



FRONT@

SODOBNEGA PLESA
OF CONTEMPORARY DANCE



MARIBOR2012

Evropska prestolnica kulture
partnersko mesto Murska Sobota

UVODNIK

INTRODUCTION

Šesti plesni festival Front@ je sestavljen iz zelo različnih umetniških dogodkov. Program vključuje ples, kot ga vidi oko kamere, plesno poseganje v javni prostor, ustvarjanje na ulici, ples besed v poeziji, pregled plesnih programov zasnovanih za Evropsko prestolnico kulture 2012, predstavitev mladih plesalcev, plesne delavnice in izbor izjemnih predstav ter pogovorov z njihovimi ustvarjalci. Festival Front@ je mesto različnih srečevanj, zato smo še posebej ponosni na program, ki omogoča srečevanje prebivalcev mesta Murska Sobota s tujci, gledalcev z umetniki, plesa s poezijo, videa in filma s plesom, učencev z vrstniki od drugod, naključnih mimoidočih s plesalci, ki ustvarjajo na ulici, mladih plesalcev z uveljavljenimi kolegi, tečajnikov s pedagogi in še bi lahko našteval. Čim več je različnih srečevanj in zблиževanj med gosti, obiskovalci festivala in prebivalci mesta, tem bližje smo bistvu festivala. Prav zato smo se odločili, da programa ne delimo več na glavni in spremljevalni del, saj ima vsak festivalski dogodek enako pomembno vlogo pri vzpodbujanju k sporazumevanju skozi ples. Veseli smo nove gledališke dvorane v Murski Soboti, v kateri se bodo odvijale predstave, hkrati pa želimo vzpostaviti povezavo med dogajanjem v tej imenitni stavbi in življenjem v mestu. Ples se bo odvijal tudi na odprtem odru, v videu na fasadi gledališča, na ulici ter na prehodih za pešce. V sodelovanju z različnimi kulturnimi organizacijami iz Murske Sobote in partnerji iz tujine smo ustvarili program, ki plesa ne zapira v ozke kroge poznavalcev temveč vzpodbuja odprtost in stik mednarodnega vrhunskega ustvarjanja s čim širšim občinstvom. Ples je lahko tudi orodje in vzpodbuda za bolj odprt dialog med različnimi družbenimi skupinami.

Matjaž Farič

Umetniški vodja festivala Front@ sodobnega plesa

The sixth edition of the Front@ Festival comprises a number of different art events. The programme includes dance as seen through the eye of the camera, dance interventions into the public space, on-the-street creation, the dance of words in poetry, an overview of dance events programmed for the European Capital of Culture 2012, presentation of young dancers, dance workshops, and a selection of outstanding performances followed by discussions with their makers.

The Front@ Festival is a meeting place of different stories. The Front@ team takes special pride in the festival's programme which makes possible that Murska Sobota's inhabitants meet with the people from abroad, that the viewers meet with the artists, video and film with dance, students with their peers from elsewhere, accidental passers-by with the dancers dancing on the street, young dancers with their established colleagues, workshopers with the pedagogues, and so on. The more the guests of the festival, its visitors, and the city's inhabitants come together, the closer we are to the essence of the festival. Precisely for this reason we have decided to no longer separate its programme to the main and the accompanying programme, because each of the festival's events has an equally important role in the process of encouraging for communication through dance.

Front@ is bidding a warm welcome to the new theatre hall in Murska Sobota, where the festival's performances will take place, with which we aim to establish a connection between the events in this notable building and the life of the city. We will also have a chance to see dance on the open stage, in the videos projected on the theatre's walls, on the street, and on pedestrian crossroads. The Front@ team has designed a programme, together with different cultural organisations from Murska Sobota and the partners from abroad, which does not enclose dance into the narrow circles of connoisseurs, but encourages openness, establishing connections between top-notch makers and the widest possible audience. Dance can also be a tool and a motivation for a more open dialogue between different social groups.

Matjaž Farič

Artistic Director of the Front@ of Contemporary Dance Festival



PROGRAM PROGRAMME

24. avgust / August 24

- 18.00 6:00 pm ○ Ivan Landzhev (BG), Fabrizio Dall'Aglia (IT), Ann Cotten (DE), Andrej Rozman Roza (SI): **Koreografija besed / Choreography of Words** – poezija / poetry ¹²
- 19.00 7:00 pm ■ navaridas & deutingner (AT): **Vaše Visokosti / Your Majesties** (37 min)
Susanna Wallin (GB): **Nočna vadba / Night Practice** – video (3 min)
Kaja Janjić (SI): **Izganjanje tebe ljubezen moja / Exorcism of You My Love** (8 min)
- 21.00 9:00 pm ★ Wim Wenders: **Pina** – film (106 min)
- 23.00 11:00 pm ★ **Otvoritvena zabava / Opening party**

25. avgust / August 25

- 18.00 6:00 pm ○ **OPUS 1 – nagrajeni mladi plesalci / presentation of awarded young dancers** (45 min)
- 20.00 8:00 pm ■ Sonia Sabri Co. (GB): **Kathakbox** (70 min)
- 21.30 9:30 pm ○ Asier Zabaleta (ES/RU): **Naslednji v vrsti / Next in Line** – video (5 min)

26. avgust / August 26

- 11.00 11:00 am ■ **Predstavitev: Ples na Evropski prestolnici kulture 2012 / Presentation: Dance at the European Capital of Culture 2012**
- 15.00 3:00 pm + DUM (SI): **Zelena luč / Green Light** (10/10/20 min)
17.00 5:00 pm
19.00 7:00 pm
- 20.00 8:00 pm ■ Studio za sodobni ples / Studio Contemporary Dance Co. (HR): **Spin** (40 min)
- 21.00 9:00 pm ○ Irma Omerzo: **Trisolistke / Threesoloists** – video (7 min) ²
- 21.30 9:30 pm ■ Liquid Loft (AT): **Govoreča glava / Talking Head** (50 min)

27. avgust / August 27

- 18.00 6:00 pm ○ **Nastop plesnih šol / Performances by dance schools** (HR/SI) (70 min)
- 19.30 7:30 pm ○ Predstavitev delavnice / Workshop presentation – **Mickael Marso Riviere**
- 20.00 8:00 pm ■ Eva Duda Co. (HU): **Lunatika** (60 min)
- 21.15 9:15 pm ○ Susanna Wallin (GB): **Nočna vadba / Night Practice** – video (3 min)
Asier Zabaleta (ES/RU): **Naslednji v vrsti / Next in Line** (4 min)
DCL plesna improvizacija / dance improvisation
- 23.00 11:00 pm 📍 **Zaključna zabava / Closing party**

24. - 27. avgust / August 24 to August 27

Plesne delavnice / Dance workshops³:
M. Kajafatić: **Joga / Yoga**; J.V.D. Mast: **Moderni ples / Modern dance**; M.M. Riviere: **Fusion delavnica / Fusion workshop**;
S. Ožbolt: **Koreografska delavnica / Choreography workshop**
+ pogovori o predstavah / + discussions

¹Dnevi poezije in vina / Days of Poetry and Wine ²V primeru dežja v avli dvorane / In the event of rain in the theatre hall ³V sodelovanju z JSKD / In cooperation with JSKD

■	★	○	+	📍
Gledališče Park Theatre Park	Star Max Star Max	Odpri oder Open stage	Glavno križišče Main crossroad	Mikk Mikk

Cene vstopnic / Ticket prices:

Za posamezno prireditve / Single ticket: 5 EUR
Za celoten program / All-Festival ticket: 20 EUR
Za celoten program za udeležence delavnic / All-Festival ticket for workshopers: 10 EUR

Odprije in prireditve na prostem so brezplačne. / The opening event and outdoor events are free.
Prost vstop za brezposelne (z dokazilom) / Free admission for the unemployed (with proof)

Nakup / Where to buy:

Vstopnice lahko kupite od 23. do 27. avgusta med 17. in 19. uro oziroma eno uro pred prireditvijo na blagajni Gledališča Park. / Tickets are available for purchase from August 23 to August 27 from 5:00 pm to 7:00 pm and an hour before the event at the Park Theatre's box office.

Rezervacije / Reservations:

Rezervacije so možne po elektronski pošti na naslov / Reservations can be made by email at: plese@fiata.si

Za projekcijo filma Pina so možne tudi rezervacije na blagajni Star Maxa / Reservations for the film Pina can be made also at Star Max' box office:

od ponedeljka do četrta od 16:00 do 22:00 / Monday to Thursday from 4:00 pm to 10:00 pm
petek od 16:00 do 22:00 / Friday from 4:00 pm to 10:00 pm
sobota od 14:00 do 22:00 / Saturday from 2:00 pm to 10:00 pm
nedelja od 14:00 do 22:00 / Sunday from 2:00 pm to 10:00 pm

t: (+386) 2 525 1442
e: kino@partymax.si

Vse obiskovalce Star Maxa naprošamo, da rezervirane vstopnice prevzamejo najkasneje pol ure pred pričetkom projekcije. / Visitors are advised to collect tickets at least 30 minutes before the show starts.

