

mladi levi

PROGRAM PROGRAMME

24.–31.8. 2019

24/8 sobota saturday

20.30 Odprtje festivala/Festival opening

20.30 Urša Vidic: **ZID THE WALL**, odprtje instalacije/installation opening SI • Stara mestna elektrarna*

21.00 Alessandro Serra (po predlogi/based on: William Shakespeare: Macbeth), Sardegna Teatro & Compagnia Teatropersona: **MACBETTU** IT • Stara mestna elektrarna*

21.00 Mart Kangro, Juhan Ulfsak, Eero Epner: **DELAVNICA** WORKSHOP EE • Dvorana ŠD Tabor

22.00 Eclipse: **MONSTRUM NOSTRUM**, razstava z otvoritvenim performansom/exhibition with the opening performance SI • Stara mestna elektrarna*

22.30 Otvoritvena zabava/Opening party

25/8 nedelja sunday

18.00 Alessandro Serra (po predlogi/based on: William Shakespeare: Macbeth), Sardegna Teatro & Compagnia Teatropersona: **MACBETTU** IT • Stara mestna elektrarna*

18.00 Teresa Dillon: **MTCD – VIZUALNA ANTOLOGIJA MOJEGA STROJNEGA ŽIVLJENJA** MTCD – A VISUAL ANTHOLOGY OF MY MACHINE LIFE UK, DE • Projektni prostor Aksioma**

20.00 Jaha Koo: **CUCKOO** BE, KR • Plesni teater Ljubljana*

21.30 Mart Kangro, Juhan Ulfsak, Eero Epner: **DELAVNICA** WORKSHOP EE • Dvorana ŠD Tabor

26/8 ponedeljek monday

18.00 Teresa Dillon: **MTCD – VIZUALNA ANTOLOGIJA MOJEGA STROJNEGA ŽIVLJENJA** MTCD – A VISUAL ANTHOLOGY OF MY MACHINE LIFE UK, DE • Projektni prostor Aksioma**

19.00 Daria Deflorian & Antonio Tagliarini: **IZKOPAVANJE DIGGING IT** • Dvorana ŠD Tabor

21.00 Tina Satter/Half Straddle: **JE TO SOBA: DOBESEDNI PREPIS REALITY WINNER IS THIS A ROOM: REALITY WINNER VERBATIM TRANSCRIPTION** US • Stara mestna elektrarna*

27/8 torek tuesday

11.00 Okrogla miza/Roundtable discussion
PROSTORSKA PROBLEMATIKA SCENSKIH UMETNOSTI V MESTU LJUBLJANA – PONOVO SPATIAL ISSUES OF PERFORMING ARTS IN LJUBLJANA – AGAIN • Stara mestna elektrarna*

18.00 Maria Lucia Cruz Correia: **GLAS NARAVE: SOJENJE VOICE OF NATURE: TRIAL** PT, BE • Mestna hiša Ljubljana, Rdeča dvorana*

20.30 Tina Satter/Half Straddle: **JE TO SOBA: DOBESEDNI PREPIS REALITY WINNER IS THIS A ROOM: REALITY WINNER VERBATIM TRANSCRIPTION** US • Stara mestna elektrarna*

22.00 Daria Deflorian & Antonio Tagliarini: **IZKOPAVANJE DIGGING IT** • Dvorana ŠD Tabor



29/8 četrtek thursday

9.30–18.00 Mednarodni poletni forum/International summer forum trans-making: **O ČUSTVENEM MATERIALIZMU ON EMOTIONAL MATERIALISM** • Pionirski dom na Komenskega 9**

15.30–18.00 **PONOVI ZARIS LJUBLJANE RE-MAPPING LJUBLJANA**, skupinski sprehod po mestu s tremi itinerarji/collective city walk with three itineraries

19.00 Maria Lucia Cruz Correia: **GLAS NARAVE: SOJENJE VOICE OF NATURE: TRIAL** PT, BE • Mestna hiša Ljubljana, Rdeča dvorana*

20.00 Walid Raad: **LES LOUVRES in/ali BRCANJE MRLIČA LES LOUVRES and/or KICKING THE DEAD** LB, US • Lutkovno gledališče Ljubljana, Oder pod zvezdami *

21.30 Kate McIntosh: **V MNOGIH ROKAH IN MANY HANDS** NZ, BE • Stara mestna elektrarna *

22.00 Walid Raad: **LES LOUVRES in/ali BRCANJE MRLIČA LES LOUVRES and/or KICKING THE DEAD** LB, US • Lutkovno gledališče Ljubljana, Oder pod zvezdami *

30/8 petek friday

9.30–18.00 Mednarodni poletni forum/International summer forum trans-making: **O ČUSTVENEM MATERIALIZMU ON EMOTIONAL MATERIALISM** • Sindikalna dvorana Elektra Ljubljana

18.00 Tanja Radež: **NABIRALCI PRAHU DUST COLLECTORS**, misteriozna kompozicija, odprtje/ mysterious composition, opening SI • Gosposka ulica 16

18.00 Kate McIntosh: **V MNOGIH ROKAH IN MANY HANDS** NZ, BE • Stara mestna elektrarna*

20.00 Walid Raad: **LES LOUVRES in/ali BRCANJE MRLIČA LES LOUVRES and/or KICKING THE DEAD** LB, US • Lutkovno gledališče Ljubljana, Oder pod zvezdami *

21.00 Dimitri de Perrot: **MYOUSIC** CH • Dvorana ŠD Tabor

21.30 Kate McIntosh: **V MNOGIH ROKAH IN MANY HANDS** NZ, BE • Stara mestna elektrarna*

22.00 Walid Raad: **LES LOUVRES in/ali BRCANJE MRLIČA LES LOUVRES and/or KICKING THE DEAD** LB, US • Lutkovno gledališče Ljubljana, Oder pod zvezdami *

31/8 sobota saturday

19.00 Walid Raad: **LES LOUVRES in/ali BRCANJE MRLIČA LES LOUVRES and/or KICKING THE DEAD** LB, US • Lutkovno gledališče Ljubljana, Oder pod zvezdami

20.00 Ursula Martinez: **DRUŽINSKO RAZKRITJE – 20 LET KASNEJE A FAMILY OUTING – 20 YEARS ON UK** • Stara mestna elektrarna*

21.00 Dimitri de Perrot: **MYOUSIC** CH • Dvorana ŠD Tabor

21.00 Walid Raad: **LES LOUVRES in/ali BRCANJE MRLIČA LES LOUVRES and/or KICKING THE DEAD** LB, US • Lutkovno gledališče Ljubljana, Oder pod zvezdami *

* Lokacija ima urejen dostop za invalidski voziček. *The location is accessible for wheelchairs.*

** Lokacija ima urejen dostop za invalidski voziček ob predhodnem dogovoru. *Based on prior reservation, the location is accessible for wheelchairs.*



PROSTORI SVOBODE IN ČUSTVENI MATERIALIZEM

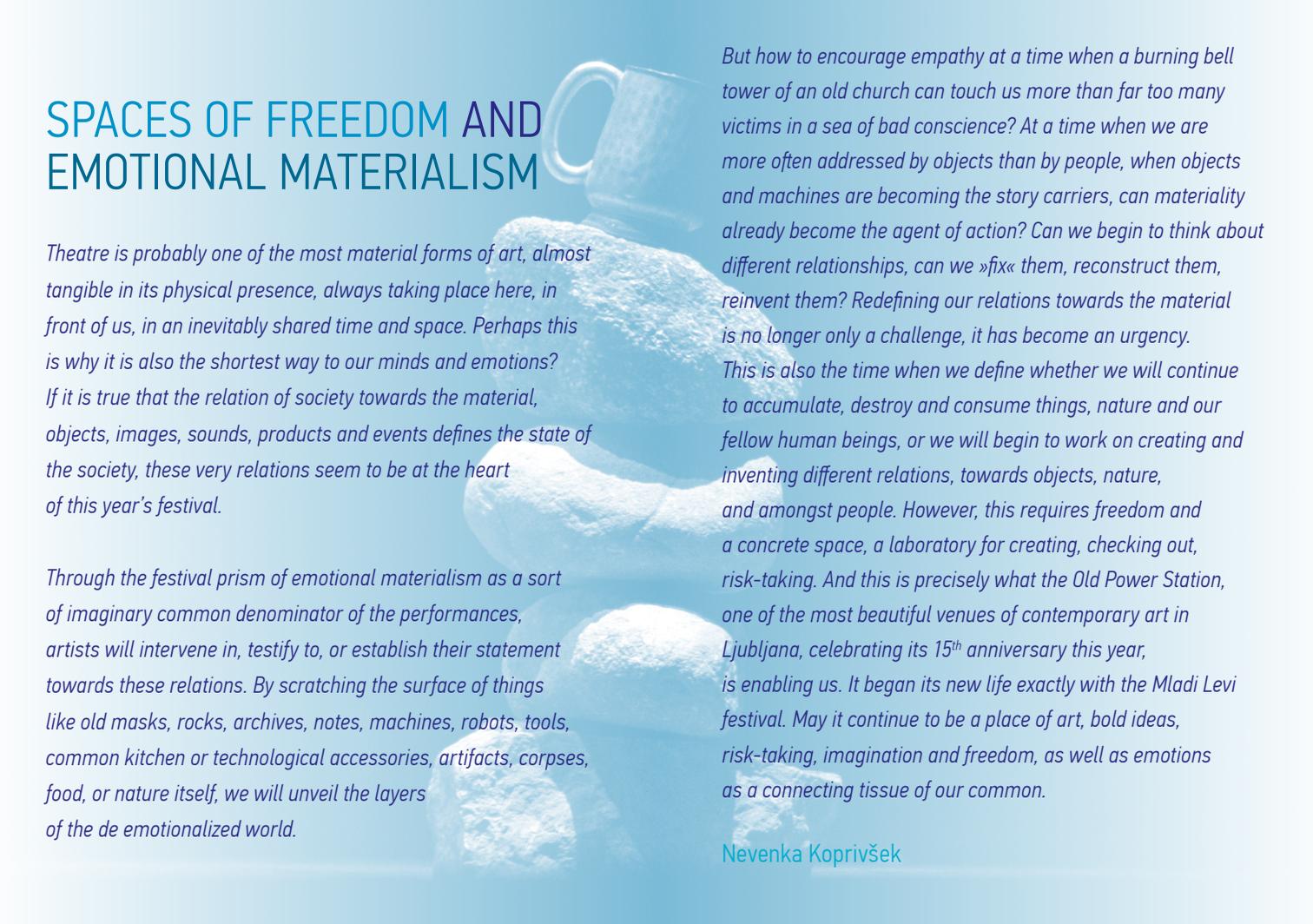
Gledališče je verjetno ena izmed najbolj stvarnih oblik umetnosti, saj je v svoji fizični prisotnosti skorajda otipljivo, vedno se dogaja tu, pred nami, v času in prostoru, ki si ga neizogibno delimo. Je morda ravno zato to tudi najkrajša pot do našega uma in čustev? Če drži, da odnos družbe do stvarnosti, predmetov, podob, zvokov, produktov in dogodkov odraža stanje v družbi, se zdi, da so ravno ti odnosi v osrčju letošnjega festivala.

Skozi festivalsko prizmo čustvenega materializma, kot nekakšnega namišljenega skupnega imenovalca predstav, se bodo razvrstile umetnice in umetniki, ki vsak na svoj način posegajo, pričajo ali vzpostavljajo stališče do teh odnosov. S praskanjem po površini stvari, kot so stare maske, kamni, arhivi, zapiski, stroji, roboti, orodje, vsakdanji kuhinjski ali tehnološki pripomočki, umetniški artefakti, trupla, hrana ali sama narava, bomo odstirali plasti razčustvovanega sveta.

A kako spodbuditi sočutje v času, ko nas goreči zvonik stare cerkve lahko gane bolj kot prešteviline žrtve pohlepa v morju slabe vesti? V času, ko nas predmeti in stroji nagovarjajo bolj kot ljudje, ko postanejo le-ti nosilci zgodb, je lahko predmetnost morda že nosilka akcije? Lahko začnemo razmišljati o drugačnih odnosih, jih lahko »popravimo«, rekonstruiramo, na novo izumimo? Redefinicija naših odnosov do materialnega ni več samo izziv temveč nuja. To je namreč tudi čas, v katerem se bo definiralo, ali bomo še naprej kopicili, uničevali in trošili stvari, naravo in soljudi, ali se bomo začeli ukvarjati z ustvarjanjem in izumljanjem drugačnih odnosov do predmetov, narave in med ljudmi. Za to pa je potrebna svoboda in konkreten prostor, laboratorij ustvarjanja, preverjanja, tveganja. Prav to nam omogoča prostor Stare elektrane, eno najlepših prizorišč sodobne umetnosti v Ljubljani, ki letos praznuje 15. obletnico. Odprli smo ga prav s festivalom Mladi levi. Naj bo to še naprej prostor umetnosti, drzne misli, tveganja, domišljije in svobode, pa tudi čustev, kot veziva našega skupnega.

Nevenka Koprivšek

SPACES OF FREEDOM AND EMOTIONAL MATERIALISM



Theatre is probably one of the most material forms of art, almost tangible in its physical presence, always taking place here, in front of us, in an inevitably shared time and space. Perhaps this is why it is also the shortest way to our minds and emotions? If it is true that the relation of society towards the material, objects, images, sounds, products and events defines the state of the society, these very relations seem to be at the heart of this year's festival.

Through the festival prism of emotional materialism as a sort of imaginary common denominator of the performances, artists will intervene in, testify to, or establish their statement towards these relations. By scratching the surface of things like old masks, rocks, archives, notes, machines, robots, tools, common kitchen or technological accessories, artifacts, corpses, food, or nature itself, we will unveil the layers of the de emotionalized world.

