



ŠPANSKI
BORCI

6. Plesna NACIONALNA
25/10/2014

24/10/2014

20:00 (Velika dvorana / Main Hall)

Premieri / Premieres

Enya Belak: Deklica z zmajem / Girl With the Dragon

Milan Tomášik: Sezona lova / Hunting Season

21:30 (Galerija Internacionala / Internacionala Gallery)

Zabava / Party

25/10/2014

15:00 – 17:00 (Plesni studio / Dance Studio)

PITCHING SESSION

17:30 – 19:30 (Mala dvorana / Small Hall)

Producerska NACIONALA / Producers' NACIONALA

20:00 – 22:00 (Velika dvorana / Main Hall)

Plesna NACIONALA / Plesna NACIONALA

(National Dance Gathering and Review)

1. del / Part 1: 20:00 – 21:00

Odmor / Break

2. del / Part 2: 21:15 – 22:00

22:00 (Galerija Internacionala / Internacionala Gallery)

Zabava / Party

EN-KNAP in Center kulture ŠPANSKI BORCI,

v sodelovanju z

Društvom za sodobni ples Slovenije in

Javnim skladom RS za kulturne dejavnosti – Oddelkom za ples

predstavljamo **6. PLESNO NACIONALO!**

6. Plesna NACIONALA zbira in predstavlja kakovostno, profesionalno slovensko sodobnoplesno produkcijo. Zgoščeno, preko kratkih, nekajminutnih izsekov predstav in projektov v razvoju predstavlja posebnosti, poglede, zamisli in potenciale slovenske sodobnoplesne umetnosti. Plesna NACIONALA je druženje in spoznavanje, je izmenjava izkušenj in idej.

Ideja skupne množične predstavitve sodobnega plesa je bila na ta način prvič izvedena na proslavi Dneva državnosti junija 2005 na Trgu Republike v Ljubljani, in jo odtlej negujemo in razvijamo.

Letošnja NACIONALA poteka v treh programskih sklopih. Na osrednji večerni del in na Pitching Session so se lahko prijavili ustvarjalci in izvajalci, starejši od 21 let. Predstavitvam v Pitchingu, ki je letos interne narave, bo prisostvovala komisija v sestavi: Honne Dohrmann, Uršula Cetinski in Snježana Abramović Milković. Producerska NACIONALA, ki jo organiziramo prvič, pa odpira prostor za predstavitve in dialog med producenti, programerji, ustvarjalci in finančnimi podporniki sodobnega plesa v Sloveniji.

Letošnja Plesna NACIONALA ima posebno težo, saj bo v Španskih borcih 25. oktobra hkrati z NACIONALO potekalo tudi srečanje članov plesne mreže Aerowaves, ki bodo na njem izbrali najprodornejša plesna dela

mladih plesnih ustvarjalcev z vse Evrope. Mreža združuje predstavnike iz 35 evropskih držav, dogodka pa se bo udeležilo okrog 50 uveljavljenih mednarodnih direktorjev, producentov in programerjev.

Na letošnji NACIONALI se bomo lahko navduševali nad izsečki iz 22 del 31 avtoric in avtorjev, ki so vsak na svoj način zaznamovali sodobnoplesno produkcijo v letu 2014, in ki jih bo predstavilo skupaj 52 nastopajočih.

Dragi obiskovalci, dragi ljubitelji sodobnega plesa, umetnosti in kulture, dragi ustvarjalci, producenti, programerji in tudi vsi ostali naključni radovedneži, NACIONALA je tu za vas!

Iztok Kovač,
Direktor Zavoda EN-KNAP in umetniški vodja Centra kulture Španski borci

Teja Reba
Predsednica Društva za sodobni ples Slovenije

Nina Meško
Javni sklad RS za kulturne dejavnosti / oddelek za ples

EN-KNAP Productions and ŠPANSKI BORCI Cultural Centre,

in collaboration with
Contemporary Dance Association Slovenia
and Public Fund of the Republic of Slovenia for Cultural Activities –
Department for Dance
present **6th PLESNA NACIONALA** – Slovenian National Dance Gathering!

6th Plesna NACIONALA is a presentation of quality and professional contemporary dance production in Slovenia. Through short excerpts from performances or projects in development, Plesna NACIONALA, Slovenian national dance gathering, will showcase the characteristics, views, ideas and potentials of Slovenian contemporary dance. NACIONALA is a gathering and a social event, an exchange of experiences and ideas.

The idea of a condensed showcase presentation of Slovenian contemporary dance at a public event first came to life in June 2005 within Statehood Day ceremony Trg Republike Square in Slovenia's capital Ljubljana. We have since aimed to preserve and develop a contemporary dance presentation of this nature.

This year, the programme is divided into three sections. The main event at 8 pm (which is admission free) and the Pitching Session were open for applications from authors and performers over 21. At this year's Plesna NACIONALA, Honne Dohrmann, Uršula Cetinski and Snježana Abramović Milković, established and renowned dance professionals, will assist us in selecting a work for coproduction from within the Pitching Session applications (the Pitching Session will not be open to the general public). Producer's NACIONALA, which we are organising for the first time this year, opens a space for presentations and dialogue among producers, programmers, authors and financial supporters of contemporary dance in Slovenia.

This year, Plesna NACIONALA has a special importance, since the meeting of Aerowaves members will take place in Španski Borci at the same time

as NACIONALA. The cross-border dance performance network joins representatives from 35 European countries. Aerowaves members – around 50 established managing directors, producers and programmers – will meet in Španski Borci to select priority works of younger European artists working in Europe.

22 exciting projects by 31 authors will be presented in the evening programme of Plesna NACIONALA, who all marked this year's contemporary dance production in unique ways, and the projects will be presented by 52 performers.

Dear audience, dear art, culture and contemporary dance enthusiasts, dear artists, producers, programmers ... and all of you who just happened to stop by today, NACIONALA is here for you!

Iztok Kovač,
EN-KNAP Productions Managing Director, Španski Borci Cultural Centre
Artistic Director

Teja Reba
President of the Contemporary Dance Association Slovenia

Nina Meško
Public Fund of the Republic of Slovenia for Cultural Activities – Department
for Dance

24/10/2014

20:00 (Velika dvorana / Main Hall)

Premieri / Premieres

Na predvečer letošnje 6. Plesne Nationale bomo najprej gostili premieri dveh projektov, ki ju je mednarodna komisija na lanski 5. Plesni Nacionalni Zavodu EN-KNAP predlagala v koprodukcijško sodelovanje: / A day before 6th Plesna Nacionala, we first present the premieres of two projects that were proposed to EN-KNAP for co-production by an international jury within Pitching Session at 5th Plesna Nacionala:

Enya Belak: Deklica z zmajem / Girl With the Dragon

Milan Tomášik: Sezona lova / Hunting Season

V okviru celoletnega festivala Plesna Vesna, ki v sodelovanju z mrežo Aerowaves predstavlja mlado evropsko produkcijo sodobnega plesa in sodobnih uprizoritvenih umetnosti. / Within Plesna Vesna year-round international festival, which presents young European production of contemporary dance and performing arts. In collaboration with the Aerowaves network.

