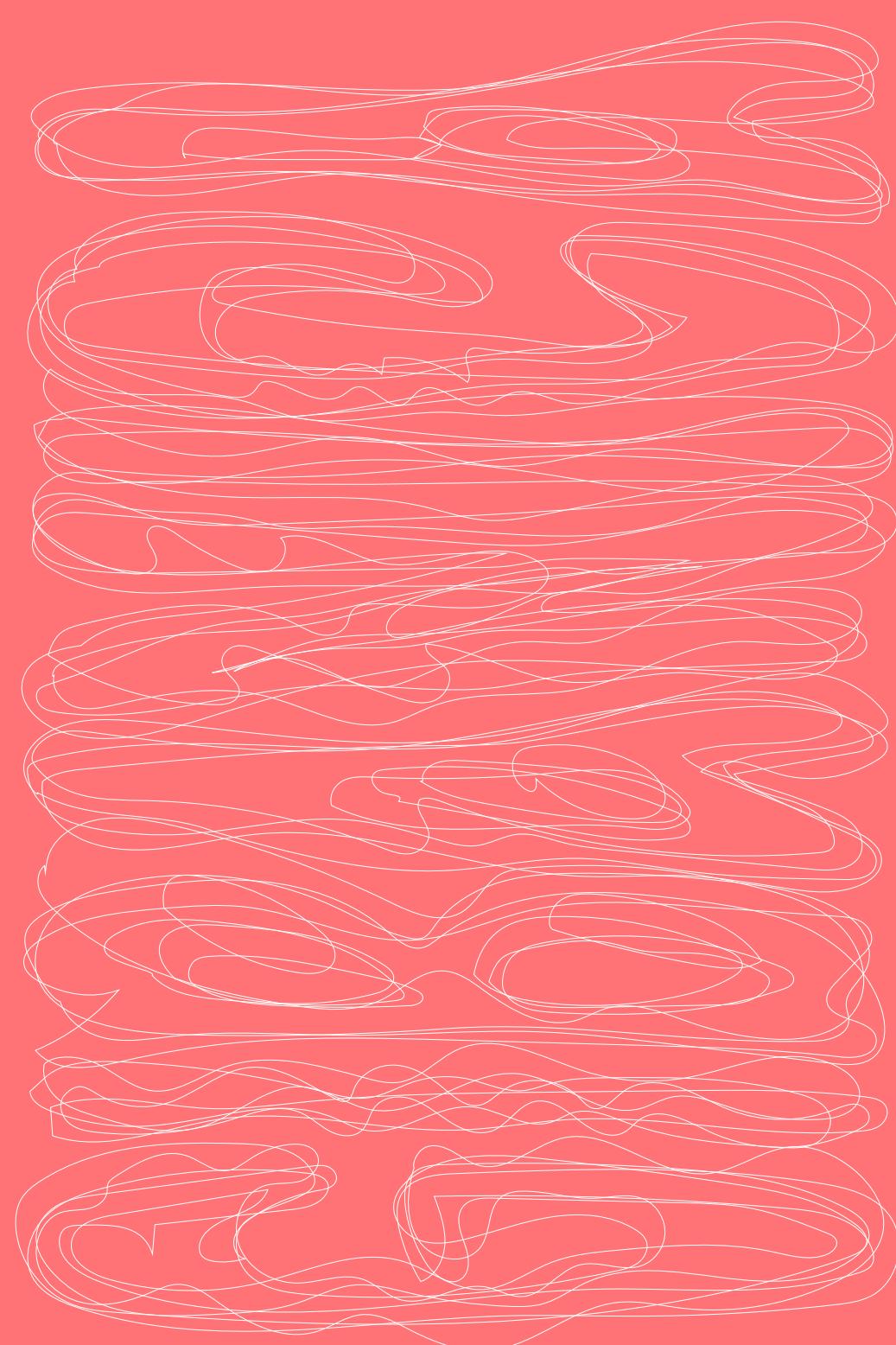


11. GIBANICA – bienale slovenske
sodobne plesne umetnosti

11th GIBANICA – Biennial of
Slovenian Contemporary Dance Art

Ljubljana,
22. – 25. 2. 2023



Društvo za sodobni ples Slovenije (DSPS) povezuje ustvarjalce na področju sodobnega plesa v Sloveniji (plesalci, koreografi, pedagogi, teoretiki in kritiki), da bi oblikovali in uresničevali svoje stanovske interese: vzpostavitev prostora komunikacije, ozaveščanje in izgradnja tradicije sodobnega plesa pri nas, vsestranski razvoj področja sodobnega plesa in pogojev za profesionalno ustvarjanje v Sloveniji. DSPS je bil eden od pobudnikov in soustanoviteljev Slovenskega plesnega festivala Gibanica ter od leta 2011 tudi njen producent. Društvo podeljuje nagrade Ksenije Hribar, organizira aktivnosti za promocijo mednarodnega dneva plesa, se aktivno posveča zagovorniškim procesom, svojim članom pa nudi tudi številne ugodnosti.

The Contemporary Dance Association Slovenia (CDAS) is a voluntary association of professionals in the field of contemporary dance in Slovenia (dancers, choreographers, pedagogues, theoreticians and critics) whose aim is to form and realise their professional interests: the establishment of a space for communication, raising awareness, building a tradition of contemporary dance in Slovenia and an all-round development of the area of contemporary dance and the conditions for professional creative activities in Slovenia. CDAS was one of initiators and cofounder of Gibanica and since 2011 also is producer. Association presents Ksenija Hribar guild awards, organizes activities of promotion on International Dance Day, engages in advocacy projects, while offering its members numerous benefits.

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PREOBRAT TURNING POINT

Kako vzpostaviti celovit kuratorski program za Gibanico – bienale sodobne plesne umetnosti, ki je najpomembnejša sodobnoplesna platforma pri nas?

V želji, da bi Gibanica omogočila prostor širši plesni skupnosti in postala prostor srečevanj raznolikih plesnih praks, sta se članstvo in upravni odbor Društva za sodobni ples Slovenije (DSPS) odločila za preusmeritev, za preobrat.

V procesu pogоворов sta se oblikovali dve delovni skupini: prva na temo festivala kot selekcije, namenjene tujim producentom, in druga, ki festival misli skozi kuratorsko perspektivo. Predlagan je bil umetniški odbor, ki bi ga sestavljal predstavnik_ca upravnega odbora DSPS, predstavnik_ca partnerjev Gibanice in še tretji_a član_ica. Žal zaradi zavrnitev s strani povabljenih ni bil sestavljen v izvirno zamišljeni obliki. Spodaj podpisani članici umetniškega odbora sva se znašli pred velikim izzivom. Če želimo Gibanico dojeti

v njeni celovitosti, je dobro pogledati v preteklost, misliti v prihodnost ter jo izkušati v sedanjosti, v fazi preobrata. Ob primanjkljaju finančnih sredstev v višini 17.317,38 evrov (kar predstavlja 28 % sredstev, namenjenih festivalu) se zdijo naše želje in nameni – uvajanje novitet, povezovanje skupnosti, participatornost ter izboljšanje programa z ohranitvijo tekmovalnega programa in dodajanjem novih vsebin – zelo utopični.

Zato se je od vsega začetka porajalo vprašanje, kako biti selektiven, hkrati pa povezovalen in inovativen. Selektorska ekipa Gibanice 2023 v sestavi Pia Krämer (Nemčija), Biljana Tanurovska - Kjulavkovski (Severna Makedonija) in Maja Kalafatić (Slovenija) je izmed 49 prijavljenih izbrala 7 plesnih predstav. Po temeljitem pregledu različnih avtorskih poetik so selektorice oblikovale tekmovalni program, ki kaže specifiko slovenskega prostora in nagovarja mednarodno plesno skupnost.

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Z namenom ustvarjanja platforme in spodbujanja umetniške svobode ter povezovanja in umestitve inovativnih vsebin, ki predstavljajo morebitne nove formate, smo vzpostavili *Gibanica Fringe* – program izkustvenih delavnic, participatornih vsebin in video plesnih filmov. Z njim želimo odpirati in zagotavljati dodaten prostor, kjer bomo skupaj s plesnimi ustvarjalci_kami zainteresirani lokalni in mednarodni javnosti ponudili bogastvo formatov, procesov in plesnih praks ter se predvsem v sodelovanjih še tesneje povezali. V okviru tega se zavedamo, da je bilo vabilo za sodelovanje nespodobno, saj mora biti vsak plačan za svoje delo. Vendar smo bili zaradi pomanjkanja finančnih sredstev prisiljeni uvesti prostovoljni prispevek, in vsem ustvarjalcem_kam se iskreno zahvaljujemo, da so prispevali svoja umetniška dela v plesno skupnost. Da dosežemo vidnost, slišnost in prisotnost.

How to create a comprehensive curatorial program for Gibanica – Biennial of Slovenian Contemporary Dance Art, which is the most important contemporary dance platform in Slovenia?

V okviru spremjevalnega programa bomo z avtorji, ki sodelujejo v tekmovalnem programu, skušali odstreti, kako določene vsebine, teme, metode ustvarjanja in modeli delovanja vplivajo na njihove odločitve. Na javni razpravi pa bomo preizprševali strategije politik na področju sodobnega plesa, saj so vključujoče razvojne kulturne politike nujen pogoj za profesionalno ustvarjanje. Namen Gibanice je prikazati izbor kakovostne sodobnoplesne umetnosti, ustvariti in povezati plesno skupnost ter predvsem izboljšati delovne pogoje za plesne umetnice in umetnike. Da bo lahko plesni sektor dosegal vrhunske standarde, primerljive z evropskimi državami, je potrebno vzpostaviti sistematičen in načrtovan razvoj, potreben pa se je tudi zavestati, da je osrednja vrednost plesa izkustvena. Zato vabljeni_ne na izkustveno doživljjanje plesnega preobrata v izgrajevanju!

In the desire for Gibanica to provide a space for the wider dance community and become a meeting place for diverse dance practices, the members and the management board

of the Contemporary Dance Association Slovenia (DSPS) decided for a shift, a turning point. In the course of the discussions, two working groups were formed: one on the topic of the festival as a selection intended for foreign producers, and another one, which considers the festival through a curatorial perspective. An artistic committee was proposed, which would consist of a representative of the DSPS management board, a representative of the festival's partners, and a third member. Unfortunately, due to rejections by those invited, it was not compiled in the originally intended form. We, the undersigned members of the artistic committee, faced a great challenge. Unfortunately, the committee was not formed as originally planned because the candidates declined the invitation. We, the undersigned members of the artistic committee, were faced with a major challenge. If we want to understand Gibanica in its entirety, we should look at the past, think into the future, and experience it in the present, in the midst of a turning point. Considering the financial deficit of 17,317.38 Euros (which represents 28 % of the funds allocated to the festival), our wishes and intentions

– innovations, connecting the community, participation, and improving the programme by maintaining the competition programme and adding new content – seem very utopian. From the very beginning, this raised the question of how to be selective, but at the same time connecting and innovative. The Gibanica 2023 selection team – consisting of Pia Krämer (Germany), Biljana Tanurovska - Kjulavkovski (North Macedonia) and Maja Kalafatić (Slovenia) selected 7 dance performances from the 49 entries. Following a thorough review of different author's poetics, the selectors put together a competition programme that shows the specificity of Slovenia and appeals to the international dance community. With the aim of creating a platform and promoting artistic freedom, as well as connecting and placing innovative content that represents possible new formats, we introduced Gibanica Fringe – a programme of experiential workshops, participatory content, and video dance films. Our wish is for the programme to open up and provide an additional space where we will offer, together with dance creators, a wealth of formats,

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processes and dance practices to the interested local and international public and, above all, connect even more closely through collaborations. In this context, we are aware that our invitation to participate was indecent, as everyone should receive payment for their work. However, due to a lack of financial resources, we were forced to introduce a voluntary contribution, and we sincerely thank all artists for contributing their works of art to the dance community. To achieve visibility, audibility, and presence. As part of the accompanying programme, we will talk with the authors participating in the competition programme in order to try to find out how certain contents, topics, creative methods and operational models

influence their decisions. At the public debate, we will analyze policy strategies in the field of contemporary dance, as inclusive cultural development policies are a necessary condition for professional artistic creation. The purpose of Gibanica is to present a selection of high-quality contemporary dance art, to create and connect a dance community, and above all, to improve the working conditions of dance artists. In order for the dance sector to be able to achieve top standards comparable to European countries, we need to establish a systematic and planned development. We must also realize that the key value of dance is experiential. You are thus invited to experience a dance turning point in construction!

Mojca Kasjak in and Nina Meško, članici umetniškega odbora Gibanice
2023 members of the Gibanica 2023 artistic committee

UTEMELJITEV SELEKTORSKE EKIPE 11. GIBANICE

STATEMENT FROM THE SELECTION TEAM OF 11TH GIBANICA

Kot selektorska ekipa smo imele zelo težko nalogo izbrati sedem izmed devetinštiridesetih zelo raznolikih in kakovostnih predstav, ki bi predstavljele nekakšen izbor slovenske produkcije v zadnjih dveh letih. Zato smo se odločile, da bomo predstavile dela, ki kažejo koreografske pristope k telesu, prostoru, času in materialom, ki razkrivajo napredne poglede na plesno umetnost.

Letošnji izbor povezuje ples, gibanje in koreografijo z aktualnimi temami, ki se nam zdijo pomembne, kot so tehnologija in telo, izčrpanost, feministično telo in pripovedovanje zgodb, gledalstvo in pogled, pa tudi ples in dekonstrukcija gibanja v zgodovini in do danes, s čimer ponuja različna razumevanja

plesne umetnosti. Izbrana umetniška dela ne prinašajo samo somatske razsežnosti, temveč obravnavajo ples kot relevantno družbenopolitično umetnost. Predstavljajo raznolike poetike, krajine, somatske rešitve in gibalne taktike, ki razkrivajo sveže poglede na plesno umetnost v slovenskem kontekstu. Dela raziskujejo gibe in problematiko, ki sprožajo transformacije v telesu ter na odru ustvarjajo raznolike ideje, ki preoblikujejo oder in njegov pomen, pa tudi način, na katerega gledamo predstave. Pri izboru upoštevamo vpliv različnih praks, pa tudi značilnosti in potenciale sistema, ki jih vzdržuje, s poudarkom na novih idejah, vrednotah in orodjih za hitro spremenjajoči se svet.

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As the selection team, we had the very difficult task of choosing only seven out of forty-nine very diverse and high quality performances, which would represent a certain selection of Slovenian production of the last two years. Therefore, we decided to present works that unfold choreographic approaches to the body, space, time and materials that reveal advanced perspectives on dance art. This year's selection offers diverse readings of dance art by relating dance, movement and choreography to current issues we consider relevant, such as technology and the body, exhaustion, the feminist body and storytelling, spectatorship and the gaze, as well as dance and the deconstruction of movement from history to the present. The

Pia Krämer (Nemčija Germany), Biljana Tanurovska - Kjulavkovski (Severna Makedonija North Macedonia), Maja Kalafatić (Slovenija Slovenia)

selected artworks not only bring somatic distinction, but also treat dance as a relevant socio-political art, presenting diverse poetics, landscaping, somatic solutions and movement tactics that reveal fresh perspectives on dance art in the Slovenian context. These works explore movements and problematics that provoke transformations in the body and generate diverse proposals on the stage that reform the stage and its meaning, as well as the way we view performance. In the selection, we take into consideration the impact of different practices, as well as the characteristics and potentials of the system that sustains them by placing the emphasis on new ideas, values and tools for a rapidly changing world.

