

Dobr tek!
Enjoy!

In vendar se (se) gibata

Morda se zdi spored tretje Gibanice predvidljiv. Glavni program zaokrožujejo tisti, ki že dolgo krožijo po slovenski sodobnoplešni orbiti, se držijo preverjenih manir in jih (ne vsi in ne vedno) križajo z novim. Tisti, ki že vsa leta kreirajo glavni program slovenskega sodobnega plesa, si upajo hoditi tudi po robu. Si upajo več, četudi to pomeni korak v neznano, nepreverjeno. So tudi prijetna presenečenja: iz večnega in solidnega b so se presenetljivo zavihteli v program a. Ali pa iz skoraj nič v glavni program. Toliko bolje. Akterji spremjevalnega programa naj bi (po naravnem stanju stvari bi morali) postati akterji glavnega programa. Ne vsi, pa vendar, so neposredni v odstiranju, osebni, kakor da ustvarjajo zgolj zase in so na odru samo zato, da preverijo eksperiment, umestijo raziskavo, kot da ni gledalcev ali pa jih nemara sploh ne potrebujejo. Morda naivno, lahko prodorno. Morda naš izbor priovedejo o stanju stvari; med drugim mu je skupno to, da ne glede na vsebinske, estetske, promocijske in še kakšne premike znotraj (ne pri vseh in ne vedno) ne proizvede bistvenih sprememb navzven. Sodobni ples s križanci vred je nenehno in s stagniranjem vse bolj na obrobju pozornosti varuhov državne blagajne in hkrati glavnih akterjev kulturne politike. Bum 80-ih je morda zgolj ohranil prve in velike na istih pozicijah. Kar prevedeno v vsakdanje življenje večkrat pomeni ohranjanje finančnih postavk in še slabše: istih pogojev dela. Kar ob rastoti produkciji pomeni manj manevrskega prostora. Morda naš program tega ne odseva. Morda gre zgolj za to, da spremjanje scene od burnih (nenehno ponovnih) začetkov utrdi in utrudi opazovalca. Nenehno iste težave navzven in iste napake znotraj. Toda nekateri med njimi (vedno isti) se ne dajo in prebijajo različne meje še naprej; drugi (teh v programu skorajda ni) so našli v obči stagnaciji »poslanstvo in narek«, da ostanejo, kjer so. Kar je, žal, bolj predvidljivo, kot izbrani program. Razumejo sporočilo, da jih ni ne v programu a in ne v b? So zmožni introspekcije? Zanesljivejši odgovor bo nemara program naslednje Gibanice. Naša merila so bila preprosta. Če povzamem kolega Matjaža Pograjca: Je predstava polnokrven kos mesa? So dosledno, argumentirano izvedli, kar so si zadali, in to odseva disciplino obrti? Je predstava kljub vsemu še toliko rahla (kot gibanica), da jo je še moč zatresti? Morda smo se s predstavami strinjali ali ne, so nam bile osebno všeč ali ne. Naša naloga je bila, da presežemo meje osebno ljubega in všečnega; ker je pač nekaj narejeno dobro, se moramo s tem spopasti. In če nečemu, kar deluje, dodamo kaj novega, kar bo delovalo ali že deluje ... toliko bolje. Lahko vidimo tematske povezave med predstavami, ugibano kratko zgodovino sodobnega plesa, pečat, ki jih povezuje ali pa mu uhajajo. Verjamem, da bo vedno številni publiki Gibanice, domači in tuji, vsaka predstava posebej pripovedovala svojo zgodbo. In vse skupaj spet svojo.

Jedrt J. Furlan

And Yet It (Still) Moves

Perhaps the programme of the third Moving Cake seems predictable. The main programme is rounded out by groups that have circled in the Slovene contemporary dance orbit for a long time, sticking to the established ways and intersecting them – not every group and not always – with the new. Those who have been creating the main programme of Slovene contemporary dance through these years have also dared to tread along the edge. They have had the courage to take more risks, even if this meant a step into the unknown and unverified. There have been pleasant surprises as well: some have swung away from the eternal and solid B to the A programme. Or even from a mere scrap to the main programme. So much the better. The actors on the side lines are expected to become actors in the main programme (at least in the natural course of events they should do so). They are – although not all of them – direct in their unveiling; they are personal, as if they were creating only for themselves, as if they were appearing on stage only to verify an experiment or to locate a bit of research, as if there were no audience or, perhaps, the latter were not required at all. This could be naïve, or it could be insightful. Perhaps our selection talks about the state of affairs. A common trait, among other things, regardless of contextual, aesthetic, promotional and similar shifts within a group – not every one, and not always – is that no essential changes have been made to be seen. The stagnating scene of contemporary dance, including its cross-breeds, is continuously and increasingly moving to the margins of attention of the national treasury keepers, who are also the main actors in cultural policy. Only the prime and the great might have retained the same positions after the boom of the 1980s. Translated into ordinary terms, this often means the keeping of financial provisions or, even worse, the same conditions for work. With the growing production this only leads to less manoeuvring space. Our programme might not reflect such a state. Perhaps the only fact at issue is that observing the scene since its fresh (invariably turbulent) beginnings hardens and tires the observer. Always the same problems outwardly and the same mistakes internally. Nevertheless, some groups – always the same ones – have not given up and continue to break through different boundaries, while others – hardly represented in the programme – have found their "mission and dictate" in remaining where they have always been, in overall stagnation. This is, regrettably, even more predictable than the selected programme itself. Will they understand the meaning of being neither in the A nor the B programme? Are they capable of introspection? The answer to rely on, perhaps, will be revealed in the programme of the next Moving Cake. Our criteria were simple. To paraphrase our colleague Matjaž Pograjc: Does a certain show stand as a full-blooded piece of meat? Did the artists carry out what they meant to create in a thorough, reasoned way, reflecting the discipline of the craft? Nonetheless, is the show still delicate enough – just like a moving cake – that it could be shaken? We might or might not have consented to individual shows; we might or might not have liked them personally. It was our task to surpass the limits of our personal likes and dislikes. If something is well made, we have to accept it. And if something that works is complemented by something new that also works, or will work ... so much the better. We can follow the thematic links between individual shows; we can discern the seal that connects or escapes them; we can briefly conjecture about the history of contemporary dance. I believe that this Moving Cake – each individual show and all of them together – will tell its stories to the usual large domestic and foreign audience.

Jedrt J. Furlan

Preddogodek

Pre-event

Delavnica cirkuških vrvi in svile

Workshop of Circus Ropes and Silks

Organizator Organiser: **Vitkar zavod v sodelovanju z umetniškim društvom** in co-operation with **Fičo Balet**.

Vodja Led by: **Juliana Neves**. Prostor Site: **PTL, Prijateljeva 2.**

Čas Time: **16.–20. februar February, 10.00–13.00 10 am–1 pm.** Cena Price: **75 eur.**

Število udeležencev je omejeno. Limited number of participants.

Informacije in prijave do 10. februarja. Information and applications until 10 February.

e fourklor@yahoo.com • m 041 488 299 (Tina)

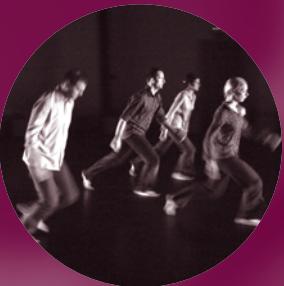
Na delavnici bomo raziskovali možnosti plesa s svilo (tkanino), posamično in v skupini. Segreli se bomo s posebnimi vajami za krepčanje rok, trebušnih mišic in spodnjega dela hrbtnega dela, saj so ti predeli pomembni za delo v zraku. Spoznali bomo tehnike uporabljanja svile, se naučili plezati, padati, drseti, ovijati in odvijati naša telesa na različne načine, razvijali koreografske fraze in raziskovali možnosti plesa v svili in okrog nje. Delavnica zahteva osnovno telesno pripravljenost tečajnikov. Zaželeno je, da lahko vsak od udeležencev vsaj spleza po vrvi. Sicer je namenjena tako tistim, ki ste že obiskali podobne delavnice, kot tistim, ki bi se šele radi preizkusili. Na delavnici se boste spoznali z različnimi tehnikami plezanja, z osnovnimi vajami in triki. Za zahtevnejše pa pridejo v poštev tudi težje prvine in poudarek na izvedbi. *This workshop will explore the possibilities of dancing with silks (fabrics), individually and within a group. There will be a warm-up with specific strength exercises for arms, abdominals and lower back as these are important areas in aerial work. We will explore silk techniques, learn how to climb, fall, slide, wrap and unwrap our bodies in different ways, and develop choreographic phrases searching possibilities of dancing in and around the silks.*

Juliana Neves – obvlada gimnastiko, balet, cirkuške veščine. Leta 1997 predstavlja Brazilijo na Ameriškem plesnem festivalu v programu za rezidenčne mednarodne koreografe. Doma se pridruži ansamblu Quasar Cia de Danca, nato svetovno znanemu Cirque du Soleil. Zadnjih 6 let se še posebej posveča plesu s svilo. Pri solu *La Volle D'Azala*, narejenem za Cirque du Soleil, se poveže z zračnim mojstrom Androm Simardom, da bi to zračno tehniko združila s plesom. Leta 2002 začne delati z režiserjem Alainom Platelom (Les Ballets C. de la B.). Pod njegovim vodstvom dobi njen solo novo obliko, privlačno tako zaradi cirkuške virtuoznosti kot zaradi zračnega plesa. **Juliana Neves** – skilled in gymnastics, ballet and circus arts. In 1997, she was chosen to represent Brazil at the American Dance Festival in the International Choreographers Residency Program. Back home, she joined Quasar Cia de Danca and, later, Cirque du Soleil. For the past 6 years, dancing with silks has been Juliana's specialty. In the solo *Le Volle D'Azala* created for Cirque du Soleil by aerial master Andre Simard and herhey partne, tred to mix this aerial technique with dance. In 2002, she began working with director Alain Platel (Les Ballets C. de la B.), and under his direction, this act takes a new form and is seen not only for its circus virtuosity but also as aerial dance.

