saturday, August 27<sup>th</sup>

**09.30** **ZAJTRK Z UMETNIKI / BREAKFAST WITH ARTISTS**

**11.00** Mitja Velikonja & Sandi Abram: **KO ZIDOVI GOVORILJO: IDEOLOGIJA GRAFITOV IN ULIČNE UMETNOSTI V LJUBLJANI / WHEN WALLS SPEAK: THE IDEOLOGY OF GRAFFITI AND STREET ART IN LJUBLJANA**

predavanje sprehod / lecture walk

**16.00** **UMETNIŠKI INTERVENCIJI Z DISKUSIJO / ARTISTIC INTERVENTIONS FOLLOWED BY DEBATES** / Maja Smrekar: **NOVE DIMENZIJE »NARAVNEGA« / NEW DIMENSIONS OF THE »NATURAL«** / Maria Lucia Cruz Correia: **OBDOBJE POST-ANTROPOCENA: Evolucionarna perspektiva prihodnje zakonodaje o klimatskih spremembah / THE AGE OF POST-ANTHROPOCENE: Evolutionary Perspective on Future Law Regarding Climate Change**

**20.00** Waldemar Tatarczuk: **GOR / UP performans / performance**



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Poland



29.–31. avgust/August 29<sup>th</sup>–31<sup>st</sup>

Botanični vrt Univerze v Ljubljani, Ljubljansko barje, Planinska jama

# IMAGINE 2020 (2.0)

## ART, ECOLOGY AND POSSIBLE FUTURES

### SUMMER LAB #1: TOXIC TOUR

Udeleženci poletnega laboratorija Imagine 2020 se odpravljajo na tridnevno raziskovalno popotovanje s pričetkom v Botaničnem vrtu Univerze v Ljubljani, prek Ljubljanskega barja do Planinske jame. Pozorni bodo na spreminjajoče se soodnose in medodnose, ki jih porast onesnaževanja vsiljuje krhkemu ravnovesju ekosistema Ljubljanskega barja. Opazovali in prispevali bodo glas ne-človeškim bitjem, prebivalcem svojega sveta, katerega jezik si lahko zgolj predstavljamo – vodam (rekam, virom, podtalnici), rastju (avtohtonim in invazivnim vrstam), živalstvu (pticam, žabam, divjim prašičem, komarjem) – in tematikam, kot so geološko obdobje, mikroklima in geografska specifika lokacij. Sledili bomo logiki tako imenovanih *Toxic Tours*, ki prisotne izobražujejo, obenem pa jih usmerjajo v debato, ki morda lahko vpliva na njihovo odločanje v primeru neposredne izkušnje onesnaževanja. Sodelujoči umetniki, raziskovalci in aktivisti v svojih praksah naslavljajo problematiko toksičnosti (v širših socialnih, medspolnih, političnih razsežnostih), premišlujejo o konceptih dobe Antropocena in njeni opustitvi delitve med naravo in kulturo, raziskujejo interakcijo in sobivanje med človekom in ne-človeškimi bitji, ter se osredotočajo na pravice narave v pravnem smislu.

Moderatorki poletnega laboratorija bosta  
**Nataša Petrešin Bachelez** in **Nevenka Koprivšek**.

University Botanic Gardens Ljubljana,  
Ljubljana Marsh Nature Park, Planina Cave

Participants of the Imagine 2020 Summer Lab will engage in a 3-day field trip, starting from the University Botanic Gardens Ljubljana to the Ljubljana Marsh Nature Park and the Planina Cave. They will focus on the changing interrelations and correlations imposed by the increasing pollution on the fragile equilibrium of Ljubljana's marsh ecosystem, by observing and giving voice to its non-human dwellers whose languages we may only imagine – waters (rivers, sources, undercurrents), plants (invasive and indigenous species), animals (birds, frogs, wild pigs, mosquitoes) – and entities such as the geological period, micro-climate and specific geography of the locations. We'll follow the logic of the so-called *Toxic Tours*, educating attendees while also encouraging them towards discussion that can potentially impact the decision-making of various parties involved in situations of direct pollution. The participants of the lab are artists, researchers and activists who in their practices address the issues of toxicity (in its more vast social, gendered, political meaning), reflect on the concepts of the so-called era of Anthropocene and its abolition of division between nature and culture, explore human/non-human interaction and co-living and are interested in the legal rights of nature.

