

Dobrý týden

Enjoy!

# Gibanici na pot

Če se ozremo nazaj na pretekle tri izdaje bienalnega festivala Gibanica in če ob tem upoštevamo tudi letošnji program, kot ga podpisujemo selektorji Samme Raeymaekers (umetniški koordinator December Dance Festivala in Concertgebouwa), Barbara Novakovič (režiserka in kustodinja) ter Amelia Kraigher (publicistka, umetnostna kritičarka in dramaturginja), se nam Gibanica že lahko pokaže kot svojevrsten odraz razvoja slovenskega sodobnega plesa od začetka drugega mileniuma do danes. Štiri Gibanice nam navkljub neizgibnemu pečatu vsakokratnih selektorjev predstavljajo povsem relevanten pregled »stanja stvari« na široko razprtem polju slovenskega sodobnega plesa. Časovni razpon osmih let nam danes že omogoča tudi pogled nazaj, analizo (pol)preteklega, da bi tako morda lažje in bolj smelo načrtovali prihodnje: pri tem mislimo tako (na) samo produkcijo kot tudi razvojno pot, ki so jo preplesali posamezni avtorji, koreografi, plesalci in drugi nepogrešljivi soustvarjalci sodobnega plesa na Slovenskem; z vsem tem pa je posledično in nezadržno povezana tudi prihodnost našega festivala. Gibanica je torej lahko tudi čas evalvacije preteklega za bolj jasno vizijo prihodnjega. Čas načrtovanj in ustvarjalnih druženj.

Ker je Gibanica zamišljena v obliki bienalne platforme, predstavlja eno najboljših odskočnih desk slovenskega sodobnega plesa na tuje odre. Zato smo se selektorji strinjali, da v njeno četrto izdajo uvrstimo kar največje možno število predstav: to pomeni dvanajst predstav v tekmovalni program in osem v spremljevalni. Program četrte Gibanice bo zato nekoliko obsežnejši in upamo si trditi, da s tem tudi bogatejši, kot v nekaterih prejšnjih izdajah. Pri izboru programa nas je vodila predvsem konsistentnost plesnih produkcij, njihova celovitost in izpovedna moč, s tem pa posledično tudi kakovost. Naklonjeni smo bili predstavam, ki izkazujejo svežino v interpretativnih poudarkih, uprizoritvenih postopkih in strategijah predstavljanja.

V tekmovalni in spremljevalni festivalski program se je uvrstila presenetljivo široka paleta plesnih žanrov, praks, estetik in avtorskih pristopov: od čistega plesa, prek plesnega performansa ter izrazito odprtih, improvizacijskih plesnih oblik do plesnega gledališča; od solo miniaturk do zahtevnejših produkcij z desetimi plesalci. Izkazalo se je, da so v izboru zastopane vse tri generacije plesnih ustvarjalcev, ki se vsaka na svoj način ukvarja z izrazito intimnimi vprašanji, pogosto tudi v odnosu do aktualne družbene realnosti. Ob izboru letošnjega festivala pa se je razveseljivo pokazalo še nekaj: da se je v zadnjem obdobju s svojo izvirno avtorsko pisavo in izrazito izpovedno močjo dokončno uveljavila mlada generacija plesnih ustvarjalcev, ki jo je danes mogoče enakovredno postaviti ob bok starejšim kolegom, najvidnejšim ustvarjalcem, ki so krojili slovenski sodobni ples že v 80. letih prejšnjega stoletja.

# For the Road

*If we look back at the past three editions of Moving Cake biennial festival, and if we also consider this year's programme, which was signed by the selectors Samme Raeymaekers (artistic coordinator of December Dance Festival and Concertgebouw), Barbara Novakovič (theatre director and curator) and Amelia Kraigher (publicist, art critic and dramaturge), the Moving Cake event can be seen as a singular manifestation of the development of Slovene contemporary dance from the beginning of the millennium to the present day. Despite the obvious personal stamps of the respective selectors, the four editions of the festival represent a relevant overview of the "state of things" in the extensive field of Slovene contemporary dance. Moreover, the time span of eight years already enables us to look back and analyse the (semi)past in order to be able, perhaps, to plan the future in a more straightforward and daring manner – this relates to the production as a whole, as well as to the course of development that has been danced through by individual artists, choreographers, dancers and other indispensable co-creators of contemporary dance in Slovenia. Consequently, and undeniably, all of these issues are also connected with the future of this festival. Therefore, Moving Cake could also be a chance to evaluate the past in order to attain a clearer vision of the future – a time of planning and creative socialising.*

*Since the Moving Cake festival was devised as a biennial platform, it has been one of the greatest springboards for Slovene contemporary dance to reach the international stage. In view of this fact, the selectors consented that the fourth edition should include as many productions as possible; we therefore selected twelve productions for the main programme and eight productions for the side programme. Thus this year's Moving Cake will feature an expanded and, we dare to say, also richer programme than in previous years. The main criteria in the selection of dance productions were their consistency, completeness, expressive force and, consequently, their quality. We inclined toward the productions that showed special freshness in interpretative accentuation, performative procedures and strategies of representation.*

*The main and side programmes comprise an amazingly large variety of dance genres, practices, aesthetics and artistic approaches – from pure dance, dance performance and vividly open improvisational dance forms, to dance theatre; from solo miniatures, to more demanding productions with up to ten dancers. As it turns out, the selection includes all three generations of Slovene dance creators – each of them in their own way is engaged in distinctly intimate issues, frequently in relation to the current social reality. Furthermore, the selection process of this year's festival also points to the fact that, in recent years, a young generation of dance creators, with their original personal poetics and outstanding expressive forces, have decisively come to the fore, and that they can rightfully be placed side by side with their older colleagues who have been shaping Slovene contemporary dance since the 1980s.*

Amelia Kraigher



Glavni  
program

Main Programme

ČETRTEK THURSDAY 19. 2. ▶ 18.00 ▶ SME-EL

# BRATJE KARAMAZOVI – druga knjiga MADE IN CHINA

## BROTHERS KARAMAZOV – Vol.2 MADE IN CHINA

Zamisel, koreografija Concept, choreography: Mateja Bučar. Ples, koreografija Dance, choreography: I-Fen Lin, Mu-Yi Kuo, Pei-Jen Tsai, Reb Mur-Ji (Rebecca Murgi). Glasba Music: Borut Savski. Celostna podoba Visual id: Vadim Fiškin. Koprodukcija Co-produced by: Bunker, Anton Podbevšek Teater. Producija Produced by: DUM – Društvo Umetnikov. Izvršna producentka Executive producer: Sanja Kuveljic.

Zastopa Contact: DUM – Društvo Umetnikov, Kotnikova 17, SI-1000 Ljubljana  
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Kitajska proizvede večino potrošnih dobrin, hkrati pa nas sooča s temeljnimi spremembami v oblikovanju družbenih in družinskih odnosov ter odpira nove načine razmišljanja o verovanju v avtoritet in v religijo. Dostoevski je v *Bratih Karamazovih* znamenito zaključil: »Če Bog ne obstaja, vse postane dovoljeno.« Jacques Lacan je to spoznanje obrnil v: »Če Bog ne obstaja, nič več ni dovoljeno.« Da se izogne tej dilemi, je Kitajska oblikovala svoje bogove: Bog komunistične partije in Bog kapitalizma uspešno cvetita drug ob drugem. In pojavlja se čudno novo bratstvo *Made in China*. It is not just that currently most of our consumer objects are Chinese: China has presented us with far more radical changes in the structure of the social and in the organisation of the family as a whole. China is also opening new ways of thinking about and believing in authority and religion. Dostoyevsky in his *Brothers Karamazov* famously concluded that if God does not exist everything becomes permissible. Jacques Lacan, however, reversed this saying into: »If God does not exist, nothing is permitted any longer.« China has created its own gods to escape this dilemma. The god of the Communist Party seems to thrive hand in hand with the god of Capitalism. And a strange new brotherhood *Made in China* is emerging.

**MATEJA BUČAR** Koreografka, plesalka. Bila članica Baleta SNG Ljubljana in PTL-ja. Odmevna avtorska dela: *Ton-Ka, Cukrama, A. B. Sence, Forma Interrogativa* (z Magdaleno Reiter), *DepenDance, Telborg, O kvadrat, Media Medici, Koncept Koncepta, Room & Road, Bratje Karamazovi – druga knjiga Made in China*. Choreographer and dancer, former member of the Slovene National Opera and Ballet Theatre and, later, PTL – Dance Theatre Ljubljana. Her productions include, among others: *Ton-Ka, Cukrama, A.B. Sence, Forma Interrogativa (with Magdalena Reiter), DepenDance, Telborg, O Quadrate, Media-Medici, Concept of Concept, Room&Road, Brothers Karamazov – Vol.2 Made In China*.



ČETRTEK THURSDAY 19. 2. ▶ 19.00 ▶ PTL

## BETWEEN

Koreografija, ples Choreography, dance: **Tanja Zgonc, Stefan Maria Marb**. Mentor za buto Mentor of Butoh: Yoshito Ohno. Luč Lighting design: Michael Kunitsch. Kostumi Costume design: Alan Hranitelj. Glasba, izvedba Composition, music: Masako Ohta (klavir solo piano), Stephan Lanius (kontrabas double bass). Montaža filma Film editing: Sabine Scharf. Naslov filma Film-title: Yoshito Ohno pleše Kazuo Ohnoa. Producija Produced by: PTL - Dance Theatre Ljubljana, Stefan Maria Marb. Izvršna producenta Executive producers: Katja Somrak, Stefan Maria Marb.

