



**mladi  
levi**

# bunker

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24<sup>th</sup> International Festival  
24. mednarodni festival

**mladi  
levi**

# SVETLI OBETI

Kaj reči na pot festivalu, ki je nastajal več kot leto dni, v tem letu izgubil ustanoviteljico in se rojeval v sedmih mesecih zaprtja domačih odrov ter skoraj popolni izolaciji od mednarodnih odrov? V prihajajoči festival Mladi levi zremo z oprezno radostjo in upanjem. Zasnovan je velikopotezno – da bi dokazal, da je oder še vedno relevanten javni prostor, da so festivali še vedno lahko prostori in kosi časa, ki generirajo skupnost; da bi omogočil prostor mednarodne in lokalne izmenjave, da bi spet živo komuniciral z občinstvi, da bi dal prostor, čas in pozornost – umetnosti!

Zasnovan je tudi kot poklon Nevenki Koprivšek, ustanoviteljici festivala. Mladi levi so njena dediščina, ki ostaja vsem nam, upamo, da tudi zanamcem. Letošnji festival priča tudi o pomembnosti negovanja vezi med ljudmi, v vseh majhnih lokalnih skupnostih in mednarodno – nezmožnost potovanja nas je povezala v tem, da če umetnosti ne doživljamo skupaj, lahko o njej še vedno skupaj govorimo – mimo meja, zaprtij in izolacij.

Ob radosti – previdnost. Zamisli nikoli niso neposredno prevedene v realnost, a v današnjem času je načrtovanje skoraj domena naivnih. Letošnji festival je seveda »koronski« festival. A kot avtorice na Mladih levih ne delajo ženskih predstav in pisateljice ne pišejo begunskih romanov – tako se

me otepamo te nalepke. A kljub temu da vsako naše gledanje in doživljanje ter seveda tudi ustvarjanje zaznamuje duh časa, je vseeno preozko označiti festival za zaznamovan le s krizo zadnjega leta in pol. Kako sploh misliti krize današnjega časa – in kaj so sploh miselni zapiki kriz, okrog katerih bi lahko organizirale vprašanja in odgovore: alternative, utopije, revolucije ali morda iskanje stvari, ki so dobre, vredne ohranitve, vzdrževanja in skrbi?

**Umetnosti velikokrat podeljujemo mandat, da je sposobna misliti prihodnost, jo slutiti in začutiti. Kakšno prihodnost torej naznanja letošnji festival, kakšni so obeti? Vse festivalske dogodke, vse predstave zaznamuje dialektičnost. Umik od kategoričnosti, didaktičnosti, tudi od suhega dialoga v prostore in doživetja, ki niso enoznačni, kjer moramo znati misliti na več tiri hkrati in kjer mislimo ter doživljamo z empatijo!**

Opogumljene z referendumsko zmago, ki so jo prinesli mladi in medgeneracijska solidarnost, opogumljene, ker smo sestavile mednarodni festival, in opogumljene, ker se še vedno veselimo prihodnosti, ki smo jo vsaj v obrisih včasih sposobne ugledati kot solidarno, varno, pluralno in zeleno, vas vabimo na 24. festival Mladi levi!

ekipa festivala Mladi levi



# BRIGHT PROSPECTS

How do we introduce a festival, more than a year in the making, which this year alone suffered the loss of its founder; which was created during a seven-month closure of stages; which was almost completely severed from international stages? And yet, the upcoming festival Mladi Levi fills us with cautious joy and hope. It was envisioned on a grand scale, hoping to prove that the stage remains a relevant public space and that festivals endure as segments of time which create communities, provide space for international and local exchange, communicate with audiences – and give space, time, and attention to art.

It was also created as homage to Nevenka Koprivšek, the founder of the festival: Mladi Levi is her legacy, bequeathed to us all, including, we hope, our descendants. This year's festival is a testament to importance of maintaining relationships, both in our small, local communities as well as on an international scale. Our inability to travel connected us in a way which demonstrated that, despite not being able to experience art together, we could still talk about it – beyond borders, lockdowns and isolation.

Nevertheless, our joy remains cautious. Ideas never translate directly into reality, but today planning seems to be the domain of the naive. This year's festival is the corona edition, of course. But just as women authors at Mladi Levi do not merely produce female performances and refugee writers do not merely write refugee novels,

we are trying to steer clear of the label. Even though our outlook, experience and creativity are inevitably marked by the spirit of the times, it would be too limiting to label an entire festival with a designation that only applies to a crisis of the last year and a half. How do we consider all the crises of today? Where do we find our intellectual bearings, signposts around which to organise our questions and answers: alternatives, utopias, revolutions, or a simple hanging on to things which are good, worthy of keeping alive, of maintaining, of caring for?

**Art is often given the mandate to think about the future, to intuit and feel it. So what is the future predicted by this year's festival, what are our prospects? All our festival events and performances are markedly dialectical, a step away from being categorical or didactical; a departure from dry dialogue into multilayered spaces and experiences, where we have to think while transiting several orbits at the same time. Where we need to consider and experience matters with empathy.**

And so, spurred by the referendum victory, which was won by the young and by inter-generational solidarity, hopeful because we were still able to organise an international festival, and encouraged by our joyful anticipation of the future, whose occasional glimpses are green and a promise of solidarity, safety, and plurality – we invite you to the 24<sup>th</sup> festival Mladi Levi!

Mladi Levi festival team



# mladi Levi

20.–29. 8. 2021

Petek, 20. avgust Friday, August 20

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**16.00, 18.30, 21.00** → Tania El Khoury: **MENJALNI TEČAJ**  
**KULTURE CULTURAL EXCHANGE RATE** interaktivna performativna  
instalacija *interactive performance installation* (LB, UK) → ŠD Tabor

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**18.00** → Siniša Labrović: **OMARA CLOSET** performans v trajanju  
*durational performance* (HR) → Miklošičev park

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**20.00** → Philippe Quesne: **FARM FATALE** predstava *performance*  
(FR) → Stara mestna elektrarna – Elektro Ljubljana

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**22.00** → MAiKA: **KONCERT CONCERT** (RS/HR/SI) → ŠD Tabor

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## Sobota, 21. avgust Saturday, August 21

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**16.00, 18.30, 21.00** → Tania El Khoury: **MENJALNI TEČAJ**  
**KULTURE CULTURAL EXCHANGE RATE** interaktivna performativna  
instalacija *interactive performance installation* (LB, UK) → ŠD Tabor

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**19.30, 21.00** → Benjamin Verdonck: **KONTINUUM CONTINUUM**  
predstava *performance* (BE) → ŠD Tabor

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**20.00** → Philippe Quesne: **FARM FATALE** predstava *performance*  
(FR) → Stara mestna elektrarna – Elektro Ljubljana

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**20.00** → Nina Rajič Kranjac: **SOLO** predstava *performance* (SI)  
→ Nova pošta

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## Nedelja, 22. avgust Sunday, August 22

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**16.00, 18.30, 21.00** → Tania El Khoury: **MENJALNI TEČAJ**  
**KULTURE CULTURAL EXCHANGE RATE** interaktivna performativna  
instalacija *interactive performance installation* (LB, UK) → ŠD Tabor

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**19.30, 21.00** → Benjamin Verdonck: **KONTINUUM CONTINUUM**  
predstava *performance* (BE) → ŠD Tabor

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**20.00** → Silke Huysmans & Hannes Dereere / CAMPO: **PRIJETEN**  
**OTOK PLEASANT ISLAND** predstava *performance* (BE)  
→ Plesni Teater Ljubljana

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## Ponedeljek, 23. avgust Monday, August 23

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**16.00, 18.30, 21.00** → Tania El Khoury: **MENJALNI TEČAJ**  
**KULTURE CULTURAL EXCHANGE RATE** interaktivna performativna  
instalacija *interactive performance installation* (LB, UK) → ŠD Tabor

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**16.00–21.00** → SLOVENSKI GLEDALIŠKI ZALOŽNIKI SLOVENIAN  
THEATRE PUBLISHERS pop-up stojnica *pop-up shop* → ŠD Tabor

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**16.30** → Tomaž Grom: **NA TA VESELI DAN KULTURE ON THIS**  
**MERRY DAY OF CULTURE** zvočna instalacija *sound installation* (SI)  
→ ŠD Tabor

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**17.00** → **DEBATNA KAFANA DISCUSSION CAFÉ** → ŠD Tabor

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**20.00** → Silke Huysmans & Hannes Dereere / CAMPO:  
**PRIJETEN OTOK PLEASANT ISLAND** predstava *performance* (BE)  
→ Plesni Teater Ljubljana

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## Torek, 24. avgust Tuesday, August 24

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**16.00–21.00** → SLOVENSKI GLEDALIŠKI ZALOŽNIKI SLOVENIAN  
THEATRE PUBLISHERS pop-up stojnica *pop-up shop* → ŠD Tabor

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**16.30** → Škart: **NEPRAKTIČNE ŽENSKE NONPRACTICAL WOMEN**  
razstava *exhibition* (RS, SI) → ŠD Tabor

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**17.00** → **DEBATNA KAFANA DISCUSSION CAFÉ** → ŠD Tabor

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**18.00** → Tomaž Grom: **NA TA VESELI DAN KULTURE ON THIS**  
**MERRY DAY OF CULTURE** zvočna instalacija *sound installation* (SI)  
→ Stara mestna elektrarna – Elektro Ljubljana

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**18.30** → **NEVENKIN GAJ NEVENKA'S GROVE** → ŠD Tabor

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**19.00** → Matija Ferlin: **SAD SAM MATTHÄUS** predstava  
*performance* (HR) → Stara mestna elektrarna – Elektro Ljubljana

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**19.00** → Inštitut .abeceda / Brina Kern: **KONCERT CONCERT** (SI)  
→ ŠD Tabor

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**20.00** → Mart Kangro, Eero Epner, Juhan Ulfesak: **OSTANE,**  
**KOT JE IT STAYS AS IT IS** predstava *performance* (EE) → AGRFT

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Četrtek, 26. avgust Thursday, August 26

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**12.00** → Tomaž Grom: **NA TA VESELI DAN KULTURE ON THIS MERRY DAY OF CULTURE** zvočna instalacija *sound installation* (SI)  
→ Miklošičev park

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**18.00** → Tomaž Grom: **NA TA VESELI DAN KULTURE ON THIS MERRY DAY OF CULTURE** zvočna instalacija *sound installation* (SI)  
→ Prešernov trg

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**19.00** → Mart Kangro, Eero Epner, Juhan Ulfsak: **OSTANE, KOT JE IT STAYS AS IT IS** predstava *performance* (EE) → AGRFT

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**21.00** → Vito Weis: **SLABA DRUŽBA BAD COMPANY**  
predstava *performance* (SI) → Nova pošta

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Petek, 27. avgust Friday, August 27

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**16.00, 19.00** → God's Entertainment: **PO EVROPI EUROPE TO GO** vodeni ogled *guided tour* (EU) → ŠD Tabor

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**17.00** → **POLETNI LABORATORIJ ACT ACT SUMMER LAB**  
vodeni sprehod *guided walk* → Park Tivoli

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**19.00** → Lea Kukovičič: **DRAŽBENA HIŠA UPRIZORITVENIH UMETNOSTI PERFORMANCE AUCTION HOUSE FORSALE**  
dražba *auction* (SI) → Stara mestna elektrarna – Elektro Ljubljana

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**20.00** → Ine Ubben: **MOJE STANOVANJE MY APARTMENT**  
predstava *performance* (BE) → ŠD Tabor

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**21.00** → Vito Weis: **SLABA DRUŽBA BAD COMPANY**  
predstava *performance* (SI) → Nova pošta

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## Sobota, 28. avgust Saturday, August 28

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**10.00, 11.00** → **LIRIČNI UTRINKI V MESTU / 10 LET**  
**LYRICAL MINUTES IN THE CITY / 10 YEARS** pop-up opera (SI, BE)  
→ Centralna tržnica Ljubljana

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**16.00, 19.00** → God's Entertainment: **PO EVROPI**  
**EUROPE TO GO** vodeni ogled *guided tour* (EU) → ŠD Tabor

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**20.00** → Ine Ubben: **MOJE STANOVANJE MY APARTMENT**  
predstava *performance* (BE) → ŠD Tabor

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**21.00** → Filip Jovanovski: **TA ZGRADBA GOVORI RESNIČNO**  
**THIS BUILDING TALKS TRULY** predstava *performance* (MK)  
→ Stara mestna elektrarna – Elektro Ljubljana

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**22.00** → Tin Grabnar, Tjaša Bertoneclj: **TIHOŽITJE STILL LIFE**  
predstava *performance* (SI) → Lutkovno gledališče Ljubljana –  
Oder pod zvezdami

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## Nedelja, 29. avgust Sunday, August 29

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**16.00, 19.00** → God's Entertainment: **PO EVROPI**  
**EUROPE TO GO** vodeni ogled *guided tour* (EU) → ŠD Tabor

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**19.00** → Kolektiv Igralke & Tjaša Črnigoj: **BABICE GRANNIES**  
predstava *performance* (HR, SI)  
→ Stara mestna elektrarna – Elektro Ljubljana

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**19.00** → Inštitut .abeceda / Lenart De Bock: **KONCERT CONCERT**  
(SI) → ŠD Tabor

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**21.00** → Ine Ubben: **MOJE STANOVANJE MY APARTMENT**  
predstava *performance* (BE) → ŠD Tabor

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**21.00** → Vito Weis: **SLABA DRUŽBA BAD COMPANY**  
predstava *performance* (SI) → Nova pošta

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**22.00** → Tin Grabnar, Tjaša Bertoneclj: **TIHOŽITJE STILL LIFE**  
predstava *performance* (SI) → Lutkovno gledališče Ljubljana –  
Oder pod zvezdami

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Petek, 20. avgust–ponedeljek, 23. avgust, ob 16.00, 18.30 in 21.00  
Friday, August 20–Monday, August 23 at 4 p.m., 6.30 p.m. and 9 p.m.