But how to encourage empathy at a time when a burning bell tower of an old church can touch us more than far too many victims in a sea of bad conscience? At a time when we are more often addressed by objects than by people, when objects and machines are becoming the story carriers, can materiality already become the agent of action? Can we begin to think about different relationships, can we »fix« them, reconstruct them, reinvent them? Redefining our relations towards the material is no longer only a challenge, it has become an urgency. This is also the time when we define whether we will continue to accumulate, destroy and consume things, nature and our fellow human beings, or we will begin to work on creating and inventing different relations, towards objects, nature, and amongst people. However, this requires freedom and a concrete space, a laboratory for creating, checking out, risk-taking. And this is precisely what the Old Power Station, one of the most beautiful venues of contemporary art in Ljubljana, celebrating its 15th anniversary this year, is enabling us. It began its new life exactly with the Mladi Levi festival. May it continue to be a place of art, bold ideas, risk-taking, imagination and freedom, as well as emotions as a connecting tissue of our common.

Nevenka Koprivšek



MEDNARODNI · INTERNATIONAL · FESTIVAL ·
www.bunker.si
mladi levi
24. - 31. 8. 2019

ODPRTJE

22. FESTIVALA MLADI LEVI

Vabimo vas na odprtje 22. mednarodnega festivala Mladi levi, ki bo **24. avgusta 2019, ob 20.30 uri** v Stari mestni elektrarni – Elektro Ljubljana.

Otvoritveni dan 22. festivala bo poln dogodkov.

Ob 20.30 odpiramo instalacijo **Zid** umetnice **Urše Vidic**, nato ob 21.00 vabimo na dve različni predstavi – **Macbettu** italijanskega režiserja **Alessandra Serre**, ki je nastala po motivih Shakespearovega *Macbetha* (Stara elektrarna) ter predstavo **Delavnica** estonskih umetnikov **Marta Kangroja, Juhana Ulfsaka, Eero Epnerja** (Dvorana ŠD Tabor). Če ste bolj nočne ptice, se nam lahko pridružite šele na performansu in razstavi tandema **Eclipse: Monstrum Nostrum** ob 22.00 (Stara elektrarna), vse pa od 22.30 naprej vabimo na otvoritveno zabavo na ploščad za Staro elektrarno. Za glasbo bosta tokrat poskrbeli odlični **Shu Shu** in **Nati Katchi**, nekaj okusnega za pod zob pa obljudljajo naše nepogrešljive prostovoljke – gospe iz Dnevnega centra aktivnosti za starejše.

OPENING

OF THE 22nd MLADI LEVI FESTIVAL

You are kindly invited to the opening of the 22nd international festival Mladi Levi, which will take place on **August 24, 2019** at 8.30 p.m. in Stara elektrarna – Elektro Ljubljana.

The opening day of the 22nd festival will be filled with events. At 8.30 p.m., we are opening **Urša Vidic's** installation *The Wall*, followed by two different performances at 9 p.m.: **Macbettu** by Italian director **Alessandro Serra**, based on Shakespeare's *Macbeth* (Stara elektrarna), and **Workshop** by Estonian artists **Mart Kangro, Juhana Ulfsak and Eero Epner** (Dvorana ŠD Tabor). If you are more of a night owl, you can join us at 10 p.m. for the performance and installation **Monstrum Nostrum** by duo **Eclipse** (Stara elektrarna), and from 10.30 p.m., you are invited to the opening party on the platform behind Stara elektrarna, where we will enjoy the music by the excellent **Shu Shu** and **Nati Katchi** and delicious food made by our invaluable volunteers – the ladies from the Activity Day Centre for the Elderly.

Produkcija/Producer: **Mojca Jug**

Oblikovanje scene in svetlobe/Set and lighting design:

Tanja Radež & Igor Remeta

CREATE TO
CONNECT AND
CREATE TO MAKE
IMPACT



Sobota, 24. avgust, ob 20.30
Saturday, August 24 at 8.30 p.m.

odprtje instalacije installation opening

- Stara mestna elektrarna – Elektro Ljubljana

Urša Vidic

ZID THE WALL

SLOVENIJA SLOVENIA

Vzhodni zid Stare elektrarne ni tisti »originalni«, opečnati, ampak cikcak zid, ki je meja med ulico in še vedno delujočo transformatorsko postajo elektrarne. Stara mestna elektrarna je lani praznovala 120 let, mi pa letos praznujemo 15-letnico, odkar je bila elektrarna prenovljena in ponovno odprta – v novi izdaji kot oder. Avgusta 2004 smo z odprtjem festivala Mladi levi in dogodkom *Če nas ne bi bilo, bi si nas morali izmisliti* začeli redni prizoriten program v elektrarni.

Zid Stare elektrarne, ki ga zdaj pokriva *Aplavz* avtorice Toni Soprano Meneglejte, bo letos ob 15-letnici opremila Urša Vidic – pri izboru umetnic se namreč zdaj že drugič, torej tradicionalno, držimo načela, da vabimo vizualne umetnice, a tiste, ki imajo stik z gledališčem. Urša Vidic je scenografinja s široko paleto ustvarjanja, delala pa je tudi v elektrarni. Odlikuje jo enostavnost, a hkratna večplastnost, tako bo njen zid hommage umetnicam in umetnikom, ki so v 15 letih delali v elektrarni, hkrati pa bo njeno sporočilo na zidu namenjeno vsem, ki smo v stiku z elektrarno. Parola bo zapisana v abecedi zvoka, upamo, da bo prenesla sporočilo tega, kar elektrarna je in kar si želi za vse.

The eastern wall of the Old Power Station in Ljubljana is not the »original«, bricked one, but a zigzag wall forming boundary between the street and the still operating transformer station of the power plant. The Old Power Station celebrated its 120th anniversary last year, and this year, we are celebrating 15 years since the renovation and reopening of the facility – in its new edition as a stage. In August 2004, we began with our regular performance programme in

the building with the opening of the Mladi Levi festival and the event *If we didn't exist, you would have to make us up*.

The Old Power Station wall, currently covered by *Aplavz* (Applause) by Toni Soprano Meneglejte, will be decorated by Urša Vidic this year, on the 15th anniversary of the Old Power Station venue. In selecting authors, our principle for the second time in a row is to invite visual artists, but the ones connected to theatre. Urša Vidic is a scenographer who works in various different fields, and she also worked at the Old Power Station. Her work is characterized by simplicity and complexity at the same time. Her wall will be homage to artists who have been working at the Old Power Station for the last 15 years, and at the same time, it will be her message to all of us who are gravitating around it: a slogan written down in the alphabet of sounds. Let's hope it conveys the message of what the Old Power Station is and what it wants for all.

Avtorica/Author: **Urša Vidic**

Producentka/Producer: **Alma R. Selimović**

Tehnična izvedba/Technical implementation: **Igor Remeta, Duško Pušica,**

Marjeta Pogačnik, Andrej Petrovčič, Špela Razpotnik

S podpora/Supported by: **Create to Connect -> Create to Impact,**

Evropska Unija – program Ustvarjalna Evropa: Kultura

Sobota, 24. avgust, ob 21.00
Saturday, August 24 at 9.00 p.m.
Nedelja, 25. avgust, ob 18.00
Sunday, August 25 at 6.00 p.m.

- Stara mestna elektrarna – Elektro Ljubljana

Alessandro Serra, Sardegna Teatro
& Compagnia Teatropersona

po predlogi based on William Shakespeare: Macbeth

MACBETTU

ITALIJA ITALY



Macbeth, več kot 400 let staro Shakespearovo delo o žejji po oblasti in moči, je stalnica odrov. Kot da v času, ko se nam zdi, da pravične kazni ni, da tirani in samodržci brez posledic pustošijo, odri kričijo, naj se ponovno uprizarja zgodbo o kaznovanju – Macbethov padeč je strašen.

Kako zgodbo, ki je preživela že stotine prevodov, aktualizacij in predelav, ponovno postaviti na oder? Italijanskega režiserja Alessandra Serra, ustanovitelja Compagnie Teatropersona (ki je skupaj s Sardegna Teatro koproducent predstave), je k *Macbethu* spodbudilo doživetje med fotografsko raziskavo sardinskih karnevalov (iz regije Barbagia), kjer je proti njemu naenkrat prihajal »hodeči gozd«. Skupaj s slavnim gozdom ljudi, znamenito prerokbo iz drame, je Serra z močnim vtisom zvokov, ritmov, mask, ... karnevala združil elizabetinsko in sardinsko tradicijo ter ustvaril močno predstavo, ki preobrazí Shakespeara v rituale, v res lokalni jezik, v ritem, ... Originala torej ne subvertira (ohrani recimo tudi elizabetinsko vsemoško zasedbo), ampak ga z zavezo lokalnim arhetipom naredi še močnejšega, sodobnejšega. *Macbettu* je trenutno uspešnica mednarodnih odrov, leta 2017 so italijanski kritiki predstavo izbrali za najboljšo, prejela je tudi nagrado UBU.

Macbeth, over 400 years old Shakespeare classic about the unsatiable thirst for power, is a regular feature on stages. At a time when it seems that there is no just punishment, that the tyrants and autocrats wreak havoc without any consequences, the stages seem to be screaming for a story where someone – Macbeth – is punished; his downfall is terrible. How to re-stage a story which has been through hundreds of translations, actualizations and adaptations? Italian director Alessandro Serra, the founder of Compagnia Teatropersona (co-producer of the performance together with Sardegna Teatro) was inspired by the experience during the photo exploration of Sardinian carnivals (from Barbagia region), where

he was all of a sudden faced with an approaching »walking forest«. With the strong impression of carnival sounds, rhythms, masks, together with the well known human forest, the famous prophecy from the tragedy, Serra combined Elizabethan and Sardinian traditions and created a powerful performance which transforms Shakespeare into rituals, a truly local language, into rhythm ... It doesn't subvert the original (even preserving, for example, the Elizabethan all male ensemble), but rather makes it even stronger and more up-to-date by committing to the local archetypes. *Macbettu* is currently an international hit, it has been voted best performance by Italian critics in 2017 and was presented with the 2017 UBU Award.

Avtor/By: **Alessandro Serra**

Po motivih/Based on: **William Shakespeare: Macbeth**

Igrajo/With: **Fulvio Accogli, Andrea Bartolomeo, Leonardo Capuano, Giovanni Carroni, Andrea Carroni, Maurizio Giordo, Stefano Mereu, Felice Montervino**

Prevajalec v sardinščino in svetovalec za jezik/Translation into Sardinian and language advisor: **Giovanni Carroni**

Sodelavec za odrski gib/Collaborator for movements on stage: **Chiara Michelini**

Glasba/Music: **kamniti instrumenti/sounding stones by Pinuccio Sciola**

Skladatelj za kamnite instrumente/Sounding stones compositions: **Marcellino Garau**

Režiser, scenograf, oblikovalec svetlobe in kostumograf/Direction, set, lights and costumes: **Alessandro Serra**

Organizatorica mednarodnih gostovanj/International tour manager: **Laura Artoni**

Produkcija/Production: **Sardegna Teatro, Compagnia Teatropersona**

S podpora/With the support of: **Fondazione Pinuccio Sciola, Cedac Circuito Regionale Sardegna, Italijanski kulturni inštitut Ljubljana, Vivere ALL'Italiana**

90 minut/minutes

Predstava je v sardinščini s slovenskimi in angleškimi nadnapisi./The performance is in Sardinian language with Slovene and English surtitles.

Foto/Photo: Alessandro Serra

Sobota, 24. avgust, ob 21.00
Saturday, August 24 at 9.00 p.m.
Nedelja, 25. avgust, ob 21.30
Sunday, August 25 at 9.30 p.m

• Dvorana ŠD Tabor

Mart Kangro,
Juhan Ulfsak, Eero Epner

DELAVNICA WORKSHOP

ESTONIJA ESTONIA



Mart Kangro je koreograf, režiser in plesalec, **Juhan Ulfsak** je igralec in režiser, **Eero Epner** je dramaturg in umetnostni zgodovinar. V preteklosti so že večkrat sodelovali; njihovi skupni točki (poleg Estonije in uprizoritvene umetnosti seveda) sta morda avtorsko gledališče in tudi Theatre N099, kjer so vsi trije delovali, Eero Epner je bil eden od ustanoviteljev. Ravno letos so Theatre N099 po 14 letih samorazpustili, sodelovanje pa se nadaljuje.

Predstava *Delavnica* je kot bi v blender avtorskega gledališča vrgli paradigmo vseživljenjskega učenja in »mansplaining« skupaj z občutkom za humor in bizarno. Trije moški, ki nam pomagajo, da bi se v življenju, v katerem se učlovečimo in v katerem lahko obstajamo samo zaradi učenja, naučili še kaj. A v predstavi ni nobenega pokroviteljstva, nobene pedagoške navlake ali nezanimivih dejstev. V času, ko obstaja video vodnik prav za vse – od tega, kako namestiti otroški sedež v avto, do tega, kako pravilno jesti ananas –, je gledanje nasvetov v živo skoraj tako anahronistično kot gledanje treh belih moških na odru. A Kangro, Ulfsak in Epner iz delavnice ustvarijo performerski kabinet čudes, od tam potem črpajo nasvete in na koncu ustvarijo skupnost, ki jo poveže zgodba. Kaj je gledališče drugega kot skupno učenje in delo v laboratoriju čudenja?