TEKMOVALNI PROGRAM COMPETITION PROGRAMME

REČI REČI
THINGS
THING



Foto Photo: Nada Žgank

REČI REČI

»Reči so rumene, zelene, rdeče. Lahko so pri miru ali vrteče. Nekatere so zvite v res čudne oblike. Lahko imajo črte, lahko imajo pike. Meni pa so fine, tiste mehke kot blazine. Res veliko je reči, jim ni konca videti! Reči, reči, če jih vidis tudi ti!« Predstava, ki na inovativem in humorom način odstira problematiko ekologije, osvešča o posledicah uporabe plastike in spodbuja k skrbi za okolje. V predstavi, ki je namenjena mlajšemu občinstvu, se na odru znajdejo različni plastični predmeti, ki nas sicer obkrožajo v vsakdanu, Julia in Jan pa jih postavita v povsem nov kontekst, kar v gledalu sproža nove občutke in

ideje. K raziskovanju skrivnostnosti in zanimivosti plastičnih predmetov povabita tudi občinstvo, ki se skozi formo sodobnega plesa na inovativen in humorom način sooča s problematiko ekologije. »Predstava nas napeljuje k razmisleku o odnosih med snovojo, stvarmi in ljudmi ter se tako umešča v sodobni in vedno bolj akutno-aktualni premislek o vlogah ljudi na tem planetu (Maša Radi Buh, Contemporary Puppetry, 30. 4. 2021). Leta 2021 je predstava *REČI* na 11. bienalu lutkovnih ustvarjalcev Slovenije prejela posebno nagrado žirije za igrivo kritiko (ne)uporabnih plastičnih predmetov.

THINGS THING

“Things are yellow, green, red. They can be stationary or rotating. Some are twisted into really weird shapes. They can have stripes, they can have dots. Me, I like those that are soft like pillows. There are really many things, there is no end to them! Say ‘things’ if you see them too!” The performance explores the issue of ecology in an innovative and humorous way, raising awareness of the consequences of using plastic and promoting care for the environment. In the performance, which is intended for a younger audience, various plastic objects that surround us in everyday life appear on stage, and Julia and Jan place them in a completely new context, triggering new feelings and ideas in the spectator. They

invite the audience to explore the mysterious and interesting plastic objects with them, using the form of contemporary dance to inform them of the issue of ecology in an innovative and humorous way. “The performance prompts us to think about the relationships between matter, things and people, and thus fits into the modern and increasingly acute and topical consideration of the roles of people on this planet (Maša Radi Buh, *Contemporary Puppetry*, 30 April 2021). In 2021, *Things Thing* received the Special Jury Award at the 11th Biennial of Puppetry Artists of Slovenia for playful criticism of the (un)useful plastic objects.

Koreografija, avtorstvo in izvedba Choreographs, authors and performers: **Julia Keren Turbahn, Jan Rozman**
Izvajalec in nemškem znakovnem jeziku Performance in German sign language: **Jan Kress**
Scenografija Set design: **Dan Pikal, Jan Rozman**
Oblikovanje svetlobe Lighting design: **Annegret Schalke**
Oblikovanje zvoka Sound design: **Andres Bucci/Future Legend**
Kostumografija Costume design: **Tanja Padan/Kiss the Future**
Zunanje oko Outside eye: **Sanja Tropp Fröhwald**
Avtor glasbene kompozicije, besedila in vokala v pesmi Dinge dingen Composition,
Text and Vocal in 'Dinge Dingen': **Alexander Patzelt**

Prevod in vokal v pesmi *Reči reči* Translation and vocal in 'Reči reči': **Manca Trampuš**

Ilustracija Illustration: **Matija Medved**

Strokovno svetovanje Mentoring: **Gabi Dan Droste, Benjamin Zajc**

Izvršni producenti Executive producers: **Sabrina Železnik, Patricia Oldenhove / Alexander Schröder**

Vodja predstave in oblikovalec zvoka Technical director and sound designer (LGL): **Aleš Erjavec**

Vodji luči Light directors (LGL): **Gregor Kuhar, Maša Avsec**

Scenska tehnika Stage technicians (LGL): **Kemala Vrabac Kordiš, Slobodan Ilić**

Delavnica Workshop (LGL): **Zoran Srdić, Iztok Bobić**

Producenčka Production (LGL): **Alja Cerar Mihajlović**

Tehnični direktor in oblikovalec svetlobe (gostovanja) Technical director and sound designer (on tours): **Janko Ovn**
Oblikovalec zvoka (gostovanja) Sound designer (on tours): **Damjan Delak**

Produkcija Production: **Emanat**

Koprodukcija Co-production: **Lutkovno gledališče Ljubljana v sodelovanju z FELD Theater für junges Publikum Ljubljana Puppet Theatre in collaboration with FELD Theater für junges Publikum**

Podpora Supported by: **Fonds Darstellende Künste s podporo nemškega Ministrstva zvezne vlade za kulturo in medije** Fonds Darstellende Künste with the support of the German Federal Ministry for Culture and Media, **Ministrstvo za kulturo Republike Slovenije** Ministry of Culture of the Republic of Slovenia, **Mestna občina Ljubljana** City of Ljubljana

Trajanje predstave Duration of the performance: 50 min

JAN ROZMAN je plesalec, performer in koreograf, ki deluje med Ljubljano in Berlinom. 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. Kot plesalec se je izobraževal na SVŠGUGL v Ljubljani in študiral koreografijo na amsterdamski SNDO. Leta 2018 je zaključil magistrski študij na Meduniverzitetnem centru za ples (HZT) v Berlinu.

JAN ROZMAN is a dancer, performer and choreographer who works between Ljubljana and Berlin. In his artistic practice, he deals with the extended notion of corporeality, material semiotics, textures, gaps, errors and confusion, ecology, imagination, (science) fiction, and humour. He focuses his work on the research and articulation of relevant performance expressions for the post-internet/Anthropocene era. He studied dance at the Secondary Preschool Education and Gimnazija Ljubljana (SVŠGUGL) and choreography at the SNDO in Amsterdam. In 2018, he completed his master's studies at the Inter-University Centre for Dance Berlin (HZT).

JULIA KEREN TURBAHN je diplomirala iz medijskih in kulturnih študij na Univerzi Heinrich-Heine v Düsseldorfu in kot štipendistka za ples Nemške službe za akademsko izmenjavo DAAD študirala tudi na Univerzi New South Wales v Sydneyju. Med študijem se je posvečala produkciji znanja v kontekstu umetniške raziskave in vprašanju, kako se različne oblike znanja proizvajajo preko umetniške raziskave giba. V letu 2019 je zaključila študij na dodiplomskem programu Ples, kontekst, koreografija v okviru Meduniverzitetnega centra za ples (HZT) v Berlinu. Njen interes za gibajoče telo se kot integralni del njene umetniške prakse odraža v gibanju preko različnih pozicij in prostorov v umetniških projektih.

JULIA KEREN TURBAHN graduated in media and cultural studies from the Heinrich-Heine University in Düsseldorf and studied at the University of New South Wales in Sydney as a DAAD scholarship holder for dance studies. During her studies, she was interested in the production of knowledge through artistic research and how different forms of knowledge are produced in an artistic research process working with movement. In 2019, she completed her studies in "Dance, Context, Choreography" at the Inter-University Centre for Dance Berlin (HZT). Her interest in the moving body as an inherent part of her artistic practice is reflected in moving in different positions and spaces in artistic projects.



OH, KAKO ZELO OBIČAJNO
OH, HOW VERY ORDINARY

Foto Photo: Nada Žgank

OH, KAKO ZELO OBIČAJNO

Oh, kako zelo običajno je predstava, ki ohlapno povezuje tri performerje, ki vsak v svojem mediju spletajo svojo zgodbo na meji med fikcijo in resničnostjo, intimnostjo in občestvo. Vsak zase tvorijo celoto, a vendar se med njimi spletajo krhke povezave težko ulovljive atmosfere. Predstava vsebinsko izhaja iz osebnih zgodb / fragmentov / avtobiografskih motivov plesalk in performerk Bojane Robinson in Katje Legin, glasbenika Tomaža Groma ter kratkih zgodb Katherine Mansfield.

Na odru se razpira prepad med predstavami o srečnem družinskom življenju in realnosti, v kateri so posamezniki ujeti med predstave, pričakovanja in potrebe drugih. Vstopimo torej v povsem običajna življenja, ki pa so, ko jih pogledamo pobliže, polna zanimivih fenomenov. »*Osnovni ton predstave tako nikdar ne zavije s poti, z linije, ne razleze se v emocijo ali moralizem, temveč skuša uprizoriti ravno ‹tisto›, ‹ono›, vedno uhajajoče, torej neuprizorljivo*« (Blaž Lukanc, portal Neodvisni).

OH, HOW VERY ORDINARY

Oh, How Very Ordinary is a performance that loosely connects three performers, who each weave their own story in their own medium on the boundary between fiction and reality, intimacy and communion. They each form a whole for themselves, but yet there are fragile connections of a hard-to-capture atmosphere that weave between them. In terms of content, the performance draws on the personal stories / fragments / autobiographical motifs of dancers and performers Bojana Robinson and Katja Legin, musician Tomaž Grom, and short

stories by Katherine Mansfield. On stage, we see a gap between the ideas of a happy family life and the reality, in which individuals are caught between the ideas, expectations and needs of others. So let's look at completely ordinary lives, which under closer scrutiny reveal many interesting phenomena. "The basic tone of the performance thus never deviates from its path, from the line, it does not spill over into emotion or moralism, but rather tries to stage exactly 'that', always elusive, unenactable" (Blaž Lukanc for Neodvisni).

Koreografija, avtorstvo in izvajalci Choreographers, authors and performers: Bojana Robinson, Katja Legin in gosta and guests: Tomaž Grom in Nina Rajić Kranjac
Oblikovanje zvoka in zvočna intervencija Sound design and sound intervention: Tomaž Grom
Oblikovanje luči Lighting design: Matevž Ftičar
Tehnik za vodenje projekcije Projection management technician: Matej Marinček
Umetniško svetovanje Artistic advice: Tomi Janežič
Dramaturško oko Dramaturgical eye: Zala Dobovšek
Producija Production: Studio za raziskavo umetnosti igre Creative Center for Artistic Research
Koprodukcija Co-production: Kino Šiška
Partnerji Partners: Zavod Bunker Bunker Institute, Kulturni center Španski borci Španski borci Cultural Centre, DUM – društvo umetnikov Association DUM
S podporo Supported by: Mestna občina Ljubljana City of Ljubljana, Ministrstvo za kulturo Republike Slovenije Ministry of Culture of the Republic of Slovenia
Trajanje predstave Duration of the performance: 120 min

BOJANA ROBINSON je plesalka in koreografinja iz Beograda, ki živi v Sloveniji. Leta 2005 je diplomirala na Akademiji za ples v Salzburgu (SEAD) in končala Erasmus program (SEAD in SNDO). Kot plesalka je sodelovala v predstavah koreografov (izbor) Borisa Čakširan, Sebastijana Stariča, Rebecce Murgi, Vite Osojnik, Boštjana Antončiča, Kaje Lorenci, Mateja Bučar; kot koreografinja pa režiserjev (izbor), kot so Aleksandar Švabić, Andelka Nikolić, Ivana Đilas, Slobodan Unkovski, Andrej Nosov, Ana Tomović, Jovana Tomić, Selma Spahić in Snežana Trišić. Delala je koreografijo za Ansambel Kolo v Beogradu in gib za celovečerni film Vuka Ršumovića *Ničije dete*. Je študentka magistrskega programa na transdisciplinarnem študiju humanistike in teorije umetnosti na Fakulteti za medije in komunikacije v Beogradu pod mentorstvom dr. Miška Šuvakovića.

BOJANA ROBINSON is a dancer and choreographer from Belgrade who lives in Slovenia. In 2005, she graduated from the Salzburg Experimental Academy of Dance (SEAD) and completed the Erasmus Programme (SEAD and SNDO). As a dancer, she participated in performances by choreographers (selection) Boris Čakširan, Sebastian Starič, Rebecca Murgi, Vita Osojnik, Boštjan Antončič, Kaja Lorenci, Mateja Bučar; and as a choreographer, in performances by directors such as Aleksandar Švabić, Andelka Nikolić, Ivana Đilas, Slobodan Unkovski, Andrej Nosov, Ana Tomović, Jovana Tomić, Selma Spahić and Snežana Trišić. She did the choreography for Belgrade's Ensambl Kola and the movement for Vuk Ršumović's feature film *No One's Child*. She is a student of the Master's degree programme in the transdisciplinary study of humanities and theory of art at the Faculty of Media and Communication in Belgrade under the mentorship of dr. Miško Šuvaković.

KATJA LEGIN je leta 2007 diplomirala na plesni akademiji Laban v Londonu. Med letoma 2007 in 2009 je bila članica EnKnapGroup. Leta 2015 je na podlagi magistrskega študija izdala knjigo *Dvojnosti: Performer in njegovo delo* (MGL). V zadnjih petnajstih letih je kot plesalka in performerka sodelovala z velikim številom ustvarjalcev iz polja uprizoritvenih umetnosti. Leta 2012 je ustanovila Noltraining Lab in ustvarila predstavo *Variacije na počasnost: TIME OUT*. V različnih kreativnih procesih je sodelovala v različnih vlogah; kot dramaturginja, koreografinja, zunanje oko, mentorica, pedagoginja, piska, kuratorka. Z gledališkim režiserjem Tomijem Janežičem umetniško vodita Ustvarjalni center Krušče, kreativno posestvo na Notranjskem. V zadnjih letih jo zanima snovanje oz. kompozicija odrskega dela kot dogodka, ki se zgodi (še) v prisotnosti občinstva in akterjev.

KATJA LEGIN graduated from the Trinity Laban in London in 2007. Between 2007 and 2009, she was a member of EnKnapGroup. In 2015, she published the book *Dualities. Performer and His Work* (MGL), based on her master's thesis. In the last fifteen years, she has collaborated as a dancer and performer with a large number of artists in the field of performing arts. In 2012, she initiated the Noltraining Lab, and created the performance *Variations on slowness: TIME OUT*. She participated in various creative processes in various roles; as a dramaturge, choreographer, outside eye, mentor, educator, writer, curator. Together with theatre director Tomi Janežič, she is the art director of the Krušče Creative Center for Artistic Research, a creative property in the Notranjska region. In recent years, she has been interested in designing or composing of a stage work as an event that (only) takes place in the presence of the audience and the actors.