PLESna Vesna *aerowaves*

Deklica se igra z zmajem, spušča ga po nebu, svobodno, igrivo in veselo. Brežčasno. Mlada ustvarjalka Enya Belak v asociativno zgrajeni predstavi išče vzrok za odmik iz sveta/vzrok za beg v sanje/vzrok/vzrok smrti. Ne moraš večno bežati. Enkrat se konča. Lik deklice z zmajem je v predstavi metafora. Zgodba o zmaju izvira iz tako imenovane omamljene družbe, ki opisuje spust zmaja kot svojevrsten občutek, ki ga doživiš le prvokrat in se vedno vračaš, ga iščeš in hrepeniš po njem... zaman.

A little girl plays with a kite, making it glide over the sky in a free, playful and happy spirit, a timeless impression. The young author Enya Belak searches for the reason for the people's withdrawal from this world, the reason for their escapism into dreams, the reason for their choice to die. One cannot run forever. It ends at one point. In the performance, the girl with the kite is a metaphor for a 'drugged' society; the flying of the kite describes a unique feeling that one experiences using a drug for the first time, and then yearns for it again and again ... in vain.

Koncept, koreografija, ples, video / Concept, choreography, dance, video: Enya Belak / Dramaturgija / Dramaturgy: Andreja Kopač / Animacija / Animation: Nuša Jurjevič / Glasba / Music: Uroš Buh / Scenografija / Set design: Sabina Belak / Kostumografija / Costume design: Andrej Vrhovnik / Oblikovanje svetlobe / Light design: Janko Oven / Produkcija / Production: Zavod Federacija Ljubljana / Koproducenta / Coproduction: Zavod EN-KNAP, Bunker Ljubljana / S podporo Mestne občine Ljubljana in Ministrstva za kulturo RS / With the support of the City of Ljubljana and Ministry of Culture RS / Ponovitvi / Reprises: 10 & 11/12/2014, 20:00, Stara mestna elektrarna – Elektro Ljubljana / 40 min

Vdih – izdih – zamrznitev – akcija – reakcija so vezna tkiva predstave Sezone lova. Načelo lova je v predstavi ponotranjeno, navzven služi »spopadanju« med plesalci. To ni samo zgodba o medsebojnih odnosih, ulovu. Je zgodba o svetu in človeštvu. Je proces, ki nam kaže utrinke naše norosti, egoizma, ranljivosti, trenutkov lepega. Dobrodošli doma, v svetu napetosti, sprostitve, ulova in (ne)smisla. Tudi humorja, ironije, tekmovanja in presunljivih duetov, solov. C'est la vie. (Jedrť Jež Furlan)

Inhale-exhale-freeze-action-reaction are the connective tissues of the performance The Hunting Season. The principle of hunting is being internalised, outwards it serves the »clashing« among the dancers. It is not merely a story about (inter)relationships, about the catch if you like. It is the story about the world and mankind. It is a process showing us images of our insanity, egoism, vulnerability, moments of beauty. Welcome home, in the world of tension, relaxation, catch and (non)sense. Also of humour, irony, competition and heartbreaking duets, solos. C'est la vie. (Jedrť Jež Furlan)

Avtor in koreograf / Author and choreographer: Milan Tomášik / Soustvarjalci in plesalci / Created and performed by: Jan Rozman, Alessandro Sollima, Milan Tomášik, Tina Valentan, Špela Vodeb, Aja Zupanec / Glasba / Music: Vladimír Godár / Oblikovanje svetlobe / Light Design: Luka Curk / Kostumografija / Costume design: Jasna Vastl / Zunanje oko / Outside eye: Suzana Koncut / Produkcija / Production: MT / Koproducenti / Stiki z javnostmi / Public Relations: Jedrť Jež Furlan / Coproducers: Zavod EN-KNAP, NorrlandsOperans, Plesni Teater Ljubljana, Stanica Žilina-Záriečie / Partnerja: Mediteranski plesni center Svetvinčenat, Stara mestna elektrarna – Elektro Ljubljana / Repriza / Reprise: 3/11/2014, 20:00, Španski borci / 50 min

O PROGRAMU / ABOUT THE PROGRAMME

25/10/2014

15:00 – 17:00 (Plesni studio / Dance Studio)

PITCHING SESSION

Pitching Session smo uvedli na 5. Plesni Nacionali. Avtorji bodo mednarodni komisiji predstavili idejo, ki je bodisi obstoječ projekt v razvoju bodisi projekt v idejni fazi. Predstavitev bo potekala v obliki največ 10-minutnega dolgega verbalnega, fizičnega, grafičnega, video ali kombiniranega nastopa. Predstavljene ideje je mogoče dopolniti z odrskim nastopom v večernem programu Plesne NACIONALNE.

Komisija v sestavi:

- Honne Dohrmann, direktor programa za ples v Nacionalnem gledališču Mainz, festivala Internationale Tanztage Oldenburg in festivala Tanz Bremen,
 - Uršula Cetinski, direktorica Cankarjevega doma, in
 - Snježana Abramović Milković, direktorica plesnega festivala Svetvinčenat in Zagrebškega plesnega ansambla
- bo med predstavljenimi izbrala projekt, ki ga bo priporočila Zavodu EN-KNAP za sklenitev koprodukcijskega sodelovanja v Španskih borcih v letu 2015.

Predstavitev bo zaprta za javnost.

Pitching Session, which was introduced at the 5th Plesna NACIONALNA. The authors will present their projects – either works in progress or project proposals – to an international panel of renowned dance professionals. The presentations are limited to ten minutes, and can be either in the form of a physical demonstration, a verbal presentation, video, projections or combined. The presentations can also be combined with a performance within the main section of Plesna NACIONALNA at 8 pm.

The international panel is composed of:

- Honne Dohrmann, director of dance programme at Staatstheater National Theatre in Mainz, of Internationale Tanztage Oldenburg and Tanz Bremen festival, and Tanz Bremen Festival

- Uršula Cetinski, director of Cankarjev Dom Culture and Congress Centre, and
- Snježana Abramović Milković, director of Dance and Non-Verbal Theatre Festival San Vincenti, and Zagreb Dance Company.

From among the presentations within this session, the panel members will select one project and propose it to EN-KNAP Productions for co-production in Španski Borci in 2015.