Mart Kangro is a choreographer, director and dancer, **Juhan Ulfsak** is an actor and director, and **Eero Epner** is a dramaturg and art historian. They have cooperated on several occasions in the past. Their common ground (in addition to Estonia and performative art, of course) are perhaps devised theatre, as well as Theatre N099, where they all worked, and Eero Epner was one of its founders. It was just this year that Theatre N099 has been dissolved, but the cooperation continues.

Workshop is a performance that feels like throwing the paradigm of

lifelong learning, together with mansplaining and a sense of humor and the bizarre, into the blender of devised theatre. Three men who are helping us to learn something more in life, in which we are made human and can only exist through learning. But there is nothing patronizing in the performance, no pedagogical ballast or dull facts. At a time when there is video tutorial for everything – from how to install a child seat in a car, to how to properly eat a pineapple – watching live advice is almost as anachronistic as watching three white men on stage. However, Kangro, Ulfsak and Epner transform the workshop into a performative cabinet of wonders, from which they are drawing bizarre advice and out of which eventually emerges a community bound together by the story. What is theatre, after all, if not common learning and working in the laboratory of wonders?

Ideja, izvedba, nastop/Idea, execution, performance:

Mart Kangro, Juhan Ulfsak, Eero Epner

Producentka, svetovalka/Producer, consultant: **Maria Arusoo**

Oblikovanje zvoka/Sound design: **Artjom Astrov**

Oblikovanje svetlobe/Lighting design: **Oliver Kulpsoo**

Koprodukcija/Co-produced by: **Kanuti Gildi SAAL**

S podpora/With support of: **Ministrstvo za kulturo Republike Estonije**

110 minut/minutes

Predstava je v angleščini, na voljo bo povzetek v slovenščini./The performance is in English, Slovene summary will be available.

Foto/Photo: Veikot Ubin



Sobota, 24. avgust, ob 22.00
Saturday, August 24 at 10.00 p.m.

Razstava z otvoritvenim performansom
Exhibition with an opening performance

Razstava bo odprta do 31. avgusta v času predstav v
Stari elektrarni. The exhibition will be open until August
31 in time of performances in the Old Power Station.

- Stara mestna elektrarna – Elektro Ljubljana

Eclipse MONSTRUM NOSTRUM

SLOVENIJA SLOVENIA



Eclipse, performerski duo, je bil nekaj časa v zatišju, v mirovanju. Njun novi performans, ki bo premierno uprizorjen na festivalu Mladi Levi, zaznamuje dvajsetletnica njunega skupnega delovanja. Eclipse sta vizualni umetnici: Tina Kolenik je nedavno izdala knjigo *Koža kot kostum*, ki je teoretski odvod njenega kostumografskega dela, lani avgusta pa je razstavljala serijo avtoportretov z lubenicami; Samira Kentrić je oblikovalka, ilustratorka in avtorica dveh vizualnih romanov: *Pisma Adni* in *Balkanalije*. Na skupni performerski poti sta se zavezali podobe – uprizarjati. Ustvarjata podobe, ki prikazujejo pogled, ga zavežejo, včasih tudi s subverzijo pornografske imažerije – k razmisleku in opredelitvi; da se v tem svetu, kjer nas bombardirajo s podobami, kakšna le izlušči od drugih in nas izzove.

V performansu *Monstrum Nostrum* ostajata zavezani mediju telesa, po 20 letih od *Zajtrka na travi* fokus premikata od vprašanj kiča, umetnosti, pornoarta k vprašanju drugosti in iniciacije v dominantno, pravilno, naše. Izvedli bosta iniciacijski obred čiščenja, prehajanja v civilizirano, krst. Kdo so današnji drugi, koga pere voda, preden lahko stopi na našo stran, kdo s(m)o pošasti? *Monstrum nostrum, mare nostrum, mare monstrum ...*

Performing duo Eclipse has been quiet and hibernating for a while. Their new performance, with the premiere staging at this year's Mladi Levi festival, will mark the 20th anniversary of their collaboration. Eclipse consists of two visual artists: Tina Kolenik recently published the book *Koža kot kostum* (Skin as a Costume), which is a theoretical derivative of her costume design work, and last August, she has been exhibiting her series of self portraits with watermelons.

Samira Kentrić is a designer, illustrator and author of two visual novels: *Pisma Adni* (Letters to Adna) and *Balkanalije* (Balkanalia). In their common performative career, they decided to stage the images. They create images which capture our attention and make us – sometimes with the subversion of pornographic imagery – reflect and take sides: to find, in today's world bombarded by images, one that sticks out from others and provokes us.

In *Monstrum Nostrum*, they remain committed to the medium of body, 20 years after their performance *Zajtrk na travi* (*Breakfast on Grass*), shifting focus from the questions of kitsch, art, porn art, to the issue of otherness and initiation into the dominant, the correct, the ours. They will perform an initiation rite of cleansing, transferring to the civilized: a baptism. Who are the others of today, who is being washed by water before they can come over to our side, who are the monsters? *Monstrum nostrum, mare nostrum, mare monstrum ...*

Avtorici/Authors: **Eclipse**

Direktor fotografije/Director of photography: **Dejan Ulaga**

Asistentki/Assistants: **Gaja Mödendorfer, Iris Kovačič**

Montaža/Montage: **Žan Žvižej**

Avtorica zvočne podobe/Author of soundscape: **Darja Hlavka Godina**

Vokal/Vocals: **Shreya**

Producentka/Producer: **Mojca Jug**

30 minut/minutes

Foto/Photo: **Dejan Ulaga**



Teresa Dillon

MTCD – VIZUALNA
ANTOLOGIJA MOJEGA
STROJNEGA ŽIVLJENJA
MTCD – A VISUAL
ANTHOLOGY OF MY
MACHINE LIFE

ZDRUŽENO KRALJESTVO, NEMČIJA
UNITED KINGDOM, GERMANY

Nedelja, 25. avgust, ob 18.00
Sunday, August 25 at 6.00 p.m.
Ponedeljek, 26. avgust, ob 18.00
Monday, August 26 at 6.00 p.m.

- Projektni prostor Aksioma

Teresa Dillon je raziskovalka, umetnica, kuratorica, pedagoginja, hekerka ... Njeno izobrazbeno ozadje so gledališke študije, scenografija in psihologija. Naseljuje mnogo področij delovanja – teme, ki jo zanimajo, zagradi z različnimi pristopi – znanstvenimi, umetniškimi, aktivističnimi oziroma multidisciplinarno. Svoje polje zanimanja zameji kot »odnose, ki obstajajo med ljudmi, skupnostmi, tehnologijami in upravljanjem«. Področje njenega zanimanja je tudi kultura vzdrževanja in popravljanja, kjer uporablja svoje hekersko znanje ter umetniške strategije in taktike.

Predstava *MTCD - Vizualna antologija mojega strojnega življenja* je lecture-performance, v katerem se sprehodi skozi ključne stroje, ki so zaznamovali njeno življenje. Začne z inkubatorjem, ki pomembno zaznamuje njeno življenje, a ne samo njenega. Večina strojev v njenem življenju je takšnih, da skoraj vsakogar od nas spomni na prvo uporabo, na primer internet, androidni robot ali mobilni telefon. Govori ne le o strojih, ampak tudi o ljudeh ter krajih in odnosih, zato to ni predstava o strojih, ampak o nas. Razmerje ljudi in strojev je eno ključnih razmerij sedanosti in prihodnosti, če smo se včasih učili o kolesu, parnem stroju, električni, ... je zdaj čas, da se posvetimo strojem današnjosti – ne samo njihovem delovanju, ampak kaj pomenijo nam.

Teresa Dillon is a researcher, artist, curator, pedagogue, hacker ... Her educational background consists of theatre studies, scenography, and psychology. She inhabits several scopes of action – she deals with the topics of interest from various angles – scientific, artistic, activist, or in a multidisciplinary way. She delineates her field of interest as »the relations existing between people, communities, tech-

nologies, and management«. Her field of interest is also a culture of maintenance and repair, where she uses her hacking skills and her artistic strategies and tactics. *MTCD – A Visual Anthology of My Machine Life* is a lecture performance, in which the artist walks through key machines that have marked her life – it begins with an incubator, which has significantly affected her life, but not just hers; for most machines in her life, almost all of us remember their first use: the internet, for example, an android robot, or a mobile phone. She talks about machines, but also about people and places and relationships – therefore, it is not a performance about machines, but rather about us. The relationship between people and machines is one of the key relationships of the present and the future. If we used to learn about the wheel, steam engines, electricity, etc., it is now time to deal with the machines of today – not only with their functioning, but also with what they mean to us.

Avtorica/Author: **Teresa Dillon**

Scenografija in slika v živo/Set design and live image: **Teresa Dillon, Rod**

Maclachlan, Luke Bennett

Koprodukcija/Co-production: **Aksioma – Zavod za sodobne umetnosti, Ljubljana**

45 minut/minutes

Predstava je v angleščini, na voljo bo povzetek v slovenščini./The performance is in English, Slovene summary will be available.

Foto/Photo: **Kia K., transmediale, 2018**



Jaha Koo

CUCKOO

BELGIJA, JUŽNA KOREJA BELGIUM, SOUTH KOREA

Nedelja, 25. avgust, ob 20.00

Sunday, August 25 at 8.00 p.m.

- Plesni teater Ljubljana

Jaha Koo je južnokorejski glasbenik in gledališki umetnik, ki živi in dela v Belgiji. Po gledališki diplomii v Južni Koreji je magistriral na DasArts v Amsterdamu. Od leta 2014 razvija trilogijo *Hamartia* (termin izvira iz starogrščine in označuje protagonistovo tragično napako, ki vodi v prepad). Prvi del trilogije, predstava *Lolling and Rolling*, govori o tem, kako v Južni Koreji zaradi boljše angleške izgovarjave otrokom operirajo jezik. Po *Cuckooju* prihaja tretji del, *The History of Korean Western Theater* (delovni naslov), ki bo premierno uprizorjen prihodnje leto.

Koojevo gledališče je avtorsko, je avtor besedila, glasbe, videa, nastopi tudi na odru. Svoje delo opisuje kot preplet politike, zgodovine in osebnih zgodb. Takšna je tudi predstava *Cuckoo*, ki za politično in zgodovinsko izhodišče vzame južnokorejski tragični finančni zlom, po katerem jih je IMF prisilil v bankrot in posledično nadziral njihove finance. Koo spretno krmari med družbenopolitičnimi, socialnimi in osebnimi posledicami krize po bankrotu in v to vplete tudi osebne zgodbe – svojega prijatelja in sebe – v dialogu s cuckooji, kuhalniki riža (Cuckoo je blagovna znamka). Riž se v cuckooju tako lepo skuha, ker je to ekonom lonec, lonec pod pritiskom, a kaj se zgodi z družbo ali posamezniki, ki so pod pritiskom?

Jaha Koo is a South Korean musician and theater maker who lives and works in Belgium. After graduating in theatre studies in his native country, he obtained a master's degree from DasArts in Amsterdam. Since 2014, he has been working on *Hamartia* trilogy (the term originates from the ancient Greek, signifying a tragic mistake by a protagonist leading to their downfall): the first part of the trilogy, *Lolling and Rolling*, is about children in Korea getting tongue operations for better English pronunciation. After *Cuckoo* comes the third part, *The History of the Korean Western*

Theater (working title), which will premiere next year.

Koo's theatre is devised theatre, he is the author of texts, music, videos, also performing on stage. Koo describes his work as a mix of politics, history and personal stories. This is also true for *Cuckoo*, which uses the tragic financial breakdown of South Korea as a political and historical background – an event which was followed by IMF forcing the country into bankruptcy and consequently controlling its finances. Koo skillfully navigates the socio political, social and personal consequences of the post bankruptcy crisis, combining them with personal stories – of himself and his friend – in a dialogue with Cuckoos, rice cookers (Cuckoo is a trademark). The Cuckoo cooks rice so well because it is a pressure cooker – but what happens with a society and an individual when they are under pressure?

Koncept, režija, besedilo, glasba, video/Concept, direction, text, music, video: **Jaha Koo**

Na odru/Performance: **Hana, Duri, Seri & Jaha Koo**

Hekanje cuckooja/Cuckoo hacking: **Idella Craddock**

Scenografija, upravljanje z mediji/Scenography, media operation: **Eunkyung Jeong**

Dramaturško svetovanje /Dramaturgical advice: **Dries Douibi**

Produkcija/Production: **Kunstenwerkplaats Pianofabriek**

Izvršna produkcija/Executive production: **CAMPO**

Koprodukcija/Co-production: **Bâtard Festival**

S podpora/With support: **CAMPO, STUK, BUDA, DAS, SFAC & Noorderzon / Grand Theatre Groningen**

Finančna podpora/Funded by: **Vlaamse Gemeenschapscommissie**

Prevod v sloveščino/Slovene translation: **Petra Lesjak**

60 minut/minutes Predstava je v korejščini s slovenskimi in angleškimi nadhaptisi./ The performance is in Korean with Slovene and English surtitles.

Foto/Photo: Radovan Dranga





Ponedeljek, 26. avgust, ob 19.00
Monday, August 26 at 7.00 p.m.
Torek, 27. avgust, ob 22.00
Tuesday, August 27 at 10.00 p.m.

• Dvorana ŠD Tabor

**Daria Deflorian
& Antonio Tagliarini**

IZKOPAVANJE DIGGING

ITALIJA ITALY



Mladi levi so festival, ki vzpostavlja z umetniki dolgotrajna sodelovanja – **Antonio Tagliarini** je eden izmed šestih umetnikov na tem festivalu, ki se vračajo z novim delom. Tokrat v tandemu z Dario Deflorian. Sta svobodnjaka, pisca, režiserja, performerja in igralca, ki delata vsak svoje projekte, od leta 2008 pa tudi skupne projekte avtorskega gledališča.