Zastopa Contact: PTL, Metelkova 6, SI-1000 Ljubljana • t/f: +386 1 430 83 44 • info@ptl.si • www.ptl

*BETWEEN* označuje trenutek še nedoločene prostorske in časovne praznine. Njegovi naravi ni mogoče podati verbalne definicije, jo je pa mogoče izkusiti, živeti – v japonski tradiciji in še posebej v tradiciji zen budizma. Da bi se poglobila v študij te delikatne teme, sta se koreografa v Kjotu potopila v širjave brezčasnih vrtov, v Jokohami pa z Yoshitom Ohnom, karizmatičnim sinom Kazua Ohna, intenzivno razvijala ustvarjalni proces. Predstava je rezultat vztrajnega in intenzivnega dialoga, v katerem se umetnika koreografsko spopadata s pojmomoma *biti vmes in predmeti, ki so postavljeni vmes*. *BETWEEN* describes a moment of spatial and temporal emptiness which is not yet defined. Its nature escapes verbal definition, yet it can be experienced, lived – in Japanese tradition, and especially in the tradition of Zen Buddhism. To study this delicate issue more deeply, both choreographers immersed themselves into watching a broad variation of the timeless gardens in Kyoto, and rehearsed intensively with Yoshito Ohno, the charismatic son of Kazuo Ohno, in Yokohama. *BETWEEN* is a result of an enduring and intensive dialogic process, in which both artists are dealing choreographically with the aspects of *being in between* and *objects which are located in between*.

**TANJA ZGONC** Koreografka, plesalka, profesorica. Že 29 let dejavna in priznana na svetovni in slovenski plesni sceni. Pripravila 16 avtorskih predstav in prejela številne nagrade. Kot koreografska butoistka s preobrazbo različnih plesnih tehnik in gibalnih metod z metodologijo buta razvila lastno sistematično in avtorski princip giba, predvsem hrbtna. *Choreographer, dancer and lecturer. She has been active and widely recognized on the dance scene at home and worldwide for 29 years. She created 16 dance productions and received numerous awards. As a Butoh choreographer she has developed – through transformation of various dance techniques and movement methods by using the methodology of Butoh – her very systematic and authorial principle of movement, above all the back.*

**STEFAN MARIA MARB** Koreograf, plesalec, psiholog. Prihaja iz Münchna in ustvarja kot koreograf že 20 let. Marb, izobražen kot sodobni plesalec, od 1986 tudi pleše za domači in tujne skupine. Pred 20 leti začel študirati buto. Od 1992 uči buto doma in v tujini. *Choreographer, dancer and psychologist. He comes from Munich and works as a choreographer for 20 years. Educated as a contemporary dancer, Marb has been working as a performer for national and international companies since 1986. Twenty years ago he started to study Butoh. Since 1992, he has been teaching Butoh at home and abroad.*



foto Volker Delath, Žiga Kornik

ČETRTEK THURSDAY 19. 2. ▶ 20.30 ▶ CD-LD

## ATELJE ATELIER

Zasnova, koreografija Concept, choreography: **Bara Kolenc**. Ustvarjalci, izvajalci Conceived, performed by: Radovan Janšovec, Alja Kapun, Bara Kolenc, Gregor Luštek, Irena Tomažin. Dramaturško svetovanje Dramaturgical assistance: Bojana Kunst Luč, tehniko Lighting design, technician: Miran Šušteršič. Scena Set design: Blaž Bačar. Kostumi Costume design: Iztok Hrga. Glasba, zvok Music, sound: Matevž Kolenc. Celostna podoba Visual id: Atej Tutta. Koprodukcija Co-produced by: Mesto žensk, Zavod Bunker, KUD Pozitiv. Producija Produced by: KUD Samosvoj. Izvršni producentki Executive producers: Mateja Adamič, Jasmina Založnik.

Zastopa Contact: KUD SAMOSVOJ, Livarska 1, SI-1000 Ljubljana • m: +386 40 471 794 • [kudsamosvoj@hotmail.com](mailto:kudsamosvoj@hotmail.com)

Predstava se navdihuje v življenjski zgodbi in ustvarjalnosti slovenske kiparke Karle Bulovec. Zaradi umetnosti se je v svojem skrajno boemskem življenju s soprogom in z dramatikom Ivanom Mrakom odpovedala vsemu – udobju, domu, družini, celo ljubezenski izpolnitvi. *Atelje* preiskuje ustvarjalnost kot gon, kot nenehno slo po ustvarjanju, ki je tako divja in rušilna, da včasih premaga celo željo po biološki izpolnitvi, da načenja zdravje, ker zanika fizično lakoto, in je v končni fazì lahko smrtonosna. A performance inspired by the extraordinary life and talent of the Slovene sculptress Karla Bulovec. In her extremely bohemian life with her husband and dramatist Ivan Mrak she renounced everything – comfort, home, family, even sexual gratification – in the name of art. *Atelier* explores artistic creativity as an impulse, a relentless desire to create, so wild and destructive that it can overwhelm the need for biological fulfilment, threaten one's health by denying physical hunger, and can even be fatal.

**BARA KOLENC** Koreografka, plesalka. Sodeluje s številnimi slovenskimi in tujimi ustvarjalci. Kot samostojna avtorica ustvarila šest celovečernih predstav in za svoje delo prejela več nagrad. Po končanem študiju filozofije in primerjalne književnosti se začela z gledališčem ukvarjati tudi teoretsko. Na oddelku za filozofijo Filozofske fakultete v Ljubljani pripravlja doktorat iz teorije gledališča. Na Gibanici 07 sodelovala s predstavo *Memoari*. Choreographer and dancer. She has collaborated with numerous international and domestic artists, independently created six full-length productions and received several awards. She graduated in philosophy and comparative literature and began to develop a theoretical approach to theatre. She is currently preparing her PhD thesis in theatre theory at the Faculty of Arts in Ljubljana. At Moving Cake 2007 she participated with her solo *Memoari*.



foto Nada Žganec

PETEK FRIDAY 20. 2. ▶ 16:00 ▶ PTL

## 3NITI

Zamisel, kooreografija Concept, choreography: **Milan Tomášik**. Ples Dance: Nina Milin, Teja Reba, Nataša Živković. Scena, kostumi Set and costumes design: Jasna Vastl Luč. Lighting design: Miran Šušteršič. Glasba Music: Sašo Kalan. Koprodukcija Co-produced by: PTL, Gibalni inštitut Vija Vaja, Pionirski dom – Center za kulturo mladih. Producija Produced by: Zavod Flota.

Zastopa Contact: Zavod FLOTA, Puhova 14, SI-1000 Ljubljana • +396 1 530 22 55 • flota@flota.si • www.flota.si

**3NITI** je projekt, ki skuša skozi gib osmislitvi emotivno telo. Izhaja iz raziskovanja izbranih čustev in stanj, ki jim sledijo, vendar njegove ustvarjalce in ustvarjalke še bolj od slednjih zanimajo prehodi: prehodi med posameznimi čustvi, natančneje: s točke v razvoju, kjer čustva prehajajo v lastna nasprotja. Iz njih izvira temeljno gonilo predstave. *The 3NITI project tries to rethink an emotional body through movement. It derives from the exploration of chosen emotions and states that follow, but its creators are even more interested in transformations between individual emotions and, more precisely, in points of development at which these emotions change into their oppositions. Therefrom the basic power of the performance derives.*

**MILAN TOMÁŠIK** Koreograf, plesalec, soustanovitelj plesnega kolektiva Les SlovaKs. Od l. 2000 sodeluje z nemško koreograffko Eva Weissmann (Freiburg). L. 01 se pridružil festivalu Impuls Tanz na Dunaju in gostoval z nizozemsko skupino MAPA. L. 03 ustvaril svoj prvi plesni solo in še duet z afriškim umetnikom Justinom Zimbo. Redno sodeluje s slovenskimi koreografi. Na Gibanici 07 nastopal s plesnim solom *Znotraj*. Choreographer, dancer, co-founder of Les SlovaKs dance collective. Since 2000 he has collaborated with German choreographer Eva Weissmann (Freiburg). In 2001 he joined the 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 African artist Justino Zimba. Recently he has often collaborated with Slovene dance scene. At Moving Cake 2007 he participated with his solo *Within*.



Foto Urška Košak

PETEK FRIDAY 20. 2. ▶ 19.00 ▶ CD-LD

# MELODIJE REFLEKSIJE MELODIES OF REFLECTIONS MELODIJE ZAČETKOV MELODIES OF BEGINNINGS

Koreografija Choreography: Andreja Rauch Podrzavnik. Žamisel, ples Concept, dance: Peter Rauch, Sašo Kalan, Andreja Rauch Podrzavnik.