VENERA:
MED UJETOSTJO
BETWEEN IN
FLIGHT CAPTIVITY AND
LETENJEM VENUS:

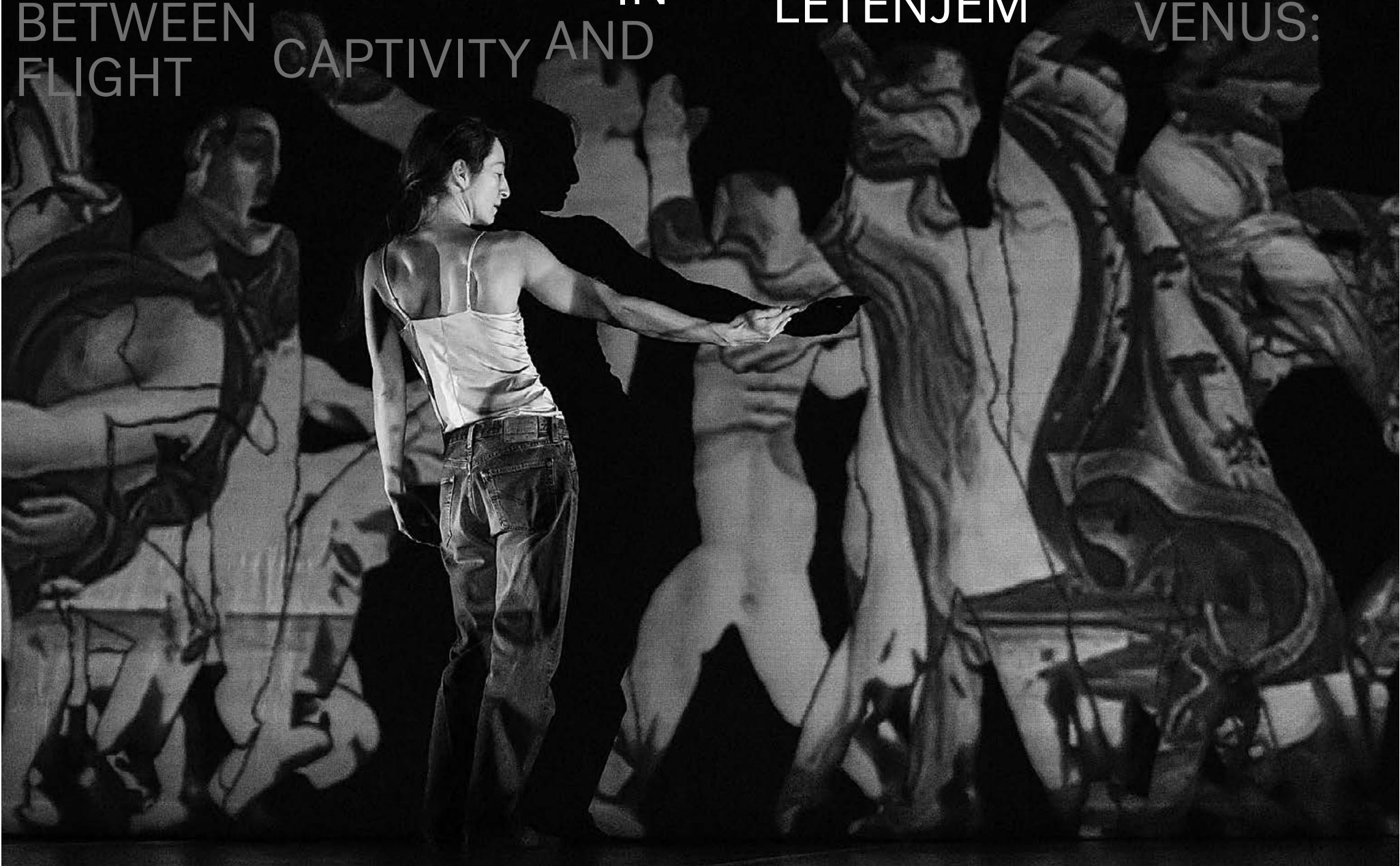


Foto Photo: Urška Boljkovac

VENERA: MED UJETOSTJO IN LETENJEM

Predstava *VENERA: med ujetostjo in letenjem* temelji na Botticellijski sliki Rojstvo Venere, ki prikazuje trenutek njenega vznika iz morske pene. Rojstvo Venere se zgodi kot rez, ki razloči nebo in zemljo in tako ustvari vmesni prostor, v katerem stvarstvo nenehno postaja. Brez reza ni ne pogleda ne stvarjenja, le inercija. Slika je izhodišče za nastanek besedila in plesnega materiala, ki odpira njena različna branja. Predstava sočasno postavlja dva svetova, ki sta hkrati prisotna. Razprta vmesnost je

prostor brezmejne ustvarjalnosti, iz katere izhaja mnoštvo oblik in njihovih variacij. Gledališke podobe nas tako vabijo k motrenju nenehnega porajanja v prostor in čas, ustvarjalne imaginacije in lepote ustvarjenega. »*Na odru je Malino živo in posneto telo oziroma več njih; projekcije na koprenasti površini na vizualni ravni vzpostavljajo podob in se igrajo s sencami, (ne) vidnostjo, z multipliciranjem, razstavljanjem in sestavljanjem podobe ter tako na oder prinašajo svet sanjskih podob*« (Nika Arhar).

VENUS: BETWEEN CAPTIVITY AND FLIGHT

The performance *VENUS: Between Captivity and Flight* is based on Botticelli's painting *The Birth of Venus* depicting the moment of her emergence from sea foam. The birth of Venus occurs as a cut that distinguishes between heaven and earth, thus creating an in-between, wherein creation occurs continuously. Without a cut, there is no gaze and no creation. Only inertia. The painting is the starting point for the text and the dance material which offer the possibility of different readings. The performance juxtaposes two worlds that are simultaneously present. The space in between

is a space of unlimited creativity, from which a multitude of forms and their variations emerge. The theatre imagery thus invites us to contemplate the constant birthing into space and time, creative imagination and the beauty of creation. "On stage is Mala's real and virtual body, or several of them; the projections onto a veil-like surface on a visual level establish layers of images and play with shadows, (in) visibility, with multiplying, deconstructing and reassembling the image, thus bringing the world of dreamlike images to the stage" (Nika Arhar).

Koreografinja, avtorica in izvajalka Choreographer, author and performer: **Mala Kline**
Glasba Music: Kristjan Krajančan
Scenografija, kostumografija, fotografija Set and costume design, photography: **Petra Veber**
Režija film Film directors: **Mala Kline, Hana Vodeb**
Kamera Camera: **Hana Vodeb** in **Darko Herič**
Video sinhronizacija, mapiranje in filmska montaža Video synchronization, mapping and film editing: **Hana Vodeb**
Oblikovanje svetlobe in tehnično vodstvo Lighting design and technical management: **Jaka Šimenc**
Oblikovanje zvoka Sound design: **Jure Vlahović**
Projekcije in scenografija Projections and set design: **Matevž Ftičar**
Produkcija Production: **ELIAS 2069, Mercedes Klein**
Koprodukcija Co-production: Center kulture Španski borci / Zavod EN-KNAP Španski Borci Cultural Centre / EN-KNAP Institute, Kino Šiška in Nomad Dance Academy Slovenia Nomad Dance Academy Slovenia
S podporo Supported by: Mestna občina Ljubljana City of Ljubljana, Ministrstvo za kulturo Republike Slovenije Ministry of Culture of the Republic of Slovenia
Trajanje predstave Duration of the performance: 47 min

MALA KLINE je performerka, koreografinja in pisateljica. Njeno umetniško in teoretično delo je vpeto v praks sanjanja. Njen obsežen opus temelji na tehnikah sanjanja Saphire®, ki jih uporablja za odpiranje izvirnih prostorov občutjenja in za generiranje podob, za katere so značilne pomenska pretočnost, kontradiktornost in atmosferska intenzivnost. S svojimi avtorskimi deli ustvarja edinstvene svetove, stkané skozi jezik našega sanjanja. Za koreografska dela je

MALA KLINE is a performer, choreographer and writer. Her artistic and theoretical work is embedded in the practice of dreaming. Her extensive oeuvre is based on the Saphire® dreaming techniques, which she uses to open up ingenious spaces of experience and generate semantically fluid contradictory imagery marked by atmospheric intensity. With her works she creates unique worlds weaved through the language of our dreaming. Mala Kline won a series of major Slovenian awards and nominations for her choreographic works,

prejela vrsto večjih slovenskih nagrad in nominacij, med drugim Zlata ptica (2005) in Povodni mož (2005, 2013) ter nagrad Ksenije Hribar za koreografijo (2013) in za teorijo (2021). Leta 2018 je ustanovila zavod ELIAS 2069 – solo, umetniški rezidenčni prostor, ekološko kmetijo in zdравilišče na prostem, ki se nahaja v neokrnjenem naravnem letovišču globoko v divjini južne Slovenije in je namenjen izobraževanju in ustvarjanju prek rabe tehnik sanjanja.

including the Golden Bird Award (2005), Triton Award (2005, 2013), the Ksenija Hribar Award for choreography (2013) and the Ksenija Hribar Award for theory (2021). In 2018, she founded the ELIAS 2069 institute – a school, an art residency space, an ecological farm, and an openair spa located in a pristine natural resort deep in the wilderness of the southern Slovenia and dedicated to education and creation through the use of dreaming techniques.

POLJUB

KISS

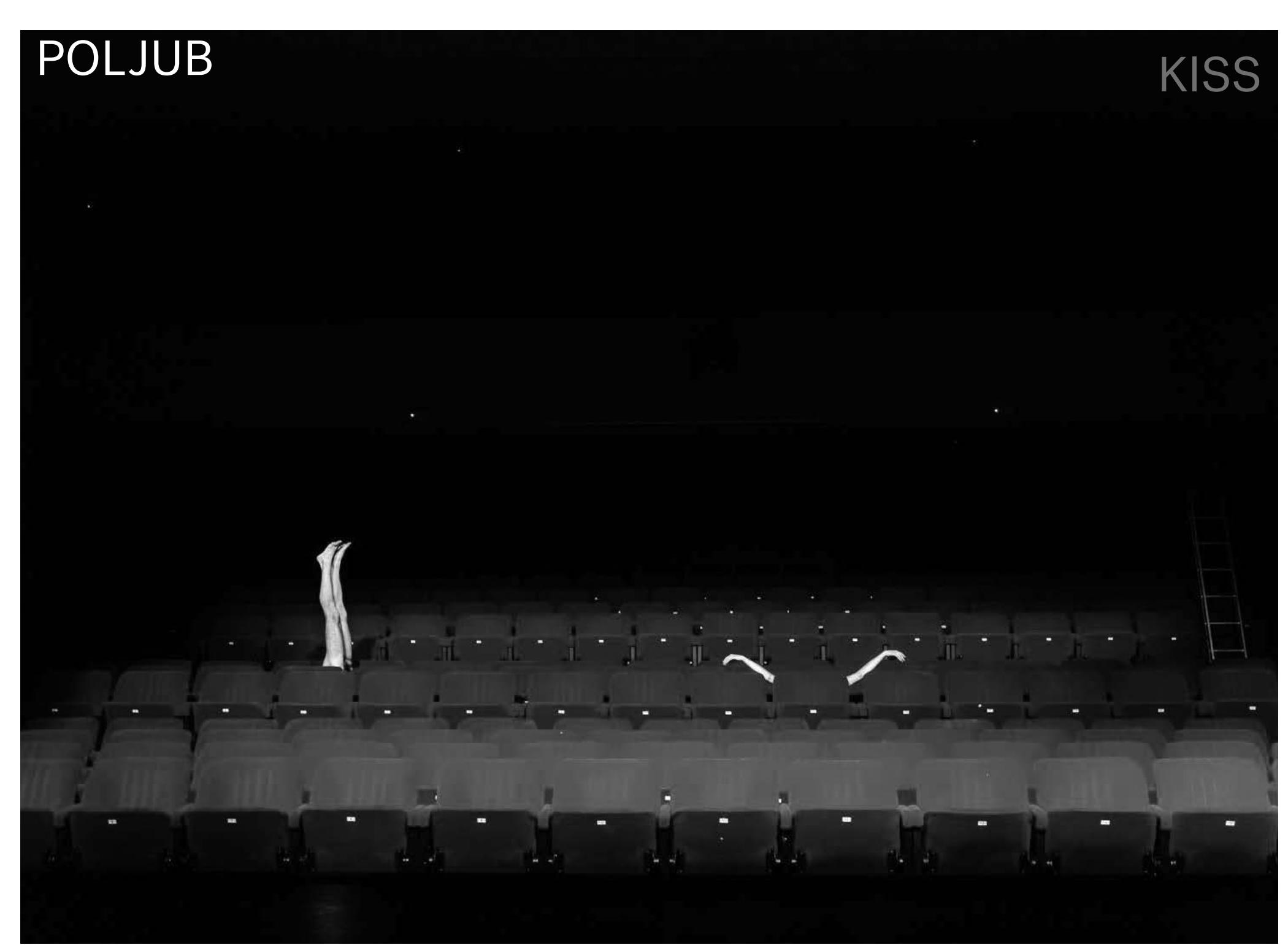


Foto Photo: Marcandrea

Petek, 24. februar ob 16.00 Friday, February 24 at 4 p.m.

Center Kulture Španski borci – Velika dvorana

Španski borci Cultural Centre – Main Hall

POLJUB

Plesni performans avtorice in izvajalke Kristine Aleksove v sodelovanju z Loupom Abramovicijem in Tomažem Gromom izhaja iz predpostavke: »Toda poljub je več kot le srečanje ustnic. Poljub je tvegan. Poljub je nevaren. Poljub je smrtna obsodba. Poljubi me.« »Naslov indicira tudi osrednji motiv, ki ga avtorica Kristina Aleksova in soplesalec Loup Abramovici med predstavo

preigravata. Slovenščina poljub definira kot dotik z ustnicami v znamenje ljubezni in vdanosti, od koder tudi etimološko izvira. A kakor nas opozori redkobeseden, a poveden spremni tekst predstave, je ta lahko tudi tvegan in nevaren. Poljub pa je lahko tudi smrtna obsodba: polj-ubiti« (Metod Zupan, Radio Študent, 4. 2. 2022).

KISS

The dance performance by author and performer Kristina Aleksova in collaboration with Loup Abramovici and Tomaž Grom is based on the premise: "But a kiss is more than just the meeting of lips. A kiss is risky. A kiss is dangerous. A kiss is a death sentence. Kiss me." "The title also indicates the central motif addressed by Kristina Aleksova and her dancing partner

Loup Abramovici during the performance. Slovenian language defines a kiss as a touch with the lips as a sign of love and devotion, from where it also derives its etymological origin. But as the short but telling playbill warns us, it can also be risky and dangerous. But a kiss can also be a death sentence [Slov. poljubiti = "to kiss"; ubiti = "to kill"]" (Metod Zupan, Radio Študent, 4 February 2022).

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Koreografija in avtorstvo Choreographers and authors: Kristina Aleksova

Soustvarjalec Cocreator: Loup Abramovici

Izvajalci Performers: Kristina Aleksova, Loup Abramovici, Tomaž Grom

Glasba Music: Tomaž Grom

Oblikovanje luči Lighting design: Špela Škulj

Produkcija Production: Via Negativa

S podporo Supported by: Ministrstvo za kulturo Republike Slovenije Ministry of Culture

of the Republic of Slovenia, Mestna občina Ljubljana City of Ljubljana

Trajanje predstave Duration of the performance: 45 min

KRISTINA ALEKSOVA je po končani Srednji glasbeni in baletni šoli leta 2002 postala članica baletnega ansambla SNG Opera in balet Ljubljana, kjer je ustvarila tudi nekaj avtorskih predstav, med drugim *Otroci z roba resničnosti* ter *Globina (po) gleda*. Leta 2017 je zapustila institucionalne vode in se začela posvečati performansi in sodobnemu plesu. Med drugim je pod okriljem Vie Negativa ustvarila avtorski solo *Srce*, ki ga je prvotno izvedla v obliki 72urnega performansa in ga ves čas poustvarja. Ukvarya se tudi s plesnim poučevanjem in je članica umetniškega kolektiva Hupa Brajdči.

