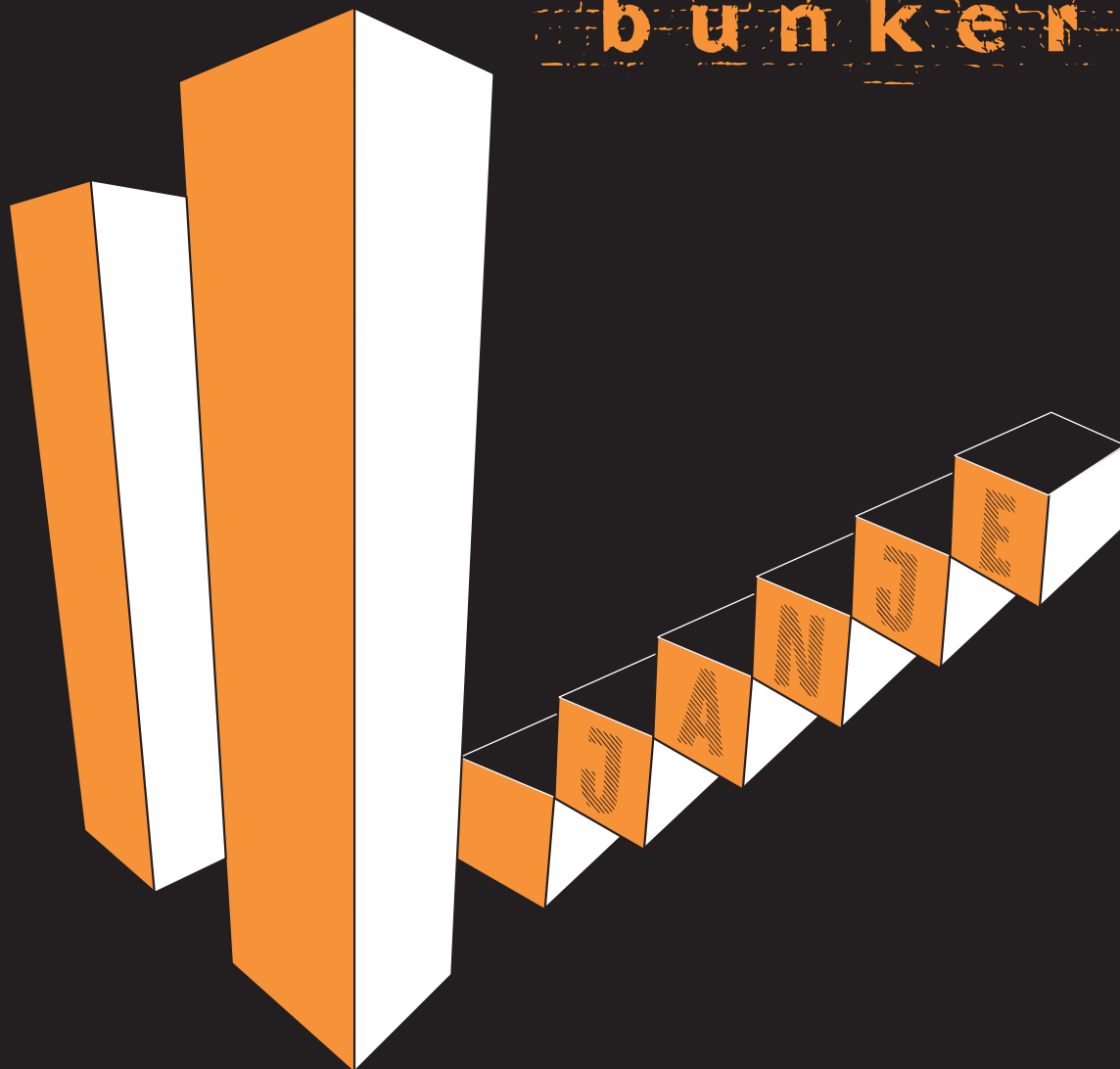


bunker



II. GIMNAZIJA MARIBOR

2019
NOVEMBER

20
19



Drugajanje je leta 2002 nastalo kot odgovor na vrzel v kulturni ponudbi za mlade – že takrat je bila vrzel na področju uprizoritvene umetnosti največja pri sodobnem plesu in pa pri sodobnem gledališču, ki se izmika dramskemu gledališču in klasičnim formatom.

Letos, na 18. Drugajanju lahko spet ugotovimo, da je sodobni ples še vedno »vrzel«, zato tokratni program zaznamuje prav – ples. Zaznamuje pa ga tudi sodelovanje; torej ples in sodelovanje – kako prikladno, ko ravno sodobni ples zaznamuje raziskovanje različnih sodelovanj.

V *Grosse Erwartungen* se Beton Ltd., avtorski kolektiv, deloma odreka besedi in svojo predstavo gradi na koreografiji, skozi katero se lotevajo identitetnih politik.

Heroja bosta v že tretji predstavi, ki bo premierno uprizorjena prav na Drugajanju, prav tako šla »onstran besed« in nagovorila temo identitetnih politik. Sredina predstava *Samo za danes*, ki jo organiziramo v sodelovanju s programom *Nagib na oder*, ki v Maribor kontinuirano vabi sodobni ples, je presežek lanske plesne sezone in se tudi ukvarja – s sodelovanjem, strukturo skupnega dela. Predstavo *Poiesis sebstva* je na festivalu prav zato, ker smo jo izbrali v sodelovanju s Klubom mladih selektorice, ki so predstavo označile kot izziv za svojo generacijo. Drugajanje vabi na še en plesni festival, ki v istem času poteka v Ljubljani – vabimo na izlet na CoFestival ter dve predstavi in film.

Drugajanje se tako izpostavlja kot križišče sodelovanj – med umetniki, producenti, organizacijami – naj postane tudi križišče med umetnostjo in občinstvi!

