



Festival SPECTRUM

2018

Festival of Radical Bodies /  
Festival Radical in the Isles /

# Zavrnitev pogodbenih pogojev

Znašli smo se, kjer smo že bili: soočeni z vzponom skrajnih nacionalističnih, separatističnih in rasističnih tokov, ki temeljijo na diskurzu strahu in sovraštva. Živimo v obdobju izjemno koreografiranega obstoja. Nujnost preobrazbe naših medčloveških odnosov s pomočjo ponovnega izumljanja za to potrebnih jezikov raste iz dneva v dan. "Družbena koreografija", razumljena kot gonična sila dominantne ideologije, nas skuša učiti načine obnašanja, mišljenja, čutenja ali izražanja in generira posameznika z nenehno potrebo po potrjevanju, pri čemer se zanaša, da večina ljudi uporablja podobne izraze pri konstrukciji lastnih življenj. Koreografija kot generični nabor merilnih orodij, potrjen znotraj določenega diskurza, omeji prostor in ga spremeni v kraj, medtem ko načrtno prezre brutalno resničnost materialnih okoliščin, ki iz njega izhajajo.

A zdi se, da koreografija kot sredstvo vzpostavljanja medčloveških odnosov razpade v trenutku, ko poskuša izmeriti neizmerljivo. Radikalno telo je radikalno prav ob poskusih preseganja takšnega koreografiranega diskurza, ko se predstavlja kot neizmerljivo in zavrne pogoje takšne vsiljene družbene pogodbe. Subverzivna je sama po sebi. Pozicionira se brez pozicioniranja. Utemeljuje se v zmožnosti telesa, ki lahko s serijo gibov preseže materialne okoliščine lastnega obstoja.

Dobrodošli na Spider!

Tokratna izdaja se osredotoča na prakse, ki izhajajo iz naših neizmerljivih sposobnosti in hkrati presegajo koreografijo kot osnovno sredstvo oblikovanja merljivih medčloveških odnosov. Z omogočanjem edinstvenega in neomejenega vpogleda v procese in strategije izbranih predstav, ki preizpršujejo prevladujoči družbeno-ekonomski in psiko-fizični red ter njegove zgrešene temelje na radikalne načine, želimo preseči nenehni cinizem, neprekinjeno zanikanje in samo-potrjujoča pritoževanja. Prišel je čas, da utelesimo jezik onstran te prevladujoče epistemologije, da razkrijemo in sprejmemo razpoko tega obdobja ter preizpršamo in ponudimo drugačne oblike sobivanja.

*Drugačni jeziki so možni in zavezali smo se, da jim damo telo.*

Matej Kejžar, umetniški vodja festivala Spider

# Refusing the Terms of Contract

We've been here before: confronted by the rise of extreme nationalist, separatist and racist tendencies based on a discourse of fear, hate and envy. We live in an era of highly choreographed existence. The need to transform our inter-human relations by reinventing the necessary languages to do so grows day by day. Seen as a driving force of dominant ideology, "social choreography" aims to teach us how to behave, think, feel or express ourselves, generating an individuality in constant need of affirmation, while relying on the majority of people using similar expressions in the construction of their lives. "Choreography" as a generic tool-box of measurements confirmed within a particular discourse, limits a space in order to become a place, while omitting the brutal reality of its material circumstances. But it seems that "choreography" as a method of constituting human inter-relations falls apart in the very moment it tries to measure the immeasurable.

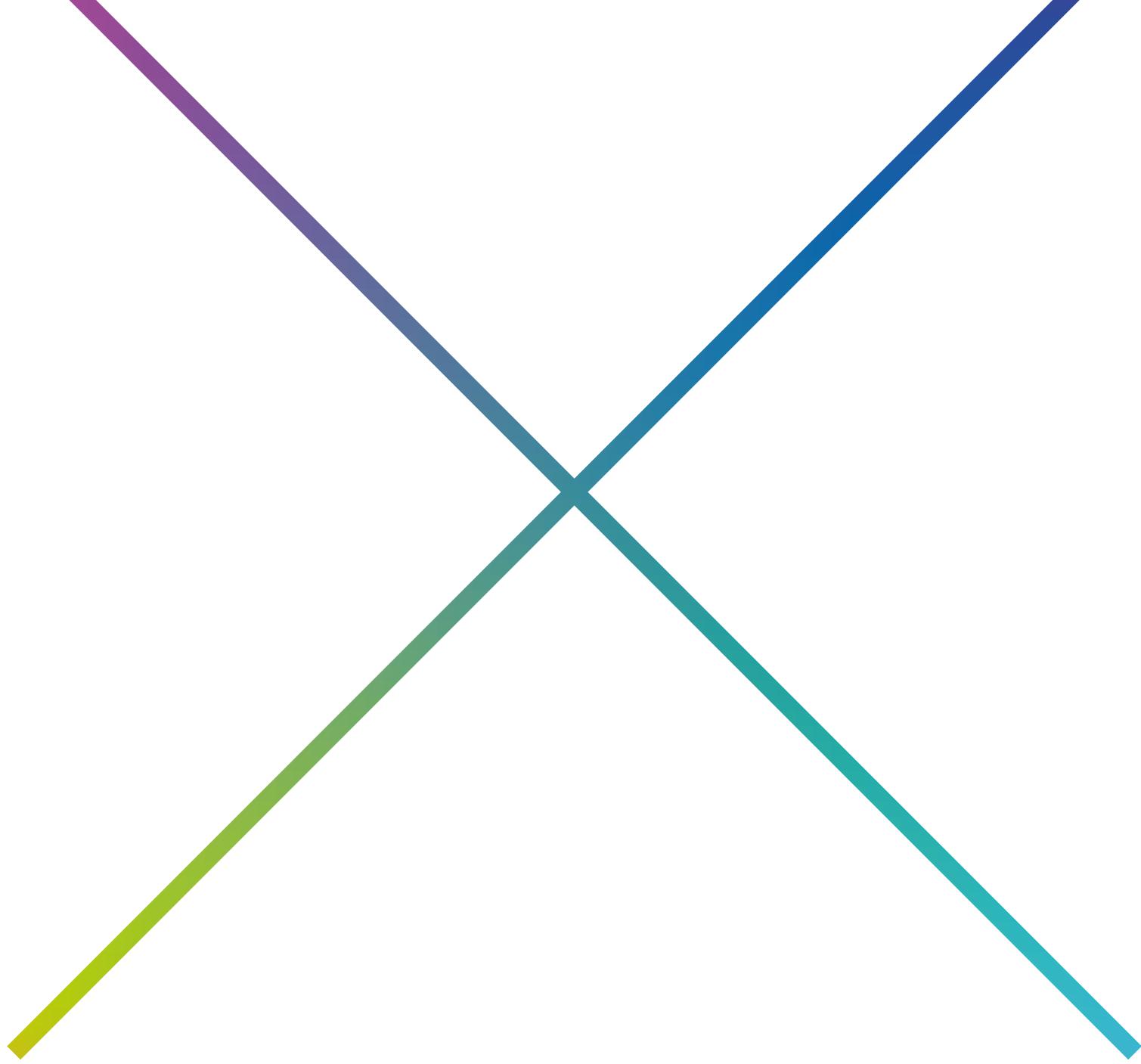
A radical body can be defined by its attempts to go beyond such choreographed discourse when it presents itself as immeasurable and refuses the terms of such a forced, ongoing social contract. It is subversive by example. It positions itself without positioning. It grounds itself in the capacity of the body to overcome, with a series of gestures, the material circumstances of its own existence.

Welcome to Spider!

This edition focuses on practices that rely on our immeasurable capacities, while trying to transcend "choreography" as the fundamental means of constructing measurable human inter-relations. By enabling unprecedented and unregulated insight into the selected processes and strategies of performance-making that question the prevailing psycho-physical and socio-economic order, including its misguided foundations, in radical ways, we aim to transcend incessant cynicism, perpetual negation and self-affirming complaints. Now is the time to embody a language beyond this dominant epistemology, to reveal and embrace the crack of this era and to question and propose other forms of co-existence.

*Other languages are possible and we pledge to make them real.*

Matej Kejžar, Artistic director of the Spider festival



# O FESTIVALU SPIDER

# ABOUT SPIDER FESTIVAL

Spider je začel plesi svojo mrežo leta 2010 pod vodstvom ljubljanske organizacije Pekinpah. Ta je namreč na pobudo koreografa Mateja Kejžarja in v sodelovanju s petimi plesnimi organizacijami iz različnih koncev Evrope vzpostavila projekta Spider in Spider Expand!, katerih rezultat je bil viden skozi serijo devetih plesno-umetniških manifestacij v Lyonu, Berlinu, Bruslju, Zagrebu, Atenah in Ljubljani. Srčika projektov Spider, ki prepletajo različne umetnostne zvrsti in številne umetnike z vsega sveta, je raziskovanje lokalnega kulturnega, družbenega in političnega ozračja. S pomočjo tovrstnega raziskovanja Spider občinstvom predstavi, poleg domačih vrhuncev, tudi tiste umetniške prakse in kulturne žanre, ki zaradi takšnega ali drugačnega razloga sploh niso ali pa so zgolj redko zastopani v njihovem lokalnem okolju. Spider na prestol načrtovanja, kuriranja in organiziranja posamezne manifestacije vedno postavi lokalne umetnike. Položaj umetniškega vodje Spiderja tako zasede lokalna kreativna oseba, katere aktivno poznavanje stvaritev prihajačih talentov in najbolj drznih novih plesnih produkcij iz prve roke neposredno vpliva na program aktualne manifestacije.

Spider started knitting its web in 2010 under the guidance of Ljubljana's Pekinpah Association. Initial idea by choreographer Matej Kejžar has grown into a collaboration between Pekinpah and five dance organisations from various parts of Europe which created the Spider and Spider Expand! projects, resulting in a series of nine artistic manifestations taking place in Lyon, Berlin, Brussels, Zagreb, Athens, and Ljubljana. At the heart of the Spider projects, which have been connecting various artists and numerous artistic disciplines, there has been an effort to engage in a research of the local cultural, social and political circumstances in order to present the local audiences with artistic practices and cultural genres that have for this or that reason not been, or have rarely been, represented in their local milieu. Spider has always been putting local artists on the throne of planning, curating, and organising the manifestations. Each time, the position of the Spider artistic director is occupied by a local creative person whose active, first-hand knowledge of the upcoming talents' work and the most daring new dance productions is directly influencing the programme of the current manifestation.