The presentations within this session will not be open for the general public.

17:30 – 19:30 (Mala dvorana / Small Hall)

PRODUCENTSKA NACIONALA / PRODUCERS' NACIONALA

Producentaska NACIONALA je zasnovana kot srečevališče plesnih producentov, programerjev festivalov, programerjev scenskih programov in odrov, urednikov publikacij, ki pokrivajo sodobni ples, nosilcev podpornih in izobraževalnih projektov, vodij izobraževalnih dejavnosti ter finančnih podpornikov sodobnega plesa.

Na enem mestu bodo prisotni imeli priložnost: v moderiranem pogovoru na kratko predstaviti lastno delovanje in načrte, spoznati ostale pomembne gradnike plesne scene, dobiti vpogled v obstoječe in načrtovane dejavnosti v slovenskem sodobnem plesu (programe, projekte in festivale), seznaniti se z vsebinami in posamezniki, ki lahko doprinesejo k programu odrov oziroma ponudijo nove ideje in projekte ter izvedeti več o možnostih gostovanj plesnih predstav po Sloveniji.

Na moderiranem pogovoru bodo sodelovali:

- Alma R. Selimović – Bunker Ljubljana
- Teja Reba - Društvo za sodobni ples Slovenije

- Maja Delak – Emanat
- Matjaž Farič – Flota
- Janez Janša, Amelia Kraigher, Rok Vevar – Maska
- Petra Hazabent – Nagib
- Žiga Predan – Pekinpah
- Mojca Kasjak – Plesna izba Maribor
- Marjeta Lavrič – Zavod EN-KNAP
- Špela Trošt – Zavod Sploh.

Pogovor bo povezovala Jedrt Jež Furlan.

Producers' NACIONALA aims to offer a space for the meeting of dance producers, festival and theatre programmers, editors of publications covering contemporary dance, implementers of educational activities and financiers of contemporary dance in Slovenia.

In a moderated discussion they will have an opportunity to present their activities and plans, get an insight into the existing and planned activities in the area of contemporary dance (programmes, projects and festivals), and meet authors and other individuals who can contribute to the programme of cultural institutions, and also find out about touring possibilities for dance performances across Slovenia.

Participants of the moderated discussion:

- Alma R. Selimović – Bunker Ljubljana
- Teja Reba – Contemporary Dance Association Slovenia
- Maja Delak – Emanat
- Matjaž Farič – Flota
- Janez Janša, Amelia Kraigher, Rok Vevar – Maska
- Petra Hazabent – Nagib
- Žiga Predan – Pekinpah
- Mojca Kasjak – Plesna izba Maribor
- Marjeta Lavrič – EN-KNAP Productions
- Špela Trošt – Zavod Sploh.

The discussion will be moderated by Jedrt Jež Furlan.

20:00 – 22:00 (Velika dvorana / Main Hall)

PLESNA NACIONALA

1. del / Part 1: 20:00 – 21:00

Odmor / Break

2. del / Part 2: 21:15 – 22:0

Utečeni sklop iz prejšnjih let je namenjen profesionalnim ustvarjalcem na področju sodobnega plesa, starejšim od 21 let, ki želijo na prireditvi po utečenem protokolu predstaviti odlomke iz svojih novejših del. Splošni in strokovni, domači in mednarodni javnosti se lahko predstavijo z največ sedemminutnimi izsečki iz obstoječih predstav ali še nerealiziranih idej, ki jih trenutno razvijajo. Plesalci, ki so prijaviili svoja dela tudi na mednarodno mrežo Aerowaves, imajo letos lepo priložnost, da selektorjem mreže tudi v živo predstavijo izsečke svojih del.

The format established in previous years is intended for dance professionals (over 21) who wish to present short (up to 7-minute) excerpts from their new works – existing performances or works in progress – to the general public, and to international and Slovenian dance professionals. This year, the authors who have submitted their works to the Aerowaves network have the opportunity of a live presentation of short segments from their performances to Aerowaves partners.

22:00 (Galerija Internacionala / Internacionala Gallery)

ZABAVA / PARTY

Ker je bistvo Plesne NACIONALA tudi druženje plesnih ustvarjalcev, programerjev, splošne javnosti in tudi mednarodnih gostov v okviru srečanja mreže Aerowaves, ki letos v Španskih borcih poteka hkrati s Plesno NACIONALO, se bo večer nadaljeval z zabavo.

Since a get-together of authors, dance professionals, programmers, general audience – and this year also of the Aerowaves partners – is at the heart of Plesna NACIONALA, the evening will continue with a party.

20:00 – 21:00
Plesna NACIONALNA

1. DEL / PART 1

Koreografija / Choreography: Kaja Janjić

Gib / Movement: Kaja Janjić

Harfistka / Harpist: Urška Preis

**IN SLIŠAL SEM GLAS HARFISTOV, KI BRENKAJO NA SVOJE HARFE
/ AND I HEARD THE VOICE OF HARPERS HARPING WITH THEIR
HARPS**

Odnos telesa do inštrumenta in odnos glasbenika do inštrumenta in njegovih restrikcij je osrednja tema dueta. Z željo po dosegu nirvane se glasbenik sooča z vprašanji, kot so: ali lahko glasbilo izgine iz lastne zavesti med izvajanjem, ali lahko glasbilo postane podaljšek človeškega telesa? Obenem se spopada tudi z nezavedno fizično potrebo po gibanju. Akcija-reakcija. Če je glasbilo podaljšek glasbenikovega telesa, kaj je potem podaljšek glasbenikove podzavesti? Instrumentalno in interpretativno gibanje privede v koherentno celoto, ko se na odru pridruži še plesalec, ki skozi fizične akcije odraža glasbenikovo težnjo po gibanju.

The relationship of the body to the instrument, and the musician's relationship to the instrument's restrictions are the central themes of the duet. In search of nirvana, the musician is faced with questions such as: Can the musical instrument disappear from the musician's consciousness while performing? Is the musical instrument an extension of the human body? The musician is confronted with the unconscious need for physical movement, action-reaction. If the instrument is an extension of the musician's body, what is the extension of his subconscious? Instrumental and interpretive movement leads into a coherent whole, when joined by a dancer who, through physical actions, reflects the musician's tendency to move.