24. AVGUST

AUGUST 24



OB 18.00 (ODPRTI ODER)
AT 6:00 PM (OPEN STAGE)
VSTOP PROST / FREE ENTRANCE

KOREOGRAFIJA BESED

CHOREOGRAPHY OF WORDS

pesniško branje in degustacija vina / poetry reading and wine tasting

Berejo / Poetry by: Ivan Landzhev (BG), Fabrizio Dall'Aglia (I), Ann Cotten (DE), Andrej Rozman Roza (SI)
Povezuje / Moderated by: Staša Pavlovič

V sodelovanju s festivalom Dnevi poezije in vina / In cooperation with Days of Poetry and Wine Festival

Ivan Landzhev (1986) je bolgarski pesnik in pisatelj. Diplomiral je iz filozofije na Univerzi v Sofiji. Leta 2009 je prejel bolgarsko pesniško nagrado Vesselin Hanchev, leto pozneje pa je bil njegov pesniški prvenec nominiran za najbolj priznano bolgarsko pesniško nagrado Ivana Nikolova. Pesmi, eseje in kratke zgodbe objavlja v številnih bolgarskih literarnih revijah in časopisih. Poleg pisanja scenarijev za televizijo se ukvarja tudi z glasbo in šahom.

Fabrizio Dall'Aglia (1955) je avtor petih pesniških zbirk, od katerih sta zadnji dve Hic et nunc in L'altra luna prevedeni tudi v španščino. Nekaj pesmi iz zbirke Hic et nunc je v prevodu Gašperja Maleja že bilo objavljenih v reviji Poetikon. Fabrizio živi v pokrajini Emilija in v Firencah, kjer dela kot založnik.

Ann Cotten (1982) je nemška pesnica z amerškimi koreninami. Pri petih letih se je s starši z lowe preselila na Dunaj, kjer je leta 2006 diplomirala iz konkretne poezije. Istega leta se je začela udeleževati dunajskih pesniških slamov, leto pozneje pa je pri založbi Suhrkamp izdala svojo prvo pesniško zbirko Fremdwörterbuchsonnette. Danes živi med Dunajem in Berlinom, kjer objavlja svojo poezijo v literarnih revijah in antologijah.

Andrej Rozman Roza (1955) je pesnik, dramatik in igravec, prejemnik nagrade Prešernovega sklada za literaturo. Leta 1981 je ustanovil Gledališče Ane Monro in z njim leta 1990 v Sloveniji začel z danes zelo razširjenimi in priljubljenimi tekmovanji v gledališki improvizaciji. Marca 2003 je ustanovil Rozinteaater, v katerem sam ali s soigralci uprizarja lastna besedila. Piše parodične in komične pesmi, pravljičice in gledališke komedije za otroke ter odrasle, predeluje klasična besedila za druge medije, jih predstavlja v sodobnost ali preprosto prevaja.



Fabrizio Dall'Aglia

Ivan Landzhev (1986) is a Bulgarian poet and writer. He graduated from Sofia University with a Bachelor's degree in Philosophy. He was the winner of the National Poetry Competition Vesselin Hanchev in 2009. In 2010, his first book of poetry was nominated for the most renowned Bulgarian poetry award Ivan Nikolov National Poetry Award. His poems, essays, and short stories are published in numerous Bulgarian literary journals, lifestyle magazines, and newspapers. He works as a screenwriter for television and his interests include music and chess.

Fabrizio Dall'Aglia (1955) is the author of five poetry collections, the last two Hic et nunc and L'altra luna are translated into Spanish. Recently some poems from Hic et nunc have been also translated into Slovenian by Gašper Malej for the magazine Poetikon. He lives in the Emilia region and in Florence, where he works as a publisher.

Ann Cotten (1982) is a German poet of American descent. At the age of five, she moved with her parents from Iowa to Vienna, where she graduated in 2006 with a thesis on Concrete Poetry. She first emerged as a poet at Viennese poetry slams and in 2007 published her first collection of poetry Fremdwörterbuchsonnette at Suhrkamp Publishing. She is publishing her works in anthologies and literary journals. Ann Cotten lives and works in Vienna and Berlin.

Andrej Rozman Roza (1955) is a poet, dramatist, songwriter, and actor, the recipient of the Prešeren Foundation Award for literature. In 1981, Roza established Ana Monro Theatre, which in 1990 launched theatre improvisation competitions, which are nowadays extremely wide-spread and popular in Slovenia. In 2003, he founded Rozinteaater which stages exclusively his own texts. He writes parodies and humorous songs, fairytales and theatre comedies for children and adults, remakes of classical texts for different media and contemporary contexts, or simply translates.



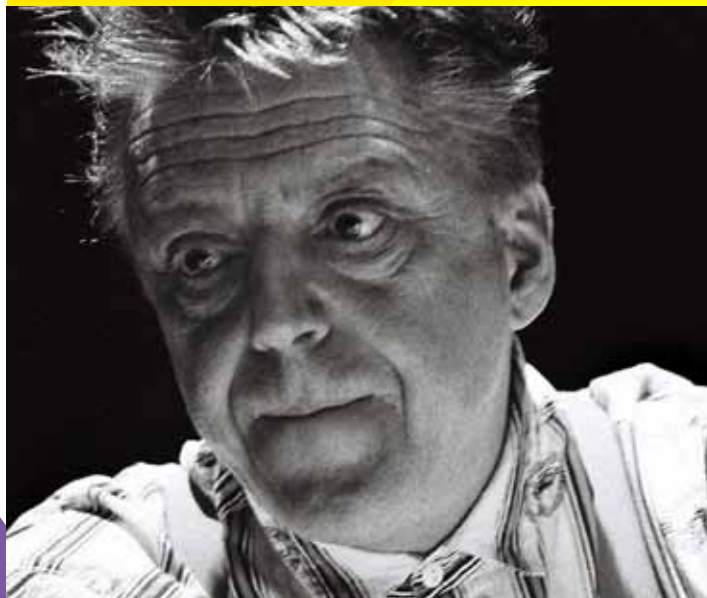
V primeru dežja v avli dvorane
In the event of rain in the theatre hall



Ivan Landzhev



Ann Cotten



Andrej Rozman Roza



OB 19.00 (GLEDALIŠČE PARK)
AT 7:00 PM (PARK THEATRE)
VSTOP PROST / FREE ENTRANCE

VAŠE VISOKOSTI YOUR MAJESTIES

navaridas & deuntiger (ES/AT)

Koncept / **Concept:** Marta Navaridas, Alexander Deutinger
Izvajalca / **Performed by:** Alexander Deutinger, Marta Navaridas
Besedilo / **Text:** Barack Obama, Jon Favreau

Predstava Vaše Visokosti uprizarja govor predsednika Obame ob prejemu Nobelove nagrade leta 2009 v Oslu. Prevajalka Marta Navaridas v vlogi šepetalke vodi performerja Alexandra Deutingerja skozi zdaj že legendarni govor predsednika Združenih držav, s čimer koreografa z jasnim in preprostim konceptom na oder ponovno postavitva del polpretekle svetovne zgodovine. Izčiščena in duhovita dekonstrukcija originalnega besedila služi kot predloga, v katero koreografa umeščata gibalni material, hkrati pri tem vpeljujeta nove plasti pomenskosti, ki na neki točki s prstom pokažejo na absurdnost nekaterih vsebin izvirnega govora, ki se izkaže kot pomanjkljivo logična razprava o nujnosti vojne.

In the performance *Your Majesties*, translator and choreographer Marta Navaridas presents President Obama's Nobel Lecture, held in 2009 in Oslo. The performer Alexander Deutinger recites the legendary speech of the President of the United States of America and in doing so revives a piece of world history. In a skillful as well as entertaining deconstruction of the original lecture, Deutinger and Navaridas plant choreographic material onto the text and in doing so manage to introduce new layers of meaning, which ultimately point out the absurdity of some of the original content of the lecture - an only partly logical treatise on the necessity of war.



Alexander Deutinger je študiral na Univerzi Antona Brucknerja v Linzu v Avstriji. Kot hišni umetnik je med drugimi sodeloval z ImpulsTanzem z Dunaja, s CCL Linz in D.ID Dance-Identity, Avstrija. Prav tako je sodeloval s številnimi mednarodnimi koreografi, svoje delo pa je med drugim predstavil v Tanzquartieru na Dunaju, v Escena Contemporanea v Madridu, v okviru Evropske kulturne prestolnice Linz 09 ter na festivalu Kampnagel v Hamburgu. Bil je prejemnik štipendije DanceWeb 2007 in nagrade BestOFFStyria 2010.

Marta Navaridas je študirala na ArtEZ College of Art v Arnhemu in na AHK Theaterschool v Amsterdamu. Je soustanoviteljica mednarodnega kolektiva FINGERSIX. Kot plesalka in koreografinja sodeluje s številnimi ustvarjalci, svoja avtorska dela prikazuje na mednarodnih festivalih in prizoriščih. Njen koreografski prvenec Poglej ju zdaj je dvakrat dobil prvo nagrado na tekmovanjih v Linzu in Bilbao. Leta 2010 je prejela štipendijo programa DanceWeb ter nagrado BestOFFStyria.

Alexander Deutinger studied at Anton Bruckner University in Linz, Austria. He was Artist-in-Residence at ImpulsTanz, at CCL Linz, at Espacio de Creación Azala, Vitoria, and at D.ID Dance-Identity, among others. As a performer, he has been working with many international choreographers. He has performed, amongst others, at Tanzquartier Wien, Escena Contemporanea Madrid, in the framework of Cultural Capital Linz 09, and at Kampnagel Hamburg. He received the DanceWeb Scholarship in 2007 and the BestOFFStyria Awards 2010.