In 2002, Drugajanje was conceived as a response to a void in the cultural landscape for the young – already back then, the void in the performing arts was the largest in contemporary dance and contemporary theatre, which evades dramatheatre and classical formats. This year, at the 18th Drugajanje festival, we can once again conclude that contemporary dance is still a »void«. And this is why this year's programme is dominated by dance. It is also marked by cooperation; so, dance and cooperation – how convenient, considering it is precisely contemporary dance that is characterized by exploration of different types of cooperation.

In *Grosse Erwartungen*, Beton Ltd. collective are partly giving up the text and build their performance on choreography, using it to address identity politics.

In their third performance, which will premiere right here, at Drugajanje, the *Heroes* will also go »beyond words«, also addressing the topic of identity politics. Wednesday's performance, *Just for Today*, organized in collaboration with the »Nagib on Stage« program, which is continuously bringing contemporary dance to Maribor, builds on the last year's dance season, also dealing with cooperation, the structure of teamwork. *Poiesis of Self* is part of the festival precisely because it was chosen in collaboration with the Young Curators Club, who selected the performance as a challenge for their generation.

Drugajanje invites you to another dance festival, taking place in Ljubljana at the same time. We are inviting you for a trip to CoFestival with two performances and a film.

Drugajanje thus stands out as a crossroad of cooperations – between artists, producers, organizations – let it also become a crossroad between art and audiences!

ALMA R. SELIMOVIĆ

Producentka Executive Producer, festival Drugajanje
Bunker, Ljubljana

bunker

II. GIMNAZIJA MARIBOR

Letošnje Drugajanje se v jeziku mladih imenuje »osemnajstka«: je osemnajsto po vrsti in s tem polnoletno. Prehodilo je dolgo pot in se spreminjalo, vendar je zmeraj ostalo zvesto sebi: seznanjalo je mlade z različnimi oblikami gledališke, plesne in alternativne umetnosti ter skozi predstave odpiralo aktualne probleme, družbe in tudi umetnosti. Letošnje Drugajanje zaznamuje sodelovanje umetnikov in institucij; na svoj način vključuje tudi občinstvo. Sodelovanje je danes tema, ki postaja zmeraj bolj aktualna in pomembna. Egoizem tako na ravni posameznikov kot držav postaja vodilna paradigma. Zadovoljevanje svojih interesov na račun drugih je postalo vsakdanja praksa, pa naj velja to za migrantsko ali okoljsko problematiko, nastajajo velikanske neenakosti med družbenimi sloji.

Letošnje Drugajanje postavlja sodelovanje v ospredje. Upati je le, da se nas bo tako zelo dotaknilo, da se takrat, ko bo potrebno, ne bomo obrnili stran.

Lepo »osemnajstko«, Drugajanje!

In the lingo of the young, this year's Drugajanje is called »No. 18«: it celebrates its eighteenth birthday and has thus come of age. It has travelled a long way, changing itself in the process, but has always remained faithful to itself: it introduced the young to various forms of theatre, dance and alternative arts, using performances to raise the pressing issues of both society and art.

This year's Drugajanje is marked by cooperation of both artists and institutions, also including the audience in its own way. Today, cooperation is a topic that is becoming increasingly popular and important. Egoism, both at the individual as well as at the state level, is becoming a leading paradigm. Satisfying one's interests at the expense of others has become a common practice, be it in immigration or environmental issues, creating enormous inequalities among the social classes.

This year's Drugajanje puts cooperation at the forefront. One can only hope that we will be touched in a way that will make us not turn away when we are needed.

I wish you a pleasant »No. 18«, Drugajanje!

IVAN LORENČIČ

Ravnatelj II. gimnazije Maribor Headmaster, The Second Gymnasium, Maribor



CENTER ZA
KREATIVNOST
MARIBOR

EVERY DAY



VSAK DAN EVERY DAY



RAZSTAVA
INSTALLATION

KRAJINE ALI PEJSAŽI
OBČUTENEGA
EMOTIONAL LANDSCAPES

»Ne vemo, kaj gostoljubje je.«

Jacques Derrida, Of Hospitality

Derridajeva ambivalentna raba francoske besede »hôte«, ki pomeni zdaj »gostitelj« spet drugič »gost« je konceptualno izhodišče za nastanek tekstilnih izdelkov oziroma torb pod nazivom *Hôte* in so del etične blagovne znamke v nastajanju. Torbe *Hôte* tako niso preprosto končni cilj ali končni produkt dela večjega projekta *Akupara*, v okviru katerega so različni ustvarjalci izdelovali oz. oblikovali izdelke s priseljenci in begunci. Sam cilj projekta je namera, da se vzpostavi skupen prostor med »gostitelji« in »gosti«, stičišče izkušenj, praks in veščin tako »gostiteljev« kot »gostov« ter obenem razvije etična in »zero-waste« blagovna znamka, s katero bodo begunci in migranti lahko izrazili svojo ustvarjalnost ter tako vstopili tudi na sam trg dela.

Instalacija *Krajine ali pejsaži občutenega/Emotional Landscapes* je del večjega projekta *Akupara: inkubator rokodelstva, zadružništva in kulturne produkcije s priseljenci in begunci*, ki ga vodi Društvo Terra Vera iz Kostanjevice na Krki, v sodelovanju s partnerji: Društvo Nagib, CAAP in Prostor vmes.

»We do not know [yet] what hospitality is.«

Jacques Derrida, Of Hospitality

Derrida's ambivalent use of the French word »hôte«, meaning »host«, but also »guest«, is a conceptual starting point for the creation of textile products and bags under the brand *Hôte*, part of an emerging ethical brand. Thus, *Hôte* bags are not simply the final goals or the end product of the bigger *Akupara* project, which featured various creators making and designing bags with immigrants and refugees. The aim of the project is to establish a common space between »hosts« and »guests«, an intersection of experiences, practices and skills of both »hosts« and »guests«, while developing an ethical and »zerowaste« brand which could be used by refugees and migrants to express their creativity and thus enter the labour market themselves.