Koncept, koreografija in ples / Concept, choreography and dance:

Ida Hellsten, Luke Thomas Dunne, Bence Mezei

Oblikovanje svetlobe / Light design: Leon Curk

Izvirna glasba / Music: Jérôme Li-Thiao-Té

Oblikovanje scenografije / Set design: Zala Kobe, Živa Petrič

(Akademija za vizualne umetnosti / Academy of Visual Arts – AVA)

Produkcija / Production: Zavod EN-KNAP / EN-KNAP Productions

KAJ SE ZGODI, KO SE DOTAKNEŠ / WHAT HAPPENS WHEN YOU TOUCH IT

Predstava, ki je nastala kot del dvojnega avtorskega večera članov plesnega ansambla EnKnapGroup, se odvija med telesnim in miselnim, in se premika iz racionalnega, linearnega, logičnega sveta v svet imaginacije. Gre za igro nemogočih dogodkov in izkrivljene resničnosti, ki je napolnjena z osebno in kolektivno zavestjo in podzavestjo. Oder se spremeni v razčlenjena vrata v nek drug svet. Komuniciramo s svojimi mislimi, idejami in željami, s svojim ne-smislom, nelogičnimi zgodbami, absurdnostjo, ki nas ohranja pri zdravi pameti, neuresničenimi željami, skrito agresijo, žarečo lepoto, nagnusnimi podrobnostmi in bizarnimi povezavami, obsesijami, najslabšimi možnostmi in nadčloveškimi sposobnostmi. Dobrodošli na igrišču misli. Kako so videti skozi vaše oči?

The performance, which was created as part of a double bill by the members of EnKnapGroup dance company, plays between the physical and the mental, moving from the rational, linear, logical world into the world of the imagination. It is a game of impossibilities and warped reality filled with personal and collective consciousness and subconsciousness, where the stage is transformed into a fragmented door to another world.

We communicate our thoughts, ideas and wishes, our non-sense, our illogical stories, the absurdity that keeps us sane, the unrealised wishes, the hidden aggression, the luminescent beauty, the gory details and bizarre connections, the obsessions, the worst-case scenarios and the superhuman abilities. Welcome to the playground of our minds. How does it look through your eyes?

Koreografija in ples / Choreography and dance: Dalanda Diallo,
Maša Kagao Knez

Glasba / Music: Kandia Kouyate, Damir Mazrek, Andrej Hrvatin

Produkcija / Production: KUD Baobab

AVENIJA SREČE(VANJ), 1. DEL / AVENUE CROSSROAD, 1ST PART

Soustvarjalci bosta predstavili kratek izsek dela v nastajanju, ki bo premierno uprizorjen septembra 2015 v Cankarjevem domu. Projekt je zasnovan na podlagi na raznolikih procesov ustvarjanja. Izhodišče predstavljata njuni osebno izpovedni koreografiji, ki se bosta v nadaljevanju procesa spreminjali in nadgrajevali v sodelovanju z gostujočimi koreografi, soplesalci in glasbeniki. Pri motivih za projekt gre za empirično in empatično soočenje z odnosom do drugačnosti kot rdečo nitjo, ki povezuje tradicijo in prihodnost. Raziskovanje postavljata v različne perspektive, pri čemer ne gre toliko za preizpraševanje lastne drugačnosti kot za dožemanje in doživljanje drugega in za spremembe, ki jih različna srečevanja, soustvarjanja in sobivanja prinesejo in povzročijo.

The co-creators will present a short excerpt of a work in progress, which will premiere in September 2015 in Cankarjev dom, Ljubljana. The project is based on the diverse processes of research. The starting point represents their personal narrative choreography that will be developed and upgraded during the creative process in collaboration with guest choreographers, dancers and musicians. The inspiration for the project comes from an empirical and empathic confrontation with the position towards being different as the underlying theme that connects tradition and the future. They place their exploration in various perspective: not so much about questioning our own otherness, more about perceptions and experiences of another, and about the changes brought by different meetings, co-creation and co-existence.

Koreografija in ples / Choreography and dance: Tanja Skok
Baročna lutnja (na posnetku) / Baroque lute (recording): Xavier
Diaz-Latorre

BACH E-MOTION/SARABANDE

BACH e-Motion je celovečerna predstava-koncert, v katerem se glasba in ples soočita in posežeta v bistvo medsebojne komunikacije. Predstavljeni izseček predstave z naslovom Sarabande je del osrednjega dela predstave, kjer lutnist igra Bachovo suito za lutnjo BW 995, plesalka pa stavek po stavku dekonstruira elemente baročnega plesa, s katerim se je predstava začela. Vodilo predstave je večplastnost komunikacije med glasbenikom in plesalko, med zvokom in prostorom, med kodificiranim baročnim – tako glasbenim kot plesnim – izražanjem, s sodobnim odrskim jezikom. Tokrat se bo plesalka predstavila sama s delčkom te raziskave.

BACH eMotion is a full length dance performance-concert, in which the music and dance meet on an equal ground and explore the various levels of communication between each other. Sarabande is a movement from Bach suite for the lute BW 995, which is a central part of the entire show. In this part, the lute player presents the suite while the dancer takes movement after movement, and deconstructs the elements of baroque dance which was presented in the initial part of the programme. The communication that they established appeared on many levels: between the space and sound, between the historical codified language, and contemporary movement expression and perhaps the most essential – between the musician and the dancer, which gave essence to the whole programme. This time, the dancer alone will present an excerpt from this research.

Koreografija in ples / **Choreography and dance**: Tina Benko, Neža Jamnikar, Tajda Podobnik, Veronika Valdes
Dramaturgija / **Dramaturgy**: Andreja Kopač, Sara Smrajc Žnidarčič
Kostumografija / **Costume design**: Sara Smrajc Žnidarčič
Oblikovanje luči / **Light design**: Janko Oven
Produkcija / **Production**: Festival Velenje
Koprodukcija / **Coproduction**: Plesni Teater Ljubljana

4 V VRSTO / 4 IN A ROW

PRAVILA IGRE

Prepleti. Nudi oporo. Poruši.
Spusti nadzor. Spreminjaj dinamiko.
Reagiraj. Tvegaj.
Združi. Premagaj ovire. Sodeluj.
Igra je končana, ko spraviš vse štiri elemente v vrsto.
Pazi, da tvoja vrsta ostane v ravnovesju!

RULES OF THE GAME

Weave. Provide support. Burst.
Let go of control. Change the dynamics.
React. Take a chance.
Merge. Beat obstacles. Participate.
The game is over when you get all four elements in a row.
Ensure that your row remains in balance!