Marta Navaridas studied at ArtEZ College of Art Arnhem and at HKA Theaterschool of Amsterdam. She is co-founder of the international collective FINGERSIX. As a dancer and choreographer, she has collaborated with numerous dance makers, while her works have been presented at numerous international festivals and venues. Her debut as a dance maker Look at them now! was awarded the first prize in choreographic competitions in Linz and Bilbao. She received the DanceWeb Scholarship 2010 and the BestOFFStyria Award 2010.

S podpora/Supported by: Avstrijski kulturni forum Ljubljana/
Österreichisches Kulturforum Ljubljana

NOČNA VADBA NIGHT PRACTICE

plesni video / dance video (GB)

Režija in koreografija / Directed and choreographed by: Susanna Wallin

Izvajalci / Performed by: Kombat Breakers

Direktor fotografije / Director of photography: Andre De Souza, Oliver Manzi

Producent / Producer: Colin Bell

Izvršni producenti / Executive Producers: Vicky Bloor, Linda Jasper, Ed Cooper

Kratki film Susanne Wallin Nočna vadba prikazuje sedem plesalcev breakdancea in street dancea skupine Kombat Breakers, kako sredi noči vadijo pod žarometi nogometnega igrišča. Brez trenerja, brez režije, na dan privre njihova neukrotljiva energija. Film na magičen način razkriva temeljit in dosleden plesni trening, posnet pa je bil



na igrišču v Coventryju v Angliji. Film je leta 2008 prejel nagrado za najboljši kratki film na festivalu digitalnega filma Diba v Barceloni ter nagrado za najboljšo koreografijo v filmu, krajšem od pet minut, na tekmovanju dancescreen, ki ga organizira International Music + Media Centre (IMZ).

In Susanna Wallin's Night Practice, the seven dancers from Coventry's Kombat Breakers are seen hanging out on a floodlit football pitch at night. There is no coach to be seen and the film explores the undirected energy that comes from being able to do whatever you want. Shot on a pitch in the middle of the night in Coventry, Night Practice combines the structure of meticulous training with simple magical wonder. Night Practice is the 2008 winner of Best Short Film at Diba, Digital Barcelona Film Festival, and the winner of Best Screen Choreography Under Five Minutes at the competition dancescreen, organized by International Music + Media Centre – IMZ.

Susanna Wallin je leta 2001 diplomirala iz filma in videa na London College of Printing, leta 2003 pa dokončala podiplomski študij vizualne umetnosti in pisanja na Goldsmiths University. Trenutno živi v Londonu, kjer snema filme za televizijo pa tudi filme neodvisne produkcije. Njena dela so predstavili in nagradili na številnih mednarodnih festivalih. Nedavno je dobila naročilo za snemanje dveh filmov pri angleškem Arts Council, ki sta trenutno na stopnji predprodukcije.

Susanna Wallin graduated from London College of Printing in 2001 with a BA in Film and Video and continued to do a Masters in Visual Art and Writing at Goldsmiths University in 2003. Living in London, she makes films for broadcast as well as independent short films. Her works have been presented and awarded at many international film festivals. She recently received two new film commissions by Arts Council England, South East both of which are currently in pre-production.

IZGANJANJE TEBE LJUBEZEN MOJA EXORCISM OF YOU MY LOVE

Kaja Janjić (SI)

Koreografija in izvedba / **Choreographed and performed by:** Kaja Janjić

Glasba / **Music:** Jernej Kapus

Produkcija / **Produced by:** E5



Objemi me, izprazni me, pokoplji me. Prižgi čik, kaj drugega ti preostane kot masturbacija. Vse sem jaz in nič nisi ti. Grem, in nočem te zraven. Sama sebe slepim, ko pravim, da sonce ni rumeno. Popoldan te pokličem, rečeš mi adijo, jaz pa ostanem. Ostanem tu, zaklenjena v omaro misli. Roka mi odpade, poberem jo in ti pomaham nasvidenje.

Hug me, empty me, bury me. Smoke a cigarette what else is there than masturbation. I am everything and you are nothing. I'm leaving and I don't want you around. I'm fooling myself when I say that the sun is not yellow. I call you in the afternoon, you say goodbye, and I stay. I stay locked here in a closet of thoughts. My hand falls away, I

pick it up, and wave farewell.

Kaja Janjić je leta 2003 končala umetniško gimnazijo, smer sodobni ples, v Ljubljani in v letu 2006 diplomirala na akademiji SEAD v Salzburgu. Kot plesalka je sodelovala s koreografoma Gregorjem Luštkom in Rosano Hribar v predstavah Kanon in telo in Izpleši me, prosim! ter z Matjažem Faričem v predstavah Srh in Pustite otroke k meni. Leta 2009 je kot gostja skupine EKG sodelovala v predstavah Črtano Bojana Jablanovca in Surovo Claudie de Serpa Soares. Za solo Izganjanje tebe ljubezen moja je na festivalu koreografskih miniatür v Beogradu prejela nagrado občinstva in nagrado Aleksandra Izrailovskega.

Kaja Janjić graduated from the Ljubljana Art Secondary School, module contemporary dance, in 2003 and from the Academy SEAD in Salzburg in 2006. As a dancer, she worked with the choreographers Rosana Hribar and Gregor Luštek in the performances Canon and the Body and Dance Me Out, Please! and with Matjaž Farič in the performances Shiver and Let the Children Come to Me. As a guest of the Ljubljana-based En Knap Group, she has also collaborated with the theatre director Bojan Jablanovec in the piece Cut Out and with Claudia de Serpa Soares in Raw. Her solo Exorcism of You My Love received the Aleksander Izrailovski Award and Audience Award at the International Festival of Choreographic Miniatures in Belgrade.



OB 21.00 (STAR MAX)
AT 9:00 PM (STAR MAX)

PINA PINA

Wim Wenders

film - slovenska premiera / Slovene premiere

Režija / **Directed by:** Wim Wenders

Koreografija / **Choreography:** Pina Bausch

Umetniško svetovanje / **Artistic consultants:** Peter Pabst, Dominique Mercy, Robert Sturm

Producent / **Producer:** Gian-Piero Ringel

Stereografija / **Stereography:** Alain Deroche

Nadzornik 3D / **3D Supervisor:** François Garnier

Koproducent / **Coproducer:** Claudie Ossard, Chris Bolzli

3D producent / **3D Producer:** Erwin M. Schmidt

Izvršni producent / **Executive producer:** Jeremy Thomas

Montaža / **Editing:** Wolfgang Bergmann, Dieter Schneider, Gabriele Heuser

Produkcija / **Produced by:** Neue Road Movies (Berlin)

Koprodukcija / **Co-produced by:** Eurowide (Paris)

V sodelovanju s / **In collaboration with:** Tanztheater Wuppertal Pina Bausch, ZDF, ZDF theaterkanal, ARTE

Distribucija / **Distribution:** Hanway Films

Slovenski distributer / **Distributor for Slovenia**

Celovečerni plesni film v 3D tehniki PINA režiserja Wima Wendersa, v katerem v glavnih vlogah nastopajo plesalci ansambla plesnega teatra iz Wuppertala, predstavlja edinstveno in navdihujoče umetniško ustvarjanje velike nemške koreografinje Pine Bausch, ki je preminula poleti leta 2009. Legendarni režiser nas popelje na čutno in vizualno

osupljivo popotovanje v novo razsežnost: najprej naravnost na oder z znamenitim wuppertalskim ansamblom Pina Bausch, nato pa se s kamero in plesalci odpravi na ulice mesta Wuppertal in v njegovo okolico, kjer plesalci zaplešejo v prostorih, ki so bili v zadnjih štirih desetletjih domicil ustvarjanja Pina Bausch. Prvi evropski film v 3D tehniki prikazuje odlomke iz štirih Pininih najodmevnejših predstav, in sicer Café Müller, Posvetitev pomladi, Vollmond in Kontakthof, med katere režiser spretno vtke arhivske posnetke Pina Bausch med umetniškim procesom, ki v celotnem 3D kontekstu filma delujejo kot tretji element, ter številne domiselne, kratke solistične koreografije wuppertalskih plesalcev.

PINA is a feature-length dance film in 3D with the ensemble of the Tanztheater Wuppertal Pina Bausch, featuring the unique and inspiring art of the great German choreographer, who died in the summer of 2009. The legendary filmmaker Wim Wenders takes the audience on a sensual, visually stunning journey of discovery into a new dimension: straight onto the stage with the legendary Tanztheater Wuppertal Pina Bausch ensemble, he follows the dancers out of the theatre into the city and the surrounding areas of Wuppertal - the place, which for 35 years was the home and centre for Pina Bausch's creativity. The film, one of the first European 3D movies ever, includes, in addition to excerpts from the four productions of Café Müller, Le Sacre du printemps, Vollmond, and Kontakthof, carefully selected archive footage of Pina Bausch at work, innovatively inserted in the 3D world of the film as a third element, with many imaginative, short solo performances by the dancers of the ensemble.