Predstave
po izboru selektorjev
Selectors
Choice Productions

Main programme

Glavni program



Četrtek Thursday • 22. 2. 2007 • 21.00 • Cankarjev dom

Pasjansa Solitaire

Zasnova in koreografija Concept and choreography: **Iztok Kovač**. Ustvarjalci in izvajalci Creators and performers: **Sara Barbieri, Darija Doždor, Aleš Hadalin, Gali Kaner, Iztok Kovač, Janina Rajakangas, Ana Štefanec, Ognjen Vučinić**.

Pevec Singer: **Aleš Hadalin**. Vzorčenje glasbe v živo Live sampling: **Gali Kaner**.

Skladatelj Music composer: **Damir Šimunović**. Scena Set design: **Goran Petercol**.

Luč Lighting design: **Goran Petercol, Zoran Grabarac**. Kostumi Costumes: **Emina**

Tataragić, Anja Prešeren. Dramaturgija Dramaturgy: **Saša Božić**. Likovna teorija

Visual theory: **Uršula Berlot**. Glasbenika Musicians: **Krunoslav Levačić, Joži Šalej**.

Uporabljena glasba Music: **Duke Ellington, Jimmy Rushing, ljudske pesmi**.

Tehnika Technicians: **Zoran Grabarac, Saša Bogojević**. Foto Photo: **Jasenko**

Rasol. Izvršna producenta Executive producers: **Damir Dimitrovč Kos, Mirna**

Čubranić. Asistentki produkcije Assistant producers: **Ksenija Gorjak, Urša**

Comino. Producija Produced by: **Zavod En-Knap, Zagrebački plesni ansambl**.

Koprodukcija Co-produced by: **Cankarjev dom, ZeKaeM**.

Zastopa Contact: EN-KNAP • Metelkova 6 • SI-1000 Ljubljana
m +386 1 430 6770 • e office@en-knap.com • i www.en-knap.com

foto Jesenko Rasol



Tematsko jedro **Pasjanse** se nanaša na relativnost zaznave posameznika in pomen osamljenosti v sodobni družbi. Izhaja iz starodavne indijske parable o petih slepcih, ki otipavajo različne dele slonovega telesa. V nezmožnosti, da bi zaobjeli žival v celoti, jo vsak opiše glede na del, ki ga lahko otipa (»Slon je stena«, »pravi mož, ki treplja njegov trup.«) Kako? Slon je vrsta kače, » se zdi drugemu, ki gladi njegov rilec ...«), noben pa ne vidi celote. Pasjansa preverja koncept resnice kot osnovne dileme med tem, kakšne stvari v resnici so, in tem, kakšne jih vidimo. **In essence, Solitaire examines the relativity of individual perception of the role of solitude in contemporary society. It is based on the ancient Indian allegory about five blind men touching different parts of an elephant. Since they cannot embrace the whole animal, they describe it according to the part they can reach. «Elephant is a wall», says the man touching its body. «What? Elephant is a snake», guesses the other touching its trunk. Solitaire questions the concept of truth as a basic dilemma between what things really are and the way we see them.**

Iztok Kovač - koreograf, plesalec, plesni pedagog, ustanovitelj plesne skupine En-Knap. Domicilno polje plesne koreografije nadgradi z odprtanjem za medija glasbe in filma, kjer že desetletje uspešno sodeluje z režiserjem Sašem Podgorškom. Izrazito polje interakcije med plesom in glasbo je doseženo v sodelovanju z vrhunskima glasbenima modernistoma, Vinkom Globokarjem in Urošem Rojkom. Poleg dvanajstih koreografij za skupino En-Knap deluje Iztok tudi kot gostujuči ali rezidenčni koreograf. Poznan je tudi kot avtor številnih plesnih delavnic. **Iztok Kovač – choreographer, dancer, dance educator, founder of En-Knap dance company. Kovač enriches his domicile field of dance choreography with his openness to the media of music and film, in which he has been collaborating with film director Sašo Podgoršek for more than ten years. A particularly outstanding interaction between dance and music has been achieved in co-operation with music modernists Vinko Globokar and Uroš Rojko. In addition to twelve choreographies for En-Knap dance company, Iztok works as choreographer-in-residence or guest choreographer. He is also known as a tutor of numerous dance workshops.**

Petek Friday • 23. 2. 2007 • 19.00 • Cankarjev dom

Zgodbe o telesu Stories of the Body

Serija predstav, osredotočenih na pojem »**plesnega telesa**«. Ta pojem Snježana razširja na področje, kjer lahko raziskuje **telesnost osebe** in **osebnost telesa**. Prva se odraža skozi njeno gibanje, ki oddaja tisoč nevidnih znakov. Druga pride v ospredje, ko se nepričakovano osredotočimo na določen del telesa (zoom) in je navadna komunikacija lahko zamenjana z željami, obsesijami, navadami, ki ustvarajo nekontrolirane hibridne modele obnašanja. *A series of productions based on the concept of the »dance« body. Snježana wants to extend this concept to the area where the exploration of physicality of a person or personification of the body is possible. Physicality of a person is expressed through the motion communicating hundreds of invisible signs. Personification of the body comes in the foreground when we unexpectedly focus (zoom in) on a specific body part, so that usual communication can be replaced by desires, obsessions and habits that compose hybrid models of behaviour running out of control.*

Zgodbe o telesu 1 Stories of the Body 1: Zasnova in koreografija Concept and choreography: **Snježana Premuš**. Vizualije in dramaturgija Visuals and dramaturgy: **Petra Veber**. Izvajalci Performers: **Mojca Kasjak, Ivan Mijačević, Nina Milin**. Montaža glasbe Music editing: **Anastasis Grivas**. Tehnika Technician: **Marcandrea**. Producija Produced by: **Plesna izba Maribor**.

Zastopa Contact: PLESNA IZBA MARIBOR • Partizanska 5 • SI-2000 Maribor • m +386 2 250 13 16 • e Plesnaizba@amis.net

Zgodbe o telesu 1 se osredotočijo na konflikt v telesu samem: (ne)zmožnost delovanja in iskanje istovetnosti (pojavijo se preobrazbe, prek katerih se odprejo različni vidiki naše telesne stvarnosti). *Stories of the Body 1 focus on the conflict within the body: (in)ability of functioning and searching for identity (transformations occur through which performers reveal different aspects of our corporeality).*

Zgodbe o telesu 2 Stories of the Body 2: Zasnova in koreografija Concept and choreography: **Snježana Premuš**. Vizualije in dramaturgija Visuals and dramaturgy: **Petra Veber**. Izvajalka Performer: **Melina Iordanidou**. Glasba Music: **NatryX**. Tehnika Technician: **Marcandrea**. Producija Produced by: **E. P. I. Center**. Koprodukcija Koproduced by: **MGL - Mestno gledališče Ljubljansko**.

Zastopa Contact: E. P. I. Center • Prisojna 1 • SI-1000 Ljubljana • m +386 41 957 351 • e sebastijan.horvat@guest.arnes.si

Zgodbe o telesu 2 imajo v ospredju žensko telo in podobo, nadzorovano in izrabljano v stoletjih »moške družbe«. *Stories of the Body 2 focus on the body of a woman and her image, controlled and manipulated through centuries by the »male-gaze society«.*

Snježana Premuš – koreografinja, plesalka, plesna pedagoginja. Sodeluje s priznanimi plesnimi ustvarjalci, kot so Emylin Claid, David Zambrano, Mark Tompkins, Lisa Nelson, Iztok Kovač, Mateja Bučar, in pleše v projektih PTL, zavoda En-Knap, Yelp Dance Company, Elena Alonso Co. Kot koreografinja ustvari serijo 5 predstav, v katerih raziskuje odnos med zvokom in gibom. Z glasbenikom I. Schickom (Berlin) odkriva nove načine komunikacije s pomočjo prenosnega mikrofona. Z Zgodbami mdr. uspešno gostuje v Atenah (2005/6).

Snježana Premuš – choreographer, dancer, and dance educator. She collaborated with Emylin Claid, David Zambrano, Mark Tompkins, Lisa Nelson, Iztok Kovač, Mateja Bučar, and more. As a dancer, she performed in dance projects of Dance Theatre Ljubljana, En-Knap, Yelp Dance Company, and Elena Alonso Co. Her choreographic work comprises 5 productions, in which she examined the connection between sound and movement. With musician I. Schick (Berlin) they explored a new way of communication with transportable microphone. Stories of the Body was also on tour in Athens (2005/6).



Petek Friday • 23. 2. 2007 • 21.00 • Cankarjev dom

Nemotelonemepesmi Numbbodynumbpoems

Koreografija Choreography: Matjaž Farič.

Izvajalci Performers: Matevž Česen, Rosana Hribar, Gregor Luštek, Jana Menger, Magdalena Reiter, Ana Štefanec, Igor Sviderski. Glasba Music: Barry Adamson, Harry Connick ml., Dragan Dautovski Quartet, Doctor Rockit, Maykesch.