Produkcija Produced by: Ops! zavod Ljubljana

Zastopa Contact: Andreja Rauch Podrzavnik, Tbilisijska 3, SI-1000 Ljubljana • m: +386 31 638 648 • andrejarauch@gmail.com

Plesna študija *Melodije začetkov* je sosledje sekvenc, ki se ukvarjajo z nekaterimi vidiki gibalnega in plesnega medija ter z njegovimi izraznimi (z)možnostmi. Likovna predstava z glasbo *Melodije refleksije* je polurna rezina časa, katere izhodiščna točka je bila zadnja faza prej omenjene plesne študije. O čem govori predstava? Očem govori predstava. In ušesom. The dance study *Melodies of Beginnings* is a series of sequences dealing with particular aspects of the dance and movement medium, as well as with its expressive capabilities and possibilities. The fine-art production with music *Melodies of Reflections* is a half-hour slice of time with the starting point in the last phase of the above-mentioned dance study. What is this piece about? It is about (it speaks to) eyes and ears.

**ANDREJA RAUCH PODRZAVNIK** Koreografska, plesalka, plesna pedagoginja, videastka. Avtorica projektov: *Izvedenke*, *Tipke* (nagrada Critics' choice revije Dance Europe 01), *Rebeka*, *Kostanjevo rjava* (nagrada Povodni mož 04), *Tkalci* (nagrada strokovne žirije Gibance 07), *Pasaž Delux*, *Melodije začetkov*, *Melodije refleksije* ter soavtorica projekta *Darinka Novak*. V svojih projektih sodeluje z glasbeniki, igralci, s pevci, plesalcji, z vizualnimi in svetlobnimi oblikovalci. Choreographer, dancer, dance educator and video artist. She created the productions *Experts*, *Nest*, *Tipke* (Dance Europe Critics' Choice award 2001), *Rebeka*, *Chestnut Brown* (Povodni Mož award 2004), *Weavers* (jury award at Moving Cake 2007), *Passage Delux*, *Melodies of Beginnings*, *Melodies of Reflections*; and co-created the project *Darinka Novak*. In her projects she co-operates with musicians, actors, singers, dancers, visual and lighting designers.



foto Peter Rauch

PETEK FRIDAY 20. 2. ▶ 20.30 ▶ PTL

# IZPLEŠI ME, PROSIM! DANCE ME OUT, PLEASE!

Koreografija Choreography: **Rosana Hribar, Gregor Luštek**. Ples Dance: Rosana Hribar, Kaja Janjić, Alja Kapun, Gregor Luštek, Dejan Srhoj, Igor Sviderski. Dramaturgija Dramaturgy: Jure Novak. Luč Lighting design: Team. Koprodukcija Co-produced by: BELEF Centar. Producija Produced by: PTL – Dance Theatre Ljubljana. Izvršna producentka Executive producer: Živa Breclj.

Zastopa Contact: PTL, Metelkova 6, SI-1000 Ljubljana • t/f: +386 1 430 83 44 • info@ptl.si • www.ptl.si

Plesni eksperiment, nastal med Ljubljano in Beogradom, se ukvarja z vročico dela, ustvarjanja. Zakaj sploh plešemo? Kakšna je razlika med amaterjem in profesionalcem? Do kakšne mere lahko ples artikulira energijo samega plesalca? Kako poteka ta proces? Kako ga plesalec izkusi? In občinstvo ... zakaj pridejo ljudje gledat neko predstavo, kam gredo, ko je končana?

*Izpleši me, prosim!* na vsa te vprašanja odgovarja z žanrsko raznolikostjo, s kančkom humorja in s ščepcem norosti.

The dance experiment, made between Ljubljana and Belgrade, tries to discover the hidden layers in a creative act.

Why we dance? What is the difference between an amateur and a professional? To what extent can dance articulate the energy of the dancer him- or herself? What does this procedure look like? How does the dancer experience it? And the audience ... why do people come to see a performance, and where do they go after it?

*Dance Me Out, Please!* tries to give answers to all these questions with a variety of genres, a spice of humour and a pinch of madness.

**ROSANA HRIBAR** Koreografka, plesalka, igralka. Sodelovala skoraj v 50 (mednarodnih) celovečernih predstavah. Avtorska dela: *Hacky Sack, Ana is the Name of the Rose* (z G. Luštekom; nagrada Povodni mož na Gibanici 03), *Istokopakaj, Zmerno hitro*, *Zmenek z Venero, Korak bliže, Korak dalje*. Choreographer, dancer and actor. She participated in some 50 full-length (international) productions. Her own choreographies: *Hacky Sack, Ana is the Name of the Rose* (with G. Luštek; Povodni Mož award at 2003 Moving Cake), *Istokopakaj, Zmerno hitro* (with G. Luštek), *Zmenek z Venero, Korak bliže, Korak dalje*. **GREGOR LUŠTEK** Plesalec, koreograf. Sodeloval v več kot sto plesnih in gledaliških predstavah, filmih, prireditvah, reklamah. Avtorska dela: *Občutno občasno, Ana is the Name of the Rose* (z R. Hribar), *GRE GOR, Zmerno hitro* (z R. Hribar), *Identitet dodira ili ritam matematike, Kanon in telo*. Choreographer and dancer. He took part in more than 100 dance and theatre productions, films, events and advertisements. His own choreographies: *Občutno občasno, Ana is the Name of the Rose* (with R. Hribar), *GRE GOR, Zmerno hitro* (with R. Hribar), *Identitet dodira ili ritam matematike, Kanon in telo*.



foto Mika Fes

SOBOTA SATURDAY 21. 2. ▶ 19.00 ▶ ZRC SAZU

# ULYSSSES

Zasnova, koreografija, ples Concept, choreography, dance: **Jurij Konjar**. Scena Set design: Jurij Konjar, Andrew Hustwaite, Natan (Tretaroka). Kostumi Costume design: Lidija Georgieva. Luč Lighting design: Urška Vohar. Zvok Sound: Blaž Ceralec. Zvočni posnetki Sound recording: Jurij Konjar. Glasba Music: Rock Plaza Center, Dagobert, Trio Gudmunder, Vector Lovers. Celostna podoba, kolaž Visual id, collage: Saša Kerkoš (Tretaroka). Splet Web-design: Lovro Žitnik (Bergla). Producija Produced by: Zavod Exodus. Izvršna producentka Executive producer: Nataša Zavolovšek.

**Zastopa Contact:** Zavod EXODOS, Metelkova 6, SI-1000 Ljubljana

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Osebna zgodba o izkušnji potovanja. Vtisi postanejo zgodba-v-gibanju, prek katere poslušalec opazovalec skupaj s pripovedovalcem podoživi potovanje. Pot sta navdihnila tudi dva Odiseja – Homerjev in Joyceov. Vloge gibalca, pripovedovalca, moškega in boga združuje en junak. Prek gibanja, grafične ponazoritve in diaoga med njimi nas *Ulysses* vodi na potovanje, med katerim navkljub peripetijam junak vztrajno sledi istemu cilju – tistem, ki si ga je zadal na začetku poti. A personal tale about the experience of a journey. The impressions from that journey become a story-in-movement told by the storyteller, through which the listener/observer, together with the storyteller, relives the journey. The movement is also inspired by two texts, both entitled *Ulysses* – one by Homer, the other by Joyce. The roles of a mover, storyteller, man and god are joined in one person. Through movement, the graphical representation and the dialogue between these elements, the *Ulysses* performance will take you on the journey during which, in spite of all misadventures, the goal of the protagonist remains the same – as set at the beginning of the travel.

**JURIJ KONJAR** Koreograf, plesalec. Med avtorskimi deli velja omeniti *Katarzo za začetnike*, *Dokumentarno*, *Hotel na odprtrem*, *Ulyssesa* pa morebitno najbolj znane performanse na prostem *Jacquelyn Daniels and The Right Mistakes*, režijo plesnega videa *Patujoča luč* in koreografijo za Bal Moderne 2000. L. 05 dobil na Gibanici nagrado občinstva za najboljšo predstavo in letno Mermalovo nagrado za najbolj obetavnega koreografa. Choreographer, dancer. His own work includes full-length dance productions such as *Catharsis for Beginners*, *Documentary*, *Open Space Hotel* and *Ulysses*; co-directing of outdoor performances *Jacquelyn Daniels and The Right Mistakes*, directing of dance video *The Travelling Light*, and choreography for Bal Moderne 2000. In 2005 Jurij won the Audience Award for best performance at Moving Cake, and the Mermal Award.



foto Nada Žganec

SOBOTA SATURDAY 21. 2. ▶ 20.00 ▶ PTL

# DRAGE DRAGE EXPENSIVE DARLINGS

Zamisel, koreografija Concept, choreography: Maja Delak. Ustvarjalke, izvajalke Conceived, performed by: Maja Delak, Katja Kosi, Barbara Krajnc, Jelena Rusjan, Vlasta Veselko, Urška Vohar, Nataša Živković. Dramaturgija Dramaturgy: Katja Praznik. Scena Set design: Marko Peljhan. Kostumi Costume design: Nadja Bedanjč. Luč Lighting design: Urška Vohar. Glasba Music: Gipo Gurrado, Attila Faravelli. Koprodukcija Co-produced by: Mesto žensk, PTL. Producija Produced by: Zavod Emanat. Izvršna producentka Executive producer: Sabina Potočki.