Svetovno priznani filmski režiser Wim Wenders je eden od vodilnih predstavnikov novega nemškega filma. Kljub številnim ponudbam velikih produkcijskih hiš Wenders v svojem ustvarjanju neomajno sledi svoji eksperimentalno naravnani umetniški viziji in se ne ozira na trenutne smernice v svetovni kinematografiji. Wenders je najprej študiral medicino in filozofijo in nekaj časa celo delal kot slikar in

graver na Montparnassu v Parizu. Svojo filmsko pot je začel leta 1967 na Univerzi za film in televizijo v Münchnu. Za svoje filme je prejel številne nagrade, med drugim tudi zlatega leva na Beneškem filmskem festivalu leta 1982, zlato palmo leta 1984 na Cannesem festivalu ter nagradi za najboljšo režijo na festivalu na Bavarskem in v Cannesu leta 1987. Wenders je režiral tudi več zelo prepoznavnih dokumentarnih filmov, med katerimi izstopata film o kubanskih glasbenikih Buena Vista Social Club ter dokumentarec o ameriškem bluesu The Soul of a Man, pa tudi številne glasbene videospote za skupine, kot so U2 in Talking Heads.

Wim Wenders ranks among the important directors of world cinema and is one of the leading representatives of New German Film. Undeterred by fleeting trends and big studio offers, he has stuck to his guns and kept his eagerness to experiment. Before enrolling to the University of Film and Television in Munich in 1967, which presented the beginning of his career as a filmmaker, Wenders studied medicine and philosophy and for a while worked as a painter and engraver in Montparnasse, Paris. His films have received many awards, including the Golden Lion at the Venice Film Festival in 1982, the Palme d'Or at the 1984 Cannes Film Festival, and Best Direction Awards in the 1987 Bavarian Film Awards and the 1987 Cannes Film Festival. Wenders has also directed several highly acclaimed documentaries, most notably Buena Vista Social Club, about Cuban musicians, and The Soul of a Man, on American blues, as well as many music videos for groups such as U2 and Talking Heads.

Sponzorji slovenske premiere/Slovene premiere sponsored by: Party Max, SGP Pomgrad d. d., Panvita d. d.

Film je podnaslovljen z angleškimi podnapisi / English subtitles

Po predstavah bodo na prizorišču potekali pogovori z umetniki./After the performances, discussions with the artists will be held at the venue.



25. AVGUST AUGUST 25



OB 18.00 (ODPRTI ODER*)
AT 6:00 PM (OPEN STAGE*)
VSTOP PROST / FREE ENTRANCE

OPUS 1 - PLESNA MINIATURA 2011 OPUS 1 - DANCE MINIATURES 2011

Predstavitve najboljših plesnih miniaturn iz 19. državnega
in 3. mednarodnega tekmovanja mladih plesnih ustvar-
jalcev / **Presentation of dance miniatures from the 19th
National and the 3rd International Dance Competition**

V sodelovanju z Javnim skladom Republike Slovenije za
kulturne dejavnosti / **In cooperation with the Public Fund
for Cultural Activities of the Republic of Slovenia**

Tekmovanje mladih plesnih ustvarjalcev OPUS 1 – plesna miniatura
v organizaciji Javnega sklada RS za kulturne dejavnosti (JSKD) poteka
vsako leto v Slovenskem ljudskem gledališču v Celju. Ta edinstvena
prireditev spodbuja plesno ustvarjalnost, odkriva mlade talente,
gledalce pa z izbranimi kreacijami navdušuje z neposrednostjo in
bogastvom plesnih izpovedi. Kakovost plesnih miniaturn in plesna
izraznost ter tehnika mladih plesalcev se iz leta v leto zvišuje, kar
je odraz odličnega dela mentorjev in s tem prispevka k razvoju
slovenskega sodobnega plesa.

OPUS 1 vsako leto razpiše drugo temo. Tema letošnjega Opusa je
Fuzija. Beseda fuzija pomeni spojitev, združitev, zlitje, spajanje,
združevanje različnih elementov. Sodobni ples je že sam po
sebi 'art of fusion', saj je njegova najvidnejša lastnost nenehno
spreminjanje – iskanje novih oblik, tem in novih gibanj. Umetnost je
zmeraj občutljiva na socialne in politične spremembe in zrcali čas, v
katerem živimo. Danes v času globalizacije in velikih kolonizacij se
različni pristopi, slogi načini, čustva prepletajo in uporabljajo prvine
drugih z namenom izražanja in kritičnega razumevanja resničnosti.
Letošnja tema je spodbudila fuzijo – združevanje in spajanje morda
na prvi pogled nezdružljivih elementov v neko novo obliko, občutek,
sporočilo.

Competition of young dancers OPUS 1 – dance miniature, organised
by the Public Fund for Cultural Activities of the Republic of Slovenia,
is held annually in Slovene People's Theatre (SLG) Celje. This unique
event stimulates dance creativity, discovers young talents, and
fascinates the viewers with mature creations and honesty, simplicity,

and richness of dance expressions. The quality of dance miniatures
as well as the expression and technique of young dancers are
growing from year to year, which also reflects the excellent work of
the mentors and the rapid development of contemporary dance in
Slovenia.

Every year a different theme is set for the competition. This year's
OPUS 1 theme is Fusion. The word connotes uniting, integrating,
merging, melding, fusing of different elements. Contemporary
dance is in itself already an 'art of fusion', its most visible trait being
continual change, the search for new forms, themes, and movements.
Art is responsive to social and political changes, reflecting the times
in which we live. Today, in the time of globalisation and increasing
colonialism, different approaches, styles, modes, and emotions are
intertwined, using the elements of the others to express and critically
understand reality. This year's theme motivated a fusion – integration
and merging of seemingly incompatible elements into a new form,
sensation, and message.



V primeru dežja v avli dvorane
In the event of rain in the theatre hall





OB 20.00 (GLEDALIŠČE PARK)
AT 8:00 PM (PARK THEATRE)

KATHAKBOX

KATHAKBOX

Sonia Sabri Company (GB)

Koreografija in umetniško vodstvo / **Choreographer and artistic director:** Sonia Sabri
Izvajalci / **Performed by:** Sonia Sabri, Amayra Fuller, Nathan Geering, Suzanne Grubham
Glasba / **Musical director:** Sarvar Sabri
Scenografija in lučna oprema / **Stage and lighting design:** Frances Rice
Tabla Vox: Sarvar Sabri
Vokalistka / **Spoken word artist and vocalist:** Marcina Arnold
Beatboxer: Shan Bansil
Dramaturgija / **Dramaturge:** Steve Johnstone
Umetniško svetovanje / **Artistic consultants:** Jonzi D and Zena Edwards
Mentor raziskovalnega dela projekta / **Mentoring, R&D phase 1:** Richard Alston
Vodja projekta / **Project manager:** Kat Bailey
Fotograf / **Photographer:** Mahasiddhi
Koprodukcija / **Co-production:** mac
S podpora / **Supported by:** Arts Council England, mac, The British Council, ADACH (Abu Dhabi), PRS Foundation for New Music, The Place, Birmingham City Council, The Drum, The British Council, ADACH

Predstavo Kathakbox zaznamujeta utrip in energija sodobne Velike Britanije, ki ju skupina Sonia Sabri uteleša v novi plesni formi: v urbanem Kathak plesu. Kathakbox združuje eleganco in energičnost indijskega klasičnega plesa Kathak z ritmi in rimami hip-hop kulture. V predstavi se zapleteni ritmi tolkal prepletajo z beatboxom (ustvarjanje zvokov, ritma in glasbe s telesom), besedna virtuoznost t. i. Kavitta (izvajalec tradicionalnega Kathakija, čigar ritmična poezija presenetljivo spominja na sodobni rap) pa ustvarja ubrana urbana sozvočja. Predstava teh podzvrsti ne uokvirja, jih ne skuša 'predalčkati' v prostor ali čas, ampak razkriva čisto občutje, ki je tem različnim umetniškim oblikam skupno. Kathakbox se navdičuje v urbanih trendih in globalnih izročilih ter nas hkrati nagovarja, da razmišljamo 'zunaj okvirjev'. Glasba, ki nastaja v predstavi, ne prihaja iz inštrumentov, ampak iz teles performerjev: stopala, roke, glas in celotno telo ustvarjajo platenje ritmov, melodij in zgodb.

Kathakbox is an uplifting production from Sonia Sabri Company which expresses the unique, diverse energy of modern Britain through a new dance style: Urban Kathak. Kathakbox brings together Indian Kathak dance's grace and vigour and the rhythms & rhymes of Hip Hop culture. Complex percussive patterns converse with beatbox and the verbal dexterity of Kathak rap (Kavitt) layers with urban poetry. Kathakbox does not 'box in' these genres to a particular time or place, but discovers the raw spirit and heartbeat of each art form which reverberate between cultures. Reflecting the diverse, intersecting rhythms of the human experience, Kathakbox



encourages us to 'think outside the box'. Kathakbox makes music with no instruments, only the power of the human body and voice. Drawing on urban trends and global traditions, each performer uses the instrument of their body: feet, hands, voice and whole physique create layered rhythms, melodies and narratives.