Kostumi Costumes: Valter Kobal/Oktober. Video in prostor Video & space: Matjaž Farič. Luč Lighting design: Zoran Najdenov. Grafično oblikovanje Graphic design: Luks studio. Producija Produced by: Flota.

foto Miha Fras



Zastopa Contact: FLOTA, Puhova 14 • SI-1000 Ljubljana
m +386 41 709 807 • e flota@flota.si • i www.flota.si

Predstavo **Nemotelonemepesmi** določa hitro prepletanje zgodb in zasuki središča dogajanja v vzdušju, kot ga poznamo z zabav, kjer se množica ljudi kratkočasi eden mimo drugega. Za vsem hrupom, postavljaštvom in površnim hitenjem ostaja velika ranljivost, želja po iskrenem joku, smehu. Med navideznimi prizori zabave plešejo plesalci svoje strasti, strahove, pričakovanja, žalost in veselje. Spremljamo prizore, v katerih želijo osebe pripovedovati svoje zgodbe, pa zaradi različnih preprek tega ne zmorejo. **Numbbodynumbpoems** consists of quick turns of the centre of action, a blend of stories and the atmosphere common at parties where a mass of people is having fun without really noticing each other. Behind the noise, boasting and shallow haste a wish for vulnerability is hiding, for tears and sincere laughter. Through bitter-sweet scenes, the party-thirsty dancers dance through their passions, fears, aspirations, sadness and joy. The stage presents scenes of people who wish to relate their stories but are prevented by various inhibitions.

Matjaž Farič – koreograf, plesalec, ustanovitelj in umetniški vodja skupine in zavoda Flota. S svojo prvo plesno skupino, Vzhodnim plesnim projektom, ustvari niz zgodnjih del. V 90-ih sledijo preinterpretacije baletnih klasik in mesto hišnega koreografa v Cankarjevem domu. S predstavama *Nemotelonemepesmi* in *Zakajbimekdoustavil* (2006) kronološko zaokroži drugo desetletje plesne in koreografske kariere. Kot plesalec in/ali koreograf sodeluje pri plesnih, opernih in gledaliških predstavah doma in po svetu. Je dobitnik številnih domačih in mednarodnih nagrad. **Matjaž Farič** – choreographer, dancer, founder and art director of Flota dance company. With his first company, the Eastern Dance Project, he performed a string of his early works. In the 1990s followed the re-interpretations of ballet classics and the position of resident choreographer of Cankarjev dom. With *Numbbodynumbpoems* and *Whysouldanybodystopme* (2006) he ended the second decade of his career as dancer and choreographer. As dancer or/and choreographer, he has collaborated with dance, opera and theatre companies at home and abroad and won many awards.

Sobota Saturday • 24. 2. 2007 • 18.00 • Cankarjev dom

Zarjavele trobente Rusty Trumpets

Režija Direction: **Branko Potočan**. Asistentka režije Assistant direction: **Rebecca Murgi**. Soavtorji in izvajalci Co-creators and performers:

Primož Bezjak, Borut Bučinel, Tina Janežič, Gregor Luštek, Jana Menger, Branko Potočan. Avtorji in izvajalci glasbe Music composers and musicians on stage: **Vasko Atanasovski, Marko Brdnik, Tibor Mihelič, Boštjan Narat**. Scena Set design: **Branko Potočan** (ideja idea),

Jaka Mihelič, Sandi Mikluž (izvedba realization). Kostumi Costumes: **Nataša Recer**. Luč Lighting design: **Tomaž Štruc**. Producija Produced by: **Vitkar zavod**. Koprodukcija Co-produced by:

Cankarjev dom.

Zastopa Contact: VITKAR • Metelkova 6 • 1000 Ljubljana

m +386 41 716 863 • e branko.potocan@guest.arnes.si

e fourklor@yahoo.com



Zarjavele trobente s sintezo sodobnega gledališča, življenja malih ljudi in cirkuske arene pričarajo cirkus po meri človeka – bistven je torej človek z osebnostjo, s specifičnimi znanji, z drugačnostmi in s telesom. Vse to Potočan obravnava in razvija minimalistično, s fellinijevskim humorjem in z militantno natančnostjo. V svet cirkusa, razumljenega tako v pomenu akrobatskih veščin kot odkrivanja cirkusa v človekovem življenju in njem samem, gledalca pospremi živa glasba, ki daje predstavi pridih spontanosti, improvizacije in razgibanosti. By virtue of a synthesis of contemporary theatre, narrative techniques focused on the life of 'little' men and the circus arena, **Rusty Trumpets** have been designed to conjure the entire spectrum of human lives and their ambivalences. By employing the situational comic, Potočan presents a palette of events that fill our daily lives, as well as ironically scrutinises and reflects them. The spectator is initiated into the world of circus viewed from the point of acrobatic skills, while also revealing the circus of human life and the rumpus enveloping man himself. Live music accompaniment lends the production its spontaneity, improvisation and dynamics.

Branko Potočan – koreograf, plesalec, direktor Vitkarja, eden najpomembnejših predstavnikov fizičnega teatra na Slovenskem. Po sodelovanju s PTL in skupino Ultima Vez svetovno znanega koreografa Wima Vandekeybusa ustanovi leta 1994 skupino Fourklor. Z njo do danes ustvari enajst predstav. Branka bolj kot vse drugo zanima vseobsegajoča interakcija: med človekom in okolico, med plesalcji in odrom, med protagonisti in rezervisti, zgodbo in gibjanjem, igro in glasbo, humorjem in resnicami, umetnostjo in občinstvom. Ples, gledališče, cirkus in akrobatski elementi se prepletajo, združujejo, spajajo. **Branko Potočan** – choreographer, dancer, director of Vitkar association, one of the most prominent figures of the Slovene physical theatre. After having collaborated with PTL (Dance Theatre Ljubljana) and the Ultima Vez dance company of the world famous choreographer Wim Vandekeybus, in 1994 he established his own group Fourklor with which he staged eleven productions. Above all, Branko is interested in the all-encompassing interaction: between man and his environment, between dancers on stage, between protagonists and props, story and movement, play and music, humour and truth, art and audience. Dance, theatre, circus and acrobatic elements interlace, interconnect and incorporate.

Sobota Saturday • 24. 2. 2007 • 19.30 • PTL

Bassa Continua

Koreografija Choreography: **Tanja Skok**. Avtorja in izvajalca Creators and performers: **Tanja Skok, Žak Valenta**. Avtor glasbe Music composer: **Dario Marušić**. Glas Voice: **Marko Beasley**. Luč Lighting design: **Perpetuum Mobile**. Scena Set design: **Lara Badurina**. Kostumi Costumes: **Marta Vrhovec**. Umetniško svetovanje Artistic adviser: **Sinja Ožbolt**. Producenka Producer: **Katja Somrak**. Producija Produced by: **Plesni Teater Ljubljana**.

Zastopa Contact: PTL • Metelkova 6 • SI-1000 Ljubljana
m +386 41 365 184 • e ptl@mail.ljudmila.org

Bassa continua tako po vsebini kot plesni izpovedi povsem odstopa od klišejev naše sodobne plesne scene: je dramaturško premišljena, z jasno zastavljenim, aktualno problematiko partnerskega odnosa, žensko tenkočutna, samosvoja in inovativna v uporabi gibalnega gradiva in bogatenju plesnega slovarja, koreografsko in prostorsko dovolj razgibana. Ob vsem tem je prežeta s pristnim mediteranskim občutjem, ki ga nezadržno izžarevata plesalca. Glavni motiv pri ustvarjanju predstave je bila freska *Mrtvaški ples* (Janez iz Kastva, 1498) iz hrastoveljske cerkvice v slovenski Istri. **Bassa Continua** is a show which in its content as well as in its dance expression totally deviates from the stereotypes of our contemporary dance scene: it is dramaturgically well thought, with a clearly exposed current problem of a partner relationship, womanly sensitive, original and innovative in its use of movement material, enriching the dance vocabulary, choreographically and spatially sufficiently elaborated. Furthermore it is permeated with genuine Mediterranean feeling, irrepressibly radiated by the dancers. The basic inspiration for this dance production was the fresco of The Dance Macabre (Johannes of Kastau, 1498) in the small church of Hrastovlje in Slovenia Istria.

