

BIENNIAL OF SLOVENIAN CONTEMPORARY DANCE ART

BIENALE SLOVENESE PLESNE SODOBNE UMETNOSTI

GIRO
GIRO

GIRO
GIRO

15. — 18. 9. 2021

Ljubljana

girliche

GLAVNI PROGRAM / MAIN PROGRAMME

- 06 — EN-KNAP Group:
ODVEČNI / SUPERFLUOUS
- 10 — Nataša Živković:
SINE / SONNY
- 14 — Alien Express:
»NEODPOVEDAN« LET / "INFECTED" FLIGHT
- 18 — Joana Serra Forasté, Urša Sekirnik, Carlota Grau Bagès:
FENT CUA / MEDTEM KO SMO ČAKALI /
FENT CUA / WHILE WAITING
- 22 — Jan Rozman:
PREDMETENJE / THINGING
- 26 — Leja Jurišić, Miklavž Komelj:
NI MOGOČE ČAKATI ZAMAN /
IT IS IMPOSSIBLE TO WAIT IN VAIN
- 30 — Ajda Tomazin:
JATA IZKUŠENIH PTIC / FLOCK OF EXPERIENCED BIRDS
- 34 — Mala Kline:
SONG
- 38 — Bara Kolenc:
IZUMITELJ NA ZEMLJI / INVENTOR ON EARTH

02 — UVODNIK članov

upravnega odbora odbora
DSPS / EDITORIAL by
Members of the DSPS
Management Board

04 — Zala Dobovšek, Bettina
Masuch, Benjamin Perchet:
UTEMELJITEV SELEKTORSKE
EKIPE / STATEMENT FROM
THE SELECTION TEAM

SPREMLJEVALNI PROGRAM / ACCCOMPANYING PROGRAMME

43 — POČETI OBJEM / TO DO
HUGGING ● otvoritveni
dogodek sodelitvijo nagrad
Ksenije Hribar / Opening
event with the *Ksenija*
Hribar Award Ceremony ●
Umetniško vodstvo / Artistic
Director: Kaja Lorenci

44 — NACIONALNE PLESNE
PLATFORME – supermarketi
ali stičišča? / NATIONAL
DANCE PLATFORMS –
Supermarkets or Meeting
Points? ● mednarodna
okroglá miza s predstavniki
nacionalnih plesnih
platform / international
round table with
representatives of
national dance platforms ●
moderirata / moderated by:
Mojca Kasjak in / and
Dragana Alfirević

46 — GIBANICA, POGLED V
PRIHODNOST / GIBANICA, A
GLIMPSE INTO THE FUTURE
● okrogla miza / round table
discussion ● moderira /
moderated by: Dejan Srhoj

48 — SLOVENSKI SODOBNI
PLES VČERAJ, DANES,
JUTRI / SLOVENIAN
CONTEMPORARY
DANCE – ITS PAST, PRESENT
AND FUTURE ● pogovor s
koreografi in avtorji izbranih
predstav / conversation
with the choreographers
and dancers of selected
performances ●
moderirata / moderated
by: Pia Brezavšček in /
and Rok Bozovičar

52 — KOLEDAR DOGODKOV /
EVENTS CALENDAR

56 — ZEMLJEVID S PRIZORIŠČI /
MAP AND VENUES

58 — VSTOPNICE / TICKETS

Podivjane podnebne spremembe, pandemija, gospodarske in naravne nesreče so ob neprekjenih vojnah, pospešeni prekarizaciji in pertinentni negotovosti vse očitnejši kazalci razmahanekropolitičnih apetitov, ki izganjajo večplastnost življenja in človečnosti. Sodobni ples od svojih začetkov, s poskusi razumevanja kompleksnega človeškega ustroja in medsebojnih relacij, stremi k večplastnosti življenja in človečnosti. Prav tako nam sodobnoplesne prakse že več kot stoletje dokazujo, da je osrednja vrednost plesa tudi izkustvena. Medtem ko z inovativnimi prijemi koreografi in plesalci izvajajo in mehčajo naše materialno, kognitivno in emotivno dojemanje sveta, prav gnetljivost telesa s pridom izrablja oblast, da bi z njim(i) čim lažje upravljal. Zato ne preseneča, da je (bila) (ne) posrednost sodobnoplesne umetnosti in dela s telesom, četudi občasno zlorabljen, najbolj prepoznan v časih krize, v negotovih in prelomnih trenutkih, kot je tudi sedanji. Po več desetletjih postopne imobilizacije je s prepovedjo medsebojnih stikov in javnih dogodkov dosegla nov klimaks imunizacije in depresije. Prav zato je še kako pomembno, da se prepustimo, odpremo in sledimo plesnim ustvarjalcem in da njihovo delo prepoznamo kot možno orodje senzibilizacije našega individualnega in skupnega telesa, obuditve našega celostnega senzorialnega aparata, domišljije,

kognitivne drznosti in emancipacije v borbi zoper instrumentalizirane oblastniške apetite. Društvo za sodobni ples Slovenije (DSPS) si bo prav zato še bolj prizadevalo povezati strokovno in širšo javnost kot tvorno skupnost v borbi proti instrumentalizaciji ter zagotoviti potrebne pogoje za profesionalizacijo te umetniške zvrsti. Kot organizator Gibanice, bienala sodobne plesne umetnosti, bomo poskušali vzpostavljati pogoje za tvorni dialog med stroko in širšo javnostjo. Dialog bomo razpirali v bogatem spremjevalnem programu, v katerem bo med drugim mogoče spoznati različne evropske platforme ter ob njih premišljevati tudi o možnih prihodnostih Gibanice. Tokratni selektorji, Zala Dobovšek, Bettina Masuch in Benjamin Perchet, so poskušali ujeti »nabor gibanj, tematik in čustev« ter z njimi gledalce »spodbudili[i] k razmisleku o času, v katerem živimo«, ob čemer so v procesu selekcije, kot so zapisali, prijavljene predstave od blizu in daleč »proučili skozi prizmo raznolikosti v smislu kulture, spola, starosti in sloga.« Želimo si, da bi tokratna Gibanica doprinesla k čim bolj konstitutivni proizvodnji naših medsebojnih odnosov in nas čim bolj neposredno povezala.

Rampant climate change, pandemics, economic and natural disasters, together with ongoing wars, growing precarization and pertinent uncertainty, are clear indicators of the rise of necropolitical appetites that are driving out the multifaceted nature of life and humanity. From its very beginnings, contemporary dance has strived for the multifacetedness of life and humanity by trying to understand the complex human structure and interrelationships. Furthermore, contemporary dance practices have been proving for more than a century that the core value of dance is also an experiential one. While choreographers and dancers use innovative approaches to challenge and soften our material, cognitive and emotional perceptions of the world, the authorities are taking advantage of precisely this flexibility of the body to manage it as easily as possible. It is not surprising, therefore, that the (in)directness of contemporary dance art and work with the body, although occasionally abused, has been most recognised in times of crisis, in uncertain and critical moments such as the current one. After decades of gradual immobilization, it reached a new climax of immunization and depression. That is why it's so important to indulge in, open up to, and follow dance artists, and to recognise their work as a possible tool to sensitize our individual and common body, revive our entire sensory apparatus, imagination,

cognitive audacity, and emancipation in the fight against instrumentalised authoritarian appetites. For this very reason, the Contemporary Dance Association Slovenia (DSPS) will make even greater efforts to unite the professional and general public as a productive community in the fight against instrumentalisation, and strive to provide the necessary conditions for the professionalisation of this artistic genre. As the organizer of Gibanica, Biennial of Slovenian Contemporary Dance Art, we will try to establish the conditions for a constructive dialogue between the profession and the general public. We will encourage dialogue in a rich accompanying programme, which will include, among other things, the presentation of various European platforms, offering the possibility to reflect on the possible futures of Gibanica. This year's selectors, Zala Dobovšek, Bettina Masuch and Benjamin Perchet, tried to capture the “range of movements, topics and emotions” and to “encourage reflection on the times we live in”. In their own words, they “scrutinised [the selected performances] wide shot and close-up, through the lens of diversity, considering culture, gender, age, and style”. We want this Gibanica to contribute to the most constitutive production of our mutual relations and to connect us as directly as possible.

**UTEMELJITEV
SELEKTORSKE EKIPE /
STATEMENT FROM THE
SELECTION TEAM**

Zala Dobovšek
Bettina Masuch
Benjamin Perchet

Izbor predstav za 10. Gibanico v letu 2021 kaže na pestrost in živahnost slovenske sodobnoplesne scene. Upamo, da bo izbrani nabor gibanj, tematik in čustev gledalce zadovoljil in jih spodbudil k razmisleku o času, v katerem živimo.

Koreografija predmetov, drag, urbani kulturni vplivi, refleksivni ogled mesta, koreografska eksplozija ali geste vsakdanjega življenja, intimna ali zgodovinska pričevanja: komaj čakamo, da se ponovno zberemo v Ljubljani ter v živo praznujemo raznoliko umetnost plesa.

Po enoletni prekinitvi z občudovanjem gledamo na vse umetnice in umetnike, ki so se prijavili na festival, medtem ko so bili gledališki zastori spuščeni, nastajajoče produkcije odpovedane, načrti za prihodnost pa porušeni.

Naš cilj je bil, da bi izbor odražal ustvarjalnost in edinstvenost umetnic in umetnikov v Sloveniji ter izpostavil najpomembnejša dela, ki trenutno nastajajo na tem območju. Pri tem smo sledili kriterijem odličnosti, eklektaizma in drznosti. Izbrane predstave smo – od blizu in od daleč – proučili skozi prizmo raznolikosti v smislu kulture, spola, starosti in sloga.

The selection for the 10th Gibanica in 2021 reveals a varied and vibrant Slovenian contemporary scene. We hope this range of movements, topics and emotions will bring pleasure and encourage reflection on the times we live in. A choreography of objects, drag, urban cultural influences, a reflexive city tour, a choreographic explosion or gestures of everyday life, intimate or historical testimonies: we can't wait to gather again in Ljubljana to celebrate in person the multi-faceted art of dance. After a year of separation, we look with admiration on all the artists who submitted their applications while theatres went dark, upcoming productions were cancelled, and future plans were thrown into disarray. Our objective was to reflect the creativity and uniqueness of the artists in Slovenia and to highlight the most important work being made here at this point in time. The criteria we followed were excellence, eclecticism and audacity. Wide shot or close-up, the selection has been scrutinised through the lens of diversity, considering culture, gender, age, and style.

GLAVNI PROGRAM / MAIN PROGRAMME

ODVEČNI

SUPER-

FLUOUS



ODVEČNI

Marec 2020. Kulturne institucije in gledališča po svetu zapirajo vrata. Plesalci skupine EN-KNAP Group kljub omejitvam nadaljujejo z delom; ne kot skupina v studiu, ampak vsak zase od doma. Ohranjajo kondicijo, iščejo nove oblike komunikacije ter načine, kako ustvariti predstavo, ne da bi delali skupaj v istem prostoru. Oktober 2020. V predvidevanju razglasitve drugega vala epidemije in ponovnega zaprtja gledališč se ustvarjalci odločijo izvesti premiero. Izhodišče predstave predstavlja esej *Odvečni človek* pisatelja Ilijе Trojanowa o uničujoči, rušilni sili kapitalizma, ki se v imenu dobička sistematizirano odreka človeku in človeštву. Kdo je torej odvečen? Kako tanka je meja med koristnim in nepotrebним? Elementi predstave vključujejo serijo tako vnaprej pripravljenih kot nepredvidljivih sekvenc, katerih unikatno strukturo izvajalci določajo pri vsaki izvedbi sproti. Nepredvidljiv izziv in spodbudo za plesalce prispevata tudi glasbenik in oblikovalec svetlobe, ki spontano ustvarjata dodatne dimenzije doživljanja predstave.