Izkopavanje je odvod predstave *Quasi niente*, ki sta jo Deflorian in Tagliarini ustvarila po filmski predlogi – Antonionovem filmu *Rdeča puščava*. Zakopala sta se v arhivsko gradivo in kot žličkarja odkrivala nove in nove plasti prvega Antonionovega barvnega filma in zadnjega z igralko Monico Vitti. Ta igra glavno protagonistko, ki tava po svoji osamljenosti in odtujenosti. Izkopanine – dnevnik enega od asistentov režiserja, fotografije in scene, ki niso bile vključene v končno verzijo, Antonionijevimi zapiski ... skupaj z njunimi osebnimi okruški in pa soočenjem z lastno dilemo, kako iz gradiva in idej sestaviti končni izdelek, sestavljajo *Izkopavanje*. Tudi pri arheoloških izkopavanjih sta najzanimivejša dela konstrukcija pretekle realnosti iz najdenih koščkov in polnjenje praznin, ki jih nismo našli, ali pa variacije naracij, ki jih lahko sestavimo iz vsakič istih koščkov. Prečudovito najdišče.

Mladi Levi is a festival which aims to establish long term cooperation with artists – **Antonio Tagliarini** is one of the 6 artists who are returning to the festival with their new works. This time, together with Daria Deflorian. They are both freelance writers, directors, performers and actors, working on their separate projects, and since 2008, also collaborating on joint devised theatre projects.

Digging as a performance is a derivative of *Quasi Niente*, created by Deflorian and Tagliarini based on Antonioni's film *Red Desert*. They buried themselves in archival material and began to discover, archaeology style,

new and new layers of the film. The film was the first Antonioni's color film and the last one with the actress Monica Vitti, who plays the main protagonist, wandering around her loneliness and alienation. *Digging* consists of excavations – a journal of one of the assistant directors, photographs and scenes not included in the final cut, Antonioni's notes, together with their personal chips and confrontation with their own dilemma – how to create a final product from the material and ideas. Even in archaeological excavations, the most interesting part is the construction of the past reality from the pieces found and filling in the blanks from the ones not found, or the variations of the narrative that can be compiled from the same pieces. A wonderful excavation site.

Avtorja/Project by: **Daria Deflorian, Antonio Tagliarini**

Besedilo in igra/Written and performed by: **Francesco Alberici,**

Daria Deflorian, Antonio Tagliarini

Svetovalka za besedilo/Literary advisor: **Morena Campani**

Vodja skupine/Company manager: **Anna Damiani**

Mednarodna distribucija in vodstvo/International distribution and management:

Francesca Corona

Fotografija/Photography: **Elizabeth Carecchio**

Koprodukcija/Co-produced by: **A.D., Festival di Santarcangelo 2018**

V sodelovanju/In collaboration with: **Italian Institute of Culture, Paris,**

Theatre Residency Carrozerie | Not Roma

S podpora/With support of: **Italijanski kulturni inštitut Ljubljana, Vivere ALL'Italiana**

Prevod v slovenščino/Slovene translation: **Ana Radović**

60 minut/minutes Predstava je v italijanščini s slovenskimi in angleškimi nadnapisi./

The performance is in Italian with Slovene and English surtitles.

Foto/Photo: Elizabeth Carecchio



Ponedeljek, 26. avgust, ob 21.00

Monday, August 26 at 9.00 p.m

Torek, 27. avgust, ob 20.30

Tuesday, August 27 at 8.30 p.m.

- Stara mestna elektrarna – Elektro Ljubljana

Tina Satter/Half Straddle

JE TO SOBA:
DOBESEDNI PREPIS
REALITY WINNER
IS THIS A ROOM:
REALITY WINNER
VERBATIM
TRANSCRIPTION

ZDRUŽENE DRŽAVE UNITED STATES



Tina Satter je dramatesa, režiserka in učiteljica; deluje mednarodno, živi v New Yorku, tam je tudi dom kolektiva Half Straddle, ki ga vodi in je producentka pri njegovih dramah, predstavah, videih in glasbi. Predstavila se je že na prizoriščih v ZDA, Evropi, Avstraliji in Aziji. Eden izmed fokusov in motorjev njihove estetike in vsebin sta kvir in feministična dinamika.

Mark Twain je v enem svojih romanov protagonistu na jezik položil: »Resnica je bolj čudna od fikcije, saj je fikcija zavezana k mogočemu, resnica pa ne.« Težko rečemo kaj točnejšega o današnjem svetu postresnice in postfaktičnosti. *Je to soba* je – kot lahko razberemo iz drugega dela naslova – predstava, kjer je dramski tekst dobeseden prepis FBI-jevega zasliševanja Reality Winner na njenem domu. Reality Winner, bivša lingvistka za podizvajalca ameriške vojske, je trenutno v zaporu, priznala je zvižgaštvo – spletnemu mediju *The Intercept* naj bi posredovala tajne informacije o ruskem vmešavanju v ameriške volitve. Pred letom dni je bila obsojena na najdaljšo doslej dosojeno kazen za tovrsten zločin (za zgled drugim). Lahko resnica preseva skozi predstavo, ki je ogoljena vsega – obstaja samo vrhunska igra, ki na praznem odru uprizarja že »odigrani« dogodek? Če ne moremo prekositi resničnosti, ji dajmo oder, da jo lahko pogledamo. Vsaj en košček. Vsaj z ene strani.

Tina Satter is a dramatist, director and teacher. She works internationally and is based in New York, also the home of the Half Straddle collective, managed by Satter, which produces dramas, performances, video and music, and has been seen at venues through US, Europe, Australia and Asia. One of the collective's focal points and drivers of their aesthetics and content is queer and feminist dynamics.

In one of his novels, Mark Twain put the following words in one of the protagonist's mouth: »Truth is stranger than fiction, but it is because fiction is obliged to stick to possibilities; truth isn't. It's hard to say anything

more accurate about today's world of post reality and post factuality. As suggested by the second part of the title, *Is This A Room* is a performance where the drama text is a literal transcript of the FBI interrogation of Reality Winner at her home. Reality Winner, a former linguist for a US Army contractor, currently serves time in prison, having confessed to whistleblowing – she allegedly provided secret information about Russian interference in the US election to an online publication *The Intercept*. One year ago, she was sentenced to the longest prison term ever given for such a crime (in order to serve as an example). Can the truth come out in a performance stripped of everything – only top quality acting, operating on an empty stage with nothing more than staging of an already »played out« event? If we cannot outdo reality, let's give it a stage so that we can look at it. At least a part of it. At least from one side.

Koncept in režija/Concept and direction by: **Tina Satter** / Skladateljica/Score by: **Sanae Yamada** / Oblikovanje kostumov/Costume design: **Enver Chakartash** / Scenografija/Set design: **Parker Lutz** / Oblikovanje svetlobe/Lighting design: **Thomas Dunn** / Oblikovanje skulptur/Sculptural design: **Amanda Villalobos** / Producent in inspicient/Production and stage management: **Randi Rivera** / Vodja skupine/Company management: **Mariana Catalina** / Tehnični vodja/Technical direction: **Andy Sowers** / Zasedba/Cast: **Emily Davis, Frank Boyd, TL Thompson, Becca Blackwell** / Ustvarjalna producentka/Creative producer: **Meiyin Wang** / Prevod v sloveščino in podnapisi/Slovene translation and surtitles: **Petra Lesjak** / S podporo/With support of: **Howard Gilman Foundation, The Fan Fox & Leslie R. Samuels Foundation, Joseph & Joan Cullman Foundation for the Arts, New York City Department of Cultural Affairs, City Council & New York State Council on the Arts, premiera/premiered at: The Kitchen, New York City** / Gostovanje podpira/This engagement is supported by: **Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts, Andrew W. Mellon Foundation, Howard Gilman Foundation, the Trust for Mutual Understanding**

70 minut/minutes Predstava je v angleščini s slovenskimi nadnapisi./The performance is in English with Slovene surtitles.

Foto/Photo: Paula Court

Torek, 27. avgust, ob 18.00
Tuesday, August 27 at 6.00 p.m.
Četrtek, 29. avgust, ob 19.00
Thursday, August 29 at 7.00 p.m.

- Mestna hiša Ljubljana, Rdeča dvorana

Maria Lucia Cruz Correia

GLAS NARAVE:
SOJENJE
VOICE OF NATURE:
TRIAL

PORTUGALSKA, BELGIJA PORTUGAL, BELGIUM

Maria Lucia Cruz Correia je s festivalom Mladi levi in z Bunkerjem povezana že kar nekaj let prek mreže Imagine 2020, ki je iz mreže, ki je poskušala povezati ekologijo in umetnost s skupnim ciljem osveščanja o okoljskih spremembah, z leti prerasla v mrežo, ki poskuša misliti bolj intersekcijsko in – kljub osredotočenosti na okolje – prek umetnosti misliti boljše (ali pa manj strašno) prihodnost ter tudi ukrepati. Delo Marie Lucie Cruz Correia ni samo na križpotju aktivizma in umetnosti, ampak posega tudi na področje filozofije, ritualnih praks, intervereniranja ...

Glas narave: Sojenje je zaključek dolgega raziskovalnega procesa, v katerem umetnica ni ostala opazovalka niti ni poskušala vzdrževati distance, ampak se je potopila v borbo in trpljenje. Tokratna predstava gledalcu ne dopusti udobja opazovalca, ampak ta postane udeleženec v predstavi, ki si odkrito prizadeva za vzpostavitev ekocida kot zločina ter poskuša vpeljati tudi drugačno razumevanje narave. Maria Lucia Cruz Correia se sprašuje, kako lahko spremenimo goro ali reko v pravno osebo, kako vzpostaviti neljudi kot osebe. Namesto običajnih sodb eksperimentira s prakso restorativne pravičnosti in transformativnimi procesi. Ekocid še vedno ni obravnavan kot zločin v večini držav in v mednarodnem pravu.

Maria Lucia Cruz Correia has been collaborating with the Mladi Levi festival and Bunker for several years through the Imagine 2020 network, which has grown over the years from a network that sought to connect ecology and art with the common goal of raising awareness about climate change into a network that seeks to think in a more intersectional way, and – despite focusing on environment – is trying to think better (or less terrible) future through art, as well as to act. Cruz Correia's work is not only located at the intersection of activism and art, but also extends to the fields of philosophy, ritual practices, intervention ...

Voice of Nature: Trial is the result of a long research process in which the artist didn't remain an observer, nor did she attempt to maintain distance,

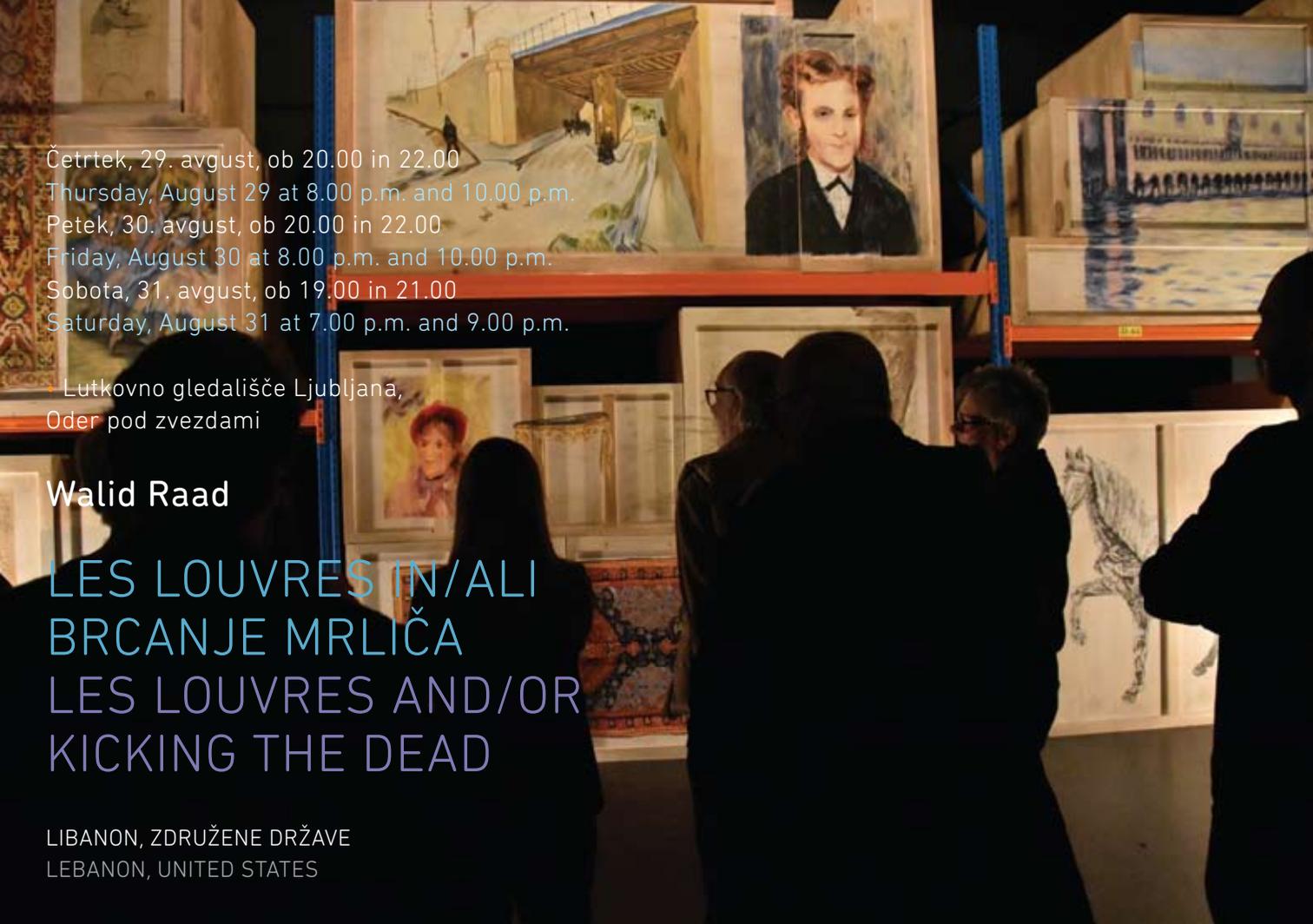
but delved into struggle and suffering. This performance doesn't allow the audience the comfort of an observer – they become participants in a performance which is openly trying to establish ecocide as a crime and tries to introduce a different understanding of nature. Cruz Correia asks herself how to transform a mountain or a river into a legal entity, how to grant personhood to non humans? Instead of conventional judgements, she experiments with restorative justice practices and transformative processes. The ecocide is still not recognized as a crime in most countries and in international law.