The Summer Lab will be moderated by  
**Nataša Petrešin Bachelez** and **Nevenka Koprivšek**.



# L I O N H E A R T E D

Platform of Emerging  
European Contemporary  
Performing Artists

Platforma Levjesrčni spodbuja in podpira mednarodni preboj vzhajajočih evropskih mladih umetnikov s področja uprizoritvene umetnosti. V zavodu Bunker imamo že dolgo zgodovino podpiranja vzpenjajočih se umetnikov pri mednarodnih prebojih, tudi v okviru festivala Mladi levi; tokrat smo izbrali 20 umetniških organizacij iz Evrope – posebno pozornost smo posvetili obronkom Evrope – ki imajo izkušnje pri podpori mladim umetnikom in vzpostavljanju umetniških povezav prek meja.

Vzhajajočih umetnikov ne definiramo samo z leti in mladostjo, ampak si želimo ustvariti antipod trenutnemu umetniškem sistemu, ki podpira velika, že vzpostavljena imena ali pa mlade, poceni, neizkušene umetnike v prekarjih pozicijah, ki jih porine v areno in jih izpljune, če instantno ne uspejo. Podpiramo umetnike, ki so se že izkazali, ampak še niso imeli možnosti za mednarodni preboj in za katere programerji in kuratorji verjamemo, da bodo nagovorili občinstvo tudi izven nacionalnih meja.

The Lionhearted ignites and supports the international breakthrough of emerging European contemporary performing artists, through the creation of a platform of 20 arts organizations. Bunker, Ljubljana (having a rich history of supporting emerging artists – also in the frame of the Mladi Levi festival) chose 20 arts organizations from Europe, its outskirts in particular, that have experience in supporting emerging artists and fostering artistic cooperation beyond national borders. Emerging artists are here defined not merely as young – we are creating an antipode to the current system prevalent in arts that either perpetually supports big, recognized names; or young, cheap, inexperienced, precarious artists, shoving them into the arena and spitting them out if they don't instantly succeed. Lionhearted will support artists that have proven successful but are yet to reach a major international breakthrough, trusted by programmers and curators to have potential for meaningful impact also on audiences outside their national context.



# FLYING ACADEMY

Flying Academy je izobraževalni program, namenjen mladim profesionalcem s področja sodobnih odrskih umetnosti. Je nekakšna učna karavana, ki bo potovala na tri festivale in nudila možnost srečevanja kolegov s področja umetnosti ter poglobljene diskusije pod vodstvom treh izkušenih moderatork (Marta Keil, Iulia Popovici in Nevenka Koprivšek).

Podoba za Flying Academy je prišla s strani poljskega festivala Konfrontacije Teatralne, program pa so ustvarili skupaj z Bunkerjem in romunsko organizacijo Colectiv A kot platformo, ki sodelujočim ponuja dostop do vrste kvalitetnih mednarodnih predstav, umetnikov in različnih lokalnih umetniških sredin.

## Flying Academy 2016 pripravlja tri srečanja:

24.–29. avgust

mednarodni festival Mladi Levi, Ljubljana, Slovenija [www.bunker.si](http://www.bunker.si)

10.–15. oktober

festival Konfrontacije Teatralne, Lublin, Poljska [konfrontacje.pl/en/](http://konfrontacje.pl/en/)

8.–12. november

festival Temps d'images, Cluj, Romunija [tempsdimages.ro/index.php/en/](http://tempsdimages.ro/index.php/en/)

Flying Academy is an educational programme for young professionals in the field of contemporary performing arts. It is a learning caravan through three festivals, with meetings among peers and discussions moderated by three experienced moderators (Marta Keil, Iulia Popovici and Nevenka Koprivšek).