Angleška skupina Sonia Sabri Company z oživljanjem klasične plesne forme Kathaki vnaša nov veter v mednarodno plesno sceno. Kathak je eden najbolj znanih klasičnih indijskih plesnih slogov, preplet perzijskega in severnoindijskega klasičnega plesa, ki združuje gib, geste, izraznost, glasbo, besedo, dramske elemente in seveda ples. Skupino sta leta 2002 ustanovila Sonia Sabri in Ustad Sarvar Sabri, saj sta želela Kathak približati širšemu občinstvu. Skupino zaznamuje prepletanje klasičnega Kathakija s sodobnimi pristopi, njihove predstave pa se navdičujejo pri indijski in tudi britanski kulturi ter nakazujejo na številne možnosti, ki nastanejo ob njunem srečanju. Koreografinja Sonia Sabri je bila za svoje delo večkrat nagrajena, koreografirala pa je tudi na povabilo nekaterih pomembnejših britanskih gledališč, kot sta denimo The Place in Royal Festival Hall.

Sonia Sabri Company is a dynamic UK-based dance company making waves on the international dance scene by breathing new life into the classical dance form of Kathak. Kathak is one of the best known classical dance styles of India, a blend of Persian and North Indian artistry, an art form which encompasses movement, gesture, expression, music, spoken word and drama as well as dance. The company was established by Sonia Sabri and Ustad Sarvar Sabri in 2002 to present Kathak in a new light for diverse audiences. Creating work spanning from classical Kathak to contemporary approaches, the company's productions are inspired by and reflect Indian and

British culture and the rich possibilities that arise when they meet. An award-winning choreographer, Sonia has been commissioned by some of the UK's top dance venues including The Place and the Royal Festival Hall.

S podporo/**Supported by:** British Council Slovenia



OB 21.30 (ODPRTI ODER)
AT 9:30 PM (OPEN STAGE)
VSTOP PROST / FREE ENTRANCE

NASLEDNJI V VRSTI

NEXT IN LINE

plesni video / dance video (ES/RU)

Režija / **Directed by:** Asier Zabaleta

Asistentka / **Assistant:** Olga Pona

Koreografija / **Choreographed by:** Asier Zabaleta

Izvajalci / **Performed by:** Tatiana Lumpova, Rafael Timerbakov, Yulia Abramova, Valodja Vdovenko, Andrey Zykov, Elena Prysvitsina, Artyom Sushchenko, Olga Sharova, Svetlana Levova, Maria Gerasimova, Tatiana Menshenina, Vasily Polkov, Vladislav Morosov

Video: Logela Multimedia

Tehnični direktor / **Technical director:** Andrey Devyatcov

Produkcija / **Produced by:** Chelyabinsk Contemporary Dance Theatre

Sponsored by INTRADANCE, European Union National Institutes for Culture (EUNIC), European Commission.

Posedujemo nepremagljivo moč: mnogo nas je.

Primanjkuje nam individualne odgovornosti: anonimni smo.

Izražamo lahko najskrajnejša občutja: nismo sami, nobenega razloga ni, da bi kar koli prikrivali.

Ni se nam treba zanimati za nič: skupina odloča namesto nas in širi svoje vrednote.

Ni nam treba imeti mnenja: izposojamo si mnenje kolektiva.

Naslednji v vrsti je preprosta igra, ki nas napeljuje na premislek o našem lastnem položaju znotraj skupine, o tem, kako in zakaj se odločimo, da postanemo del skupine, oziroma se ne opredelimo, čeprav skupini pripadamo. Kje potegniti ločnico med nami in mano in kje je moje mesto brez drugih.

We have invincible power: we are many

We lack individual responsibility: we are anonymous

We can express the most extreme emotions: we are not alone, we don't have any reason to hold back anything

We don't have to be interested in anything: the group decides for us and propagates its own values

We don't need to have an opinion: we borrow the opinion of the collective

Next in line is a simple game that leads us into questioning where we stand as part of a group, why we choose to be part of a certain group, or not choose, but are. Where do we draw the line between us and me and where will I be without them.



V primeru dežja v avli dvorane

In the event of rain in the theatre hall

Po predstavah bodo na prizorišču potekali pogovori z umetniki./After the performances, discussions with the artists will be held at the venue.



26. AVGUST

AUGUST 26



OB 11.00 (GLEDALIŠČE PARK)
AT 11:00 AM (PARK THEATRE)
VSTOP PROST / FREE ENTRANCE

PREDSTAVITEV: PLES NA EVROPSKI PRESTOLNICI KULTURE 2012 PRESENTATION: DANCE AT THE EUROPEAN CAPI- TAL OF CULTURE 2012

Predstavitev plesnega programa v okviru EPK 2012 / Presentation of dance programmes in the frame of ECOC 2012

Sodelujejo:

Plesna izba Maribor: Mednarodni festival sodobnega plesa NagiB in festival mladih ustvarjalcev Platforma

Društvo Pekinpah: Projekt Pajek

KUD Moment: Mednarodni festival neodvisnega gledališča Prestopi MKC: Performa

Zavod En-Knap & Superamas: Kult (delovni naslov)

Zavod Bunker: Festival Drugljanje in Festival Mladibor

Kolektiv E5: Nekje na vrtu je mogoče zakopana kost

Zavod Flota: festival Front@ 2012 / Front@ festival 2012

Participants:

Maribor Dance Room: NagiB Contemporary Dance Festival and Platforma Festival

Pekinpah Association: Project Spider

Association Moment: Crossings International Independent Theatre Festival

MKC Maribor Youth Culture Centre: Performa Festival of Contemporary Performing Arts

En-Knap Productions & Superamas: Kult (working title)

Bunker Institute: Drugljanje Festival and Mladibor Festival

Collective E5: Somewhere in the garden a bone might be buried

Flota Institute: Front@ Contemporary Dance Festival 2012

Povezuje / Moderated by: Jedrt Jež

Na okrogli mizi bodo predstavljeni programi, ki bodo v letu Evropske prestolnice kulture 2012 potekali v Mariboru in partnerskih mestih ter v portugalskem Guimaraesu, ki v letu 2012 prav tako nosi naslov Evropska kulturna prestolnica. Predstavitev je namenjena celovitejšemu pregledu plesnega programa, zasnovanega za EPK, primerjavi programov med obema prestolnicama kulture, izmenjavi informacij med producenti in snovalci programov ter predstavitvi

vsebin na enem mestu. Svoje programe bo predstavilo osem slovenskih producentov ter producent za področje uprizoritvenih umetnosti na EPK Guimaraes 2012 Marcos Barbosa.

The round table will present dance programmes included in the European Capital of Culture 2012 projects in Maribor and partner towns and in the Portuguese Guimaraes. The presentation is intended to give a comprehensive overview and a comparison of dance programmes conceived for the two Capitals of Culture, to provide for information exchange between the producers and programmers, as well as to present the contents of EcoC in a single spot. The presentation will include eight Slovene producers and the performing arts producer at the EcoC Guimaraes 2012 Marcos Barbosa.



OB 15.00, 17.00 IN 19.00 (GLAVNO KRIŽIŠČE)
AT 3.00 PM, 5.00 PM, AND 7.00 PM (MAIN
CROSSROAD)
VSTOP PROST / FREE ENTRANCE

ZELENA LUČ GREEN LIGHT

DUM (SI)

Avtorica / Concept: Mateja Bučar

Soustvarjalci in izvajalci / Created and performed by: Dušan Teropšič, Manca Krnel, Nataša Kos Križmančič, Maja Kalafatić, Kaja Valenti, Mateja Bučar

Besedilo / Text: Renata Salecl

Producentka / Produced by: Sanja Kuveljić

Produkcija / Production: DUM – društvo umetnikov / DUM Association of Artists

Koproducent / Coproduced by: Kino Šiška / Kino Šiška Centre for Urban Culture

S podporo / Supported by: Mestna občina Ljubljana / Municipality of Ljubljana

Zelena luč je koreografska situacija, ki izrablja minimalistično formo prometne signalizacije, da nam lahko v trenutnosti nekega prehodnega mestnega vogala spregovori o sodobnem plesu, koreografiji in telesih v njih. Lahko pa je preprosto nekaj neobičajnega, kar popestri izrabljeno rutino naših mestnih poti.

Plesalka in koreografinja Mateja Bučar je bila članica ljubljanskega baletnega ansambla v SNG Opera in balet, leta 1986 se je priključila Plesnemu Teatru Ljubljana, končala študij biologije na Biotehniški fakulteti v Ljubljani in na začetku 90. let začela ustvarjati svoj sodobnoplesni opus, ki se pogosto spogleduje s sodobnimi vizualnimi umetnostmi. Za njeno delo, ki s svojo širino, konsistenco in kompleksnostjo predstavlja enega najpomembnejših koreografskih opusov zadnjih dveh desetletij, je morda značilno mišljenje virtualnih, shematskih, pojmovnih ali stvarnih prostorov in plesa, ki jih naredi zaznavne.

Green Light is a choreographic situation using the minimalist form of the traffic signalling system to speak to us, through the momentary



situation at a certain traversed city corner, about contemporary dance and choreography, and the bodies involved in them. Or it can simply be something unusual that can invigorate the worn out routine of our city paths.