→ ŠD Tabor

Tania El Khoury  
**MENJALNI TEČAJ KULTURE**  
CULTURAL EXCHANGE RATE

interaktivna performativna instalacija  
*interactive performance installation*

LEBANON, ZDRUŽENO KRALJESTVO *LEBANON, UNITED KINGDOM*



Foto/Photo by Ziaj Abu-Rish, Tania El Khoury





**Tania El Khoury** je multidisciplinarna umetnica, ki ustvarja interaktivne predstave in instalacije. Je dobitnica mnogih nagrad, med njimi tudi nagrade ANTI – Contemporary Art Festival, edine mednarodne nagrade, ki nagrajuje *live art* stvaritve. Njena dela so inovativna in raziskovalna, predstavljena v nekonvencionalnih prostorih, od velikih dvoran muzeja do ribiškega čolna v Sredozemskem morju. Jedrni element umetnosti Tanie El Khoury je srečanje umetnosti z gledalcem kot soustvarjalcem. Gledalca sooči z umetnostjo skozi ekstremno intimo in raziskuje etični in politični potencial umetnosti. Njeno delo temelji na dolgotrajnih raziskavah arhivskega, zgodovinskega in dokumentarnega gradiva, ki so v osnovi zgodbe posameznikov, a z njimi zareže v zgodbe vseh nas in v teme, katerih del smo: koncentracija moči, nasilje v državi, meje, spolne politike in ideja drugosti.

*Menjalni tečaj kulture* gradi na intervjujih, ki jih je Tania El Khoury posnela s svojo pokojno babico v vasi Akar na meji med Libanom in Sirijo. *Menjalni tečaj kulture* je arhiv, v katerega je povabljenih deset gledalk in gledalcev, da raziščejo zgodovino, ki jo zaznamuje vojno preživetje, a hkrati tudi reka, ki ne upošteva kolonialnih in državnih meja. Arhivskih skrinj ne polni le papir, ki nam ponuja znanje zgodovine in ga beremo iz perspektive sedanjosti, ampak se v njih skrivajo tudi videozapisi, zvoki, vonji, zemljevidi in zbirka denarja brez vrednosti.

**Tania El Khoury** is a multidisciplinary artist working with interactive performances and installations. She won several awards including the 2017 ANTI – Contemporary Art Festival Prize, the only international prize for live art creations. Her work is based on innovation and research, performed in unconventional spaces, ranging from national museums to a fisherman's boat in the Mediterranean Sea. At the core of Tania El Khoury's art is an


encounter with the audience as co-creator. It confronts us through deep intimacy and explores the ethical and political potential of art. Her work is based on long-term research of archival, historical, and documentary materials such as oral history collection. It reveals issues such as state violence, the concentration of power, borders, gender politics, and the othering of people and communities.

*Cultural Exchange Rate* builds on interviews made by Tania El Khoury with her late grandmother in the village of Akkar on the border between Lebanon and Syria. *Cultural Exchange Rate* is an archive into which ten viewers are invited to explore history marked by war survival, but at the same time by a river that ignores colonial and state borders. The cabinets and drawers are not only filled with paper that offers us knowledge of history and which we read from the viewpoint of the present, but they also reveal videos, sounds, smell, maps and a collection of devalued money.

Avtorica/Author: **Tania El Khoury** • Scenografija/Production Design: **Petra Aboulseiman** • Raziskava/Research: **Ziad Abu-Rish, May Haider, Mariam Saada, Alexander Mayagoitia** • Oblikovanje tona/Sound Design: **Fadi Tabbal** • Grafično oblikovanje/Graphic Design: **Jana Traboulsi** • Editiranje videa/Video Editing: **Ali Beidoun** • Film in fotografije/Cinematography: **Luke Bryant & Tania El Khoury** • Španski prevod/Spanish Translation: **Ziad Chakaroun** • Arhivi/Archives: **dokumenti družine El Khoury/El Khoury Family Papers (Libanon in Mehika/Lebanon and Mexico); Archivo General de la Nación (México); SRE – Acervo Histórico Diplomático (México)** • Produkcija/Originally produced by: **Bard Fisher Center, Spielart Festival, Onassis Stegi** • Produkcija gostovanj/Tour produced by: **Artsadmin** • Lokalna producentka/Local producer: **Ajda Koloini** • S podpora/Supported by: **Evropska unija – Program Ustvarjalna Evropa, Kultura, Create to Connect -> Create to Impact**



**45 minut/minutes** Interaktivna performativna instalacija je v različnih jezikih z angleškimi podnapisi. //Interactive performance installation is in multiple languages with English subtitles.



life  
is  
life

Foto/Photo by: Tanja Radež

Petek, 20. avgust–nedelja, 29. avgust  
Friday, August 20–Sunday, August 29

OTVORITEV

Petek, 20. avgust, ob 18.00

OPENING

Friday, August 20 at 6 p.m.

→ **Miklošičev park**

Siniša Labrović

**OMARA**

CLOSET

performans v trajanju  
*durational performance*

**HRVAŠKA CROATIA**



**Siniša Labrović** je umetnik vizualnih umetnosti, body arta ter performansov v javnem prostoru, v katerih kritično in humorno nagovarja nevralgične točke družbe. Na Mlade leve prihaja s performativno instalacijo, v kateri bo omara postala njegov začasni dom.

Prispodoba omare kot objekta, ki je v intimnem prostoru naših življenj, razpira številne premisleke – vsakdo ima v omari skritega kakšnega okostnjaka, morda je to naša seksualna orientacija ali pa verska, politična, etična prepričanja; v »življenje v omari« nas lahko potisnejo tudi revščina, bolezen, občutek, da smo v družbi nezaželeni, bodisi zaradi barve kože, izvora ali osebnostnih lastnosti ... Labrovića pa je k akciji spodbudila tudi pandemija koronavirusa, ko smo eden drugemu že s samo navzočnostjo postali imanentna grožnja, kjer sta popolna odsotnost fizičnih stikov in zaprtost v svoje male »omare« idealna distopija življenja.

Omara, v katero se bo Siniša Labrović vselil prvi dan festivala, bo stala v Miklošičevem parku pred sodiščem, kjer so našli dom tudi brezdomci – ljudje, ki živijo svoja nevidna življenja zunaj družbenega radarja, v »omarah« naše družbe.

Skrito življenje Siniše Labrovića bomo lahko spremljali po spletnem prenosu 24 ur na dan, do konca festivala, ko bo končno – prišel iz omare.

**Siniša Labrović** is an artist of visual arts, body art and performances in public space, through which he addresses the neuralgic points of society in a critical and humorous way. He comes to the Mladi Levi festival with a performative installation in which a closet will become his temporary home.

The parable of a closet as an object located in the intimate part of our lives raises various considerations. Everyone has a skeleton hidden in their clo-

set, whether it is our sexual orientation or a religious, political or ethical belief. We can also be forced to »live in the closet« by poverty, illness, the feeling that we are unwelcome in society, either because of our skin colour, our origin, or our personality... Another strong incentive for Labrović to act was the coronavirus pandemic, in which people became an imminent threat to each other by their very presence, where the complete absence of physical contact and confinement in our small »closets« are the ideal dystopia of life.

The closet that Siniša Labrović will move into on the first day of the festival will stand in front of the court in the Miklošič Park, where homeless people – people who live their invisible lives off the social radar, in the »closets« of our society – have also found their home.

The hidden life of Siniša Labrović will be broadcast online 24–7, until the end of the festival, when he will finally – come out of the closet.

Povezava na živi prenos iz omare bo objavljena na Bunkerjevi spletni strani. *Link to online broadcast from the closet will be published at Bunker's web site.* [www.bunker.si](http://www.bunker.si)

Avtor/Author: **Siniša Labrović**

Izvršna producentka/Executive producer: **Barbara Zonta** • Scenografija/Set design: **Igra IZR** • S podporo/Supported by: **Evropska unija – Program Ustvarjalna Evropa, Kultura, Create to Connect -> Create to Impact**





Petek, 20. avgust in sobota, 21. avgust, ob 20.00  
*Friday, August 20 and Saturday, August 21 at 8 p.m.*

→ **Stara mestna elektrarna – Elektro Ljubljana**

## Philippe Quesne **FARM FATALE**

predstava *performance*  
**FRANCIJA FRANCE**





**Philippe Quesne** je francoski umetnik, ki se redno vrača na festival. Njegov prvotni milje ustvarjanja so gledališke in operne scenografije in tudi v svojih režijah prostor uporablja kot veličasten ekosistem, v kateri se naseljujejo igralci. Rad proučuje odnose med človekom in naravo ter male skupnosti, v katerih išče čudovite podrobnosti vsakdana in jih tke v svoj izraz. Letos bo na Mladih levih gostoval s predstavo *Farm Fatale*, v kateri spremljamo življenje strašil v postčloveškem svetu, opustošenem od ekološke katastrofe. Strašila, ki so po propadu človeštva in ekosistemov ostala brez službe, skušajo naseliti kričečo praznino prostora. Vendar tega v resnici ne zmorejo. Ptičje petje je le še radijski posnetek petja izumrlih ptic, žuborenje vode le posnetek presahnjenih potočkov. Strašila, tako kot mi, ljudje danes, vedo, da njihov način bivanja ni vzdržen, vendar ne znajo, ne zmorejo bivati drugače kot tako, kot jim je poznano. Quesne pred nami v enakomernem tempu razprostre goli absurd bivanja na meji med preteklostjo, ki smo jo opustošili, in odgovornostjo ustvariti nekaj novega, boljšega, vzdržnejšega.

**Philippe Quesne** is a French artist who is a regular artist at the Mladi Levi festival. His original creative milieu is theatrical and opera set design, and he also uses space in his directing as a magnificent ecosystem populated by actors. He likes to study the relationship between man and nature, as well as small communities, in which he searches for the beautiful details of everyday life and weaves them into his own expression. This year, he will present *Farm Fatale*, which portrays the life of scarecrows in a post human world devastated by an ecological catastrophe. The scarecrows lost their jobs after the collapse of humanity and ecosystems, and are trying to inha-

bit the screaming void of space. But they can't really do it. Birdsong is only a radio recording of the singing of extinct birds, the gurgling of water nothing but a recording of dried up streams. The scarecrows, like us humans today, know that their way of life is not sustainable, but they are not capable of living differently from what they know. Quesne unveils before us, at a steady pace, the bare absurdity of living on the border between the past we have devastated and the responsibility to create something new, better, more sustainable.

Koncept, scenografija in režija/Concept, set design and direction: **Philippe Quesne**  
Ustvarjalci in izvajalci/Created and performed by: **Léo Gobin, Damian Rebgetz, Julia Riedler, Gaëtan Vourc'h, Stefan Merki, Raphael Clamer** • Sodelavka scenografa/Set design collaborator: **Nicole Marianna Wytyczak** • Sodelavka za kostumografijo/Costume collaborator: **Nora Stocker** • Maske/Masks: **Brigitte Frank** • Inspicent/Stage management: **Loïc Even** • Svetloba/Lighting: **Fabien Bossard** • Ton/Sound: **Théo Ernaudorena** • Dramaturgija/Dramaturgy: **Martin Valdés-Stauber** • Sodelavka dramaturga/Dramaturgy collaborator: **Camille Louis** • Prevod v slovenščino/Slovenian translation: **Tadej Turnšek** • Produkcija/Produced by: **Münchener Kammerspiele** • Koprodukcija/Co-produced by: **Nanterre-Amandiers, centre dramatique national** • S podpora/Supported by: **Francoski inštitut v Sloveniji, Evropska unija – Program Ustvarjalna Evropa, Kultura, ACT – Art, Climate, Transition**

**90 minut/minutes** Predstava je v angleščini s slovenskimi nadnapisi./Performance is in English with Slovenian surtitles.



Petek, 20. avgust, ob 22.00

*Friday, August 20 at 10 p.m.*

→ ŠD Tabor

MAiKA  
**KONCERT**  
CONCERT

SRBIJA, HRVAŠKA, SLOVENIJA *SERBIA, CROATIA, SLOVENIA*





**MAiKA**, šestčlanska glasbena gypsy-punk-dance skupina je uglasbljena norost in mešanica stereotipno balkanskih kontrastov: religije in tradicije v kombinaciji s sodobno tehnologijo, naravnih lepot z destruktivno politiko, blata z zlatom, ekstatične radosti s solzami, krvavih konfliktov s toplo človečnostjo in velikodušnostjo. Dva prodorna ženska glasova, harmonika, trobenta, bas, bobni in neizmerna energija – otvoritveni koncert.

***The taste of rakia***

***The smell of rakia***

***Drunk from rakia***

***You disappear!***

Besedilo iz pesmi MAiKA: Sava

**MAiKA**, a six-member gypsy-punk-dance group, is madness set to music, and a mix of stereotypical Balkan contrasts: religion and tradition combined with modern technology, natural beauty combined with destructive politics, mud with gold, ecstatic joy with tears, bloody conflicts with warm humanity and generosity. Two piercing female voices, an accordion, a trumpet, a bass, drums and immeasurable energy – the opening concert.

***The taste of rakia***

***The smell of rakia***

***Drunk from rakia***

***You disappear!***

Lyrics from the song MAiKA: Sava

Pevki/Singers: **Iva Pažin, Petra Pelemiš**

Harmonika/Accordion: **Luka Lopičić**

Trobenta/Trumpet: **Dušan Murišić**

Bas kitara/Bass: **Petar Stojanović**

Bobni in programiranje/Drums and programming: **Nikola Vukotić**



Sobota, 21. avgust in nedelja, 22. avgust, ob 19.30 in 21.00

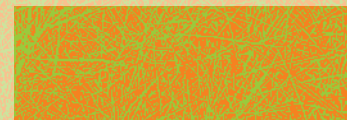
*Saturday, August 21 and Sunday, August 22 at 7.30 p.m. and 9 p.m.*

→ ŠD Tabor

Benjamin Verdonck

**KONTINUUM**

CONTINUUM



predstava *performance*

BELGIJA BELGIUM





**Benjamin Verdonck**, ki živi in dela v Antwerpnu, je svojo pot začel kot igralec, danes pa ga poznamo kot performerja, pisatelja in vizualnega umetnika. Njegovo ustvarjanje je mešanica gledališča, vizualne umetnosti in poezije. Na Mladih levih smo ga spoznali že s predstavami *wewill-livestorm* in *notallwhowanderarelost*, kjer je glavno vlogo prepustil stvarcem – predmetom, oblikam, podobam, s *Skrivnim eksperimentalnim observatorijem za globalne zadeve*, kjer je v tandemu z Mario Lucio Cruz Correia premišljeval o možnostih prehoda v pravično in trajnostno usmerjeno družbo in, ne nazadnje, z njegovim prepoznavnim namiznim gledališčem v predstavi *One More Thing*. Zdi se, da je *Kontinuum* neka-kšno njeno nadaljevanje – malo besed in mnogo vrvic, ki enakomerno dvigujejo in spuščajo majhne zastore, barvne ploskve ter geometrijske oblike, da ob spremljavi lokalnega glasbenika budijo neskončno polje asociacij.