SUPERFLUOUS

March 2020. Cultural institutions and theatres around the world are closing down. Despite the restrictions, the dancers of the EN-KNAP Group continue to work; not as a group in a studio, but individually from home. They are staying in shape, looking for new forms of communication and ways to create a performance without working together in the same space. October 2020. Anticipating the second wave of the epidemic and closing of the theatres once again, the creators decide to stage a premiere. The performance is based on the essay *The Superfluous Human* by Ilijе Trojanow about the damaging, destructive force of capitalism, which is systematically abandoning man and humanity in the name of profit. Who is redundant, then? How thin is the line between the useful and the unnecessary? The elements of the performance include a series of both predefined and unpredictable sequences, the unique structure of which is determined by the performers in each iteration. The musician and the light designer spontaneously create additional dimensions of experiencing the performance, thus also contributing to the unpredictable challenge and stimulus for the dancers.

**Ustvarjalci in izvajalci / Created and Performed by: EN-KNAP Group
(Mattia Cason, Luke Thomas Dunne, Katja Kolarič, Rada Kovačević,
Tamás Tuza, Carolina Alessandra Valentini)**

Koncept / Concept: Iztok Kovač

**Živa glasba / Live Music: Damir Avdić ali / or Tomaž Grom
ali / or Samo Kutin (izmenično / alternately)**

Oblikovanje svetlobe / Light Design: Jaka Šimenc

Oblikovanje prostora / Set Design: Iztok Kovač, Jaka Šimenc

Kostumografija / Costume Design: Katarina Škaper (Atelje d.o.o.)

Prvotna zasedba / Original Cast: Giorgia Belotti, Radoslav Piovarči

Producent / Producer: Zavod EN-KNAP

**Finančna podpora / Financial Support: Mestna občina Ljubljana / City of Ljubljana in /
and Ministrstvo za kulturo RS / Ministry of Culture of the Republic of Slovenia**

Trajanje predstave / Duration of the performance: 60 min

Iz produksijskega zavoda En-Knap, ki ga je v 1990-ih ustanovil koreograf Iztok Kovač, se je leta 2007 rodila plesna skupina EN-KNAP Group, ki je vse od svoje ustanovitve edini stalni ansambel za sodobni ples v Sloveniji. Skupina, ki jo sestavljajo plesalci z vseh koncov sveta, izbrani na mednarodni avdiciji, se ponaša izjemnim repertoarjem, ki je nastal s sodelovanjem z mednarodno priznanimi koreografi in režiserji izrazito raznorodnih estetskih provenienc. Od leta 2009 ima EN-KNAP Group svoj domicil v Centru kulture Španski borci v ljubljanskih Mostah. Od svoje ustanovitve je ansambel sodeloval z več kot 30 slovenskimi in mednarodnimi koreografi in gledališkimi režiserji ter ustvaril 26 celovečernih predstav in plesni film. Svoj repertoar predstavlja z več kot 50 uprizoritvami letno na domačih odrih ter z rednimi mednarodnimi turnejami.

EN-KNAP Productions, founded by choreographer Iztok Kovač in the 1990s, gave birth to the EN-KNAP Group in 2007, which has been the only permanent contemporary dance ensemble in Slovenia since its establishment. The group, which consists of dancers from all over the world selected at an international audition, boasts an exceptional repertoire created in collaboration with internationally renowned choreographers and directors of extremely diverse aesthetic provenances. Since 2009, EN-KNAP Group is based at the Španski Borci Culture Centre in the Ljubljana's Moste District. Since its establishment, the ensemble has collaborated with more than 30 Slovenian and international choreographers and theatre directors, and created 26 full-length performances and a dance film. The group presents its repertoire with more than 50 performances annually on national stages and with regular international tours.

NATAŠA ŽIVKOVIĆ

ČETRTEK, 16. SEPTEMBER OB 19.00 / THURSDAY, SEPTEMBER 16 AT 7 P.M.



SINE

Sine je plesno gledališka predstava, ki deluje kot poskus antropološke raziskave specifičnega fenomena v performativni obliki. Je osupljiva fascinacija nad podobami in zgodbami zapriseženih devic iz oddaljenih predelov Črne gore, Albanije, Kosova in Metohije. Je luknja v sistemu, ki taisti sistem vzdržuje. Je *drag*, ki zadeva vprašanja preživetja v moškem svetu in zastavlja vprašanje, v kakšnem svetu živimo mi, ko seksizem še vedno ni presežem. Ženska je nezaželena. »Ženska je vreča, narejena, da vzdrži«, določa Kanun, srednjeveški zakonik Lekëja Dukagjinija iz severne Albanije in Kosova. In vedno, ko gre v Črno goro, Nataši bližnja sorodnica ljubkovalno reče: »*Sine!*« Kritik Muanis Sinanović zapiše: »*Sine* je, poleg tega, da je performans za ženske, tudi predstava za nas: priseljence, drugo generacijo, pa za nas, ki verjamemo. In za nas, moške, ki nam je samoumevno biti moški. *Sine* nas iz minute v minuto sramoti, in prav je tako.«

SONNY

Sonny is a dance theatre performance that appears as an attempt at anthropological research of a specific phenomenon in a performative form. It is a stunning fascination with the images and stories of sworn virgins from remote parts of Montenegro, Albania, Kosovo and Metohija. It is a hole in the system that maintains this very system. It is a *drag* that concerns the issues of survival in the male world, asking us what kind of world we live in when sexism is still alive. A woman is undesirable. "A woman is a sack made to endure," says Kanun, the medieval code of Lekë Dukagjini from northern Albania and Kosovo. And whenever she goes to Montenegro, Nataša's close relative affectionately says: "Sonny!" Critic Muanis Sinanović writes: "*In addition to being a performance for women, Sonny is also a show for us: immigrants, the second generation, and for us who believe. And for us men, who take being men for granted. Sonny is embarrassing us with every minute, and rightly so.*"

Avtorstvo in koreografija / Authored and Choreographed by: Nataša Živković
Izvajalci / Performed by: Nataša Živković, Daniel Petković, Loup Abramovici
Oblikovanje prostora, scenografije / Space and Set Design: Lenka Đorđević
Oblikovanje svetlobe in tehnično vodstvo / Light Design and Technical Direction: Špela Škulj

Fotografija / Photography: Nada Žgank

Svetovanje / Advising: Teja Reba

Izvršna produkcija / Executive Production: Eva Prodan

Produkcija / Production: Mesto žensk / City of Women

Koprodukcija / Co-production: Bunker / Stara mestna elektrarna – Elektro Ljubljana

Zahvala / Special thanks to: Maska in / and Slovensko mladinsko gledališče

Trajanje predstave / Duration of the performance: 40 min

Nataša Živković je plesalka, performerka, koreografinja in mentorica z impresivno zgodovino umetniških sodelovanj in solističnih del. Od leta 2006 sodeluje z Vio Negativo, soustvarila je tudi številne projekte v produkciji Zavoda Emanat in Mesta žensk. Za avtorski prvenec Prva ljubezen, drugič (Preboleti Naceta Junkarja) v produkciji Mesta Žensk in za plesno-gledališko udejstvovanje je leta 2009 prejela nagrado Zlata ptica. V letu 2016 je soustvarila predstave Če si srečen (Bunker), V zavetru časa (Lutkovno gledališče Ljubljana) in Morda na videz kdaj kot vsi ljudje (Emanat). V letu 2018 ustvarjena avtorska predstava *Sine* je na gostovanju na festivalu ACT v Bilbau osvojila glavno nagrado ACT Award 2019. Žirija je zapisala, da gre za izjemno fizično in tekstovno interpretacijsko moči, ki jo v nas prenaša zgodovina. Istega leta je prejela tudi nagrado Ksenije Hribar za izjemne dosežke na področju sodobnega plesa.

Nataša Živković is a dancer, performer, choreographer and mentor with an impressive history of artistic collaborations and solo performances. She has been collaborating with Via Negativa since 2006 and has co-authored numerous projects produced by the Emanat Institute and the City of Women. In 2009, she received the Golden Bird Award for her debut *First Love's Second Chance (To Get Over by Nace Junkar)* produced by the City of Women, as well as for her achievements in the field of dance and theatre. In 2016, she co-authored the performances *If You're Happy (Bunker)*, *In the Back of Time (Ljubljana Puppet Theatre)* and *Just In Appearance Sometimes As Everyone Else (Emanat)*. Her solo performance *Sonny* (2018) won the main ACT Award at the 2019 ACT Festival in Bilbao. In the words of the jury, it was an exceptional physical and textual interpretation of the power that history transfers to us. In 2019, Nataša Živković also won the Ksenija Hribar Award for outstanding achievements in the field of contemporary dance.

»NEODPO-

VEDAN« LET

“INFECTED”
FLIGHT



»NEODPOVEDAN« LET

"INFECTED" FLIGHT

Najnovejša epizoda dvojca Alien Express je dobila naslov *Neodpovedan let*, pri čemer gre za interaktivni plesni dogodek, ki je nastal kot »koronska« posledica oziroma nadaljevalna epizoda predstave *Drugi let*, je naletel na odličen odziv publike. Let, ki ni odpovedan, je narejen z orodji interaktivne izvedbe in elementi vsebinske aktualizacije ob pojavu epidemije in z njim povezanih (ne)smiselnih ukrepov. Princip virtualne perspektive gledalcu omogoča pregled odrskega dogajanja kot tudi minimalistične video podrobnosti plesnega giba. Zdi se, kot da vse deluje celovito in sočasno; gib in kamera, odrski prizor in video niansa, prenesena na veliki ekran. Dialog dveh osebkov skozi govorico fuzije gibov (ki se gibljejo med urbanimi žanri in sodobnim plesom) ter glasov ob jasnem sporočilu: »Ali je človeški dotik prepovedan?« Hip hop deluje in DJ je še vedno »bog«, medtem ko se let proti soncu začne s premiso: »I can breathe.«

The latest episode of the dance duo Alien Express has been titled *Infected Flight*. It is an interactive dance performance created as a "corona" consequence or a sequel of the performance *Second Flight*, and was received very warmly by the audience. The flight that wasn't cancelled was made using interactive performance tools and elements of content actualization at the outbreak of the epidemic and the related (ir)rational measures. The principle of virtual perspective allows the viewer an overview of stage events as well as minimalist video details of the dance moves. Everything seems to work as a whole and simultaneously; movement and camera, stage scene and video nuance transferred to the big screen. A dialogue of two individuals in the language of a fusion of movements (moving between urban genres and contemporary dance) and voices with a clear message: "Is human touch forbidden?" Hip hop works, and the DJ is still a "god", while flying towards the sun begins with the premise: "I can breathe."