LOUP ABRAMOVICI je odraščal med Portugalsko in Francijo, od leta 2010 pa živi in ustvarja v Sloveniji. Izobraževal se je na CNDC d'Angers ter na ICI CCN de Montpellier. Kot vsestranski plesalec in performer je sodeloval z Meg Stuart, Vero Mantero, Loicom Touzéjem, tandemom Mustapha Kaplan & Fillis Sizanli, Antonijo Livingstone, Remyjem Heritierom, Majo Delak, Baro Kolenc, Malo Kline,

KRISTINA ALEKSOVA graduated from the High School of Music and Ballet in 2002 and joined the SNG Opera in Balet Ljubljana Ballet Ensemble, where she also created some original performances, including *Children from the Edge of Reality* and *How Deep is Your (W)hole*. In 2017, she left the institutional sphere and delved into performance and contemporary dance to performance and contemporary dance. Among other things, she created the original solo *Heart* under the auspices of Via Negativa, which she originally performed in the form of a 72-hour performance and is constantly reproducing it. She also teaches dance and is a member of the art collective Hupa Brajdči.

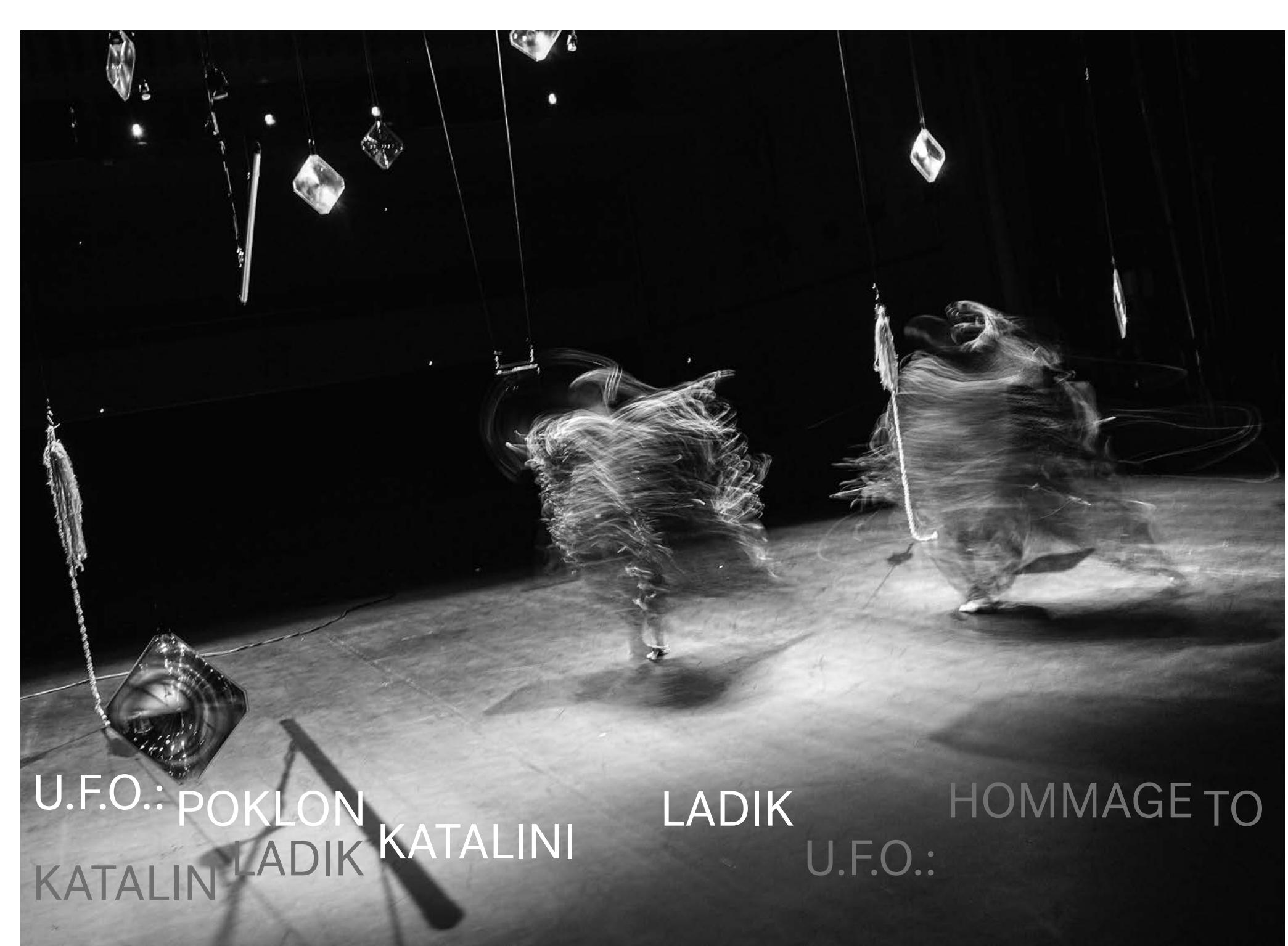
LOUP ABRAMOVICI grew up between Portugal and France, and has been living and creating in Slovenia since 2010. He studied at CNDC d'Angers and ICI CCN de Montpellier. As a versatile dancer and performer, he has collaborated with Meg Stuart, Vera Mantera, Loic Touzé, Mustapha Kaplan & Fillis Sizanli, Antonia Livingstone, Remy Heritier, Maja Delak, Bara Kolenc, Mala Kline, Matija Ferlin and many others. Between 2010 and 2015, he was developing

Matijo Ferlinom in številnimi drugimi. Med letoma 2010 in 2015 je razvijal svojo avtorsko praks s Tejo Reba, s katero sta soustvarila več predstav, instalacij, performansov in akcij. Redno sodeluje z gledališkim kolektivom Via Negativa in Bojanom Jablanovcem ter z glasbenikom Tomažem Gromom. Je sodelavec v več produkcijah zavoda Emanat in redni član skupine Feminalz, kjer od leta 2013 kot odrski lik H.P.D. nastopa v tehnoburleski *Tatovi podob*.

TOMAŽ GROM glasbo dojema kot medij komunikacije, ne kot estetski užitek. Išče razloge za muziciranje. Brezkompromisno drega v aktualni družbeni prostor. Glasba je zanj iskanje, so nepojasnjena vprašanja, pretakanje zamisli, negotove situacije. Kompozicija je improvizacija. Improvizacija mu daje prostor, da odblzu, da dela napake, da se izgublja in iznajdeva intrigantne rešitve. V improvizaciji težave rojevajo razmislek in odpirajo nove poti. Piše avtorsko glasbo za uprizoritev in film, in sicer za več kot 60 projektov v Sloveniji, na Hrvaškem, v Srbiji in v Italiji.

his author's work with Teja Reba, with whom they co-created several installations, performances and events. He is a regular collaborator with the theatre collective Via Negativa and Bojan Jablanovic, as well as the musician Tomaž Grom. He takes part in several productions of the Emanat Institute and is a regular member of the Feminalz group, where he has performed since 2013 as the stage character H.P.D. in the technoburlesque *Image Snatchers*.

TOMAŽ GROM understands music as a medium of communication rather than an aesthetic pleasure. He is looking for reasons to make music. He uncompromisingly stirs up the current social space. For him, music means searching, unexplained questions, the flow of ideas, uncertain situations. Composition is improvisation. Improvisation enables him to go crazy, make mistakes, get lost, and come up with intriguing solutions. In improvisation, problems give birth to reflections and open new paths. He has written original music for theatre and film for more than 60 projects in Slovenia, Croatia, Serbia and Italy.



U.F.O.: POKLON
KATALIN LADIK KATALINI

LADIK
U.F.O.:

HOMMAGE TO

U.F.O.: POKLON KATALINI LADIK

Madžarsko-srbska pesnica in performerka Katalin Ladik, ki velja za »Yoko Ono Balkana« in obenem za pionirko hrupa in umetnosti performansa Jugovzhodne Evrope, je s projektom SoundBodyPoetry in performansom UFO Party iz leta 1969 pretresla takratno umetniško sceno in že v sedemdesetih letih uveljavila metode eksperimentalnega dela z glasom in fizičnim performansom. Nemško-slovenska naveza plesalke zvoka Jule Flierl in koreo-vokalistke Irene Z. Tomažin je ustvarila poklon, ki briše meje med poezijo, igro in eksperimentalnim

glasovnim delom in obenem pomeni nadaljevanje njunega raziskovanja fizične izkušnje jezika in artikulacije različnih slojev glasu. »Na ta način spoznanja emancipiranega ženskega telesa iz dedičine Ladik aktualizirata in jih prestavita v polje sodobnih feminističnih tokov in novih materializmov, v katerih pridobivajo spektralni pojavi, materialnosti, preseganje centralnosti pojma človeka in raziskovanje onkraj antropocentrčnega gledanja na stvarnost vse večji vpliv« (Urban Belina, portal Neodvisni, 22. 11. 2021).

U.F.O.: HOMMAGE TO KATALIN LADIK

Hungarian-Serbian poet and performer Katalin Ladik, who is considered the “Yoko Ono of the Balkans” and a pioneer of noise and performance art in Southeast Europe, shook up the art scene of the time with the project *SoundBodyPoetry* and the performance *UFO Party* (1969) and implemented methods of experimental work with voice and physical performance already in the 1970s. The GermanSlovenian tandem of sound dancer Jule Flierl and choreo-vocalist Irene Z. Tomažin has created a tribute that blurs the boundaries between poetry, acting and experimental voice work and at the

same time represents the continuation of their exploration of the physical experience of language and the articulation of different layers of the voice. “In this way, they put the knowledge of the emancipated female body from Ladik’s heritage in a contemporary context and move into the field of contemporary feminist currents and new materialisms, in which spectral phenomena, materialities, transcending the centrality of the concept of man, and researching beyond the anthropocentric view of reality are gaining increasing influence” (Urban Belina, *Neodvisni*, 22 November 2021).

Koreografinji in avtorici Choreographers and authors: Irena Z. Tomažin, Jule Flierl
Izvajalki Performers: Irena Z. Tomažin, Jule Flierl
Oblikovanje luči Lighting design: Gretchen Blegen
Oblikovanje zvoka Sound design: Nicola Ratti
Kostumografija Costume design: Jean-Paul Lespagnard
Zgodovinsko svetovanje, dramaturgija Historical advisor, dramaturge: Kata Kasznahorkai
Avtor fotografij Photo: Zavod Sploh Sploh Institute
Producenca Producers: Špela Trošt (Zavod Sploh Sploh Institute), Alexandra Wellensiek
Produkcija Production: Zavod Sploh Sploh Institute
Koproducenti in partnerji Co-producers and partners: SOPHIENSÆLE (Berlin), Charleroi Danse Center chorégraphique de Wallonie-Bruxelles (Bruselj Brussels), PACT Zollverein (Essen)
S podporo Supported by: Hauptstadtkultur Fonds, Ministrstvo za kulturo Republike Slovenije
Ministry of Culture of the Republic of Slovenia, Mestna občina Ljubljana City of Ljubljana
Trajanje predstave Duration of the performance: 60 min

JULE FLIERL je študirala sodobni ples na Akademiji za ples v Salzburgu (SEAD) in koreografijo na EXERCÉ Montpellier in je kot plesalka med drugim sodelovala z Bryanom Campbellom, Martinom Nachbarjem, Ibrahimom Quarishijem, Tinom Sehgalom in Meg Stuart. Flierl deluje s somatsko glasovno metodo, t. i. »Lichtenbergerjevo metodo«. Trenje med njenim usposabljanjem v različnih sodobnih plesnih tehnikah ter njenim vokalnim treningom je utrlo pot njenim koreografskim delom, ki raziskujejo glas kot ples. *STÖRLAUT* (2018) odraža njeno raziskovanje zvočnih plesov Valeske Gert iz dvajsetih let prejšnjega stoletja.

JULE FLIERL studied contemporary dance at the Salzburg Experimental Academy of Dance (SEAD) and choreography at EXERCÉ Montpellier and has worked as a dancer with Bryan Campbell, Martin Nachbar, Ibrahim Quarishi, Tino Sehgal and Meg Stuart, among others. Flierl uses somatic singing methods, the so-called “Lichtenberger Method”. The friction between her training in various contemporary dance techniques and her vocal training paved the way for her choreographic works that explore voice as dance. *STÖRLAUT* (2018) reflects her exploration of Valeska Gert’s sound dances from the 1920s.

IRENA Z. TOMAŽIN je plesalka, eksperimentalna pevka in filozofinja, ki deluje v eksperimentalnem gledališkem in glasbenem kontekstu. Njeno delo sta med drugim analizirali Bojana Kunst (*Glas plešočega telesa*) in Sophie Herr (*Geste de la voix et théâtre du corps*), njeni spisi o vokalni filozofiji pa so bili objavljeni v različnih umetniških publikacijah. Izdala je tri albume: *Crying Games*, *Taste of Silence* in *Cmok v grlu*. Njeno delo je dosledno raziskovanje nejezikovnega glasu kot medija v telesni izvedbi.

IRENA Z. TOMAŽIN is a dancer, experimental singer and philosopher who works in an experimental theatre and music context. Her work has been analyzed by Bojana Kunst (*The Voice of the Dancing Body*) and Sophie Herr (*Geste de la voix et théâtre du corps*), among others, and her essays on vocal philosophy have been published in various art publications. She released three albums: *Crying Games*, *Taste of Silence* and *Lump In the Throat*. Her work is a consistent exploration of the non-linguistic voice as a medium in a physical form.



PČP – PREŽIVLJATI ČAS
TIME DANCING

PLESAJE
STD – SPENDING

PČP – PREŽIVLJATI ČAS PLESAJE

Preživljati Čas Plesaje predstavlja Kejžarjev eksperiment s plesom, ki ga skuša razbremeniti produkcijskega »nagona«, morda celo prisile. Da bi ples razbremenili bremena, ki ga nanj polaga koncept koreografiranja, breme skrbno načrtovanega zaporedja gibov kot napredka, se posveti procesom, ki kljubujejo linearnosti giba in časa. Kaj se zgodi, ko Preživljanje Časa trči s Plesanjem? V kakšnem razmerju sta? Takrat se plesanje prevesi v koncept »zapravljanja časa«, »škode časa«. In na to mesto vstopi splošna kapitalistična predpostavka, da je vsaka dejavnost, ki ne doprinaša h konceptu

produkтивnosti kot glavnega in edinega namena vsakega življenja, ne samo nepovratna, temveč tudi zapravljena. Čas, ki postane odpad. Ampak ob tem izgubljeni čas obenem postane nov kritičen pogled na zahodne predstave o napredku kot idealu. Ko produciramo, morda ne rastemo, ko preživljamo čas plesaje, pa cvetimo. »Morda še pomembnejše kot morebitne brezprizivne rešitve je spoznanje, da vsakokrat, ko si dovolimo liberalizirati miselni ustroj, zares živimo, zares rastemo in zares cvetimo! Zatorej vivat, cresceat, floreat« (Neža Vengust in Matic Ferlan, *Odrišča*, 18. 9. 2022).

STD – SPENDING TIME DANCING

Spending Time Dancing presents Matej Kejžar's artistic experimentation with dancing, discharged from the drive for choreography. In order to relieve dance from the burden placed on it by the concept of choreography, the burden of a carefully planned succession of movements as progress, he focuses on the processes that defy the linearity of both movement and time. What happens when Passing Time meets Dancing? What is their relationship? That's when dancing turns into the concept of "wasting time", and is replaced by the general capitalist postulation that any activity that does not contribute to the concept of productivity as the main and only

purpose of every life is not only irreversible, but also wasted. Time that becomes waste. But at the same time, the wasted time becomes a new critical perspective on Western conceptions of progress as an ideal. When we produce, we may not grow, but when we spend our time dancing, we flourish. *"Perhaps even more important than possible ultimate solutions is the realization that every time we allow ourselves to liberalize our mental structure, we truly live, truly grow, and truly flourish! Therefore: vivat, cresceat, floreat"* (Neža Vengust and Matic Ferlan, *Odrišča*, 18 September 2022).