The installation *Emotional Landscapes* is part of the larger project, *Akupara: The Incubator of Handicrafts, Social Cooperatives and Cultural Productions for immigrants and refugees*, run by the Terra Vera Association from Kostanjevica na Krki in collaboration with partners: Association Nagib, CAAP and The Space In Between.

Avtor instalacije/

Author of installation:

TOMAŽ TOMLJANOVIČ

Zasnova tekstilnih izdelkov

Hôte/Concept of *Hôte*

textiles: **TOMAŽ**

TOMLJANOVIČ /

DUALIK & NINA HOLC

NI-NIKOLI ISTO

Teoretska zasnova in tekst/

Theoretical concept and

text: **DR. JOVITA**

PRISTOVŠEK

Foto in vizualije/

Photo and visuals:

TONI SOPRANO

MENEGLEJTE

Produkcija instalacije/

Production of installation:

TOMAŽ TOMLJANOVIČ,

DRUŠTVO NAGIB

Partnerji projekta *Akupara*/

Partners of *Akupara*

project:

DRUŠTVO TERRA

VERA, DRUŠTVO

NAGIB, CAAP,

PROSTOR VMES

Podpora/Supported by:

REPUBLIKA

SLOVENIJA IN

EVROPSKA UNIJA IZ

EVROPSKEGA

SOCIALNEGA SKLADA,

MINISTRSTVO ZA

KULTURO, MESTNA

OBČINA MARIBOR

Razstavo predstavljamo v

sodelovanju med Društvom

Nagib in festivalom

Drugaganje./This

installation is being

presented in collaboration

between Nagib and festival

Drugaganje.

FESTIVAL
DRUGAGANJE 2019

NAGIB
2019

AMFITEATER
II. GIMNAZIJE
MARIBOR



PREDSTAVA
PERFORMANCE

BETON LTD



GROSSE ERWARTUNGEN

| **VELIKA PRIČAKOVANJA**

| **BIG EXPECTATIONS**

60 MINUT MINUTES

Beton Ltd. so avtorski kolektiv; Katarina Stegnar, Primož Bežjak in Branko Jordan. *Große Erwartungen*|*Velika pričakovanja* je njihova šesta predstava, druga v njihovem t. i. nemškem ciklu. Pravijo, da predstavo vedno začnejo s točke nič, a ključni za vznik predstave iz nič so za Beton Ltd. skoraj vedno osebni oprijemki; v naracije in dileme ne vstopajo samo prek posamičnih zgodb, ampak prek osebnih. »Samo o sebi lahko upravičeno govorimo«. Po ekologiji, tranzicijsko – odraščanjskem izgubljanju iluzij, nemoči upora, generacijskem angstu ... se tokrat lotevajo velikih pričakovanj ter prihodnosti. In kaj so pričakovanja drugega kot projekcije sedanjih želja? »Želja evropske, bele, heteroseksualne, urbane, kozmopolitske, nadreprezentirane generacije. A pri tem ne smemo pozabiti: Katarina, Primož, Branko ... vsi smo bili nekoč otroci. Slovenski otroci. Nekateri so še vedno.«

Beton Ltd. are a collective of authors: Katarina Stegnar, Primož Bežjak and Branko Jordan. *Große Erwartungen*|*Great Expectations* is their sixth performance, second in their so called Geman cycle. They say they always begin a performance from ground zero, but for a performance to emerge from nothing, personal grips are almost always of key importance for them. They do not enter narrations and dilemmas through individual stories alone, but also through personal ones. »We can only legitimately speak about ourselves.« After ecology, transitional/growingup loss of illusions, the impotency of resistance, generational angst, they are now dealing with the topic of great expectations and future. And what are expectations if not projections of present desires? »The desires of a European, white, heterosexual, urban, cosmopolitan, overrepresented generation. But we must not forget: Katarina, Primož, Branko ... we were all children once. Slovenian children. Some still are.«

Koncept in režija/

Concept, direction:

BETON LTD.

Nastopajo/Performers:

**KATARINA STEGNAR,
PRIMOŽ BEZJAK,
BRANKO JORDAN**

Glasba/Music:

**VIS UŠIŁ (MAKSIM
ŠPELKO, JANEZ
WEISS) FEATURING
DEAD TONGUES**

Oblikovanje prostora,
svetlobe in kostumov/

Set, lighting and costume
design:

**TONI SOPRANO
MENEGLJTE +
SONDA 57**

Oblikovanje zvoka/

Sound design:

JURE VLAHOVIČ

Vizualne vsebine/Visuals:

**TONI SOPRANO
MENEGLJTE**

Dramaturška sodelavka/

Dramaturgical collaborator:

URŠKA BRODAR

Tehnični vodja/

Stage manager:

ANDREJ PETROVČIČ

Izvršna producentka/

Executive producer:

MAJA VIŽIN

Stiki z javnostmi/

Public relations: **TAMARA
BRAČIČ VIDMAR**

Produkcija/Produced by:

BUNKER, LJUBLJANA

S podpora/Supported by:

**MINISTRSTVO ZA
KULTURO RS, MESTNA
OBČINA LJUBLJANA,
EVROPSKA UNIJA –
PROGRAM KULTURA,
CREATE TO CONNECT**

Foto/Photo:

NADA ŽGANK

FESTIVAL
DRUGA JANEŽ 2019

AMFITEATER
II. GIMNAZIJE
MARIBOR



PREMIERA
PREDSTAVE
PERFORMANCE
PREMIERE

60 MINUT MINUTES



UROŠ KAURIN & VITO WEIS

HEROJ 3.0 - VEČ KOT BESEDE HERO 3.0 - MORE THAN WORDS

Kdo in kaj postaneta Heroja, ko se pripeljeta onstran besed?