## KOLOFON / CREDITS

Umetniški vodja / **Artistic Director:** Matej Kejžar  
Direktor festivala / **Festival Director:** Žiga Predan  
Kuratorka performansov / **Performances curator:** Leja Jurišić  
Kurator filmov / **Film curator:** Miha Možina  
Kuratorka glasbe / **Music curator:** Špela Tušar  
Stiki z javnostjo / **PR:** Mojca Zupanič  
Promocija / **Street & workshops promotion:** Urška Centa  
FB & Instagram: Špela Tušar  
Twitter: Marko Brumen  
Hrana / **Food:** RepEat  
Zunanji bar / **Outdoor bar:** Božidar  
Tehnični direktor festivala / **Festival Technical Director:** Borut Cajnko  
Tehnična ekipa / **Technical team:** Borut Cajnko technical team & Španski borci technical team  
Producent / **Producer:** Žiga Predan  
Asistentke produkcije / **Production assistants:** Špela Tušar, Mateja Pezdirc, Nika Švab, Anja Rošker  
Koordinatorka prostovoljk / **Volunteers coordinator:** Nika Švab  
Prostovoljke / **Volunteers:** Sara Abrahamsberg, Tara Ukmarić, Katja Černe, Maša Grce, Neža Koprivnik, Neja Veternik, Neža Kokalj, Nana Felkar, Dominika Novak, Mojca Podlesek  
Avtor besedil / **Copywriter:** Tibor Hrs Pandur  
Avtorici videev / **Video:** Hana Vodeb, Agata Przygodzka (PL)  
Oblikovalec / **Design:** Boris Balant  
Produkcija / **Production:** Pekinpath  
Dogodek v Ustvarjalnem centru Švicarija in dogodki na prostem v Parku Tivoliju v sodelovanju z / **Event at Švicarija Creative Center and outdoor events in Park Tivoli in co-operation with:** Mednarodnim grafičnim likovnim centrom / **International Centre of Graphic Arts (MGLC)**  
Partner za dogodke v Španski borceh / **Partner for events at Španski borce:** EN-KNAP / Španski borce  
Partnerji / **Partners:** REPeat, Božidar, Fini oglasi  
Festival sofinancirajo / **Festival is co-financed by:** Ministrstvo za kulturo Republike Slovenije / **Ministry of Culture, Republic of Slovenia**, Mestna občina Ljubljana - Oddelek za kulturo / **City of Ljubljana – Department for Culture, ERASMUS+, Evropski socialni skladi / European Social Fund**

# URNIK / SCHEDULE

Festivalski preddogodek / Festival pre-event

Nedelja, 9. september 2018 / Sunday 9 September 2018

20.00 **DIVJI FANTJE / LES GARÇONS SAUVAGES**

(r. /d.: Bertrand Mandico, FR),

Plečnikovo letno gledališče za Tivolskim gradom

Plečnik's Theater, behind Tivoli Castle (110')

Sreda, 12. september 2018 / Wednesday 12 September 2018

18.00 **Otvoritveni performans / Opening performance**

Plečnikovo letno gledališče za Tivolskim gradom /

Plečnik's Theater, behind Tivoli Castle (20')

20.00 **Michael Schmid / ICTUS (BE): BREATHCORE,**

Ustvarjalni center Švicarija / Švicarija Creative Centre, (40')

21.00 **Sunny Sun, Woo-D, Bakto & Dulash (SI): HYPNOTIC SESSION**

Plečnikovo letno gledališče za Tivolskim gradom

Plečnik's Theater, behind Tivoli Castle (120')

Za zvočno ogrevanje bo skozi večer poskrbel Softskinson, hrano bo omogočil REPeat, pijačo pa v potokih točil Božidar  
The sonic warm-up throughout the evening will be shaped by Softskinson, the food will be provided by REPeat and beverages will flow thanks to Božidar.

Četrtek, 13. september 2018 / Thursday 13 September 2018

20.00 **Noé Soulier (FR): DEJANJA IN GESTE / FAITS ET GESTES,**

Španski borci (55')

22.00 **Matej Kejžar (SI): PLES / DANCE**

Španski borci (40')

Za zvočno atmosfero bo skozi večer poskrbel Gašper Torkar, hrano bo omogočil REPeat

The sonic atmosphere throughout the evening will be shaped by Gašper Torkar, the food will be provided by REPeat

## Petek, 14. september 2018 / Friday 14 September 2018

### 18.00 Mala Kline (SI): SONGI III/XII / SONGS III/XII

Plečnikovo letno gledališče za Tivolskim gradom /  
Plečnik's Theater, behind Tivoli Castle (40')

### 20.00 Naked (RS) & Šlagwerk (SI),

Gala Hala @Letni vrt / @Summer Garden (all night)

Po koncertih od 23h sledi klubski večer do jutranjih ur z Zelenim soncem /  
After the concerts, from around 23h, clubbing with Zeleno sonce until the break of dawn

## Sobota, 15. september 2018 / Saturday 15 September 2018

### 18.00 Olja Grubić (SI): ARTISTAS

Španski borci (10')

### 19.00 Lili M. Rampre (SI): STRUKTURA OBČUTKA / THE STRUCTURE OF A FEELING

Španski borci (30')

### 20.00 Moya Michael (RSA/BE) & Tracey Rose (RSA):

PREDSTAVITEV KHOI KHULLID TEMNOPOLTI LABOD: MOST  
KHOI KHULLID COLOURED SWAN PRESENTATION: THE BRIDGE

Španski borci (40')

### 21.30 Elisa Zuppini (IT/NL): LIIL

Španski borci (40')

### 23.00 Christian Botale Molebo (DRC): KOK-LAT-VIL SAMO INKANTACIJA + INVOKACIJA + EKSORCIZEM / KOK-LAT-VIL ONLY INCANTATION + INVOCATION + EXORCISM

Španski borci (40')

Za zvočno atmosfero bo skozi večer poskrbel Sinumerik, hrano bo omogočil REPeat /  
The sonic atmosphere throughout the evening will be shaped by Sinumerik, the food will be provided by REPeat

## URNIK DELAVNIC / WORKSHOPS SCHEDULE

### Michael Schmid / ICTUS (BE)

Ustvarjalni center Švicarija / Švicarija Creative Centre

17.00 – 22.00 Četrtek, 6. september /  
Thursday 6 September

10.00 – 22.00 Petek, 7. september /  
Friday 7 September

10.00 – 22.00 Torek, 11. september /  
Tuesday 11 September

10.00 – 14.00, 18.00 – 22.00 Sreda, 12. september /  
Wednesday 12 September

### Moya Michael (RSA/BE)

Španski borci

10.00 – 13.00 Četrtek, 13. september /  
Thursday 13 September

10.00 – 13.00 Petek, 14. september /  
Friday 14 September

## Nedelja, 16. september 2018 / Sunday 16 September 2018

### 16.00 Leja Jurišić & Marko Mandić (SI): SKUPAJ / TOGETHER

Plečnikovo letno gledališče za Tivolskim gradom /  
Plečnik's Theater, behind Tivoli Castle (360')

### 23.00 D&G party / D&G After-festival Party (SI), Božidar (all night)

# DIVJI FANTJE / THE WILD BOYS

## LES GARÇONS SAUVAGES

Bertrand Mandico (FR) (110')

Vikend pred začetkom Festivala radikalnih teles Spider vabimo k ogledu posebne poslastice, ki jo je za nas izbral mladi režiser Miha Zajklar Možina.

Prvenec notorično provokativnega francoskega eksperimentalnega umetnika Bertranda Mandica je postavljen v zgodnjе 20. stoletje in pripoveduje zgodbo petih bogatih mladostnikov (vse igrajo igralki), ki ljubijo umetnost a jih privlači okultni zločin in transgresija. Po posilstvu in umoru svoje učiteljice literature se morajo za kazen vkrcati na ladjo čudaškega Kapitana, ki je odločen, da s surovimi metodami ukroti njihove divje appetite. Napisled pristanejo na bajnem nadnaravnem otoku polnem nevarnosti in užitkov kjer se preobrazba lahko začne. "Divji fantje", posneti na čudovitih 16mm, prežeti z erotiko, fluidnostjo spolov in humorjem, so potovanje, ki ga najbrž še dolgo ne boste pozabili.

Miha Možina o izbranem filmu:

"Divji fantje" zabrišejo meje dojemanja seksualnosti in filmskega žanra skozi surovo, ezoterično, nadrealno romantično avanturo. Organska sanjska pustolovščina gledalcu ponudi možnost doživljanja ter preizprševanja svojih lastnih impulzov in poželenj. Posebna "umo-jebna" izkušnja je alterniranje med razumevanjem fantičev kot dekličev ter obratno. Osebno mi je bilo precej zanimivo koliko sprememb in nivojev v odnosu do subjektov in kontekstov sem lahko doživeljal ob taki meta alternaciji. Ukriviljanje spola, diskurz o vnaprej predpisanih družbenih vlogah ter vprašanje enakopravnosti so pripeljani do nadvse efektivne skrajnosti.

Bertrand Mandico za kreiranje svojih fantastičnih svetov ne uporablja digitalnih video efektov ter računalniške postprodukcije temveč prisega na kreativno mešanico praktičnih, zdaj že arhaičnih, trik efektov kamere, scenografije, rezkvizitov in projekcij. Telesno oprijemljivost filma pelje do samega nosilca, ki je tokrat izključno 16 milimetrski kolut perforirane celuloze. Eksplicitno radikalna telesnost ter duševnost, ki pulti iz slehernega trenutka "Divjih fantov" po mojem mnenju kvalitetno prispeva k letosnjemu tematskemu fokusu Spider festivala.

On the weekend before the opening of the Spider Festival of Radical Bodies, we invite you for a special cinematic treat, selected by a young film director Miha Možina.

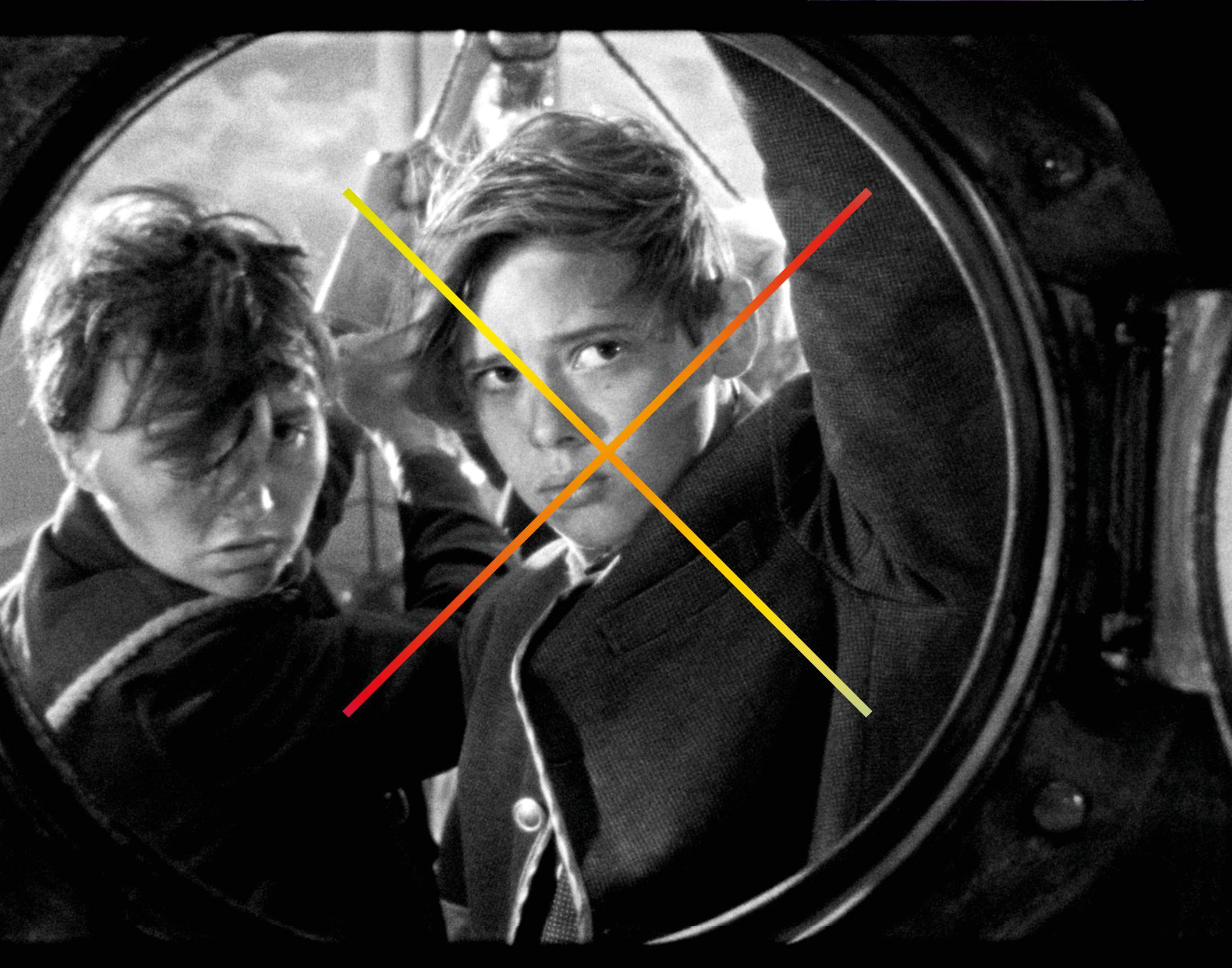
Debut feature from notoriously provocative French experimental artist Bertrand Mandico is set in early 20th century and tells the tale of five rich adolescent boys all played by actresses. Enamored by the arts but drawn to occult crime and transgression they rape and murder their literature teacher and have to board a repressive cruise ship as punishment. Led by a violent Captain hell-bent on taming their ferocious appetites they arrive on a supernatural island full of dangers and pleasures where their transformation can begin. Shot in gorgeous 16mm and brimming with eroticism, genderfluidity and humor, *The Wild Boys* will take you on a journey you won't soon forget.