Tanja Skok – koreografinja, plesalka, plesna pedagoginja, magistra London Contemporary Dance School. Od leta 1996 je umetniška vodja Plesnega studia Intakt, kjer tudi poučuje in koreografira za Repertoarno skupino PS Intakt. Redno poučuje sodobno plesno tehniko na Umetniški gimnaziji – modul sodobni ples. Sodeluje s številnimi domačimi koreografi in ustvarjalci na področju glasbene, vizualne, gledališke in filmske umetnosti. Zadnji dve leti se intenzivno ukvarja s preučevanjem zgodovinskih plesov, predvsem iz časa renesanse in baroka. **Tanja Skok** – choreographer, dancer, and dance educator. She holds a M.A. degree in contemporary dance and performance at the London Contemporary Dance School where she was a member of LCDS Production Group. Since 1996 she has been in charge of Dance Studio Intakt in Ljubljana. She is also employed as a teacher at the Ljubljana Contemporary Dance High School. She collaborated with various Slovene choreographers as well as with artists in musical, visual, theatre and film productions. Recently she started exploring the field of historical dances, specialising in Renaissance and Baroque periods.

foto Miha Fras



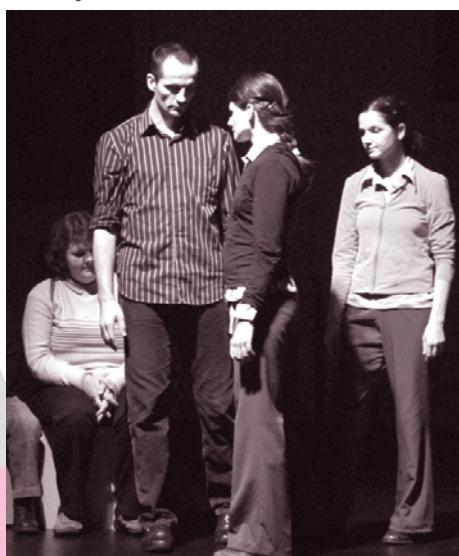
Sobota Saturday • 24. 2. 2007 • 21.00 • Stara elektrarna

Tkalci Weavers

Zamisel, koreografija, umetniško vodstvo Concept, choreography, art direction: **Andreja Rauch**. Izvajalci Performers: **Gregor Kamnikar, Bara Kolenc, Nataša Kos Križmančič, Nina Milin, Tomaž Lapajne, Henry Montes, Andreja Rauch**. Zvok, glasba Sound, music: **Christopher Benstead**. Luč Lighting design: **Davor Balent, Jaka Šimenc**. Scena Set design: **Mitja Novak**. Video: **Đorđe Legen** (snemanje filma), **Violeta Legen, Andreja Rauch** (montažna editing). Grafično oblikovanje Graphic design: **Peter Rauch**. Producija Produced by: **Zavod En-Knap**. Koprodukcija Co-produced by: **Mesto Žensk, City of Women**.

Zastopa Contact: EN-KNAP • Metelkova 6 • SI-1000 Ljubljana
m +386 1 430 6770 • **e** office@en-knap.com • **i** www.en-knap.com
Andreja Rauch • **m** +386 31 638 648 • **e** andrejarauch@gmail.com

foto Nada Žgank



Tkalci so razstava štirih eksponatov, ki se gibljejo namesto gledalca. Štirje posamezni eksponenti so situacije, naničane kot štiri zgodbe. Vsaka je poimenovana, vsaka postavlja svoj svet, ena žrtvuje naslov za celoto. Prva od štirih je *Studenčnica* in deluje kot prolog. *Tlakovlaci* govorijo o neskončnem premeščanju usedlin, ki se pojavijo s časom; *Nabiralca* o navezanosti in odvisnosti tako na ljudi kot na imetje. Predstavo zaključijo *Tkalci*, kjer se nastopajoči usmerijo v tkanje vzorca preproge, ki naj bi na koncu predstavo dokumentirala in jo zaobjela kot celoto. **Weavers** is a display of four individual exhibits - situations presented in a sequence of four stories. Each of the four moves before the viewer; each has its own name, and each establishes its own world, whilst one sacrifices its title for the sake of the entity. The first piece entitled *Spring Water* is a prologue, while the second, *Pavers*, talks about the endless displacement of sediments deposited through time. These works are followed by *the Two Gatherers*, a narrative about the attachment and addiction to people and property. The production is concluded with *Weavers*, in which the performers focus on weaving the pattern of a carpet that should in the end document the production and round it up as an entity.

Andreja Rauch – koreografinja, plesalka, plesna pedagoginja, videastka. Avtorica projektov *Izvedenke* (1998), *Hiša* (2000), *Tipke* (2001), *Rebeka* (2002, 2005), *Kostanjevo rjava* (2004), *Tkalci* (2005) in *Pasaž Delux* (2006). V svojih projektih sodeluje z glasbeniki, igralci in s pevci; v *Tkalcih* tudi s plesalci. Njeni sodelavci so mdr. John Sweeney, Christopher Benstead, Julyen Hamilton, Peter Rauch, Sebastiano Tramontana, Tomaž Lapajne, David Jarh, Gregor Kamnikar, Boštjan Gorenc, Jaka Šimenc, Henry Montes.

Andreja Rauch – choreographer, dancer, dance educator, and video artist. She is the author of projects: *Experts* (1998), *Nest* (2000), *Tipke* (2001), *Rebeka* (2002, 2005), *Chestnut Brown* (2004), *Weavers* (2005) and *Passage Delux* (2006). In her projects Andreja co-operates with musicians, actors and vocalists; in *Weavers* dancers are also included. In her projects she collaborated with: John Sweeney, Christopher Benstead, Julyen Hamilton, Peter Rauch, Sebastiano Tramontana, Tomaž Lapajne, David Jarh, Gregor Kamnikar, Boštjan Gorenc, Jaka Šimenc, Henry Montes and others.

Nedelja Sunday • 25. 2. 2007 • 19.00 • PTL

4 plus 1

Avtor in plesalec Creator and dancer: **Igor Sviderski**. Koreografija
 Choreographers: **Matjaž Farič, Sinja Ožbolt, Branko Potočan, Tanja Zgonc**. Umetniško svetovanje Artistic advisor: **Tanja Zgonc**. Luč Lighting design:
Danilo Pečar. Kostumi Costumes: **Zoran Garevski**. Glasba Music: **Antonio Vivaldi – Štirje letni časi Four Seasons**. Producenka Producer: **Živa Brecelj**. Producenka Produced by: **Plesni Teater Ljubljana**.

Zastopa Contact: PTL • Metelkova 6 • 1000 Ljubljana
 m +386 41 707 475 • e ptl@mail.ljudmila.org

4 plus 1 zaokrožuje 11. leto Igorjevega ustvarjanja na področju sodobne plesne umetnosti, zato je ob tej priložnosti k sodelovanju povabil štiri koreografe, ki so vplivali na njegovo plesno in umetniško življenje. Štirje koreografi – štiri plesne estetike, ki ustvarjajo gibalne slike – vsaka posamezno in vse naenkrat – v enem telesu. Vivaldijevi letni časi pogojujejo, sledijo ali narekujejo gibalni podpis koreografov ... Plešoče telo simbolizira življenjski krog, ki se začne z rojstvom – s pomladjo in konča z zimo – s prenehanjem bivanja, ki pa nosi v sebi nov začetek, novo rojstvo. **4 plus 1 encircles the eleventh year of Igor's creative work in contemporary dance. For this occasion, he invited four choreographers who had influenced his dance and artistic life in this period. Four choreographers – four dance aesthetics that create movement images – each separately and all at once – in one body. Vivaldi's seasons condition, follow or dictate the movement signatures of the choreographers... The dancing body symbolises the wheel of life that starts with birth – spring and ends with winter – the cessation of being, which in itself bears a new beginning, new birth.**

Igor Sviderski – koreograf, plesalec, plesni pedagog. Diplomant stockholmske baletne akademije sodeluje kot plesalec s koreografi, kot so Matjaž Farič, Ksenija Hribar, Sinja Ožbolt, Tanja Zgonc, z režiserji Emo Kugler, Nevenom Kordo, Damirjem Zlatarjem Freyem. Kot koreograf predstavi nekaj plesno-gledaliških predstav, kot plesni pedagog pa realizira več kot deset gibalnih miniatur. Kot plesalec, koreograf in pedagog sodeluje z različnimi plesnimi centri doma in v tujini pri poučevanju, raziskovanju in ustvarjanju sodobnega plesnega izraza. **Igor Sviderski** – choreographer, dancer, dance educator. Graduated from the Ballet Academy in Stockholm and collaborated as a dancer with choreographers Matjaž Farič, Ksenija Hribar, Sinja Ožbolt, and Tanja Zgonc, as well as with directors Emo Kugler, Neven Korda and Damir Zlatar Frey. As choreographer, he staged several dance-theatre productions, as tutor he presented more than ten movement miniatures. As dancer, choreographer and dance educator, he collaborates with various dance centres at home and abroad in teaching, research and creation of contemporary dance expression.



Nedelja Sunday • 25. 2. 2007 • 20.30 • Stara elektrarna

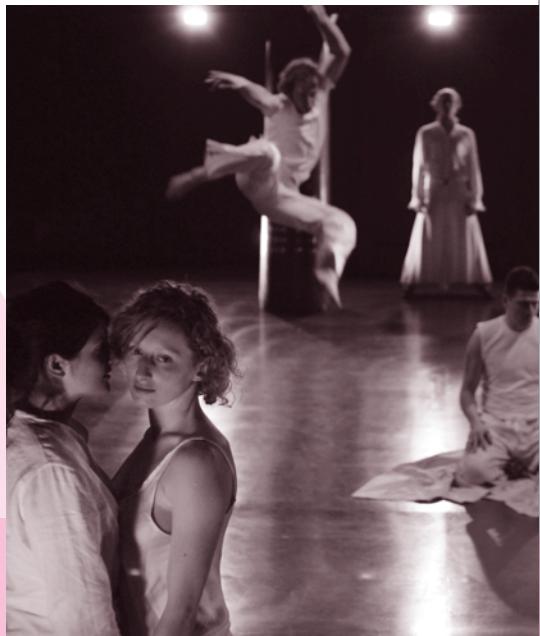
Sun City

Avtor Creator: **Goran D. Bogdanovski**. Ples Dance: **Kristina Aleksova, Željko Božič, Jurij Konjar, Teja Reba, Magdalena Reiter, Dejan Srhoj, Sebastjan Starič**. Glasba Music: **Suns of Arqa & Gayan Uttejak Orchestra**. Vzorenje in sekvenčenje v živo Live mixing and sequencing: **Borut Bernik / Torul**. Sitar: **Wadada**. Dramaturško svetovanje Dramaturgy adviser: **Tomi Janežič**. Kostumi Costumes: **Bjanka Adžić Ursulov**. Scena Set design: **Irena Pivka**. Luč Lighting design: **Miran Šušteršič**. Foto Photo: **Peter Uhan**. Grafično oblikovanje Graphic design: **Tanja Radež**. Vodja projekta v APT Project director in APT: **Jasna Dokl Osolnik**. Producija Produced by: **Anton Podbevšek Teater in and Fičo Balet**. V sodelovanju z In collaboration with: **O Espaco do Tempo, Bunker, Galerija Kapelica**.