Čar takšne škatle-teatra je tudi v tem, da se v svoji samozadostnosti lahko pojavi kjerkoli in kadarkoli, v dnevni sobi, kavarni, gozdu ali pa na dvorišču Športnega društva Tabor. Da nas začudi, zbudi iz realnosti in popelje v sanjavo poetičnost.

**Benjamin Verdonck**, who lives and works in Antwerp, began his career as an actor and is now best known as a performer, writer and visual artist. His work is a mixture of theatre, visual art and poetry. He performed at the Mladi Levi festival with *wewilllivestorm* and *notallwhowanderarelost*, where he let things – objects, forms, images – to play the main role, with *The secret experimental observatory for Global Matters* he was contemplating the possibility of transition to justice and permanence with together

with Maria Lucia Cruz Correia and with his characteristic table theatre in *One More Thing*. *Continuum* is a kind of sequel to it – few words and many strings that evenly raise and drop small curtains, coloured planes and geometric shapes, which, accompanied by a local musician, evoke an endless field of associations.

The charm of such box-theatre is that its self sufficiency allows it to appear anywhere and anytime, in the living room, cafe, forest, or in the courtyard of ŠD Tabor. To surprize us, awaken us from reality, and lead us into dreamy poetics.

Zasnova in izvedba/Creation from and by: **Benjamin Verdonck**

Produkcija/Production: **Toneelhuis**

Glasbenik/Musician: **FORUM I. – Gašper Livk / [www.abeceda.io/FORUM/](http://www.abeceda.io/FORUM/)**

S podpora/Supported by: **Evropska unija – Program Ustvarjalna Evropa, Kultura, Create to Connect -> Create to Impact**

40 minut/minutes





Sobota, 21. avgust, ob 20.00

Saturday, August 21 at 8 p.m.

→ Nova pošta

Nina Rajić Kranjac  
**SOLO**

predstava *performance*

SLOVENIJA SLOVENIA



**Nine Rajić Kranjac** ne bomo predstavljali, njena biografija vam bo na voljo v predstavi; povemo le to, da je *wunderkind* in še več – gledališki *wunderkind*. Predstava je solo, a v njej so poleg Nine Rajić Kranjac tudi štirje igralci, je avtobiografija, a več izvemo o gledališču in drugih ljudeh kot pa o Nini Rajić Kranjac, je predstava, a hkrati vanjo vdira življenje, je zaključek njene kariere, a je hkrati ... videti samo kot naslednja stopnica k uspehu. Najbolj šokantno pa je, da je predstava o ... njej, o Nini Rajić Kranjac. Ultimativna feministična gesta – kdaj si je še kakšna (mlada) ženska drznila narediti predstavo o sebi, zahtevati od občinstva celo nač popolno pozornost in celoten produkcijski poligon, da pove »svojo zgodbo« in da tudi drugi govorijo – njeno zgodbo?

Predstava je seveda polna čudovito pikantnih podrobnosti, dramatičnih zasukov, novih informacij, ekscesov, dobre glasbe, konfliktov, ljubezni, prijateljstva, sramu in življenjskih nerodnosti, a vse skupaj je – v maniri Nine Rajić Kranjac – v resnici čustvena pokrajina, v kateri plavamo od tesnobe do eforije, od izpraznjenosti do (anti)klimaksov. Občutja prehitavamo razum – a ravno zato se tako popolnoma predamo, ker tudi če se z njo ne moremo identificirati (vendarle je čudežni otrok in genialka), lahko z njo čutimo in mislimo o gledališču. Predstava *Solo* je popolnoma nepotrebna, še ena predstava o gledališču in ustvarjalcih gledališča, a prav zato je nujna in neprecenljiva!

We will not present **Nina Rajić Kranjac**, you will learn about her biography in the performance. Let's just say that she is a *wunderkind*, even more – a theatre *wunderkind*. It is a solo performance, only with four other actors in addition to Nina Rajić Kranjac; it is an autobiography, but we learn more about theatre and other people than about Nina Rajić Kranjac; it is a performance, but at the

same time invaded by life; it is the end of her career, but at the same time... it seems as just another step to success. What is most shocking is that it is a performance about ... her. Nina Rajić Kranjac. The ultimate feminist gesture – when did any (young) woman dare to make a performance about herself, to demand the whole production polygon and full attention from the audience for the entire night, to tell »her story«, and from others to also tell – her story? Of course, the performance is full of wonderfully spicy details, dramatic twists, new information, excesses, good music, conflicts, love, friendship, shame, and life awkwardness, but all in all, it is really an emotional landscape in which we drift from anxiety to euphoria, from emptiness to (anti)climaxes. Feelings are faster than reason – but that is exactly why we surrender so completely, because even if we cannot identify with her (she is a wonder woman and a genius, after all), we can feel and think about theatre with her. *Solo* is a completely unnecessary performance, another one about theatre and theatre creators, but that's precisely why it is necessary and invaluable!

Zamisel, zasnova in izvedba/Idea, concept and execution: **Nina Rajić Kranjac, Nataša Keser, Benjamin Krnetič, Minca Lorenci, Marko Mandić** • Scenografija/Set design: **Urša Vidic** • Skladatelj/Composer: **Branko Rožman** • Kostumografka/Costume design: **Marina Sremac** • Glasbenika/Musicians: **Petra Božič & Branko Rožman** • Izbor glasbe/Choice of music: **Nina Rajić Kranjac** • Tehnika/Technicians: **Martin Lovšin, Klemen Švirkart** • Producentka/Producer: **Tina Dobnik** • Asistentka produkcije in inspicientka/Assistant producer and stage manager: **Dafne Jemeršič** • PR in videomateriali/PR and video materials: **Urška Comino, Borut Bučinel, Alja Lobnik** • Koprodukcija/Co-produced by: **Maska Ljubljana & Slovensko mladinsko gledališče (Nova pošta)** • S podpora/Supported by: **Ministrstvo za kulturo RS, Mestna občina Ljubljana**

**360 minut/minutes** Predstava je v slovenščini./Performance is in Slovenian.



Nedelja, 22. avgust in ponedeljek, 23. avgust, ob 20.00

Sunday, August 22 and Monday, August 23 at 8 p.m.

→ Plesni teater Ljubljana

Silke Huysmans & Hannes Dereere/  
CAMPO

**PRIJETEN OTOK**  
PLEASANT ISLAND

predstava *performance*

BELGIJA BELGIUM



As far as I know with the  
history the Nauruans did not  
want to start the mining.  
Okay?



**Silke Huysmans** in **Hannes Dereere** sta gledališka umetnika, ki živita in ustvarjata skupaj, delita si tudi ljubezen do raziskovanja in dokumentarnega gledališča. Na *Mlade leve* prihajata s predstavo *Prijeten otok*, ki je njuna druga skupna predstava. V njej razkrivata usodo malega otočka Nauru sredi Tihega oceana, ki so mu ime Prijeten otok nadedli prvi raziskovalci, ki so tja prišli iz evropskih dežel. Otok so z velikim zamahom zajeli kolonizacija, kapitalizem, migracije, pretirano izkoriščanje naravnih virov in posledična ekološka katastrofa. Nekdaj rajski otok je postal sinonim za postapokalipso – poleg ekonomskega, humanitarnega in ekološkega upustošenja otoku grozi dvigajoča se gladina morja. Nauru je znan tudi po tem, da v zameno za finančna sredstva gosti avstralske centre za pridržanje prebežnikov, razmere pa oblasti prikrivajo in na otok ne dovolijo vstopa novinarjem in poročevalcem. Silke Huysmans in Hannes Dereere sta izjemoma dobila dostop na otok, le za kratek čas, z njega pa prinašata pričevanja in predvsem – vprašanja. Kakšna prihodnost čaka Nauru in kakšna je usoda sveta, ki stremi k neskončni rasti in dobičku?

**Silke Huysmans** and **Hannes Dereere** are theatre artists who live and create together and share a love for research and documentary theatre. They are coming to *Mladi Levi* with the performance *Pleasant Island*, their second joint performance. In it, they talk about the fate of the small island of Nauru in the middle of the Pacific Ocean, which was named Pleasant Island by the first explorers who arrived on the island from European countries. The island was swept by colonization, capitalism, migration, overexploitation of natural resources and the resulting ecological catastrophe. Once an

island paradise, the island became a synonym for post apocalypse – in addition to economic, humanitarian and ecological devastation, the island is threatened by rising sea levels. Nauru is also known for hosting Australian refugee detention centres in exchange for funding, with island authorities covering up the situation and preventing journalists and reporters from entering the island. Silke Huysmans and Hannes Dereere managed to get permission to enter the island for a limited time, and are coming back with testimonies and, above all, questions. What kind of future awaits Nauru and what will be the fate of the world striving for endless growth and profit?

Koncept in izvedba/By and with: **Silke Huysmans & Hannes Dereere** • Dramaturgija/Dramaturgy: **Dries Douibi** • Tehnika/Technical team: **Anne Meeussen, Piet Depoortere & Benjamin Verbrugge** • Oblikovanje zvoka/Sound mixing: **Lieven Dousselaere** • Produkcija/Production: **CAMPO arts centre** • Koprodukcija/Co-production: **Kunstenfestivaldesarts, Spring Festival Utrecht, Beursschouwburg, Kunstenwerkplaats Piano-fabriek, Veem House For Performance, Theaterfestival SPIELART München & De Brakke Grond** • S podporo/Supported by: **Vlaamse gemeenschapscommissie & KAAP, Evropska unija** – Program Ustvarjalna Evropa, Kultura, ACT – Art, Climate, Transition Prevod v slovenščino/Slovenian translation: **Tadej Turnšek**

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



VisualImage by zavod Sploh

Ponedeljek, 23. avgust, ob 16.30 *Monday, August 23 at 4.30 p.m.*

→ **ŠD Tabor**

Torek, 24. avgust, ob 18.00 *Tuesday, August 24 at 6 p.m.*

→ **Stara mestna elektrarna – Elektro Ljubljana**

Četrtek, 26. avgust, ob 12.00 *Thursday, August 26 at 12 p.m.*

→ **Miklošičev park**

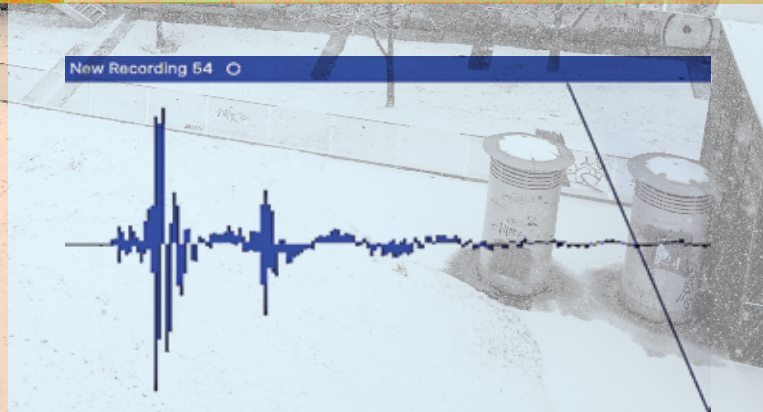
Četrtek, 26. avgust, ob 18.00 *Thursday, August 26 at 6 p.m.*

→ **Prešernov trg**

Tomaž Grom

## NA TA VESELI DAN KULTURE ON THIS MERRY DAY OF CULTURE

zvočna instalacija *sound installation*  
SLOVENIJA SLOVENIA





Glasbenik, kontrabasist **Tomaž Grom** dojema glasbo kot medij komunikacije in ne samo kot estetski užitek. Zanj je glasba iskanje, poglobljena refleksija, negotove situacije, pa tudi možnost, da dre-gne v aktualni družbeni prostor.

*Na ta veseli dan kulture* je kompozicija 657 prdcev, ki jih je za plačilo 20 evrov prispevalo 111 umetnic in umetnikov. Premierno je zazvenela na Muzejski ploščadi 3. decembra 2020, kjer je odmevala od sosednjih stavb muzejev, ministrstva za kulturo in Metelkove 6 (sedeža številnih nevladnih organizacij), in odpirala vprašanja sramotenja, tabuiziranja in normaliziranja teles, s tem povezane intimne, kot so jo izpostavili številni povabljeni k sodelovanju, ter vprašanja o tem, kaj dojemamo kot (sodobno) umetnost – je to prdec ali pičkin dim (s potencialom), kot v odgovor Gromu zapiše Anja, ena od ustvarjalk projekta *Na ta veseli dan kulture*.

V okviru Mladih levov bo kompozicija zazvenela pred Športnim dru-štvom Tabor, Staro mestno elektrarno, v Miklošičevem parku in na Prešernovem trgu. Na vinilni plošči z omejeno naklado bo lahko zazve-nela tudi na domačem gramofonu.

Musician and double bass player **Tomaž Grom** sees music as a medium of communication rather than just aesthetic pleasure. For him, music is a search, an in-depth reflection, and he sees precarious situations also as an opportunity to stir up the current social space. *On This Merry Day of Culture* is a composition of 657 farts, contributed by 111 artists for a fee of 20 EUR. It was first performed on the Museum Platform on De-cember 3 2020, where it echoed from the surrounding buildings, the Mi-

nistry of Culture and Metelkova 6 (home to many NGOs), and opened up questions of shame, tabooing and normalizing bodies, of the related inti-macy, as highlighted by many of the participating artists, and questions of what we perceive as (contemporary) art – is it a fart or a pussy's smoke (with potential), as Anja, one of the participants of the project, writes in response to Grom.

As part of the Mladi Levi festival, the composition will resonate in front of the ŠD Tabor, the Old Power Station, Miklošič Park, and Prešeren Square. On a limited vinyl edition it can resonate also from your home gramophone.

Avtorji/Authors: **Tomaž Grom s 111 ustvarjalkami in ustvarjalci/with 111 creators**

Koprodukcija/Co-produced by: **Via Negativa, Zavod Sploh**

S podpora/Supported by: **Ministrstvo za kulturo RS, Mestna občina Ljubljana**



Ponedeljek, 23. avgust in torek, 24. avgust, ob 17.00

*Monday, August 23 and Tuesday, August 24 at 5 p.m.*

→ ŠD Tabor

# DEBATNA KAFANA

DISCUSSION  
CAFÉ



Letos že drugič – torej že tradicionalno – pod taborskimi kostanji odpiramo **debatno kafano**. Ob rekreativne športnike, otroško igrišče, iskalce senčnega zavetja in bralce pod kostanji naseljujemo debato ob kavi – skuhalci jo bomo močno in obilno.