Interaktivni plesni dogodek / Interactive dance performance

Koncept in izvedba / Concept and Performed by:

Alien Express (Žigan Kranjčan, Gašper Kunšek)

Kamera / Camera: Borut Bučinel

Video: Matej Marinček

Oblikovanje svetlobe / Light Design: Andrej Petrovčič

Oblikovanje zvoka / Sound Design: Jure Vlahovič

Odrski tehnik / Stage Technician: Matevž Ftičar

Producenta / Producers: Center urbane kulture Kino Šiška / Kino Šiška Centre for Urban Culture, Exodus Ljubljana

Trajanje predstave / Duration of the performance: 50 min

Žigan Kranjčan je koreograf, plesalec in performer, ki je že v času osnovne in srednje šole (SVŠGUGL) in tudi kasneje aktivno nastopal v projektih mnogih slovenskih koreografov, glasbenikov in režiserjev. Med drugim je kot svetovalec za gib sodeloval tudi z AGRFT, MGL in SNG Drama Ljubljana. Gašper Kunšek je na plesno pot stopil pri štirih letih in vse od takrat niza številne uspehe na tekmovanjih tako v Sloveniji kot v tujini. Oba skupaj sta v letu 2016 ustvarila avtorski duet *Alien Express*, s katerim nastopata po številnih državah sveta. Avtorja sta leta 2017 prejela nagrada Ksenije Hribar za perspektivna plesalca, v letu 2018 pa sta skupaj z Nejcem Osovnikarjem odprla šolo plesa in giba Scena.

Žigan Kranjčan is a choreographer, dancer and performer. During his primary and secondary school years (at the Secondary Preschool Education and Gimnazija Ljubljana, SVŠGUGL) and also later, he was actively involved in the project of various Slovenian choreographers, musicians and directors. He worked as a movement consultant with the Academy of Theatre, Radio, Film and Television (AGRFT), Ljubljana City Theatre (MGL) and SNG Drama Ljubljana, among others. Gašper Kunšek started his dance career at the age of four and has since successfully performed at various competitions both in Slovenia and abroad. Kranjčan and Kunšek perform in various countries around the world with their original duo Alien Express, founded in 2016. In 2017, the authors received the Ksenija Hribar Award for promising dancers, and in 2018, they founded dance and movement school Scena together with Nejc Osovnikar.

FENT CUA /

MEDTEM
KO SMO
ČAKALI

DO YOU MIND
WAITING?

WHITE
WAITING

FENT CUA / MEDTEM KO SMO ČAKALI

Fent cua / Medtem ko smo čakali je participatorna predstava dvojice umetnic, Urše Sekirnik in Joane Serra, ki navdih črpata iz različnih vidikov čakanja v vrsti in v središče raziskave postavljata izkušnjo občinstva. Kljub temu, da se čakanje v vrsti zdi precej nepomembno, saj vsi v določenem trenutku, celo večkrat na dan, čakamo, pa to vsakodnevno dejanje odpira številne relevantne teme, kot so vprašanja družbenega statusa, ksenofobije, birokracije, spola, izvora in različnih vrst diskriminacije, ki jih želi projekt nasloviti. Čakanje naše telo prisili, da se ustavi, nas postavlja v razmerja moči ali ranljivosti, ustvarja pa tudi tesnobo. Vendar, ali bi lahko na ta prisilni premor gledali drugače? Ga ne jemali kot zapravljen čas v pričakovanju nečesa, ampak kot pridobljen čas, čas, ki nam je podarjen? Poleg predstave sta avtorici razvili tudi Preživetveni paket za čakanje v vrsti, ki vsebuje različne materiale, s katerimi si lahko krajšate neznosne trenutke čakanja. In kaj se zgodi, ko za čas čakanja prejmemo paket?

FENT CUA / WHILE WAITING

*Fent cua / While Waiting is a participatory performance by artists Urša Sekirnik and Joana Serra, who draw inspiration from various aspects of waiting in line and put the experience of audience at the centre of their research. Although waiting in line seems rather insignificant – we all wait at some point, even several times a day – this everyday activity opens up a number of relevant topics such as issues of social status, xenophobia, bureaucracy, gender, origin, and different types of discrimination that the project seeks to address. Waiting forces our body to stop, puts us in relations of power or vulnerability, and also makes us anxious. However, could we see this forced break differently? Not take it as a waste of time in anticipation of something, but as time gained, time given to us? In addition to the performance, the authors have also developed a *Survival Package* for waiting in line, which contains various materials that help make the moments of waiting shorter and more bearable. And what happens when we receive a package while waiting?*

PETEK, 17. SEPTEMBER OB 15.00 & 18.30 / FRIDAY, SEPTEMBER 17 AT 3 & 6:30 P.M.

Avtorstvo in koreografija / Authored and Choreographed by: Joana Serra Forasté, Urša Sekirnik, Carlota Grau Bagès

Izvajalci / Performed by: Joana Serra Forasté, Urša Sekirnik

Dramaturgija / Dramaturgy: Carlota Grau

Oblikovanje prostora / Space Design: Mercè Lucchetti

Glasba / Music: Joan Cot Ros

Kostumografija / Costume Design: Urša Sekirnik

Fotografija in video / Photo and Video: Nora Baylach, Nada Žgank

Grafično oblikovanje / Graphic Design: Špela Drašlar

Tehnično vodstvo / Technical Direction: Sergio Roca Saiz

Tehnična podpora / Technical Support: Janko Ovn

Izvršna produkcija / Executive Producer: Sabrina Železnik

Producija / Production: Emanat

Koprodukcija / Co-production: Antic Teatre, Espai de creació, Barcelona l'Estruch – Espai de creació de les arts en viu, Sabadell Festival Escena Poblenou, Barcelona

Partnerji / Partners: KUD NUM; Bunker / Stara mestna elektrarna – Elektro Ljubljana; Srednja vzgojiteljska šola, gimnazija in umetniška gimnazija Ljubljana / Secondary Preschool Education, Grammar School and Performing Arts Grammar School Ljubljana; Asociació cultural La Visiva, Barcelona;

La Poderosa, Barcelona; JSKD – Javni sklad za kulturne dejavnosti / The Public Fund for Cultural Activities of Republic of Slovenia

Finančna podpora / Financial support: Mestna občina Ljubljana / City of Ljubljana in / and Ministrstvo za kulturo RS / Ministry of Culture of the Republic of Slovenia

Trajanje predstave / Duration of the performance: 60 min

Joana Serra (Barcelona, Španija) je interdisciplinarna umetnica, ki deluje na področjih uprizoritvenih umetnosti in umetniške instalacije. V ospredju njenega dela je raziskava svetlobe, prostora in telesa. Leta 2010 je diplomirala na Eksperimentalni plesni akademiji v Salzburgu (SEAD), leta 2012 pa končala študij oblikovanja svetlobe na umetniški šoli Escenica Técnica Granada. Na področju umetniške instalacije se je dodatno izobraževala pri Irma Marco, na področju oblikovanja luči pa pri Ani Rovira, Thomasu Bourreausu in Valentínu Álvarezu.

Urša Sekirnik je leta 2011 diplomirala na salzburški plesni akademiji SEAD, leta 2014 pa iz kulturologije na Fakulteti za družbene vede. Deluje kot performerka, plesalka in učiteljica plesa. V svojem delu vedno išče skupno točko z občinstvom, načisbo na čustveni ravni (*Vidne iluzije zamrznjenega telesa*, 2011/2012, in *Druga praznina*, 2013) ali pa skozi (iz)rabe kanalov, kot so blogi (*Arriving.Soon. / Prihajajoč.Kmalu.*, 2011) in spletnne trgovine (*À la Cart Performance Webshop*, 2014). V zadnjem projektu, *Radio Hit* (2018), je raziskovala odnos med pop glasbo in plesom, osebne izkušnje občinstva v povezavi z glasbenimi hiti in načine vključevanja občinstva v proces in izvedbo predstave.

Joana Serra (Barcelona, Spain) is an interdisciplinary artist working in the fields of performing arts and art installation. In her work, she focuses on the exploration of light, space, and the body. In 2010, she graduated from the Experimental Dance Academy in Salzburg (SEAD), and in 2012, she completed her studies in light design at the Escenica Técnica Granada. She received additional training in the field of art installation with Irma Marco, and in the field of light design with Ana Rovira, Thomas Bourreaus and Valentín Álvarez.

Urša Sekirnik graduated from the Salzburg Experimental Dance Academy (SEAD) in 2011, and in Cultural Studies from the Faculty of Social Sciences in 2014. She works as a performer, dancer and dance teacher. In her work, she is always looking for a common point with the audience, whether on an emotional level (*Visible Illusions of a Frozen Body*, 2011/2012, and *Another Void*, 2013) or through the use of channels such as blogs (*Arriving.Soon.*, 2011) and online stores (*À la Cart Performance Webshop*, 2014). In her latest project, *Radio Hit* (2018), she explored the relationship between pop music and dance, the audience's personal experiences in relation to music hits, and ways to engage audiences in the process and presentation of a performance.

PREDMETENJE

THINGING



PREDMETENJE

V performansu *Predmetenje* se avtor oz. performer sooča s stvarmi, ki ga obkrožajo, in obenem z občutki in idejami, ki jih te sprožajo. Prostor uprizarjanja postaja mesto stika med živo in neživo materijo, objektom in subjektom, (spekulativnim) obstojem in neobstojem, nedejavnostjo in delovanjem, nasičenostjo in praznino, vsakodnevnim in skrivnostnim, poetičnim. Ustvarjalni proces temelji na uprizoritveni raziskavi materialnosti, ki jo je Jan Rozman začel med magistrskim študijem na MA SODA v okviru plesnega centra Inter-University Centre for Dance v Berlinu. Performans, ki izhaja iz filozofije spekulativnega realizma in objektno usmerjene ontologije, aktivira koreografsko moč ravno skozi relacijo performerja do stvari na odru, kar izziva antropocentrčno dojemanje stvarnosti z iskanjem alternativnih možnosti za sobivanje v času globalne ekološke katastrofe in prenasičenosti s predmeti v zahodnem življenjskem slogu.

THINGING

In the performance *Thinging*, the author/performer confronts with the things around him and at the same time, with the feelings and ideas that these things trigger. The performing space becomes a place of contact between living and non-living matter, object and subject, (speculative) existence and non-existence, inactivity and action, saturation and emptiness, the everyday and the mysterious, poetic. The creative process is based on the performative research of materiality started by Jan Rozman during his Master Degree course at MA SODA at the Inter-University Centre for Dance in Berlin. The performance, which leans on the philosophy of speculative realism and object-oriented ontology, activates its choreographic force precisely through the performer's relation to things on stage, challenging anthropocentric perceptions of reality by seeking alternative possibilities for coexistence in times of global ecological catastrophe and oversaturation with objects in contemporary Western lifestyle.