Koncept in režija/Concept and direction: **Maria Lucia Cruz Correia** / Dramaturgija/ Dramaturgy: **Ingrid Vranken** / Nastopa/Performance: **Caroline Daish** / Sodelujoča strokovnjaka/Participating experts: **Senka Šifkovič Vrabica, Rok Kranjc** / Navigator systemske konstelacije/Systemic constellation navigator: **Luea Ritter** / Prispevek k raziskavi/Research contribution: **Sébastien Hendrickx** / Oblikovanje zvoka/Sound design: **Joao Bento** / Oblikovanje svetlobe/Lighting design: **Vinny Jones** / Video/Video: **Mark Požlep** / Svetovanje/Advise: **Jeroen Peeters, Starhawk** / Kostumografija/Costume design: **Anne-Catherine Kunz** / Pregled pravnih dejstev/Legal fact checking: **Hendrik Schoukens, Juan Auz** / Raziskovalna dokumentacija/Research documentation: **Mark Požlep, Hana Vodeb** / Sodelavka za restorativno pravičnost/Restorative justice collaborator: **Brunilda Pali** / Pripravnica/Intern: **Maïra Wiener** / Tehnik/Technician: **Alain De Coen** / Producentka/Producer: **Tineke de Meyer** / Koprodukcija/Co-Production: **Vooruit, Kaaiteater, Bunker, Ljubljana, Workspacebrussels, Het TheaterFestival, t-heater & Circuit X (Roel Verniers Prijs 2017)** / Produkcija/Produced by: **FoAM Residence in raziskava/Residency and research: No Lugar, Center for Creative Ecologies /Tj Demos, Artsadmin, BUDA kunstcentrum, WP Zimmer** / S podpora/With the support of: **Ministrstvo za kulturo RS, Mestna občina Ljubljana, Flemish Community, Imagine 2020, EU – program Ustvarjalna Evropa Kultura, Javni sklad za kulturne dejavnosti / Zahvala/Thanks to: Sarayaku community, UDAPT, TJ Demos, Polly Higgins, Steven Desanghere, Juliane von Crailsheim, Femke Widekop, Nina Vurdelja, coyote, Monika Meysmans, Ivo Aertsen, KU Leuven Institute of Criminology (LINC)**

120 minut/minutes Predstava je v angleščini, na voljo bo povzetek v slovenščini./The performance is in English, Slovene summary will be available.

Foto/Photo: Mark Požlep





Četrtek, 29. avgust, ob 20.00 in 22.00
Thursday, August 29 at 8.00 p.m. and 10.00 p.m.
Petek, 30. avgust, ob 20.00 in 22.00
Friday, August 30 at 8.00 p.m. and 10.00 p.m.
Sobota, 31. avgust, ob 19.00 in 21.00
Saturday, August 31 at 7.00 p.m. and 9.00 p.m.

Lutkovno gledališče Ljubljana,
Oder pod zvezdami

Walid Raad

LES LOUVRES IN/ALI
BRCANJE MRLIČA
LES LOUVRES AND/OR
KICKING THE DEAD

LIBANON, ZDRUŽENE DRŽAVE
LEBANON, UNITED STATES

Walid Raad je vizualni in uprizoritveni umetnik. Umetnost poučuje na The Cooper Union v New Yorku. Njegovo delo lahko v grobem razdelimo v dve obdobji: delo v okviru The Atlas Group med letoma 1989 in 2004, ki zajema dolgotrajno libanonsko vojno (1975–1991), in obdobje od leta 2007, ki še traja: *Scratching on Things I Could Disavow*, kjer z različnimi prijemi obravnava sisteme umetniške produkcije in vzpostavljanje umetniške infrastrukture na Bližnjem vzhodu – upoštevajoč vse konflikte v regiji in velike umetniške institucije Zahoda.

V *Les Louvres in/ali Brcanje mrliča* je Walid Raad vodnik po razstavi in pripovedovalec. Za izhodišče jemlje artefakte in podatke, ki pa jih z različnimi narativnimi prijemi pelje mnogo dlje od dokumentarnosti. Njegove zgodbe, ki sicer temeljijo na poznavanju zgodovine vojn in imperializma, življenjepisih različnih znanstvenikov, pisateljev in izumiteljev, umetnostni zgodovini, kapitalskih in premoženjskih dinamikah, umetnostnih trgih, ... nas premetavajo med očaranostjo nad gibko in nadzanimivo naracijo in nenehno prežo, kjer se narativ odlepi od dejstev in prehaja v druge registre (estetske, čustvene, kulturne ...).

Walid Raad is a visual and performing artist. He teaches at The Cooper Union in New York. His work can be roughly divided into two stages: his work as part of The Atlas Group between 1989 and 2004, revolving around the protracted Lebanese wars (1975–1991); and *Scratching on Things I Could Disavow* where he engages the emergence of a new artistic infrastructure in the Middle East. In *Les Louvres and/or Kicking the Dead*, Raad is an exhibition guide

and story-teller. He uses artefacts and data as starting points, and uses different narrative approaches to take these well beyond their documentary value. His stories – though informed by the knowledge of the history of wars and imperialism, the biographies of different scientists, writers and inventors, art history, capital and property dynamics, the art market – make us shift from being fascinated by the lively narrative to being on a guard as to where the narrative moves away from historical and social facts and passes to other kinds of facts (aesthetics, emotional, cultural).

Avtor/From and with: **Walid Raad**

Vodenje projekta/Project management: **Celesta Rottiers**

Tehnično vodstvo/Technical direction: **Herman Sorgeloos**

Tehnična podpora in izdelava scenskih elementov/Technical support: **Igor Remeta, Martin Lovšin**

Koprodukcija/Co-produced by: **steirischer herbst, Art Center Buda, Gone West - NEXT Festival, HAU Hebbel am Ufer, Fast Forward Festival/Onassis Cultural Centre, Festival d'Automne**

Podpora/Support by: **Sfeir-Semler Gallery (Hamburg/Beirut), Paula Cooper Gallery (New York)**

Zahvala/Thanks: **Jack V Sturiano, Marcella Lista, Belal Hibri, SITU Studio, Christopher Kissoon, Raphael Fleuriet, Karolien Derwael**

V sodelovanju z/In collaboration with: **Muzej sodobne umetnosti Metelkova**

60 minut/minutes Predstava je v angleščini, na voljo bo povzetek v slovenščini./ The performance is in English, Slovene summary will be available.

Foto/Photo: Luc Depreitere

Četrtek, 29. avgust, ob 21.30

Thursday, August 29 at 9.30 p.m.

Petek, 30. avgust, ob 18.00 in 21.30

Friday, August 30 at 6.00 p.m. and 9.30 p.m.

- Stara mestna elektrarna – Elektro Ljubljana

Kate McIntosh

V MNOGIH ROKAH IN MANY HANDS

NOVA ZELANDIJA, BELGIJA
NEW ZEALAND, BELGIUM



Kate McIntosh prihaja z Nove Zelandije, a že več kot dve desetletji ustvarja in živi v Evropi. V Ljubljani gostuje že četrtič. Leta 2007 smo jo gostili v okviru Mladih levov s predstavo *All natural*, briljantnim solo performansom, v katerem je s prehajanjem med različnimi vlogami očarala občinstvo, nazadnje je na Mladih levih gostovala s predstavo *Worktable*, v kateri je za občinstvo pripravila krajino predmetov, ki smo jih razstavljali in iz črepinj, razbitin in okruškov sestavljali nove celote.

Spodbujanje občinstva k skupnemu delu, akciji, ter predmeti, ki so akterji predstave, so izhodišča tudi za predstavo *V mnogih rokah*. Preprost in radikalen koncept, kot je predstavo opisal Ivo Stevenheydens, je senzorna izkušnja, ki obiskovalca prikrajša za eno izkušnjo in mu okrepi druge – tudi zato, da bi se pri skupnem delu in raziskovanju oblikovala skupnost. *V mnogih rokah* je »deloma laboratorij, deloma odprava, deloma meditacija – ko se razkriva, si obiskovalci vzamejo čas za sodelovanje in raziskovanje, kot jim ustreza, sledijo svojemu nosu in radovednosti«. Priložnost, da na novo odkrijemo odnose z ljudmi in predmeti, ki jih sicer srečujemo in se jih dotikamo vsak dan, a tokrat niso ozadje, skupaj z nami so glavni protagonisti.

Kate McIntosh is from New Zealand, but has been creating and living in Europe for more than two decades. She visited Ljubljana in 2007 in the context of Mladi Levi festival with *All Natural*, a brilliant solo performance in which she charmed the audience by switching between different roles. Recently, she was a guest of the Mladi Levi festival with the performance *Worktable*, where she prepared a landscape of objects for the audience, which we then disassembled and constructed new objects out of fragments and remains.

The starting points for the performance *In Many Hands* are similar: how

to make an audience work together, engage, along with objects as active participants in the play. A simple and radical concept, as it has been described by Ivo Stevenheydens, is a sensory experience which deprives the viewer of one sensory experience and strengthens the others – partly in order to build a community through joint work and research. *In Many Hands* is »part laboratory, part expedition, part meditation – as it unfolds, visitors take their time to engage and explore as they wish, following their noses and curiosities«. An opportunity to rediscover relationship with people and objects which we encounter and touch every day, but this time they are not a background – they are the main protagonists, together with us.

Koncept in režija/Concept and direction: **Kate McIntosh** / Razvito v sodelovanju z/
Developed in collaboration with: **Arantxa Martinez, Josh Rutter** / Izvedba/Presented by: **Kate McIntosh, Lucie Schroeder** / Zvok/Sound: **John Avery** / Svetloba in tehnika/
Light and technique: **Joëlle Reyns** / Tehnično vodstvo gostovanja/Technical direction tour: **Michele Piazzi, Koen De Saeger** / Umetniško svetovanje/Artistic advice: **Risbes Douibi, Gary Stevens** / Studijska pomoč/Studio Assistance: **Lucie Schroeder** / Rlike/
Drawings: **Daria Gatti** / Producentki/Producers: **Sarah Parolin, Linda Sepp** / Lokalna producentka/Local producer: **Lea Kukovičič** / Pomoč pri produkciji/Production assistance: **Jana Durnez, Anneliese Ostertag, Mara Kirchberg** / Financiranje/
Finances: **Laura Deschepper, Ingrid Vranken** / Produkcija/Produced by: **SPIN** / Koprodukcija/Co-production: **PACT Zollverein, Parc de la Villette, Kaaitheater, Vooruit Kunstencentrum, BIT Teatgarasjen, Black Box Teater, Schauspiel Leipzig, théâtre Garonne - scène européenne, far festival des arts vivants, House on Fire Network, Open Latitudes Network** / Podpora/Supported by: **Vlaamse Overheid, Vlaamse Gemeenschapscommissie, Nationales Performance Netz (NPN), Pianofabriek kunstnerwerkplaats, Tanzfabrik SPIN** podpira BUDA Kunstencentrum v obdobju 2017–2021/SPIN is structurally supported by BUDA Kunstencentrum for the period 2017–2021 / Zahvala/Thanks to: **Tom Bruwier, Martin Pilz, Andrea Parolin**

90 minut/minutes

Foto/Photo: Mandy Lyn

CREATE TO
CONNECT
CREATE TO
IMPACT



Petek, 30. avgust, ob 21.00

Friday, August 30 at 9.00 p.m.

Sobota, 31. avgust, ob 21.00

Saturday, August 31 at 9.00 p.m.

Po predstavi se bo mogoče sprehoditi skozi instalacijo.

After the performance a walk through the installation

will be possible.

- Dvorana ŠD Tabor

Dimitri de Perrot

MYOUSIC

z with Julian Sartorius

ŠVICA SWITZERLAND



Dimitri de Perrot je glasbenik in režiser; tudi v gledališču konstruira naracije iz zvokov – pravi, da ustvarja »zvočne skulpture za gledališke prostore z uporabo zvoka, prostora, svetlobe in vizualij«. Predstava *Myusic* je de Perrot ustvaril skupaj s tolkalistom Julianom Sartoriusom, prav tako Švicarjem, človekom ritma, ki raziskuje možnosti svojih inštrumentov in tudi stike glasbe z drugimi umetnostmi. Sartoriusa lahko vidimo na odru z Markom Ribotom, njegove glasbene inštalacije srečamo tudi v galerijah, na spletu ima projekt *Morph*, avdiovizualen projekt; vsak dan doda element kolaža in modificira osemsekundni avdioloop.