Miha Možina on his film selection:

"The Wild Boys" take us on a rough, esoteric, surreal, romantic journey, erasing the boundaries between cinema and sexuality. This organic dream-like adventure offers the audience a chance to experience and question their own hidden impulses and desires. A specific "mindfuck" occurs while watching this film, because of the gender alterations between the protagonists. It was indeed very interesting to me how many layers and relational transformations concerning the subjects and contexts I was experi-

encing through this kind of meta-alternation. Here the discourse on socially enforced gender roles, gender bending and equality has been brought to an effective extreme. Bertrand Mandico doesn't use post-production digital effects or CGI to create his fantastic worlds, but rather relies on creative, by now already archaic, mixture of practical camera effects, set designs, props and back projections. A tangible carnality is incorporated in the very media of its' creation. The radical psychology and physicality protruding from every single second of this 16mm reel of perforated celluloid is, in my opinion, a qualitative addition to this years thematic focus of the Spider Festival.





# Michael Schmid / ICTUS (BE): BREATHCORE

»Breathcore« je razvojna raziskava dinamike diha znotraj družbenega, umetniškega in političnega konteksta. Michael Schmid, flavtist, eksperimentalni glasbenik in član etablirana brusselskega mešanega »električnega orkestra« Ictus, je ta participatorni lansiral poleti 2015. Vključuje pet dnevno delavnico raziskav različnih načinov kolektivnosti skozi prakso in eksperimente dihanja, ki kulminira v edinstveni predstavi neverbalnega soočenja skupine. »Breathcore« deluje brez dirigenta ali notnega zapisa in vsak se razlikuje po formatu in obliki.

Na zaključni javni predstavitvi se izvajalci naključno pomešajo med publiko dokler se prostor ne bo spremenil v eno samo dihajoče telo, kjer ni mogoče določiti izvorov dihanja in se meje med publiko in izvajalci nepreklicno zabrišejo. V takšnem prostoru vsi prisotni dihajo in delijo isti jezik – naj bodo poslušalci ali izjavalci. »Um je kralj čutov in dih je kralj uma ...« (BKS Iyengar).

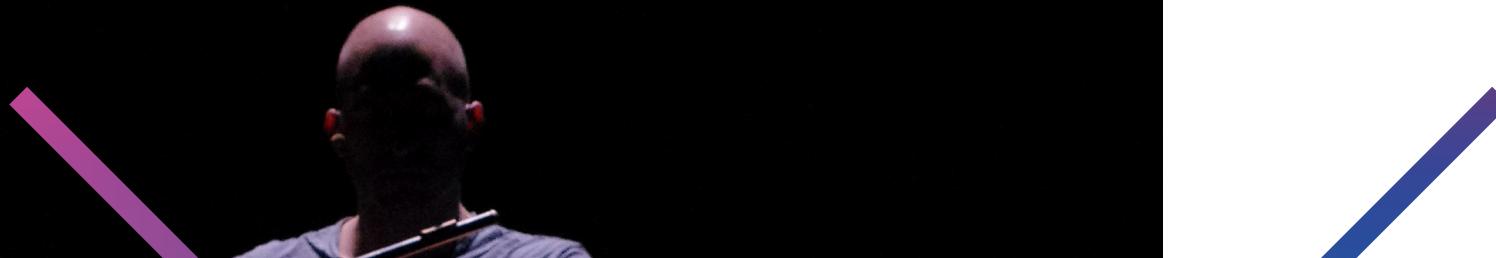
Avtor koncepta: Michael Schmid; nastopajoči: Michael Schmid in udeleženci delavnice; produkcija: ICTUS (B), Opéra de Lille (F), Goethe Institut (São Paulo), IN/FINITY (Brussels, B), Tunnel Tunnel (Lausanne, CH), Kunstenfestival des Arts (B) Michaela Schmida podpira Vlaamse Gemeenschap.

“Breathcore” is an ongoing investigation into the dynamics of breath within a social, artistic and political context. Michael Schmid—flautist, experimental musician and member of the renowned mixed “electrical orchestra” Ictus—initiated this participatory project in the summer of 2015. It includes a three-day preparatory workshop exploring modes of collectivity through the practice of breathing. Rehearsals and public moments are researching synchronization-processes, skill-sharing and non-verbal communication. Each “Breathcore” becomes a unique momentary snapshot of the group’s collective qualities. “Breathcores” are without a conductor or score and vary in format and form. In the final public presentation, the performers randomly merge with the audience and the performance space is transformed into one breathing body, where the sources of breath become undetectable and the borders between the audience and performers disappear. In such a space, everyone present breathes and shares the same language—be it performer or listener.

“The mind is the king of the senses and the breath is the king of the mind...” (B.K.S. Iyengar).

Author: Michael Schmid; performers: Michael Schmid and participants of workshop; production: ICTUS (B), Opéra de Lille (F), Goethe Institut (São Paulo), IN/FINITY (Brussels, B), Tunnel Tunnel (Lausanne, CH), Kunstenfestival des Arts (B) Michael Schmid is supported by the Vlaamse Gemeenschap

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V sodelovanju z Mednarodnim  
grafičnim likovnim centrom  
*In co-operation with International*  
Centre of Graphic Arts (MGLC)



# HYPNOTIC SESSION

Znani DJ-i in miksmajstri klubske scene bodo združili sile in generirali globoke in hipnotske triphop-ambiente v obliki improviziranega jam sessiona, ter prosto delili in mešali svoje edinstvene električne jezike. Uglasite se s Sunny Sunom, Woo-Dom, Baktom in Dulashem.

Some of the most renowned Slovene DJ's and mix-masters will come together to collectively generate a deep and hypnotic triphop-soundscape in the form of an improvised jam session, while freely exchanging their unique electrical languages. Tune in to Sunny Sun, Woo-D, Bakto and Dulash.

© Urban Cerjak



# Noé Soulier (FR): DEJANJA IN GESTE / FAITS ET GESTES

Noé Soulier, koreograf in vzhajajoča zvezda francoskega plesa, je znan po energičnih in robustnih predstavah, tako kot po subtilnem preigravanju disonanc med gesto, intenco in govorom. V tej produkciji, ki so jo kritiki označili kot »eksploziven kalejdoskop dekonstrukcije in konstrukcije pomena«, s pomočjo štirih plesalcev do izčrpanosti napada glasbene podlage Bacha in Frobergerja v obliki ostrih prekinitvev, nepričakovanih ritmičnih preobratov in trenji soočenih tekstur. Repertoar gest te nove uprizoritve je še vedno – a ne zgolj – pod vplivom športa. Izhaja iz dejanj kot so brce, skoki in met žoge (brez žoge), ter jih iztrga iz njihovega konteksta. Predstavljeni so v najčistejšem stanju, izpraznjeni vsakršne očitne namere, ločeni od pomena in zrezani do abstrakcije. Na golem odru in večkrat v tišini, širje plesalci, vsak v svojem majhnem svetu tudi, ko so povezani z drugimi, krožijo znotraj iste orbite korakov, ki se iztečejo v fascinantne naključne vzorce.

Avtor koncepta in koreograf: Noé Soulier; plesalci: Anna Massoni, Lucas Bassereau, Nans Pierson, Noé Soulier; oblikovalec luči: Léonard Clarys; produkcija, promocija, administracija: Alma Office; produkcija: ND Productions; koprodukcija: CN D Centre national de la danse, Festival d'Automne à Paris, La Place De La Place – CDCN Toulouse/Occitanie, PACT Zollverein, Tanzquartier Wien

Noé Soulier, a rising star of French choreography, is known for his energetic and robust performances as well as for subtle interplays between gestures, intentions and speech. In this production, hailed by international critics as an “explosive kaleidoscope of the deconstruction and construction of meaning,” Soulier, with the help of four dancers, unceasingly bombards soundscapes by Bach and Froberger in the form of sharp interruptions, unexpected rhythmic turnarounds and frictions between contrasting textures. The gestural repertoire of this new piece is still – but not only – influenced by sport. It takes actions like kicks, leaps, and ball throwing (without a ball) and uproots them from their context. They are presented in their purest state, emptied of all apparent purpose, detached from their meaning, and chopped up into abstraction. On a bare stage, and more often than not in silence, the four dancers, each in their own world even while connected to the others, circle around in the same orbit, which results in fascinating coincidental patterns.

Author and Choreographer: Noé Soulier; performers: Anna Massoni, Lucas Bassereau, Nans Pierson, Noé Soulier; lighting designer: Léonard Clarys; production, promotion, administration: Alma Office; production: ND Productions; co-production: CN D Centre national de la danse, Festival d'Automne à Paris, La Place De La Place – CDCN Toulouse/Occitanie, PACT Zollverein, Tanzquartier Wien

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Supported by Institut français de Slovénie



# Matej Kejžar (SI): PLES / DANCE



Trije prelomni plesalci z različnimi ozadji so združili sile, da bi praznovali Ples onstran sprejetih norm koreografije, se srečali, odučili naučeno, se spet razšli, medtem pa ukriviljali prostor in čas, ter izumljali nove načine gledanja. »Ples« ni končni izdelek, ampak eksperiment vzpostavljanja skupnega polja sile med izvajalci in publiko; teritorija kjer so možne nenehne spremembe dinamike zaznave, in ki omogoča raziskavo novih oblik angažmaja in komunikacije. Mednarodno uveljavljen koreograf in plesalec Matej Kejžar, ki deluje v Bruslju, ne potrebuje dodatnih predstavitev. Njegovi avtorski projekti so nastali ali gostovali na skoraj vseh pomembnejših evropskih prizoriščih. Pontus Fager je na Švedskem rojen plesalec, ki se je v Amsterdamu izšolal v sodobnem plesu, baletu, jazzu, hip-hopu in gledališču. Sodeloval je številnimi plesalkami in plesalci, med njimi: Keren Levi, Roser Espinosa Lopez, Julio Ceasar Inglesias Ungo, Uri Ivgi in Johan Greben. Mikko Hyvönen je finski plesalec in performer. Njegova zadnja dela vključujejo »crystal pieces: human beings« s plesno skupino Off/Balance in solo projekt »Organic synthetic«.