Dancer and choreographer Mateja Bučar was a member of the ballet ensemble of the Slovene National Opera and Ballet in Ljubljana. In 1986, she joined Dance Theatre Ljubljana, completed her biology studies at the Ljubljana Biotechnical Faculty, and in the beginning of the 90s started to work in the field of contemporary dance as an independent maker. Her opus is often marked with the elements of contemporary visual arts. Representing one of the most important choreographic opuses of the past two decades on account of its wideness, consistency, and complexity, her work reveals an in-depth thinking of virtual, schematic, notional, or factual spaces and dance, which it makes perceptible.



OB 20.00 (GLEDALIŠČE PARK)
AT 8:00 PM (PARK THEATRE)

SPIN SPIN

Studio za sodobni ples / Studio - Contemporary Dance Company (HR)

Koreografija / **Choreographed by:** Matthew William Smith
Ustvarjalci in izvajalci / **Created and performed by:** Dina Ekštajn, Petra Hrašćanec Herceg, Ana Vnučec, Petar Banda, Zvonimir Kvesić
Dramaturgija / **Dramaturgy:** Saša Božić
Glasba / **Music:** Bernhard Weiss
Kostumografija / **Costumes:** Matthew William Smith, Barica Paulić

Oblikovanje svetlobe / Light design: Matthew William Smith, Aleksandar Čavlek

Produkcija / Production: Studio za suvremeni ples

Producent / Producer: BRANKO BANKOVIĆ

Koprodukcija / Coproduced by: Teatar &TD Zagreb, Plesni center Oslo, Tanzquartier Dunaj / Theater &TD Zagreb, Dansens Hus Oslo, Tanzquartier Vienna

Podpora / Supported by: Mestna občina Zagreb, Ministrstvo za kulturo Republike Hrvatske / Municipality of Zagreb, Ministry of Culture of the Republic Croatia

Zahvaljujemo / Thanks to: Teatar &TD, Kultura promjene, ZeKaeM, Dubravka Vrgoč, Michael Boiger

Predstava SPIN si kot izhodišče postavlja vprašanje o obvladovanju stvarnosti, ki je v sodobnem svetu vedno bolj medijsko posredovana. Če želimo vsaj deloma obvladovati neizrečeno, neslišno in nevidno, ki uokvirjajo naše zaznavanje in razumevanje sveta, moramo vsaj delno ozavestiti mehanizme, s katerimi pridobljene informacije obdelujemo, oziroma razumeti načine, kako so te skonstruirane. SPIN se ukvarja s strategijami propagande, t. i. 'think tanki' in drugimi tovarnami odnosov z javnostmi, ki nam ponujajo poenostavljene in varne predstave o svetu. Predstava ne uprizarja trenutnih političnih dogodkov, ampak na oder postavlja načine za razumevanje mehanizmov sodobne politike, ki temeljijo predvsem na ustvarjanju podob (tako kot gledališče!), pri tem pa poudarja manipulativno moč podob. SPIN neposredno preizprašuje, kaj podobe so, kaj ustvarjajo in kakšne učinke imajo.

How to control? is the emerging question of the creation by Matthew William Smith with the members of the Zagreb-based STUDIO. According to SPIN, to be in control means to understand the mechanisms of how we process information and understand the world. Even though one may not be able to fully and consciously control one's perception, one may become aware of the way how information is being constructed in the process of receiving and sending. SPIN deals with the strategies of propaganda, think tanks,



and other public relations factories, which by constant reframing offer us a simple and secure vision of the world. Instead of simply staging current political events, the theatre of SPIN presents a way to understand the mechanisms of contemporary politics. By foregrounding the essentials of performance (space, body, light, sound) in the process of image creation, the choreographer emphasises the manipulative power of images. Spin asks us what images are, do, and how they affect us.

Matthew William Smith je plesalec, pedagog in koreograf z Nove Zelandije, kjer je sodeloval z večino pomembnejših novozelandskih plesnih skupin. V Evropi je plesal za Random Scream (BE), Carol Brown Dances (GB), Impure Company (NO) ter Company Willi Dorner in Theater Combinat (AT). Smith poučuje sodobnoplesno tehniko ter Pilates na različnih šolah in festivalih po Evropi.

Matthew William Smith is a dancer, teacher, and choreographer from New Zealand where he danced for many of the leading companies. In Europe, he has worked with Random Scream (BE), Carol Brown Dances (GB), Impure Company (NO), Company Willi Dorner and Theater Combinat (AT). He teaches Pilates and contemporary technique at different schools and festivals in Europe.

Zagrebski Studio za sodobni ples deluje na tem področju že od leta 1962. Njegove produkcije zaznamujeta inovativnost in sledenje novim smernicam v umetniškem in kulturnem ustvarjanju. Ansambel Studia sodeluje s priznanimi hrvaškimi koreografi, njihove predstave pa so podpisali koreografi iz Francije, Anglije, Španije, Slovenije, Združenih držav Amerike in Nizozemske. Svoja dela predstavljajo v hrvaških gledališčih ter na mednarodnih festivalih in prizoriščih. Founded in 1962 in Zagreb, Studio – Contemporary Dance Company bases its work on the tradition of innovation in the field of

contemporary dance expression, always embracing new trends in artistic and cultural communication. Besides working with Croatian choreographers, the ensemble has collaborated with numerous choreographers and teachers from France, England, Spain, Slovenia, the USA, and the Netherlands. Studio presents its work in all theatre houses in Zagreb as well as performs at many national and international festivals.



OB 21.00 (ODPRTI ODER)
AT 9:00 PM (OPEN STAGE)
VSTOP PROST / FREE ENTRANCE

TRISOLISTKE THREESOLOISTS

plesni video / dance video

Koncept in koreografija / **Concept and choreography:** Irma Omerzo
Režija in montaža / **Directed and edited by:** Goran Rukavina
Izvajalke / **Performed by:** Silvia Marchig, Roberta Milevoj, Zrinka Šimičić
Fotografija / **Photography:** Jasenko Rasol
Zvok / **Sound:** Ivan Marušić Klif
Produkcija / **Production:** MARMOT

Eksperimentalni plesni film Trisolistke je nastal v sklopu plesnega projekta Tretji kratki program, ki se je ukvarjal s percepcijo plesa v dveh različnih kontekstih: v gledališki situaciji v živo ter v plesu



za film. Koreografinja Irma Omerzo in režiser Goran Rukavina sta se glede na različnost percepcije časa v plesni predstavi oziroma na filmu odločila za radikalen pristop: film sta posnela izključno s fotoaparatom. Film sestavljajo trije kratki plesni soli, ki so umeščeni v dogajanje na javnih prostorih, zmontiran pa je iz 30.000 fotografij, ki delujejo kot prekinitev v časovni kontinuiteti gibanja.

The experimental dance film *Threesoloists* is an offshoot of the dance project *Third Short Programme* which dealt with the perception of dance in two different contexts: in a live, theatre situation and in dance for film. Considering the distinct temporalities of live dance performance and film, Omerzo and Rukavina opted for a radical choice: they made a dance film using only a stills camera. Made of 30,000 edited stills, the dance in *Threesoloists* sets out to encounter events specific to urban exteriors, the temporal fluidity of which is counterweighted by the stills camera.

Hrvaška plesalka in koreografinja Irma Omerzo je študirala ples na Centre Nationale de Danse Contemporaine v Angersju v Franciji. Kmalu zatem se je kot plesalka pridružila skupini Philippa Decoufléja, kjer je osem let delala tudi kot asistentka koreografa. Leta 2001 se je preselila nazaj na Hrvaško in tam ustanovila produkcijski zavod MARMOT.

Croatian dancer and choreographer Irma Omerzo studied dance at the Centre Nationale de Danse Contemporaine in Angers, France. She later joined Philippe Decouflé's company as a dancer and assistant to the choreographer for eight years. In 2001, she moved back to Croatia and formed her own production centre called MARMOT.



V primeru dežja v avli dvorane
In the event of rain in the theatre hall



OB 21.30 (GLEDALIŠČE PARK)
AT 9:30 PM (PARK THEATRE)

GOVOREČA GLAVA TALKING HEAD

Liquid Loft (AT)

Koreografa in izvajalca / **Performed and choreographed by:** Stephanie Cumming, Luke Baio
Umetniško vodstvo in koreografija / **Artistic direction and choreography:** Chris Haring
Oblikovanje zvoka / **Composition and sound:** Andreas Berger (Glim)
Lučno in scensko oblikovanje / **Stage and light design:** Thomas J. Jelinek
Scenografija / **Set design:** Gerald Priewasser
Vodja projekta in raziskava / **Production management and research:** Marlies Pucher
Tehnični direktor / **Technical direction:** Roman Harrer
Video tehniki / **Video technics:** Ella Esque, Niki Passath
Besedila / **Text:** Fritz Ostermayer
Video: Michael Loizenbauer
Produkcija / **Production:** Liquid Loft v sodelovanju s Tanzquartier Wien / **Liquid Loft in collaboration with Tanzquartier Wien.**

Liquid Loft financira Oddelek za kulturo mesta Dunaj in Ministrstvo za izobraževanje, umetnost in kulturo / **Liquid Loft is supported by MA 7 Kulturabteilung Stadt Wien and Bundesministerium für Unterricht, Kunst und Kultur**



Teme, ki jih odpira najnovejša predstava skupine Liquid Loft Govoreča glava, se dotikajo aktualne medijske realnosti spletnih socialnih omrežij – (samo)opredeljevanje, identifikacija, (samo) razkrivanje. Performerja sta neke vrste poskusna zajčka, ki se znajdeta v aparatu twitter/tube/facebook, iz katerega vznikajo absurdni liki, ob katerih pomislimo, da so ravnokar pobegnili iz dvorane ogledal. V virtuozi satiri o posledicah nenadnega povečanja komunikacije performerja v živo na odru sestavljata besedilne skulpture kot plesno formo, ob tem pa vedno znova vzpostavljata novo podobo njiju samih preko spletne kamere.