*Myusic*ov primarni medij je zvok, vendar je predstava celostna senzorična izkušnja, polna presenečenj, žive scenografije in tudi igre s položajem občinstva. Zvočila so hkrati tudi scenski elementi in z nami se igrajo tudi glasovi. Ker na odru ni igralcev, smo znotraj glasbene skulpture akterji mi, gledalci. V svetu, kjer je naš pogled vedno usmerjen in moderiran, kjer ne moremo odmakniti oči od zaslonov in spektakla, je povabilo na izkušnjo, kjer si lahko ustvarimo svojo pot skozi pokrajino čutnih dražljajev, ki ne kričijo, ampak nas nagovarjajo, neprecenljivo. V *041 Kulturmagazin*u so predstavo opisali kot nadrealizem za ušesa.

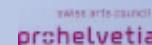
Dimitri de Perrot is a musician and director; even in theatre, he constructs narrations from sounds – he says he creates »sonic sculptures for theatre spaces using sound, space, light and visuals«. De Perrot created *Myusic* with his compatriot Julian Sartorius, a man of rhythm who explores the possibilities of his instruments, as well as connections of music to other forms of art. Sartorius can be seen on stage with Mark Ribot, his musical installations can also be seen in galleries, he runs an online audiovisual project *Morph*; he adds an element of collage and modifies an 8 second audio loop every day.

The primary media of *Myusic* is sound, but the performance is an integrated sensory experience full of surprises, live scenography, as well as playing with the position of the audience. The sound sources are also stage elements, and voices are playing with us, too. Since there are no actors on the stage, the role of protagonists within the musical sculpture belongs to us, the audience. In a world where our view is constantly being directed and moderated, where we are not able to look away from the screens and the spectacle, an invitation to an experience where we can create our own path through the landscape of sensual stimuli that do not scream, but rather talk to us, is invaluable. In *041 Kulturmagazin*, the performance has been described as a surrealism for your ears.

Koncept, režija, scenografija, glasba/Concept, direction, stage design, music: **Dimitri de Perrot** / Bobni in glasba/Drums and music: **Julian Sartorius** / Dramaturgija/Dramaturgy: **Sabine Geistlich** / Oblikovanje zvoka in elektronike/Sound design and electronics: **Andy Neresheimer** / Oblikovanje svetlobe/Lighting design: **Tina Bleuler** / Razvoj in izdelava scenografije/Development and construction stage design: **Ingo Groher** / Kostumografija/ Costume design: **Franziska Born** / Zunanje oko/Oeil extérieur: **Phil Hayes** / Vodja svetlobe/ Lighting direction: **Karl Egli** / Vodja zvoka/Sound direction: **Max Molling** / Inspicent/Stage manager: **Jorge Bompadre** / Tehnični vodja/Technical direction: **Pablo Weber** / Umetniški vodja/Artistic direction: **Dimitri de Perrot** / Izvršna produkcija/Executive production: **Studio DdP** / Produkcija/Production: **Zimmermann & de Perrot** / Koprodukcija/Co-production: **Maillon** – Théâtre de Strasbourg – scène européenne, Migros Kulturprozent, La Bâtie – Festival de Genève, Les Théâtres de la Ville de Luxembourg, Südpol Luzern, Theater Chur, Zurich University of the Arts – ZHDK / S podpora/With support of: **Burgergemeinde Bern, Cassinelli-Vogel Stiftung, Corymbo Stiftung, Fondation BNP Paribas, Ernst Göhner Stiftung, Kultur Stadt Bern, Landis & Gyr Stiftung, Zurich department of cultural affaires, Department of cultural affaires Canton Zurich, Pro Helvetia – Swiss Arts Council.** / Gostovanje predstave v Ljubljani omogoča/The presentation of MYUSIC in Ljubljana is supported by: **Pro Helvetia – Swiss Arts Council**

60 minut/minutes

Foto/Photo: Augustin Rebetez





Sobota, 31. avgust, ob 20.00
Saturday, August 31 at 8.00 p.m.

• Stara mestna elektrarna – Elektro Ljubljana

Ursula Martinez

DRUŽINSKO RAZKRITJE
– 20 LET KASNEJE
A FAMILY OUTING
– 20 YEARS ON

ZDRUŽENO KRALJESTVO UNITED KINGDOM



Ursulo Martinez v Ljubljani že poznamo – na Mladih levih je bila s predstavo *Show Off*, na festivalu Mesto žensk pa s predstavo *My Stories, Your e-mails*, sodelovala je s Tatovi podob. V svoje delo rada vplete elemente avtobiografskosti, zato ji tudi pustimo, da se samopredstavi: »Mešam gledališke koncepte, osebne izkušnje in popularne formate, da bi ustvarila inovativno, izzivalno in eksperimentalno gledališče, ki zabava in reflektira naš sodobni, postmoderni svet. Osnova mojega dela je zaveza k raziskovanju humorja in tega, kaj pomeni biti človek.«

Njena prva gledališka predstava je bila *Družinsko razkritje*, tokrat prihaja s predstavo *Družinsko razkritje – 20 let kasneje*. Družina je po 20 letih drugačna; a že v prvi predstavi je preobrnila Tolstojevo kraljico, saj njena družina ni nesrečna, ampak srečna na svoj način. Kritiki so takrat zapisali tudi, da je s predstavo izumila nov žanr; tudi po dvajsetih letih ga je obdržala – predstava je čustveni poligon: jočemo, se smejimo, se smejimo in jočemo hkrati – kaj drugega je življenje kot minevanje ob naporih, da ohranimo sebe in svoje ljubljene in da hkrati ne zgubimo smisla za humor? Ursula Martinez v predstavi z mamo in sestro špekulira, kako bo čez 20 let, in ob takšni predstavi si lahko samo zaželelo še tretjega dela. Naj dolgo živita Ursula Martinez in njena družina!

Ursula Martinez is already well known in Ljubljana – she has been at the Mladi Levi festival with her performance *Show Off*, and at the City of Women festival with *My Stories, Your E-mails*. She has also collaborated with Ljubljana based Image Snatchers. Martinez likes to incorporate autobiographic elements into her works, so we will let her to autopresent: »I mix theatre concepts, personal experiences, and popular formats in order to create an innovative, challenging, experimental theatre that entertains and reflects our contemporary, postmodern

world. At the core of the work is a commitment to exploring humour and what it is to be human«.

Her first theatre performance was *Family Outing* – this time, she is returning with *Family Outing – 20 years on*. The family is different after 20 years – but it already turned the Tolstoy's quote about families upside down in the first performance, since her family is not unhappy, but rather happy in its own unique way. At the time, the critics also wrote that she invented a new genre with the performance; twenty years later, she has retained it – the performance is an emotional polygon: we cry, we laugh, we laugh and cry at the same time – what is life, after all, if not passing while we try to preserve ourselves and our loved ones, and at the same time not lose our sense of humor? In her performance, Martinez speculates with her mother and sister what it will be like after another 20 years, and with such a performance, we can only hope for the third part. Long live Ursula Martinez and her family!

Na odru/Performed by: **Ursula Martinez, Milagros Martinez**

Oblikovanje svetlobe/Lighting design: **Christopher Copland**

Režija/Directed by: **Mark Whitelaw**

Besedilo/Written by: **Ursula Martinez, Mark Whitelaw**

70 minut/minutes

Predstava je v angleščini, na voljo bo povzetek v slovenščini./The performance is in English, Slovene summary will be available.

Foto/Photo: **Hugo Glendinning**



trans·making

Četrtek, 29. avgust in petek, 30. avgust/
Thursday, August 29 and Friday, August 30

• Različne lokacije Various locations

MEDNARODNI POLETNI FORUM
INTERNATIONAL SUMMER FORUM

O ČUSTVENEM
MATERIALIZMU
ON EMOTIONAL
MATERIALIZM

LJUBLJANA

V okviru festivala Mladi levi skupaj s partnerji mreže *trans-making* pripravljamo Mednarodni poletni forum – dva dneva, posvečena predavanjem, pogovorom in premisleku. Hannah Arendt definira kulturo kot odnos med družbo in njenimi predmeti. Kot pojasnjuje, kultura ni niti družba, niti umetnost, niti religija, niti zabava, niti šport, temveč narava odnosa enega do drugega, družbe do njenih predmetov. Ideja foruma *trans-making* je raziskati stališča in odnose med družbo, njenimi idejami, zgodbami, izdelki (vključno z umetnostjo) in materialnimi predmeti ter iz različnih zornih kotov preresetati idejo čustvenega materializma.

trans-making je mreža dvajsetih akademskih, kulturnih in aktivističnih organizacij, povezanih v raziskovanju ustvarjanja (javnega) prostora ter umetniških praks, ki vzpodbujajo alternativne možnosti družbene, ekonomske in demokratične preнове. Več: trans-making.eu

In the frame of the Festival Mladi Levi we are preparing a summer forum together with the partners of *trans-making* network – two days, dedicated to lectures, debates, thoughts. Hannah Arendt defines culture as the relationship between society and its objects. As she explains, culture is neither society nor art, nor religion, nor entertainment, nor sports, but the nature of the relation of one to the other, of society to its objects. The *trans-making* forum aims to research the attitude and relations between the society, its ideas, stories, products (including art) and material objects, and to examine the idea of emotional materialism from different angles.

trans-making is a multilateral network of academic and non-academic organizations researching the (public) place making activities and artistic practices as a space to create alternative narratives for social, economic and democratic renewal. More information: trans-making.eu

Četrtek, 29. avgust Thursday, August 29

9.30–10.00 • Pionirski dom na Komenskega 9
Uradna otvoritev in uvod Official opening and introduction

10.00–11.30 • Pionirski dom na Komenskega 9
Uvodno predavanje: **PREDMETI PREKO FANTAZME IN TRAVME**
Opening lecture: **OBJECTS THROUGH FANTASM AND TRAUMA**
Govorci/Speakers: Gökhan Mura TR, Renata Salecl SI, Nermin Duraković BA, DK

11.45–13.30 • Pionirski dom na Komenskega 9
Okrogla miza: **O ČUSTVENEM MATERIALIZMU – poudarek na umetniških primerih in zanimivih praksah raziskovanja**
Round table discussion: **ON EMOTIONAL MATERIALISM – focus on artistic cases and interesting research practices**
Govorci/Speakers: Alenka Pirman SI, Kate McIntosh NZ, BE, Tanja Petrović SI, Dragan Protić Prota – ŠKART RS, Omar Nagati EG

15.30–18.00 • skupinski sprehod po mestu s tremi itinerarji
collective city walk of three itineraries
PONOVI ZARIS LJUBLJANE: MESTA NAPOROV, SOLIDARNOSTI IN NEGOSTOLJUBNOSTI RE-MAPPING LJUBLJANA:
SPACES OF STRUGGLE, SOLIDARITY AND NON-HOSPITALITY

Podrobnejši program sprehodov na strani o PONOVNEM ZARISU LJUBLJANE.
Detailed programme of walks available on the page about the RE-MAPPING LJUBLJANA.

Petek, 30. avgust Friday, August 30

9.30–12.30 • Sindikalna dvorana Elektra Ljubljana
DELAVNICA KONTEKSTUALIZACIJE IN MAPIRANJA (KJE? ZAKAJ?)
A CONTEXTUAL AND MAPPING WORKSHOP (WHERE? WHY?)

A / 14.30–17.00 • ZRC SAZU

Delavnica Workshop
(OD)ZARJAVELI SPOMINI: KONZERVE, SPOMINI IN ČUSTVA
(UN)RUSTED MEMORIES: TIN CANS, MEMORIES AND EMOTIONS

Potrebna prijava/Application necessary: tamara.bracic.vidmar@bunker.si

B / 14.30–17.00 • Galerija Jakopič

Odpri pogovori Open format discussions
OMIZJA TABLE SOCIETY

17.00–18.00 • Galerija Jakopič

Zaključek Conclusion

18.00 • Gosposka ulica 16

Tanja Radež: **NABIRALCI PRAHU DUST COLLECTORS**
Misteriozna kompozicija, odprtje Mysterious composition, opening

Koncept/Concept: Tamara Bračič Vidmar, Nevenka Koprivšek, Pascal Brunet, Fabienne Trotte, Renata Salecl, Tanja Petrovič, Alma R. Selimović, Tanja Radež
Organizacija/Organised by: Tamara Bračič Vidmar, Klara Drnovšek Solina, Polona Vozel, Mojca Jug, Maja Vižin

Oblikovanje/Design: Tanja Radež

Produkcija/Produced by: Bunker, Ljubljana

Koprodukcija/Co-production: ZRC SAZU, Inštitut za kriminologijo

pri Pravni fakulteti v Ljubljani

S pomočjo/With the help of: Pionirski dom, Galerija Jakopič (Muzej in galerije mesta Ljubljane) Zahvala/Thanks to: Blaž Peršin, Viktorija Potočnik

Forum je nastal kot del projekta *trans-making*, ki je prejel financiranje programa EU Horizon 2020 za raziskave in inovacije.

This forum is organised as a part of the *trans-making* project, which has received funding from the European Union's Horizon 2020 research and innovation programme.



This project has received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement n° 734855.

trans-making **bunker**





Četrtek, 29. avgust, ob 15.30
Thursday, August 29 at 3.30 p.m.