Avtor koncepta: Matej Kejžar; plesalci: Pontus Fager (SE/BE), Mikko Hyvönen (FI/BE), Matej Kejžar; oblikovalka scene in luči: Petra Veber; producent: Žiga Predan; produkcija: Pekinpah; partnerji: P.A.R.T.S. Summer Studios; s finančno podporo Ministrstva za kulturo Republike Slovenije in Mestne občina Ljubljana – oddelka za kulturo

Three groundbreaking dancers from various backgrounds come together to celebrate "Dance" beyond established notions of choreography: to meet, interact and blend, unlearn what they have learned and finally drift apart, while trying to bend space-time and invent new ways of seeing. "Dance" is not a finished product but an experiment in setting up a common force-field between the audience and performers—a territory where a constant perceptive change of dynamics is possible and which enables the exploration of new forms of engagement and communication. The internationally renowned Slovene choreographer and performer based in Brussels, Matej Kejžar, needs no introduction. His performances have appeared in almost all relevant venues across Europe. Pontus Fager is a dancer born in Sweden and schooled in Amsterdam in contemporary dance, ballet, hip-hop, jazz and theater. He has collaborated with several dancers and choreographers, among them: Keren Levi, Roser Espinosa Lopez, Julio Ceasar Inglesias Ungo, Uri Ivgi in Johan Greben. Mikko Hyvönen is a Finnish performance and dance artist. His latest works include "crystal pieces: human beings" with the dance group Off/Balance and the solo work "Organic synthetic."

Author of the concept: Matej Kejžar; performers: Pontus Fager (SE/BE), Mikko Hyvönen (FI/BE), Matej Kejžar; set and light designer: Petra Veber; producer: Žiga Predan; production: Pekinpah; co-production: P.A.R.T.S. Summer Studios; supported by Ministry of Culture, Republic of Slovenia, City of Ljubljana – Department for culture

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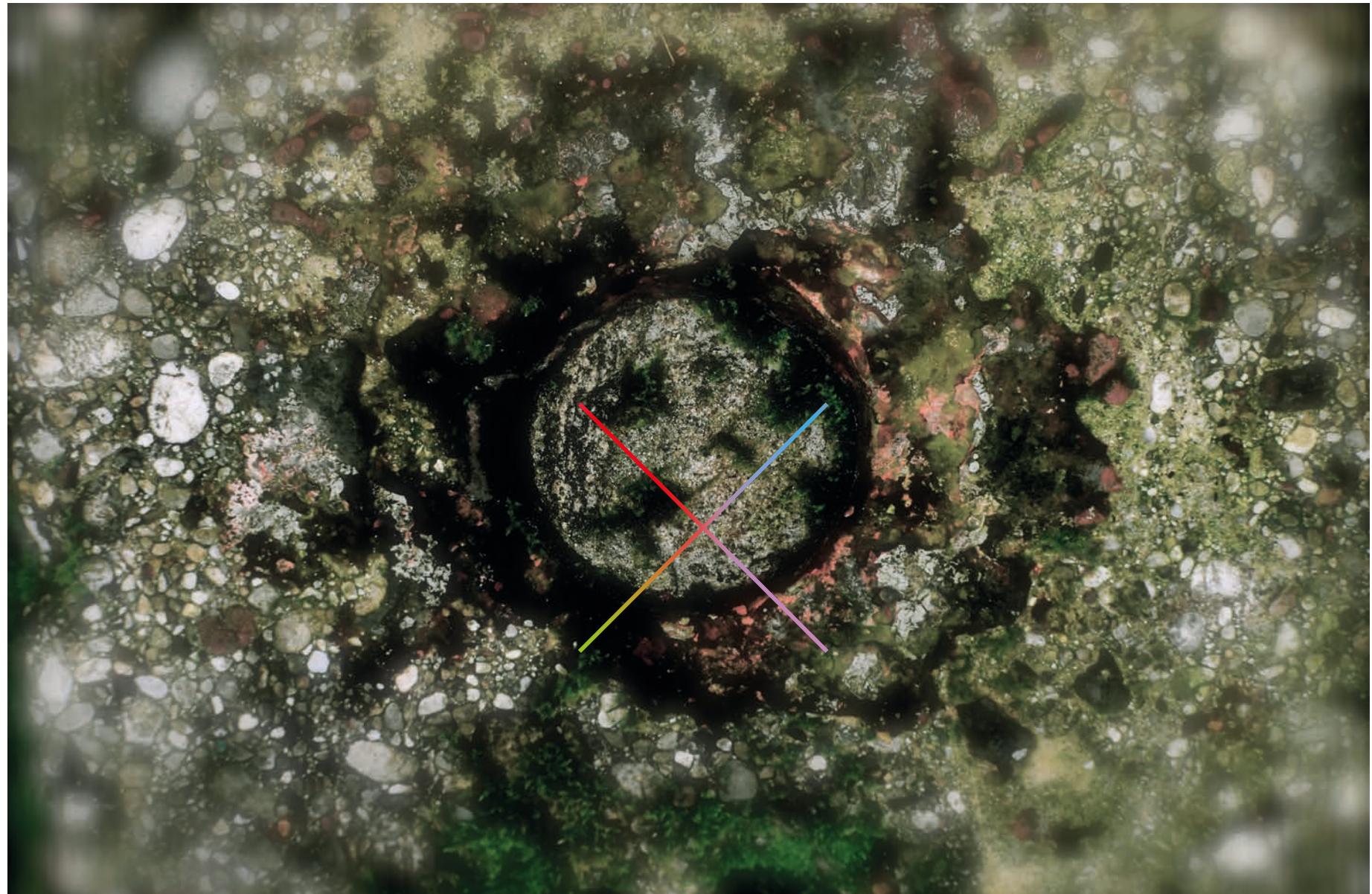
# Mala Kline (SI): SONGI III/XII / SONGS III/XII

Mala Kline se že desetletje osredotoča na umetniško in teoretične delo, ki temelji na praksah sanjanja kot načina kako doživljajoče telo procesira tok zaznavnih informacij z nenehnim generiranjem podob. S »SONGI« vzpostavlja performativno raziskavo jezika in njegovih potencialov. Zanima jo jezik, ki ga čutimo preden ga razumemo, in ki skozi empatijo razvija našo občutljivost in odpira kompleksnejšo misel in komunikacijo. Projekt sestavlja XII epizod. Vsaka se zgodi skoz dialog s pesnikom Tiborjem Hrs Pandurjem. Vsaka se zgodi na drugi prostorski lokaciji in kontekstu. Vsakič gre za uglasitev s prostorom in neposredno prevajanje nevidnih informacij, prisotnosti oz. energij. Prevajanje se dogaja v živo, skozi gib in skozi besedo. Tako se iz besedil, ki nastajajo počasi piše knjiga, ki bo izdana kasneje. Ta verzija nastaja v dialogu z raziskavami energetske, prostorske in arhitekturne konstalacije Ljubljane, ki jih je in jih še izvaja Marko Pogačnik. Nekdanje Plečnikovo gledališče, ki se je nahajalo za Tivolskim dvorcem, je Plečnik zgradil na eni od teh t. i. »Zmajevih črt«, ki potečajo skozi prostorsko razporeditev Ljubljane, saj je zavestno ustvarjal objekte na teh črtah ter jih vedno postavljal s specifično namero.

Avtorica koncepta in koreografinja: Mala Kline; plesalka: Eftychia Stefanou; avtor besedila: Tibor Hrs Pandur; oblikovanje prostora in vizualne podobe: Petra Veber; izvršna producentka: Ajda Kline; producent: Žiga Predan; produkcija: Mercedes Klein; koprodukcija: Pekinpah, 0090 Antwerpen; s finančno podporo Ministrstva za kulturo Republike Slovenije in Mestne občine Ljubljana - oddelka za kulturo

Mala Kline's decade-long artistic and theoretical work is embedded in the practice of dreaming, the way the experiencing body processes the ongoing flow of perceived information by constantly generating images. "SONGS" enacts performative research into language and its potentials that can be felt before being understood and which can, with the help of empathy, develop our sensitivity, while opening up the complexity of thought and communication. The overall project consists of 12 episodes. Each takes place in dialogue with the poet Tibor Hrs Pandur at a different location and in a different context. Each performance is about tuning into the space and the direct translation of the invisible spatial information, presence or energy. This translation takes place live, through gestures and through words. Both can be viewed and read simultaneously. From these generated texts a book is being assembled, which will be published at a later date. This version is connected to Marko Pogačnik's research into the energetic, spatial and architectural constellation of Ljubljana. The performance takes place at the remains of a theater designed by renowned Slovene architect Jože Plečnik, located behind Tivoli castle on one of the so-called "dragon lines" that run through Ljubljana. Plečnik consciously erected his buildings on these lines, always with specific intent.

Author and choreographer: Mala Kline; dancer: Eftychia Stefanou; text: Tibor Hrs Pandur; space designer: Petra Veber; producer: Ajda Kline; producer: Žiga Predan; production: Mercedes Klein; co-production: Pekinpah, 0090 Antwerpen; supported by Ministry of Culture, Republic of Slovenia, City of Ljubljana – Department for culture



# Naked (RS)

Vrhunski core-band iz Beograda Naked bo prvič na ljubljanskih odrih predstavil svoj edinstven spoj globalnega urbanega gruva začinjenega z balkanskimi in afriškimi vižami, swingom, funkom in free jazzom. V zadnjem desetletju so izvedli 400 nastopov po celi svetu in zagotavljajo nepozaben žur svetovne glasbe v prepletu eksperimentalnega jazza, tripozne dub psihadelije, klasičnih violininskih ekskurzov, temnih klarinetnih intervalov in odpičenih saksonofij. Pred nekaj meseci so pri izdali svoj četrti studijski album YES! (Narrator Records), kjer skozi 12 komadov preigravajo soočenje s polpreteklo zgodovino balkanskega polotoka, tako kot praznovanje njegove bogate dedičnine in glasbenih vplivov, ki so jih spremljali na njihovi poti utelešajoč, kot pravijo sami: ideje svobode in upanja. Pri dveh dodatnih komadih je tokrat sodelovala izjemna izraelska pevka Tal Tula Ben Ari. Naked so: Branislav Radojković – bas; Djordje Mijušković – violina; Goran Milošević – bobni, tolkala; Rastko Uzunović – klarinet, saksofon.

Naked, the exceptional core-band from Belgrade, will for the first time on a Ljubljana stage present its unique blend of global urban groove spiced with African and Balkan tunes, swing, funk and free jazz. In the last decade they performed over 400 concerts worldwide. They guarantee an unforgettable celebration of world music mixed with experimental jazz, trippy dub psychedelics, classical violin trips, dark clarinet intervals and spaced-out saxophones. A few months ago they released their fourth studio album YES! (Narrator Records), where they managed to confront the recent traumatic history of the Balkan peninsula while celebrating its rich heritage and musical influence in 12 songs that embody the basic ideas of freedom and hope. The album features a special vocal performance on two bonus tracks by the renowned singer Tal Tula Ben Ari (Israel). Naked are: Branislav Radojković – bass; Djordje Mijušković – violin; Goran Milošević – drums, percussions; Rastko Uzunović – clarinet, saxophone.

© Feliks Voloz





# Šlagwerk (SI)

Šlagwerk tvori trio MC-jev in DJ-ev, ki so v devetdesetih neizprosno razsajali po slovenski klubski sceni. V prepletu DnB-ja, hip-hop-a, break-beata in jungla tudi danes vztrajno odmevajo anomalije naše mutirane vsakdanjosti. Zasedbo tvorijo: Dado Sheik – MC, producent (Tadej Markelj); Fraw Blanka – MC (Kaja Janjić, aktivna tudi kot plesalka, koregrafinja in plesna pedagoginja); in Dj Zhe (Miha Žehelj, glasbeni gurman in entuziast). Kaja praktično od konca devetdesetih ni zamudila nobenega partijs in je temeljito zaznamovala številna plesišča klubskih scen, medtem ko sta Miha in Dado imela priložnost deliti oder z mnogimi svetovnimi zvezdami sorodnih žanrov pretežno UK sounda. Šlagwerk sledi stalnemu vzorcu nenaključno izbrane produkcije, ki jo suka DJ Zhe, Dj Dado pa kot producent v duetu s Fraw Blanka dvigata plesišča kot MC-ja.