Vemo samo, da sta bela, heteroseksualna, cis-spolna, srednjerazredna, družinska moška. Eden je poročen, drugi ima nepremičnino.

Občinstvo je povsem prepričano, da sta najboljša prijatelja tudi zasebno, ne samo na odru, ampak Vito in Uroš ne roštiljata skupaj, njuni družini ne hodita skupaj na morje, ne delita si jadrnice, ne dobivata se na basketu, poslušata različno glasbo, dobro, enkrat letno formalni piknik ali družinsko kosilo ... In to je to.

Pa vendar med njima visi nekaj, nekaj česar si ne upata priznati. Vsaj ne na glas. Zato sta se odločila, da je konec diktata besede. To je nekaj, na kar ne moreta več pristati. Besede so postale nepotrebne in vsiljive.

In samo na odru in pred pričami si upata zarezati v tkivo neizrekljivega. Z izgovorom, da oder vse prenese, da je vse lažno in nič resnično.

Vprašanje pa je, koliko tega lahko občinstvo pogoltne, ne da bi za vedno izgubilo fantazme o idealnem partnerstvu, ker če bi gledalci vedeli, kako rada se imata Vito in Uroš, ne bi nikoli več z istimi očmi gledali nobene druge predstave.

Who and what becomes of Heroes when they arrive beyond words?

We know that they are just white, heterosexual, cissexual, middleclass, family men. One is married, the other one has a real estate.

The audience is absolutely convinced that they are best friends not only on stage, but also in their private lives. But Vito and Uroš do not get together for a barbecue, they don't go on family holidays together, they don't share a boat, they don't meet for a game of basketball, they listen to different music, OK, there is a formal picnic or a family lunch once a year ... But this is it.

And yet there is something between them that they don't dare to admit. Well, not out loud, at least. So they decided they will end the dictate of the word. It is something they cannot accept. Words became unnecessary and intrusive.

Only on stage and in front of witnesses do they dare to cut into the fabric of the unspeakable, making use of the excuse that the stage allows everything, that everything is fake and nothing is real.

But it remains to be seen how much of it the audience can digest, without forever losing the fantasy of an ideal partnership. For if the viewers knew how much Vito and Uroš like each other, they would never see another performance in the same way again.

Avtorja in izvajalca/
Authors and performers:

**UROŠ KAURIN &
VITO WEIS**

Dramaturginja/
Dramaturge:

KATARINA STEGNAR

Video: Boris Bezić

Glasba/Music:

LEA ČEHOVIN

Vizualna podoba/
Visual design:

**TONI SOPRANO
MENEGLJTE**

Producentka/Producer:

NATAŠA ZAVOLOVŠEK

Oblikovalec svetlobe in
tehnika/Lighting design and
technician:

GAŠPER BOHINEC

Produkcija/Produced by:

MOMENT MARIBOR

Koprodukcija/Co-produced
by: PLESNI TEATER

LJUBLJANA,

II. GIMNAZIJA

MARIBOR, BUNKER,

DESIRÉE CENTRAL

STATION

Podpora/Supported by:

MINISTRSTVO ZA

KULTURO SLOVENIJE,

MESTNA OBČINA

MARIBOR, MLADINA

Foto/Photo:

SAŠA HUZZAK

AMFITEATER
II. GIMNAZIJE
MARIBOR



***DRUGAJANJE
NA OBISKU
COFESTIVALA
DRUGAJANJE
FESTIVAL VISITS
COFESTIVAL***

Hkrati z Drugajanjem v Ljubljani poteka mednarodni festival sodobnega plesa CoFestival. Drugajanje vabi na izlet na CoFestival.

Avtobus bo odpeljal izpred II. gimnazije Maribor ob 17.00, na avtobusu bomo zagotovili malico in uvod v predstavi in film, razdelili vstopnice; odhod avtobusa v Maribor bo ob 23.00 izpred Kina Šiška v Ljubljani

Parallel to Drugajanje, international contemporary dance festival CoFestival is taking place in Ljubljana. Drugajanje invites you for a trip to CoFestival.

The bus will depart at 5 p.m. There will be a snack on the bus, and introduction to the performances and the film (tickets included). We will depart back to Maribor from Ljubljana's Kino Šiška at 11 p.m.

Program CoFestivala
CoFestival program

Kino Šiška, Komuna,
ob 19:00 at 7. p.m.
JAMES BATCHELOR:
HIPERPROSTOR
HYPERSPACE
solo plesna predstava
solo dance
performance

Kino Šiška, Katedrala,
ob 20:00 at 8 p.m.
FLORENCIA
DEMESTRI &
SAMUEL LEFEUVRE:
MOTNJA GLITCH
plesna predstava
dance performance

Kino Šiška, Katedrala,
ob 21:30 at 9.30 p.m.
ALLA KOVGAN:
CUNNINGHAM
dokumentarni film
documentary film

OBVEZNE
REZERVACIJE
MANDATORY
RESEVATIONS:
INFO@BUNKER.SI

FESTIVAL
DRUGAJANJE 2019

AMFITEATER
II. GIMNAZIJE
MARIBOR



PLESNA
PREDSTAVA
DANCE
PERFORMANCE

60 MINUT MINUTES



MAJA DELAK

SAMO ZA DANES
ONLY FOR TODAY

Samo za danes je navidezno počasna instantna kompozicija, kjer avtorice pogledu namerno izpostavljajo manj vidne, manj očitne materialnosti, telesnosti, stanja. V preminjajočem in ponovno nastajajočem prostoru zvočnih pokrajin sta izhodiščna principa sprotno pogajanje in dogovarjanje različnih gledišč, tudi z občinstvom.