Koncept in izvedba / Concept and Performed by: Jan Rozman

Dramaturgija / Dramaturgy: Julia Keren Turbahn

Oblikanje svetlobe / Light Design: Urška Vohar

Kostumi / Costumes: Kiss the Future

Svetovalec za scenografijo / Scenography Adviser: Dan Adlešič

Odrska asistenca in vodenje tehnik / Stage Assistance and Technical Guidance: Dan Pikalo

Grafično oblikovanje / Graphic Design: Matija Medved

Video dokumentacija / Video Documentation: Gregor Gobec

Foto dokumentacija / Photo Documentation: Nada Žganek

Izvršna produkcija / Executive Production: Sabina Potočki

Producija / Production: Emanat

Koproducija / Co-production: Plesni Teater Ljubljana / Dance Theatre Ljubljana

Finančna podpora / Financial Support: Mestna občina Ljubljana / City of Ljubljana

Trajanje predstave / Duration of the performance: 50 min

Jan Rozman deluje kot performer, koreograf, plesalec in improvizator v Ljubljani in Berlinu. V umetniški praksi se ukvarja z razširjenim pojmom telesnosti, materialno semiotiko, teksturami, vrzelmi, napakami in zmedo, ekologijo, domišljijo, (znanstveno) fantastiko in humorjem. Svoje delo usmerja v raziskavo in artikulacijo relevantnih uprizoritvenih izrazov za post-internetno/antropocene obdobje. Šolal se je na oddelku za sodobni ples umetniške gimnazije v Ljubljani, študiral koreografijo na šoli School for New Dance Development (AhK) in opravil magisterij na programu solo/ples/avtorstvo v okviru plesnega centra Inter-University Centre for Dance (UdK) v Berlinu. Leta 2019 je prejel nagrado Ksenije Hribar v kategoriji perspektivni koreograf. Istega leta je prejel štipendijo danceWEB na festivalu ImpulsTanz na Dunaju.

Jan Rozman works as a performer, choreographer, dancer and improviser between Ljubljana and Berlin. In his artistic practice, he deals with an extended notion of bodies, material semiotics, textures, gaps, errors and confusions, ecology, imagination, (science) fiction and humour. His work is focused on the research and articulation of performative articulations for the post-Internet/Anthropocene era. He completed his studies at the department of contemporary dance at the Art Gymnasium in Ljubljana, studied choreography at the School for New Dance Development (AhK) and completed his Master's degree in solo/dance/authorship at the Inter-University Centre for Dance (UdK) Berlin. In 2019, he received the Ksenija Hribar Award for emerging choreographer. In the same year, he received the danceWEB scholarship at the ImpulsTanz festival in Vienna.

NI MOGOČE IT IS
ČAKATI IMPOSSIBLE
ZAMAN TO WAIT
IN VAIN

NI MOGOČE ČAKATI ZAMAN

»Dvodelni dogodek« *Ni mogoče čakati zaman* je soavtorski projekt dveh umetnikov, pesnika in koreografinje, s katerim sodelujeta prvič. V enoletnem skupnem procesu dela Komelj napiše dramsko pesnitev in izda knjigo slik, Jurišić pa ustvari gledališko predstavo. Vsa tri dela nosijo isto ime, *Ni mogoče čakati zaman*. Dogodek izrisuje, izpoveduje in izvaja bližnje vezi med oddaljenimi svetovi. Komeljeva strastna poetičnost in penetriranje skrajnosti eksistence pri Jurišičevi, drug z drugim in drug v drugem na poti empatičnega prizadevanja. Jurišić se ob tem sprašuje: »Kdo je v resnici pripravljen preizprševati mesto premoči?« Umetnika sta se spoznala nekoga večera na Metelkovi. Jurišić je plesala, Komelj je po plesanju pristopil do nje, in sodelovanje se je s tem pričelo. Vse je sublimno. Vse je posvečeno drugemu. Interposvečenost. Mehkost. Kamen kot soigralec, ki simbolizira drugačnost, nepremičnost, vztrajanje ter spodbuja željo po približevanju in razumevanju.

Avtorja / Authors: Leja Jurišić in / and Miklavž Komelj

Avtorica predstave *Ni mogoče čakati zaman* (*Praktični misterij*) / Author of the performance *It Is Impossible to Wait In Vain* (*Practical Mystery*): Leja Jurišić

Izvajalca / Performed by: Leja Jurišić in / and kamen / stone

Scenografija, luč, kostumi / Scenography, Lighting, Costume Design: Petra Veber

Tehnično vodstvo / Technical Direction: Grega Mohorčič

Tehnična podpora / Technical Support: Simon Bezek, Brina Ivanetič, Žan Rantaša

Avtor knjige *Ni mogoče čakati zaman: statični misterij* / Author of the book

It Is Impossible to Wait In Vain: Static Mystery: Miklavž Komelj

Avtor knjige slik / Author of the book of pictures: Miklavž Komelj

Urednica gledališkega lista / Editor of the playbill: Tery Žeželj

Oblikovanje plakata, knjig in gledališkega lista / Book, poster and playbill design: Mina Fina, Ivian Kan Mujezinović / Grupa Ee

Fotografija / Photography: Ivian Kan Mujezinović in / and Petra Veber

Snemanje / Video Recording: mali film, Hana Vodeb, Vid Hajnšek

IT IS IMPOSSIBLE TO WAIT IN VAIN

A “twofold event” *It Is Impossible to Wait In Vain* is a co-authored project of two artists, a poet and a choreographer, which is their first collaboration. During their year-long joint work process, Komelj writes a verse drama and publishes a book of pictures, and Jurišić creates a theatre play. All three parts bear the same name, *It Is Impossible to Wait In Vain*. The event outlines, declares and performs close ties between distant worlds. Komelj’s passionate poetics and the penetration of the extremes of existence by Jurišić, with each other and in each other on the path of empathic endeavour. In doing so, Jurišić asks herself: “Who is really prepared to question the area of superiority?” The two artists met one evening on Metelkova. Jurišić was dancing, then Komelj approached her, and the collaboration began. Everything is sublime. Everything is dedicated to the other. Inter-dedication. Softness. A stone as a fellow actor that symbolises otherness, immobility, perseverance, and encourages the desire to get closer and understand.

Producenta / Producers: Barbara Poček (Gledališče Glej / Glej Theatre), Žiga Predan (Pekinph)

Postprodukcija / Post-production: Inga Remeta (Gledališče Glej / Glej Theatre), Žiga Predan (Pekinph)

Produkcija in koprodukcija / Production and Co-production: Gledališče Glej / Glej Theatre in / and Pekinph ter / with Leja Jurišić

Producija knjig / Book production: Pekinph

Finančna podpora / Financial Support: Ministrstvo za kulturo RS / Ministry of Culture of the Republic of Slovenia, Mestna občina Ljubljana / City of Ljubljana

Trajanje predstave / Duration of the performance: 2h 30min

Leja Jurišić je plesalka in koreografinja, ki deluje na področju performativne in politične umetnosti. S svojimi avtorskimi deli je nastopala v različnih institucijah po Evropi, ZDA in Mehiki. Je prejemnica številnih nagrad, med drugimi Borštnikove nagrade in nagrade Ksenije Hribar za performans *Skupaj* (z Markom Mandičem). Velja za avtorico, ki se ne izogiba neposrednim kritikam socialnih, ekonomskih in političnih izkriviljanj svobode, medtem ko človeško telo dojema kot močno emancipacijsko orodje pri ustvarjanju izkušnje upora. Njene produkcije se opirajo predvsem na njeni telo, ki ga avtorica razume kot politični stroj, hkrati pa ostaja odprtta za raziskovanje osebnega, intimnega ter biopolitičnega konteksta.

Leja Jurišić is a dancer and choreographer working in the field of performative and political art. She has performed with her original artwork in various institutions across Europe, the USA and Mexico. She won numerous awards, including the Borštnik Award and the Ksenija Hribar Award for the performance *Together* (with Marko Mandič). She is considered an author who does not shy away from direct criticism of the social, economic, and political distortions of freedom, while perceiving the human body as a powerful emancipatory tool in creating the experience of rebellion. Her productions rely primarily on her body, which she understands as a political machine, while remaining open to exploring personal, intimate, and biopolitical context.

Miklavž Komelj je pesnik, pisatelj in literarni teoretik, ki je do zdaj izdal trinajst knjig, med drugim *Goreča knjiga*, roman *Skrij me, sneg*, dve knjigi kratke proze, dve knjigi z naslovom *Ni mogoče čakati zaman* (kot del multimedijskega projekta z Lejo Jurišić), znanstveno monografijo o slovenski partizanski umetnosti in zbirko esejev o poeziji. Poleg tega je izdal še nekaj drugih knjig ter številne znanstvene članke in eseje o teoriji in zgodovini umetnosti in literature. Med drugim je uredil zbrane pesmi Jureta Detela in izdal vse do tedaj neobjavljene zapise Srečka Kosovela. Prevaja iz različnih jezikov in je prejemnik več nagrad, med njimi nagrade Prešernovega sklada, Jenkove nagrade, Veronikine nagrade in delovne štipendije Igorja Zabela. Živi in dela v Ljubljani kot svobodni književnik.

Miklavž Komelj is a poet, writer and literary theorist who has so far published thirteen books, including *Goreča knjiga* (“Burning Book”), novel *Skrij me, sneg* (“Hide Me, Snow”), two books of short prose, two books entitled *Ni mogoče čakati zaman* (“It Is Impossible to Wait In Vain”; as part of a multimedia project with Leja Jurišić), a scientific monograph on Slovene partisan art, and a collection of essays on poetry. In addition, he has published several other books and numerous scientific articles and essays on the theory and history of art and literature. Among others, he edited the collected poems of Jure Detela and published all previously unpublished records by Srečko Kosovel. He translates from various languages and has won several awards, including the Prešeren Fund Award, the Jenko Award, the Veronika Award and the Igor Zabel Working Grant. He lives and works in Ljubljana as a freelance writer.



JATA IZKUŠENIH PTIC

Družbena koreografija v III.
življenjskem obdobju

Predstava *Jata izkušenih ptic* gledalca popelje s slušalkami skozi mesto, ob čemer se zgodbe prelivajo z vizualnim pejažem mestne scenografije, kar ponuja nove uvide in poglede ter dojemanje mestnih skupnosti v drugačni luči. Vloge opazovalca in poslušalca lahko v trenutku prestopijo v začasno skupnost ter jo s prisotnostjo nadgradijo. Kaj pomeni nov list življenja? Kakšen je utrip mesta skozi otroške oči? Se bodo lastovke kmalu vrnile? Kdaj bomo šli ponovno na sprehod ob reki? Zakaj umira Evropa? Ali ljubimo svoje mesto? Kako se razvija? Jata izkušenih ptic razpira poglede in spomine vseh njenih delov / deležnic ter v diaлоškem spoju ustvarja edinstveno zgodbo mesta Kranj. Subtilno opisuje njegovo spremenljajočo se podobo, beleži spomine in družbeni utrip mesta, ki poteka skozi prvoosebno izpoved ter razpira percepcijo kraja in dogodka preko rahločutnega govora o spremnjanju, minevanju, spominih, bližini, soodvisnosti in povezanosti, kar obenem govori o naši lastni ranljivosti.

FLOCK OF EXPERIENCED BIRDS
Social choreography in the Third Age

The performance *Flock of Experienced Birds* takes the viewer on a journey through the city with headphones, with the stories intertwining with the visual landscape of the city scenery, offering both new insights and views as well as new perceptions of urban communities. The roles of observer and listener can instantly transition into a temporary community and upgrade it with their presence. What does it mean to turn over a new leaf in life? What is the urban beat like in the eyes of children? Will the swallows return soon? When are we going for a walk by the river again? Why is Europe dying? Do we love our city? How is it developing? A flock of experienced birds reveals the views and memories of all its parts/members, creating a unique story of the city of Kranj in a dialogic coupling. They subtly describe its changing appearance, capture memories and the social pulse of the city, taking place through a first-person narrative and revealing the perception of the place and time through subtle talk about change, passing, memories, closeness, interdependence and connection, which at the same time speaks of our own vulnerability.