Šlagwerk is a trio of MC's and DJ's, famous for causing havoc on the Slovene club scene since the 90's. By mixing DnB, hip-hop, break-beat and jungle, their sets echo the numerous unscrupulous anomalies of our mutated everyday lives. The group consists of: Dado Sheik – MC, producer (Tadej Markelj); Fraw Blanka – MC (Kaja Janjić, active as well as a dancer, choreographer and dance educator); and Dj Zhe (Miha Žehelj, musical gourmet and enthusiast). Kaja hasn't missed a party since the 90's and made her extensive mark on several dance floors, while Miha and Dado have had the opportunity to share the stage with numerous renowned stars of similar genres, mainly UK sound. Šlagwerk follows a typical pattern of sets intentionally chosen by Dj Zhe, while Dj Dado and Fraw Blanka lift the floor as MC's.

© Šlagwerk



# Olja Grubić (SI): ARTISTAS

Vizualna umetnica in performerka Olja Grubić je znana po dogodkih, razstavah in performansih v katerih na radikalne načine redno preizpršuje moderne fenomene plutokracije, patriarhata, verske in politične cenzure, psihološkega nasilja ali normativnosti sodobne družbe. »Artistas« je najboljši kabarejski šov na tej strani Atlantika in največja dražba umetniških del vseh časov, ki vam bo preprosto vzela dih. Več najrelevantnejših sodobnih kuratoric vam bo posredovalo nekaj malega o umetnosti nasploh, razkrilo svojo zbirkо najbolj znanih umetnic, ter ponudilo njihovo umetnost po neverjetnih in nezaslišanih cenah. Omogočen vam bo kratkomalo neomejen vstop v elitni svet visoke umetnosti. »Artistas« je nastal v sklopu Cabareta Tiffany, laboratorija performativnih umetnosti, katerega osnovni cilj je omogočati LGBTIQ izvajalce in izvajalke ter vzpostaviti odprto platformo, kjer lahko nenehno razvijajo svoje delo.

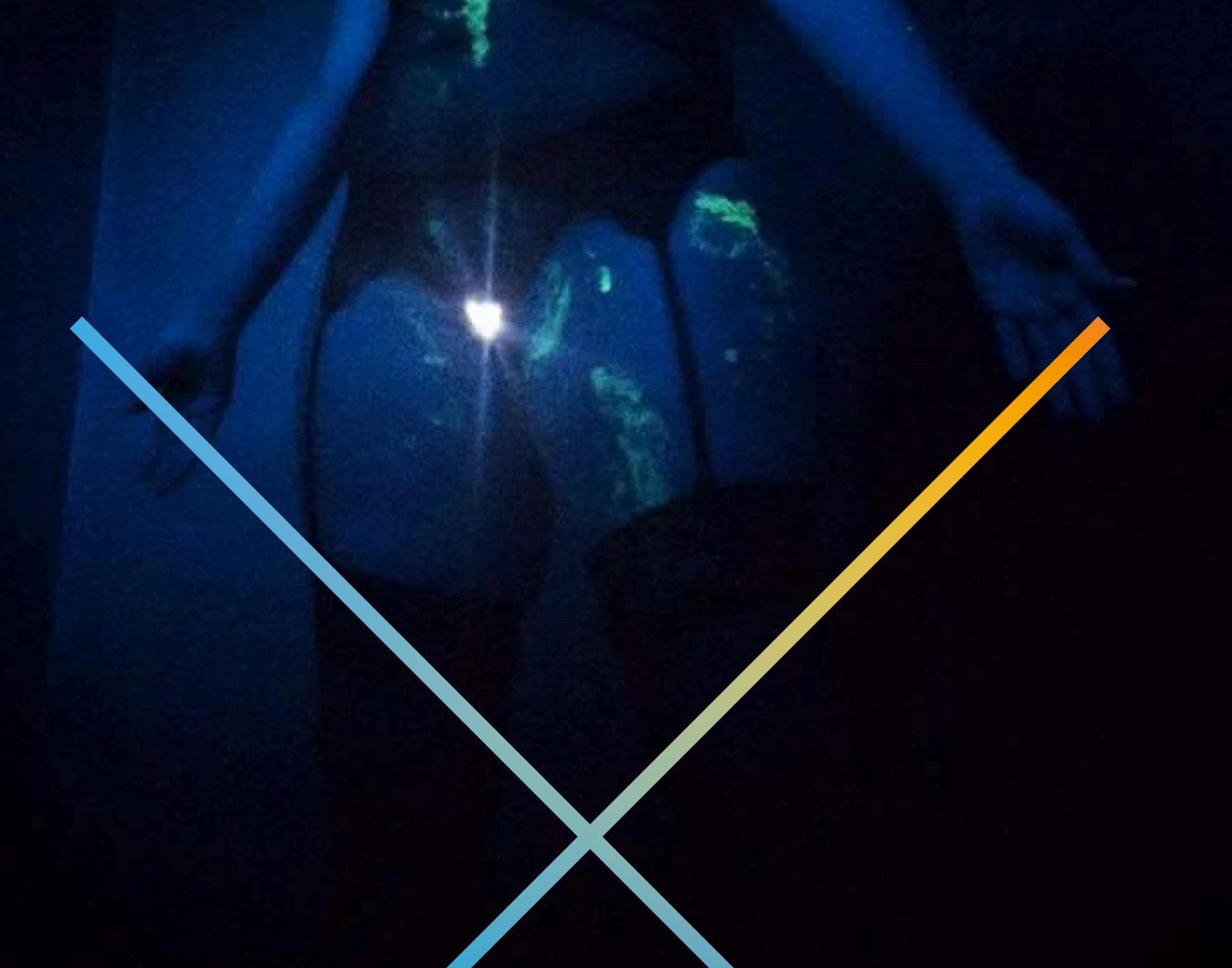
Avtorica, kostumografinja in scenografinja: Olja Grubić; nastopajoči: Olja Grubić, Dušan Pisić, Luka Velički; oblikovalec luči: Jan Vasiljevič; produkcija: Društvo Škuc, Zavod Omrežje, Cabaret Tiffany

The visual artist and performer Olja Grubić is best known for radical performances through which she regularly problematizes contemporary plutocracy, patriarchy, religious and political censorship, psychological violence or normativity in modern society. "Artistas" is the best cabaret show on this side of the Atlantic and the biggest art auction in history, which will leave you simply spellbound. Several renowned contemporary curators will let you know a thing or two about art, expose the most famous female artists, while putting their art up for auction at incredible prices. In short, they will allow you unlimited access to the elite world of high art. "Artistas" was developed in the context of the performing arts laboratory "Cabaret Tiffany," the main aim of which is to empower LGBTIQ performers and establish an open platform where they can continuously create their work.

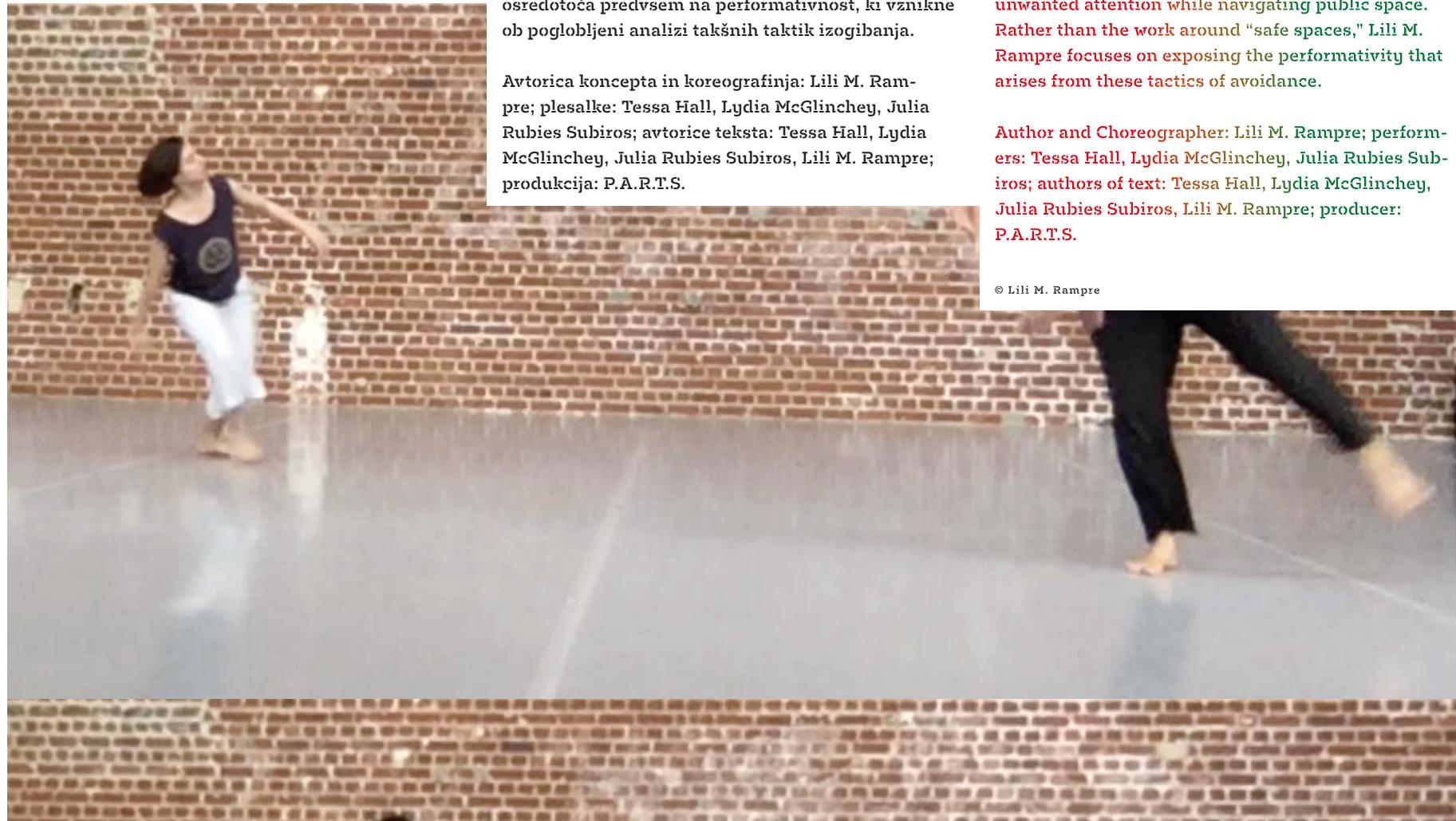
Author, costume and set designer: Olja Grubić; performers: Olja Grubić, Dušan Pisić, Luka Velički; light designer: Jan Vasiljevič; production: Društvo Škuc, Zavod Omrežje, Cabaret Tiffany

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# Lili M. Rampre (SI): STRUKTURA OBČUTKA / STRUCTURE OF A FEELING