Talking Head, the most recent work by Liquid Loft, deals with the identification and self-exposure of our current social media online world. As test subjects, performers are placed into a twittertubeandfacebook apparatus, in which absurd characters emerge that look as if they had just escaped from a hall of mirrors. In a virtuosic satire on the consequences of the current inflation of communication, the performers are constructing, direct and live on stage, text sculptures as a form of dance and an ever-new image of themselves via webcam.

Liquid Loft so leta 2005 ustanovili koreograf Chris Haring, glasbenik Andreas Berger, plesalka Stephanie Cumming in dramaturg Thomas Jelinek. Produkcije Liquid Lofta so celostna umetniška dela, preplet performansa, instalacije in sodobnega plesa, kot tudi drugih oblik sodobne umetnosti. Prepoznaven vizualni in formalni jezik, značilne akustične scenske postavitve ter visoko profesionalna plesna produkcija so jim prinesli mednarodno prepoznavnost in mnogo nagrad, med drugim tudi zlatega leva za najboljšo predstavo na Beneškem bienalu leta 2007.

Founded in 2005 by choreographer Chris Haring together with musician Andreas Berger, dancer Stephanie Cumming, and dramaturg Thomas Jelinek, Liquid Loft constantly interconnect performances and installation in contemporary dance directly with other forms of contemporary art, in order to create a cohesive all-embracing piece of art. Their idiosyncratic visual and formal language, their distinctive acoustic stage-sets and professional dance production earned Liquid Loft international recognition and awards like the Golden Lion for Best Performance at the 2007 Biennale in Venice.

S podporo/Supported by: Avstrijski kulturni forum Ljubljana/ Österreichisches Kulturforum Ljubljana

Po predstavah bodo na prizorišču potekali pogovori z umetniki./After the performances, discussions with the artists will be held at the venue.



27. AVGUST AUGUST 27



OB 18.00 (ODPRTI ODER)
AT 6:00 PM (OPEN STAGE)
VSTOP PROST / FREE ENTRANCE

NASTOP PLESNIH ŠOL PERFORMANCE OF DANCE SCHOOLS

(HR/SI)

Umetniška gimnazija Ljubljana – smer sodobni ples
Arts High School in Ljubljana – Department of Contemporary Dance



Prostorska intervencija / spatial intervention

Ksenija Hribar v Murski Soboti / Ksenija Hribar in Murska Sobota

Produkcija SVŠGL je bila letos posvečena koreografiji Kseniji Hribar. Dijaki in mentorji so rekonstruirali dve Ksenijini predstavi: Alpsko sanjarjenje in Nostalgijsko. Poleg predstave je bilo celo leto obeleženo z različnimi dogodki, povezanimi s Ksenijo Hribar (razstava, soli 4. letnikov itd.). Sama predstava je bila izjemno pozitivno sprejeta med strokovnjaki (med njimi tudi originalna zasedba rekonstruiranih predstav) in med širšim občinstvom. Za dogodek v sklopu Fronte

bomo podobno kot lani izvedli prostorski poseg, pri tem pa bo letos ključno vprašanje, kako različne materiale (od predstave do razstave) ter teme Ksenijinega dela in časa, v katerem je delovala (vrhunec v 80. in na začetku 90.), umestiti v javni prostor Murske Sobotice.

Mentorji pri produkciji, iz katere nastaja site specific predstavitev: Mojca Dimec Bogdanovski, Nataša Tovirac, Kaja Lorenci, Dušan Teropšič, Sinja Ožbolt, Nina Fajdiga, Petra Pikalo, Vita Osojnik in Katja Legin.

Adaptacija v prostor v Murski Soboti: Katja Legin.

This year, the final production of the Art High School Ljubljana was dedicated to the memory of the founder of professional Slovene contemporary dance Ksenija Hribar. The students and their mentors reconstructed two Hribar's performances: Alpine Daydreaming and Nostalgia. Besides the performance, numerous events related to Hribar's work took place during the year: an exhibition, solos of 4th year students, etc. The performances were extremely well received both among the critics (among them also the original casts of reconstructed performances) and the wider public. Like last year, a spatial intervention will be prepared in the frame of Front@, which will this year attempt to tackle the question of how to position the different materials (from the performance to the exhibition) and themes of Hribar's work and time (middle of 80s and beginning of 90s) into Murska Sobota's public space.

Mentors of the production which is the basis for the site-specific presentation: Mojca Dimec Bogdanovski, Nataša Tovirac, Kaja Lorenci, Dušan Teropšič, Sinja Ožbolt, Nina Fajdiga, Petra Pikalo, Vita Osojnik in Katja Legin.

Adaptation for Murska Sobota version: Katja Legin



Šola za sodobni ples Ane Maletić, Zagreb
School of Contemporary Dance of Ana Maletić, Zagreb

Šola za sodobni ples Ane Maletić iz Zagreba deluje na področju osnovnega in srednjega plesnega izobraževanja od leta 1954. Šola s programom, ki bazira na edinstvenem spoju gibalnih principov Rudolfa Labana in J. Dalcrozeja, že vrsto let usposablja izvajalce, ustvarjalce in pedagoge na področju sodobnega plesa, ritmike in rehabilitacije z gibom. Šola med drugim organizira številna predavanja

in seminarje za učitelje in učence z domačimi in tujimi pedagogi, že več let zapored pa ustvarjalnost svojih učencev prikazuje tudi na festivalu sodobnega plesa Front@. Tokrat se bo predstavila s tremi krajšimi koreografijami učenk 1. in 3. letnika srednje šole.

The Zagreb-based Ana Maletić School of Contemporary Dance is active in the field of elementary and secondary dance education since 1954. With its programme based on a unique fusion of movement principles of Rudolf Laban and J. Dalcroze, the school trains performers, choreographers, and pedagogues in the area of contemporary dance, rhythmic, and movement rehabilitation for a number of years. The school also organises numerous lectures and seminars by national and international lecturers for its pedagogues and students, and since 2009 also collaborates with the Front@ Festival. This year, the school will present three shorter choreographies by 1st and 3rd Year students.



OB 19.30 (ODPRTI ODER)
AT 7:30 PM (OPEN STAGE)
VSTOP PROST / FREE ENTRANCE

PREDSTAVITEV DELA WORKSHOP PRESENTATION

Udeleženci delavnice Fusion, ki jo bo vodil ustanovitelj skupine Decalage Mickael Marso Riviere, bodo javno predstavili svoje štiridnevno delo.

The participants of the Fusion workshop given by Mickael Marso Riviere, the founder of Company Decalage, will prepare a short public presentation of their 4 days work.



V primeru dežja v avli dvorane
In the event of rain in the theatre hall



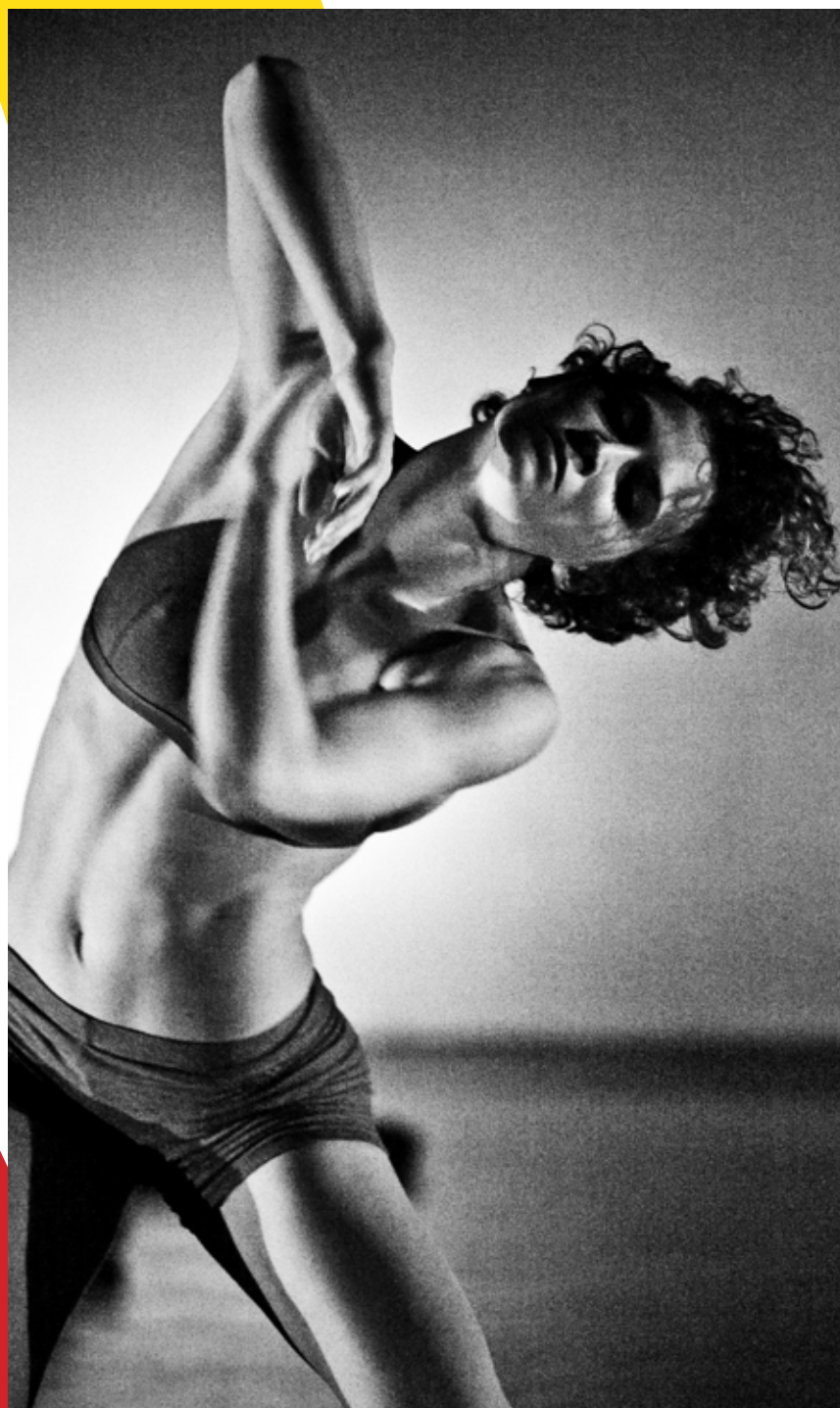
OB 20.00 (GLEDALIŠČE PARK)
AT 8:00 PM (PARK THEATRE)