Letošnja tema je vzdrževanje oziroma skrb v povezavi z umetnostjo in kulturo. V dobi, ko štejejo samo inovacije, izboljšave in napredek, bomo razmišljali o potencialu tega, kar je že dobro, kar že obstaja, a je zanemarjeno, nevdrževano, prezrto ... Kako zlahka zavržemo delujoče sisteme in ureditve v želji po boljšem ter novem? Ali ni lažje graditi na obstoječem ali je treba stvari vedno izumljati na novo?

Skratka – ekonomija in umetnost (in celoten svet), oboje je fokusirano na inovacije in na motnje, ki zmotijo ustaljen red in spodbudijo novega ... ampak današnji svet se tako hitro obrača, da je izziv drugje, ne kako inovirati in ustvarjati motnje, ampak kako svet sploh držati v tirih, kako stvari vzdrževati, tako da ne propadejo. Kako ustvarjati sisteme, ki so vzdržni (na mikro- in na makroravni, torej od oskrbe do sistema in idej). Bi nas znanje, kako vzdrževati in negovati, lahko ubranilo pred nenehnimi krizami, prelomi in zlomi – bi nas lahko strategije, ki se bolj kot na izumljanje novega osredotočajo na negovanje obstoječega, opolnomočile, da postanemo imuni za doktrine šoka, ali leži v tem nevarnost strahu pred spremembami in večnim statusom quo ali počasnim propadanjem?

Moderatorica/Moderated by: **Alenka Pirman**

Govorci prvega dne/Speakers – Day 1: **Mateja Ratej, Delo Hadžiselimović**

Govorci drugega dne/Speakers – Day 2: **Natalija Majsova, Muanis Sinanović**

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

S pomočjo/Supported by: **Evropska unija – Program Ustvarjalna Evropa, Kultura,**

**ACT – Art, Climate, Transition**

This year, for the second time in a row, we are organising a **discussion café** under the Tabor chestnut trees. We are setting up a debate over coffee – strong brewed and in abundant quantities – among recreational athletes, a children's playground, shelter seekers and readers.

This year's topic is maintenance, or care, in connection with art and culture. In an age when only innovation, improvement and progress matter, we will reflect on the potential of what is already good, what already exists, but is neglected, dilapidated, ignored... How quickly do we discard functioning systems and arrangements looking for something better and new? Wouldn't it be easier to build on the existing, or do we have to constantly reinvent things?

In short – both economy and art (and the world as a whole) are focused on innovation and disruptions that disturb the established order and give rise to a new one ... But today's world is spinning so fast that the challenge is elsewhere: it is not about how to innovate and create disruptions, but rather how to keep the world under control at all, how to keep things from falling apart. How to create systems that are sustainable (at the micro and macro levels, i.e. from the supply to the system and ideas).

Knowledge of how to maintain and care for things could protect us from constant crises, fractures and breakdowns – could strategies that focus more on caring for the existing than on inventing the new empower us to become immune to the doctrines of shock, or is it about the danger of fear of change and either the eternal status quo or slow decay?





OTVORITEV RAZSTAVE Torek, 24. avgust, ob 16.30  
EXHIBITION OPENING Tuesday, August 24 at 4.30 p.m.

→ ŠD Tabor

## Škart NEPRAKTIČNE ŽENSKE NONPRACTICAL WOMEN

Razstava bo odprta do konca festivala.  
*The exhibition will be open until the end of the festival.*  
SRBIJA, SLOVENIJA SERBIA, SLOVENIA





**Kolektiv Škart**, ki ga sestavlja Dragan Protić - Prota in Đorđe Balmazović - Žole, je nastal leta 1990 na beograjski fakulteti za arhitekturo. Osrednji koncept kolektiva je arhitektura človeških odnosov, ki ga udejanjata predvsem v mediju poezije in grafičnega oblikovanja, velik poudarek pa namenjata tudi alternativnemu izobraževanju. Tako zadnje desetletje nastaja vrsta raznolikih delavnic z otroki in starostniki, kakršna je tudi letošnja delavnica *NEpraktične žeNskE*, ki združuje kreativno pisanje s skoraj stereotipnimi ročnimi deli starejše, med pandemijo ob rob potisnjene generacije.

Na razstavi nam bodo upokojenke in upokojenici iz DSO Tabor postregli z našpičenimi verzi in ostrimi družbenokritičnimi mnenji, izvezenimi in narisanimi na prtičke. Ob otvoritvi boste z njimi v senci kostanjev lahko tudi poklepetali, razstavo pa si bo mogoče ogledati do konca festivala.

**The Škart collective**, consisting of Dragan Protić – Prota and Đorđe Balmazović – Žole, was formed in 1990 at the Faculty of Architecture in Belgrade. The core concept of the collective is the architecture of human relations, which the artists implement mainly through poetry and graphic design and by placing great emphasis on alternative education. This resulted in a series of diverse workshops with children and the elderly during the last decade, one of them being this year's workshop *NOncpractical Women*, which combines creative writing with almost stereotypical handicrafts of the older generation, pushed to the fringes of society by the pandemic.

The exhibition, prepared by the residents of Tabor retirement centre, will offer sharp verses and harsh socially critical view, embroidered and drawn on napkins. The opening event in the Tabor Park will give you the opportunity to chat with them in the shade of chestnut trees, and the exhibition will be open until the end of the festival.

Koncept in vodstvo delavnice/Concept and workshop leaders: **Škart / Dragan Protić - Prota & Đorđe Balmazović - Žole** • Avtorji/Authors: **prebivalke in prebivalci DSO Tabor/Tabor retirement centre residents** • Lokalna producentka/Local producer: **Klara Drnovšek Solina** • S podpora/Supported by: **Evropska unija – Program Ustvarjalna Evropa, Kultura, ACT – Art, Climate, Transition** • Zahvala/Thanks to: **DSO Tabor, B & B Hotel Park**





Torek, 24. avgust, ob 19.00

*Tuesday, August 24 at 7 p.m.*

→ Stara mestna elektrarna – Elektro Ljubljana

Matija Ferlin

## SAD SAM MATTHÄUS

predstava *performance*

HRVAŠKA CROATIA



Na Mladih levih je **Matija Ferlin** prvič gostoval leta 2007 z diplomsko predstavo *Sad Sam*. Takrat se je s stoječimi ovacijami v Stari mestni elektrarni začela ljubezen z ljubljanskim občinstvom. Matija Ferlin je vsestranski ustvarjalec – gledališki režiser, koreograf in tudi performer. Letos na festivalu gostuje s kompleksno predstavo *Sad Sam Matthäus*, izhodišče katere je dobro znana narativna struktura Bachovega *Pasijona po Mateju*, s pomočjo katere Ferlin in dramaturg Goran Ferčec razmisli o položaju subjekta uprizarjanja, telesa, ki postane telo trpljenja. Celotna predstava je zbir osebnih utrinkov in metafizičnega premisleka, ki ustvarijo razvejan simbolni korpus uprizoritve.

Gre za izrazito večplastno predstavo, ki prek motiva trpljenja obravnava Bachovo strukturo in pri tem ohranja njeno celovitost, hkrati pa se naveže na osebno zgodovino Matije Ferlina in njegove družine. Vse dogajanje povezuje glasbena podlaga *Pasijona po Mateju*. Navkljub kompleksnosti predstave si Ferlin s svojo prezenco oder popolnoma prisvoji in v močnem triurnem solu razgrne ves svoj široki instrumentarij, od giba do glasu.

**Matija Ferlin** first appeared at the Mladi Levi festival in 2007 with his graduation performance *Sad Sam*. The standing ovations in the Old Power Station marked the beginning of a love affair with the Ljubljana audience. Matija Ferlin is a versatile artist – theatre director, choreographer, as well as performer. This year, he returns to the festival with a complex performance *Sad Sam Matthäus*, based on the well-known narrative structure of Bach's *St Matthew Passion*, which Ferlin and dramaturge Goran Ferčec use to reflect on the position of the subject of the performance, the body, which becomes the body of suffering. The entire performance is a collection of personal moments and

metaphysical reflection, which create a diversified symbolic corpus of the performance.

It is a distinctly multi layered performance, which uses the motif of suffering to deal with Bach's structure, while preserving its integrity, and at the same time relates to the personal history of Matija Ferlin and his family. The entire storyline is accompanied by *St Matthew Passion*. Despite the complexity of the performance, Ferlin takes over the stage completely with his presence, revealing his entire wide repertoire, from movement to voice, in a strong three-hour solo.

Režija, koreografija, izvedba/Direction, choreography and performance: **Matija Ferlin** • Dramaturgija/Dramaturgy: **Goran Ferčec** • Besedilo/Text: **Goran Ferčec, Matija Ferlin** Glasba uporabljena v predstavi/Music used: **Johann Sebastian Bach, Pasijon po Mateju/ St Matthew Passion, BWV 244, izvedba/performed by: Philippe Herreweghe / Collegium Vocale Gent, z dovoljenjem/with permission of Harmonia Mundi / [PIAS]** • Scenografija/Set design: **Mauricio Ferlin** • Oblikovanje zvoka/Sound design: **Luka Prinčič** • Oblikovanje luči, vodja tehnike/Light design, technical director: **Saša Fistrič** • Kostumografija/Costume design: **Desa Janković, Matija Ferlin** • Asistentka režije/Assistant director: **Rajna Racz** • Vodja produkcije/Head of production: **Maja Delak** • Asistentka produkcije/Assistant producer: **Sabrina Železnik** • Izvršna produkcija/Executive producer: **Silvija Stipanov** • Vizualna podoba/Visual design: **Tina Ivezić, Christophe Chemin, Ana Buljan** • Produkcija/Produced by: **Emanat, Matija Ferlin** • Koprodukcija/Co-produced by: **Wiener Festwochen, CND Centre national de la danse, Istarsko narodno kazalište – Gradsko kazalište Pula** • Partnerji/Partners: **Mediteranski plesni center Svetvinčenat, Bunker / Stara mestna Elektrarna – Elektro Ljubljana** • S podporo/Supported by: **Zagrebačko kazalište mladih** • Finančna podpora/Financial support: **Ministrstvo za kulturo RS, Mestna občina Ljubljana, Grad Pula, Grad Zagreb**

**170 minut/minutes** Predstava je v angleščini s slovenskimi nadnapisi./Performance is in English language with Slovenian surtitles.



Foto/Photo by Nina Pernat

Torek, 24. avgust in nedelja, 29. avgust, ob 19.00

*Tuesday, August 24 and Sunday, August 29 at 7 p.m.*

→ ŠD Tabor

Inštitut .abeceda

**MLADI RAZISKOVALCI**

YOUNG RESEARCHERS

dva koncerta *two concerts*

**SLOVENIJA SLOVENIA**





**Inštitut .abeceda**, platforma za raziskovanje v polju sodobne glasbe, pripravlja cikel rezidenc in koncertov *Mladi raziskovalci*. V okviru festivala Mladi Levi bomo gostili dva koncerta mladih glasbenikov – skladateljice in saksofonistke Brine Kren ter skladatelja in saksofonista Lenarta De Bocka, vsakega s svojo zasedbo.

Institute .abeceda, a platform for research in the field of contemporary music, is preparing a cycle of residencies and concerts *Young Researchers*. In the frame of Mladi Levi festival we will host two concerts by young musicians – a composer and saxophonist Brina Kren and a composer and saxophonist Lenart De Bock, each with his ensemble.

Torek, 24. avgust, ob 19.00 *Tuesday, August 24 at 7 p.m.*

Saksofon/Saxophone: **Brina Kren**  
Violina/Violin: **Mirjam Šolar**  
Vibrafon/Vibraphone: **Tilen Zlatnar**  
Električni bas/Electric bass: **Jonatan Hudnik**  
Klavir/Piano: **Martin Vasle**

Nedelja, 29. avgust, ob 19.00 *Sunday, August 29 at 7 p.m.*

Saksofon/Saxophone: **Lenart De Bock**  
Klavir/Piano: **Klemen Kocijančič**  
Viola: **Domen Kužnar**  
Bobni/Drums: **Luka Hren**  
Vokal/Vocals: **Neža Okorn**



Torek, 24. avgust, ob 20.00 in četrtek, 26. avgust, ob 19.00  
*Tuesday, August 24 at 8 p.m. and Thursday, August 26 at 7 p.m.*

→ Akademija za gledališče, radio, film in televizijo – AGRFT

Mart Kangro, Eero Epner, Juhan Ulfsak  
**OSTANE, KOT JE**  
IT STAYS AS IT IS

predstava *performance*  
ESTONIJA *ESTONIA*





**Eero Epner** je dramaturg in umetnostni zgodovinar, **Juhan Ulfesak** je igralec in režiser, **Mart Kangro** je koreograf, režiser in plesalec. Vsi skupaj pa so seveda več kot vsota svojih CV-jev. V preteklosti so že večkrat sodelovali; njihovi skupni točki (poleg Estonije in uprizoritvene umetnosti seveda) sta morda avtorsko gledališče in tudi Theatre N099, kjer so vsi trije delovali do njegovega zaprtja. Na Mladih levih so pred dvema letoma gostovali s predstavo *Delavnica*, ki je oscilirala okrog tega, kaj sploh je učenje in kaj znamo.

Tokrat s trojico ne bomo v delavnici, bomo v gledališču, a gledališču Epner, Ulfesak in Kangro odvzamejo njegovo bistveno komponento – nam bo ostalo dovolj, da se še vedno gremo gledališče?

Predstava si za izhodišče jemlje stanje omejitve (ki nam je trenutno zelo znana) in tudi že v naslovu izjavi, da bo ostalo, kot je. Kako preživeti v zatečenem stanju ter se z omejitvami igrati, jih izkoristiti, prelisčiti in jih obraniti v svoj prid? Predstava, ki potrди krilatici, da smo gledališče ljudje in da dobri umetniki lahko naredijo predstavo iz česarkoli.

**Mart Kangro** is a choreographer, director and dancer, **Juhan Ulfesak** is an actor and director, **Eero Epner** is a playwright and art historian. Together, of course, they are more than the sum of their CVs. They have collaborated on several occasions in the past; their common ground (besides Estonia and the performing arts, of course) are perhaps devised theatre, as well as Theatre N099, where they all worked until its closure. Two years ago, they performed at the Mladi Levi festival with *Workshop*, which revolved around what learning is and what we know.

This time, we will not join the three artist in a workshop – we will be in a theatre. But Kangro, Ulfesak in Epner take away a key component of theatre – will there be enough left for us to still go to theatre?

The starting point of the performance is the situation of being limited (a situation very familiar to us at the moment), and states in the very title that it stays as it is. How to survive in the existing state and play with limitations, take advantage of them, outwit them, and turn them to one's own advantage? A performance that confirms the motto that we, the people, are theatre, and that good artists can create a performance – out of anything.