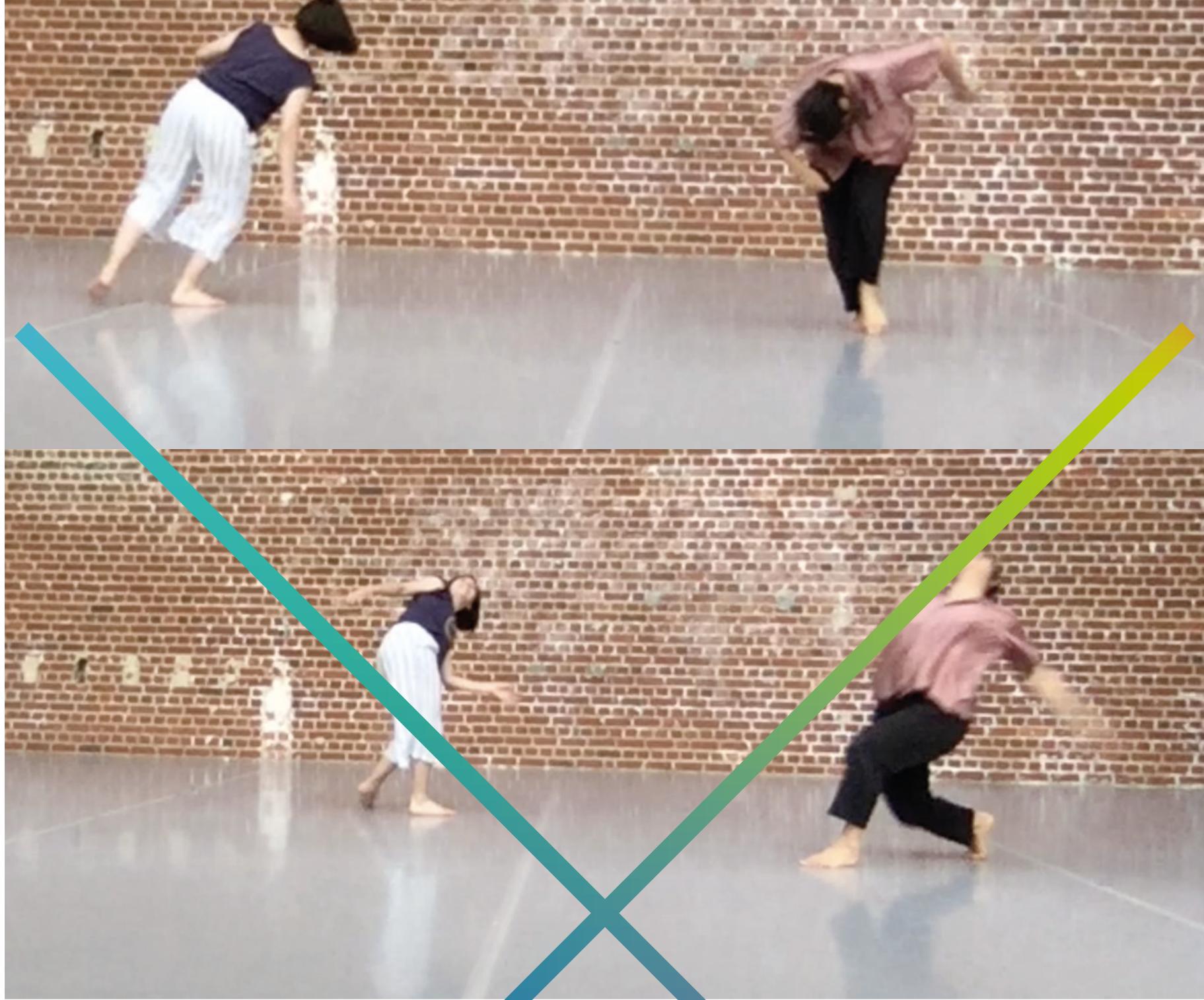
Lili M. Rampre, vzhajajoča slovenska performerka in koreografinja s tem delom v razvoju skuša konstruirati telo, ki se v manjši ali večji meri, skriva pod žensko kožo. S fizičnim pristopom k neuglašenem gibanju, disjunkciji pogleda, glave ter centra telesa kot možnega nosilca berljivosti namere giba, se telo giblje med dvojnostjo, dvomom, trudom ter vztrajanjem preiti ovire, ki izhajajo iz gibalnih principov. »Struktura občutka« raziskuje strategije maskiranja telesnih akcij ter namer, ki jih zajezimo, preusmerjamo in zakrivamo, kar je primerljivo z naporom v katerega so ženske prisiljene, ko se naj prilagodijo in odvrnejo nezaželeno pozornost ter se varneje prebijejo skozi javni prostor. Namesto portretiranja takšnega »varnega prostora« se Lili osredotoča predvsem na performativnost, ki vznikne ob poglobljeni analizi takšnih taktik izogibanja.

Avtorica koncepta in koreografinja: Lili M. Rampre; plesalke: Tessa Hall, Lydia McGlinchey, Julia Rubies Subiros; avtorice teksta: Tessa Hall, Lydia McGlinchey, Julia Rubies Subiros, Lili M. Rampre; produkcija: P.A.R.T.S.

In her latest work-in-progress, Lili M. Rampre, a rising Slovene performer and choreographer, tries to construct a body that resides, more or less, under the skin of a woman. Through a physical approach to disorganized movement—the disjunction of the gaze, the head and the bodily center as a potential means to decipher the intentionality behinds gestures—the body is forced to move between duality, doubt and the insistent effort to overcome the obstructions stemming from the applied principles of movement. "Structure of a Feeling" draws inspiration and constructs performative gestures from strategies that mask bodily intention, retracting and camouflaging it—comparable to the affective labour women must do to adjust behavior and develop tactics to avoid unwanted attention while navigating public space. Rather than the work around "safe spaces," Lili M. Rampre focuses on exposing the performativity that arises from these tactics of avoidance.

Author and Choreographer: Lili M. Rampre; performers: Tessa Hall, Lydia McGlinchey, Julia Rubies Subiros; authors of text: Tessa Hall, Lydia McGlinchey, Julia Rubies Subiros, Lili M. Rampre; producer: P.A.R.T.S.

© Lili M. Rampre



# Moya Michael (RSA/BE) & Tracey Rose (RSA): **KHOI KHULLID TEMNOPOLTI LAŠOD: MOST /** **KHOI KHULLID COLOURED SWAN PRESEN- TATION: THE BRIDGE**

Južnoafriška intermedija umetnica Moya Michael, rojena v Johannesburgu, se je izšolala v baletu pri Dianne Sparks in diplomirala iz afriškega in sodobnega plesa. Živi v Bruslju, kjer se razvija kot plesalka in producentka na področjih mešanih medijev. Plesala je s številnimi znanimi plesalci in plesalkami, kot so na primer: Akram Khan, Gregory Maqona, Anna Teresa de Keersmaeker (Rosas), Sidi Larbi Cherkaoui in Damien Jalet (Eastman). Predstavitev in performativni pogovori »Temnopolti labod« preizpravičajo in razkrivajo spremenljajoče se plasti vsiljenih identitet. Odkar jo je apartheidski režim Južne Afrike označil za »temnopolto« osebo, Moya Michael k raziskavam identitetnih politik ter semantike njihovih družbenih konstrukcij vabi priznane umetnike iz številnih področij. Tracey Rose, rojena v Durbanu (1974), je osrednja figura post-apartheidanske scene uprizoritvenih in video umetnosti. S solo razstavami in nastopmi je gostovala po celi svetu, med drugim na večjih mednarodnih dogodkih in festivalih, recimo na beneškem Bienu (2001) in na documenta 14 (2017). Tretja predstavitev »Most« v sodelovanju z Oscarjem Cassamojerjem in Louckom Fiagom spaja besede, vizualije in performans, ter z razširitojo diskurza ustvari metaprostor čaravnij, ljubezni, duha, narave in otroške nedolžnosti.

Avtorka koncepta, koreografinja, scenografinja, oblikovalka videa, glasbe in celostne podobe: Moya Michael; scenografinja, oblikovalka videa in soavtorica: Tracey Rose; dramaturginja: Kitty Kortes Lynch; kostumografinja: Povilas Bastys; oblikovalka glasbe in celostne podobe: Mitsuki Matsumoto; oblikovalka luči: Mandla Mtshali

South African intermedia artist and performer Moya Michael was born in Johannesburg, where she trained in ballet under the guidance of Dianne Sparks and graduated in African and contemporary dance. Today she is based in Brussels and continues to evolve as a producer of live performances with mixed media. She has danced with the likes of Akram Khan, Gregory Maqona, Anna Teresa de Keersmaeker (Rosas), Sidi Larbi Cherkaoui and Damien Jalet (Eastman). "The Coloured Swan Presentations" question and reveal the changing layers of imposed identities. Classified as a "coloured" person in apartheid South Africa, Moya Michael invites artists from a variety of disciplines to research identity politics and the semantics of their social construction. Tracey Rose, born in Durban (1974), is a seminal figure in the post-apartheid South African contemporary art world focusing on video and performance. She has had solo presentations worldwide and has featured in major international festivals such as the Venice Biennale (2001) and documenta 14 (2017). In this third iteration subtitled "The Bridge," Rose, in collaboration with Oscar Cassamajor and Loucka Fiagan, expands the discourse to create a witchy meta-space of love, spirit, mother nature and childhood innocence by morphing words, visuals and performance.

Choreographer, set, video, dance, music, soundscape designer, concept: Moya Michael; set and video designer, collaborator: Tracey Rose; music and soundscape designer: Mitsuki Matsumoto; dramaturge: Kitty Kortes Lynch; lighting designer: Mandla Mtshali; costume designer: Povilas Bastys