Koncept, koreografija in vizualna podoba / **Concept, choreography and visual image**: Kevin Trappeniers
Plesalka in soustvarjalka giba/ **Dancer and Co-creator of movement**: Dagmar Dachauer v sodelovanju s / in collaboration with Luka Avguštin, Enej Progar, Jan Ulčar, Sebastjan Zupanc (SloMotion, Slovenian Parkour Family)

Glasba in oblikovanje zvoka / **Music and sound design**: Kreng
Dramaturgija in mentorstvo/ **Dramaturgy and mentorship**: Andreja Kopač

Produkcija / **Produced by**: Plesni Teater Ljubljana – Prvenec PTL 2014/ Debut PTL 2014

V sodelovanju / **In collaboration with**: TAKT Dommelhof
Koprodukcija / **Co-produced by**: Muzej in galerije mesta Ljubljane (MGML)

SELFED

»selfed« je koreografski Prvenec PTL 2014 mladega belgijskega umetnika Kevina Trappeniersa, v katerem raziskuje metode prilagajanja telesa na mentalne in fizične pregrade in kako premostiti te ovire. Predstava vključuje tako filozofijo kot tehnike popularne urbane športno-plesne forme »Parkour« znotraj sodobnega plesa.

Koreografija preiskuje pojem energije jaza in samožrtvovanja. Jaz je mišljen kot orodje za introspekcijo in reprodukcijo, konstrukcijo in razgradnjo telesa in uma. Temu ustrezno 'selfed' razmišlja o pozicioniranju posameznika v odnosu do individualnih in družbenih struktur moči.

Predstava sodi v program Emona 2000, obeležitev 2000-letnice začetka

Rimske kolonije Julija Emona (Colonia Iulia Aemona) in je sestavljena iz dveh ločenih, vendar tesno povezanih delov: prvi del okoli ostankov rimske Emona – Rimski zid in v nadaljevanju drugi del v gledališču PTL.

'selfed' is Kevin Trappeniers' choreographic debut in which he explores the methods to adapt the body to mental and physical barriers, and how to overcome those obstacles. The performance incorporates both the philosophy and techniques of Parkour within contemporary dance.

The choreography investigates the notion of the energy of self and self-sacrifice. The self meant as a tool for introspection and reflection, of demolition and construct of the body and the mind. Accordingly, 'selfed' reflects on the positioning of a person towards individual and social power structures.

The performance is part of the programme Emona 2000, the celebration marking 2000 years of the beginning of the Roman colony Iulia Emona (Colonia Iulia Aemona) and consists of two separate, but closely related parts: the first part around the remains of the Roman Emona – the Roman Wall following with the second part in the theatre venue of PTL-Dance Theatre Ljubljana.

Koreografija in ples / Choreography and dance: Maja Kalafatić,
Maria de Dueñas Lopez

Glasba / Music: Ivan Mijačević

BETWIXT

Tranzicijski prostor je definiran oziroma se nanaša na spremembo, je pot med zaključkom našega prejšnjega stanja in začetkom našega novega stanja. Zanima nas vse kar se dogaja »vmes«. Raziskujemo psihične in fizične vidike, ki se pojavljajo v prehodnem ali tranzicijskem prostoru. Ta prostor je nekaj, kar ni trajno. Je le začasno. Želimo pokazati, da ta prostor ponuja priložnost za ustvarjalnost.

Transitional space is characterized by or related to a process of change or transition, it is the journey between the ending of our previous state and the beginning of our new state. We are interested in everything that is happening 'in between'. We are exploring psychological and physical aspects that appear in transitional space. That space is something that is not permanent. It is temporary. We have an urge to show this space as an opportunity of creativity and endless possibilities.

Koreografija / **Choreography**: Marko Urbanek
Ples / **Dance**: Rebeka Hanžel, Paulina Šušek, Jure Masten, Katarina Rijavec, Ana Germ
Glasba / **Music**: Edward Elgar
Produkcija / **Production**: Tovarishia Dance Company

SIMFONIČNA KONSTRUKCIJA / SYMPHONY CONSTRUCTION

Simfonija – kompleksna glasbena kompozicija za simfonični orkester, navadno v štirih stavkih, od katerih je tradicionalno vsaj eden sonata.

Konstrukcija – gradnja nečesa, ponavadi gradnja večje strukture.

Symphony – an elaborate musical composition for symphony orchestra, typically in four movements, at least one of which is traditionally in the sonata form.

Construction – the action of building something, typically a large structure.

Koreografija in ples / **Choreography and dance**: Rosana Hribar in Gregor Luštek

Dramaturgija / **Dramaturgy**: Jure Novak

Vizualna podoba / **Visual image**: Jernej Lorenci

Kostumografija / **Costume design**: Alen Hranitelj

Glasba / **Music**: Aleksander Ipavec

Produkcija / **Production**: Plesni Teater Ljubljana

ŠTIRINAJST / FOURTEEN

Rosana Hribar in Gregor Luštek sta dinamičen slovenski koreografski plesni tandem, ki ustvarjata in plešeta skupaj že veliko let. Sta uveljavljena sodobna plesna ustvarjalca, ki sta sodelovala s ključnimi iniciatorji in ustanovitelji sodobne plesne umetnosti v Sloveniji.

Rosana in Gregor v predstavi Štirinajst nadaljujeta serijo uspešnih plesnih duetov, ki sta jih začela razvijati ob osmi obletnici njune skupne profesionalne in intimne poti. Za duet 012 sta prejela številne prestižne domače in tuje nagrade, leta 2011 sta bila umeščena tudi med izbor evropske plesne mreže (Priority Company).

Rosana Hribar and Gregor Luštek are a dynamic Slovenian choreographic dance duo who have created and danced together for many years. They are established contemporary dance artists collaborated with key initiators and founders of contemporary dance art in Slovenia. In the performance Fourteen, Rosana and Gregor continue with the series of successful dance duets which they started to develop at the 8th anniversary of their professional and intimate path. For Duet 012 they have received numerous prestigious national and international awards, and were selected as a 2011 Priority Company by the European dance network Aerowaves.

Koreografija / Choreography: Iztok Kovač

Ustvarjalci in izvajalci / Created and performed by: EnKnapGroup
(Luke Thomas Dunne, Ida Hellsten, Bence Mezei, Ana Štefanec,
Tamás Tuza)

Glasba / Music: John Zorn

Produkcija / Production: Zavod EN-KNAP / EN-KNAP Productions

3Q

Koreografski postopek Iztoka Kovača, imenovan 3Q, je »umeščen v svetovni besednjak sodobnega plesa« (Mojca Kumerdej). Kovač ga je s plesno skupino En-Knap razvil leta 1993 na podlagi skladbe Johna Zorna You Will Be Shot. Odtlej ga redno uporablja, ko želi skoreografirati skupino plesalcev, igralcev ali celo glasbenikov. Postopek temelji na principu NAKLJUČJA, ki ga ustvari MET KOCKE vsakega posameznega plesalca in na treh različnih kvalitetah, potrebnih za uspešno gradnjo sistema (Kopiranje giba, Nasprotni gib in Stop). Koreografa s tem postavlja v vlogo nekakšnega trenerja, iniciatorja, ki izhaja iz predlogov in idej plesalcev.