Avtorji in performerji/Authors and performers: **Mart Kangro, Juhan Ulfesak, Eero Epner**  
• Dramaturginja/Dramaturge: **Maria Arusoo** • Oblikovanje svetlobe in tehnično vodstvo/Light design, technical director: **Oliver Kulpsoo** • Oblikovanje tona/Sound design: **Artjom Astrov** • Projektna vodja/Project management: **Annika Üprus** • Fotografije/Photos: **Alissa Šnaider** • Koprodukcija/Co-producer: **Kanuti Gildi SAAL** • S podporo/Supported by: **Eesti Kultuurkapital**

**90 minut/minutes** Predstava je v angleščini, na voljo bo povzetek v slovenščini./Performance is in English, there will be Slovenian summary available.



Četrtek, 26. avgust, petek, 27. avgust in nedelja, 29. avgust, ob 21.00  
Thursday, August 26, Friday, August 27 and Sunday, August 29 at 9 p.m.

→ **Nova pošta**

Vito Weis  
**SLABA DRUŽBA**  
BAD COMPANY

predstava *performance*  
SLOVENIJA SLOVENIA





**Vito Weis** je igralec in avtor, kot Heroj deluje v najbolj herojskem kolektivu z Urošem Kaurinom, zaposlen je v Slovenskem mladinskem gledališču. In v predstavi *Slaba družba* je kot William Smith v filmu *Jaz, legenda*, le da se Weisova apokalipsa ne dogaja na ulicah, ampak v gledališču, in ne vključuje zombijev, ampak se osredotoča na temeljni gledališki odnos med ustvarjalcem in odrskim elementom, in s tem na odnos do časa, v katerem živimo. Vito Weis, institucionalen in neinstitucionalen igralec, zaradi epidemije ostane sam – a hkrati skupaj s tistim, kar v gledališču ostane, ko ga ljudje zapustijo: tehnično opremo, scenskimi elementi, kostumi, predmeti, kabli, lučmi, lučnimi filtri, računalnikom, zvočnikom in stoli za občinstvo, ki so lajtmotiv predstave *Slaba družba*. V jukstapoziciji med naštetimi elementi in v odsotnosti gledalca se pojavljajo »tableaux vivants« gledališkega prostora, ki postanejo vstopna točka kodiranja in dekodiranja gledališča. *Slaba družba* je umetniški projekt, ki je nastal v času prepovedi vstopa gledalcev v gledališče. Na festivalu Mladi Levi ima občinstvo možnost gledati predstavo, ki je nastala prav zaradi njihove odsotnosti. Kako gledamo *Slabo družbo*, ko je gledalec prisoten, in katera odsotnost odzvanja pri tem?

**Vito Weis** is an actor and author who works as the Hero in the most heroic collective with Uroš Kaurin. He is employed at Mladinsko Theatre. In *Bad Company*, he is also William Smith from the film *I, Legend*, except that Weis's apocalypse doesn't take place on the streets but in the theatre, and doesn't involve zombies, but instead focuses on the fundamental theatrical relationship between creator and stage element, and thus on the attitude towards the time in which we live. Vito Weis, an institutional and non-insti-

tutional theatre actor, is left all alone due to the epidemic – but at the same time, together with what is left in the theatre when people leave it: technical equipment, stage elements, costumes, objects, cables, lights, light filters, computer, speaker, and audience chairs, which are the leitmotif of the performance *Bad Company*. Juxtaposed between these elements and in the absence of the spectator, tableaux vivants of the theatrical space appear and become the entry point for coding and decoding theatre. *Bad Company* is an art project created during the lockdown of theatres. At the Mladi Levi festival, the audience has the opportunity to see the performance that was created precisely because of their previous absence. How do we see *Bad Company* when spectators are present, and which absence resonates with it?

Režija in izvedba/Director and performer: **Vito Weis** • Svetovanje za režijo/Direction advice: **Žiga Divjak** • Svetovanje za gib/Movement advice: **Nina Pertot Weis** • Svetovanje za glasbo in oblikovanje zvoka/Music advice and sound design: **Tomaž Grom** • Dramaturško svetovanje in pomoč pri konceptu/Dramaturgical advice and help with conceptualization: **Žiga Divjak, Nina Pertot Weis, Tomaž Grom** • Oblikovanje svetlobe/Light design: **Vito Weis, Igor Remeta** • Scenografija in kostumografija/Set and costume design: **Vito Weis** • Vodja tehnike/Technical director: **Igor Remeta** • Producentki/Producers: **Tina Dobnik (Nova pošta), Nika Bezeljak (Moment)** • Koprodukcija/Co-produced by: **Nova pošta (Slovensko mladinsko gledališče & Maska Ljubljana), Moment**

105 minut/minutes



Petek, 27. avgust–nedelja, 29. avgust, ob 16.00 in 19.00

Friday, August 27–Sunday, August 29 at 4 p.m. and 7 p.m.

→ ŠD Tabor

God's Entertainment  
**PO EVROPI**  
EUROPE TO GO

vodeni ogled *guided tour*

EVROPA *EUROPE*



**God's Entertainment** je mednarodni kolektiv s povednim imenom, ki deluje na Dunaju. Kolektiv je fluiden in pogosto (vsaj začasno) vključuje tudi ljudi, ki se vključujejo projektno in tudi niso nujno umetniki. Radi zbadajo v boleče točke, a vedno s spoštovanjem in humorjem hkrati, v mešanici vizualne umetnosti, intervencij v javni prostor in gledališča. Lani so na festivalu Mladi levi razkrivali stvari, ki so skrite pod (nacionalno) preprogo, *Pometeno pod preprogo*, letos nam bodo pomagali na novo odkriti turizem.

Že Kapušciński se je v *Potovanjih s Herodotom* spraševal, kaj žene človeka v svet; radovednost, lakota po doživetjih, odvisnost od čudenja ... Kaj nas danes žene, da z nizkocenovniki letamo po svetu oziroma smo žalostni, ker trenutno ne moremo? Kapušciński je pisal v času, ko je bil sodobni turizem šele v povojih, zadnje leto in pol pa turizem pretresa koronakriza, ki našim željam po svetu daje nove omejitve in možnosti. *Po Evropi* je vodeni ogled po mestu – po Ljubljani – sprehodili pa se bomo po nekaterih ključnih turističnih točkah Evrope. Rim, Pariz, London, Sarajevo ... Izhodišče za *Po Evropi* je seveda koronakriza, ki je pretresla svetovno dinamiko obiskovanja turističnih znamenitosti. Po vodenem ogledu nas bo seveda žulilo vprašanje avtentičnosti, ampak hkrati nam je že zdaj jasno. Kaj sploh je avtentično v turizmu, ki k zrenju v majhne artefakte in potemkinove kulise znamenitosti preteklosti privablja množice in jim hkrati prodaja vžigalnike in magnetne? Ogled znamenitosti v Ljubljani ponuja tudi drobne dialoge med svetovnimi znamenitostmi in lokalnim kontekstom ter subverzivne zastranitve v razlagah vseh sodelujočih vodnikov. Ne cilj – pot, ne pot čez meje – *Po Evropi!*

**God's Entertainment** is a Vienna based international collective with a telling name. The collective is fluid and often includes (at least temporarily) people who collaborate on a project basis and who are not necessarily artists. They like to touch on sore spots, but always with respect and humour at the same time, in a mix of visual art,

public space interventions, and theatre. Last year at the Mladi Levi festival, they revealed things that are swept under the (national) carpet, *Under the Carpet*; this year, they will help us rediscover tourism.

In his *Travels with Herodotus*, Kapušciński already wondered what drives man out into the world; curiosity, hunger for experiences, addiction to being in awe... What drives us today to fly around the world with low-cost carriers, or why are we sad for not being able to travel at the moment? Kapušciński wrote at a time when modern tourism was still in its infancy, and for the last year and a half, tourism has been hit by the corona crisis, which fuels our desire for the world with new limitations and possibilities. *Europe To Go* is a guided tour of the city of Ljubljana, but we will visit some of the key tourist points in Europe. Rome, Paris, London, Sarajevo... The starting point for *Europe To Go* is, of course, the corona crisis, which turned the global dynamics of visiting tourist attractions upside down. After the guided tour, we will of course wonder about authenticity, but at the same time, we already know: is there anything really authentic about tourism that invites crowds to look at small artefacts and Potemkin sceneries of historical sights, selling them lighters and magnets in the process? The sightseeing tour of Ljubljana also offers small dialogues between world famous landmarks and the local context, as well as subversive deviations in the explanations of all participating guides. It's not about the destination, it's about the journey, it's not about travelling abroad, it's about *Europe to go!*

Ideja in izvedba/With and by: **God's Entertainment** • Lokalni producentki/Local producers: **Alma R. Selimović, Špela Kopitar** • S podpora/Supported by: **Evropska unija – Program Ustvarjalna Evropa, Kultura, Create to Connect -> Create to Impact** • S prijazno podporo **Oddelka za kulturo mesta Dunaj in Zveznega ministrstva za umetnost, kulturo, javno upravo in šport Republike Avstrije**/With the kind support of the **Cultural Department of the City of Vienna and of the Federal Ministry of Arts, Culture, Public Service and Sport of Republic of Austria**

**120 minut/minutes** Vodeni ogled je v angleščini in hrvaščini./Guided tour is in English and Croatian.



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Foto/Photo by: Maja Žgank

Petek, 27. avgust, ob 19.00

*Friday, August 27 at 7 p.m.*

→ **Stara mestna elektrarna – Elektro Ljubljana**

Lea Kukovičič

DRAŽBENA HIŠA

UPRIZORITVENIH UMETNOSTI

PERFORMANCE AUCTION HOUSE

**FORSALE**

Avkcija gledališke predstave *Ich kann nicht anders* kolektiva Beton Ltd.

*Auction of theatre performance Ich Kann Nicht Anders by Beton Ltd.*

SLOVENIJA SLOVENIA



**Lea Kukovičič** je diplomirala iz dramaturgije na AGRFT, magistrirala pa iz režije na DAMU v Pragi. Je gledališka ustvarjalka, a njeno delo oplajajo politike sodobne vizualne umetnosti; v svojih stvaritvah se osredotoča na to, kako lahko umetnost neposredno vpliva na družbo, gospodarstvo in politiko.

Za izhodišče si Lea Kukovičič vzame večno temo – vrednost umetnosti in njeno lastništvo. Teme se ne loti z željo, da bi se borila za iztrganje gledališča logiki trga in monetarnega vrednotenja, ampak neoliberalno logiko zaostri do konca. Razvila in ustanovila je dražbeno hišo *FORSALE Performance Auction House*. Prva dražba gledališke predstave bo izvedena v okviru festivala. Predstava *Ich kann nicht anders* kolektiva Beton Ltd. je razdeljena na devet lotov in s tem se vam ponuja ekskluzivna priložnost, da si prilastite tisto, kar doslej ni bilo mogoče.

Dražba predstave *Ich kann nicht anders* se zgodi samo enkrat, vendar bo Dražbena hiša uprizoritvenih umetnosti delovala naprej, prodajala tudi druge predstave in ustvarjala novo vrednost, od katere bodo bogateli umetniki in tudi prvi investitorji. Poleg finančnega poligona pa *FORSALE* odpira dileme lastništva, avtorstva ter predvsem minljivosti in kolektivnosti gledališča – kako prodajati neulovljivo oziroma ali bo *FORSALE* tisti produkt, pod katerim bo sistem klecnil?

Zato pridite in kupujte, saj:

**»Če hočete spremeniti svet, si ga morate prilastiti.**

**Če si ga hočete prilastiti, ga morate kupiti!«**

**Lea Kukovičič** graduated in dramaturgy at the Academy of Theatre, Radio, Film and Television (AGRFT) and holds a master's degree in directing from The Theatre Faculty of the Academy of Performing Arts in Prague (DAMU). She is a theatre maker, but her work is informed by the policies of contemporary visual art; in her creations, she focuses on the ways art can directly influence society, the economy, and politics.

Kukovičič takes the eternal theme of the value of art and its ownership as a starting point. She does not deal with the subject in order to fight for the liberation of theatre from market logic and monetary valuation, but instead pushes the neoliberal logic to the extreme. She conceived and founded *FORSALE Performance Auction House*. The first auction of a theatre performance will take place at the festival. The performance *Ich kann nicht anders* by Beton Ltd. is divided into 9 lots, offering you a unique opportunity to acquire something that had not been possible until now.

The auction of the performance *Ich kann nicht anders* takes place only once, but the Performance Auction House will continue to operate, selling other performances and creating new value, which will benefit both artists and the first investors. In addition to the financial polygon, *FORSALE* opens up questions of ownership, authorship and, above all, the ephemerality and collectivity of theatre – how to sell the elusive, or will *FORSALE* be the product which will defeat the system?

So come and buy, because,

**“If you want to change the world, you have to own it.**

**To own it, you have to buy it!”**

Ideja, koncept, umetniška direktorica/Idea, concept, artistic director: **Lea Kukovičič**  
Režija dražbe/Auction directed by: **Lea Kukovičič** v sodelovanju z/in collaboration with  
**Beton Ltd.** • Direktorica in kreativna producentka/CEO and Creative producer: **Alma R. Selimović** • Umetniški sodelavci/Artistic collaborators: **Katarina Stegnar, Primož Bezjak, Branko Jordan, Toni Soprano Meneglejte** in/and **Sonda 57** • Gledališki strokovnjak/Theatre expert: **Janez Janša** • Umetniški strokovnjak in svetovalec/Art expert and advisor: **Tevž Logar** • Umetniška svetovalka in dramaturginja/Artistic advisor and dramaturg: **Sodja Zupanc Lotker** • Dražitelj/Auctioneer: **Goran Medjugorac** • Dramaturginja/Dramaturg: **Cristina Maldonado** • Scenografija/Set design: **Tina Bonča** • Oblikovanje tona/Sound design: **Jure Vlahovič, Rok Kovač** • Svetovalec za ekonomijo/Economic advisor: **Bogomir Kovač** • Pravni svetovalec/Legal advisor: **Dino Bauk** • Video in spletni prenos v živo/Video creator & live stream: **Gregor Gobec, Branka Keser** • Oblikovanje vizualij/Visual design: **Toni Soprano Meneglejte** • Programiranje spletne strani / Website programming: **Maša Planinc** • Vodja stikov z javnostmi/Head of public relations: **Tamara Bračič Vidmar** • Oblikovanje instagrama/Instagram designer: **Marta Magini** • Oblikovanje svetlobe/Light design: **Andrej Petrovčič** • Tehnični direktor/Technical director: **Igor Remeta** • Tehnična podpora/Technical support: **Duško Pušica** • Organizacija/Organisation: **Maja Vižin, Mojca Jug, Klara Drnovšek Solina, Špela Kopitar, Polona Vozel, Ana Lorgar, Ajda Koloini** • S podpora/Supported by: **Ministrstvo za kulturo RS, Mestna občina Ljubljana, Ministrstvo za javno upravo, Evropska unija – Program Ustvarjalna Evropa, Kultura, Create to Connect -> Create to Impact** • Zahvala/Thanks to: **Beton Ltd., Alenka Gregorič, Tanja Radež, Theresa Von Wuthenau, Doroteja Nadrah, Matic Gajšek**

150 minut/minutes Dražba poteka v angleščini./The auction is in English.