Green X



# Elisa Zuppini (IT/NL):



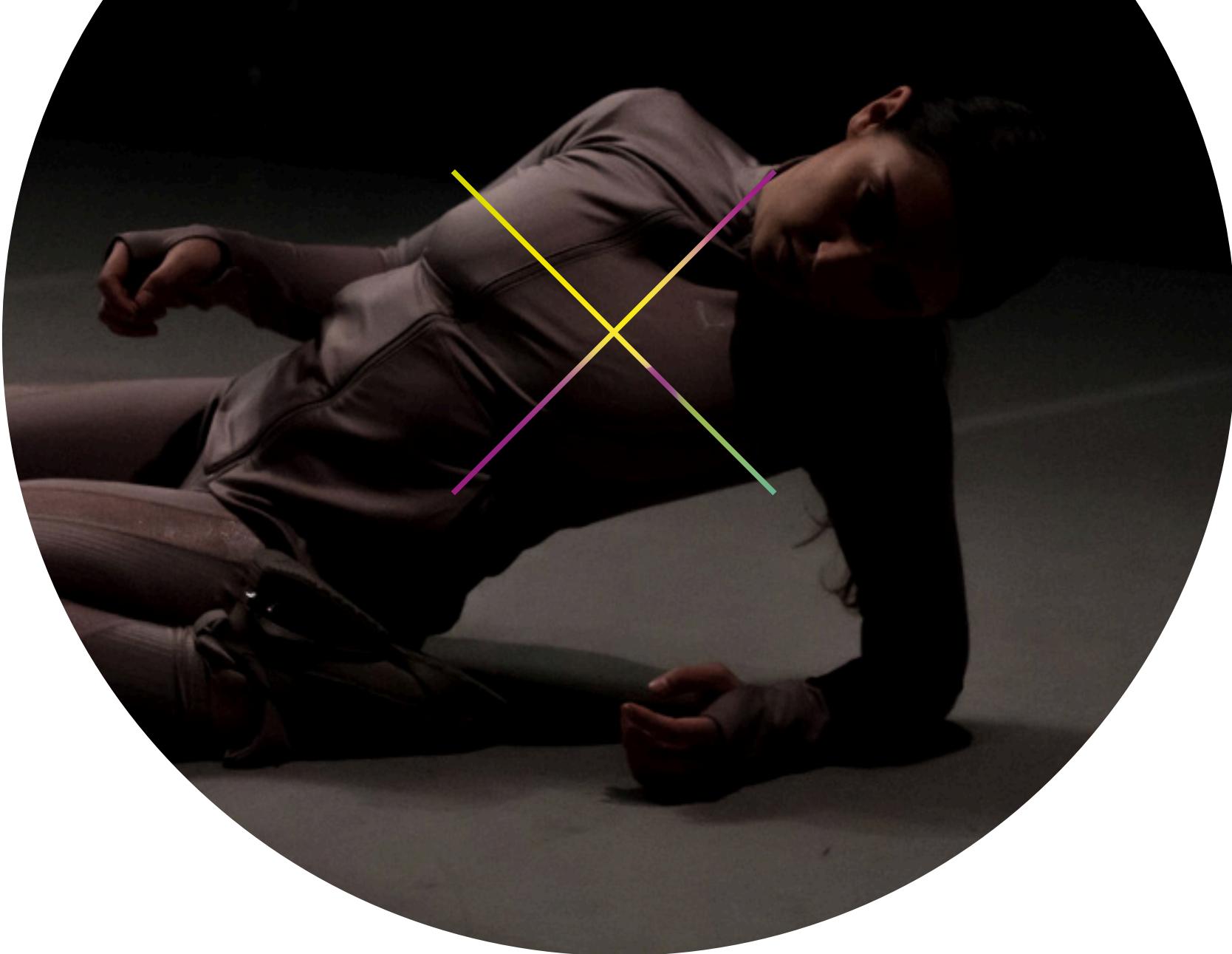
Elisa Zuppini je pravkar magistrirala iz koreografije na amsterdamski SNDO. »LIIL« predstavlja razpirajočo se resničnost transformativnih teles. Z vstopom v hipersenzibilno stanje zaznave izvajalci doživljajo sebe in prostor med fikcijo in realnostjo: telo kot decentraliziran sistem utelešenih sil in senzor prostora, kraj kot vselej spremenljajoče se mesto, koža kot ogromna pokrajina in edina država, ki jo dejansko naseljujemo; materialnost sredi nenehne reorganizacije, težnost kot sila, ki jo lahko oblikujemo. Z mikro in makro elementi, ki jim dovolimo vstop v relacijsko gibanje, se sproži sistem sistemov, ki generira nepredvidljive, fragmentirane in posredne uglasitve in razglasitve senzoričnega kaosa. Telo se doživlja sredi neenakomernih intervalov preobrazb dokler ne doseže kontemplacije, medtem ko gledalca popelje skozi različne dimenzije materialnosti. Z »LIIL« je dosegla sintezo različnih elementov njenih umetniških raziskav, ki jih navdihuje nenehno preizpraševanje teme in kompleksnosti.

Avtorica koncepta in koreografinja: Elisa Zuppini; plesalki: Federica Dalla Pozza, Elisa Zuppini; oblikovalka: Elisa Zuppini; oblikovalec luči: Martin Kaffarnik; svetovalca: Renè Coprai, Nikola Knežević; nadzorovalka zvoka: Elisa Battistutta; produkcija: SNDO

Elisa Zuppini recently graduated from the School for New Dance Development in Amsterdam with an MA in choreography. "LIIL" presents an unfolding reality of transformative bodies. By entering a hypersensitive state of perception, the performers sense themselves and the space between the fictional and the actual: the body as a decentralized system of embodying forces and machine sensor of space; place as an ever-moving site; the skin as a giant landscape and the only country we actually inhabit; materiality in constant re-organization; gravity as a re-configurable force. By allowing micro and macro elements to enter into relational movement, a system of systems is initiated generating unpredictable, fragmented and oblique (mis)alignments through the sensory chaos. The body experiences itself in irregular times of transformation until it achieves contemplation, while the viewer is invited to slip between different dimensions of materiality. "LIIL" is a culmination of various elements of Zuppini's artistic research, inspired by an unceasing quest for darkness and complexity.

Author of concept and choreography: Elisa Zuppini; performers: Federica Dalla Pozza, Elisa Zuppini; sound designer and author of sound mix: Elisa Zuppini; lighting designer: Martin Kaffarnik; advisors: Renè Coprai, Nikola Knežević; sound supervisor: Elisa Battistutta; production: SNDO

© Nellie de Boer



# **Christian Botale Molebo (DRC): KOK-LAT-VIL SAMO INKANTACIJA + INVOKACIJA + EKSORCIZEM / KOK-LAT-VIL ONLY INCANTATION + INVOCATION + EXORCISM**

Vizualni umetnik in performer Christian Botale Molebo, rojen v Kinšasi (1980), je leta 2006 študiral vizualno komunikacijo v Kinšasi in leta 2012 diplomiral na Haute école des arts du Rhin v Strasbourg. S pomočjo ustnega izročila in zgodb svojega očeta se v svojih performansi sooča z belgijsko kolonizacijo Konga, zgodovino Neodvisne države Konga in Zairem pod kasnejšo Mobutujevo diktaturo. Svoje skulpture različic »izseljenih« afriških predmetov postavi v središče predstave, svoje telo pa umešča med spomin in zgodovino ter metaforično nabira dediščino, ki so jo izbrisali kolonizatorji.

Je pomembno, da ti predmeti ostanejo kjer so? So dobro ohranjeni? Če teh predmetov ne »izselimo«, so še vedno vidni? Kdo jim je podelil status umetniških del?

Filmska realizacija: Christian Botale; pomoč pri realizaciji: Victor Schmitt; oblikovalec folklornih zvokov: Tangé Shongo; kostumografinja: Anne Deriviere; produkcija: Les Ateliers Moyi Mwinda; koprodukcija: La Hear, Pole sud CDCN, La Drac and La Region du Grand'est Strasbourg, Live work vol. 6, Centrale fies, Saavy contemporary, Goethe Institut, Academie des Beaux Arts de Kinshasa.

Avtor se za podporo zahvaljuje svojemu očetu Botale Bolembo Louisu in Pierrju Mercierju.

The visual artist and performer Christian Botale Molebo, born in Kinshasa (1980), studied visual communication in Kinshasa in 2006 and in 2012 graduated from the Haute école des arts du Rhin in Strasbourg. Throughout his performances he confronts, with the help of his father's orally transmitted stories, the Belgian colonization of the Congo, the history of the Congo Free State and Zaire under Mobutu's dictatorship. He sculpts his versions of "expatriated" African objects and positions them at the center of the performance, placing himself between memory and history while metaphorically gathering the legacy eradicated by the colonizers. Is it important that these objects continue to stay where they are? Are they well preserved? If these objects are not "expatriated," are they still visible? Who decided to give them the status of works of art?

Author and film director: Christian Botale; co-creation: Victor Schmitt; designer of folkloric sound: Tangé Shongo; costume designer: Anne Deriviere; production: Les Ateliers Moyi Mwinda; co-Production: La Hear, Pole sud CDCN, La Drac and La Region du Grand'est Strasbourg, Live work vol. 6, Centrale fies, Saavy contemporary, Goethe Institut, Academie des Beaux Arts de Kinshasa.

Thank To my Father Botale Bolembo Louis and Pierre Mercier.

© Roberta Segata





# Leja Jurišić & Marko Mandić (SI): SKUPAJ / TOGETHER

Slovenski publiki dobro znan vrhunski performerski dvojec Leja Jurišić in Marko Mandić se v maratonskem šest-urnem performansu Skupaj (v sodelovanju z režiserjem Bojanom Jablanovcem in pisateljico Semiro Osmanagić) z brutalno iskrenostjo soočata z večnim idealom uprizorljivosti in vselej nerazrešljivo težavo politike: kaj pomeni biti »skupaj«? Marko in Leja to vprašanje obračata vase: zakaj hočem biti skupaj, kako vzdržati skupaj, kaj narediti (s sabo), da bo »skupaj« realizacija presežka (mene), kako se izmakniti hierarhiji moči... In kako ta »skupaj« vzpostaviti v performativnem času in prostoru gledalca.

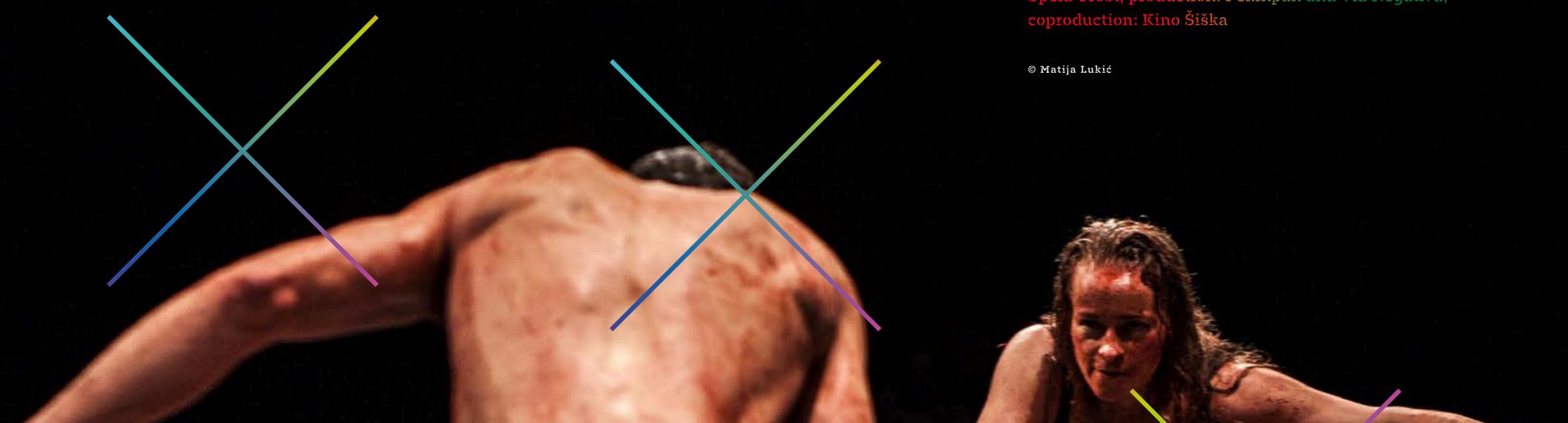
Danes smo priča neznosni inflaciji performativnosti. Utapljamо se v vseprisotnosti in mediatizaciji vsega. Hitro najdemo razloge, kaj nam je skupno, toda (skoraj) z ničemer več (za dolgo) ne zdržimo skupaj. »Skupaj« zahteva investicijo, ki smo jo vedno težje pripravljeni plačati. »Skupaj« je nekakšno mitično mesto zlitja, ki posameznika »zaceli« z drugim. Za ta dogodek, ki so ga kritiki razglasili za »enega izmed najpomembnejših uprizoritvenih dogodkov tega časa«, Leja in Marko potrebujeta čas.

Avtorja: Leja Jurišić and Marko Mandić v sodelovanju z režiserjem Bojanom Jablanovcem in pisateljico Semiro Osmanagić; producenta: Žiga Predan in Špela Trošt; produkcija: Pekinpah in Via Negativa; koprodukcija: Kino Šiška

In this six-hour long marathon performance, the top-performing duo Leja Jurišić and Marko Mandić (in collaboration with director Bojan Jablanovec and writer Semira Osmanagić) address—with brutal honesty—the eternal ideal of the performing arts and the irresolvable political issue of togetherness: What does it mean to be together? Leja and Marko turn the question onto themselves: Why do I want to be together? How to endure being together? What to do (with oneself) so that “together” becomes the realization of a surplus (of myself)? How to avoid the hierarchy of power? And how to establish this “together” in the performative time and space of the spectator? Today we are witnesses to an unbearable inflation of performativity. We are drowning in the constant presence and medialization of everything. We are quick to identify what binds us together, yet we are unable to bind ourselves to anything for any significant amount of time. “Together” requires an investment that is increasingly difficult to make. “Together” is a sort of a mythical site of fusion that “heals” an individual with another individual. For this event, which has been hailed by critics as the “single most important performing arts event staged in recent memory”, Leja and Marko require time.