Zastopa Contact: Zavod EMANAT, Kersnikova 4, SI-1000 Ljubljana

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Že status sodobnega scenskega umetnika napeljuje misel na človeka v deprivilegiranem položaju; če temu dodamo še ženski spol, dobimo res nezavidljivo pozicijo. Predstava reflekтира stanje sodobnega plesa v našem okolju in položaj žensk v njem, vendar ne skozi optiko samopomilovanja, direktnega naslavljanja problemov ali splošnega. Sedem performererk na majhnem odru razgali svoje pozicije skozi intimne zgodbe, skozi osebni odnos do gibanja, do sodobnega plesa: preigravajo stereotipne vloge, vse od angelja do matadorja, in delajo, kar imajo najraje – plešejo. Tudi ko je težko. The status of a contemporary performance artist evokes the thought of a person in an underprivileged position. If the person in question happens to be a female, then the situation becomes truly unenviable.

*Expensive Darlings* is a reflection on the state of contemporary dance and women in our society – although not through the perspective of self-pity, or the unmediated tackling of problems, or speaking in general. Seven performers on a small stage explicate their situations through their intimate stories, their personal relationships with each other, as well as through movement, contemporary dance. They play stereotypical roles – everything from angels to matadors – and do what they like the most: they dance.

Even when it is extremely difficult to do so.

**MAJA DELAK** Koreografka, plesalka. V obdobju 1993–2002 stalna članica mednarodne plesne skupine En-Knap. V opusu devetih plesnih predstav prepotovala številne svetove, ki se kot presečne množice družijo v sidrišče avtorične plesne poetike, v kateri vedno bolj jasno določa metodologije sodobnega plesa. L. 2006 ustanovila Zavod Emanat, v katerem si prizadeva za afirmacijo sodobnega plesa. Choreographer and dancer. A permanent member of the international dance group En-Knap from 1993 to 2002. In her opus of nine dance productions, she has traversed numerous worlds which combine into a haven of her dance poetics directed towards an ever clearer definition of the methodologies of contemporary dance. In 2006, she founded the Emanat institute dedicated to the affirmation of contemporary dance.



SOBOTA SATURDAY 21. 2. ▶ 22.00 ▶ SME-EL

## DANCE OR DIE

Režija Directed by: **Matjaž Pograjc**. Ustvarjalci, izvajalci Conceived, performed by: Primož Bezjak, Ana Hribar, Branko Jordan, Blažka Müller Pograjc, Ivan Petermelj, Branko Potočan, Snježana Premuš, Dejan Srhoj, Katarina Stegnar, Donia Streher. Strokovnjaka za gib Stage movement assistants: Matjaž Brinovec, Branko Potočan. Scena Set design: Estrihi & Ometi. Kostumi Costume design: Boris Arivuković – Emigrant. Luč Lighting design: Tomaž Štruc. Zvok Sound design: Jure Vlahovič. Glasba Music: Silence, glasba v živo/live mix. Maska, pričeska Make up, hairstyle: Empera3zz, Špela Veble. Celostna podoba Visual id: Saša Kladnik. Koprodukcija Co-produced by: Slovensko mladinsko gledališče. Producija Produced by: Bunker Ljubljana.

Izvršna producentka Executive producer: Maja Vižin.

Zastopa Contact: BUNKER, Slomškova 11, SI-1000 Ljubljana • +386 1 231 44 92 • bunker@siol.net • [www.bunker.si](http://www.bunker.si)

Ena ključnih besed predstave je telo, zakaj človeško telo in njemu pripadajoče strasti so osnovno gonilo človeškega sveta; in nič ni teže razumeti, kot je čarobni trenutek, ko začne telo uhajati glavi in noge plešejo drugam, kot so ukazale oči, ko roke ne delajo tistega, kar so ukazala usta, in ko telo vstane, da bi se premaknilo, pa so možgani narekovali sedenje. Plesna predstava, ki temelji na južnoameriških ritmih, črpa snov iz *Sinjebradca in njegovih sedmih žena*, iz zgodbe o Salome, predvsem pa iz *Maske rdeče smrti* Edgarja A. Poeja. One of key words of this performance is a human body. After all, a human body and its passions are the engine of human world. Nothing is more difficult to understand than the magical moment when the head and the body are no longer one, when the feet take a different direction than the eyes, when the arms cease to obey what the mouth has ordered and when the body rises while the brain has told it to sit down. This dance performance, based on Latin American rhythms, is inspired by the following three stories: *The Seven Wives of Bluebeard*, the story of Salome, and *The Mask of Red Death* by Edgar A. Poe.

**MATJAŽ POGRAJC** L. 1988 kot plesalec sodeloval pri predstavi Rdečega pilota *Baletni observatorij Zenit*. Naslednje leto opravil sprejemne izpise na AGRFT in l. 1990 ustanovil skupino Betontanc. Njegove predstave so redne gostje domačih in tujih festivalov – gledališka pot ga zanesla že v 250 mest v 36 državah na vseh petih celinah; večkrat vodil tudi igralsko-gibalne delavnice. Od l. 1993 hišni režiser v SMG. In 1988 he started as a dancer in the production *Zenit* (Ballet Conservatoire) by Red Pilot, directed by Dragan Živadinov. In the following year he passed the entrance exams to the Academy of Theatre in Ljubljana to study theatre directing. In 1990 he founded the Betontanc group. His productions have been frequent guests at domestic and international festivals; they have travelled through 250 cities in 36 countries on all five continents. He frequently works as a teacher and mentor. Since 1993 he is a resident director in Mladinsko Theatre in Ljubljana.



Foto Saša Hes/Anater

NEDELJA SUNDAY 22. 2. ▶ 18.00 ▶ CD-KD

## DIGITALNA KOMUNA DIGITAL COMMUNE

Zasnova Concept: Aleksandra Kostič. Koreografija, ples Choreography, dance: Mojca Kasjak. Tehnika Technicians: Uroš Čučkovič, Jure Vekjet. Video: Ana Pečar, Dino Schreilechner. Zvok Sound: Cameron Bobro, Marko Gutman. Luč Lighting design: David Orešič. Producija Produced by: KIBLA - Kulturno izobraževalno društvo/Association for culture and education.

Zastopa Contact: KIBLA, Ulica kneza Koclja 9, SI-2000 Maribor • +386 2 229 40 12 • [kibla@kibla.org](mailto:kibla@kibla.org), [lidijsap@kibla.org](mailto:lidijsap@kibla.org) • [www.kibla.org](http://www.kibla.org)

Plesno-audio-vizualni laboratorij, kjer na osnovi intermedejskega pristopa izvajalka plesalka sledi medsebojni odzivnosti različnih vzdvodov digitalne tehnologije tako, da včasih aktivira ali gibalno vstopa v že sprožene digitalne procese. Gledalci simultano doživljamo virtualne in resnične situacije. Video, zvok, šum in luč so soplesalci edine realne plesalke. Med njimi ni hierarhije. Tehnologija in človeška percepциja: meje obeh določajo stohastično ali zabrisano gibanje in interakcije – ni torej ne možno ne zaželeno, da bi ustvarili strogo sinhronizirani show. *Digital Commune* is a dance-audio-visual lab; based on intermedia approach, the performer/dancer follows the mutual responsiveness of various digital technology levers, whether activating or responding with her movement to already triggered digital processes. The viewers simultaneously experience virtual and real situations. Video, sound, noise and light are co-dancers of the one real dancer. There is no hierarchy among them. Technology and human perception: the boundaries of each of them define stochastic movement and interactions – it is neither possible nor wanted to construct a strictly synchronized show.

**MOJCA KASJAK** Koreografka, plesalka, profesorica. Avtorica projektov in performansov: *Kompot* (zlata Linhartova značka in priznanje za izjemne dosežke na področju plesno-gledališke dejavnosti; 95), *Na razkožu, Two Of Me, Emanacije, Ne pustite se zapeljati*. Choreographer, dancer and professor. Her own projects and productions: *Kompot* (Gold Linhart badge and the award for exceptional achievement in the field of dance and theatre; 1995), *Na razkožu, Two Of Me, Emanacije, Ne pustite se zapeljati*.



NEDELJA SUNDAY 22. 2. ▶ 19.00 ▶ CD-DDP

# KOT KAPLJA DEŽJA V USTA MOLKA AS A RAIN DROP INTO THE MOUTH OF SILENCE

Zasnova Concept: Irena Tomažin. Ustvarjalca izvajalca Conceived, performed by: Primož Bezjak, Irena Tomažin. Dramaturgija Dramaturgy: Anja Golob. Scena Set design: Ema Kugler. Kostumi Costume design: Barbara Stupica. Luč Light design: Jaka Šimenc. Zvok Sound: Tao G. Vrhovec Sambolec. Oblikanovanje glasu Voice design: Irena Tomažin, Primož Bezjak, Tao G. Vrhovec Sambolec. Celostna podoba Visual id: Minea Sončan Mihajlovič. Koprodukcija Co-produced by: Cankarjev dom, PTL. Producija Produced by: Maska Ljubljana. Izvršna producentka Executive producer: Tina Dobnik.