Zastopa Contact: ANTON PODBEVŠEK TEATER • Prešernov trg 3 •

SI-8000 Novo mesto t +386 7 3917 810 • e apt@siol.com

FIČO BALET • Gradaška 16 • SI-1000 Ljubljana • m +386 31 431 093, +386 41 853 891 • e ficobalet@yahoo.com • i www.ficobalet.org



Sun City je mesto (vez) med vsakdanjim življenjem in plesom, intimni plesni spektakel. Ustvarjalcem je bila eno od izhodišč pozitivna literarna utopija Tommasa Campanelle Sončno mesto (*La città del sole*), prvi korak pa iskanje skupnega jezika in izraza ter vprašanje, ali sta v taki postavitevi individualistov razumevanje in ljubezen sploh še možna. Na tej osnovi so se razvili ženski in moški principi, individualne izpovedi in kolektivna gibanja, v katerih se skozi ples manifestirajo spremembe energijskih in emocionalnih polj. **Sun City** is an eclectic and uplifting dance production. As to its genre, it is defined as an intimate spectacle. There are stories about the city inhabitants and their extreme relationships, individual expressions and collective movements. Through dance, they manifest themselves as different changes of energetic fields. Sun City is a space between the everyday life and dance.

Goran D. Bogdanovski – koreograf, plesalec, performer, soustanovitelj Fičo Baleta, pobudnik Gibanice. Baletni solist nacionalne operne in baletne hiše do leta 2000, ko ustanovi Fičo Balet, kjer razvija svoj lastni izraz, razpet med glasbo, svetlobo, dramaturgijo, tehnologijo, besedilo in telo. Pripravlja in vodi mednarodne raziskovalne projekte in poučuje ples. Pet koreografij, ustvarjene za Fičo Balet, gostuje od Moskve do New Yorka in dobiva prestižne nagrade. **Goran Bogdanovski** – choreographer, dancer, performer, co-founder of Fičo Balet, initiator of the Moving Cake platform. A ballet soloist of the Slovene National Opera and Ballet Theatre for 11 years. In 2000 he founded Fičo Balet, within which he has been developing his own style of expression – combining music, light, dramaturgy, technology, text and body. He has organized and headed international research projects and taught dance. To date, he choreographed five full-lengths dance productions for Fičo Balet, toured with them from Moscow to New York and won several prestigious awards.

Spremljevalni program Side programme

Predstave
Productions



Četrtek Thursday • 22. 2. 2007 • 17.00 • PTL

Po-snetek Re-play

Avtor Creator: **Yasmine Hugonnet**. Izvajalci Performers: **Yasmine Hugonnet, Teja Reba, Nataša Živković**. Luč in tehnička Lighting design and technician: **Davor Balent**. Prostorski svetovalec Space advisor: **Mitja Novak**. Producenkta Producer: **Jana Renee Wilcoxen**. Producenjska podpora Production support: **Petra Nartnik**. Produkacija Produced by: **Zavod En-Knap**. Koprodukcija Co-produced by: **Pépinières européennes pour jeunes artistes, Plesni Teater Ljubljana, program mapXXL; Synalephe**.

Zastopa Contact: EN-KNAP • Metelkova 6 • SI-1000 Ljubljana
m +386 1 430 6770 • **e** office@en-knap.com • **i** www.en-knap.com



Po snetek Po novi posnetek Po novi po-doživetje posnetka Po doživi ponovljeno podobnost

Po vrni zapomnjeno nepodobnost Po utelesi navzočnost Po nastavi utelešenje Po ustvari posnetek Po stoj

Po-snetek temelji na preprostih načelih spomina in zamenjave vlog. Yasmine zanimajo poskusi in neuspehi v po-utelešenju drugega: Kako bi se počutila v tvoji koži? Kam me odnese, kadar skušam posneti tebe in nato ti posnameš mene? ... PO (RE) je vloga, ki je na voljo, a ni vidna, je stičišče spominov ...

*Re play Re start Replay Re Start Re-member the play Re member Replicated Resemblance Re wind
 Remembered dissemblance Re embody presence Re place embodiment Re present Replay Re end*

Re-play works with simple principles of memory and transposition. Yasmine is interested in the attempt and the failure to re-embody the other: How does it feel to get into your skin? Where does it take me when I try to replay you and then you replay me ... RE is a role that is available and invisible, it is a matching point of memories ...

Yasmine Hugonnet – koreografinja, plesalka, študentka podiplomskega programa Dance Unlimited. Pri delu jo žene očaranost nad zamislico o navzočnosti in utelešenju. Kot samostojna koreografinja ustvari dva projekta, v sodelovanju s koreografom Maximom Iannarellijem štiri. Kot plesalka nastopa v produkcijah norveške skupine Jo Strømgren Kompani in švicarskega avtorja Jeana Marc Heima. Njen plesni prvenec v Ljubljani nastane v okviru 3-mesečnega ustvarjalnega bivanja v Sloveniji, ki ji pripada kot nagrajenki Pépinières européennes za mlade umetnike (del programa mapXXL). **Yasmine Hugonnet** – choreographer, dancer, student of the postgraduate Dance Unlimited programme. In her work, she is fascinated by the idea of embodiment and presence. As a choreographer, she created two productions for the French dance company Synalèphe, and together with choreographer Maxime Iannarelli she choreographed four productions. As a dancer, she has worked in the productions by Jo Strømgren Kompani (NO) and by Jean Marc Heim (CH). Her first project in Ljubljana was made during her three-month residency in Slovenia as a laureate of Pépinières européennes pour jeunes artistes, a part of the mapXXL programme.

Četrtek Thursday • 22. 2. 2007 • 19.00 • Stara elektrarna

Solo

Koreografinja in izvajalka Choreographer and performer: **Magdalena Reiter**. Dramaturgija Dramaturgy: **Janez Burger**. Glasba Music: **Tomaž Grom**. Luč Lighting design: **Jaka Šimenc**. Kostumi Costumes: **Alan Hranitelj**. Scena Set design: **Janez Burger, Jaka Šimec**. Besedilo Text: **Magdalena Reiter, Sandra Grinberg, Lewis Carroll** (odломki iz Alice v čudežni deželi, excerpts from Alice's Adventures in Wonderland). Producen Producer: **Jožko Rutar**. Producija Produced by: **Zavod Stara Gara**. Koproducent Co-produced by: **Bunker**.

Zastopa Contact:

STARA GARA • Majaronova 16 • SI-1000 Ljubljana
m +386 31 204 578 • e magdalena.reiter@gmail.com



Strah pred samostjo na odru, petjem, spraševanjem o namenu, pomenu ustvarjanja so tiste sestavine, ki poganjajo **Solo**. Platna so »Aličina«, na njih Magdalena prevzema vloge (razcepljenega) ironičnega avtocenzorja. Alice v čudežni deželi si je sposodila zaradi identifikacije (kdo sem?), pa tudi za nekakšno nadgradnjo in ironično retrospektivo. The fear of loneliness on stage, of singing, of questioning the purpose and meaning of creation – these are the elements that propel **Solo**. The screens belong to »Alice«; appearing on them, Magdalena takes on the roles of a (split) ironic self-censor. She has borrowed Alice in Wonderland because of self-identification (Who am I?), as well as a kind of super-structure and ironic retrospection.

Magdalena Reiter – koreografinja, plesalka, plesna pedagoginja. Med letoma 1999 in 2003 sodeluje z Dada von Bzdülöw Theatre. Dobitnica priznanj in nagrad za avtorski predstavi *Forma interrogrativa* in *Moment*. V letu 2006 sodeluje kot koreografinja z belgijsko gledališko skupino De Tijd. Kot pedagoginja deluje na mednarodnih »klasih« in delavnicah sodobnega plesa. **Magdalena Reiter** – choreographer, dance educator. From 1999 to 2003 she collaborated with Dada von Bzdülöw Theatre. With her productions *Forma interrogativa* and *Moment* she won many prizes. In 2006 she collaborated with Belgian theatre De Tijd. She tutors contemporary dance trainings and workshops.

Petek Friday • 23. 2. 2007 • 16.00 • PTL

Znotraj Within

Koreograf in plesalec Choreographer and dancer:

Milan Tomášik. Avtor in izvajalec glasbe Music composer and musician: **Tomaž Grom**. Luč Lighting design: **Davor Balent**.

Scena in kostumi Set and costume design: **Jasna Vastl**.