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Foto/Photo by: Mijlan Valentić

Petek, 27. avgust in sobota, 28. avgust, ob 20.00

Nedelja, 29. avgust, ob 21.00

Friday, August 27 and Saturday, August 28 at 8 p.m.

Sunday, August 29 at 9 p.m.

→ ŠD Tabor

Ine Ubben

## MOJE STANOVANJE

MY APARTMENT

predstava *performance*

BELGIJA BELGIUM



**Ine Ubben** je magistrirala na DAMU v Pragi (iz avtorskega gledališča in gledališča predmetov), je tudi klinična psihologinja. Zanimajo jo predmeti in ljudje ter kaj se zgodi, ko jih povežemo.

V predstavi *Moje stanovanje* nam v slogu *Dogville* Larsa von Trierja samo z ljudmi in drobnimi zamejitvami prostora s kredo ter nekaj enostavnimi predmeti iz nahrbtnika ustvari svoje stanovanje. Skupaj z nami postaviva stanovanje oziroma ... dom. Pojmovanje doma oziroma stanovanja se je v preteklem letu in pol radikalno spremenilo – Ine Ubben, ki je bila v času ustvarjanja predstave študentka, so zaznamovale predvsem selitve in kako stanovanje udomačiti – sedaj si seveda ne moremo kaj, da predstave ne bi gledali zaznamovani z vtisom zaprtja v svoje lastne domove in hkrati (slovenske) nepremičninske krize, v kateri je stanovanje sveti gral varnosti in znosnega življenja. Nežna, tankočutna predstava, ki nas neopazno in pretanjeno pripelje do občutka, da je naš dom – vsaj za kratek čas – tudi gledališče in da smo ljudje, ki smo z Ine Ubben skupaj v njenem stanovanju, (začasna) stanovanjska skupnost.

**Ine Ubben** holds a master's degree in Devised and Object Theatre from DAMU, Prague. She is also a clinical psychologist. She is interested in objects and people, and what happens when we put them together.

In *My Apartment*, she creates her apartment in the manner of Lars von Trier's *Dogville*, only with people and minor delineations of space with chalk, and a few simple objects from her backpack. Together with the audience, she sets up an apartment... or home. What home or apartment means today changed dramatically in the last year in a half. Ine Ubben, who was still a student at the time of creating the performance, was marked by

moving and by making an apartment home. Of course, at this time, we can't help but watch the performance from the viewpoint of being locked down in our own homes, and at the same time from the perspective of the (Slovenian) real estate crisis, in which the apartment is the holy grail of security and bearable life. A gentle, sensitive performance that imperceptibly and subtly makes us feel that our home is – at least for a short time – also a theatre, and that we are all a (temporary) residential community together with Ine Ubben in her apartment.

Avtorica in performerka/Author and performer: **Ine Ubben** • Scenografija/Set design: **Olga Ziebinska, Jakub Sulik** • Dramaturgija/Dramaturgy: **Wayne Jordan, Eva Rosemarijn Burgerhoudt** • Produkcija/Production: **Cici Hu** • S podporo/Supported by: **Evropska unija – Program Ustvarjalna Evropa, Kultura, Create to Connect -> Create to Impact**

**60 minut/minutes** Predstava je v angleščini, na voljo bo povzetek v slovenščini./ Performance is in English, there will be Slovenian summary available.





Sobota, 28. avgust, ob 10.00 in 11.00

Saturday, August 28 at 10 a.m. and 11 a.m.

→ Centralna tržnica Ljubljana

## LIRIČNI UTRINKI V MESTU 10 LET

LYRICAL MINUTES IN THE CITY 10 YEARS

pop-up opera

SLOVENIJA, BELGIJA SLOVENIA, BELGIJA



Foto: Photo by Nada Agank



*Lirični utrinki v mestu* so se pred desetimi leti začeli kot majhen in preprost projekt, ki bi med Mladimi levi popestril jutranje dogajanje na ljubljanski tržnici in dregnil v situacijo ljubljanske Opere, ki je bila zaradi obnove zaprta. Štirje uveljavljeni slovenski operni pevci ter belgijski gledališki in operni režiser Dirk Opstaele, umetniški vodja Ensemble Leporello, ki je ravno takrat po naključju prišel na ogled festivalskih predstav, so se takoj ujeli in v treh dneh pripravili zmagovalno kombinacijo arij, ki so jih pevci zvalili kar na prostem.

Deset let kasneje *Lirični utrinki* še vedno živijo, redno gostujejo in s svojo *flash-mob* formo presenečajo mimoidoče. Zagotovo gre del dolgoživosti predstave pripisati tudi naključnemu in nepričakovanemu vzniku najbolj znanih opernih arij – od Carmen do Seviljskega brivca –, ki prestopijo stroge meje institucij in se pojavijo v središču življenja, vrvežu, ki se ustavi in jim v mešanici čudenja in navdušenja prisluhne. Ob letošnji obletnici se bo ustvarjalna ekipa ponovno zbrala, da bi vas presenetila in začrtala pot za naslednjih deset let!

*Lyrical Minutes in the City* began ten years ago as a small and simple project to liven up the mornings at Ljubljana Central Market during the Mladi Levi festival and to stir up the situation with Ljubljana's Opera house, which was closed down due to renovation. Four well known Slovenian opera singers and Belgian theatre and opera director Dirk Opstaele, artistic director of Ensemble Leporello – who just happened to come to the festival at the time – hit it off right away, and it only took them three days to prepare the winning combination of arias, which the singers rehearsed in the open air. Ten years later, *Lyrical Minutes in the City* are still alive, regularly touring

and surprising passers by with their flash mob form. The success of the performance is certainly due in part to the casual and unexpected emergence of the most famous opera arias – from Carmen to The Barber of Seville – that go beyond the strict institutional boundaries and appear in the centre of life, the hustle and bustle that stops and listens to them in a mixture of wonder and excitement.

On their anniversary, the creative team will reunite once again to surprise you and chart a path for the next ten years!

Režiser/Director: **Dirk Opstaele** • Nastopajo/Performers: **Katja Konvalinka, Irena Yebuah Tiran, Diego Barrios Ross, Jure Počkaj** • Oblikovalec zvoka/Sound designer: **Jure Vlahovič** • Producentka/Producer: **Mojca Jug** • Produkcija/Produced by: **Bunker, Ljubljana** • Koprodukcija/Co-produced by: **Ensemble Leporello**





Sobota, 28. avgust, ob 21.00

Saturday, August 28 at 9 p.m.

→ Stara mestna elektrarna – Elektro Ljubljana

Filip Jovanovski

## TA ZGRADBA GOVORI RESNIČNO

THIS BUILDING TALKS TRULY

predstava *performance*

SEVERNA MAKEDONIJA NORTH MACEDONIA





*Ta zgradba govori resnično* je performativna instalacija zgodovine Skopja, postavljena v razmerje 1 : 100, ki je na Praškem kvadrionalu leta 2019 prejela prvo nagrado. Delo vizualnega umetnika in aktivista, ki preobrazbi politične in družbene kategorije v umetniške prostorske slike ter se zavzema za ohranitev pomena javnosti in javnega prostora, Filipa Jovanovskega, združuje številne oblike scenografije: prostor, oder, ekspozicijo, spomin, skupnost in komunikacijo. Izbris, skrivanje ali zanemarjanje sledi kolektivnosti, solidarnosti in odgovornosti iz kolektivnega spomina lokalne zgodovine niso nič drugega kot korak k pospeševanju neoliberalnega pogleda na svet, ki privatizira in hierarhizira vse odnose v družbenem življenju. Interaktivna skulptura v treh delih ustvari več svetov, po katerih gledalci potujejo skupaj z brechtovsko pripovedovalko Kristino Lelovac, ki pripoveduje o strategijah postaranja mesta, da v njem ne ostane niti kanček sodobne miselnosti. In čeprav instalacija za podstat jemlje zgodovino Skopja, ki je v preteklih desetletjih doživelo temeljito preobrazbo, se sodobna prostorska miselnost lahko izbriše iz vsakega mesta. *Ta zgradba govori resnično* je lahko performativna instalacija o zgodovini mnogih mest.

*This Building Talks Truly* is a performative installation of the history of Skopje in the scale of 1:100, which received First Prize at the 2019 Prague Quadrennial. The work of Filip Jovanovski, a visual artist and activist who transforms political and social categories into artistic spatial pictures and advocates the preservation of the importance of the public and of public space, combines different forms of scenography: space, stage, exposition, memory, community and communication. Erasing, hiding or ignoring traces of collectivity, solidarity and responsibility from the collective memory of local history is nothing more than a step towards fostering a neoliberal

worldview that privatizes and hierarchizes all relations in social life. The interactive sculpture in three parts creates several worlds, through which audience travels together with the Brechtian inspired narrator Kristina Lelovac, who talks about the strategies of the city's aging in a way that removes every hint of modern mentality. Indeed, the installation is based on the history of Skopje, which has undergone a profound transformation in the past decades, but the modern spatial mentality can be erased from any city. *This Building Talks Truly* could also be a performative installation about the history of any other city.

Avtor/Author: **Filip Jovanovski** • Kuratorka/Curator: **Ivana Vaseva** • Igralka/Actress: **Kristina Lelovac** • Producentka/Producer: **Emilija Chočkova** • Tehnična pomoč/Technical support: **Ivanco Velkov** • Sodelavci pri produkciji/Collaborators on the production of the performance installation: **Kristina Lelovac, Biljana Tanurovska Kjulavkovski, Dragana Zarevska, Vlado Karaev, Andjela Petrovska, Violeta Kachakova, Slobodan Unkovski, Boris Bakal, Simona Dimkovska, Marija Gelmanovska, Jana Kastratovikj, Tome Dimitrievski, Ana Vilenica, koma.mk, Jasmina Gjorgieva, Behar Dalipi, Ana Vasileva, Aleksandar Jovanovski, Ilija Tiricovski, Gorjan Atanasov, Marko Naumovski, Sashko Poter Micevski, Aleksandar Kotevski, Stojanche Cavirovski, Vlado Dimoski, Toni Trajkovski (Constructions design dooel, Skopje), Ivanco Velkov, Membraning studio Skopje** • Produkcija/Produced by: **Muzej na grad Skopje, Faculty for things that can't be learned (FR-U)** • S podpora/Supported by: **Evropska unija – Program Ustvarjalna Evropa, Kultura, ACT – Art, Climate, Transition**

**40 minut/minutes** Predstava je v angleščini, na voljo bo slovenski povzetek./ Performance is in English, there will be Slovenian summary available.



Sobota, 28. avgust in nedelja, 29. avgust, ob 22.00

Saturday, August 28 and Monday, August 29 at 10 p.m.

→ Lutkovno gledališče Ljubljana – Oder pod zvezdami

Tin Grabnar, Tjaša Bertoncej

## TIHOŽITJE

STILL LIFE

Devet poskusov, kako ohraniti življenje *Nine Attempts to Preserve Life*

predstava *performance*

SLOVENIJA SLOVENIA



Foto/Photo by: Jaka Varmuz





**Tin Grabnar** obvladuje širok spekter gledaliških pristopov, avtorsko gledališče je njegov »forte«, ustvarja tako za mlade kot za odrasle, največkrat povezan v kolektivna ustvarjanja. **Tjaša Bertoncelej** je filozofinja in sociologinja kulture, deluje tudi kot dramaturginja – magistrirala je na temo nihilizma in gledališča, kar se izjemno povezuje s temo predstave.

*Tihožitje* je predstava, ki resno vzame svoj kontekst – nastala je v Lutkovnem gledališču Ljubljana, v prostoru, kjer animirajo. Predstava si za zapik v človekovo dvojnost do živega sveta vzame taksidermijo, nagačevanje – »metafora za ljubezen do narave. Lahko pa služi tudi kot metafora za družbeno sprenevedanje in antropocentrično izkoriščanje narave«. Znana dihotomija – plišaste zajčke polagamo otrokom v posteljice in naročja, živali pa gojimo za hrano in streljamo v naravi. Pokrajine v predstavi so ustvarjene na sceni in so zvočne, še preden se zavemo migajočih smrkov in repkov, nas premikajo po ambientih sveta in suvajo v naše notranje pokrajine tišine, vetra, pripeke in tesnobne praznine ali spokoja gozda. Ni bolj intrigančne teme, kot sta življenje in smrt – najbrž je v tem čar animacije ... a animirati stvar, ki je bila nekoč živa, še več – stvar, ki je imela življenje, ki ga je najverjetneje končal človek?

V koronskem času lahko na *Tihožitje* gledamo tudi kot na vajo miru in doživljanja narave – tiho žitje ... v gledališču skupaj živimo in doživljamo. Kdo je potem zajec, ki se s pomočjo animatorjev dvigne in zazre v nas z odra in ... kdo smo mi?

**Tin Grabnar** masters a wide range of theatre approaches, devised theatre is his forte, he creates for both young people and adults, most often involved in collective creations. **Tjaša Bertoncelej** graduated philosophy and sociology of culture; she works also as a dramaturg – her Master's thesis was on nihilism and theatre that is a perfect theme combination for this piece.

*Still Life* is a performance that takes its context seriously – it was created at the

Ljubljana Puppet Theatre, in the space where they animate. The performance deals with human duality towards the living world, using taxidermy or stuffing – a »metaphor for the love of nature. But it can also serve as a metaphor for social ignorance and anthropocentric exploitation of nature.« The well-known dichotomy of putting plush bunnies in children's cribs and arms, while raising animals for food and shooting them in the wild. The strong points of the performance are landscapes created on stage, and soundscapes that lead us through the ambiances of the world and poke into our inner landscapes of silence, wind, heat and uneasy emptiness or serenity of the forest – even before we notice the wiggling snouts and tails. There is no more intriguing topic than life and death – perhaps this is the appeal of animation... But to animate a thing that was once alive – even more, a thing that had a life that was most likely ended by a man?