SOBOTA, 18. SEPTEMBER OB 15.00 & 18.30 / SATURDAY, SEPTEMBER 18 AT 3 & 6:30 P.M.

Koncept, koreografija in režija / Concept, Choreographed and Directed by: Ajda Tomazin
Izvajalci / Performed by: Niko Rožej, Vladka Matijevč, Jasna Vitez,

Vera-Veronica Planinšek, Lidija Tolič, Polonca Tomazin in / and Zlata Marn

Sorežija in mentorstvo / Co-director and Co-mentor: Rok Kravanja

Strokovna sodelavka za komunikacijo / Communication Expert: Zala Orel

Strokovni sodelavki za delo s predstavniki tretjega življenjskega obdobja / Expert associates for work with representatives of the third age: Nena Škerlj, Katarina Vidic Čorovič

Likovna zasnova / Visual Design: Ajda Tomazin

Tehnična podpora / Technical Support: Jože Bizovičar

Oblikovanje tiskovine / Graphic Design: Polona Zaletel

Fotografija / Photography: Maša Pirc

Snemanje in montaža video / Video Recording and Editing: Črt Štrubelj, Ajda Tomazin

Produkcija / Production: Odprtih predali – zavod za sodobne interdisciplinarne procese Kranj / Odpti predali – Institute of Contemporary Interdisciplinary Processes

Koprodukcija / Co-production: Zavod Carnica (Layerjeva hiša / Layer House), Ljudska univerza Kranj / People's University Kranj, Prešernovo gledališče Kranj / Prešeren Theatre Kranj

Finančna podpora / Financial Support: Ministrstvo za kulturo RS / Ministry of Culture of the Republic of Slovenia, Mestna občina Ljubljana / City of Ljubljana

Zahvala / Thanks to: Mateja Šmid, Nena Škerlj, Katarina Vidic Čorovič, Selman Čorovič, Rože Tomazin, Iris Bukovac Čulibrk, Luka Pelcar, Goce Najdenov, Marjana Žibert (Gorenjski muzej), Jure Lavrin (Nina Bulatovix), Nina Pušlar, Aleksander Mežek.

Trajanje predstave / Duration of the performance: 60 min

Ajda Tomazin je diplomirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani in magistrirala iz koreografije in performansa na Inštitutu za aplikativne gledališke znanosti na Univerzi v Giessnu. Deluje interdisciplinarno kot oblikovalka in koreografinja. Je avtorica številnih projektov in predstav, kreativna sodelavka pri mnogih ustvarjalnih procesih in pedagoginja. Njena specifika je, da projektom doprinese celostne koncepte, ki zaobjemajo koreografijo in oblikovanje, te lastnosti pa se vpisujejo v izvirne predstave, katerih kakovost vse bolj prepozna tudi širša mednarodna strokovna javnost. Je prejemnica nagrade Ksenije Hribar 2019 za izjemne dosežke na področju sodobne plesne umetnosti.

Ajda Tomazin graduated from the Academy of Fine Arts and Design, University of Ljubljana, and holds a master's degree in choreography and performance from the Institute for Applied Theatre Studies of the Justus-Liebig University of Giessen. She works interdisciplinary as a designer and choreographer. She authored numerous projects and performances, participated in many creative processes, and works a pedagogue. Her specialty are integrated concepts of the projects, encompassing both choreography and design, and these qualities are inscribed in the original performances, the quality of which is increasingly recognized by the wider international professional public. She received the Ksenija Hribar Award 2019 for outstanding achievements in the field of contemporary dance art.



Foto / Photo: Urška Bojkovac

CANKARJEV DOM | LINHARTOVA DVORANA / LINHART HALL

SONG

SONG Male Kline temelji na Visoki pesmi (*Song of Songs*), enem največjih mističnih besedil zahodne tradicije, ki je v izhodišču antologija ljubezenskih pesmi, ki slavijo in pojejo hvalnico ljubezni ter jo simbolično povzdignejo kot najmočnejšo vez med bitji in temeljni razlog za človeški obstoj. Podobno kot Visoka pesem je tudi koreografija Male Kline subilen, minimalističen in meditativen pristop k ljubezni, ki raziskuje magične potenciale jezika in širino odnosov, ki jih lahko ustvari. Poglablja se v to, kako nas jezik kot medij – izgovorjene ali neizrekljive besede – lahko pripelje v odnos z neimenljivim, telesom, prostorom, glasbo in občinstvom. **SONG** je prvi del trilogije, ki želi mobilizirati naše razumevanje skozi naše čustveno in čutno občutljivost. »**SONG** je ljubezenska pesem, ki jo pišemo v vsakem izjavljanju,« pravi avtorica in navaja Visoko pesem 1:2; »Naj me poljubi s poljubi ust.« **SONG** tako, kot zapiše Nika Arhar, namiguje na premik k intenzivnejši kontemplativni poglobljenosti.

SONG by Mala Kline is based on the *Song of Songs*, one of the greatest mystical texts of the Western tradition, which is essentially an anthology of love songs that celebrate and sing the praises of love and symbolically praise it as the strongest link between beings and the fundamental reason for human existence. Like the *Song of Songs*, Mala Kline's choreography is a subtle, minimalist and meditative approach to love that explores the magical potentials of language and the scope of relationships it can create. It explores how language as a medium – spoken or unspeakable words – can bring us into a relationship with the unnameable, the body, the space, the music and the audience. **SONG** is the first part of a trilogy that seeks to mobilize our understanding through our emotional and sensory sensitivity. “**SONG** is a love song we write with every utterance,” says the author, quoting the *Song of Songs* 1: 2: “*Let him kiss me with the kisses of his mouth.*” In the words of Nika Arhar, **SONG** hints at a shift to more intense contemplative depth.

Koncept in koreografija / Concept and Choreographed by: Mala Kline
 Kreacija in izvedba / Created and Performed by: Eftychia Stefanou
 Prostor in kostumografija / Space and Costume Design: Petra Veber
 Glasba / Music: Nenad Sinkauz
 Oblikovanje svetlobe in tehnično vodstvo / Light Design and Technical Direction: Jaka Šimenc
 Izvršna producentka / Executive Producer: Ajda Kline
 Producija / Production: ELIAS 2069, Mercedes Klein
 Koprodukcija / Co-production: Pekinpah, Center kulture Španski borci / Španski Borci Culture Centre / EN-KNAP, Platform 0090 Antwerpen, Center urbane kulture Kino Šiška / Kino Šiška Centre for Urban Culture in / and Nomad Dance Academy / Cofestival
 Finančna podpora / Financial Support: Ministrstvo za kulturo RS / Ministry of Culture of the Republic of Slovenia, Mestna občina Ljubljana / City of Ljubljana
 Trajanje predstave / Duration of the performance: 47 min

Mala Kline je performerka, koreografinja in pisateljica. V svojih avtorskih koreografskih delih uporablja tehnike dela Saphire™ z individualnim in kolektivnim sanjanjem in tako ustvarja edinstvene svetove, tkane in ustvarjene skozi jezik našega sanjanja. Njeno delo zaznamuje praksa prisotnosti, vrnitev v ustvarjalni prostor in kontradiktorni svet podob. Je prejemnica nagrad Zlata ptica, Povodni mož in Ksenije Hribar za koreografijo. Diplomirala je iz filozofije in primerjalne književnosti (UL, Ljubljana), magistrirala iz gledališča (DasArts, Amsterdam) in doktorirala iz filozofije (UL, Ljubljana in v okviru raziskovalnega centra a.pass v Bruslju). Je certificirana izvajalka in učiteljica slik in sanjskih del Saphire™ Catherine Shainberg in šole School of Images (New York). Leta 2018 je ustanovila ELIAS 2069 – solo prerokb, ki se nahaja v neokrnjenem naravnem letovišču globoko v divjini južne Slovenije.

Mala Kline is a performer, choreographer and writer. In her authorial choreographic works, she uses Saphire™ working techniques with individual and communal dreaming to create unique worlds woven from and generated through the language of our dreaming. Her work is marked by the practice of presence, a return into the creative space, and a contradictory world of images. She has been awarded with the Golden Bird Award, Triton Award and Ksenija Hribar Award for choreography. She holds BA in philosophy and comparative literature (University of Ljubljana), MA in theatre (DasArts, Amsterdam) and PhD in philosophy (University of Ljubljana) and at the a.pass Research Centre, Brussels). She is a certified practitioner and teacher of Saphire™ imagery and dream work by Catherine Shainberg and the School of Images (New York). In 2018, she founded ELIAS 2069 – School of Prophecy, located in a pristine natural resort deep in the wilderness of southern Slovenia.

IZUMITELJ INVENTOR

NA

ZEMLJI ONEARTH

IZUMITELJ NA ZEMLJI

Izumitelj na zemlji je naslov pesmi avantgardističnega pesnika Antona Podbevška, ki je bil v Sloveniji prvi, ki je s svojo poezijo napolnil gledališko dvorano. Razumel jo je kot poezijo, ki zase zahteva tudi gledališki oder. Predstava *Izumitelj na Zemlji* vrača to poezijo na oder, s čimer hoče obuditi njegovo neponovljivo prezenco z novo odrsko govorico v zavesti, da poezija ni samo pesništvo, ampak je stanje duha. Predstava obenem obeležuje 120. obletnico rojstva pesnika, ki ga povezujemo z začetkom zgodovinske avantgarde na Slovenskem. S sledenjem notranjim napetostim njegove poezije si prizadeva odrsko aktualizirati Podbevškov »kozmični anarhizem«, ki izraža silo neskončne ekspanzije roba mogočega. Če se ta sila manifestira v želji po osvoboditvi potencialov, ki jih zatira nepravična ureditev človeške družbe, se po prestopu horizonta v kozmičnem prostoru zariše podoba človeka, ki je ujetnik samega vesoljstva. Predstava je bila izbrana tudi v tekmovalni program 54. Borštnikovega srečanja.

INVENTOR ON EARTH

Inventor on Earth is the title of a poem by the avant-garde poet Anton Podbevšek, who was the first in Slovenia to fill the theatre hall with his poetry. He understood it as poetry that requires a theatrical stage for itself. The play *Inventor on Earth* returns this poetry to the stage, in order to revive his unique presence with a new stage language, realizing that poetry is not just about writing poems, but about a state of mind. At the same time, the performance marks the 120th anniversary of the poet's birth, which is considered to be the beginning of the historical avantgarde in Slovenia. By following the inner tensions of his poetry, he is trying to recreate on stage Podbevšek's "cosmic anarchism", which expresses the force of the endless expansion of the edge of the possible. If this force is manifested in the desire to liberate the potentials that are suppressed by the unjust order of human society, after crossing the horizon in outer space, the image of a man appears who is a prisoner of the universe itself. The performance was also selected for the competition programme of the 54th Borštnik Meeting.