Zastopa Contact: MASKA, Metelkova 6, SI-1000 Ljubljana • +386 1 431 31 22 • info@maska.si • www.maska.si

Če ostaneš tiho, drugi govorijo zate – tvojega sveta ni, ker spregovoril nisi. Če spregovoriš, govorиш za druge – svet je tvoj, kolikor ga ubesediš. Delo Irene Tomažin obseda glas. Tudi tokrat ni nič drugače. Morebiti gre tu vsaj toliko kot za glas tudi za (v)dih oz. za to, kaj vse (in kako) je z njim mogoče izreči. Širjave izgovorjenih, petih, mrmranih zvokov, šumov, glasov so temeljna govorica predstave – v tesnem prepletu se zlivajo v kapljo iz naslova, ki predstavlja protipol v njem omenjenemu molku. Iz stika obeh vznika predstava. If you remain quiet, others speak for you – your world does not exist, because you did not break the silence. If you talk, you speak for others – the world is yours as much as you put it in words. Voice obsesses the work of Irena Tomažin. And it is not any different this time. Possibly, it is not only about the voice, but also about the (in)breath, or what (and how) one can articulate with it. The latitude of spoken, sang, murmured sounds, noises and voices, is the basic language of the performance – closely intertwined, they are trickling into the drop from the title, which represents the antipole to silence mentioned in it. From the relationship of both the performance evolves.

**IRENA TOMAŽIN** Koreografka, plesalka, igralka, performanka. L. 01 ustvarila solo prvenec *Hitchcockove metamorfoze*. Sodelovanje v En-Knapovem plesnoizobraževalnem programu strnila v treh predstavah: *Avanture Samanthe Fox ali Kako sem ujela zver, Povsem blond, Galerija mrtvih žensk*. L. 05 ustvari zvočni performans *Kaprica* in leto kasneje (*S)pozaba kaprice*. Za oba dobila nagrado Zlata ptica 06. Z delom na glasu nadaljuje ne le v plesno-gledališkem kontekstu, temveč tudi v glasbenem (Bast: *Retinal Circus*). Choreographer, dancer, actress, performer. In 2001, she created her first solo Hitchcock's *Metamorphoses*. The participation in the En-Knap dance educational programmes resulted in three productions: *Adventures of Samantha Fox or How I Caught the Beast, Properly Blond*, and *Gallery of Dead Women*. In 2005, she created a voiced production *Caprice*, and in 2006 its remake *Caprice (Re)lapse*. (For both productions she received the Zlata Ptica (Golden Bird) award 2006). Irena continues her exploration of voice, not only in the theatre context but also in the field of music (Bast: *Retinal Circus*).



Foto Nejc Šop

NEDELJA SUNDAY 22. 2. ▶ 20.00 ▶ CD-LD

## FAKE IT!

Režija Directed by: **Janez Janša**. Ustvarjalci izvajalci Conceived, performed by: Leja Jurišić, Jurij Konjar, Manca Krmel, Teja Reba, Dejan Srhoj. Asistent režije Assistant director: Samo Gosarič Tehnično vodstvo Technical director: Borut Cajnko. Luč Lighting design: Miran Šušteršič. Koprodukcija Co-produced by: Maska. Producija Produced by: Exodus Ljubljana. Izvršna producentka Executive producer: Katja Stušek.

Zastopa Contact: Zavod EXODOS, Metelkova 6, SI-1000 Ljubljana  
+386 1 431 03 44 • [info@exodos-festival.si](mailto:info@exodos-festival.si), [exodos@exodos.si](mailto:exodos@exodos.si) • [www.exodos.si](http://www.exodos.si)

Izhodišče so predstave sodobnega plesa, ki jih Slovenija ni nikoli videla in jih najbrž tudi ne bo, če ne zaradi ekonomskih določevalcev programiranja hiš z mednarodnim scenskim programom in festivalov scenskih umetnosti, pa zaradi gole in stvarne biološke minljivosti ustvarjalcev. Podobno kot srečujemo ponaredke na črnem trgu izdelkov, bodo tudi na trg sodobnega plesa lansirani ponaredki del nekaterih ključnih koreografov druge polovice 20. stoletja. The starting point of this production are contemporary dance productions that Slovenia never saw and probably never will see - if not because of the economic facts defining the programming in houses with international stage programme and at festivals of performing arts, then because of the bare, factual biological transience of creators. As we can find counterfeits of products at the black market, similarly we intend to launch counterfeits of works of several key choreographers from the second half of the 20th century to the contemporary dance market.

**JANEZ JANŠA** Ustvarja avtorska scenska dela, npr. *Camillo Memo 1.0; Miss Mobile; Mi vsi smo Marlene Dietrich FOR; Pupilja, papa Pupilo pa Pupilčki – rekonstrukcija; Slovensko narodno gledališče*, pa tudi interdisciplinarna, npr. *First World Camp; Triglav na Triglavu*. Je avtor monografije *Ponavljanje, norost, disciplina – celostna umetnična Fabre*. Redno izvaja delavnice in predava na evropskih in ameriških univerzah ter v umetniških središčih. He has been creating theatre productions (*We Are All Marlene Dietrich FOR; Pupilja, Papa Pupilo and the Pupileks - A Reconstruction; Slovene National Theatre*), as well as multimedia works (*First World Camp; Triglav on Triglav*). He wrote a monograph *JAN FABRE – The Discipline of Chaos, The Chaos of Discipline*. He gives workshops and lectures at universities and art centres around the world.



foto: Nata Žganec



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PETEK FRIDAY 20. 2. ▶ 17.30 ▶ CD-KD

## FORMULA

Zamisel, koreografija, ples, kostumi, izbor glasbe Concept, choreography, dance, costume design, music selection: **Iskra Šukarova, Dejan Srhoj.**

Koprodukcija Co-produced by: Lokomotiva (MK), Fičo Balet (SI).

Zastopa Contact: **Fičo Balet**, Gradaška 16, SI-1000 Ljubljana • m: +386 41 853 891 • [ficobalet@yahoo.com](mailto:ficobalet@yahoo.com) • [www.ficobalet.org](http://www.ficobalet.org)

Ta sodobnoplesni projekt se razvija skozi enotedenska srečanja, ki se vsakič zaključijo v obliki predstave. Odprta struktura omogoča ustvarjalcem, da delo poljubno spreminja; glede na okolje, v katerem ustvarjata, glede na umetnike, ki jih srečata, in glede na ustvarjalce, ki jih povabita k sodelovanju. Formula pomeni način odprte komunikacije, sodelovanje z različnimi umetniki in oblikovanje predstave v zelo kratkem časovnem roku. Formula je hitrost, s katero ustvarjam in pozabljam. Formula je, kako (ne)biti na odru. Formula je sonet, kvadrat, diagonalna in recept. This contemporary dance project is being developed through week-long meetings that always end with a performance. Its open structure enables the artists to re-shape the work, depending on the place in which they create, the artists they meet and the collaborators they invite to the project. Formula is a way of open communication, a way of collaboration with different artists and a way of creating a performance in a short term. Formula is the speed with which we create and the speed with which we forget. Formula is about how to be and not be on the stage. Formula is a sonnet, a square, a diagonal and a recipe.

**DEJAN SRHOJ** Bivši član SNG Opera in balet Ljubljana, soustanovitelj Fičo Baleta in Balkan Dance Networka. Od 2004 ustvaril številne koreografije, mdr. za lutkovno predstavo za odrasle *Ivana*, solo prvenec *Edge of Eden*, igral pri Buljanu in Hrvatinu, plesal pri Bogdanovskem, Reiterjevi ... Ex-soloist of the Slovene National Opera and Ballet Theatre, co-founder of the Fičo Ballet and the Balkan Dance Network. Since 2004 he created many choreographies, including his first solo production; he acted in theatre plays by Ivica Buljan and Emil Hrvatin, and danced in choreographies by Goran Bogdanovski, Magdalena Reiter and more. **ISKRA SUKAROVA** Priznana solistka Makedonskega narodnega gledališča, soustanoviteljica Lokomotive - Centra novih iniciativ v umetnosti in kulturi, Balkan Dance Networka in projekta plesne akademije Nomad. S solom *Off* gostovala v Romuniji, Nemčiji, Italiji; s predstavo *Ouch Couch* pa v BiH, Švedski, Srbiji, Albaniji. Lead soloist and choreographer at the Macedonian Opera and Ballet, co-founder of the Lokomotiva - Centre for New Initiatives in Arts and Culture, the Balkan Dance Network, and the Nomad Dance Academy project. With her solo piece *Off* she toured in Romania, Germany, Italy; with her new production *Ouch Couch* she toured in Bosnia, Sweden, Serbia and Albania.



foto Dalija Ačin

PETEK FRIDAY 20. 2. ▶ 18.00 ▶ CD-DDP

## MOVE-AS – Zgodbe o telesu 4 MOVE-AS – Stories of the Body 4

Zamisel, koreografija Concept, choreography: **Suježana Premuš**. Ples Dance: Primož Bezjak. Luč Lighting design: David Orešič. Zvok Sound design: Ivan Mijačević (avtorska glasba in odlomki iz Wagnerjeve opere Tristan in Izolda original music with extracts from Wagner opera Tristan and Izolde). Celostna podoba Visual id: Madster. Koprodukcija Co-produced by: PTL, Narodni dom Maribor. Producija Produced by: Exodus Ljubljana. Izvršna producentka Executive producer: Nataša Zavolovšek.