»Nova predstava Maje Delak in njenih soplesalk je polna gibalne tišine. Zahteva čuječega gledalca, ki zmore prisluhniti subtilnim sporočilom giba, ki raziskuje samega sebe.« Ana Rozman

»Predstava tako, kot piše tudi v gledališkem listu, ne postreže s klimaksom, zato pa gotovo potrka na občutljivost gledalca in ga pripravi do tega, da investira pomene, išče svoje vrhove, vzpostavi afinite in prek minljive strukture ter minljivih teles za trenutek globlje občuti lastno minljivost. Brez obžalovanja.« Pia Brezavšček, Dnevnik

Just for Today is a seemingly slow-moving instant composition intentionally crafted to bring to view the less visible, less conspicuous materialities, embodiments, physical states. The underlying principle in the ever oscillating and re-emerging space of sound landscapes is the ongoing negotiation of different perspectives, also with the audience.

»The new performance of Maja Delak and her co-dancers is full of moving silence. It requires a hearing spectator who can listen to the subtle messages of a movement exploring itself.« Ana Rozman

»The performance thus, as is stated also in the programme notes, does not offer a climax; however, it does appeal to the viewer's sensitivity, binding her to invest meanings, search for climaxes, constitute affinities, and – through the elusive structure and the transient bodies – for a moment make her feel her own transience more deeply. With no regrets.« Pia Brezavšček, Dnevnik

Snovanje in koncept/

Research and concept development:

MAJA DELAK

Soustvarjalke in izvajalke/

Collaborators and performers: ANJA BORNŠEK, MAJA DELAK, SNJEŽANA PREMUŠ, BARBARA KANC, URŠKA VOHAR

Oblikovanje zvoka in glasba/

Sound design and music:

LUKA PRINČIČ

Oblikovanje prostora in

costumes design:

AJDA TOMAZIN

Dramaturginja/Dramaturge:

MAJA ŠORLI

Oblikovanje svetlobe/Lighting

design: **JANKO OVEN**

Tehnična pomoč/Technical

support: **IGOR VUK**

Oblikovanje maske/Make up:

TINKA PRPAR

Izvršna produkcija/

Executive producer:

SABINA POTOČKI

Produkcija/Produced by:

EMANAT

Partnerji/Partners:

STARA MESTNA

ELEKTRARNA –

ELEKTRO LJUBLJANA,

SREDNJA

VZGOJITELJSKA ŠOLA,

GIMNAZIJA IN

UMETNIŠKA GIMNAZIJA

LJUBLJANA

Finančna podpora/Financial

support: **MESTNA OBČINA**

LJUBLJANA,

MINISTRSTVO ZA

KULTURO RS

Predstava je del sezone

sodobnih uprizoritvenih

umetnosti Nagib na oder in

festivala Drugajanje. / The

performance is a part of

Nagib on Stage, season of

contemporary performing

arts, and Drugajanje Festival'

Foto/Photo: **NADA ŽGANK**

FESTIVAL
DRUGAJANJE 2019



AMFITEATER
II. GIMNAZIJE
MARIBOR



REFLEKSIJA
REFLECTION

30 MINUT MINUTES



FIZIČNE SLEDI

PHYSICAL TRACES

SLEDIJO PREDSTAVI MAJE DELAK:
SAMO ZA DANES FOLLOWS THE PERFORMANCE
ONLY FOR TODAY BY MAJA DELAK

Fizične sledi je participatorni format, namenjen občinstvu, ki gledalca povabi v refleksijo izkušnje gledanja. Z vodenimi navodili se skupaj počasi sprehodimo po spominu, po vtisih in občutkih, ki ostajajo v nas po predstavi. Fizična izkušnja odpre prostor neverbalnega, prostor, kjer se vtisi in pomeni pretočijo skozi naša telesa, in tokrat nas slednja vodijo skozi utelešen »pogovor« s predstavo. Kako in kaj čutijo naša gledalska telesa, ko obrnemo pozornost nanje?

Fizične sledi so del programskega sklopa Nagib k refleksiji in festivala Drugaganje.

Physical Traces is a participatory format designed for the audience, which invites the viewer to reflect on the viewing experience. Following guiding instructions, we take a slow journey through our memory, our impressions and feeling that remain in us after the performance. Physical experience opens up a space of the nonverbal, a space where impressions and meanings flow through our bodies. This time, the latter guide us through the embodied »conversation« with the performance. What do viewers' bodies feel when we focus our attention on them?

Physical traces are a part of the Nagib to reflection programme and Drugaganje Festival.

Zasnova in izvedba/
Concept and performance:
ANJA BORNŠEK
Produkcija/Produced by:
DRUŠTVO NAGIB
Podpora/Supported by:
**MESTNA OBČINA
MARIBOR**
Foto/Photo:
NADA ŽGANK

FESTIVAL
DRUGAGANJE 2019



AMFITEATER
II. GIMNAZIJE
MARIBOR



DELAVNICA
WORKSHOP

šir

UPRIZARJANJE ZVOKA IN GLASBE

PERFORMING SOUND AND MUSIC WORKSHOP

Z glasbeno scensko delavnico bomo podrezali v vprašanje »Kaj je glasba?«. Tako kot sodobna glasba bo tudi delavnica odpirala vprašanja in iskala odgovore.

Sodobna glasba pričakuje dejavnega poslušalca. Spodbuja radovednost, naslavlja domišljijo, zahteva razmišljanje, izziva dožemanje, vznemirja samoumevnost, neti dvom, krši pravila, množi razbiranja, kritično komentira, se igra s pričakovanji, proži asociacije in tvega polom. Sodobna glasba ni nujno vsečna in ne želi po vsej sili le ugajati.

Obiskovalcu je prepuščena pozicija soustvarjalca skozi neposredno odzivanje, njemu lastno doživljanje in interpretiranje.

Skupaj z dijaki bomo pripravili javno predstavitev – zvočni uprizoritveni dogodek, v katerem bomo uporabili različna zvočila, elektronske naprave, video, telo idr.