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Koreograf in avtor Choreographer and author: Matej Kejžar
Izvajalci Performers: Dora Brkarić, Viktorija Bubalo, Daniel Petković
Scenografija in oblikovanje luči, tehnično vodstvo Set and lighting design, technical management: Petra Veber
Produkcija Production: Pekinpah, zanji: Žiga Predan Žiga Predan for Pekinpah
Partner Partner: Center kulture Španski borci Španski borci Cultural Centre
S podporo Supported by: Ministrstvo za kulturo Republike Slovenije Ministry of Culture
of the Republic of Slovenia, Mestna občina Ljubljana City of Ljubljana
Trajanje predstave Duration of the performance: 90 min

MATEJ KEJŽAR je diplomant SNDO, izobraževal pa se je še na P.A.R.T.S. v X-group in pri plesni organizaciji Trisha Brown in New Yorku. Na začetku kariere je ustvaril številne odmevne predstave. Leta 2008 se je priključil plesnemu kolektivu Rosas v Bruslju, s katerim je sodeloval štiri leta (*The Song, Cesena*). Od leta 2011 deluje med Brusljem in Ljubljano in razvija odločen avtorski opus. Kejžar je programski vodja mednarodnih festivalov Spider, ter pedagog pri SNDO, SEAD, P.A.R.T.S., TSEH, ImpulsTanz, Ultima vez in Rosas. Poleg slovenskih produkcij redno ustvarja predstave po vsem svetu (Indija, Singapur, Brazilija). Sodeloval je tudi pri projektu francoskega koreografa Borisa Charmazta *20 Dancers for the XX Century*.

VIKTORIJA BUBALO je prejemnica hrvaške stanovske nagrade za perspektivno plesalko (2021). Po končani šoli za sodobni ples Ana Maletić se je vpisala na Akademijo dramskih umetnosti v Zagrebu, kjer je leta 2020 zaključila tečaj Študij

MATEJ KEJŽAR is a graduate of SNDO in Amsterdam and also studied at X-GROUP P.A.R.T.S. and Trisha Brown Dance Company in New York. At the beginning of his career, he created many acclaimed performances. From 2008, has been working with the Rosas Dance Company in Brussels for four years (*The Song, Cesena*). Since 2011, he has been working between Brussels and Ljubljana, developing a strong oeuvre. Kejžar is the programme manager of international Spider festivals, and a teacher at cultural organizations such as SNDO, SEAD, P.A.R.T.S., TSEH, ImpulsTanz, Ultima vez and Rosas. In addition to Slovenian productions, he regularly creates performances all over the world (India, Singapore, Brazil). He also participated in the French choreographer Boris Charmatz's project *20 Dancers for the XX Century*.

VIKTORIJA BUBALO is the recipient of the Croatian peer award for perspective dancer (2021). After graduating from the School of Contemporary Dance Ana Maletić, she enrolled at the Academy of Dramatic

sodobnega plesa. Pri raziskovanju jo zanima preplet pisane besede, glasa in giba, pa tudi v sodelovanju z drugimi mediji, kot so zvok, fotografija in film.

DORA BRKARIĆ je diplomirala na Akademiji za dramske umetnosti v Zagrebu ter nadaljevala izobrazbo na UNIARTS v Helsinkih (sodobni ples), Blank Experimental movie school v Zagreb in na SNDO Amsterdam (smer koreografija). Solo predstave in filmi na festivalih: *Monoplay*, Ganz novi festival; *Life is Grejp* v galeriji Garaža Kamba (Zagreb).

DANIEL PETKOVIĆ je plesalec, igralec in performer. V preteklih letih je sodeloval z različnimi kolektivi, koreografi in režiserji ter nastopil na mnogih domačih in tujih festivalih. Posveča se performansu, neoburleski, sodobnemu plesu, gledališki igri, hibridnim oblikam uprizoritvenih umetnosti, sinhronizaciji risank in moderiranju.

Arts in Zagreb, where she completed the Contemporary Dance Studies course in 2020. In her research, she is interested in the intertwining of the written word, voice and movement, as well as in collaboration with other media such as sound, photography and film.

DORA BRKARIĆ graduated from the Academy of Dramatic Arts in Zagreb and continued her education at UNIARTS in Helsinki (Contemporary Dance), Blank Experimental movie school in Zagreb and SNDO in Amsterdam (Choreography). Solo performances and films at festivals: *Monoplay* at Ganz New Festival; *Life is GREJP* at the Garaža Kamba art gallery (Zagreb).

DANIEL PETKOVIĆ is a dancer, actor and performer. Over the years, he collaborated with various collectives, choreographers and directors and performed at many Croatian and international festivals. He focuses on performance, neo-burlesque, contemporary dance, drama, hybrid forms of performing arts, dubbing of cartoons, and moderating.

VSTAJENJE 2.0

RESURRECTION 2.0



Foto Photo: Matija Lukić

VSTAJENJE 2.0

Trio Novak, Simon in Homan – prvi kot sodobni plesalec in druga dva kot glasbenika – se je leta 2021 prvič srečal na odru Festivala Spider. To srečanje ni bilo niti slučajno niti povsem predvidljivo, kajti vsakršen stik plesalske in glasbene ustvarjalnosti vzpostavlja polje parodkov, izmenjav in presečišč, zlasti pa eksperimenta. Koncert improvizirane glasbe in plesnega performansa *Vstajenje 2.0* si za izhodišče in gonalno silo jemlje prav parodoks srečanja med avtorji, ki predstavo

ustvarjajo. Dobo digitalne hiperpovezljivosti namreč poganjajo algoritmi in ukazi, ki sooblikujejo družbene koreografije tako v virtualni sferi kot v materialni realnosti. Fizična prisotnost telesa se tako gradi iz fizične izkušnje stika, časa, ritmov, izmenjave. Srečanje je zato nujno »vmesni« dogodek – vidnega in nevidnega, slišnega in (ne)slišanega. V ravnovesju med tišino in negibnostjo ter zvokom in gibom nastopi vstajenje.

RESURRECTION 2.0

The trio Novak, Simon and Homan – the first as a contemporary dancer and the other two as musicians – met for the first time on the stage of the 2021 Spider Festival. Their meeting was neither accidental nor completely predictable, because any contact between dance and musical creativity establishes a field of paradoxes, exchanges and intersections, and most of all experiments. The starting point and driving force of *Resurrection 2.0*, the concert of improvised music and dance performance, is the very paradox of the meeting between the

authors who create the performance. The age of digital hyperconnectivity is driven by algorithms and commands that co-shape social choreographies both in the virtual sphere and in material reality. The physical presence of the body is thus built from the physical experience of contact, time, rhythms, exchange. The meeting is therefore unavoidably an “in-between” event – of the visible and the invisible, the audible and the (in)audible. Resurrection is born in the balance between silence and stillness, between sound and movement.

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Avtorji Authors: Elvis Homan, Beno Novak, Boštjan Simon
Izvajalci Performers: Beno Novak (telo), Elvis Homan (bobni), Boštjan Simon (saksofon)
Podlaganje Backing by: Matej Kejžar
Produkcija Production: Pekinpah, zanj: Žiga Predan Žiga Predan for Pekinpah
Koprodukcija Co-production: Qulenium
S podporo Supported by: Ministrstvo za kulturo Republike Slovenije Ministry of Culture of the Republic of Slovenia, Mestna občina Ljubljana City of Ljubljana
Trajanje predstave Duration of the performance: 45 min

BENO NOVAK se je izobraževal na Akademiji za ples v Salzburgu (SEAD), The Tisch Dance NYU in The Place London. Sodeloval je s številnimi priznanimi koreografi in skupinami, kot so Gary Clarke Company, Jason Mabana Dance, James Wilton Dance Company idr. Delo Beno Novaka vključuje raziskovanje osebnih izkušenj, izraženih skozi močno fizičnost, z občutljivostjo, krhkostjo, močjo in izčrpanostjo. Nujna sestavina pri nastajanju njegovih del je sodelovanje z drugimi avtorji. Beno Novak je umetniški in izvršni direktor festivala Summer Intensive na Portugalskem ter festivala Kaleidoskop v Sloveniji.

ELVIS HOMAN je bobnar, oblikovalec zvoka, skladatelj, pedagog. Končal je Codarts Rotterdam, Univerzo v

BENO NOVAK studied at the Salzburg Experimental Academy of Dance (SEAD), The Tisch Dance NYU and The Place London. He has collaborated with many renowned choreographers and groups such as Gary Clarke Company, Jason Mabana Dance, James Wilton Dance Company, etc. In his work, he explores personal experiences expressed through strong physicality, with sensitivity, fragility, strength and exhaustion. Collaboration with other authors is a vital component in the creation of his works. Beno Novak is the artistic and executive director of the Summer Intensive festival in Portugal and the Kaleidoskop festival in Slovenia.

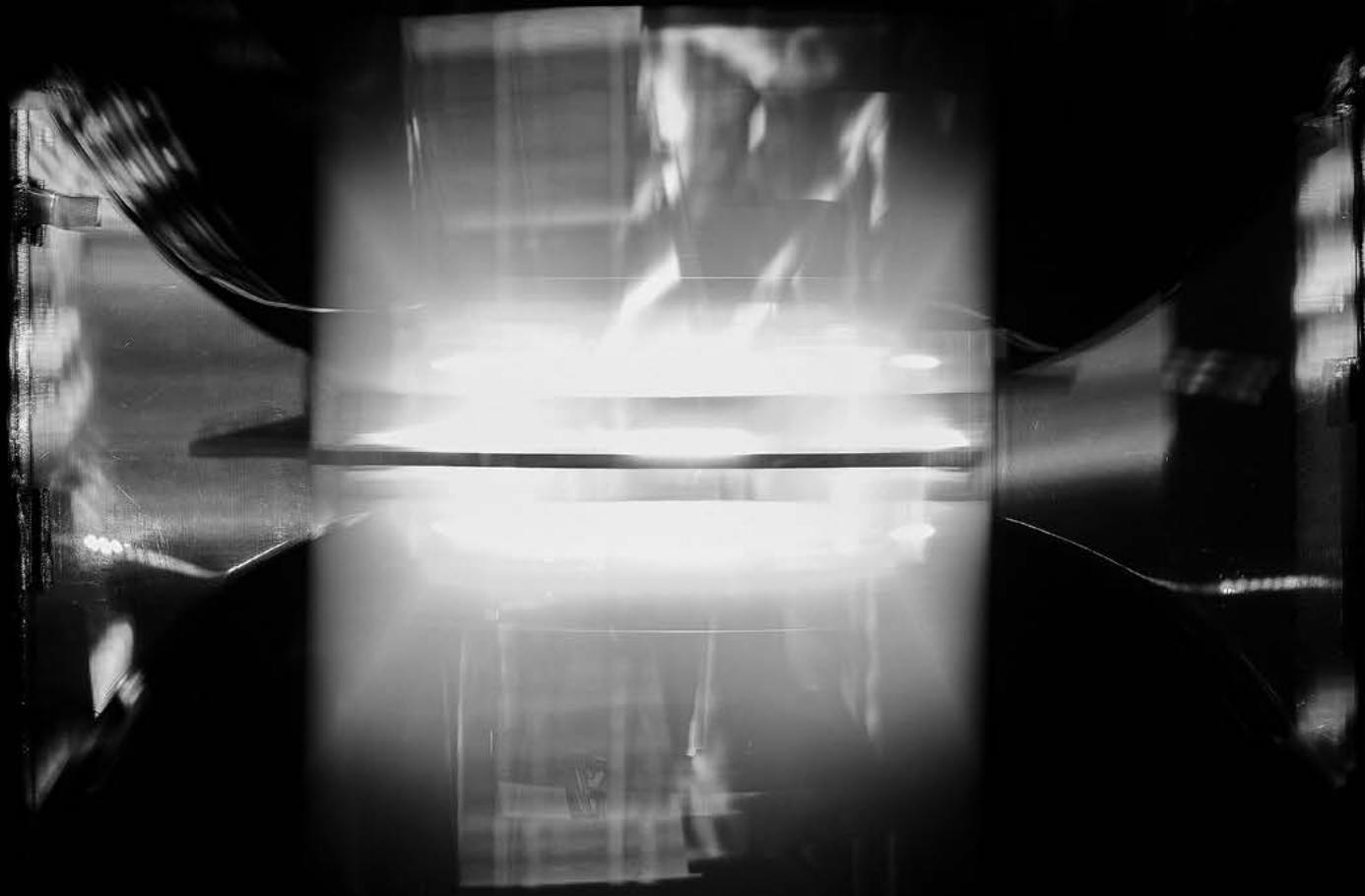
ELVIS HOMAN is a drummer, sound designer, composer and educator. He graduated from Codarts Rotterdam, the University of Ljubljana, and the

Ljubljani in Akademijo v Amsterdamu. Je prejemnik nagrad Erasmus Jazz Prijs 2016 in 2017, De Doelen Rotterdam in Leiden Jazz Award 2017. Nastopal je na številnih festivalih v Sloveniji in tujini, je član Rotterdam Electronic Orchestra, Quartzite 4tet, Punky Button Clan, Void Noise, aug.unis in je sodeloval še pri mnogih drugih mednarodnih projektih. Z Boštjanom Simonom je komponiral glasbo za film Haxan.

BOŠTJAN SIMON je inštrumentalist, pedagog, producent. Zaključil je Univerzo v Ljubljani in Amsterdamski konservatorij in je ustanovni član mednarodne zasedbe Zlatko Kaučiča »Orkester brez meja« ter umetniški sovodja Mednarodnega srečanja saksofonistov SAXGO v Novi Gorici.

Academy in Amsterdam. He is the recipient of Erasmus Jazz Prijs 2016 and 2017, De Doelen Rotterdam and Leiden Jazz Award 2017. He has performed at many festivals in Slovenia and abroad, is a member of Rotterdam Electronic Orchestra, Quartzite 4tet, Punky Button Clan, Void Noise and aug.unis, and participated in many other international projects. He co-composed the soundtrack for the film Haxan with Boštjan Simon.

BOŠTJAN SIMON is an instrumentalist, teacher and producer. He graduated from the University of Ljubljana and the Amsterdam Conservatory and is a founding member of Zlatko Kaučič's international band Orkester brez meja ("Orchestra Without Borders"), as well as the artistic co-director of the International Saxophone Meeting SAXGO in Nova Gorica.