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*Zgodbe o telesu* je ciklus plesnih predstav, osredotočenih na telo. Koreografinja raziskuje telesnost osebe in osebnost telesa (eno telo – stotine identitet). *MOVE-AS* Prevpraševanje občutka za celovitost (določen koncept celovitosti telesa, ki se je v zahodnem svetu razvijala od 16. st.). Iskanje novih razmerij v strukturi s povzročanjem napetosti med lastno identiteto in realnostjo določenih delov telesa. Izzivanje zaznavanja organizacije telesa, njegovega delovanja in videzov (podob telesa) s pomočjo transformacijskih postopkov. *The Stories of the Body* series is focused on human body. The choreographer explores the physicality of a person and the personification of the body (one body – hundreds of identities). *MOVE-AS* Questioning of the sense of wholeness (a concept of body-wholeness developed in Western world since the 16th century). Looking for new relationships within the structure by provoking tension between the self-identity and the reality of individual body parts. Challenging our perception of the organization of the body, its functioning and appearances (body images) through transformational procedures.

**SNJEŽANA PREMUŠ** Koreografka, plesalka, pedagoginja. V obdobju 1995–2008 plesala z Yelp Dance Co., Eleno Alonso ter s številnimi slovenskimi skupinami. Avtorsko delo po l. 2000 osredotočila na raziskavo zvoka in telesa (*Ozvočeno telo 1 in 2, Tiko telo*) ter na stanja telesa v seriji *Zgodbe o telesu*. Choreographer, dancer and dance educator. In the period 1995–2008, Sježana has performed with Yelp Dance Co., Elena Alonso and many Slovene dance companies. Since 2000 she has focused her own work on the relationship between sound and movement (*Amplified Body 1 and 2, Silent Body*) and on the conditions of the human body (the *Stories of the Body* series).



PETEK FRIDAY 20. 2. ▶ 22.00 ▶ SME-EL

# DEBUT – v spomin prihodnjega DEBUT – In Memory Of Coming

Zasnova Concept: **Mala Kline**. Ustvarjalca, izvajalca Created, performed by: Mala Kline, Robert M. Hayden. Scena, luč Set and lighting design: Jaka Šimenc. Kostumi Costume design: Maja Čop. Zvok, glasba Sound, music: Robert M. Hayden. Video: Hanna A. W. Slak, Guillaume Cailleau, Jan Wilhelm Schoeningh. Zvokovna obdelava Additional sound design: Felix Andriessens. Celostna podoba Visual id: Metod Blejec. Partner: Festival Ljubljana Producija Produced by: Bunker Ljubljana. Izvršni producentki Executive producers: Tamara Bračič, Alma Selimović.

Zastopa Contact: BUNKER, Slomškova 11, SI-1000 Ljubljana • +386 1 231 44 92 • bunker@siol.net • [www.bunker.si](http://www.bunker.si)

Bila je gledališka predstava. Nič ni imela opraviti z Začetkom. Pa vendar eno ni moglo brez drugega. Potem je bil padec, padec v telo. Bilo je dolgo tega in ni se prenehalo ponavljati. Zvezda je bila ujeta v vicah. Bile so sanje padlega, sanje o ločnosti in izgnanstvu. Potem se je zgodilo nekaj skrivnostnega. Razkril se je spomin o starodavnem misteriju telesa kot prehoda v zasvetovje. Sanjalka se je zbudila v svojih sanjah in je vedela, da se skozi gledališče vije skrita pot v enost. *It was a theatre performance. It had nothing to do with the Beginning. Yet one could not do without the other. And then there was a fall. It was a fall into a body. It was something that happened long ago and would still go on. The lead was caught in limbo. It was a dream of the fallen, a dream of separation and of exile. Then something mysterious happened. A memory unfolded about an ancient mystery of the body as a passage to the netherworld. The dreamer woke up in its dream and she knew that a hidden path winded through the theatre back into life and unity.*

**MALA KLINE** Koreografka, plesalka, performerka. V obdobju 2001-6 stalna članica mednarodne plesne skupine En-Knap. Soustanoviteljica in souternejiteljica izobraževalnega in raziskovalnega plesnega programa Agon; sovoditeljica projekta mobilnosti mladih plesalcev srednje Evrope Cimet; soustanoviteljica Prehodov, ki izdajajo knjige o plesu ter sorodnih umetniških in gledaliških praksah. Končuje študij filozofije in komparativistike ter dela na svojem novem projektu. Choreographer, dancer, performer. A permanent member of the international dance group En-Knap from 2001 to 2006. She was a co-founder and a co-programmer of Agon – educational and research program for dance; a co-director of Cimet – project for mobility of young dancers in Central Europe; a co-founder of *Prehodi*, which publishes books on dance as related to other arts and theatre practices. Currently Mala is finishing her studies in philosophy and comparative literature and is working on a new creation.



foto Nada Žganik

SOBOTA SATURDAY 21. 2. ▶ 17.00 ▶ CD-DDP

# KO LUNA RASTE WHEN THE MOON IS INCREASING

Koreografija, ples Choreography, dance: **Tina Valentan**. Dramaturgija Dramaturgy: Aleksandra Blagojević. Luč Lighting design: Urška Vohar. Koprodukcija Co-produced by: Plesna Izba Maribor, DWA (Amsterdam), PTL. Producija Produced by: Društvo Mesto žensk – City Of Women. Izvršna producentka Executive producer: Jasmina Založnik.

Zastopa Contact: Društvo MESTO ŽENSK, Metelkova 6, SI-1000 Ljubljana

+386 1 438 15 80, +386 1 438 15 85 • m: +386 40 816 447 • info@cityofwomen.org • www.cityofwomen.org

Ta plesna predstava črpa vsebino in motive iz različnih imaginacij moči – človeške, animalične in mitološke. Zakoni in pravila, ki izhajajo iz kulture, namreč delujejo na nezavedni ravni. Ustvarjalka se poskuša skozi gib, mimiko in minimalistično uporabo rekvizitov osvoboditi zapovedanih vzorcev, ki nas obdajajo, programirajo in hromijo. Išče druge *naravne zakone* in se sprašuje, ali ni 'biti' prav tako fabriciran kot 'postati'. Predstava tako prevprašuje semantično mejo med *predprogramiranim* mesom in *svobodnim* telesom, ki se odloča za sebe in iz sebe. In content and motif, the dance performance draws on different imaginative powers – human, animalistic and mythological. Since culturally determined laws and principles operate on the unconscious level, they paradoxically emerge as a predetermined inevitability, autonomously created by human beings. Through movement, mime and a minimalist use of props, the artist attempts to free herself from the omnipresent prescribed patterns which programme and paralyse us. Tina searches for different natural laws and questions whether 'to be' is not just as fabricated as 'to become'. The performance thus examines the semantic boundary between *the preprogrammed* meat and "autonomous" body deciding for itself and from itself.

**TINA VALENTAN** L. 2007 zaključila Theaterschool – School for new Dance Development (SNDD) v Amsterdamu. Svoje plesno znanje javno predstavila v številnih domačih in tujih predstavah, s katerimi gostovala tudi na različnih festivalih, npr. Act Festival Bilbao, Its Festival Amsterdam, Masdanza Gran Canaria, 4GO. Trenutno išče finančno podporo za nadaljevanje projekta/skupine *Sugar Rush*. She completed her studies at the Theaterschool – School for New Dance Development (SNDD) in Amsterdam in 2007. She has presented her dance expertise in numerous local and international productions, also staged at festivals such as Act Festival Bilbao, Its Festival Amsterdam, Masdanza Gran Canaria, 4GO. Currently she is in search of financial support for the continuation of her project/group *Sugar Rush*.



foto Nada Žganec

SOBOTA SATURDAY 21. 2. ▶ 18.00 ▶ CD-KD

## ODPRTO OD ... DO ... (Commoveo 0.3.1) OPEN FROM... TILL... (Commoveo 0.3.1)

Zamisel, koreografija, izvedba Concept, choreography, performing: **Tina Dobaj Eder, Gregor Kamnikar**. Glasba Music: ARVOPÄRT. Producija Produced by: Ops! zavod Ljubljana. Izvršni producent Executive producer: Gregor Kamnikar.

Zastopa Contact: Ops! zavod Ljubljana, Jarška 14, SI-1000 Ljubljana • m: +386 40 226 981 • ops@ops.si • www.ops.si

Kadar napišemo, da je trgovina odprta od določene ure do druge, ta prostor nekako zapremo. Ni stalno dostopen. Tako je tudi z odnosom med plesalcema. Sama odločata, kdaj imata trgovino odprto. Kdaj lahko drugi plesalec pride in vzame gib, idejo, smisel, pogled ... In prodajalec plesalec se lahko odloči, ali dati vse te stvari zastonj ali pa jih mora kupec plesalec plačati s svojo idejo, namenom, smisлом, gibom, stanjem ... Prava naravna izmenjava dobrin. *Odperto od ... do ...* je del projekta Commoveo JDI (commoveo.ops.si). When we say a shop is open from a certain hour to a certain hour, we close that space, in a way. It is not always accessible. The relationship between two dancers is similar. They decide when their shops are open; when the other dancer can come and take the movement, the idea, the meaning, the view... And the seller/dancer can decide whether he or she will give all these things for free or, perhaps, the buyer/dancer should pay with his or her idea, intention, sense, movement, condition... A true natural exchange of goods. *Open from... till...* is a part of the Commoveo JDI (commoveo.ops.si) project.