Plesni ansambel EnKnapGroup skozi to prvotno Zornovo skladbo, ki je iniciirala postpek 3Q, predstavi svojo specifično komunikacijo in individualne gibalne karakteristike.

The choreographic method called 3Q (3 Qualities) is part of 'the global vocabulary of contemporary dance' (Mojca Kumerdej). Kovač developed it in 1993 with his dance company En-Knap, based on John Zorn's composition You Will Be Shot. Since then he regularly uses it when choreographing a group of dancers, actors or even musicians. The method is based on

the principle of Coincidence, which is created by each individual dancer Throwing the Dice, and on three different qualities that are required to build a successful system (Copy, Contra Theme and Stop). The choreographer is thus placed in the role of a 'coach', an initiator that draws from the dancers' suggestions and ideas.

Through this original Zorn's composition that initiated the 3Q method, EnKnapGroup dance ensemble present their own specific communication and individual movement characteristics.

Koncept in izvedba / Concept, performed by: Iztok Kovač, Janez Janša

Gostje na posnetkih / Guests in videos: Jonathan Burrows, Julyen Hamilton, Mateja Rebolj, Renata Salecl

Glas / Voice: Nada Vodušek

Oblikovanje svetlobe in tehnična izvedba / Light design, Technical realisation: Luka Curk

Kostumografija / Costume design: Valter Kobal

Glasba / Music: zvočni posnetki iz predstave Kako sem ujel Sokola

Oblikovanje zvoka / Sound design: Tomaž Grom

Produkcija / Production: Zavod EN-KNAP / EN-KNAP Productions

Koprodukcija / Coproduction: Maska Ljubljana

SOKOL! / FALCON!

Iztok Kovač se pri svojih petdesetih, vrača v svoj kulturni solo Kako sem ujel Sokola iz leta 1991, ki predstavlja enega izmed mejnikov v sodobnoplesni produkciji, nastali v Sloveniji, s katero se je ta začela vpisovati v mednarodni kontekst. Janez Janša je tisti, ki je Kovača kljub njegovemu oklevanju spet nagovoril k plesu, vendar pod Kovačevim pogojem, da v predstavi sodeluje tudi on. Nemogoče je stopiti v isto reko, in tega avtorja niti ne poskušata. Originalni solo je zgolj okvir za njune sedanje ideje o umetnosti in staranju, za preverjanje omejujočega prepričanja, da staranje za plesalca neizogibno pomeni zaton umetniške kariere. In temelj za njuno iskreno pričevanje o človeških mejah.

Choreographer Iztok Kovač, now in his fifties, returns to his cult solo performance How I Caught a Falcon from 1991 – one of the milestones in the Slovenian contemporary dance production, which enabled its

integration into an international context. It is Janez Janša who provokes Kovač, despite his hesitations, to dance again – but on the condition that Janša participates too. It is impossible to step into the same river, and they don't even try. The original solo is just a frame for their contemporary ideas about art and ageing, for questioning the limiting belief that ageing inevitably means the end of the artistic carrier to a dance artist. And it's a basis for their honest testimony about human limits.

21:20 – 22:00
Plesna NACIONALA

2. DEL / PART 2

Koreografija / Choreography: Uršula Teržan in Tanja Skok
Oblikovanje giba, ples, petje, govor / Movement, dance, singing,
spoken word: Tanja Skok, Uršula Teržan, Alena Medič, Igor
Sviderski, Klemen Adamlje, Polona Juh

Nastopajo / Performed by: Alena Medič, Klemen Adamlje, Uršula
Teržan, Tanja Skok

Oblikovanje zvoka in glasba / Sound design, music: Mario Marolt

Scenografija / Set design: Sanja Vatić

Produkcija / Producer: Celinka, društvo ustvarjalk sodobnega plesa

Koproducent / Coproducer: Cankarjev dom

PRIJATELJICI ŠE VEDNO / STILL FRIENDS

Po uspešnem prvem delu trilogije z naslovom Prijateljici za vedno (ki je bila na portalu Parada plesa izglasovana za Predstavo in koreografijo leta 2012), je ustvarjalce potegnilo v željo po nadaljevanju zgodbe, ki se je v prvi delu končala – v prijateljskih nebesih.

Ali še obstaja čas za pristen, zaupanja poln, človeški odnos med več kot dvema osebama? Prijateljici še vedno se sprašujeta prav to in se podata na iskanje odgovora ali odgovorov. Ali naj frazo »več nas je, bolj bo veselo«, razumemo dobesedno ali se v njej skriva past?

After the successful first part of the trilogy Friends for Ever (voted as the best dance performance and choreography in 2012 on the Dance Parade), the artists went on to explore the sequel of the story, which in the first part ended in a friendship heaven.

Is there a time and place for a genuine, trustful and simply human relationship between more than two individuals? Still friends ask this question and go on a search for probably more than one answer. Should we take the phrase 'the more, the merrier' literally or is there a hidden trap?

BAYNA

»Bayna«, ki v arabskem jeziku pomeni »med, vmes«, je delo v nastajanju, ki raziskuje ekspresivni govor rok in telesa uporabljenih v vsakdanjem življenju v arabski družbi, kot vmesni člen med govorno besedo in plesom. Vrzel zaradi nepopolnega razumevanja pomena jezika, ki je avtorici poznan in hkrati tuj, se tako spreminja v most med besedo in gibom. Gibi, preoblikovani in postavljeni v nov kontekst, tako krajšajo razdalje med tujim in poznanim, eksotičnim in domačim, bližnjim in oddaljenim.

'Bayna', in the Arabic language meaning 'in between', is a work in progress which explores the expressive language of hands and body – used in everyday life in Arab society – as an interface between spoken word and dance. The gap that appears due to an imperfect understanding of the language, which to the author is familiar and foreign at the same, thus changes into a bridge between word and movement. Movements, re-framed and set into a new context, therefore reduce the distance between foreign and known, local and exotic, close and distant.

Koreografija in ples / Choreography and dance: Deja Bečaj, Brina Dokl, Andreja Fir, Nikolina Lalić, Sanja Kašaj, Suzana Puškarić
Produkcija / Production: Plesno društvo Krokar
Fotografija / Photography: Katja Drnovšek
Grafično oblikovanje / Graphic design: Sanja Kašaj
Kamera in montaža / Camera and editing: Tilen Jaklič
Obdelava zvoka in glasbe / Sound and music design: Branko Cerjanec
Kostumografija / Costume design: Modni studio Sonia

ODNOSI / RELATIONSHIPS

Odnos je tvorjenje povezav med posameznikom in sočlovekom. Je vez, ki jo lahko sooblikujemo, lahko pa smo njene žrtve. V odnosu se najdemo ... ali pa popolnoma izgubimo. Odločiti se moramo, ali bomo z nitkami, ki nas vežejo z drugimi upravljali sami, ali pa bomo pustili, da nas usmerja nekdo drug.