BRINA – KINESTETIČNI
KINAESTHETIC MONUMENT

SPOMENIK BRINA – A

BRINA – KINESTETIČNI SPOMENIK

Brina – kinestetični spomenik preizpravlja tradicionalni pogled na spomenike kot statične in nespremenljive. Spomenik je struktura, otipljiva struktura, trajajoča otipljiva struktura kot spomin na zgodovinski pojav. Kinestetični spomenik je spomenik v gibanju, spomenik slovenski sodobni plesalki Marti Paulin – Brini. Brina, kot je bilo njeno partizansko ime, je med drugo svetovno vojno z improvizacijskimi plesi nastopala za borce in borke na fronti ter za lokalno prebivalstvo. Po vojni se je morala zaradi pomrznjenih prstov na nogah odpovedati aktivnemu

plesnemu ustvarjanju. Empancipatorna moč sodobnega plesa, ki jo je utelesila Brina: ali lahko deluje proti kolonizaciji naših spominov? Predstava je bila leta 2021 uvrščena v glavni program festivala ImPulsTanz na Dunaju. »*Ko sem kot plesalka stala sama med množico borcev, zavedajoč se, da bom zmogla s svojim plesnim darom in šibkim telesom izpovedati, kar nas je družilo, da bom zmogla obvladati tudi neizmeren naravn prostor, sem čutila v nogah moč, ko sem teptala trda zemeljska tla*« (Marta Paulin – Brina). Predstava ni primerna za epileptike.

BRINA – A KINAESTHETIC MONUMENT

Brina – A Kinaesthetic Monument re-examines the traditional view of monuments as static and unchangeable. How to make a monument that is ever changing? The generative, reactive and improvised kinaesthetic monument brings to presence Slovenian contemporary dancer Marta Paulin alias Brina – as she was known among her fellow partisans in the National Liberation Front during the WWII. She performed improvisational dance acts for the fighters and the locals on various meetings and gatherings. In the war, her feet were frozen, so she was not able to dance anymore. The kinaesthetic monument empowers Brina, as an antifascist and a dancer-choreographer, to rise not as a numb statue but as a

spinning movement and echo in space. The emancipatory power of contemporary dance as it was performed by Brina: can it be a remedy against colonising our memories? In 2021, the performance was included in the main programme of the ImPulsTanz international dance festival in Vienna. “*When, as a dancer, I stood alone in the massive crowd of liberation fighters, aware that I shall be able to use my dance gift and weak body to express what had been uniting us, that I shall also be able to master the vast natural space, I felt strength in my feet, tramping the hard soil of the forest ground*” (Marta Paulin – Brina).

The performance is not suitable for people with epilepsy.

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Avtorji Authors: Leja Jurišić, Bara Kolenc, Peter Kutin, Patrik Lechner, Mathias Lenz
Izvajalci Performers: Leja Jurišić, Bara Kolenc, Peter Kutin, Patrik Lechner, Mathias Lenz
Tehnična postavitev Technical setup: Peter Kutin
Video Video: Patrik Lechner
Oblikovanje zvoka Sound design: Mathias Lenz

Produkcija Production: Pekinph, janj: Žiga Predan Žiga Predan for Pekinph
Koprodukcija Co-production: NO1, KUD Samosvoj
S podporo Supported by: Ministrstvo za kulturo Republike Slovenije Ministry of Culture of the Republic of Slovenia, Avstrijski kulturni forum Ljubljana Austrian Cultural Forum Ljubljana
Trajanje predstave Duration of the performance: 50 min

LEJA JURIŠIĆ je plesalka in koreografinja, ki se udejstvuje v performativni in politični umetnosti. Njene uprizoritve zajemajo iz telesa, ki ga avtorica razume kot politični stroj, pri čemer ostaja hkrati zavezana raziskovanju tako osebnega oziroma intimnega kot (bio)političnega. S svojimi avtorskimi deli je nastopila v številnih ustanovah po Evropi, ZDA in Mehiki ter zanje prejela več nagrad; med drugimi sta z Markom Mandičem za performans *Skupaj* prejela Borštnikovo nagrado, nagrado Gibanice in nagrado Ksenije Hribar.

BARA KOLENC je filozofinja in umetnica iz Ljubljane. Je raziskovalka na Oddelku za filozofijo Filozofske fakultete Univerze v Ljubljani, avtorica knjige *Ponavljanje in uprizoritev: Kierkegaard, psihoanaliza, gledališče* (DTP, Analecta, 2014) in prejemnica priznanja za najodličnejši raziskovalni dosežek Univerze v Ljubljani v letu 2021. Za svoje delo na področju uprizoritvenih umetnosti je prejela več nagrad, nazadnje nagrado Theatertreffen Stückemarkt Comission of Work 2016 in priznanje za pomembna umetniška dela Univerze v Ljubljani leta 2018.

PETER KUTIN (Avstrija) deluje z zvokom v različnih zvrsteh. Njegove predstave ali instalacije v živo imajo fizični in psihološki vpliv, ki poslušalca oz. gledalca

LEJA JURIŠIĆ is a dancer and choreographer who practices performative and political art. Her performances draw from the body, which the author understands as a political machine, while remaining at the same time committed to exploring both the personal and intimate as well as the (bio)political. She presented her original performances across Europe, the USA and Mexico and received several awards for them: among others, Jurišić and Marko Mandić received the Boršnik Award, the Gibanica Award and the Ksenija Hribar Award for their performance *Together*.

BARA KOLENC is a philosopher and artist from Ljubljana. She is a researcher at the Department of Philosophy of the Faculty of Arts, University of Ljubljana, the author of the book *Repetition and Enactment: Kierkegaard, Psychoanalysis, Theatre* (DTP, Analecta, 2014) and recipient of the University of Ljubljana's top research achievement award in 2021. She received several awards for her work in the field of performing arts, most recently the Theatertreffen Stückemarkt Commission of Work Award 2016 and The Recognition of important works of art of the University of Ljubljana in 2018.

PETER KUTIN (Austria) works with sound in various genres. His live performances or installations have a

spravi iz ravnovesja, obenem pa tudi objame. Zanima se za hitrost in časovnost zvokov in glasbenih struktur, pri čemer raziskuje multimedijsko-polirhythmicne situacije, ki pogosto izvodejo hipnotična in psihedelična stanja, za kar je dobil nagrado Golden Nica na festivalu Ars Electronica (za delo *TORSO # 1, 2019*).

PATRIK LECHNER (Avstrija) je umetnik, ki ustvarja eksperimentalne avdio in video vsebine. Z raziskovanjem tehnologije ustvarja izvirna abstraktna zvočna dela v 3D grafiki v realnem času, pri čemer ohranja poudarek na umetniškem izražanju. S svojimi predstavami je gostoval v Avstriji, Belgiji, Italiji, Nemčiji, Kanadi, Združenih arabskih emiratih, Mehiki in drugje.

MATHIAS LENZ (Avstrija) deluje pri spremirjanju konstelacij in kontekstov na stičišču med objektivnim gledališčem, performativno umetnostjo in strojništvo, včasih tudi kot igralec ali scenograf. Vrsto let sodeluje z berlinsko umetniško skupino Club Real, dunajskim gledališkim kolektivom God's Entertainment, režiserkami Astrid Griesbach, Annie Sprinkle in Beth Stephens, koreografom Olegom Soulimenkom in kantavtorjem Christophom Theusslom.

physical and psychological impact that throws the listener or the spectator off balance, but at the same time embraces it. He is interested in the speed and temporality of sounds and musical structures, exploring multimedia-polyrhythmic situations that often provoke hypnotic and psychedelic states, which earned him the "Golden Nica" award at the Ars Electronica festival (for the project *TORSO # 1, 2019*).

PATRIK LECHNER (Austria) is an artist who creates experimental audio and video content. By exploring technology, he creates original abstract sound works in real-time 3D graphics, without losing focus on artistic expression. He has presented his performances in Austria, Belgium, Italy, Germany, Canada, the United Arab Emirates, Mexico and elsewhere.

MATHIAS LENZ (Austria) works in changing constellations and contexts at the interface between object theatre, performance art and mechanical engineering, sometimes also as an actor or a stage designer. For a number of years, he has collaborated with the Berlinbased artist collective Club Real and the Vienna theatre collective God's Entertainment, with the directors Astrid Griesbach, Annie Sprinkle and Beth Stephens, with the choreographer Oleg Soulimenko, and with the singer-songwriter Christoph Theussl.

SLOVESNA PODELITEV NAGRAD GIBANICE 2023 IN NAGRADE KSENIJE HRIBAR

Zaključek festivala Gibanica 2023 s podelitvijo nagrad Gibanice in nagrade Ksenije Hribar bosta v performativnem formatu krmarila Danijel Petković in Nejc Jezernik, ki sta navdih za gibalni prispevek našla v koreografskih opusih letošnjih nagrajenk in nagrajencev. V domačem zavetju Stare mestne elektrarne nas čaka slavnosten, zabaven in sproščen večer.

GIBANICA 2023 AWARD GIVING CEREMONY — GIBANICA AWARDS AND KSENIJA HRIBAR AWARD

The Gibanica 2023 closing and award giving ceremony with the presentation of the Gibanica awards and the Ksenija Hribar award will be conducted by Danijel Petković and Nejc Jezernik, who found inspiration for their movement contribution in the choreographic works of this year's winners. We look forward to a festive, fun and relaxed evening in the familiar setting of the Stara mestna elektrarna.

Gostitelja Hosts: Daniel Petković in Nejc Jezernik
Vstop prost Admission free

DISKURZIVNI PROGRAM DISCURSIVE PROGRAMME

RAZVOJNE STRATEGIJE NA PODROČJU SODOBNEGA PLESA

DEVELOPMENT STRATEGIES IN THE FIELD OF CONTEMPORARY DANCE

Okrogle miza Roundtable Discussion

Gostje in gosti Guests: **Tjaša Pureber**, vršilka dolžnosti generalnega direktorja, Direktorat za razvoj kulturnih politik pri Ministrstvu za kulturo Acting DirectorGeneral, Cultural Policy Development Directorate, Ministry of Culture • **Pia Krämer**, selektorica 11. Gibanice, neodvisna kustosinja, nekdanja predsednica EDN, direktorka rezidenčnega programa Espaço do Tempo in koordinatorka Portugalske platforme upravoritvenih umetnosti a selector at the 11th Gibanica, Independent curator, former president of EDN, residence program director of Espaço do Tempo, Portugal, and coordinator of the Portuguese Platform of Performing Arts • **Roberto Casarotto**, član strokovne komisije 11. Gibanice in sodirektor mreže Aerowaves member of the Expert Committee of the 11th Gibanica and Aerowaves co-director • **Jan Rozman**, avtor predstave PREDMETENJE, ki je na 10. Gibanici prejel nagrado strokovne komisije za najboljšo predstavo, sicer pa eden vidnejših ustvarjalcev na področju sodobnega plesa zadnjih nekaj let, ki se uspešno uveljavlja tudi v tujini author of THINGING, which received the Expert Committee Best Performance Award at the 10th Gibanica, and one of the most prominent artists in the field of contemporary dance in the last few years, who is also making a name for himself abroad • **Matej Kejžar**, plesalec, plesni ustvarjalec, pedagog in umetniški vodja festivala Spider dancer, dancemaker, pedagogue, and artistic director of the Spider Festival

Moderatorka Moderated by: **doc. dr. Bara Kolenc**, filozofinja in umetnica philosopher and artist

Pogovor bo potekal v angleščini The conversation will be held in English.
Vstop prost Admission free

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Nujni pogoji za profesionalno ustvarjanje in predstavljanje kulturnih dobrin na področju upravoritvenih umetnosti so informirane, strokovno podprte in vključajoče razvojne kulturne politike. Njihov namen je vzpostaviti sistematičen in načrten razvoj, da bo lahko kulturni in ustvarjalni sektor v Sloveniji dosegal vrhunske standarde, primerljive z evropskimi državami. Na javni razpravi bomo preizprševali strategije razvojnih politik na področju sodobnega plesa. Ali so dovolj transparentne? Kakšne so spremembe na področju financiranja sodobne plesne umetnosti in prenove razpisnih mehanizmov? Kakšne so strategije podpore razvoja

Informed, evidencebased and inclusive cultural development policies are of key importance for the professional creation and presentation of cultural goods in the field of performing arts. The purpose of these policies is to establish a systematic and planned development so that the cultural and creative sector in Slovenia can achieve top standards comparable to European countries. The aim of the public debate is to question the strategies of development policies in the field of contemporary dance. Are they transparent enough? What changes are there in the field of contemporary dance art funding and the renewal of tendering mechanisms? What are the strategies to support the development of

sodobnega plesa v tujini? Kako te strategije vplivajo na umetniško delovanje? Pomemben mejnik za institucionalizacijo tega področja je bil leta 2011 ustanovljeni javni zavod *Center sodobnih plesnih umetnosti*, ki je bil še pred začetkom delovanja, s spremembou oblasti, ukinjen. Kakšne prednosti prinaša institucionalizacija in kakšne so dobre prakse v tujini? V pripravi je reforma statusa samozaposlenih v kulturi. Kako izboljšati pogoje dela plesnih ustvarjalcev in zmanjšati prekarnost? Kdaj bo plesna umetnost pozicionirana enakovredno z ostalimi umetniškimi praksami?

contemporary dance in other countries? How do these strategies affect artistic practice? An important milestone for the institutionalization of this field was the *Center of Contemporary Dance Arts*, a public institute founded in 2011 that was closed down before it began operations due to a change in government. What are the benefits of institutionalization and what are the best practices abroad? A reform of the status of the self-employed in the cultural sector is in preparation. How can the working conditions of dance artists be improved and precarity reduced? When will dance art be given equal status to other artistic practices?

POGOVOR Z USTVARJALKAMI IN USTVARJALCI PREDSTAV GIBANICE 2023: V IZGRAJEVANJU

A CONVERSATION WITH THE CREATORS OF THE GIBANICA 2023 PERFORMANCES: UNDER CONSTRUCTION

Gostje in gosti Guests: **Kristina Aleksova • Leja Jurišić • Matej Kejžar • Bara Kolenc • Mala Kline • Katja Legin • Beno Novak • Jan Rozman • Irena Tomažin**

Moderatorka Moderated by: **dr. Andreja Kopač**, publicistka, dramaturginja, urednica in profesorica na področju sodobnih scenskih umetnosti publicist, playwright, editor and professor in the field of contemporary performing arts

Pogovor bo potekal v angleščini The conversation will be held in English.
Vstop prost Admission free

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Pogovor bo potekal z avtorji in avtoricami, ki so bili izbrani v tekmovalni program Gibanice 2023, in sicer na temo izgrajevanja jezika, metodologij in strategij za predstave. Vsak od avtorjev in avtoric namreč razvija svoj specifični plesni vokabular na eni strani ter »pravila« zlaganja na drugi, zato bomo skupaj skušali odstreti, kako določene

vsebine, teme, metode in modeli vplivajo na njihove odločitve, tako v vlogi plesalcev oziroma plesalk kot koreografov oziroma koreografinj. Letošnji izbor namreč še posebej zaznamuje ravno ta »dvojna vloga« plesnih ustvarjalcev, ki so si znanja in izkušnje pridobivali na različnih koncih sveta – ter jih pregnetli v lastni umetniški podpis.

The authors selected for the Gibanica 2023 competition programme will discuss the construction of language, methodologies and strategies for performances. Each of the authors is developing their own specific dance vocabulary on the one hand, and the “rules” of arranging on the other, so we will try to determine together how certain

contents, topics, methods and models influence their decisions, both in the role of dancers and choreographers. This year’s selection is particularly marked by this “dual role” of dance creators who gained knowledge and experience in different parts of the world – and transformed them into their own artistic signature.

INICIATIVA ALLO ALLO INITIATIVE: I ONLY SEE YOU AT NIGHT

Predstava / Instalacija / Raziskava Performance / Installation / Research
Avtorji / izvajalci Authors / performers: Anja Mejač, Liza Šimenc, Luka Uršič, Olja Grubić

Plesna predstava *I Only See You at Night*, podprtta s plesno instalacijo, je četrtta v seriji raziskav dvoletnega avtorskega opusa skupine štirih umetnikov. Njihovo sodelovanje povezuje ples, performans ter zvočno in vizualno umetnost, ki se združijo v svojevrsten uprizoritveni jezik. Gib ustvarja zvok, skupaj ustvarjata prostor, ki omogoča improvizirano komunikacijo.