**TINA DOBAJ EDER** Koreografka, plesalka, pedagoginja. Sodelovala z Williamom Forsythom, Michele Noiret, Matjažem Faričem. Avtorica predstav *Cesta, Geiko* (nagrada Festivala v Münchenu 04), *Ring, Kore wa tada no sen des*. Choreographer, dancer, teacher. She collaborated with William Forsyth, Michele Noiret, Matjaž Farič. Her choreographies: *Street, Geiko* (awarded at the Munich Festival 2004) *Ring, Kore wa tada no sen des*. **GREGOR KAMNIKAR** Raziskovalec fizične inteligenčne. Izhaja iz sodobnega plesa. Znotraj tega polja in iz njega še danes deluje kot aktivni plesalec, izvajalec, koreograf, pedagog in predavatelj. Raziskave in uporabo fizične inteligenčne imenuje *Plazma* (plazma.ops.si). To sezono začel projekt u3p (u3p.ops.si). Researcher of physical intelligence deriving from contemporary dance. Within this field and outside it, he continues to be an active dancer, performer, choreographer, teacher and lecturer. The research activities and the use of physical intelligence he calls *Plazma* (plazma.ops.si). This season he started the u3p project (u3p.ops.si).

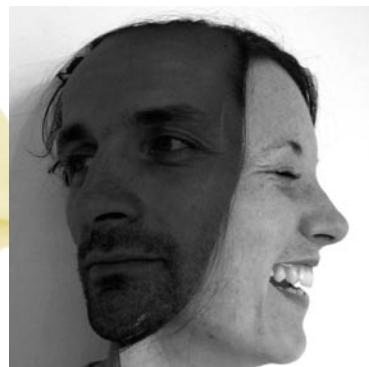


foto Gregor Kamnikar

NEDELJA SUNDAY 22. 2. ▶ 16.00 ▶ PTL

# INVENTAR: Mark Your Distance!

## INVENTORY: Mark Your Distance!

Zamisel, koreografija Concept, choreography: **Katja Kosi**. Ustvarjalke, izvajalke Conceived, performed by: Anja Bomšek, Katja Kosi, Vlasta Veselko. Luč Lighting

Design: Urška Vohar. Zvok Sound: Jernej Čemalogar. Glasba Music: Bojana Šaljić Podešva. Celostna podoba Visual id: Boštjan Bugarić. Mentor: Sinja Ožbolt.

Koprodukcija Coproduced by: Plesna Izba Maribor. Producija Produced by: PTL – Dance Theatre Ljubljana. Izvršna producentka Executive producer: Katja Somrak.

Zastopa Contact: PTL, Metelkova 6, SI-1000 Ljubljana • t/f: +386 1 430 83 44 • info@ptl.si • www.ptl.si

Plesni prvenec skuša tematizirati tiste aspekte posameznikovega doživljanja, ki se kažejo kot problematični za njegov obstoj v družbi. Če predstavlja inventar tisto, kar je najpomembnejše in najvrednejše v posameznikovem življenju, kaj se zgodi, ko se v tem inventarju znajdejo elementi, ki jih družba ne sprejema oziroma bi jih raje izpustila iz svojega lastnega inventarja?

The artist's first dance production aims at thematising the aspects of individual experience that seem to be problematic for his/her survival in society. If an inventory is something most important and valuable in a person's life – what happens when such an inventory comes to comprise elements that the society rejects, or refuses to include in its own inventory?

**KATJA KOSI** Plesalka, prevajalka. Plesno se izobraževala na delavnicah doma in v tujini. Sodelovala s slovenskimi koreografi Matjažem Faričem, Sinjo Ožbolt, Matejo Bučar, Majo Delak ... Od l. 06 sodeluje pri organizaciji in umetniškem vodenju Festivala eksperimentalnega giba NagiB (Maribor). Dancer, translator. She studied contemporary dance at numerous dance seminars at home and abroad. Katja has co-operated with choreographers Matjaž Farič, Sinja Ožbolt, Mateja Bučar, Maja Delak and others. Since 2006 she is a permanent member of the executive and artistic team organising the NagiB Experimental Movement Festival in Maribor.



foto Nada Žganec

NEDELJA SUNDAY 22. 2. ▶ 17.00 ▶ GLEJ

## BABUŠKA MATRYOSHKA

Zamisel, koreografija, ples, izbor glasbe Concept, choreography, dance, music selection: **Tina Janežič**. Scena Set design: Estrihi & Ometi.  
Luč Lighting design: Borut BučineL Producija Produced by: Zavod Masa.

Zastopa Contact: Zavod MASA, Triglavská 49, SI-1000 Ljubljana • m: +386 41 488 299 • tina.janezic1@guest.arnes.si

Predstava je zastavljena kot babuška, škatlica v škatlici. Ko vidiš babuško, veš kaj je notri. Kljub temu jo odpreš. Najprej prvo in potem z veseljem še vse ostale, ki sledijo. Več jih je, bolj si srečen. Čeprav veš, kaj boš našel na koncu, ne odnehaš. Babuška je predstava, v kateri odpiram svoje življenjske zgodbe, se soočam s svojimi frustracijami, podoživljjam ljubezni, se preizprašujem o smislu in prevzemam osebnosti. Sem v nenehnem iskanju notranjega, začetne točke nič, v iskanju same sebe. Tina.

This performance is like Matryoshka, a box in a box. When you see Matryoshka, you know what is inside, but you open it anyway. The first one, and then all the rest that follow. The more of them, the more happy you feel. You know what you will find in the end, but you never stop. Matryoshka is a performance, in which I open up my life stories, confront my frustrations, relive my loves, rethink the meaning and reexplore all my different personalities. I am in the process of searching of the interior, the zero point, my own self. Tina.

**TINA JANEŽIČ** S sodobnim plesom začela pod okriljem PTL. Od l. 1998 članica fizičnega teatra Fourklor, s katerim nastopala v 10 celovečernih predstavah, okoli 50 krajskih cirkuskih točkah ter kratkem filmu. Poleg plesa in akrobatskih cirkuskih tehnik študira Tina redno tudi igro. Kot avtorica se doslej predstavila z duetom za igralko in plesalko *Kot da bi me sneg prekril*, s triom klovna, igralca in plesalke *Iluzija iz kartona* in s solom *Babuška*. She started with contemporary dance under the wing of PTL. Tina is a member of physical theatre group Fourklor. Together they created more than 10 productions and numerous acrobatic circus events, and shot a short film. Beside dance and aerial acrobatics, she has also studied acting. She created 3 productions: *Like the Snow Would Cover Me Up*, a duet for an actress and a dancer; *Illusion Made of Cardboard*, a trio for a clown, an actor and a dancer, and her solo *Matryoshka*.



TA PREDSTAVA, UVRŠČENA V SPREMLJEVALNI PROGRAM, ZARADI TEHNIČNIH RAZLOGOV NE BO IZVEDENA.  
DUE TO TECHNICAL REASONS, THIS PRODUCTION SELECTED FOR THE SIDE PROGRAMME WILL NOT BE PRESENTED.

# LJUBEZNI MOJE BABICE THE LOVES OF MY GRANDMOTHER

Zamisel, režija Concept, directed by: **Matjaž Zupačič**. Gib, ples Move, dance: Rosana Hribar, Jana Menger, Sinja Ožbolt, Tanja Zgonc, Milan Štefe. Dramaturgija Dramaturgy: Andrej Jaklič. Scena Set design: Alen Ožbolt. Kostumi Costume design: Bjanka Adžić. Luč Lighting design: Tomaž Štruc. Glasba Music: Laurie Anderson, Vanja Novak, Berlin 1920–34. Producija Produced by: PTL – Dance Theatre Ljubljana. Izvršna producentka Executive producer: Živa Breclj.

Zastopa Contact: PTL, Metelkova 6, SI-1000 Ljubljana • t./f: +386 1 430 83 44 • info@ptl.si • www.ptl.si

Zupančič je v predstavi povezal koreografske jezike štirih plesalk v čustveno pripoved o štirih odnosih ženske in moškega, ki se na odru pojavi kot lutka in ozivi ob soočenju z živo žensko figuro le kot spomin. Predstava, nastala pod delovnim naslovom *Štiri ženske in revkizit*, se loteva dveh tem – avtonomnega ženskega vprašanja, ki je obenem umetniško stališče štirih nastopajočih umetnic, in vprašanja arhiviranja človeškega spomina. Zupančič combined the choreographic languages of four dancers and shaped them into an emotional story about four different female relationships with a man who appears on the stage as a dummy merely coming to life when near a living woman – and even then he is only a living memory. The working title of the production was *Four Women and a Prop*. explores two themes – the autonomous women's question, which is at the same time the artistic standpoint of the four artists, and the question of archiving human memory.