»Šift je performativni format, ki v obdobju 2018 -2022 evidentira sistemske vrzeli na štirih tematskih področjih: zdravje, znanje, delo, pravica. Šift se giblje znotraj institucij zdravstva, sociale, prava in izobraževanja. Šift ne izumlja. Šift evidentira evidentno. Šift uprizarja s tistimi in za tiste, ki v teh ustanovah delajo in živijo.«

We will make use of the music and stage workshop to look into the question »What is music?«.

Similarly to contemporary music, the workshop will raise questions and search for answers.

Contemporary music expects an active listener. It stimulates curiosity, addresses imagination, requires thinking, incites perception, disturbs the obvious, fuels skepticism, breaks rules, multiplies readings, critically comments, plays with expectations, provokes associations, and risks failure.

Contemporary music is not necessarily pleasant, and does not try to please at all costs.

The visitor is left with the role of cocreator through direct response, their own experience and interpretation.

We will prepare a public presentation – a sound performance event together with students, in which we will use various sound sources, electronic devices, video, body, etc.

»Shift is a performative format that in the period 2018–2022 will focus on systemic gaps of four topics: health, knowledge, work, justice. Shift moves within the health, social, law and education institutions. Shift does not invent. Shift is an evidence of the evident. Shift performs with those and for those who work and live in these institutions.«

Vodja delavnice/
Workshop leader:
TOMAŽ GROM
Koordinatorica in
producentka/
Coordinator and producer:
ŠPELA TROŠT
Umetniški vodja/
Artistic director:
BOJAN JABLANOVEC
Koprodukcija/
Co-produced by
**VIA NEGATIVA &
ZAVOD SPLOH**

FESTIVAL
DOLGA JARNA 2019

AMFITEATER
II. GIMNAZIJE
MARIBOR



PLESNA
PREDSTAVA
DANCE
PERFORMANCE

SNJEŽANA PREMUŠ & ROK VEVAR

POÍESIS SEBSTVA **POÍESIS OF SELF**

*PLESNA PREDSTAVA PO IZBORU KLUBA
MLADIH SELEKTORIC DANCE PERFORMANCE
CURATED BY YOUNG CURATORS CLUB*

80 MINUT MINUTES

Predstava *Poiesis sebstva* je nadaljevalna faza procesa, ki ga je Snježana Premuš začela s *Fizičnimi manifestacijami* med letoma 2012 in 2015. V seriji predstavitev studijskih procesov, ki jih je vodila z različnimi plesalci, je k sodelovanju povabila gledalce različnih profilov, poklicev in strok, da bi skupaj z njimi ugotovila, kako je telesno kreiranje percepcijskih podob sporočljivo, kaj proizvaja, kako se bere in kaj ostaja očesu nevidno. Na predstavitev in pogovorih je sodeloval tudi plesni kritik, zgodovinar in arhivar sodobnega plesa Rok Vevar. V letu 2016 sta se odločila, da se zapreta v studio in začneta deliti svoje prakse. Na podlagi tega je nastala predstava *Poiesis sebstva*, strukturirana kot serija situacij, v katerih se neinvanzivna aktivnost gledalcev in akterjev izpostavlja izkustvenim možnostim pretvorb telesa v jezik in jezika v telo na mestih, kjer je telo vselej že jezik in jezik zaloga telesa.

»Plesno 'predstavo' *Poiesis sebstva*, ki jo je plesalka in koreografinja Snježana Premuš ustvarila v sodelovanju s plesnim teoretikom Rokom Vevarjem, bi lahko označili kot fluidno instalacijo gibajočih se in čutečih teles v prostoru.« Nika Arhar

The performance *Poiesis of Self* is a follow up phase of process initiated by Snježana Premuš with *Physical Manifestations* in the period 2012–2015. In a series of presentations of study processes led by the choreographer with different dancers, audience of different profiles, professions and disciplines were invited to participate with a view to establish together how the physical creation of the perception images is expressive, what it produces, how it reads, and what may remain invisible to the eye. Dance critic, historian and contemporary dance archivist Rok Vevar also participated in these presentations and discussions. In 2016, Premuš and Vevar decided to lock themselves in the studio and start sharing their practices with each other. The performance *Poiesis of Self*, which arose from these meetings, is structured in a series of situations in which the non-invasive activity of the audience and performers is subject to experiential possibilities of converting the body into language and vice versa in places where a body is always already a language, and a language is a resource of the body.

»The dance 'performance' *Poiesis of Self*, created by dancer and choreographer Snježana Premuš in co-operation with dance theoretician Rok Vevar, could be described as a fluid installation of moving, sentient bodies in space.« Nika Arhar

Koncept in režija/

Concept and direction:

SNJEŽANA PREMUŠ

Soustvarjalca in izvajalca/

Cocreated and performed by:

**SNJEŽANA PREMUŠ &
ROK VEVAR**

Besedila/Texts:

**ROK VEVAR &
SNJEŽANA PREMUŠ**

Scensko in svetlobno
oblikovanje/

Set and lighting design:

MIHA HORVAT/SONDA

Tehnično vodenje/

Stage manager:

ŠPELA SKULJ

Zvok za zvočno instalacijo/

Sound for sound

installation:

BOŠTJAN PEROVŠEK

Gostje predstave/

Performance guests:

**TINA VALENTAN,
URŠA RUPNIK,
LIZA ŠIMENC**

Produkcija/Produced by:

**ZAVOD FEDERACIJA
LJUBLJANA**

Koprodukcija/

Co-produced by:

BUNKER, LJUBLJANA

Foto/Photo by:

MARCANDREA

KURATORSKA IZJAVA

PREDSTAVA POÍESIS SEBSTVA

Izbor predstave *Poíesis sebstva* je rezultat triletnega izobraževalnega procesa združenega izobraževalnega programa za perspektivne umetniške kuratorke in kuratorje Gledališča Glej in Zavoda Bunker, vodil ga je Samo Selimović. Triletni izobraževalni praktikum je združeval ogled predstev v Sloveniji s predavanji kuratorjev in selektorjev ter teoretskimi seminarji o gledališču, umetnosti in procesih kuriranja.