Režija in koreografija / Directed and Choreographed by: Bara Kolenc
 Izvajalci in sestvarjalci / Performed and co-created by: Andraž Jug, Leja Jurišić, Urban Kuntarič, Jelena Rusjan, Pavle Ravnohrib, Sašo Vollmaier, Marina Dzukljev
 Besedilo / Text: Anton Podbevšek
 Asistentka režije / Assistant Director: Ana Laura Pichtar
 Dramaturgija / Dramaturgy: Miklavž Komelj
 Zvočna podoba / Sound Design: Matevž Kolenc
 Aranžmaji – adaptacija klavirskih skladb Marija Kogoj (*Malenkosti*) / Adaptation of the piano compositions by Marij Kogoj (*Malenkosti*): Matevž Kolenc in / and Sašo Vollmaier
 Piansitka / Piano player: Marina Dzukljev
 Scenografija / Set Design: Marko Japelj
 Oblikovanje videa in fotografije / Video and Photo: Zack Sievers
 Oblikovanje svetlobe / Light Design: Simon Žižek
 Oblikovanje tona / Tone Design: Uroš Bon
 Oblikovanje kostumov / Costume Design: Špela Ema Veble in / and Nina Jagodic
 Podnapisi / Subtitles: Diana Grden
 Producija / Production: Anton Podbevšek Teater
 Finančna podpora / Financial support: Ministrstvo za kulturo RS / Ministry of Culture of the Republic of Slovenia, Mestna občina Novo mesto / City of Novo Mesto, Krka
 Trajanje predstave / Duration of the performance: 80 min

Bara Kolenc je umetnica in filozofinja iz Ljubljane. Doktorirala je na Oddelku za filozofijo na Filozofski fakulteti Univerze v Ljubljani. Ima tako klasično kot sodobno plesno izobrazbo. Deluje na področju performativnih, interdisciplinarnih in vizualnih umetnosti. Leta 2003 je prejela dunajsko štipendijo Danceweb za nadarjene mlade koreografe v svetovnem izboru. Doslej je ustvarila dvanajst celovečernih predstav, osem predstav za mlade in številne solo performanse, performativne akte, instalacije, predavanja in t. i. lecture-performances. Za svoje predstave je prejela več nagrad, nazadnje svetovno pomembno nagrado Theatertreffen Stückemarkt Commission of Work 2016 in leta 2018 priznanje za pomembna umetniška dela Univerze v Ljubljani.

Bara Kolenc is an artist and philosopher from Ljubljana. She holds a PhD from the Department of Philosophy at the Faculty of Arts, University of Ljubljana. She has both classical and modern dance education. She works in the field of performative, interdisciplinary and visual arts. In 2003, she received the Vienna Danceweb Scholarship for talented young choreographers in the global selection. So far, she has created twelve full-length performances, eight performances for young people, and numerous solo performances, performative acts, installations, lectures, and so-called lecture-performances. She has received several awards for her performances, most recently the globally significant Theatertreffen Stückemarkt Commission of Work 2016, and a recognition award for important works of art from the University of Ljubljana in 2018.

SPREMLJEVALNI PROGRAM / ACCOMPANYING PROGRAMME

Sreda, 15. septmeber ob 20.00 /
Wednesday, September 15 at 8 p.m.

Stara mestna elektrarna –
Elektro Ljubljana

POČETI OBJEM / TO DO HUGGING

Otvoritveni dogodek s podelitvijo nagrad
Ksenije Hribar / Opening event with
the Ksenija Hribar Award Ceremony

Umetniško vodstvo / Artistic
Direction: Kaja Lorenci

Avtorji in nastopajoči / Authored and
Performed by: Kristyna Šajtošova,
Žigan Krajnčan, Ivan Mijačević, Aleš
Zorec, Kaja Lorenci + gostje / guests

Avtorja glasbe / Original Music:
Aleš Zorec in Ivan Mijačević

Vstop prost / Admission free

*Početi objem je improvizirana koreografska izpeljanka iz predstave *Tristanov akord ali sladki poslej*. Objem je točka ustavitev gibanja, hkrati pa je točka vstopa v čisto telesnost. Z drugim. Objem je ultimativno dejanje neizgovorljivega, utelešeni »dam-sprejmem«, ki zahteva le dovolj odprtosti (ali želje), da se »zapremo« vanj. Ko pa ga zastavimo kot koreografski problem (nalogu) in ga opazujemo v njegovem trajanju, se znotraj te tesne strukture razpre odnos v vseh svojih razsežnostih. Objem kot zlitje, objem kot opora, objem kot kletka, objem kot merjenje moči, objem kot pogajanje ... V objemalne etude bomo povabili plesalce vseh generacij, v želji, da izpostavimo to, kar nam je skupno: potrebo po dotiku.*

*To Do Hugging is an improvised choreographic spinoff from the performance *Tristan Chord Or Sweet Ever After*.*

A hug is a point of stopped movement, and at the same time, a point of entry into pure corporeality. With another. A hug is the ultimate act of the unspeakable, an embodied “give-receive”, which only requires enough openness (or desire) do “shut ourselves” into it.

However, when it is conceived as a choreographic problem (task) and observed in its continuance, inside this tight structure a relationship opens up in all its dimensions. A hug as a fusion, a hug as a support, a hug as a cage, a hug as a power struggle, a hug as a negotiation ... Dancers of all generations will be invited into the hugging etudes, in order to highlight what we have in common: the need to touch.

**Četrtek, 16. september ob 10.30 /
Thursday, September 16 at 10:30 a.m.**

Cankarjev dom | Klub CD / CD Club

**NACIONALNE PLESNE PLATFORME –
supermarketi ali stičišča? /
NATIONAL DANCE PLATFORMS –
Supermarkets or Meeting Points?**

**Okrogle miza s predstavniki
nacionalnih plesnih
platform / International round
table with representatives of
national dance platforms**

Sodelujoči / Participants:
Stéphane Noël, Reso – Dance Network Switzerland (CH), Stephan Antoniev Shtereff – Nomad Dance Academy Bulgaria in / and Bolgarska plesna platforma / Bulgarian Dance Platform (BG), Ricardo Carmona, Hebbel am Ufer (DE), André Schallenberg, HELLERAU Dresden (DE), Katarina Lindholm – Dance Info Finland (FI), Rui Horta, O Espaço do Tempo in / and PT.21 (PT), Gintarė Masteikaitė – Lithuanian Dance Information Center, New Baltic Dance Festival, Culture Platform in / and festival ConTempo (LT) • Vabljeni komentatorji / Invited commentators: Mojca Jug – Mladi levi festival (SI), Benjamin Perchet – Carlow Arts Festival (IE)

Moderirata / Moderated by:
Mojca Kasjak in / and
Dragana Alfirević

**Pogovor bo potekal v angleščini /
Discussion will be held in English**

Vstop prost / Admission free

SPREMLJEVALNI PROGRAM / ACCCOMPANYING PROGRAMME

Od konca 1990-ih let so v Evropi nastale številne nacionalne platforme sodobnega plesa. Te predstavljajo stičišča ustvarjalcev, programerjev in kuratorjev z vsega sveta in dosežke sodobnega plesa na nacionalnih ravneh ter naslavljajo določena aktualna pereča vprašanja. Povabljenim predstavnikom iz tujine bomo zastavili niz vprašanj, ki se nanašajo na teme kuriranja, predstavljanja scene ter načine produkcije in organiziranja. Kakšna je vloga nacionalnih ministrstev, nacionalnih institucij in države pri organizaciji nacionalnih plesnih platform? Kako so platforme kurirane, kdo podeljuje mandat kuratorjem? Kaj vse lahko v letu 2021 predstavljajo nacionalne platforme onkraj supermarketa, kjer mednarodni programerji postanejo potencialni kupci? Kako je mogoče na platformi predstaviti celoten spekter plesnih del in s tem dejansko naravo plesnega ustvarjanja? Ta in podobna vprašanja bomo zastavili predstavnikom platform v pričakovanju čim bolj različnih odgovorov o raznolikih modelih in možnostih.

Since the late 1990s, a number of national contemporary dance platforms emerged across Europe. They represent the meeting points for creators, programmers and curators from around the world, as well as the achievements of contemporary dance at national levels, and address certain relevant pressing issues. The invited representatives from abroad will be asked a series of questions related to the topics of curation, presentation of the scene, and methods of production and organising. What is the role of national ministries, national institutions and the state in organizing national dance platforms? How are the platforms curated, who do the curators get their mandate from? What can national platforms represent in 2021, beyond a supermarket where international programmers become potential customers? How is it possible to present the entire spectrum of dance works on the platform, and with it, the actual nature of dance creation? We will ask these and related questions to platform representatives, expecting as many different answers as possible about the various models and options.

Petek, 17. september ob 10.30 /
Friday, September 17 at 10:30 a.m.

Cankarjev dom | Klub CD / CD Club

**GIBANICA, POGLED V
PRIHODNOST / GIBANICA, A
GLIMPSE INTO THE FUTURE**

Okrogla miza / Round table discussion

Sodelujoči / Participants:
Goran Bogdanovski, Mateja
Bučar, Maja Delak, Žiga Predan,
Rok Vevar, Mojca Zupanič

Moderira / Moderated by:
Dejan Srhoj

Vstop prost / Admission free

SPREMLJEVALNI PROGRAM / ACCCOMPANYING PROGRAMME

1. SKLOP –

Jasne misli, 10.30–11.30
Vsak od povabljenih govorcev_k ima
do deset minut, da predstavi svojo
misel na postavljena vprašanja.

2. SKLOP –

Delovne skupine, 11.30–12.30
V tem sklopu se govorci_ke in občinstvo
razdelijo v manjše skupine, kjer v
pogovoru osvetljijo določeno vprašanje
oz. težavo in skušajo poiskati rešitev.

3. SKLOP –

Predstavitev skupin, 12.30–13.00
Predstavljatam dela skupin bo sledil
krajši skupni pogovor vseh prisotnih.

Prve nacionalne plesne platforme so se
pojavile v devetdesetih letih dvajsetega
stoletja. Hitro smo jim sledili tudi v
Sloveniji, z osnovanjem Gibanice. Če je
bil osnovni namen platforme predstaviti
plesne izdelke tujim kuratorjem,
se danes, z razvojem umetniškega
polja, porajajo nova vprašanja.
Kaj pomeni platforma? Je to prelet
dveletne produkcije del, ki so nastala
v Sloveniji? Je to izbor najboljših
predstav? Je festival namenjen
predvsem tujim selektorjem ali morda
bolj domači javnosti? Kako naj se
festival razvija v skladu s potrebami
sodobnoplesnih ustvarjalcev_k
in novimi formati plesnih del?
Kaj potrebujejo producenti?
Pogovor, na katerega bomo povabili
različne akterje sodobnoplesne scene
v Sloveniji, je namenjen odpiranju
vprašanj in možnih odgovorov,
ki bodo Društvu za sodobni ples
Slovenije in partnerjem služili kot
odskočna deska pri načrtovanju
naslednjega štiriletnega obdobja.

PART 1 –

Clear thoughts, 10:30–11:30
Each of the invited speakers is
given up to ten minutes to present
their thoughts on the questions.

PART 2 –

Working groups, 11:30–12:30
In this part, the speakers and the
audience are divided into smaller
groups, in which they reflect
on a specific issue or problem
and try to find a solution.

PART 3 –

Presentation of groups, 12:30–13:00
Presentations of the group work
will be followed by a short joint
discussion of all participants.