Relationship is building a connection between an individual and his/her fellow human beings. It is a connection that we can help to build, or become its victim. We can find ourselves ... or get completely lost. We must decide whether we'll manage the strings that connect us with others ourselves, or let others lead us.

Koreografija, ples, produkcija / Choreography, dance, producer:
Bence Mezei

ZAJETO GRADIVO / THE CAPTURED MATERIAL

Gib in govorjena beseda vsebujeta različne pomene, ki so v odnosu z vsem, kar nas obkroža. Vsi pomeni vplivajo na naše počutje in predstave o sebi. V predstavi Bence Mezei, sicer član plesnega ansambla EnKnapGroup, skozi improvizacijo, gib in govorjeno besedo ustvarja različne svetove, razpira čas in prostor z vsako nastalo idejo. Delo se navdihuje v preprostosti in kompleksnosti vsakdanjega življenja, v ideji, da so nekatere stvari v našem razumevanju preproste, a kompleksne kot del večje celote. Ta urejena, a obenem kaotična sestava vsakdanjega življenja je naša povezava s sedanjostjo, prihodnostjo in preteklostjo.

Movement and spoken word contains many different meanings within themselves, in relation to everything that surrounds us in space. All the 'meanings' that we can 'read' are influential for us, in terms of how we feel and how we are. In performance and improvisation, through movement and spoken language, we have the power to create different worlds, to crack open time and space with every idea that arises, so that these imaginary worlds via these instantaneous ideas can be made real. The work by Bence Mezei (also a member of EnKnapGroup) is inspired by the simplicity and the complexity of everyday life. By the thought of how simple things are in their obvious existence from the view of our understanding, and how complex they are as part of a bigger absolute. This perfectly ordered, but chaotic composition of everyday life is the connection to our present, future and past. The way we notice and remember the difference between one thing and another, by the color, size, smell or sound, is the glue between and the connection to our reality. These given perceptions of ourselves make it possible to live and capture the details of our life in every moment.

Koreografija in ples / Choreography and dance: Jan Rozman, Alja Ferjan

Produkcija / Production: KD Qulenium, Pekinpah
GILJOTINA ODLOČITVE / THE GUILLOTINE DECISION

Ta miniatūra je želja po ljubezni. Čeprav se je sovraštvo.
Ta miniatūra je želja po drugi osebi. Čeprav hoče biti sama.
Ta miniatūra je idealna kombinacija! Čeprav je obsojena na propad.
Ta miniatūra je duet. Čeprav sta dva sola.
Ta miniatūra hoče razumeti. Čeprav ostaja nevedna.
Ta miniatūra si želi tebe! Čeprav hoče mene!
Ta miniatūra je nerazložljiva želja po tebi!
Ta miniatūra hoče sestiti v srce in tam dočakati starost!
Ta miniatūra niti minute več ne zdrži tukaj!
Ta miniatūra je prevelika sama zase!
Ta miniatūra se ne začne na odru!
Ta miniatūra se nikoli ne konča!
Ta miniatūra hoče, da nikoli ne bi hotela!
Ta miniatūra noče ne hoteti!
Ta miniatūra je vedno nekaj drugega!
Ta miniatūra se pleše neprestano!
Ta miniatūra hoče živeti.
Želi si!
Želi!

Ta miniatūra. Ta figura. Ta struktura.
Ti figura. Ti tekstura.

Ti.
In jaz.
Pleševa.

Duet raziskuje delikatno krhkost človeških razmerij, ki so sestavljena iz dialoga med dvema nasprotjema. Razlika vodi do razkola, znotraj ter zunaj teles plesalcev ustvarja naboje in ju poganja naprej in okrog, v neprestanem iskanju odločitve.

Avtorja preko giba in uporabe imaginacije iščeta komunikacijo znotraj sebe in v odnosu. Podata se skozi spekter različnih občutij, ki jih poganjajo njune nenehno spremenljive in kontrastne želje. Konflikt želita razrešiti, ne da bi za to žrtvovala drugi, nasprotujoči glas. Ostati zvest sam sebi. Dialog nasprotij ju ohranja pri življenju. Ob tem se poraja vprašanje: ali res moram sprejeti odločitev?

This miniature is a wish for love. Although it is spreading hate.
This miniature craves for another person. Although it wants to be alone.
This miniature is an ideal combination! Although it is destined to fail.
This miniature is a duet. Although it is two solos.
This miniature wants to understand. Although it remains clueless.
This miniature want you! Although it wants me!
This miniature is an unexplainable desire for for you.
This miniature wants to sit in the heart and stay there.
This miniature can not stay here anymore, not even for a minute!
This miniature is too big for itself!
This miniature does not start on the stage!
This miniature never ends!
This miniature wants never to want!
This miniature does not want not to want!
This miniature is always something different.
This miniature is danced constantly.
This miniature wants to live.
It longs.
Yearns.

This miniature. This figure. This structure.
You the figure. You the texture.

You.
And me.
Are dancing.

The duet explores the delicate fragility of human relationships built from the dialogue of the two contrasts. The difference leads to division, inside and outside of the dancer's body, and creates a charge which leads them further and around in constant search for the decision.

The authors aim to establish communication within themselves and in their relationship through the use of movement and imagination. They travel through the spectrum of different feelings and sensations, which are driven by their constantly changing and contrast desires. They want to resolve the conflict without sacrificing their opposite voice, to stay true to themselves. The dialogue of the contrasts keeps them alive. And a question arises: do I really have to make a decision?

Koreografija in ples / Choreography and dance: Urša Rupnik

Produkcija / Production: Društvo Studio za svobodni ples

ŽENSKA V OGLEDALU / WOMAN IN THE MIRROR

Vsebinska zasnova plesnega dela temelji na arhetipu ženske/ženskosti, konceptu Anime, ki se iz obče filozofskega polja prenaša v realnost današnjega sveta. Avtorico zanima problematika individualnega dekleta – ženske, njene vloge in položaja v današnji družbi, ko v svojih zgodnjih tridesetih še vedno mukoma trga popkovino z domačim ognjiščem in udobjem primarne družine ter se ob enem bori za svojo individualnost, poklicno uspešnost, partnersko ljubezen ter egoistično oblikovanje svojega lastnega čustvenega in materialnega sveta.