Ekipa, ki se je v treh letih delovanja programa formirala v Klub mladih selektorice, je dobila priložnost izbrati programsko enoto festivala Drugajanje. Izbor je potekal na podlagi predpostavke, da mladi gledališče vidimo in doživljamo drugače in da bo program, ki ga oblikuje in podpiše mladinska selektorska ekipa, mlade nagovoril drugače, bolj iskreno, bolj pristno, bolj neposredno, kot pa program, ki ga oblikuje strokovno že usposobljena profesionalna gledališka selektorica. Selektorska ekipa to stališče ceni, saj brez njega ne bi bilo Kluba mladih selektorice, ki na področju kulture ali mladinskega dela v Sloveniji nima primerljivega formata, vendar ga je v procesu selekcije večkrat problematizirala. Med procesom izbire se je namreč večkrat soočila s programskimi odločitvami drugih organizacij, festivalov, selektorjev in kuratorjev, ki selekcijo »za mlade« enačijo s selekcijo, ki je bolj enostavna in neposredna ter raje ne preveč zahtevna in ambiciozna. Za mlade ljubitelje gledališča je takšno programsko izhodišče sporno in do mladega občinstva podcenjujoče. Prav zato je bil neizrečen kriterij med mnogimi, ki so vplivali na končno izbiro predstave, tudi ta, da predstava ne sme biti »še ena predstava za mlade«. Klub mladih selektorice je kot odgovor površnim interpretacijam »mladinskega« na oder Druge gimnazije povabil ustvarjalce Poíesis sebstva.

Izbor predstave, ki gledalca sili v razmislek o odnosu med telesom, prostorom in mislijo, do mladih obiskovalcev ni podcenjujoč. Množica teoretskih referenc, izjav, gibalnih vložkov in drugih elementov gledalca ponudi več možnih referenčnih točk, kot pa jih je sposoben predelati v času trajanja predstave, njegova umeščenost v uprizoritveni prostor pa ga sili v kontinuiran premislek o svojem položaju v prostoru in v predstavi. Poíesis sebstva je v ekipi sprožil več vprašanj, kot pa je dal odgovorov, nekatere situacije na odru pa so različne selektorice pripeljale do popolnoma različnih interpretacij in uvidov. Različne situacije, ki sta jih postavila avtorja in kompleksnost različnih sporočil lahko z manj gledališke kilometrine gotovo sprožijo negotovost. Takšno negotovost smo mlade selektorice občutile na mnogih predstavah, ki smo si jih ogledale v več kot dveh letih delovanja kluba. Prišle pa smo tudi do spoznanja, da ni treba imeti nadzora nad umetniškim procesom, v katerem sodeluješ, da v njem tudi uživaš in da ni treba razumeti vsega, da od predstave odneseš veliko. Če bi se to spoznanje materializiralo na odru, bi postalo Poíesis sebstva.

Patricija Dolenšek, Petja Križmančič, Lana Hasić, Ana Drobac, Tina Malenšek, Zia Perko Rogelj

mentor Kluba mladih selektorice: Samo Selimović

CURATORIAL STATEMENT

POÍESIS OF SELF

The selection of the performance *Poiesis of Self* is the result of a threeyear educational process of the joint educational program for emerging artistic curators of the Glej Theatre and Bunker Institute, led by Samo Selimovič. The threeyear educational practicum combined tours of performances in Slovenia with lectures by curators and selectors, as well as theoretical seminars on theatre, art, and curation processes.

The team, which evolved during the three years of the program into the Young Selectors Club, was given the opportunity to choose a part of the program of the Drugajanje festival. The selection was based on the premise that young people see and experience theatre differently, and that the program designed and signed off by a youth selection team would address the young in a different way, more honestly, more authentically, more directly than the program designed by a trained professional theater selector. The selection team appreciates this position, as it is the reason for the existence of the Young Selectors Club, a unique format in the field of culture and youth work in Slovenia, however, they have repeatedly problematized it in the selection process. In the course of the selection process, the team was repeatedly faced with program decisions of other organizations, festivals, selectors and curators, who saw »youth« selection as more simple and straightforward, preferably not too demanding and ambitious. Such a position is questionable for young theatre fans, and condescending towards young audiences. That is why the unspoken criteria a performance should not be »yet another performance for the youth« was one of the many criteria that influenced the final selection. In response to superficial interpretations of the »youth«, the Young Selectors Club invited the authors of Poiesis of Self onto the stage of The Second Gymnasium.

Choosing a performance that makes the viewer reflect on the relationship between body, space and thought, is not condescending to young visitors. A multitude of theoretical references, statements, movement inserts, and other elements provide viewers with more possible reference points than they are able to process during the performance, while their placement into the performing space forces them to continually reflect on their position in space and in the performance. From the standpoint of the selection team, Poiesis of Self raised more questions than it provided answers, and some situations on stage led to completely different interpretations and insights by different selectors. The different situations posed by the authors and the complexity of the different messages can certainly trigger uncertainty in a viewer with less theatrical mileage. Such uncertainty was felt by the young selectors at many of the performances we have seen during the 2+ years of the club. We have also come to the conclusion that you do not have to control the artistic process in which you participate, that you can also enjoy it, and that you do not have to understand everything in order to gain a lot from a performance. If this realization materialized on stage, it would become Poiesis of Self.