The dance performance *I Only See You at Night*, supported by a dance installation, is the fourth in a series of investigations into the two-year-long original work of a group of four artists. Their collaboration connects dance, performance, and sound and visual art, which come together in a unique performance language. Movement creates sound, and together they create a space that enables improvised communication.

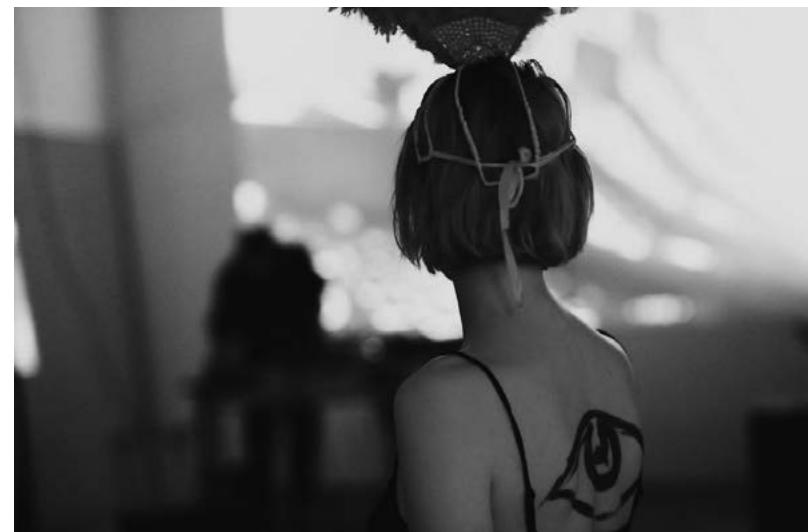


Foto Photo: Nina Pernat

Petek, 24. februar od 9.00 do 10.30 Friday, February 24 from 9 to 10:30 a.m.
Cankarjev dom - Dvorana Duše Počkaj Duša Počkaj Hall

STIK S SABO IN TOUCH WITH YOURSELF

Senzorično potovanje / Delavnica Sensory journey / Workshop

Delavnico vodi The workshop is led by: Ana Romih

Vstop prost Admission free

Senzorično potovanje Ane Romih temelji na taktikah in strategijah uravnovešenja telesa v njegovi polni prisotnosti. Gibalna improvizacija in meditacija bosta ozaveščali misli in telo ter skozi štiri sklope – zaznavanje telesa, senzorično zaznavanje, utelešenje lahkonosti in potopitev v trenutnost bivanja – ustvarjali prostor za odslovitev teže in vzpostavitev lahkonjejših trenutkov.

Ana Romih's sensory journey is based on the tactics and strategies of balancing the body in its full presence. Movement improvisation and meditation will raise awareness of the mind and body, and create a space for letting go of weight and the formation of lighter moments through four sections – body perception, sensory perception, embodiment of lightness and immersion in the present moment of being.



Foto Photo: Urška Božilovac

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Sobota, 25. februar od 9.00 do 11.00 Saturday, February 25 from 9 to 11 a.m.
JSKD Studio

ARHITEKTURA MEHKOBE THE ARCHITECTURE OF SOFTNESS

Delavnica Workshop

Delavnico vodita The workshop is led by: Tina Benko, Ema Križič

Arhitektura mehkobe Tine Benko in Eme Križič je zmes telesno-plesnih interesov, ki se stekajo v plesno prakso kolektiva Divje ptice. Delavnica se bo posvetila obujanju mehkega, gibkega telesa, ki zlahka spreminja svojo orientacijo v prostoru in prehaja skozenj. Udeleženci bodo raziskovali načela rabe in prenosa kinetične energije ter razvijali prilagodljivo, odzivno telo.

The Architecture of Softness by Tina Benko and Ema Križič is a mixture of somatic and dance interests that converge into the dance practice of the Wild Birds collective. The workshop will focus on awakening the soft, supple body that effortlessly changes its orientation in space and traverses through it. The participants will explore the principles of using and transferring kinetic energy and develop a flexible, responsive body.



Foto Photo: Branka Keser

Sobota, 25. februar ob 16.00 Saturday, February 25 at 4 p.m.
Hiša otrok in umetnosti

OD KAPLJICE DO OCEANA FROM DROPLETS TO THE OCEAN

Izkustvena plesna predstava / Delavnica za najmlajše Experiential
dance performance / Workshop for the youngest

Ustvarjalke Artists: Ajda Tomazin, Tini Rozman, Mojca Špik
Obvezna uporaba copat Entry with slippers only.

Interaktivna predstava *Od kapljice do oceana* združuje in omogoča najmlajšim, da preko sodobnega plesa spoznajo vodni krog ter zapešajo skupaj s kapljicama, saj jih predstava spodbuja k ustvarjalnemu gibu. Kapljici sta najprej v oblaku, nato poletita na zemljo, se zlijeta v ocean, a sta zaradi toplega sonca kmalu nazaj na poti proti nebu ...

The interactive performance *From Droplets to the Ocean* unites and enables children to learn about the water cycle through contemporary dance and to dance together with two droplets, as the performance encourages their creative movement. First, the droplets are in a cloud, then they fly down to the earth, flow into the ocean, but due to the warm sun, they are soon back on their way to the sky ...



Foto Photo: Urška Boljkovac

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Sobota, 25. februar ob 18.45 Saturday, February 25 at 6:45 p.m.
Cankarjev dom - Prvo preddverje First Foyer

SREČANJA ENCOUNTERS

Participativni performans Participatory performance

Ustvarjalka Artist: Tina Jeranko

Vstop prost Admission free

Performans *Srečanja* Tine Jeranko je sestavljen iz šestih »šopkov besed« (pesmi, ki to niso), ki se utelesijo skozi telo izvajalke. Gre za monolog, izražen z gestami srečanja in dejanji pogleda, z usmerjanjem pozornosti v odnosu z »drugim«. *Moje telo, tvoje telo, naše telo*. Predstava poteka v tesnem sodelovanju z občinstvom, ki sledi izvajalki in jo spremlja v izvajanju nalog.

Tina Jeranko's performance *Encounters* consists of six "bouquets of words" (songs that are not songs), which are embodied through the performer's body. It is a monologue expressed through gestures of encounter and acts of gaze, by directing attention in relations with the "Other". *My body, your body, our body*. The performance takes place in close cooperation with the audience, which follows the performer and accompanies her in carrying out her tasks.



Foto Photo: Valentina fotografije photography

DSPS25 + 3

Video projekcija Video projection

Avtorica Author: Andreja Rauch Podrzavnik

Vstop prost Admission free

Plesna video instalacija *DSPS25+3* Andreje Rauch Podrzavnik je delo, ki izpostavlja likovnost figure v gibanju skozi prostor. Nadgradnja montaže, ki je bila leta 2019 predstavljena na otvoritvi festivala Gibanica, bo v letošnjem letu vključevala še večje število ustvarjalck in ustvarjalcev, na podlagi česar bosta nastali nova montaža in video projekcija.

Dance video installation *DSPS25+3* by Andreja Rauch Podrzavnik is a work that highlights the visual art of a figure in its movement through space. The upgrade of the video, which was presented at the opening of the Gibanica festival 2019, will include an even larger number of creators this year, on the basis of which a new video and projection will be created.



Foto Photo: Nada Žganek

10.30

Cankarjev dom – Linhartova dvorana Linhart Hall
Julia Keren Turbahn, Jan Rozman:
REČI REČI THINGS THING
Produkcija Production: Emanat
Koprodukcija Co-production: Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre v sodelovanju z in collaboration with FELD Theater für junges Publikum (Berlin)

17.00

Stara mestna elektrarna – Elektro Ljubljana Bojana Robinson, Katja Legin in gosti and guests: **OH, KAKO ZELO OBIČAJNO OH, HOW VERY ORDINARY**
Produkcija Production: Studio za raziskavo umetnosti igre Creative Center for Artistic Research
Koprodukcija Co-production: Kino Šiška

20.00

Kino Šiška – Katedrala Hall
Mala Kline: **VENERA: MED UJETOSTJO IN LETENJEM VENUS: BETWEEN CAPTIVITY AND FLIGHT**
Produkcija Production: ELIAS 2069, Mercedes Klein
Koprodukcija Co-production: Kulturni center Španski borci / EN-KNAP Španski borci Cultural Centre / EN-KNAP Institute, Kino Šiška, Nomad Dance Academy Slovenia Nomad Dance Academy Slovenia

9.00–10.30

Cankarjev dom – Dvorana Duše Počkaj Duša Počkaj Hall
STIK S SABO IN TOUCH WITH YOURSELF • Senzorično potovanje / Delavnica Sensory journey / Workshop • Gibanica Fringe Delavnico vodi The workshop is led by: Ana Romih
Vstop prost Admission free

11.00

Cankarjev dom – CD klub Club CD
RAZVOJNE STRATEGIJE NA PODROČJU SODOBNEGA PLESA
DEVELOPMENT STRATEGIES IN THE FIELD OF CONTEMPORARY DANCE
• Okrogla miza Roundtable Discussion Gostje in gosti Guests: Roberto Casarotto • Matej Kejžar • Pia Krämer • Tjaša Pureber • Jan Rozman
Moderatorka Moderated by: Bara Kolenc Pogovor bo potekal v angleščini The conversation will be held in English.
Vstop prost Admission free

16.00

Center kulture Španski borci – Velika dvorana Španski borci Cultural Centre – Main Hall
Kristina Aleksova: **POLJUB KISS**
Produkcija Production: Via Negativa

18.00

Stara mestna elektrarna – Elektro Ljubljana Irena Z. Tomažin, Jule Flierl: **U.F.O.: POKLON KATALINI LADIK U.F.O.: HOMMAGE TO KATALIN LADIK**
Produkcija Production: Zavod Sploh Sploh Institute
Koproducenti in partnerji Co-producers and partners: SOPHIENSÄALE (Berlin), Charleroi Danse Center chorégraphique de Wallonie-Bruxelles (Brussels), PACT Zollverein (Essen)

20.00

Cankarjev dom – Linhartova dvorana Linhart Hall
Matej Kejžar: **PČP – PREŽIVLJATI ČAS PLESAJE STD – SPENDING TIME DANCING**
Produkcija Production: Pekinpah

9.00–11.00

JSKD Studio
ARHITEKTURA MEHKOVE THE ARCHITECTURE OF SOFTNESS • Delavnica Workshop • Gibanica Fringe Delavnico vodita The workshop is led by: Tina Benko, Ema Križič

11.00

Cankarjev dom – CD klub Club CD
POGOVOR Z USTVARJALKAMI IN USTVARJALCI PREDSTAV GIBANICE 2023: V IZGRAJEVANJU A CONVERSATION WITH THE CREATORS OF THE GIBANICA 2023 PERFORMANCES: UNDER CONSTRUCTION

Gostje in gosti Guests: Kristina Aleksova • Leja Jurišić • Matej Kejžar • Bara Kolenc • Mala Kline • Katja Legin • Beno Novak • Jan Rozman • Irena Tomažin
Moderatorka Moderated by: Andreja Kopač Pogovor bo potekal v angleščini The conversation will be held in English.
Vstop prost Admission free

16.00

Hiša otrok in umetnosti Ajda Tomazin, Tini Rozman, Mojca Špik: **OD KAPLJICE DO OCEANA FROM DROPLETS TO THE OCEAN** • Izkustvena plesna predstava / Delavnica za najmlajše Experiential dance performance / Workshop for the youngest • Gibanica Fringe Obvezna uporaba copat Entry with slippers only.

18.00

Cankarjev dom – Dvorana Duše Počkaj Duša Počkaj Hall Beno Novak, Elvis Homan, Boštjan Simon: **VSTAJENJE 2.0 RESURRECTION 2.0**
Produkcija Production: Pekinpah Koprodukcija Co-production: Qulenium

18.45

Cankarjev dom – Prvo preddverje First Foyer Tina Jeranko: **SREČANJA ENCOUNTERS** • Participativni performans Participatory performance • Gibanica Fringe
Vstop prost Admission free

19.30

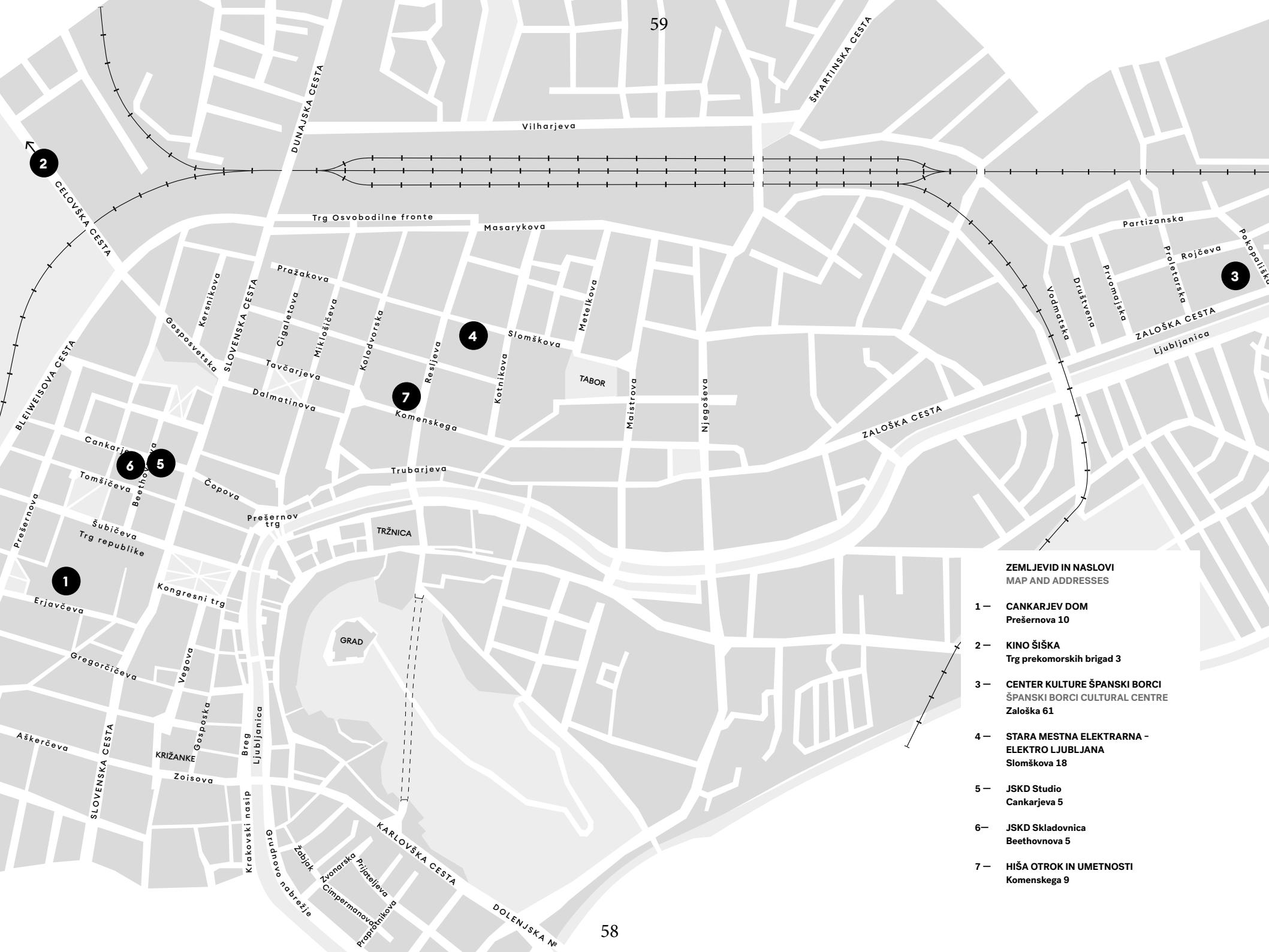
Cankarjev dom – Linhartova dvorana Linhart Hall Leja Jurišić, Bara Kolenc, Peter Kutin, Patrik Lechner, Mathias Lenz: **BRINA – KINESTETIČNI SPOMENIK BRINA – A KINAESTHETIC MONUMENT**
Produkcija Production: Pekinpah Koprodukcija Co-production: NO1, KUD Samosvoj