Producenca Producer: **Živa Breclj**. Producija Produced by:
Plesni Teater Ljubljana.

foto Josef Rabara



Zastopa Contact: PTL • Metelkova 6 • SI-1000 Ljubljana
m +386 41 707 475 • e ptl@mail.ljudmila.org

Znotraj, plesni solo mladega slovaškega plesalca, ki zadnje leto pogosto sodeluje s slovensko plesno sceno, je nenavadno čutilna predstava. Milan se je s sodelavci posvetil tematiki različnih ravni zaznavanja (zvočnega, vidnega, tipnega), ki v predstavi zaživijo kot izjemna stilistično estetska uprizoritev. **Within**, a dance solo by the young Slovak dancer Milan Tomášik, who has often collaborated with Slovene dance scene in the past year, is an unusually sensual production. The artist and his collaborators focused on the theme of diverse layers of perception (sonic, visual, sensual) which come to life in the production as an exceptional, stylistically aesthetic show.

Milan Tomášik – koreograf, plesalec, soustanovitelj plesnega kolektiva Les SlovaKs. Od leta 2000 sodeluje z nemško koreografinjo Eva Weissmann (Freiburg). Leta 2001 se pridruži festivalu Impuls Tanz na Dunaju in gostuje z nizozemsko skupino MAPA. Leta 2003 ustvari svoj prvi plesni solo in še duet z afriškim umetnikom Justinom Zimbo. V Sloveniji smo ga videli v predstavah *Woferl osebno* Iztoka Kovača ter *Galerija mrtvih žensk* Male Kline in Maje Delak. **Milan Tomášik** – choreographer, dancer, co-founder of Les SlovaKs dance collective. Since 2000 he has collaborated with German choreographer Eva Weissmann (Freiburg). In 2001 he joined Impuls Tanz festival in Vienna with a Dance Web scholarship, and went touring with the Dutch company MAPA in the same year. In 2003 he created his first dance solo and a duet with an African artist Justino Zimba. In Slovenia he was seen in the shows *Woferl Personally* by Iztok Kovač and *The Gallery of Dead Women* by Mala Kline and Maja Delak.

Petek Friday • 23. 2. 2007 • 17.00 • Cankarjev dom

Memoari

Avtorica in izvajalka Creator and performer: **Bara Kolenc**.

Dramaturgija in prevod Dramaturgy and translation: **Maja Lovrenov**.

Glasba Music: **Matevž Kolenc**. Luč in scena Lighting and set design:

Borut Bučinel. Grafično oblikovanje Graphic design: **Atej Tutta**.

Tehnik Technician: **Luka Curk**. Organizacija Organisation: **Mateja**

Adamič. Producija Produced by: **Kud Samosvoj**. Koprodukcija Co-produced by: **Gledališče Glej**, **Kud Pozitiv**. V sodelovanju z In collaboration with: **Bunker**.



Zastopa Contact:

KUD SAMOSVOJ • Livarska 1 • SI-1000 Ljubljana
m +386 40 471 794 • e kudsamosvoj@hotmail.com

Memoari postavljam vprašanja o spominu in pozabi, navezana na izkušnje in na preiskavo preteklosti, ki se je v možganih zasidrala v obliki zgodb, prizorov, zamegljenih in predelanih dogodkov, ter povezana z nekim odnosom, ki ga ni več. Baro v končni fazi pripeljejo do vprašanja o tem, kaj je sploh (bilo) resnično in kaj je le vnašaj ustvarila njena domišljija. Takšno preizpraševanje vodi do pravega kartezijanskega dvoma: Kaj je sploh resnično, kaj nam zagotavlja, da nismo samo umislek? **Memoari ask questions about memory and oblivion, related to the artist's personal experiences and to research into the history anchored in her mind in the form of stories, scenes, obscured and altered events; questions related to a certain relationship that no longer exists. All these have finally led Bara to the questions: What is (was) real and what has only been created in retrospect by her imagination? Ultimately, such reconsiderations only lead to true Cartesian doubt: What is real? What assures us that we are not merely a figment?**

Bara Kolenc – plesalka, igralka, avtorica, izvršna producentka, gledališka teoretičarka, plesna pedagoginja in mentorica. Kot plesalka oz. igralka sodeluje s številnimi slovenskimi in tujimi avtorji in ustvarjalci. Kot samostojna avtorica doslej ustvari šest celovečernih predstav, za katere dobi več priznanj in nagrad. V sodelovanju s Kud Pozitiv kot mentorica in avtorica z dijaki ustvari pet predstav. Trenutno pripravlja doktorat na temo sodobnega gledališča. **Bara Kolenc – dancer, actor, author, executive producer, theatrical theorist, dance educator and mentor. She has collaborated as a dancer and actor with numerous Slovene and foreign artists and creators. She also created six independent pieces, for which she awarded many prizes. As a mentor and director, she collaborated with the KUD Pozitiv Association and created five productions with secondary school students. Currently Bara is working on her doctoral thesis in the field of the theory of theatre.**

Sobota Saturday • 24. 2. 2007 • 17.00 • Cankarjev dom

R'Z'R

Avtorica in izvajalka Creator and performer: **Leja Jurišić**. Luč
Lighting design: **Borut Cajnko**. Izvršna producentka Executive
producer: **Katja Stušek**. Producija Produced by: **Exodos**
Ljubljana.



Zastopa Contact: EXODOS • Metelkova 6 • SI-1000 Ljubljana
m +38641 399 912 • e exodos@exodos.si • i www.exodos.si

Kakšno bi bilo bitje, ki je vedno v procesu postajanja, nikoli ni dokončano ali oblikovano, ki je vedno odprto za prikazovanje? Tovrstnim bitjem so najblže pošasti, ki s podobo presegajo vse kriterije normalnosti, hkrati pa so izprijena kršitev reda in narave. Latinski izvor besede *monstrum* razkrije, da tovrstno poimenovanje pomeni pravzaprav *prikazovanje*. Pošasti so torej bitja, ki kažejo, razkrivajo in razpirajo. So pa tudi intenzitete, podobe, zvoki, stanja, afekti, možnosti ... *A being always in the process of conception, never finished or formed, always open to presentation – what would it be?* *The closest to such beings were monsters, exquisitely shaped beings that exceeded all criteria of normality, while at the same time they represented wicked violations of order and nature.* *The Latin origin of the word monstrum reveals that this kind of naming actually connotes showing. Monsters are beings that show, reveal and divulge. They are beings as well as processes and flows; images, sounds, states, affections and possibilities...*

Leja Jurišić – koreografinja, plesalka. Do leta 1996 trenira (10 let) vrhunsko športno gimnastiko. Sodobni ples zajema pretežno vse njeno življenje od leta 2000. Udeležuje se vseh »klasov« sodobnih plesnih tehnik, naših in tujih delavnic na temo improvizacije, kompozicije, »body contacta«, igranja, petja ... Zanima jo gibanje človeškega telesa z vidika naravnih anatomicih danosti in iracionalnega ozadja (telesna inteligenco). Raziskuje improvizacijo kot odrsko formo in kot metodo širjenja gibalnega besednjaka, zavesti ... **Leja Jurišić** – choreographer, dancer. She trained gymnastics (for 10 years) until 1996. She has participated at all available classes of contemporary dance techniques, composition, body-contact, acting, and singing and improvisation workshops by domestic and foreign tutors. She is interested in the movement of human body from the standpoints of its natural anatomic features and its irrational background (body intelligence). She explores improvisation as a stage form and as a method of expanding the vocabulary of movement and consciousness.

Nedelja Sunday • 25. 2. 2007 • 17.00 • Cankarjev dom

Republika prahu Dust Republic

Koreografinja in izvajalka Choreographer and performer:

Urška Vohar. Luč Lighting design: **Ellen Knops.**

Produkcija Produced by: **Urška Vohar.**

Zastopa Contact:

URŠKA VOHAR • Gosposvetska 33 • SI-2000 Maribor
m +386 40 276 618 • e sojasos@yahoo.com



Republika prahu je »one-woman-show«. Začenja se v praznem prostoru, ustvarja podobo za podobo, do popolne popolnosti. Telo je vse bolj opredmeteno, uporabljeno le še kot orodje za zadovoljevanje poželenja. Vse do tam, ko ostanejo le še zametki drhtenja. Republika je Urškin drugi solo, osnovan na raziskavi odnosa do telesa, njegovih omejitev, prilagodljivosti. Najprej so v ospredju njegove fizične meje, nato tudi čutne in čustvene, s čimer subtilno vznika seksualnost.

Dust Republic is a one-woman-show. Starting in an empty space, creating image after image until their perfection. The body is more and more objectified, used only as a tool to satisfy the desire. Only until there are just the remains of trembling. Dust Republic is Urška's second solo. It is based on the research of the attitude towards body, its limitations and its flexibility. Playing, at first, only with its physical borders, and then expanding the research by playing also with its emotional limits, creating a subtle emergence of sexuality.

Urška Vohar – koreografinja, plesalka in plesna pedagoginja. Diplomantka amsterdamske School for New Dance Development (SNDD) sodeluje s številnimi slovenskimi in tujimi ustvarjalci, kot so Snježana Premuš, Matej Kejžar, Jasmina Križaj, Andy Papas, Katie Duck, Keren Levi, Vincent Cacialano, Andrew Morrish in David Zambrano. Trenutno živi in ustvarja v Sloveniji. **Urška Vohar** – choreographer, dancer, and dance educator. She graduated from the School for New Dance Development (SNDO) at Theaterschool in Amsterdam, Holland, and collaborated with many dance teachers and choreographers, such as Snježana Premuš, Matej Kejžar, Jasmina Križaj, Andy Papas, Katie Duck, Keren Levi, Vincent Cacialano, Andrew Morrish and David Zambrano. Currently she lives and works in Slovenia.