- Različne lokacije Various locations

Zaključek v Ending at

- Stara mestna elektrarna - Elektro Ljubljana

PONOVNI ZARIS LJUBLJANE: MESTA NAPOROV, SOLIDARNOSTI IN NEGOSTOLJUBNOSTI

RE-MAPPING LJUBLJANA: SPACES OF STRUGGLE, SOLIDARITY AND NON-HOSPITALITY

skupinski sprehod po mestu s tremi itinerarji
collective city walk of three itineraries

Ilegalac. Druga identiteta. **Radio Križič.** Beli emigrant. **Nansenov potni list.** Čefur(ji). **Neidentiteta.** Homogena skupina. **Spolno ločen prostor.** Izgnati. **Zažiganje knjig.** Izbris iz registra. **Negativni spomeniki.** Rezilna žica. **Drugi dom.** Politika ključavnice. **Nevidni delavci.** Balkanska pot. **Azilni dom.**

Vabimo na odprt skupen sprehod po Ljubljani. Za izhodišče smo si vzeli seznam besed, ki povezuje gibajoča se telesa, dejavnosti, materiale in predmete, ki nam dajejo ali odvzemajo pravico do preseljevanja. Poskušali bomo proučiti različne narative, družbena in politična srečanja, prostore gostoljubnosti in negostoljubnosti migracij, ki so povezani z urbanim, družbenim kontekstom Ljubljane in širše. Pri sprehodu gre za kolektivno ustvarjanje mreže odnosov in različnih pogledov v različnih zgodovinskih obdobjih. Predlagani itinerariji so začasni procesi učenja in pozabljanja tranzicijskih območij in ljudi. Temeljijo na narativih posameznih lokacij o dogodkih in razmerah, ko so se ljudje morali in se še morajo seliti zaradi vojn ter drugih naravnih ali človeško povzročenih nesreč, pomanjkanja delovnih mest, naravnih in drugih virov v svojih državah zaradi stoletja dolgih kolonizacijskih procesov in izčrpavanja naravnih virov v različnih delih sveta.

Ponovni zaris Ljubljane je sprehod s tremi itinerariji, ki se začnejo istočasno na treh različnih lokacijah v mestu. Itinerariji povezujejo različne mestne lokacije, ki predstavljajo tranzicijska območja, prostorsko in časovno oddaljena drugo od drugega, toda povezana z narativi o migracijah, solidarnosti, prostorih gostoljubnosti in negostoljubnosti.

Ilegalac. Other identity. **Radio Križič.** White émigré. **Nansen passport.** Čefur(ji). **Non-identity.** Homogenous group. **Gender divided space.** To expell. **Burning the books.** Erased from the register. **Negative Monuments.** Razor wire. **Second home.** Politics of padlock. **Invisible workers.** Balkan route. **Dormitory.** Asylum home.

Starting from the list of words that relates bodies, activities, materials on the move and objects that give or take from us the right to move, we are proposing an open and collective walk across Ljubljana. The attempt is to explore multiple narratives, social and political meetings, spaces of hospitality and non-hospitality of migrations that relate to Ljubljana urban, social context and beyond. The walk is a collective creation of network of relations and multiple viewpoints across different historical times. Proposed itineraries are temporary processes of learning and unlearning about transitional territories and humans. It is based on site-specific narratives of events and conditions when the humans have had and still need to move due to wars and other natural or man-made disasters, lack of employment, natural and other resources in their own country, as a consequence of the century long colonisation processes and extraction of natural resources in different parts of the Earth.

Re-mapping Ljubljana proposes three itineraries starting at the same time from three locations in the city. These itineraries connect different locations in the city that are representations of transitional territories, spatially and temporally distant from each other but related with the narratives on migration, solidarity, spaces of hospitality and non-hospitality.

Četrtek, 29. avgust, ob 15.30
Thursday, August 29 at 3.30 p.m.

Itinerar 1: NIKJER DOMA

Itinerary 1: NOWHERE HOME

Zbor/Meeting point • protestantska cerkev, Gosposvetska ulica 9/
Protestant church, Gosposvetska street 9

Itinerar 2: NEVIDNI PREBIVALCI LJUBLJANE

Itinerary 2: INVISIBLE INHABITANTS OF LJUBLJANA

Zbor/Meeting point • Samski dom, Poljanska cesta 66/Workers
home, Poljanska street 66

Itinerar 3: UPOR, SOLIDARNOST IN NESTALNOST

Itinerary 3: RESISTANCE, SOLIDARITY AND IMPERMANENCY

Zbor/Meeting point • Spomenik ilegalcem, Štefanova ulica 2/
Meeting point: Monument to illegal man/women, Štefanova street 2

Konec programa in pogovor po sprehodih

End of itineraries and after walk conversation:

- Sindikalna dvorana Elektra Ljubljana

Kolektivno raziskavo, oblikovanje in produkcijo pripravila skupina aktivistov, prebivalcev Ljubljane, akademskih in neakademskih raziskovalcev, umetnikov in arhitektov Collective research, design and the overall production of the project by a group of activists, inhabitants of Ljubljana, academic and non-academic researchers, artists and architects:

Aigul Hakimova, Armin Salihović, Armina Pilav, Arne Zupančič, Irfan Beširević, Jernej Kastelic, Matej Kavčič, Miha Turk, Miha Poredoš, Saša Hajzler, Urška Savič, Zaher Amini, Second Home in Exile.

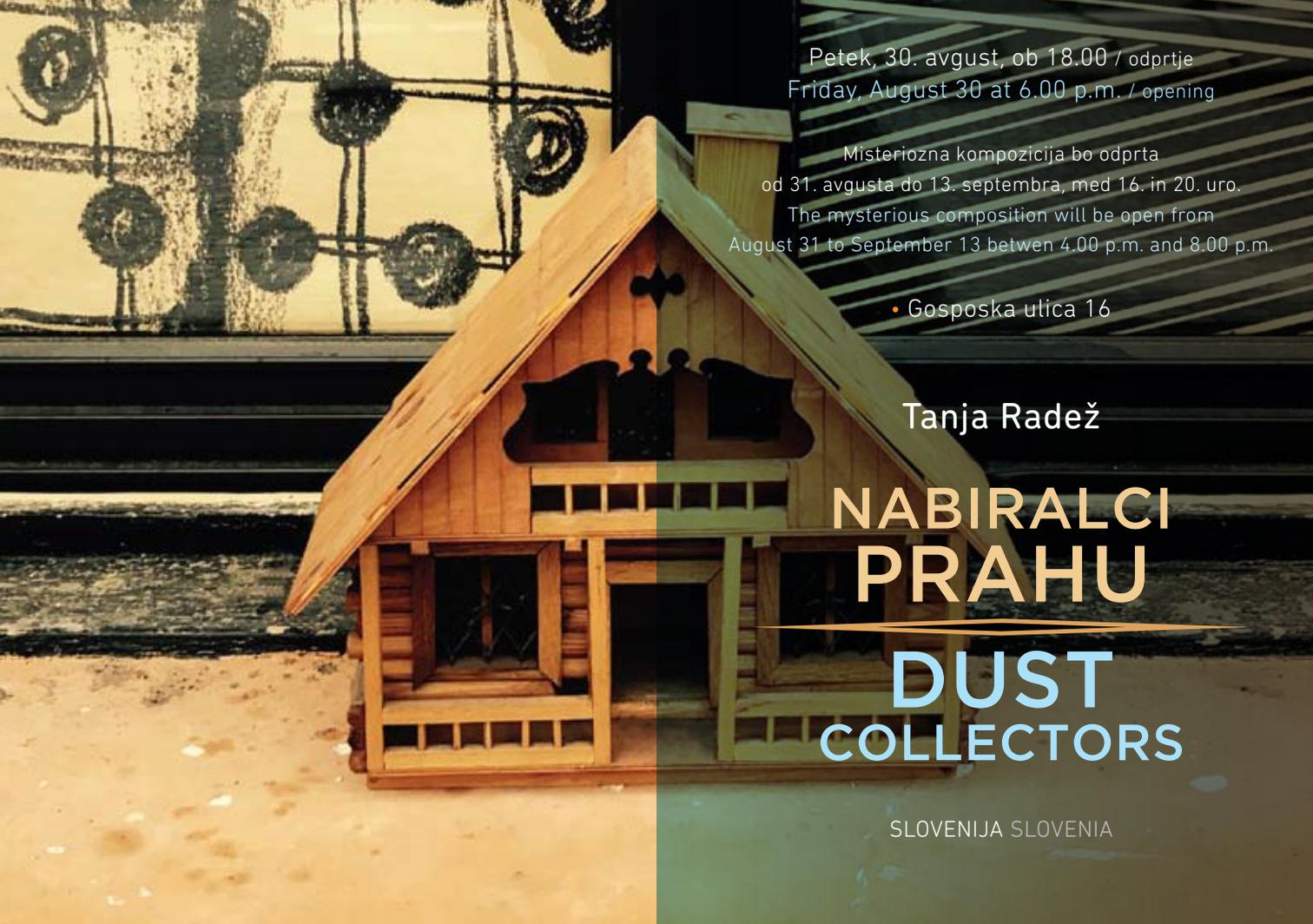
Sprehod je nastal kot rezultat raziskave Armine Pilav v okviru projekta *trans-making*.

The walk was created as a result of a research by Armina Pilav in the frame of the *trans-making* project.



This project has received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement n°734855.

trans-making



Petek, 30. avgust, ob 18.00 / odprtje
Friday, August 30 at 6.00 p.m. / opening

Misteriozna kompozicija bo odprta
od 31. avgusta do 13. septembra, med 16. in 20. uro.
The mysterious composition will be open from
August 31 to September 13 between 4.00 p.m. and 8.00 p.m.

• Gosposka ulica 16

Tanja Radež

NABIRALCI PRAHU

DUST COLLECTORS

SLOVENIJA SLOVENIA

Tanja Radež, vizualna umetnica, ki je samodeklarirana ostalgičarka – zasebno in službeno rada brodi po polpretekli zgodovini oziroma po njenih materialnih ostalinah. Ker je oblikovalka, vse najdbe kot vizualne citate zлага v nove, avtorske konstelacije in jih tako zaznamuje z osebnim in sodobnim.

Umetniška rezidenca v Carigradu ji je ponudila temo čustvenega materializma in jo spomnila na vse nabiralce prahu – ki jih je v Carigradu obilo. Združeni domači in mednarodni predmeti, ki so včasih morda imeli veliko funkcij, danes pa imajo samo še dve – nabirajo prah in evocirajo čustva, predvsem nostalgijo –, bodo zbrani v misteriozni postavitvi. Tudi lokacija je nabiralec prahu – bivše krojaštvo, kjer je mojster Žika delal desetletja, je zdaj prazen prostor, še črke na izložbi so žalostno zaprašene. Ostaline preteklosti, nabiralci prahu ... a ko jih odmaknemo z njihovega običajnega mesta, za sabo pustijo praznino – obris brez prahu na polici, manj obledelo tapeto na steni, luknjo v srcu. Če je strah prazen, okrog ga pa nič ni, je nostalgija polna, okrog pa je navlečena, nabasana z nabiralci prahu. Ker predmeti živijo samo v odnosu z ljudmi, bodo po razstavi vodili tisti, ki znajo odpihniti prah in predmetom dati prostor in pomen, ki jim pripada.

Tanja Radež, a visual artist and a self proclaimed ostalgist, likes to spend her private and professional time digging through recent past or its material remains. As a designer, she is arranging all her findings, as visual quotations, into new, original constellations, thus marking them with the personal and the contemporary.

Her art based research in Istanbul provided her with the topic of emotional materialism and reminded her of all the dust collectors – which are abundant in Istanbul. The composition will gather combined domestic and international objects, which perhaps once had many roles, but of

which only two remain today – collecting dust and evoking emotions, most notably nostalgia. The location itself is a dust collector – former tailoring shop where master Žika used to work for decades is now an empty space. Even the letters on the display window are all sad and dusty. Remnants of the past, dust collectors ... But when we move them away from their usual place, they leave a gap behind: a dustless spot on a shelf, a less faded wallpaper on the wall, a hole in the heart. If fear is hollow inside and empty outside, nostalgia is full inside, and stuffed with dust collectors outside. Since objects can only live in relation to people, the exhibition will be toured by people who know how to swipe off dust and give objects the space and significance they deserve.

Avtorica/Author: **Tanja Radež**

Producentka/Producer: **Alma R. Selimović**

Tehnična pomoč/Technical support: **Igor Remeta, Grega Mohorčič,**

Tomaž Žnidarčič, Žiga Rebek

V sodelovanju/In collaboration with: **ZRC SAZU, Festival INDIGO (Muzej in galerije mesta Ljubljane)**

Razstava je nastala kot rezultat raziskave Tanje Radež v okviru projekta *trans-making*.

The exhibition was created as a result of the art based research by Tanja Radež within the *trans-making* project.



This project has received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement n° 734855.

trans-making



15 stara elektrarna

STARA ELEKTRARNA je leta 1898 Ljubljani predstavila elektriko in za vedno spremenila izgled glavnega mesta. Po mnogih letih proizvodnje električne energije so jo zamenjale druge tovarne

na obrobju mesta, Stara elektrarno pa so v osemdesetih letih prejšnjega stoletja odkrili umetniki, ki so v njenih opuščeni prostorih začeli ustvarjati umetniške projekte. Po veliki prenovi, ki sta jo izvedla lastnik prostorov Elektro Ljubljana, d. d. in Ministrstvo za kulturo, je s sinergijo gospodarstva, politike in kulture nastalo eno izmed najbolj živih ljubljanskih prizorišč sodobne uprizoritvene umetnosti. Stara mestno elektrarno – Elektro Ljubljana smo slavnostno otvorili 21. avgusta 2004 s festivalom Mladi levi, letos obeležujemo njenih 15 let, v novo sezono pa vstopamo – z Mladimi levi!

Ob 15-letnici v Stari elektrarni pripravljamo nekaj novosti:

INDUKCIJSKA ZANKA / Vgradili smo indukcijsko zanko, ki bo naglušnim omogočila boljše spremljanje predstav.