The first national dance platforms
appeared in the 1990s. We quickly
followed them in Slovenia, with
the founding of Gibanica. If the
primary purpose of the platform was
to present dance works to foreign
curators, today, the development of
the art field raises new questions.
What does the platform mean? Is it
an overview of a twoyear production
of works created in Slovenia? Is it a
selection of the best performances? Is
the festival aimed primarily at foreign
selectors, or perhaps at local audience?
How should the festival evolve in
line with the needs of contemporary
dance artists and new forms of dance
works? What do producers need?
The discussion with various actors of
the Slovenian contemporary dance
scene will try to raise questions and
look for possible answers, which will
serve as a stepping stone for the
Contemporary Dance Association
Slovenia and its partners in planning
the next fouryear period

**Sobota, 18. september ob 10.30 /
Saturday, September 18 at 10:30 a.m.**

Cankarjev dom | Klub CD / CD Club

**SLOVENSKI SODOBNI PLES
VČERAJ, DANES, JUTRI /
SLOVENIAN CONTEMPORARY
DANCE – ITS PAST, PRESENT
AND FUTURE**

**Pogovor s koreografi in avtorji
izbranih predstav / Conversation
with the choreographers and
dancers of selected performances**

Sodelujejo / Participants:

1. SKLOP / PART 1, 10.30–11.30

**Jan Rozman, Žigan Krajnčan,
Ajda Tomazin, Joana Serra
Forasté, Urša Sekirnik**

2. SKLOP / PART 2, 11.45–12.45

**Nataša Živković, En-Knap Group,
Bara Kolenc, Leja Jurišić**

**Moderirata / Moderated by:
Pia Brezavšček in / and Rok Bozovičar**

Vstop prost / Admission free

SPREMLJEVALNI PROGRAM / ACCCOMPANYING PROGRAMME

**Jubilejna 10. Gibanica je izjemen
festivalski plesni dogodek, ne le
zaradi izrednih razmer, ki jo bodo letos
nedvomno zaznamovale, temveč
tudi zaradi dvajsetletnih vztrajnih
naporov sodobnoplesne skupnosti, ki
jo vsa ta leta držijo pokonci. Medtem
je scena dozorela in je ne konstituira
več ena sama generacija, ampak
je z zrelostjo postala generacijsko
razplastena. Zato sva se odločila,
da letošnje pogovore z avtoricami in
avtorji izbranih predstav razdeliva
na dva dela ravno po generacijskem
ključu – ne zaradi nadaljnje delitve,
temveč zato, da bodo v pogovoru
poleg konceptualnih in koreografskih
predstavitev njihovih umetniških
izhodišč priše do izraza tudi njihove
specifične produkcijske okoliščine
in pozicioniranosti. Preko njihovih
stališč bomo lahko med že deseto
izvedbo nacionalnega bienala
nemara vsi bolje reflektirali, kako
vitalen je slovenski sodobni ples, tako
produkcijsko kot tudi vsebinsko.**

**The 10th edition of Gibanica is an
exceptional festival dance event,
not only due to the extraordinary
circumstances that will undoubtedly
affect the festival this year, but also
thanks to two decades of persistent
efforts by the contemporary dance
community, which has kept the
festival alive all these years. In the
meantime, the scene has matured
and is no longer constituted by a
single generation, but has become
generationally stratified. In view of
this, we have decided to split the
conversation with the authors of the
selected performances in two parts,
according to their generation – not
to divide them further, but in order to
highlight – in addition to conceptual
and choreographic presentations
of their artistic foundations – their
specific production circumstances
and positioning. Their views will
hopefully help us to better reflect
during this tenth edition of the
national biennial on the vitality of
Slovenian contemporary dance, both
in terms of production and content.**

**Sobota, 18. september ob 22.00 /
Saturday, September 18 at 10 p.m.**

**Stara mestna elektrarna –
Elektro Ljubljana**

**SLOVESNA PODELITEV
NAGRAD GIBANICE 2021 /
GIBANICA 2021 AWARD
GIVING CEREMONY**

**Umetniško vodstvo / Artistic Director:
Kaja Lorenci z gosti / with guests**

Vstop prost / Admission free

KOLEDAR DOGODKOV / EVENTS CALENDAR

► 20.00

Stara mestna elektrarna –
Elektro Ljubljana

POČETI OBJEM / TO DO HUGGING

- otvoritveni dogodek s podelitvijo nagrad
Ksenije Hribar / Opening event with the
Ksenija Hribar Award Ceremony ●

Umetniško vodstvo / Artistic Director:
Kaja Lorenci

► 10.30

Cankarjev dom | Klub CD / CD Club

**NACIONALNE PLESNE PLATFORME –
supermarketi ali stičišča? /
NATIONAL DANCE PLATFORMS –
Supermarkets or Meeting Points?**

- okrogla miza s predstavniki nacionalnih
plesnih platform / international
round table with representatives
of national dance platforms ●

Sodelujoči / Participants: Stéphane Noël,
Reso – Dance Network Switzerland (CH),
Stephan Antoniev Shtereoff – Nomad Dance
Academy Bulgaria in / and Bulgarska plesna
platforma / Bulgarian Dance Platform (BG),
Ricardo Carmona, Hebbel am Ufer (DE),
André Schallenberg, HELLERAU Dresden
(DE), Katarina Lindholm – Dance Info
Finland (FI), Rui Horta, O Espaço do Tempo
in / and PT.21 (PT), Gintaré Masteikaitė –
Lithuanian Dance Information Center, New
Baltic Dance Festival, Culture Platform in
/ and festival ConTempo (LT) ● Vabljeni
komentatorji / Invited commentators:
Mojca Jug – Mladi levi festival (SI),
Benjamin Perchet – Carlow Arts Festival
(IE) ● Moderirata / moderated by: Mojca
Kasjak in / and Dragana Alfirević
● Pogovor bo potekal v angleščini /
Discussion will be held in English

Vstop prost / Admission free

► 17.00

Center kulture Španski borci /
Španski borci Culture Centre

**EN-KNAP Group:
ODVEČNI / SUPERFLUOUS**

Producija / Production: Zavod EN-KNAP

► 19.00

Stara mestna elektrarna –
Elektro Ljubljana

**Nataša Živković:
SINE / SONNY**

Producija / Production: Mesto žensk /
City of Women
Koprodukcija / Co-production: Bunker /
Stara mestna elektrarna – Elektro Ljubljana

► 20.30

Stara mestna elektrarna –
Elektro Ljubljana

**Alien Express:
»NEODPOVEDAN« LET /
“INFECTED” FLIGHT**

Producija / Production: Center urbane
kulture Kino Šiška / Kino Šiška Centre
for Urban Culture, Exodus Ljubljana

► 10.30

Cankarjev dom | Klub CD / CD Club

GIBANICA, POGLED V

**PRIHODNOST / GIBANICA, A
GLIMPSE INTO THE FUTURE**

- okrogla miza / round table discussion ●

Sodelujejo / Participants: Goran Bogdanovski, Mateja Bučar, Maja Delak, Žiga Predan, Rok Vevar, Mojca Zupanič ●
Moderira / Moderated by: Dejan Srhoj

Vstop prost / Admission free

► 15.00 & 18.30

Stara mestna elektrarna –
Elektro Ljubljana

**Joana Serra Forasté, Urša
Sekirnik, Carlota Grau Bagès:
FENT CUA / MEDTEM KO
SMO ČAKALI /
FENT CUA / WHILE WAITING**

Produkcija / Production: Emanat
Koprodukcija / Co-production: Antic Teatre,
Espai de creació, Barcelona l'Estruch –
Espai de creació de les arts en viu, Sabadell
Festival Escena Poblenou, Barcelona

► 17.00

Cankarjev dom |
Linhartova dvorana / Linhart Hall

Jan Rozman:

PREDMETENJE / THINGING

Produkcija / Production: Emanat
Koprodukcija / Co-production: Plesni Teater
Ljubljana / Dance Theatre Ljubljana

► 20.00

Cankarjev dom |
Linhartova dvorana / Linhart Hall

**Leja Jurišić, Miklavž Komelj:
NI MOGOČE ČAKATI ZAMAN /
IT IS IMPOSSIBLE TO WAIT IN VAIN**

Produkcija in koprodukcija /
Production and Co-production:
Gledališče Glej / Glej Theatre in / and
Pekinpah ter / with Leja Jurišić

► 10.30

Cankarjev dom | Klub CD / CD Club

SLOVENSKI SODOBNI PLES

**VČERAJ, DANES, JUTRI /
SLOVENIAN CONTEMPORARY
DANCE – ITS PAST, PRESENT
AND FUTURE**

- pogovor s koreografi in avtorji izbranih predstav / conversation with the choreographers and dancers of selected performances ●

Moderirata / Moderated by: Pia Brezavšček in / and Rok Bozovičar

1. SKLOP / PART 1, 10.30–11.30

Sodelujejo / Participants: Jan Rozman,
Žigan Krajinčan, Ajda Tomazin, Joana
Serra Forasté, Urša Sekirnik

2. SKLOP / PART 2, 11.45–12.45

Sodelujejo / Participants: Nataša Živković,
En-Knap Group, Bara Kolenc, Leja Jurišić

Vstop prost / Admission free

► 15.00 & 18.30

Park Sveta Evrope / Council of Europe
Park (west side of Cankarjev dom);
v primeru dežja / in case of rain:
Stara mestna elektrarna – Elektro Ljubljana

Ajda Tomazin:

**JATA IZKUŠENIH PTIC /
FLOCK OF EXPERIENCED BIRDS**

Produkcija / Production: Odprti
predali – zavod za sodobne
interdisciplinarnе procese Kranj / Odprti
predali – Institute of Contemporary
Interdisciplinary Processes

Koprodukcija / Co-production: Zavod Carnica (Layerjeva hiša / Layer House), Ljudska univerza Kranj / People's University Kranj, Prešernovo gledališče Kranj / Prešeren Theatre Kranj

► 17.00

Cankarjev dom |
Linhartova dvorana / Linhart Hall

Malá Kline: SONG

Produkcija / Production: ELIAS 2069,
Mercedes Klein

Koprodukcija / Co-production:
Pekinpah, Center kulture Španski
borci / Španski Borci Culture Centre /
EN-KNAP, Platform 0090 Antwerpen,
Center urbane kulture Kino Šiška / Kino
Šiška Centre for Urban Culture in / and
Nomad Dance Academy / CoFestival

► 19.30

Novi trg

**Bara Kolenc:
IZUMITELJ NA ZEMLJI /
INVENTOR ON EARTH**

Produkcija / Production:
Anton Podbevšek Teater

► 22:00

**SLOVENSNA PODELITEV NAGRAD
GIBANICE 2021 / GIBANICA 2021
AWARD GIVING CEREMONY**

Umetniško vodstvo / Artistic Director:
Kaja Lorenci z gosti / with guests



ZEMLJEVID IN NASLOVI /
MAP AND ADDRESSES

- 1 — CANKARJEV DOM
Prešernova 10
- 2 — CENTER KULTURE ŠPANSKI BORCI /
ŠPANSKI BORCI CULTURE CENTRE
Zaloška 61
- 3 — STAR A MESTNA ELEKTRARNA -
ELEKTRO LJUBLJANA
Slomškova 18
- 4 — Novi trg, Ljubljana
Cankarjeva cesta 15

VSTOPNICE / TICKETS:

CENA VSTOPNICE:

7 €, 5 € (mlajši od 25 let in starejši od 65 let ter samozaposleni v kulturi in upokojenci)

Cena kompleta za vse predstave: 30 €

PRODAJA VSTOPNIC:

Cankarjev dom
Informacijsko središče
in nakup vstopnic
Prešernova cesta 10 (podhod Maxija)
Tel.: +386 1 2417 299
E-naslov: vstopnice@cd-cc.si

Ob delavnikih odprto od 11. do 13. in od 15. do 20. ure, ob sobotah od 11. do 13. ure ter uro pred prireditvami.