Authors: Leja Jurišić and Marko Mandić in collaboration with director Bojan Jablanovec and writer Semira Osmanagić; producers: Žiga Predan and Špela Trošt; production: Pekinpah and Via Negativa; coproduction: Kino Šiška

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# ZVOČNA DELAVNICA MICHAEL SCHMIDA / ICTUS (BE) / MUSIC WORKSHOP BY MICHAEL SCHMID / ICTUS (BE)

Projekt BREATHCORE je razvojna raziskava dinamike diha znotraj družbenega, umetniškega in političnega konteksta. Michael Schmid je lansiral BREATHCORE poleti 2015 in od tedaj je organiziral več BREATHCOROV za različne kulturne dogodke in festivale. BREATHCORE je zbor, ki raziskuje kolektivnost s pomočjo prakso dihanja. Dih je generičen in vključuje širok spekter značilnosti – taktilnih, zvočnih, vibratoričnih. Udeleženci pustijo, da njihov dih rezonira in ustvarijo polje zabrisanih dihalnih zvočnih pokrajin. Njihovi posamezni dihi se komaj zaznavno povezujejo, medtem ko tvorijo okolje razredčenih prisotnosti. Dih se nahaja v telesu in služi kot osnova gledališkosti v vsakdanjem življenju, s pomočjo kombiniranja z govorom, dejanji in misli v razmerju do eksplizitne ravni pomena. Psiho-fizičnost človeške utelešenosti se vključi s pomočjo dejanja dihanja. Dih kot temeljni vir energije vseh človeških dejanj, reakcij, čustev in govora, je neločljiv element v naravi človeške pojavnosti. Navkljub svoji neotipljivosti igra neizmerno vlogo pri zaznavi in komunikaciji.

Breathcore deluje brez dirigenta ali notnega zapisa in vsak se razlikuje po formatu in obliki. Vaje in javni nastopi raziskujejo sinhronizacijski proces, izmenjavo veščin in neverbalne komunikacije. Breathcore razpira nekatere vzorce, raziskuje nove načine gledanja in poslušanja v okviru skupnega dihanja.

Michael Schmid je glasbenik in flutist, ki se je izmojstril v sodobni eksperimentalni glasbi. Je stalni član belgijskega ansambla Ictus in kot solist in komorni glasbenik je sodeloval z večino evropskih ansamblov nove glasbe. Deluje tudi kot performer konkretno poezije in ustvarja glasbene inštalacije. Izjemno ga zanima politika in procesi komunikacije znotraj glasbenega ustvarjanja. Od leta 2014 raziskuje dihanje izven glasbenega območja in želi ta dognanja vključiti v razvoj »nesebičnih« kompozicij. Nedavni solo nastopi in stvaritev vključujejo Kunstenfestival des Arts (Brussels) z »Breathcore« (2016), »Beat fucked Elf« (2016) and »Krachal« (2016) na BEAF - Bozar Electronic Arts Festival, Brussels (2016). Nedavno je sodeloval pri projektih s koreografi: Anne Teresa de Keersmaeker (Rosas), Boris Charmatz, Jérôme Bel, Manon de Boer (documenta 13), Georges Aperghis, Brynjar Sigurðarson in z Lafayette Anticipation Foundation (Paris). Snemal je za cyprès, HAT records, cpo, WERGO, Stradivarius in se pojavljal na televiziji in radiu.

Breathcore is a choir exploring modes of collectivity through the practice of breathing. Breath is generic and contains a wide spectrum of characteristics – tactile, sonic, vibrational. Performers let their breath resonate and create a field of blurred respiratory noisescapes. Their individual breath signatures interact, barely detectable, creating an atmosphere of diluted presences. Breath is located in the body and serves as the basis of theatricality in everyday life, through combining speech, action and thoughts in relation to an explicit level of meaning. The psycho-physicality of human embodiment is activated through the act of breathing. Breath as the fundamental source of energy to all human actions, reactions, emotions and speech, is an inseparable element in the nature of human embodiment. Despite its intangible nature it has a forceful function for perception and communication.

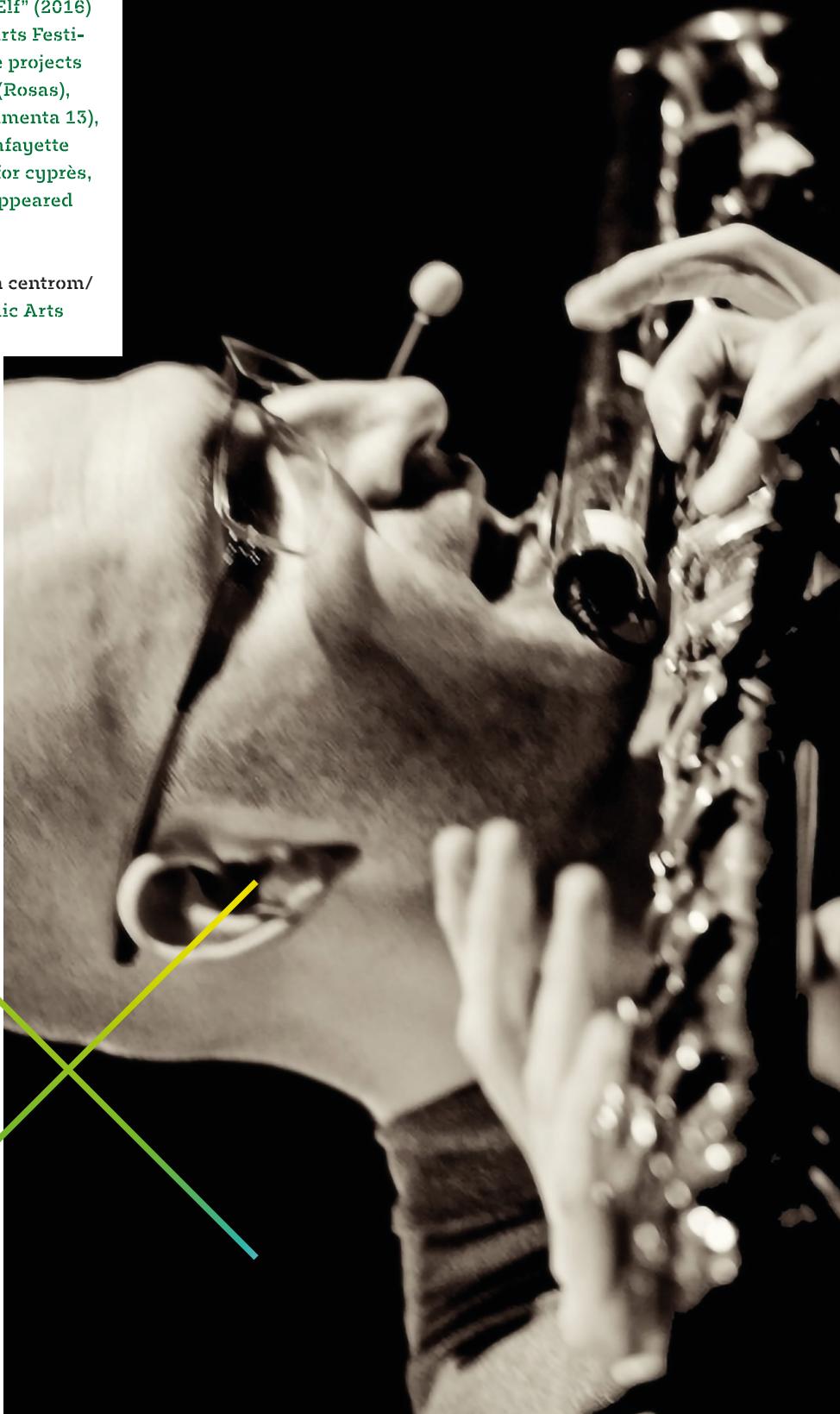
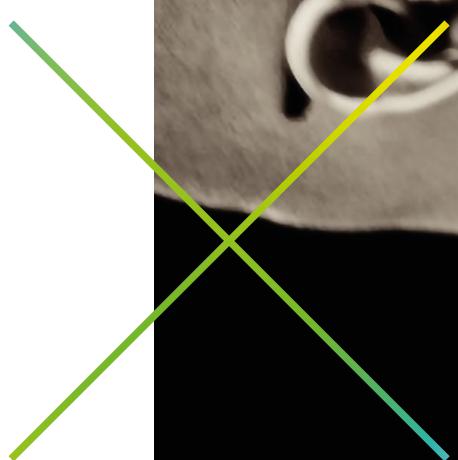
Michael Schmid is a musician and flutist specializing in contemporary experimental music. A fixed member of the Belgian Ictus Ensemble and as freelancer he has worked

with most of the major European New Music Ensembles as chamber musician and soloist. Next to his activity as flutist he appears as performer of concrete poetry, builds sound installations. He has a profound interest in the politics and communication processes of music making. Since 2014 he has been researching breathing in an outer musical context and seeks to integrate this vast domain into the development of an ego-less music making. His latest solo appearances and creations took place at Kunstenfestival des Arts (Brussels) with "Breathcore" (2016), "Beat fucked Elf" (2016) and "Krachal" (2016) at BEAF – Bozar Electronic Arts Festival, Brussels (2016). Recent collaborations include projects with choreographer Anne Teresa de Keersmaeker (Rosas), Boris Charmatz, Jérôme Bel, Manon de Boer (documenta 13), Georges Aperghis, Brynjar Sigurðarson and the Lafayette Anticipation Foundation (Paris). He has recorded for cyprés, HAT records, cpo, WERGO, Stradivarius and has appeared on television and radio.

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# PLESNA DELAVNICA MOYE MICHAEL / DANCE WORK- SHOP BY MOYA MICHAEL

V sklopu Festivala radikalnih teles Spider 2018 bo južnoafriška intermedija umeđnica Moya Michael vodila dvodnevno plesno delavnico. Delavnica je usmerjena predvsem na improvizacijo in kompozicijo. Začnemo s preprostim ogrevanjem in počasi razvijemo nenehno gibanje, gradimo fluidnost, preusmerjamo gibanje in komponiramo prostor.

Moya Michael, rojena v Johannesburgu, se je izšolala v baletu pri Dianne Sparks in diplomirala iz afriškega in sodobnega plesa. Živi v Bruslju, kjer se razvija kot plesalka in producentka na področjih mešanih medijev. Plesala je s številnimi znanimi plesalci in plesalkami, kot so na primer: Akram Khan, Gregory Maqona, Anna Teresa de Keersmaeker (Rosas), Sidi Larbi Cherkaoui in Damien Jalet (Eastman).

The workshop with dancer and choreographer Moya Michael will take place between 13 and 14 September in Španski borci and will focus on improvisation and composition. The class builds from a simple warm up, developing into perpetual motion, building fluidity, redirecting movement and composing the space. The classes are free of charge!

South African intermedia artist and performer Moya Michael was born in Johannesburg, where she trained in ballet under the guidance of Dianne Sparks and graduated in African and contemporary dance. Today she is based in Brussels and continues to evolve as a producer of live performances with mixed media. She has danced with the likes of Akram Khan, Gregory Maqona, Anna Teresa de Keersmaeker (Rosas), Sidi Larbi Cherkaoui and Damien Jalet (Eastman).

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