ZID / Zid Stare elektrarne bo ob njeni 15-letnici opremila umetnica Urša Vidic. Na njem bo obeležila vse umetnice in umetnike, ki so v 15 letih ustvarjali v elektrarni. Zid pa bo nosil tudi posebno sporočilo.

VODSTVA PO STARI ELEKTRARNI / Vodstva po prostorih prve ljubljanske elektrarne bodo prilagojena vsaki posamični skupini, ki bo za to izrazila zanimanje, predstavili pa vam bomo vseh (malo več kot) 120 let njene zgodovine, do njenega novega življenja, ko deluje kot tehniški in kulturni spomenik ter prostor žive, sodobne umetnosti.

SPOMINSKA KNJIGA / Na festivalu Mladi levi obračamo prvi list spominske knjige, ki jo je zasnovala in oblikovala Tanja Radež. Vsi gostje in umetniki so vabljeni, da vanjo zapišejo vtise in komentarje ter prispevajo v nastajajoč spominski dokument.

The Old Power Station of Ljubljana introduced electricity to the city in 1898, forever transforming the appearance of Ljubljana. After many years of electricity production, it had been replaced by other factories on the outskirts of the city, and in the 1980s, the place was discovered by artists who used its abandoned rooms to create art projects. Following a major renovation carried out by the owner of the premises, Elektro Ljubljana, together with the Ministry of Culture, the synergy of business, politics and culture gave birth to one of the liveliest venues of contemporary performing arts in Ljubljana. The Old Power Station – Elektro Ljubljana has been officially opened on August 21, 2004 with the Mladi Levi festival, and this year, we are celebrating its 15th anniversary, beginning with ... Mladi Levi!

The beginning of the Old Power Station's new season will introduce some new features: **INDUCTION LOOP** / We have installed a built in induction loop that will enable the hearing impaired to experience performances in a better way.

THE WALL / On the occasion of the 15th anniversary, The Old Power Station's wall will be decorated by the artist Urša Vidic. She will depict all the artists who have been creating here in the last 15 years. In addition, the wall will carry a special message.

OLD POWER STATION GUIDED TOURS / Guided tours of the first power plant in Ljubljana will be tailored to each individual group and will introduce you to the entire (a little over) 120 year history of the building, all the way to its new life as a technical and cultural monument and a space of living, contemporary art.

MEMORIAL BOOK / This year's Mladi Levi festival will turn the first page of the memorial book conceived and designed by Tanja Radež. All guests and artists are invited to write down their impressions and comments and thus contribute to the creation of the memorial document.

Torek, 27. avgust ob 11.00
Tuesday, August 27 at 11.00 a.m.

• Stara mestna elektrarna – Elektro Ljubljana

Okrogla miza Roundtable discussion

PROSTORSKA PROBLEMATIKA SCENSKIH UMETNOSTI V MESTU LJUBLJANA – **PONOVO**

Leta 1999 je bila na festivalu Mladi Levi okrogla miza »Prostorska problematika scenskih umetnosti v mestu Ljubljana«. V zadnjih dvajsetih letih je sicer vzniknilo kar nekaj novih prostorov – Kino Šiška, Španski borci, Nova pošta, Pocket Theatre, pa tudi Stara mestna elektrarna – Elektro Ljubljana, ki ravnokar praznuje 15 let, odkar je oder in vadbišče za sodobno uprizoritevno umetnost. Kljub temu ugotavljamo, da »prostorski problem« še zdaleč ni razrešen. Elektrarna je še vedno odvisna od dobre volje ob vsakičnem poteku pogodbe, s svojimi kapacitetami ne uspe zadovoljiti potreb »scene«, ob tem pa najbolj nevalgična točka ostaja dejstvo, da kljub dolgoletnim prizadevanjem še vedno nimamo centra za sodobni ples s pripadajočimi prostori za vadbo, raziskave, predstavitve, predstave, arhive ... Na okrogli mizi bomo ponovno pretresli prostorski problem ter ga poskušali artikulirati in plasirati v trenutna kulturnopolitična okna možnosti – nov Nacionalni program za kulturo, novo kulturno strategijo ter prijavo Ljubljane na EPK ter še morebitne druge terene priložnosti.

SPATIAL ISSUES OF PERFORMING ARTS IN LJUBLJANA – **AGAIN**

In 1999, the Mladi Levi festival hosted a roundtable discussion »Spatial Issues of Performing Arts in the City of Ljubljana«. Over the past twenty years, a number of new spaces have emerged – Kino Šiška, Španski borci Culture Centre, Nova pošta, Pocket Theatre, as well as the Old Power Station, celebrating its 15th anniversary since its transformation into a stage and rehearsal venue for performing arts. Nevertheless, the "spatial issue" is far from resolved. Every time the contract expires, the Old Power Station remains dependent on the goodwill of the decision makers, its capacity is insufficient to meet the needs of the »scene«, but the most neuralgic point remains the fact that, despite many years of efforts, we still do not have a contemporary dance centre with the corresponding facilities for rehearsals, research, presentations, performances, archives, etc.

We will use this roundtable discussion to revisit the spatial problem and try once again to articulate it and place it in the current cultural and political windows of opportunity – the new National Programme for Culture, the new cultural strategy of Ljubljana and its application for the European Capital of Culture, and other possible terrains of opportunity.

V partnerstvu z/In partnership with: Asociacija, Društvo za sodobni ples Slovenije

15 
stara
elektrarna



CREATE TO BE
CONNECT TO BE
CREATE TO LIVE
IMPACT TO BE



Društvo za sodobni ples Slovenije

KRITERIJ

kritiška platforma

Kriterij s teksti, ki bodo objavljeni o festivalu Mladi levi, vstopa v svojo tretjo sezono. Kritiški portal, ki zajame večino premier v sezoni Stare mestne elektrarne, in ki ga ureja Alma R. Selimović, bo nadaljeval s formatom, kjer je k pisanju o predstavi povabljenih pet pisk in piscev, ki o predstavi pišejo kot gledališki strokovnjaki, področni strokovnjaki ali esejisti. V sodobnoupriporizorivni krajini, v kateri primanjkuje pisane refleksije, je prispevek *Kriterija*, da ustvarjalcem in občinstvu ponudi več različnih odzivov na predstavo, ki niso soočenje, ampak so različne perspektive, branja in tudi ocene.

CRITERION – a critical platform

With the texts published about the Mladi Levi festival, *Criterion* is entering its third season. The critical platform edited by Alma R. Selimović, which covers most of the premieres of the Old Power Station's season, will continue its format of inviting five authors to write about the performance as theatre experts, field experts, or essayists. In the contemporary performance art landscape characterized by lack of written reflections, the *Criterion's* contribution is to provide the artists and audience with a variety of different feedbacks regarding the performance, which are not about confrontation, but rather about different perspectives, readings, as well as ratings.

www.kriterij.si

SLAVE TO

PREFESTIVALSKA

THE HIT (LUTTE)

PRE-FESTIVAL

ARTISTIC RESIDENCY

Čez poletje v Stari elektrarni nudimo prostor za umetniške rezidence zanimivim domačim in tujim umetnikom. V avgustu pri nas gostuje odlični francoski cirkuški umetnik, performer in glasbenik Tsirihaka Harrivel. Je avtor številnih sodobnih cirkuških predstav, med njimi soavtor uspešnice *Grande*, in skladatelj albuma *Victoire chose*, ki ga je objavil v začetku leta. V elektrarni razvija svoj novi solo projekt *Slave To The Hit*.

Throughout the summer, the Old Power Station offers space for artist residencies to interesting local and international artists. In August, we are hosting French circus artist, performer and musician Tsirihaka Harrivel. He is the author of several circus performances, including the co-author of the worldwide hit *Grande*, and the composer of the album *Victoire chose* published in the beginning of 2019. In the Old Power Station, he is working on his new solo project *Slave To The Hit*.

THE HIT

i-Portunus

Organizator festivala/Festival organizer:

BUNKER – zavod za organizacijo in izvedbo kulturnih prireditev

Direktorica/Director: **Nevenka Koprivšek**

Oblikovalki programa/Programmers: **Nevenka Koprivšek, Mojca Jug**

Izvršna producentka/Executive producer: **Maja Vižin**

Odnosi z javnostmi/Public relations: **Tamara Bračič Vidmar**

Producentki/Producers: **Alma R. Selimović, Mojca Jug**

Administracija, koordinacija/Administration, coordination: **Polona Vozel**

Pomoč pri organizaciji/Help with organization: **Klara Drnovšek Solina,**

Špela Kopitar, Marjeta Pogačnik

Celostna podoba/Graphic design: **Tanja Radež**

Tehnični direktor/Technical director: **Igor Remeta**

Tehnični koordinator/Technical coordinator: **Andrej Petrovčič**

Tehnična ekipa/Technical team: **Duško Pušica, Tomaž Žnidarčič, Grega Mohorčič,**

Janko Oven, Christoph Donse, Martin Lovšin, Lan Remeta, Maj Pušica, Arsen Perič,

Manca Vukelič, Aleksander Plut

Foto/Photo: **Nada Žgank**

Video: **Hana Vodeb**

Prostovoljci/Volunteers: **Amparo Alonso Sanz, Ana Bajt, Sendi Bakotic, Teja Bitenc, Anja**

Bratina, Tereza Dvořáková, Jeanette Gonc, Lara Grum, Marcela Horvat, Meta Jakoš, Lara

Jerkovič, Ema Karo, Anja Koleša, Mitja Lovše, Urša Roženberger Šega, Helena Skok, Mario

Spirkovski, Kaja Tratnik, Lea Vilman, Iris Vrhek Ilič, Maja Vrbnjak, Nomi Zaviršek, Marijo

Župan, Darinka Županec

Vodje prostovoljcev/Volunteer coordinators: **Tajša Perović, Polona Vozel,**

Klara Drnovšek Solina

Festival omogočajo/The festival is made possible by: **Ministrstvo za kulturo Republike**

Slovenije, Mestna občina Ljubljana, Elektro Ljubljana, d. d., Evropska unija – program

Ustvarjalna Evropa, Create to Connect -> Create to Impact, Imagine 2020, Evropska unija

– program Horizon 2020, trans-making, Pro Helvetia, Italijanski kulturni inštitut Ljubljana,

Vivere ALL'Italiana, Mid Atlantic Arts Foundation, Trust for Mutual Understanding, Relais

Culture Europe, The Relationship, Inštitut za kriminologijo pri Pravni fakulteti v Ljubljani,

ZRC SAZU, JSKD, Aksioma, Muzej sodobne umetnosti Metelkova, Lutkovno gledališče

Ljubljana, Plesni teater Ljubljana, ŠD Tabor, Mestni muzej Ljubljana, Pionirski dom, Kliping,

d. o. o., MLADINA, TAM-TAM, d. o. o., ZASLON, Radio Študent, Radio SI, Fini oglasi, d. o. o.,

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Teksti/Texts: **Alma R. Selimović**

Oblikovanje/Design: **Tanja Radež**

Prevod/Translation: **Tadej Turnšek**

Slovenska lektura/Slovene editing: **Irena Androjna Mencinger**

Tisk/Printing: **Collegium Graphicum**

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Bunker je član naslednjih mrež/Bunker is a member of the following networks:

Create to Connect -> Create to Impact

ACT - Art, Climate, Transition

F.I.T. (Festivals in Transition)

Balkan Express

Re-Shape

trans-making

Global Practice Sharing

IETM (International Network for Contemporary Performing Arts)

EPPAP Network

Asociacija

Kulturna četrt Tabor

Mreža za prostor

mladi levi

Pridržujemo si pravico do morebitnih sprememb programa.

We reserve the right to possible program alterations.

VRTEC, SKUPINA LEVČKI KINDERGARTEN, LION CUBS

Varstvo za otroke od prvega do desetega leta starosti bo med vsemi predstavami na voljo v Stari mestni elektrarni – Elektro Ljubljana. Vrtec je brezplačen, prosimo za predhodno napoved vsaj dan prej na: **+386 51 269 906**.

Kindergarten for children aged 1–10 is available during all performances in Stara mestna elektrarna – Elektro Ljubljana. The kindergarten is free of charge; please register at least a day in advance on: **+386 51 269 906**.

FESTIVALSKO SREČEVALIŠČE FESTIVAL MEETING POINT

LEVI BAR, Stara mestna elektrarna – Elektro Ljubljana

levi BAR



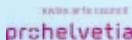
Izvedba tega projekta je financirana s strani Evropske komisije. Vsebinske publikacije je izključno odgovornost avtorja in v nobenem primeru ne predstavlja stališč Evropske komisije.



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



trans-making



MG+MSUM



MLADINA



TAM TAM



SI RADIO SI





Prizorišča dogodkov Venues

- 1** Stara mestna elektrarna – Elektro Ljubljana*
+ Sindikalna dvorana Elektra Ljubljana
Slomskova 18
- 2** Dvorana ŠD Tabor
Tabor 13
- 3** Galerija Jakopič*
Slovenska cesta 9
- 4** Gosposka ulica 16
- 5** Lutkovno gledališče Ljubljana, Oder pod zvezdami*
Krekov trg 2
- 6** Mestna hiša, Rdeča dvorana*
Mestni trg 1
- 7** Pionirski dom,*
Komenskega 9
- 8** Plesni Teater Ljubljana*
Prijateljeva 2a
- 9** Projektni prostor Aksioma**
Komenskega 18
- 10** ZRC SAZU, Novi trg 2

* Lokacija ima urejen dostop za invalidski voziček.

The location is accessible for wheelchairs.

** Lokacija ima urejen dostop za invalidski voziček ob predhodnem dogovoru. Based on prior reservation, the location is accessible for wheelchairs.