Special Programming Seasonal Programs



Nedelja Sunday • 25. 2. 2007 • 16.00 • Cankarjev dom

Martin Krapen

Koreografija in režija Choreography and direction:

Dušan Teropšič. Plesalci, igralci, soavtorji Dancers,

actors, co-creators: **Matevž Biber, Nataša Jereb,**

Andreja Kopač, Boris Kos, Barbara Krajnc, Sabina

Schwenner. Avtor glasbe Music composer: **Mitja**

Vrhovnik Smrekar. Dramaturgija Dramaturgy: **Maja**

Kranjc. Kostumi Costumes: **Nataša Recer.** Luč Lighting

design: **Andrej Hajdinjak.** Grafično oblikovanje in foto

Graphic design and photo: **Neža Trobec Teropšič.**

Produkcija Produced by: **Kud Nor.** Koprodukcija

Co-produced by: **Cankarjev dom.**

foto Neža Trobec Teropšič



Zastopa Contact: KUD NOR • Cesta na Belo 5 • SI-4000 Kranj
m +386 41 509 675 • e dusan.teropsic@guest.arnes.si

Osnovna zgodba in motivika predstave temelji na **Martinu Krpanu**, umetni pripovedki po ljudskem izročilu avtorja Frana Levstika. V njej se stvarnost prepleta z izmišljenimi podobami, ki jih podpirajo ljudski reči, pregorovi, figure ter izvirni in duhoviti domisleki in preobrati. Vse to ponuja dovolj materiala za razgibano in humorno predstavo fizičnega gledališča, katere glavni namen je biti zabavna, igriva, sproščena in sporočilna igra za otroke, hkrati pa zanimiva tudi za odrasle. **The basic story and the motifs of the production are based on Martin Krpan**, a tale by Fran Levstik based on folk tradition, in which reality is intertwined with fictional images based on folk sayings, proverbs, characters and original and witty ideas and surprising turns. All of this offers enough material for a very diverse and humorous physical theatre production, whose main goal is to stage an entertaining, playful, and relaxed production with a clear story for children, which could also be interesting for adults.

Dušan Teropšič – koreograf, plesalec, plesni pedagog, vodja fizičnega teatra Mamut. Od ustanovitve član fizičnega gledališča Fourklor, pozneje tudi Gledališča Glej, PTL, celo Akademske folklorne skupine France Marolt. Postane tudi pedagog za gib in ples. Poleg sodelovanja z mnogimi slovenskimi koreografi naredi kar nekaj samostojnih koreografij, plesnogibalnih predstav, koreografij za gledališče predstave. V zadnjih letih se ukvarja z borilnimi veščinami, katerih elemente vnaša v svoje predstave in koreografije. Novo izrazno sredstvo je tudi plesni film in video. **Dušan Teropšič** – choreographer, dancer, dance educator, and director of Mamut physical theatre. He has been a member of Fourklor physical theatre from the beginning and later became a member of Theatre Glej Ljubljana, PTL, even the academic folklore dance group France Marolt. Throughout these years, he qualified for teaching movement and dance. He collaborated with many Slovene choreographers and created a handful of his own choreographies, dance movement productions and choreographies for theatrical productions. In the recent years, he has actively worked on martial arts and combined the martial elements with his productions and choreographies. His new activities are dance film and video.



Okanagan Round Table

Sodobna umetnost in mesto Contemporary Art and the City

Prestolnica Slovenije je pred velikimi mednarodni izzivi – predvsem na področju kulture, politike, turizma. A ti izzivi kot da ne vplivajo na pasivne lokalne in neambiciozne državne razvojne plane. Okrogla miza, ki jo pripravljamo v okviru Gibanice, želi odpreti in izpostaviti vprašanja o pomenu sodobne umetnosti za prosperitet Ljubljane, identifikacijo Ljubljjančanov, identiteto prostora ...

Prepoznavanje in uveljavljanje (z)možnosti sodobnih ustvarjalnih tokov sta vsekakor merilo mestnosti, urbanosti, razvojne potence nekega okolja. Kultura, ustvarjalnost in inovacija so namreč povezovalni elementi tehnoloških, ekonomskih, družbenih, okoljskih ... dejavnikov rasti nekega mesta. Ljubljana stagnira, kar v današnjem hitrem življenjskem ritmu pomeni, da nazaduje in se iz kreativnega, iskrivega mesta z ambicijo razvoja v metropolo spremenja v prostor številnih spalnih naselij.

Zakaj je Ljubljana nehala izkorisčati dane vsebine in potenciale? Kako ponovno ustvariti možnosti za razvoj Ljubljane v moderno mesto? ... Odgovore bomo našli v družbi domačih in tujih strokovnjakov.

The capital of Slovenia is facing big international challenges – particularly in the domains of culture, politics, and tourism. It seems, however, that these challenges have no impact on the passive local and unambitious national plans for development. The round table in the framework of Gibanica aims at posing and exposing questions about the significance of contemporary art for prosperity of Ljubljana, identification of its citizens, identity of the space, and alike.

Recognition and affirmation of the capabilities of contemporary creative flows are certainly a gauge of urbanity and developmental potential of an environment. Culture, creativity and innovation are the binding elements of technological, economic, social and environmental aspects defining the advance of a city. Ljubljana is stagnating: from the standpoint of the quick rhythm of contemporary life this means that it regresses and recedes from a creative sparkling city with ambitions to become a metropolis into a place of numerous sleeping districts.

Why has Ljubljana stopped to exploit the given contents and potentials? How could it generate the possibilities of becoming a modern city again? ... The answers will be found in the company of domestic and foreign experts.

Organisers of the Festival

Organizationji festivala

izvršni producent executive producer: Exodus Ljubljana • Metelkova 6 • 1000 Ljubljana

t/f +386 1 43 10 344 • **e** exodos@exodos.si • **i** www.exodos.si

direktorica director: Nataša Zavolovšek • **m** +386 41 373 799 • **e** natasa.zavolovsek@guest.arnes.si

Zavod Exodus, ustanovljen leta 1994, je neprofitno in neodvisno gledališko in plesno produkcijsko središče. Zadnjih trinajst let organizira Mednarodni festival sodobnih odrskih umetnosti Exodus. Poleg tega vsako leto producira več predstav mladih koreografov in režiserjev ter skrbi za njihovo predstavitev v Sloveniji in – prek svojih mednarodnih povezav – drugih državah po svetu. *Exodos, established in 1994, is a non-profit, independent theatre and dance production centre. For the past thirteen years, it has been organising the Exodus International Festival of Contemporary Performing Arts. Besides, it produces several new productions by young choreographers and directors every year, and takes care of their presentation in Slovenia and – through its international connections – other countries around the world.*

Cankarjev dom • Prešernova cesta 10 • SI-1000 Ljubljana • Slovenija

t +386 1 24 17 170 • **e** tibor.mihelic@cc.si • **i** www.cd-cc.si

Cankarjev dom, ki je začel delovati leta 1980, je največji slovenski kulturni in kongresni center. Raznolik program vključuje predstavitev gledališč in plesa z vseh koncov sveta po izboru vodje gledališkega in plesnega programa kakor tudi številne koprodukcije s slovenskimi nevladnimi organizacijami. Pri uresničevanju sodobnih kulturno-umetniških projektov sodeluje s sorodnimi kulturnimi ustanovami doma in po svetu in se na ta način trudi, da bi k odprtosti glavnega mesta pripomogel z vsestranskim kulturno-umetniškim in znanstvenim mednarodnim pretokom. *Cankarjev Dom, opened in 1980, is the largest cultural and congress centre in Slovenia. Its diverse programme includes presentations of international theatre and contemporary dance, curated by Theatre and Dance Department Manager, and a number of co-productions with Slovene independent companies.*

Bunker Producija Productions • Slomškova 11 • SI-1000 Ljubljana • Slovenija

Stara elektrarna • Slomškova 18 • SI-1000 Ljubljana • Slovenija

t +386 1 231 44 92 • **e** bunker@siol.net • **i** www.bunkerproductions.org

Bunker je neprofitni zavod, ki producira in predstavlja sodobne gledališke ter plesne predstave, organizira različne delavnice in ostale izobraževalne programe ter oblikuje enega najvidnejših mednarodnih festivalov Mladi levi. Cilj Bunkera je prevetritev slovenskega kulturnega prostora z inovativnimi pristopi. Vzpodbuja mobilnost umetnikov in njihovih del tako v slovenskem kot mednarodnem prostoru ter prepletanje med različnimi umetniškimi disciplinami. Leta 2004 je Bunker pridobil v upravljanje Staro elektrarno, kjer gosti tudi druge festivalne, koncertne in različne interdisciplinarne dogodke. *Bunker is a non-profit organization that produces and presents contemporary theatre and dance performances, organizes different workshops and other educational programmes, carries out various research methods in the field of culture and brings together one of the most noted international festivals, the Mladi levi festival. The aim of Bunker is to refresh and invigorate the Slovene cultural space with innovative approaches. It encourages the mobility of artists and their works both in Slovenia and abroad and promotes the intertwining of different art disciplines. In 2004, Bunker was awarded the management of Stara Elektrarna in Ljubljana where it hosts other festivals, concerts and various interdisciplinary events.*

PTL - Plesni Teater Ljubljana Dance Theatre Ljubljana

Prijateljeva 2 (gledališče theatre) ali or Metelkova 6 (pisarna office), SI-1000 Ljubljana, Slovenija

t & f +386 1 430 83 44 • m +386 41 365 184, +386 41 707 475 • e ptl@mail.ljudmila.org