NAKUP VSTOPNIC PREKO SPLETA:
www.cd-cc.si

Vstop v dvorano je mogoč z doma natisnjeno (print@home) ali elektronsko vstopnico, shranjeno na mobilnem telefonu ali drugi prenosni napravi (passbook, wallet ...).

NAKUP VSTOPNIC PO TELEFONU

Imetniki kreditnih kartic NLB, Eurocard, Visa, American Express in Diners si vstopnice lahko zagotovite najpozneje dan pred prireditvijo tudi po telefonu 01 24 17 300, in sicer vsak delovnik od 11. do 13. in od 15. do 16. ure.

Vstopnice prevzamete osebno s kreditno kartico vsaj uro pred začetkom prireditve v Informacijskem središču CD.

Ob vstopu v dvorano velja vstopnica, kupljena s popustom za mlajše od 25, starejše od 65 let in upokojence, le z osebnim dokumentom ali z upokojensko izkaznico.

DRUGA PRIZORIŠČA:

Na dan predstave, uro pred predstavo (Stara mestna elektrarna – Elektro Ljubljana, Center kulture Španski borci).

PREDSTAVE ZAČENJAMO TOČNO!

TICKET PRICE:

7 €, 5 € (youth under 25, people over 65, self-employed in culture and pensioners)

Price for the festival pass: 30 €

INFORMATION CENTRE

AND BOX OFFICE
Prešernova cesta 10
Ljubljana

The CD Box Office is located in the Maxi underpass.
Open workdays from 11:00 to 13:00 and from 15:00 to 20:00, Saturday from 11:00 to 13:00 and an hour before the event.

ONLINE TICKET PURCHASE

5 % discount on online ticket purchase for selected events at www.cd-cc.si (all seat categories). You can gain entry to an auditorium with a print-at-home ticket, or a mobile ticket that can be scanned from your android device (passbook, wallet ...) or Smartphone at the venue.

ONLINE PURCHASE, INSTRUCTIONS

The My account / My purchases box allows users to check their purchases and print tickets.

To enter a venue with discounted tickets (under 25, over 65 and pensioners) you must provide a valid personal identity or pensioner card.

PURCHASE ASSISTANCE:

workdays between 11 a.m. and 1 p.m. at the CD Box Office (Maxi underpass).

TICKET EXCHANGE

In exceptional circumstances, exchanges can be made to tickets within the same price band no later than one working day prior to the performance between 11 a.m. and 1 p.m. at the CD Box Office (Maxi underpass). Exchanges are subject to a 2 € fee per ticket.

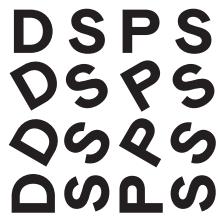
Ticket purchase by phone
Holders of NLB, Eurocard, Visa, American Express and Diners credit cards can also purchase tickets by calling 01 24 17 300 one day before an event at the latest, every workday from 11 a.m. to 1 p.m. and from 3 p.m. to 4 p.m. You can collect your tickets in person by providing your credit card at the CD Box Office up to one hour before the event.

OTHER VENUES:

On the day of the event, one hour before the performance (Stara mestna elektrarna – Elektro Ljubljana, Španski borci Culture Centre).

THE PERFORMANCES START ON TIME!

Organizator / Organised by:



Društvo za
sodobni ples
Slovenije

Partnerji / Partners:



cankarjev dom

..maska

emanat

rekin rekah

MOJA KREACIJA



Soorganizatorji, koproducenti / Co-organizers, co-producers:



cankarjev dom



S podporo / Supported by:



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana

V sodelovanju / In collaboration with:



Medijski partnerji / Media partners:

TAM TAM

MLADINA

NEODVISNI

KORIDOR+

križišča umetnosti

25 let press
clipping



Organizacija / Organised by:
Društvo za sodobni ples Slovenije /
Contemporary Dance Association Slovenia

Partnerji / Partners:
Bunker, Cankarjev dom, Maska, Emanat,
Pekinpan, MOJa KreacijA, Plesni Teater
Ljubljana / Dance Theatre Ljubljana,
Društvo Nagib / Association Nagib

Selektorji predstav za Gibanico 2021 /
Gibanica 2021 performance selectors:
Bettina Masuch, Benjamin
Perchet, Zala Dobovšek

Izvršna producentka / Executive Producer:
Mojca Zupanič
Asistentki izvršne producentke / Assistant
Executive Producers: Ana Žekar, Eva Posedel
Odnosi z javnostmi / PR: Urška Comino

Grafična podoba / Graphic design: Mina Fina — Ee
Uredila / Editor: Urška Comino

Teksti / Texts: Andreja Kopač, Dragana Alfirević,
Mojca Kasjak, Dejan Srhoj, Pia Brezavšček,
Rok Bozovičar, Kaja Lorenci

Lektura / Slovenian language editing:
Tadej Turnšek

Prevodi in angleška lektura / English translation
and language edititng: Tadej Turnšek

Tehnični direktor / Technical Director:
Igor Remeta

Tehnična ekipa / Technical team:
Martin Lovšin, Grega Mohorčič, Andrej
Petrovčič, Dušan Pušica, Tomaz Žnidarčič

Foto / Photo: Nada Žgank
Video: Hana Vodeb

Prostovoljci / Volunteers:
Katarina Bajc, Neža Kokalj, Mojca
Pačnik, Sašo Paljk, Lea Vilman

Zahvale / Acknowledgements:
Nina Meško, članí komisij / members of
commissions: Zala Dobovšek, Bettina Masuch,
Benjamin Perchet, Gintaré Masteikaité,
Kerstin Schroth, Silvija Stipanov, Maja Delak,
Tina Valentan in / and Rok Vevar, prostovoljci /
volunteers, partnerji / partners, Bunker, MOJa
KreacijA, Društvo Nagib, zavod Vitkar

S podporo / Supported by:
Ministrstvo za kulturo Republike Slovenije,
Mestna občina Ljubljana / Ministry of Culture
of the Republic of Slovenia, City of Ljubljana

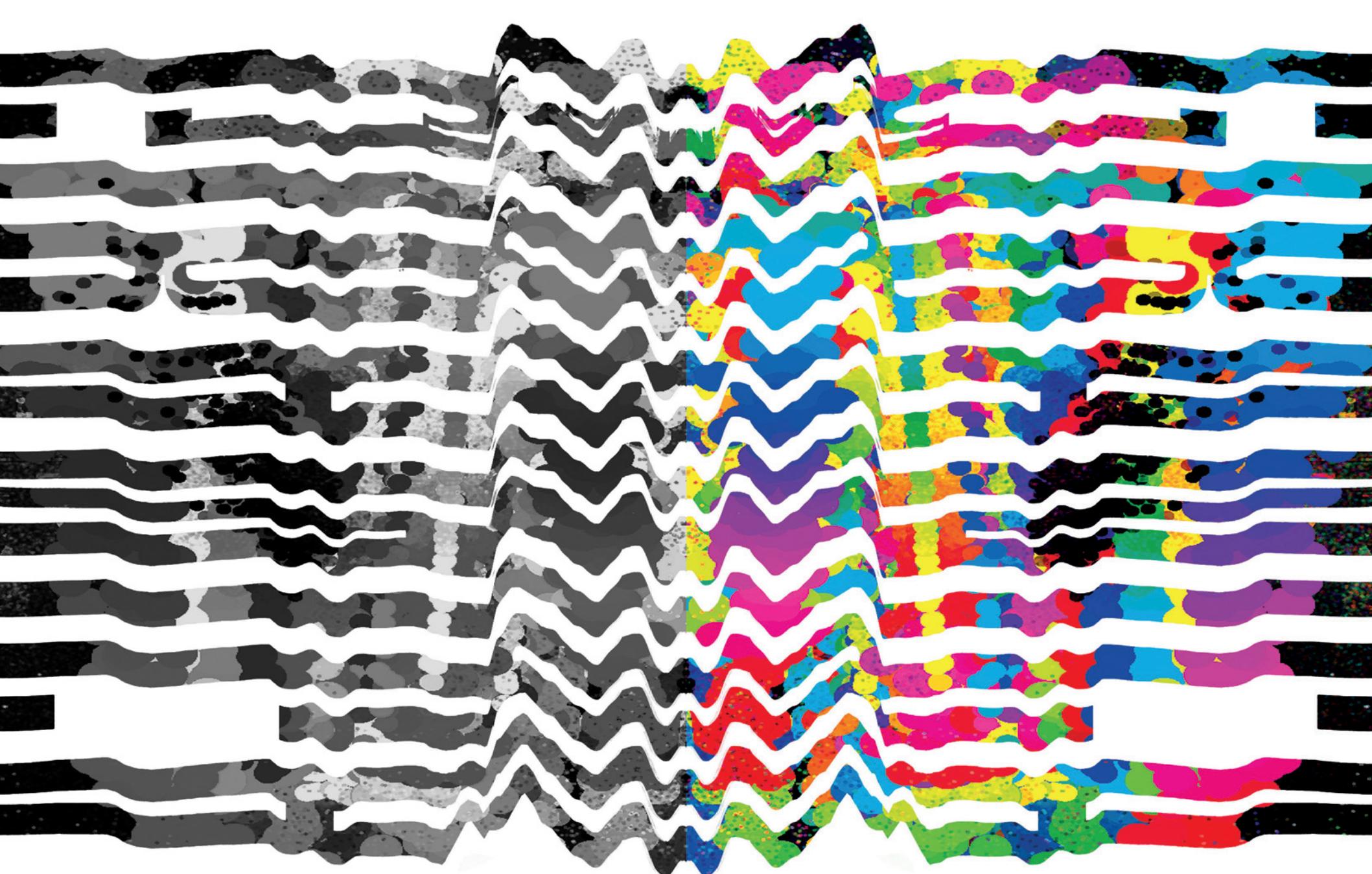
Koprodukcija / Co-production:
Bunker, Cankarjev dom, Center kulture
Španski borci / Španski borci Culture Centre I
EN-KNAP, Center urbane kulture Kino Šiška /
Kino Šiška Centre for Urban Culture, JSKD

Medijski partnerji / Media partners:
TAM TAM, Mladina, Neodvisni,
Koridor, Radio Študent

Spremljanje medijev / Media monitoring:
Press Clipping, d.o.o.

V sodelovanju / In collaboration with:
B&B Hotel Ljubljana Park, Domača
peka, Black'N'Easy – Barcaffé

Vsi dogodki Gibanice 2021 bodo potekali v
skladu s pogoji NIJZ za obisk kulturnih prireditev
in pravili PCT. / All Gibanica 2021 events will
be held in accordance with the National
Institute of Public Health regulations in place
for attending cultural events. PCT rules apply.



Društvo za sodobni ples
Slovenije / Contemporary
Dance Association Slovenia

Metelkova 6, 1000 Ljubljana
sodobnipes.si

Gibanica — bienale slovenske
sodobne plesne umetnosti /
Biennial of Slovenian
Contemporary Dance Art

gibanica.info





GIBRAN KHALED

GIBRANICA.INFO