In the corona times, *Still Life* can also be seen as an exercise in peace and experiencing nature – a still life... In theatre, we live and experience together. Who then is the rabbit who gets up with the help of animators and looks at us from the stage... And who are we?

Avtorja/Authors: **Tin Grabnar, Tjaša Bertoncelej** • Režiser/Director: **Tin Grabnar** • Dramaturginja/Dramaturg: **Tjaša Bertoncelej** • Igrajo/Performers: **Asja Kahrmanovič Babnik, Izток Lužar, Zala Ana Štiglic** • Scenografija/Set design: **Sara Slivnik** • Kostumografija/Costume design: **Sara Smrajc Žnidarčič** • Glasba/Music: **Mitja Vrhovnik Smrekar** • Oblikovanje zvoka, zvočnih in glasbenih učinkov/Sound design, sound and music effects: **Eduardo Raon** • Lutkovni tehnolog/Puppet technologist: **Zoran Srdić** • Video: **Vesna Krebs** • Oblikovalec svetlobe/Light design: **Gregor Kuhar** • Koprodukcija/Co-produced by: **Lutkovno gledališče Ljubljana, Flota, zavod Murska Sobota, Flota, Ljubljana** • S podpora/Supported by: **Evropska unija – Program Ustvarjalna Evropa, Kultura, ACT – Art, Climate, Transition**

**60 minut/minutes** Predstava je v slovenščini z angleškimi nadhaptisi. / Performance is in Slovenian with English surtitles.





Nedelja, 29. avgust, ob 19.00

Sunday, August 29 at 7 p.m.

→ Stara mestna elektrarna – Elektro Ljubljana

Kolektiv Igralke & Tjaša Črnigoj

**BABICE**

GRANNIES

predstava *performance*

HRVAŠKA, SLOVENIJA CROATIA, SLOVENIA



Foto: Photo by: Miranda Legović





**Kolektiv Igralke** so skupina štirih prijateljic in igralk, diplomantk študija igre in medijev na Reki. Dokumentarna predstava *Babice*, s katero prihajajo na festival, je njihova druga avtorska predstava. Nastala je v sodelovanju s slovensko režiserko Tjašo Črnigoj, ki h gledališču pristopa izrazito avtorsko, še posebej jo zanimajo zgodbe žensk.

Avtorice se v predstavi osredotočajo na življenja štirih upokojenk, ki živijo pod pragom revščine in za svoje preživetje zbirajo plastenke. Njihova revščina je postala njihova služba. Da preživijo pozorno sledijo dogodkom mesta, ki jim nikoli zares ne pripadajo – vedno prispejo po koncu zabave, da lahko poberejo plastenke in vsako novčičjo za 50 lip. Na Hrvaškem namreč od leta 2005 velja zakon, na podlagi katerega so državljanke in državljani upravičeni do denarnega nadomestila, če v trgovino vrnejo prazno embalažo za pijačo. Gledalci sledimo njihovemu gibanju po robu družbe, s tem pa spoznavamo tudi njihove življenjske zgodbe, ki jih igralke prepletajo z osebnimi zgodbami svojih babic in drugih starejših žensk v svojih življenjih. Upokojene ženske so zaradi razrednih in spolnih razlik v družbi med skupinami z največjim tveganjem revščine. Si znamo predstavljati, kaj revščina pomeni za upokojenke? Kako je videti? Kako spreminja njihova življenja, njihovo identiteto in življenjski smoter? In kako se to povezuje z nami?

**Igralke Collective** is a group of four friends and actresses, graduates of Acting and Media Studies programme in Rijeka, Croatia. The documentary performance *Grannies* performed at the festival is their second performance. It is created in collaboration with Slovenian devised theatre director Tjaša Črnigoj, who is specifically interested in women's stories.

The authors of the performance focus on the lives of four retired women who live below the poverty line and collect bottles to survive. Their poverty became their job. In order to survive, they closely follow the events in the city to which they never really belong – they always arrive when the party is over, to collect the bottles and cash them for 50 lipas. In Croatia, a law has been in force since 2005 that states that citizens are entitled to compensation for returning empty beverage packaging to the store. The audience follows their lives on the fringes of society, learning about their life stories, which the authors intertwine with personal stories of their grandmothers and other elderly women in their lives... Due to class and gender differences in society, retired women are among the groups most vulnerable to poverty. Can we imagine what poverty means for the retirees? How does it look like? How does it change their lives, their identity and the meaning of life? And how does it relate to us?

Avtorice/Authors: **Sendi Bakotić, Ana Marija Brđanović, Tjaša Črnigoj, Anja Sabol, Vanda Velagić** • Režiserka in dramaturginja/Director and dramaturg: **Tjaša Črnigoj** • Raziskovalke in performerke/Researchers and performers: **Sendi Bakotić, Ana Marija Brđanović, Anja Sabol, Vanda Velagić** • Socialna antropologinja/Social anthropologist: **Vanda Velagić** • Osebne zgodbe delile/Personal stories by: **Albina, Ljudmila, Marta, Suzana** • Scenografija/Set design: **Paola Lugarić** • Kostumografija/Costume design: **Tanja Blašković** • Izbor glasbe/Music selection: **avtorice in Sun Matt/actors and Sun Matt** • Tehnični vodja/Technical direction: **Matijas Kozić** • Oblikovanje zvoka/Sound design: **Sebastijan Tomažin** • Oblikovanje vizualij/Visuals design: **Oleg Morović** • Prevod v slovenščino/Slovenian translation: **Maja Kovač** • S podporo/Supported by: **Evropska unija – Program Ustvarjalna Evropa, Kultura, Create to Connect -> Create to Impact**

**85 minut/minutes** Predstava je v hrvaščini s slovenskimi nadnapisi./Performance is in Croatian with Slovenian surtitles.

Ponedeljek, 23. avgust in torek, 24. avgust, od 16.00 do 21.00

Monday, August 23 and Tuesday, August 24 from 4 p.m. to 9 p.m.

→ ŠD Tabor

## SLOVENSKI GLEDALIŠKI ZALOŽNIKI

### SLOVENIAN THEATRE PUBLISHERS

pop-up stojnica *pop-up shop*

SLOVENIJA SLOVENIA



Mreža Slovenski gledališki založniki, kamor se vključujejo Emanat, Knjižnica MGL, Maska Ljubljana in SLOGI, je bila vzpostavljena z namenom, da se povežejo slovenski založniki, ki izdajajo strokovno literaturo s področja uprizoritvenih umetnosti. Sprva so nastopali skupaj zato, da bi dosegli večjo vidnost na velikih založniških prireditvah, sčasoma pa so se začeli vse bolj zavedati dejstva, da jih povezuje skupno bralno občinstvo. Prav posebej pa jih druži vloga v izdajateljskem polju – gledališki založniki s svojo izdajateljsko politiko v prostor pogosto vnašajo nevidne, obrobne in nišne vsebine, ki se težko borijo za obstanek, a že s svojim vztrajanjem močno prispevajo k širini založniške krajine. V tem je zagotovo nekaj temeljno političnega. **Tiskane izdaje Slovenskih gledaliških založnikov bodo na voljo za ogled in nakup na festivalskem prizorišču *Debatne kafane* – na Taboru pod kostanji.**

The Slovenian Theatre Publisher Network, which includes Emanat Institute, the MGL Library, Maska Ljubljana and The Slovenian Theatre Institute – SLOGI, was established with the aim of connecting Slovenian publishers of professional literature in the field of performing arts. Initially, they united in order to achieve greater visibility at major publishing events, but eventually they became increasingly aware of the fact that they are connected by a common reading audience. What connects them the most, however, is their publishing policy with which they often introduce invisible, marginal and niche contents, which are struggling to survive, but contribute greatly to the wider publishing landscape with their persistence. There is certainly something fundamentally political about this. **Printed editions of the Slovenian theatre publishers will be available for viewing and purchase at the festival venue of the *Discussion Café* in the Tabor district under chestnut trees.**





Foto/Photo by: Nela Vlačekar

Torek, 24. avgust, ob 18.30

*Tuesday, August 24 at 6.30 p.m.*

→ ŠD Tabor

## NEVENKIN GAJ NEVENKA'S GROVE



Vdihneš zrak in prisluhneš pticam ter ugotoviš,  
da živalim in drevesom ni mar zate.

*You sniff the air and listen to the birds and you realize  
the animals and trees don't give a damn about you.*

Maria Lucia Cruz Correia & Benjamin Verdonck

**Nevenka Koprivšek** je bila veter sprememb v našem mestu, včasih je bila kot nežen vetrič, ki samo rahlo spodbuja, včasih pa je kot burja zavzeta, uporna in močna premikala meje, ali pa, in ta prispodoba bi ji bila morda celo najbližja, kot trdoživno drevo, ki vztrajno raste, se prilagaja in kljubuje času.

Če odmislimo vse ljudi in projekte, ki jih je obogatila, povezovala in poganjala, je ena izmed njenih največjih zmag Stara elektrarna – prazen prostor, ki je z vizijo, voljo in delovanjem postal eno najbolj prepoznavnih mestnih prizorišč. Vse od zagona gledališča v elektrarni na Taboru je bila tudi gonilo sprememb v širšem območju ter pobudnica organizacije prve kulturne četrti in prestolnici. Povezovala je organizacije in posameznike ter skušala predvsem poslušati tudi prebivalce četrti in vse, ki četrt obiskujemo in uporabljamo. Zanimalo jo je, kakšne spremembe v organizaciji življenja in dela, rabe in urejanja prostora bi lahko zagotovile bolj kakovostne življenjske razmere, ustvarile bolj povezano skupnost in prijazno soseso.

Nevenka ostaja prisotna v vseh nas in v svojih delih, mestnih in umetniških zmagah. Zdaj bi jo radi zapisali tudi v prostor mesta in ji namenili spominsko ureditev, ki bo zasnovana v njenem duhu in bo njenim »lokalcem« ter mimoidočim bogatila dneve. S pomočjo ŠD Tabor in z dovoljenjem Mestne občine Ljubljana bomo pobudniki ureditve, Bunker, KUD Obrat in IPoP, temu namenili zelenico ob športnem igrišču ŠD Tabor in jo spremenili v *Nevenkin gaj*. Ureditev bomo zasnovali skupaj z družino ter našimi partnerji in skupaj skrbeli tudi za rabo in vzdrževanje gaja.

**Začetek procesa urejanja bo v torek, 24. avgusta ob 18.30.**

**Nevenka Koprivšek** was the wind of change in our city, sometimes she was like a gentle breeze that only inspires slightly, and sometimes she was enthusiastic, rebellious and strong like a storm, pushing the boundaries, or – and this parable might even suit her best – as a hardy tree that grows steadily, adapts, and defies time.

Aside from all the people and projects that she has enriched, connected, and driven, one of her biggest victories is the Old Power Station – an empty space that became one of the city's most prominent venues with her vision, will and actions. And ever since the launching of the theatre in the Tabor's Old Power Station, she has also been a driver of change in the wider area and the initiator of the first cultural district in Ljubljana. She connected organisations and individuals, and tried to listen to the residents of the district and to all those who visit and use the district in one way or another on a daily basis. She wanted to find out what changes in the organization of life and work, in the use and arrangement of space could provide better living conditions, create a more connected community and a friendlier neighbourhood. Ever since Nevenka passed away, she has remained present in all of us and in her works, her urban and artistic victories. We would now like to inscribe her in the urban space as well, dedicating a small memorial site to her, arranged in her spirit, which will brighten the days of her »locals« and passers by. With the help of Sports Association Tabor and with the permission of the City Municipality of Ljubljana, the initiators – Bunker, Obrat Association and IPoP Institute – will turn a lawn next to the ŠD Tabor sports ground into *Nevenka's Grove*. We will design the site together with her family and our partners, and will also take care of the use and maintenance of the grove. **The construction of the memorial grove will begin on Tuesday, August 24 at 6.30 p.m.**



Petek, 27. avgust, ob 17.00

*Friday, August 27 at 5 p.m.*

→ Park Tivoli

## POLETNI LABORATORIJ ACT

ACT SUMMER LAB

URBANE EKOLOGIJE – DREVEŠA V MESTU: LJUBLJANA  
*URBAN ECOLOGIES – TREES IN THE CITY: LJUBLJANA*

vodeni sprehod *guided walk*



Bunker je že od leta 2010 del mreže, ki skuša povezovati problematiko okoljskih sprememb in umetnost. Mreža se je najprej imenovala Na tankem ledu (On thin ice), kasneje Imagine 2020, potem pa je prišlo prelomno leto 2020 in sedaj se partnerstvo imenuje ACT – Art, Climate, Transition (Umetnost, podnebje, tranzicija).

Del aktivnosti mreže so tudi poletni laboratoriji, kjer umetniki in znanstveniki preživijo čas skupaj z željo, da umetnost ne bi ostala le dekoracija ali ilustracija znanosti in da znanost ne bi ostala na svojem otoku.

Umetnice in umetnike iz različnih držav (Hrvaška, Francija, Združeno kraljestvo, Portugalska, Nizozemska ... in tudi Slovenija – sodelujeta Ivana Vogrinc Vidali in Tery Žeželj) bosta v začasni kolektiv povezali Maria Lucia Cruz Correia, umetnica, aktivistka in raziskovalka ekocida (Varuhinja narave) in Gosie Vervloessem, umetnica in raziskovalka (Strupena detektivka).

Tema poletnega laboratorija so urbana drevesa, ki jih bodo vsi sodelujoči raziskovali v praksi, s stolčki na rami po mestu ter tudi z umetniškimi orodji in teorijo, umetniško raziskovanje in ustvarjanje pa se bo napajalo iz ideje »archiborescence« (drevesenca), koncepta, ki ga je skoval arhitekt Vincent Callebaut. Sodelujoči umetniki bodo na laboratoriju zarisali zemljevid dreves s svojimi zgodbami, ki jih bodo predstavili obiskovalcem.

Since 2010, Bunker has been part of the ACT network that seeks to link climate change and art. The network was first named On Thin Ice, later Imagine 2020, and then the tipping year arrived, and now the partnership is called ACT – Art, Climate, Transition.