Patricija Dolenshek, Petja Križmančič, Lana Hasič, Ana Drobac, Tina Malenšek, Zia Perko Rogelj

Mentor of the Young Curators Club: Samo Selimovič

DRUGAJANJE 2019

ŠOLA V KULTURI – IGRIŠČE ZA GLEDALIŠČE 2.0

Igrišče za gledališče 2.0 je pilotni projekt kulturno-umetnostne vzgoje za mlade, ki poskuša povezati sodobno umetnost in formalno izobraževanje z razvijanjem modelov učenja, v katerih sodelujejo umetniki. Ena izmed najzanimivejših aktivnosti projekta je Šola v kulturi in ena bo potekala tudi v okviru festivala Drugajanje.

Šolo v kulturi v Mariboru za OŠ Košana in OŠ Prestranek letos vodita Teja Bitenc in Tajša Perović.

CULTURE CAMP – THEATER PLAYGROUND 2.0

Theater Playground 2.0 is a pilot project of cultural and artistic education for the young, which aims to integrate contemporary art and formal education through the development of learning models involving artists. One of the most interesting activities of the project is Culture Camp – there will be one such Camp organized also within the festival.

This year's Culture Camp for primary schools Košana and Prestranek as part of the Drugajanje Festival is led by Teja Bitenc and Tajša Perović.

Več o projektu/
More about the project:
WWW.BUNKER.SI/
KULTURNO-
UMETNOSTNA-VZGOJA



PONEDELJEK, 25. NOVEMBER, DO ČETRTEK, 28. NOVEMBER
MONDAY, NOVEMBER 25 TO THURSDAY, NOVEMBER 28

OD 17.00 FROM 5 P.M. > CENTER ZA KREATIVNOST MARIBOR

KRAJINE ALI PEJSAŽI OBČUTENEGA
EMOTIONAL LANDSCAPES, *razstava* installation

PONEDELJEK, 25. NOVEMBER MONDAY, NOVEMBER 25

19.00 7 P.M. > II. GIMNAZIJA MARIBOR

Beton Ltd.: GROSSE ERWARTUNGEN | VELIKA PRIČAKOVANJA
| BIG EXPECTATIONS, *predstava* performance

TOREK, 26. NOVEMBER TUESDAY, NOVEMBER 26

19.00 7 P.M. > II. GIMNAZIJA MARIBOR

Vito Weis, Uroš Kaurin: HEROJ 3.0 - VEČ KOT BESEDE
HERO 3.0 - MORE THAN WORDS,
premiera predstave performance premiere

SREDA, 27. NOVEMBER WEDNESDAY, NOVEMBER 27

17.00 5 P.M. > ODHOD BUSA IZ PRED II. GIMNAZIJE MARIBOR

BUS DEPARTS FROM II. GIMNAZIJA MARIBOR

Drugaganje na obisku CoFestivala Drugaganje Festival visits CoFestival

19.00 7 P.M. > II. GIMNAZIJA MARIBOR

Maja Delak: SAMO ZA DANES ONLY FOR TODAY,
v sodelovanju z in collaboration with: NAGIB na oder

20.00 8 P.M. > II. GIMNAZIJA MARIBOR

Anja Bornšek: FIZIČNE SLEDI PHYSICAL TRACES, v okviru programa
in the frame of the program: NAGIB k refleksiji

ČETRTEK, 28. NOVEMBER THURSDAY, NOVEMBER 28

18.30 6.30 P.M. > II. GIMNAZIJA MARIBOR

ŠIFT delavnica ŠIFT workshop, *javna predstavitev* public presentation

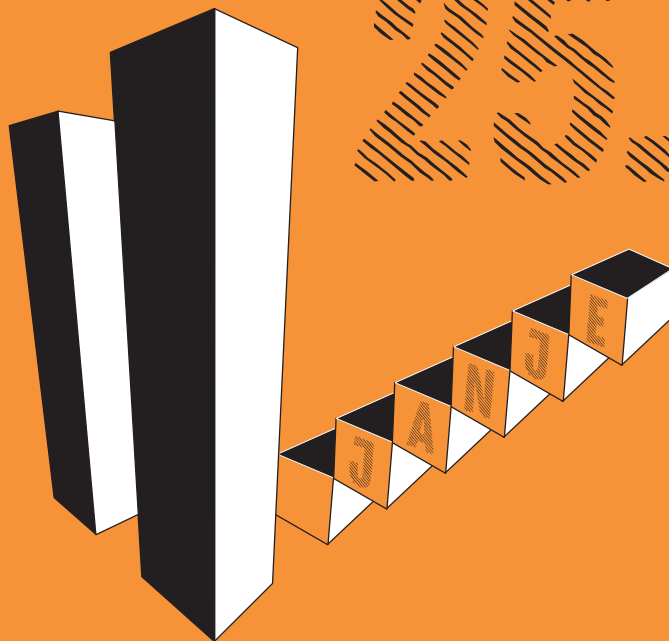
19.00 7 P.M. > II. GIMNAZIJA MARIBOR

Snježana Premuš, Rok Vevar: POÍESIS SEBSTVA
POÍESIS OF SELF, *predstava po izboru Kluba mladih selektorici*
performance curated by the Young Curators Club

Vstopnice za Drugaganje
stanejo en kulturni evro,
vstopnice za premiero
predstave Heroj 3.0 so
brezplačne. Rezervacije
in informacije na
Tickets for the festival cost
1 EUR, tickets for the
HERO 3.0 performance
premiere are free of
charge. Reservations and
information at

INFO@BUNKER.SI

25 28
NOVEMBER 2020



Organizatorja
Organized by

BUNKER, Ljubljana

Direktorica *Director*: Nevenka Koprivšek
Sloškova 7, 1000 Ljubljana, tel: 00386 1 231 44 92, info@bunker.si, www.bunkersi

bunker

II. GIMNAZIJA MARIBOR

Ravnatelj *Headmaster*: Ivan Lorenčič
Trg Miloša Zidanška 1, 2000 Maribor, info@druga.si, www.druga.si

II. GIMNAZIJA MARIBOR

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ticket reservation*

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