The Flying Academy was initiated by a Polish festival Konfrontacje Teatralne. Its programme was devised in collaboration with Bunker, Ljubljana and a Romanian organisation Colectiv A as a platform enabling participants a confrontation with numerous quality international art works, artists and various local artistic milieus.

## The Flying Academy 2016 will host three meetings:

24th–29th August

International Festival Mladi Levi, Ljubljana, Slovenia [www.bunker.si/en/](http://www.bunker.si/en/)

10th–15th October

Konfrontacje Teatralne Festival, Lublin, Poland [konfrontacje.pl/en/](http://konfrontacje.pl/en/)

8th–12th November

Temps D'Images Festival, Cluj, Romania [tempsdimages.ro/index.php/en/](http://tempsdimages.ro/index.php/en/)



# VRTEC, SKUPINA LEVČKI KINDERGARTEN, LION CUBS

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FESTIVALSKO  
SREČEVALIŠČE  
THE FESTIVAL  
MEETING POINT



Organizator festivala/Festival organizer:

**BUNKER – zavod za organizacijo in izvedbo kulturnih prireditev**

Direktorica/Director: **Nevenka Koprivšek**

Oblikovalke programa/Programmers: **Nevenka Koprivšek, Mojca Jug, Katarina Slukan**

Izvršna producentka/Executive producer: **Maja Vižin**

Producentka/Producer: **Alma R. Selimović**

Odnosi z javnostmi/Public relations: **Tamara Bračič Vidmar**

Pomoč pri organizaciji/Help with organisation: **Alenka Perpar, Polona Vozel**

Celostna podoba/Graphic design: **Tanja Radež**

Tehnični direktor/Technical director: **Igor Remeta**

Tehnični koordinator/Technical coordinator: **Andrej Petrovčič**

Tehnična ekipa/Technical team: **Duško Pušica, Tomaž Žnidarčič, Grega Mohorčič,**

**Janko Oven, Martin Lovšin, Jure Vlahovič, Lan Remeta, Maj Pušica**

Prostovoljci/Volunteers: **Teja Bitenc, Tanja Dolenc, Saša Hajzler, Lea Hauptman,**

**Varja Hrvatina, Meta Jakoš, Teja Jemec, Meta Jesenko, Tonia Jurišič, Ema Karo,**

**Anja Koleša, Barbara Kostrevc, Lara Kovač, Petja Križmančič, Ana Loriger,**

**Sabina Marenk, Manca Merlak, Dijana Mikič, Lovše Mitja, Anja Mlinar, Casey Kevin,**

**Kristina Mužič, Gala Ožbolt Ostan, Vladimir Petkovič, Eva Posedel, Timotej Prosen,**

**Andrej Pugalj, Tadeja Pungerčar, Nina Ramšak, Vesna Rome, Aja Sredanovič,**

**Maša Šebek, Hana Tavčar, Ana Terčon, Ilgaz Ulusoy, Eva Vidovič, Lea Vilman,**

**Bojan Županec Ivanovski, Darinka Županec Ivanovski**

Vodja prostovoljcev/Volunteer coordinator: **Tajša Perović**

Festival so omogočili/The festival was made possible by: **Ministrstvo za kulturo RS, Mestna**

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**gledališče, GT22, Gledališče Glej, DUM – društvo umetnikov, Kapelica, Imagine 2020, Create**

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**Asociacija**

**Mreža za prostor**

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**Create to Connect**

**F.I.T. (Theatre Festivals in Transition) – Urban Heat**

**Imagine 2020 (2.0) – Art, Ecology and Possible Futures**

**EEPAP Network**

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**Pridržujemo si pravico do morebitnih sprememb programa./**

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## PRIZORIŠČA DOGODKOV VENUES

- 1** Stara mestna elektrarna - Elektro Ljubljana  
Slomškova 18
- 2** Športno društvo Tabor  
Tabor 13
- 3** Gledališče Glej  
Gregorčičeva 3
- 4** Projektni prostor DUM  
Kolodvorska 6
- 5** Pod Prulskim mostom/Under the Prule bridge
- 6** Park Tabor