**MATJAŽ ZUPAČIČ** Režiser, dramatik, pisatelj, profesor gledališke režije na ljubljanskem AGRFT. Director, dramaturgist, writer, professor of theatre directing at the Academy for Theatre, Radio, Film and Television in Ljubljana.



foto Mina Fas.

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## + PREDSTAVE PRODUCTIONS

Za goste Gibanice vse brezplačne, za ostale vsaka 5 eur. Entrance fee per show: 5 EUR; free entrance for all Moving Cake guests.

### PETEK FRIDAY 20. 2. + SOBOTA SATURDAY 21. 2. ▶ 11.30 ▶ GLEJ

#### JOHN

Zamisel, izvedba Concept, performed by: Goran Bogdanovski. Koprodukcija Co-produced by: Fičo Balet. Studio za raziskavo umetnosti igre Studio for Research on Art of Acting. Trajanje Duration: 20 min.

### SOBOTA SATURDAY 21. 2. ▶ 16.00 ▶ VŽIGALICA

#### SOSTANOVALKA ROOMMATE

Zamisel, režija Concept, direction: Sanja Nešković Peršin. Izvedba Performed by: Leja Jurišić, Mojca Kalar. Trajanje Duration: 45 min.

### SOBOTA SATURDAY 21. 2. ▶ 15.30 & 23.00 ▶ SMG

#### LEVI TERORIZEM LEFT TERRORISM

Zamisel, koreografija Concept, choreography: Marko Mlačnik. Izvedba Performed by: Damjana Černe, Rosana Hribar, Mateja Rebolj, Tadej Troha. Koprodukcija Co-produced by: DUM – Društvo Umetnikov. Producija Produced by: Anton Podbevsek Teater. Trajanje Duration: 55 min.

### SOBOTA SATURDAY 21. 2. ▶ 21.00 ▶ GLEJ

#### MOJ SOSED – Laboratorij in ploščad za globinski ples MY NEIGHBOUR – Laboratory and Platform for Profound Dance

Zamisel, umetniško vodstvo Concept, AD: Ryuzu Fukuahara. Izvedba Performed by: Maja Pučl, Gregor Kamnikar, Ryuzu Fukuahara. Koprodukcija Co-produced by: Gledališče Glej. Producija Produced by: Ops! zavod Ljubljana. Trajanje Duration: 60 min.

## + OGLEDI CITY TOURS

### PETEK FRIDAY 20. 2., SOBOTA SATURDAY 21. 2., NEDELJA SUNDAY 22. 2. ▶ 12.00 ▶ PREŠERNOV TRG

#### MESTO SKOZI OČI UMETNIKA CITY THROUGH ARTISTIC EYES

Ogled mestnega središča pod vodstvom nastopajoče/ga na Gibanici. Ogled se konča s predstavitvijo gostiteljske hiše, v kateri ob skodelici dobre kave steče tudi pogovor z umetniki. A city centre tour guided by an artist performing at Moving Cake. Each tour ends with a presentation of one festival venue with a cup of coffee and a talk with the artists.

### SOBOTA SATURDAY 21. 2. ▶ 10.00 ▶ PREŠERNOV TRG

#### MESTO SKOZI OČI TURISTA CITY THROUGH TOURISTIC EYES

Ogled mestnega središča pod vodstvom turističnega vodnika Zavoda za turizem Ljubljana. A city centre tour guided by a tourist guide from Ljubljana Tourist Board.

## + KARNEVAL CARNIVAL

### SOBOTA SATURDAY 21. 1. ▶ 23.00 ▶ KINODVOR

Obvezen nališp v stilu filmskih zvezd in zgodnjega Hollywooda. Dress code: film stars and early Hollywood.

izvršni producent executive producer: **Exodos Ljubljana** • Metelkova 6 • SI-1000 Ljubljana • Slovenija

tlf +386 1 43 10 344 • exodos@exodos.si • [www.exodos.si](http://www.exodos.si)

direktorica director: Nataša Zavolovšek • m +386 41 373 799 • [natasa.zavolovsek@guest.arnes.si](mailto:natasa.zavolovsek@guest.arnes.si)

Zavod Exodus, ustanovljen leta 1994, je neprofitno in neodvisno gledališko in plesno produksijsko središče. Poleg Gibanice zadnjih štirinajst let organizira Mednarodni festival sodobnih odrskih umetnosti Exodus. Vsako leto producira več predstav mladih koreografov in režiserjev ter skrbí za njihovo predstavitev v Sloveniji in – prek svojih mednarodnih povezav – drugih državah po svetu. Exodus, established in 1994, is a non-profit, independent theatre and dance production centre. For the past fourteen years, it has been organising the Exodus International Festival of Contemporary Performing Arts. Besides Moving Cake, 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

+386 1 24 17 170 • [kristina.jermancic@cc.si](mailto:kristina.jermancic@cc.si) • [www.cd-cc.si](http://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 koncev 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 Slovenc independent companies.

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

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

+386 1 23 14 492 • [bunker@siol.net](mailto:bunker@siol.net) • [www.bunkerproductions.org](http://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. Vzpotrjuje 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 mestno elektramo – Elektro Ljubljana, kjer gosti tudi druge festivale, koncerte 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 Old Power Station 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 • +386 41 365 184, +386 41 707 475 • info@ptl.si, www.ptl.si

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**

+386 31 431 093 • +386 41 853 891 • [ficobalet@yahoo.com](mailto:ficobalet@yahoo.com) • [www.ficobalet.org](http://www.ficobalet.org)

Fičo Balet je umetniško društvo od leta 2000. Skrbimo za sodobno in inovativno plesno produkcijsko, raziskovalne projekte in delavnice. Razvili smo lastno iskanje plesnega izraza, ki je razpet med glasbo, svetlobo, tehnologijo, dramaturgijo, besedilo in telo. Naše zgodbe pozajajo po vsej Evropi. Naše poslanstvo je ustvarjanje. Z umetniško transformacijo vsakdanjega v ples ustvarjamо zadovoljstvo in doživetje našim gledalcem. Naše predstave odražajo 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**

+386 1 43 06 770 • f +386 1 430 6775 • [office@en-knap.com](mailto:office@en-knap.com) • [www.en-knap.com](http://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 group, producirala pa je tudi dela nekaterih sodelavk, kot so Maja Delak, Mala Kline in Andreja Rauch. Zavod En-Knap poleg tega ponuja izobraževalne, vadbenе 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

fourklor@yahoo.com

Vitkar je produkcijski 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

+386 41 711 648 • 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, potrebe 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

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.

# EKIPA FESTIVALA FESTIVAL TEAM

izvršna producentka executive producer: **Nataša Zavolovšek** • nataza.zavolovsek@guest.arnes.si

tehnični direktor technical director: **Borut Cajnko**

koordinatorka coordination: **Urša Likar** • info@exodos-festival.si

stiki z javnostmi public relations: **Kristina Jermančič** • kristina.jermancic@cd-cc.si

koordinatorka za tujino international coordination: **Barbara Hribar**

skrb za goste guests attendant: **Tina Vojnič**

celostna podoba visual identity: **Tanja Radož** (znak logo Martin Bricelj CODEEP)

urednica, jezik, pregled slo (copy) editor: **Inge Pangos**

prevod, jezik, pregled ang. copy & language editor: **Borut Cajnko**

besedila texts: **producenti** producers

video: **Urška Boljkovac**

foto photo: **Nada Žgank**

## Ekipa Cankarjevega doma Cankarjev Dom Team

vodja programa gledališča in plesa theatre and dance programme manager: **Alja Predan** vodja projekta head 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: **Kristina Jermančič**  
vodja Informacijskega središča head of Information Centre: **Andreja Šteblaj**

## Tehnične ekipne Technical Crews

Cankarjev dom: scena set: **Luka Golec, Miro Habjanič, Miha Dovč, Luka Škulj, Miran Brunec, Matej Tratnik**

luč lighting: **Oddelek scenske razsvetljave** zvok sound: **Boštjan Zakrajšek, Janko Urbanija, Boštjan Repanšek, Uroš Slana**

video: **Borut Osojnik, Dragica Šobot, Matej Šmuc, Jure Ganić** insipientka stage manager: **Jelka Dobnikar**

PTL – Plesni teater Ljubljana Dance Theatre Ljubljana: **Andrej Hajdinjak, Danilo Pečar**

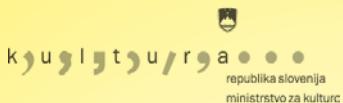
Stara mestna elektrarna – Elektro Ljubljana Old Power Station – Elektro Ljubljana: tehnični direktor technical director: **Igor Remeta**

tehnični koordinator technical coordinator: **Andrej Petrovčič** tehnička techniciants: **Duško Pušica, Tomaž Žnidarčič**

dodatna tehnična pomoč additional technical Support Borut Bučinel, Luka Curk, Jaka Mihelčič, Grega Mohorčič, Miha Zupan in še kdo

Festival sta finančno podprla **Ministrstvo za kulturo Republike Slovenije** in **Mestna občina Ljubljana**.

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



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Društvo za sodobni ples Slovenije



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