Prva neodvisna organizacija sodobnega plesa, ustanovljena l. 1984, producira in koproducira nove predstave uveljavljenih koreografov z raznolikimi estetikami; spodbuja in producira prvence; profesionalno izobraževanje; gledališče s programom sodobnega plesa; sodeluje s festivali, gledališči in umetniki doma in po svetu. *The first independent contemporary dance organisation founded in 1984. It produces and co-produces new creations of established choreographers with very different personal aesthetics, encourages and produces first projects, and organises professional training. It presents contemporary dance programmes in its venue, and collaborates with festivals/venues and artists at home and abroad.*

Fičo Balet • Gradaška 16 • SI - 1000 Ljubljana • Slovenija

t +386 31 431 093 • +386 41 853 891 • e ficobalet@yahoo.com • i www.ficobalet.org

Fičo Balet je umetniško društvo od leta 2000. Skrbimo za sodobno in inovativno plesno produkcijo, raziskovalne projekte in delavnice. Razvili smo lastno iskanje plesnega izraza, ki je razpet med glasbo, svetlobo, tehnologijo, dramaturгиjo, besedilo in telo. Naše zgodbe poznajo po vsej Evropi. Naše poslanstvo je ustvarjanje. Z umetniško transformacijo vsakdanjega v ples ustvarjamo zadovoljstvo in doživetje našim gledalcem. Naše predstave održajo emotivno barvitost vsakdana. Z visokimi zahtevami do lastnega izraza obsojamo povprečnost. *Fičo Ballet is an independent artistic company, founded in 2000. We are engaged in innovative contemporary dance production, research projects and workshops. We have developed an insight into expression through dance, stretched between music, light, text, technology and body. Our stories are heard throughout Europe. Our mission is to create. We transform the mundane into dance through art and thus offer pleasure and happening to our audiences. Our productions ;reflect the emotional landscape of the everyday. Condemning mediocrity, we strive to achieve the high creative standards we have set for ourselves.*

Zavod EN-KNAP, Metelkova 6, SI-1000 Ljubljana, Slovenija

t +386 1 430 6770 • f +386 1 430 6775 • e office@en-knap.com • i www.en-knap.com

Zavod En-Knap od leta 1994 producira in promovira odrske in filmske plesne projekte slovenskega koreografa Iztoka Kovača in njegove mednarodne plesne skupine En-Knap, produciral pa je tudi dela nekaterih sodelavk, kot so Maja Delak, Mala Kline in Andreja Rauch. Zavod En-Knap poleg tega ponuja izobraževalne, vadbene in raziskovalne dejavnosti za plesalce in koreografe v Sloveniji in na tujem. *Since 1994, En-Knap has been producing and promoting stage and dance film projects choreographed by Slovene choreographer Iztok Kovač and his international dance company En-Knap. The institution has also produced works of various En-Knap collaborators, including Maja Delak, Mala Kline and Andreja Rauch. In addition, En-Knap organises educational, training and research activities for dancers and choreographers in Slovenia and abroad.*

Vitkar • Metelkova 6 • SI-1000 Ljubljana • Slovenija

e fourklor@yahoo.com

Vitkar je produksijski azil gibalnega gledališča Fourklor in njegovega protagonista, plesalca in koreografa Branka Potočana. *Vitkar Cultural Institute has been a production asylum of the Fourklor Physical Theatre Group and its protagonist in the field of dance and choreography, Branko Potočan.*

Triola • Celovška 159 • SI-1000 Ljubljana • Slovenija

t +386 41 711 648 • **e** kudtriola@gmail.com

Kud Triola je produkcijska in svetovalna enota, ki spodbuja, povezuje in razvija projekte različnih umetniških praks ter skozi programe izobraževanj in svetovanj dviguje zavest ustvarjalcev in uporabnikov umetniških stvaritev o avtorskih in sorodnih pravicah; ustvarjalcem pa vseskozi ponuja informacije, potrebne za umetniško produkcijo, organizacijo, razvoj delovanja doma in v tujini ter upravljanje in uveljavljanje pravic iz naslova ustvarjalnosti. *KUD Triola is a production and advisory unit aiming at the stimulation, connection and development of various art practices by means of educational programmes and counselling it raises awareness of artists and art consumers about copyright and related legal affairs; it provides artists with information necessary for their artistic creation, organisation, advancement of their activity at home and abroad, and management and assertion of their rights on the basis of their creativity.*

Društvo za sodobni ples Slovenije The Slovene Contemporary Dance Association

Metelkova 6, SI-1000 Ljubljana, Slovenija

e lj.dsps@guest.arnes.si

Društvo za sodobni ples Slovenije (DSPS) je bilo ustanovljeno l. 1994 in združuje profesionalne plesalce in koreografe iz vse Slovenije. V DSPS si prizadevamo združevati in uresničevati skupne interese, ki zajemajo socialno-pravno problematiko, strokovnost in izobraževanje na področju sodobnega plesa, predvsem pa tvorimo strokovno telo, ki našo stroko vrednoti in ščiti na nacionalnem nivoju. *The Slovene Contemporary Dance Association, established in 1994, unites professional dancers and choreographers from the entire Slovenia. It endeavours to merge and accomplish shared interests ranging from social-legal issues, professional topics and education in the sphere of contemporary dance, but primarily it aims to be a professional body for evaluation and protection of dance on the national level.*

Selektorji programa Programme Selectors

John Ashford

Jedrt J. Furlan

Matjaž Pograjc

Ekipa festivala Festival Team

izvršni producent executive producer: Nataša Zavolovšek • e natasa.zavolovsek@guest.arnes.si

tehnični direktor technical director: Borut Cajnko

organizacija in stiki z javnostmi organisation and public relations: Ira Cecić • e ira.cevic@siol.net

stiki z javnostmi public relations:Tibor Mihelič • e tibor.mihelic@cd-cc.si

koordinatorka coordinator: Katja Stušek

koordinatorka za tujino international coordination: Tamara Bračič

skrb za goste guests caretakers: Urša Likar, Tina Vojnič

oblikovalka tiskovin printed matters designer: Tanja Radež (logo Martin Bricelj CODEEP)

urednica kataloga in spleta, jezikovni pregled slo editor, copy editor: Inge Pangos

prevod, jezikovni pregled ang copy editor, language editor: Borut Čaniko

besedila texts: producenti producers

oblikovalka vizualne podobe festivala festival image designer: Irena Pivka

Ekipa Cankarjevega doma Cankarjev dom Team

vodja projekta leader of the project: Staša Mihelčič

vodja trženja programa in odnosov z javnostmi head of marketing and public relations department: Saša Globačnik

stiki z javnostmi public relations: Tibor Mihelič

vodja Informacijskega središča head of box office: Andreja Šteblaj

Predstave v CD v izvedbi tehnične ekipе Cankarjevega domа. Performances in CD executed by the technical crew of CD.

scena set: Miro Habjančič, Miran Odobašič, Samir Botonjič, Miha Dovč, Miran Brunec, Luka Škulj

luč lighting design: Zoran Najdenov, Franc Albreht, Janez Kocjan, Danilo Pečar, Gregor Plantan

ton sound: Boštjan Repanšek, Drago Potočnik, Janko Urbanija, Milan Stolnik, Dušan Starin

video: Janez Žagar, Dragica Šobot, Matej Šmuc

inspicientka stage manager: Jelka Dobnikar

Tehnična ekipa Plesnega Teatra Ljubljana Technical Crew of Dance Theatre Ljubljana

Danilo Pečar, Davor Balent, Jon Brecelj

Tehnična ekipa Stare elektrarne Technical Crew of Old Power Station

tehnični direktor technical director: Igor Remeta; tehnični koordinator technical coordinator: Andrej Petrovčič;
tehnika technicians: Duško Pušica, Tomaž Žnidarčič

Dodatna tehnična pomoč Additional Technical Support

Borut Bučinel, Luka Curk, Zoran Grabarac, Martin Podrzavnik, Jernej Volk, Miha Zupan in še kdo

Festival naj bi finančno podprla Ministrstvo za kulturo Republike Slovenije in Mestna občina Ljubljana.

**The festival supposed to be financially supported by the Ministry of Culture of the Republic of Slovenia
and the Municipality of Ljubljana.**

Medijska pokrovitelja Media Sponsors

Mladina, Radio Študent

Pokrovitelji Sponsors

Hotel Lev, Hotel Park, Hotel Antiq, Kliping d.o.o., Domača peka, Zavod za turizem

Tisti, ki verjamejo v kulturo Those who believe in culture

Tam Tam, Hypo Alpe-Adria-Bank, STIC, Kolinska, Breg 2 / Maksimal

Uradni letalski prevoznik Gibanice je Adria Airways. Adria Airways is the official flight carrier of Gibanica.

Uradni cestni prevoznik Gibanice je Rumeni taxi. Rumeni Taxi is the official taxi carrier of Gibanica.



ADRIA


HOTEL LEV

hotel park

rumeni TAXI
0 4 1 7 3 1 8 8 1


**ANTIQ
H O T E L**



MLADINA




**Zavod za turizem
Ljubljana**

KLIPING


EXODOS


cankarjev dom


b u n k e r


**stara
elektrofarna**




**FICO
balet**

VITKAR

EN-KNAP

KUD

t r : o l a

Društvo za sodobni ples Slovenije