The dance piece is based on the archetype of femininity, where the general philosophical concept of anime is transferred into the reality of today's world. The author is interested in the role and position of women in today's society, in the issues of an individual girl, when in her early thirties she breaks the strings with domestic comfort of the nuclear family, and at the same time fights for her individuality, professional performance, partner love and egoistic design of her own emotional and material world.

Koreografija, ples, produkcija / Choreography, dance, producer:

Ryuzo Fukuhara

Kostumografinja / Costume design: Martina Fukuhara Štirn

GECKO DANCE – PLES MESEČINE / GECKO DANCE – DANCE OF MOONLIGHT

Med štirimi meseci bivanja v Ho Chi Minh City v Vietnamu leta 2005, so avtorja tako prevzeli mesto, življenje, ljudi, da je ustvaril tale ples. Prizori in vedenje mnogih nočnih martinčkov v Saigону je bilo zanimivo. Gecko je pogosta vrsta martinčka v Aziji, zvečer se zbirajo okoli fluorescentnih luči. Beseda »gecko« zveni enako kot »gekko«, kar v japonščini pomeni mesečina, pri čemer je avtorjev originalni korejski priimek Luna. V tej predstavi skozi potopitev v svoje korenine poveže Azijo in Evropo, spoji martinčka z mesečino in nočjo.

During the four months the author spent in Ho Chi Minh City in Vietnam in 2005, he was inspired by the city, life and people to create this dance piece. The sight and behavior of many geckos at night in Saigon was particularly striking. The gecko is a common lizard in Asia, which gathers around fluorescent lamps at night. The word gecko sounds the same as 'gekko', which means 'moonlight' in Japanese. In addition, the author's original Korean family name is Moon. In this performance he connects Asia and Europe by diving into his origins, linking these concepts: the gecko, the moonlight and the night.

Koreografija in ples / Choreography and dance: Kaja Lin J. A.

HOJA OD ZIDU / WALKING AWAY FROM THE WALL

Stalne vibracije, občutek svetosti, skupni namen, ki povezuje ljudi.

Koliko ljudi si v tem trenutku nekaj želi. Koliko si jih želi stvari in koliko, da se nekaj zgodi.

Prosimo, ker smo tega naučeni ali zaradi našega lastnega prepričanja in verovanja.

Hoja proti zidu, hoja proč od zidu.

Upanje, vera in ljubezen. Dvom in nemoč.

Oddaljevanje od neznanega k znanemu, od znanega k neznanemu.

Odkrivanje svobode.

Vrnitev.

Constant vibrations, sacred feeling, connection of people with a common purpose.

How many people desire something right now, wishing for things to happen, wishing for things, praying because that is what they were taught to do or praying because of their beliefs.

Walking towards the Wall, walking away from the Wall.

Hope, belief and love. Doubt and helplessness.

Staying in the middle, moving away from the unknown to known, from known to unknown.

Discovering freedom.

Coming back.

Koreografija / Choreography: Alex Kodek, Vita Osojnik

Ples / Dance: Alex Kodek

Produkcija / Production: KD Qulenium

PRIVZETO/PRIUČENO / ADOPTED/LEARNED

Kaj imata skupnega plesalec in delavec za tekočim trakom oziroma enoličnim poklicem? Ponavljanje rutine, ki na telesu in umu pusti svoj pečat. Ker ima telo svoj lasten spomin in lastno inteligenco, se zato ponavljanju prilagodi na svoj način. Ta prilagoditev pa lahko postane deformacija ali izpopolnjenost. Plesalec zato zavestno išče ravnovesje tam, kjer je možnost večje izpopolnjenosti. Zakaj lahko telo ohrani ali izgubi občutek za neko početje? Zakaj se ponavljamo tako, kot se?

What do a dancer and a blue-collar worker have in common? The repetition of a routine which leaves its mark on the body and mind. because the body has its own memory and intelligence it adapts to this repetition in its own way. This adaptation can become a deformation or an improvement. Therefore a dancer consciously searches for balance there, where it's possible to get better improvement. Why can a body keep or lose the sense of doing something? Why do we repeat ourselves the way we do?

Koreografija in ples / Choreography and dance: Maja Kalafatić in Evin Hadžialjević

REZ / CUT

Koreografija / Choreography: Milan Tomášik

Ples / Dance: Jan Rozman, Alessandro Sollima, Milan Tomášik, Tina Valentan, Špela Vodeb, Aja Zupanec

SEZONA LOVA / HUNTING SEASON

Glej opis na strani 9

For the text on the performance, see page 9

Skica Rez/Cut je nastala na temo samocenzure, ki oblikuje sodobnost. Avtorici se poigravata z idejo »nazaj k osnovam«, kjer gib ostaja ideja, koncept in kontekst njune stvaritve.

This sketch was based on the idea of self-censorship, which defines our time. The authors are playing with the idea 'back to basics', where the movement remains as the idea, the concept and the context of their creation.

VI PLESNA NACIONALA

Center kulture Španski borci / Španski Borci Cultural Centre
25. oktober 2014 / 24 October 2014

Častni pokrovitelj 6. Plesne Nacionale in srečanja plesne mreže Aerowaves je župan Mestne občine Ljubljana, Zoran Jankovič. / Honorary Sponsor of the 6th Plesna Nacionala and of the Aerowaves Meeting is Mayor of the City of Ljubljana, Zoran Jankovič.



Mestna občina
Ljubljana

Izvršni producent / Executive Producer:
Goran Pakozdi

Povezovalca prireditve / Hosts:
Jan Hrušovar, Igor Bračič

Tehnična izvedba / Technical Realisation:
Tehnična ekipa Španskih borcev / Španski Borci Technical Team (Leon Curk, Omar Ismail, Gal Škrjanec Skaberne)
Vodja tehnične ekipe / Španski Borci Stage Manager:
Luka Curk

Direktor Zavoda EN-KNAP, umetniški vodja Španskih borcev / EN-KNAP
Productions Managing Director, Španski Borci Artistic Director:
Iztok Kovač

Direktorica Centra kulture Španski borci ter vodja programa in produkcije
Zavoda EN-KNAP / Španski Borci Cultural Centre Director, EN-KNAP
Productions - Programme Manager and Head of Productions: Marjeta Lavrič

Produkcija / Production:
Zavod EN-KNAP / EN-KNAP Productions

V sodelovanju / In collaboration with:
Društvo za sodobni ples Slovenije / Contemporary Dance Association Slovenia
zanj predsednica / Chair Teja Reba
Javni sklad RS za kulturne dejavnosti – Oddelek za ples / Public Fund of the
Republic of Slovenia for Cultural Activities – Department for Dance
zanj samostojna svetovalka za ples / Independent Consultant for Dance Nina
Meško

EN-KNAP

Društvo za sodobni ples Slovenije



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