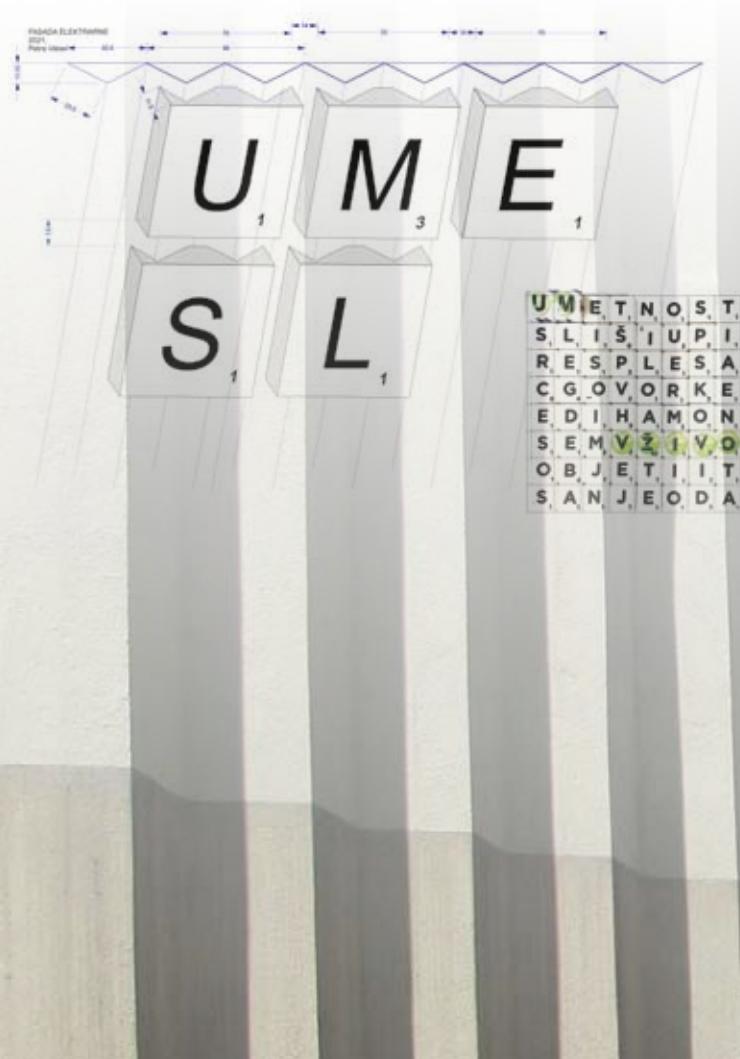
Part of the network's activities are also summer laboratories where artists and scientists spend time together, hoping that art becomes more than just a decoration or illustration of science, and that science does not remain on its own island.

Artists from different countries (Croatia, France, the United Kingdom, Portugal, the Netherlands, as well Slovenia – represented by Ivana Vogrinc Vidali and Tery Žeželj) will be united in a temporary collective by Maria Lucia Cruz Correia, artist, activist and ecocide researcher (The Guardian of Nature) and Gosie Vervloessem, artist and researcher (The Toxic Detective).

**The theme of the summer lab is urban trees, which will be explored by all participants – both in practice, with chairs on their shoulders around the city, and by means of artistic tools and theory. Artistic research and creation will draw on the concept of »archiborescence«, a term coined by architect Vincent Callebaut. Attending artists will draw a map of trees with their stories and present them to the audience.**

**Koncept/Concept: Maria Lucia Cruz Correia & Gosie Vervloessem • Produkcija/Produced by: Bunker, Ljubljana & Forensic Plant Lab • Izvršna producentka/Executive producer: Maja Vižin • Producentka laboratorija/Lab producer: Polona Vozel • S podpora/Supported by: Evropska unija – Program Ustvarjalna Evropa, Kultura, ACT – Art, Climate, Transition • Partner: Botanični vrt Univerze v Ljubljani**





Otvoritev predvidoma novembra 2021

*Opening planned in November 2021*

→ Stara mestna elektrarna – Elektro Ljubljana

Petra Veber

ZID

THE WALL

instalacija *installation*

SLOVENIJA *SLOVENIA*

Pred štirimi leti smo z umetniško intervencijo prvič zaznamovali vzhodni zid Stare elektrarne. Postal je njeno okno v svet, točka sprememb, ki komunicira z ulico in priča o tem, da je v njej poleg električne tudi iskrivo polje umetniške energije – da je v elektrarni gledališče!

Vsaki dve leti k sodelovanju povabimo vizualno umetnico, ki ustvarja v gledališču in je svojo ustvarjalnost vtkala tudi v predstave v Stari elektrarni. Zid je prvič poslikala Toni Soprano Meneglejte z zapisom *Aplavz* in nato *Aplavz*<sup>2</sup>, ob 15-letnici delovanja odra Stare elektrarne je v parolo Svoboda, zapisano v abecedi zvoka, Urša Vidic ujela imena vseh umetnic in umetnikov, ki so ustvarjali v elektrarni. Tokrat smo k sodelovanju povabili scenografko in vsestransko gledališko ustvarjalco Petro Veber, ki deluje tudi kot oblikovalka svetlobe, fotografinja in dramaturginja predstav. Petra Veber v svojih večplastnih delih s preprosto gesto pogosto zariše tudi prodoren družbeni komentar. Elektrarni zid bo tokrat postal igra pomenov, ki jih bomo iz črk lahko kovali sami. Nekaj bo skritih, najpomembnejši pa bodo vidni na prvi pogled.

**Živela umetnost, v živo!**

Four years ago, we marked the eastern wall of the Old Power Station for the first time with an artistic intervention. It became the building's window into the world, a point of change that communicates with the street, testifying to the fact that in addition to electricity, the Power Station has a sparkling point of artistic energy – that it hosts a theatre!

Every two years, we reach out to a visual artist who works in theatre and has already woven her creative skills into the performances at the Old

Power Station. The wall was first painted by Toni Soprano Meneglejte with the inscription *Aplavz* (Applause), and later *Aplavz*<sup>2</sup>. On the occasion of the 15<sup>th</sup> anniversary of the Old Power Station, Urša Vidic captured the names of all the artists who performed at the Old Power Station in the slogan Svoboda (Freedom), written in the sound alphabet. This time, we invited set designer and versatile theatre artist Petra Veber, who also works as a light designer, photographer and dramaturge. In her multi layered creations, Veber often uses simple gestures to draw a piercing social commentary. This time, the Old Power Station's wall will become a play on meanings, which we will be able to construe ourselves from the letters. Some of them will be hidden, and the most important ones will be clear at first glance.

**Long live art!**

Avtorica/Author: **Petra Veber**

Producentka/Producer: **Tamara Bračič Vidmar**

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

S podpora/Supported by: **Evropska unija – Program Ustvarjalna Evropa, Kultura, Create to Connect -> Create to Impact**





FESTIVALSKO  
SREČEVALIŠČE

FESTIVAL MEETING POINT

**levi bar**

Stara mestna elektrarna – Elektro Ljubljana



KRITERIJ  
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**Organizator festivala/Festival organizer:**

BUNKER – zavod za organizacijo in izvedbo kulturnih prireditev

**Direktorica/Director:** Alma R. Selimović

**Oblikovalke programa/Programmers:** Mojca Jug, Alma R. Selimović, Maja Vižin,

Tamara Bračič Vidmar

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

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

**Producentke/Producers:** Klara Drnovšek Solina, Špela Kopitar, Polona Vozel

**Administracija/Administration:** Polona Vozel

**Pomoč pri organizaciji/Help with organization:** Marjeta Pogačnik, Ajda Koloini

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

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

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

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

Janko Oven, Martin Lovšin, Maj Pušica, Lan Remeta, Gašper Bohinec, Luka Planinc

**Tehnična podpora/Technical support:** RMC Bečan

**Foto/Photo:** Nada Žgank

**Video:** Hana Vodeb, Lana Požlep, Ajda Zupan

**Prostovoljci/Volunteers:** Teja Bitenc, Meta Breznik, Žana Dolenc Čučnik, Lea Dvorščak,

Sasha Hajzler, Nika Iskra, Meta Jakoš, Lara Jerkovič, Ema Karo, Neža Kokalj, Nastja

Larič, Petra Lesjak, Mitja Lovše, Katja Mali, Lara Matos, Manca Merlak, Aleša Mihelič,

Olivera Mirkovič, Sangara Novak, Mojca Pačnik, Sofia Rypalenko, Maša Sebek, Iva

Slosar, Indija Stropnik, Patricija Škrjanc, Hana Trošt, Metod Zupan

**Vodja prostovoljcev/Volunteer coordinator:** Klara Drnovšek Solina

**Festival omogočajo/The festival is made possible by:** Ministrstvo za kulturo Republike

Slovenije, Mestna občina Ljubljana, Elektro Ljubljana d. d., Evropska unija – program

Ustvarjalna Evropa, Kultura, Create to Connect -> Create to Impact, ACT – Art, Climate,

Transition, Ministrstvo za javno upravo Republike Slovenije, ŠD Tabor, JSKD, Akademija

za gledališče, radio, film in televizijo Univerze v Ljubljani, Lutkovno gledališče

Ljubljana, Klipping d. o. o., Mladina, TAM-TAM, d. o. o., Radio Študent, Radio SI, Fimi

oglasi, d. o. o., Parada plesa, DPG, B & B Hotel Ljubljana Park, Francoski inštitut v Sloveniji, Ekosystem, d. o. o., MD Medicina, Dom upokoencev Center – enota Tabor, Oddelek za kulturo mesta Dunaj, Zvezno ministrstvo za umetnost, kulturo, javno upravo in šport Republike Avstrije

**Katalog/Catalogue:**

**Urednica/Editor:** Tamara Bračič Vidmar

**Teksti/Texts:** Alma R. Selimović, Tamara Bračič Vidmar, Lea Kukovičič,

Klara Drnovšek Solina, Mojca Jug

**Oblikovanje/Design:** Tanja Radež

**Prevod/Translation:** Tadej Turnšek, Iva Jevtič

**Slovenska lektura/Slovene editing:** Irena Androjna Mencinger

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Tam-Tam, Kristina Sever, Andrej Godec, Peter Raspotnik, Ismet Baltić

**Bunker je član naslednjih mrež/Bunker is a member of the following networks:**

Create to Connect -> Create to Impact

ACT – Art, Climate, Transition

Stronger Peripheries – A Southern Coalition

Balkan Express

ReShape

trans-making

Global Practice Sharing

IETM (International Network for Contemporary Performing Arts)

EEPAP Network

Asociacija

Kulturna četrt Tabor

Mreža za prostor

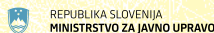
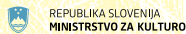
**Pridržujemo si pravico do morebitnih sprememb programa.**

*We reserve the right to possible program alterations.*

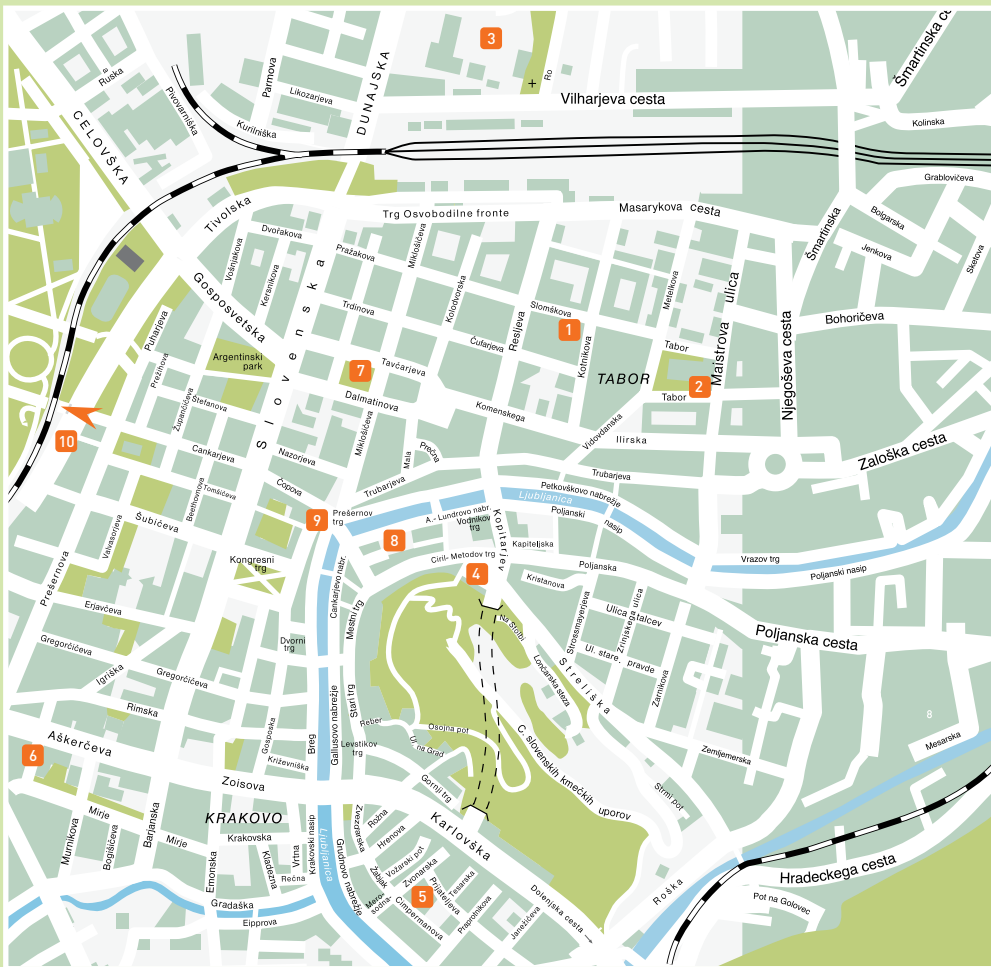




# bunker



Izvedba tega projekta je financirana s strani Evropske komisije. Vsebina publikacije je izključno odgovornost avtorja in v nobenem primeru ne predstavlja stališč Evropske komisije.



## Prizorišča dogodkov Venues

- 1** Stara mestna elektrarna - Elektro Ljubljana \*  
- Slomškova 18
- 2** ŠD Tabor  
- Tabor 13
- 3** Nova pošta \*\*  
- Robbova 15
- 4** Lutkovno gledališče Ljubljana,  
Oder pod zvezdami \*  
- Krekov trg 2
- 5** Plesni Teater Ljubljana \*  
- Prijateljeva 2a
- 6** Akademija za gledališče, radio, film in televizijo\*\*  
- Aškerčeva 5
- 7** Miklošičev park \*
- 8** Centralna tržnica Ljubljana \*
- 9** Prešernov trg \*
- 10** Park Tivoli \*

\* Lokacija ima urejen dostop za invalidski voziček.

The location is accessible for wheelchairs.

\*\* Lokacija ima urejen dostop za invalidski voziček ob predhodnem dogovoru. Based on prior reservation, the location is accessible for wheelchairs.



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24<sup>th</sup> International Festival  
24. mednarodni festival

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20.-29. 8. 2021

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