20.30

Stara mestna elektrarna – Elektro Ljubljana Andreja Rauch Podrzavnik: **DSPS25 + 3** • Plesna video instalacija Dance video installation • Gibanica Fringe
Vstop prost Admission free

21.30

Stara mestna elektrarna – Elektro Ljubljana **SLOVESNA PODELITEV NAGRAD GIBANICE 2023 IN NAGRADE KSENIJE HRIBAR GIBANICA 2023 AWARD GIVING CEREMONY – GIBANICA AWARDS AND KSENIJA HRIBAR AWARD**
Gostitelja Hosts: Daniel Petković in Nejc Jezernik
Vstop prost Admission free



VSTOPNICE TICKETS

Festivalska vstopnica: 30 EUR
(festivalska vstopnica ne velja za dogodek Gibanica Fringe)

Vstopnice za posamezne dogodke: 6 EUR
(mlajši od 25 let in starejši od 65 let ter samozaposleni v kulturi in upokojenci), 8 EUR

Festival Pass: 30 EUR (the festival pass is not valid for Gibanica Fringe events)

Tickets for individual events: 6 EUR (youth under 25, people over 65, self-employed in culture and pensioners), 8 EUR

Prodaja vstopnic Tickets sales:

Za predstavo *Venera*:

Med ujetostjo in letenjem

Kino Šiška
Blagajna
Trg prekomorskih brigad 3, 1000 Ljubljana
T: 01 500 30 00

For the performance *Venus*:

Between Captivity and Flight

Kino Šiška
Box Office
Trg prekomorskih brigad 3, 1000 Ljubljana
T: +386 1 500 30 00

Za predstavo *Poljub*:

Center kulture Španski borci
Zaloška 61, 1000 Ljubljana
Blagajna
T +386 (0)1 620 87 90

For the performance *Kiss*

Španski Borci Cultural Centre
Zaloška 61, SI-1110 Ljubljana, Slovenia
Box Office
T +386 (0)1 620 87 90

Vstopnice za predstavo / delavnico
Od kapljice do oceana: 4 EUR
(otroci), 6 EUR (odrasli)
Rezervacija na www.hisaotrok.si.
Cena za delavnico *Arhitektura mehkobe*: 25 EUR

Tickets for performance / workshop
From Droplets To The Ocean: 4 EUR (children), 6 EUR (adults)
Reservations at www.hisaotrok.si.
Tickets for performance *The Architecture of Softness*: 25 EUR

E: info@kinosiska.si

Vstopnice za predstavo je mogoče kupiti na blagajni Kina Šiška (pon–pet med 15.00 in 20.00) in preko prodajne mreže Eventim. Za več informacij obiščite spletno stran dogodka na www.kinosiska.si.

E: info@kinosiska.si

Tickets for the event can be purchased at the Kino Šiška box office (Mon–Fri from 3 p.m. to 8 p.m.) and via the Eventim sales platform. For more information, visit the event website of the event at www.kinosiska.si.

blagajna@spanskiborci.si

Uradne ure:
pon–pet 17.00–19.00 in uro pred pričetkom prireditve

blagajna@spanskiborci.si

Opening Hours:
Mon–Fri 5 p.m.–7 p.m. and an hour before events

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Ostali dogodki

Cankarjev dom
Informacijsko središče in nakup vstopnic
Prešernova cesta 10 (podhod Maxija)
Tel.: +386 1 2417 299
E-naslov: vstopnice@cd-cc.si
Odprtlo ob delavnikih od 11h do 13h in od 15h do 17h ter uro pred prireditvami.
Prevzem vstopnic za prireditve v Klubu CD uro pred začetkom prireditve v Mali galeriji.
S plačilnimi karticami nakup vstopnic tudi na spletu: www.cd-cc.si.
Dodatne informacije po telefonu (01) 2417 299 ali na vstopnice@cd-cc.si.
Druga prodajna mesta:
Uro pred prireditvijo na prizorišču.

Other events

CD Information Centre and Box Office
Prešernova cesta 10 (Maxi underpass)
1000 Ljubljana
Tel.: +386 1 2417 299
E-mail: vstopnice@cd-cc.si
Opening hours: workdays from 11 a.m. to 1 p.m. and from 3 p.m. to 5 p.m. and an hour prior to events.
Tickets for CD Club events can be picked up in the Small Gallery one hour prior to the event.
Tickets can also be purchased online with credit/debit cards at www.cd-cc.si.

Pooblaščeni prodajni servis:
Bencinski servisi Petrol, mojkarte.si, bencinski servisi OMV z multitočko.
Nakup vstopnic po telefonu:
Vstopnice lahko najpozneje tri delovne dni pred prireditvijo kupite tudi po telefonu 01 24 17 300, in sicer vsak delovnik od 11. do 13. ure. Vstopnice za brezplačne prireditve:
Prosimo, da si zagotovite vstopnice tudi za brezplačne prireditve.
Zaradi spremljanja obiska, predvsem pa zaradi varnostnih predpisov, ki strogo prepovedujejo večje število navzočih, kot je sedežev, vam hostesna služba brez vstopnice ne more dovoliti vstopa v dvorano.

More information: +386 1 2417 299 and vstopnice@cd-cc.si

Other points of sale
An hour before the event at the venue.

Online tickets sales:

www.vstopnice.cd-cc.si.

Tickets for free events:

Please also obtain tickets for free events.

Due to the monitoring of visits, and especially due to security regulations, which strictly prohibit exceeding the number of visitors in relation to the number of seats, the hostess service cannot allow you to enter the event without a ticket.

UVODNO SREČANJE ZA BALKANSKO PLESNO PLATFORMO KICKOFF MEETING FOR THE BALKAN DANCE PLATFORM

Med festivalom Gibanica – bienale sodobne plesne umetnosti bo v Cankarjevem domu v Ljubljani med 22. in 25. februarjem 2023 potekalo uvodno srečanje za Balkansko plesno platformo (Balkan Dance Platform).

Cilj srečanja, ki ga organizira Društvo za sodobni ples Slovenije, je združiti ljudi iz nacionalnih plesnih platform in tiste, ki so zelo dejavni na področju sodobnega plesa v balkanskih državah (organizacije, producenti, plesalci itd.). Dolgoročna ideja je, da bi lahko skupaj z vsemi deležniki organizirali Balkansko plesno platformo. Eno izmed prvih srečanj bo potekalo v Ljubljani, kjer bomo začeli razpravo o tej ideji.

Prvi cilj našega srečanja je osebno spoznati vse potencialne partnerje, podrobno identificirati vse želje in potrebe v regiji ter začeti nova kreativna umetniška raziskovanja.

During the festival Gibanica – Biennial of Slovenian Contemporary Dance Art, the kickoff meeting for the Balkan Dance Platform will be held at Cankarjev dom in Ljubljana, Slovenia, from February 22 to 25, 2023.

The aim of the meeting organized by Contemporary Dance Association Slovenia is to bring together people from national dance platforms and those who are very active in the field of contemporary dance in the Balkan countries (organizations, producers, dancers, etc.).

The long-term idea is to be able to organize the Balkan Dance Platform together with all interested parties. One of the first meetings will take place in Ljubljana, where we will open the debate on this idea.

The initial goal of our meeting will be to get to know all of the potential partners in person, to identify in detail the wishes and needs of the region, and to start new creative artistic collaborations.

Podpora Supported by: Trust for Mutual Understanding
V sodelovanju z In collaboration with: WaxFactory

Organizacija Organisation:



Društvo za
sodobni ples
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S podporo Supported by:



Mestna občina
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Partnerji Partners:



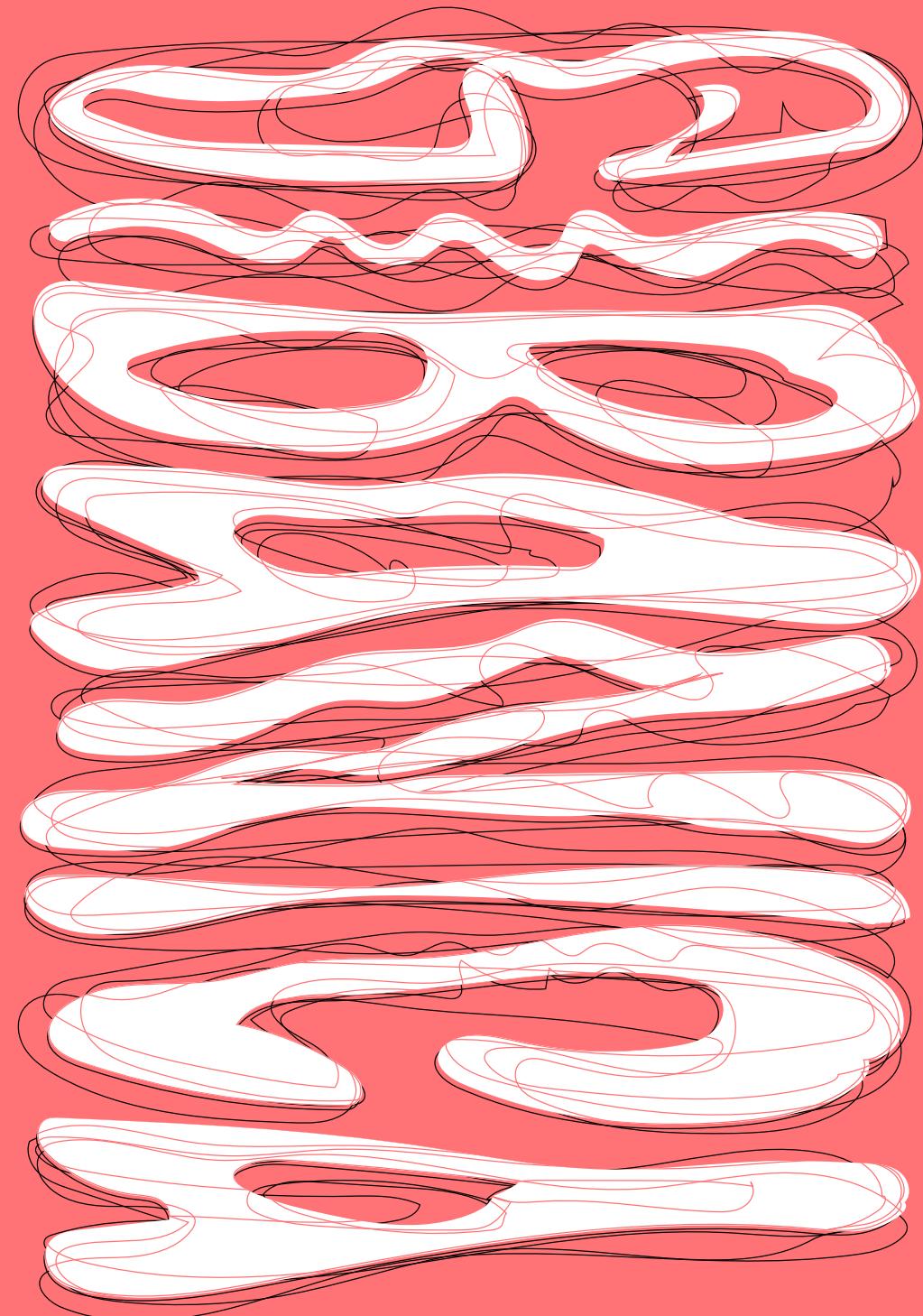
So-organizatorji / koproducenti Co-organizers/co-producers:



V sodelovanju z In collaboration with:



Medijski partnerji Media partners:



Organizacija Organisation: Društvo za sodobni ples Slovenije Contemporary Dance

Association Slovenia

Partnerji Partners: Cankarjev dom, Bunker, Plesni Teater Ljubljana PTI – Dance Theatre

Ljubljana, En-Knap, Maska, Zavod MOJA KREACIJA Maribor MOJA KREACIJA

Association Maribor, Emanat, Pekinpah, Nagib, DUM – Društvo umetnikov Association

DUM, NDA Slovenija NDA Slovenia, Mesto Žensk City of Women, Platforma NEST NEST

Platform, JSKD – Javni sklad Republike Slovenije za kulturne dejavnosti JSKD – Public

Fund for Cultural Activities of the Republic of Slovenia

Selektorice predstav za Gibanico 2023 Gibanica 2023 performance selectors: Pia Krämer,

Biljana Tanurovska - Kjulavkovski in and Maja Kalafatić.

Članici umetniškega odbora Members of the artistic board: Mojca Kasjak in and Nina Meško

Izvršna producentka Gibanice ter pobudnica in organizatorka uvodnega srečanja Balkanske plesne platforme Executive producer of Gibanica, initiator and organizer of the Balkan

Dance Platform kick-off meeting: Mojca Zupanič

Asistenti izvršne producentke Producer assistants: Nejc Faganel, Kristina Kokalj, Ana Žekar

Odnosi z javnostmi PR: Urška Comino

Grafična podoba Graphic design: Mina Fina — Grupa Ee

Urednica kataloga Catalogue editor: Urška Comino

Teksti Texts: Andreja Kopač

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: Grega Mohorčič, Andrej Petrovčič, Dušan Pušica,

Vid Starman, Manca Vukelič

Foto Photo: Nada Žgank

Video: Hana Vodeb, Lana Požlep

Prostovoljke Volunteers: Polett Kasza, Milena Lebar, Christiana Mousavere,

Neja Rakušček, Lea Vilman

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members of commissions: Maja Kalafatić, Pia Krämer, Biljana Tanurovska – Kjulavkovski,

Lea Loeb, Dries Douibi, Roberto Casarotto, Dragana Alfirević, Teja Reba, Nataša Živković,

prostovoljkam volunteers, partnerjem in koproducentom partners and co-producers,

vsem tehnikom all technicians, Tamara Bračič Vidmar, Mojca Jug, Alma R. Selimović, Maja

Vižin, Sabrina Železnik, Deple Vipavska dolina, Kozmetika Afrodita, DPG, Džungla Plants

S podporo Supported by: Ministrstvo za kulturo Republike Slovenije, Mestna občina

Ljubljana, Trust for Mutual Understanding, Avstrijski kulturni forum Ministry of Culture

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Cultural Forum in Ljubljana

Koprodukcija Coproduction: Cankarjev dom, Bunker, Center kulture Španski borci Španski borci Cultural Centre IEN-KNAP, Kino Šiška, JSKD

Medijski partnerji Media partners: TAM TAM, Mladina, Koridor – križišča umetnosti, Radio Študent, Agencija ML

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Burek Olimpija, Barcaffé



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