LUNATIKA LUNATIKA

Eva Duda Company (HU)

Koreografija/Choreographed by: Éva Duda
Soustvarjalci in izvajalci/Created and performed by: Gábor Bora,
Zoltan Grecsó, Zsuzsa Jónás, Eszter Lázár, Dávid Mikó, Beatrix Simkó,
Márton Csuzi

Asistent koreografije/Assistant choreographer: Zoltán Grecsó
Video: Márton Gothár
Glasba/Music: Péter Kunert
Lučno oblikovanje/Light design: Gerzson Péter Kovács
Oblikovanje kostumov in scenografija/Costume and set design: Éva Duda
Asistent produkcije/Production assistant: Petra Máriás
S podpora/Supported by: Ministrstvo za šolstvo Republike Madžarske, Nacionalni sklad za kulturo Republike Madžarske, Teater MU, Workshop Foundation, Central Europe Dance Theatre, Kulturni center SÍN, Art of Cinema, Fundacija Orkesztika – Studio za umetnost giba / Ministry of Education, National Cultural Fund of Hungary, MU Theatre, Workshop Foundation, Central Europe Dance Theatre, SÍN Cultural Center, Art of Cinema, Orkesztika Foundation- Art of Movement Studio, Cultural Commission of Capital



Razmerja, razgrete strasti, zapleti in boji, ki jih odslikavajo gibalne fraze, ki se na odru razvijajo med moškimi in žensko, med ženskami in moškimi, niso nujno omejeni na džunglo, na trenja med spoloma ali na opozicije. Njihov pomen je lahko mnogo širši, bolj odprt, saj jih lahko razumemo kot nasprotje med aktivnostjo in pasivnostjo, prevlado in predajo, začenjanjem kot nasprotje med človekovimi biološkimi interesi in etičnimi potrebami. Če upoštevamo, da postdramsko gledališče razume telo kot poslednjo navidezno 'gotovo' resnico, lahko v predstavi Eve Dude prepoznamo presenetljivo sugestivno in avtentično delo, saj skozi osebno prizadevanje plesalcev osvobaja in aktivira primarno človekovo bistvo in njegovo surovo energijo.

The relationships, heated entanglements, struggles summarized in the strings of movements developing between man and woman, men and women, may not be limited to the jungle, to the fight between sexes, or opposition. Their meaning may become much wider, more open: it can also be interpreted as the conflict between activity and passivity, domination and surrendering, initiation and refusal, essential power and mechanic operation, and ultimately as the conflict between man's biological interest and his ethical need. Following the idea that the body is the final seemingly 'certain' truth in post-dramatic theatre, Éva Duda's choreography appears unusually suggestive and authentic, since it liberates and activates the primary human essence and raw force through the dancers' personal motivations.

Éva Duda Company je bila ustanovljena leta 2009 po premieri predstave Lunatika, ki je bila izjemno dobro sprejeta med strokovnjaki in tudi širšim občinstvom. Éva Duda se je na Madžarskem pa tudi mednarodno uveljavila kot neodvisna plesna in ustvarjalka sodobnih uprizoritvenih umetnosti s številnimi produkcijami in žanrsko različnimi predstavami. Skupina je bila za svoje delo že večkrat nagrajena na Madžarskem, med drugim je prejela nagrado za najboljšo koreografinjo, ki jo podeljuje madžarsko Društvo plesalcev.

Éva Duda Company was established in 2009 after the excellent reception of the performance Lunatika among the expert and wider audience. Éva Duda has become well known and reputed as an independent creative artist experienced in various fields of theatre, having choreographed a great number of Hungarian and international performances varying from huge spectacular shows to progressive contemporary dance pieces. The company received many Hungarian awards for its work, among others also the Best Choreographer Award delivered by the Hungarian Dancers' Association.



OB 21.15 (ODPRTI ODER)
AT 9:15 PM (OPEN STAGE)
VSTOP PROST / FREE ENTRANCE

NOČNA VADBA NIGHT PRACTICE

plesni video/dance video (GB)
Glej str. 5 / See p. 5

NASLEDNJI V VRSTI NEXT IN LINE

plesni video/dance video (ES/RU)
Glej str. 10 / See p. 10



DCL DCL

Plesna improvizacija in video/Dance improvisation and video

Izvajalci/**Performed by:** Katja Legin (SI), Pawel Dudus (AT), Anna Gulyás (HU), Thomas Goodwin (GB)
Video: Matej Kolmanko (SI)

Kaj se zgodi, če ples premaknemo iz odmaknjenega zaprtega prostora gledališke dvorane na mestno ulico, prikazovanje rezultata pa nadomestimo z vpogledom v nastajanje plesne kompozicije? Letošnji Dance Communication Lab je zasnovan kot laboratorij, ki preizkuša komuniciranje plesa z mestom in njegovimi prebivalci. Plesni ustvarjalci improvizirajo v javnih prostorih in na ulici sredi delovnega dneva in soočajo svoje ustvarjanje z naključnimi mimoidočimi. Javni prostor raziskujejo s plesom in odkrivajo razmerja med gibom in arhitekturo, pred mimoidoče pa na ogled postavljajo plesni ustvarjalni proces. Takšna neposredna izkušnja komunikacije med gledalcem in umetnikom brez vnaprejšnje priprave, tako gledalca kot nastopajočega, pomeni posebno preizkušanje plesa in razvozlanje ugank njegovega razumevanja. Gre za laboratorij, v katerem se ne preizkuša samo sodelovanje umetnikov, temveč se odpirajo nove možnosti za razmislek o konvenciji uprizarjanja s preseganjem odmaknjenosti umetnosti od življenja mesta. Namesto užitka pasivnega opazovanja pri naključnem opazovalcu stopi v ospredje vprašanje. Kaj se dogaja? Za kaj gre?



**24.–28.
AVGUST
AUGUST 24 TO
AUGUST 28**

PLESNI IZZIVI NA FRONTI DANCE CHALLENGES AT FRONTA

plesne delavnice/dance workshops

V sodelovanju z Javnim skladom Republike Slovenije za kulturne dejavnosti/In cooperation with the Public Fund for Cultural Activities of the Republic of Slovenia

What happens when dance is brought out from a removed closed theatre space to the street? And what if the presentation of a result is replaced with an insight into the creation of dance composition? This year's Dance Communication Lab is designed as a laboratory that puts to the test the communicative potential of dance in relation to the city and its inhabitants. Dancers improvise on the street and in public spaces in the middle of the working day, bringing out their creativity before accidental passers-by. Discovering public space through dance and revealing the relation between movement and architecture, they put to display the creative process of making dance. Experiencing the communication between the viewer and the artist in such a direct way without prior preparation, of both the viewer and the performer, presents a special challenge to the dance medium as such as well as to the unravelling of its meanings. The event is a laboratory which not only puts to the test the cooperation between artists, but by bringing art closer to the city's life also opens up new possibilities for a reflection on performance conventions. Instead of the pleasure of passive observation, the questions What's going on? What's it about? are put to the foreground.

DCL je dogodek v okviru delovanja mreže Dance Explorations Beyond Front@/DCL is an event in the frame of activities of the Dance Explorations Beyond Front@network. V mreži sodelujejo/The network includes Flota Institute, Dance Identity/D.ID, OHO Oberwart, ProProgressione, Hrvatski institut za pokret i ples – HIPPI, GDA – Greenwich Dance Agency



V primeru dežja v avli dvorane
In the event of rain in the theatre hall

Po predstavah bodo na prizorišču potekali pogovori z umetniki./After the performances, discussions with the artists will be held at the venue.

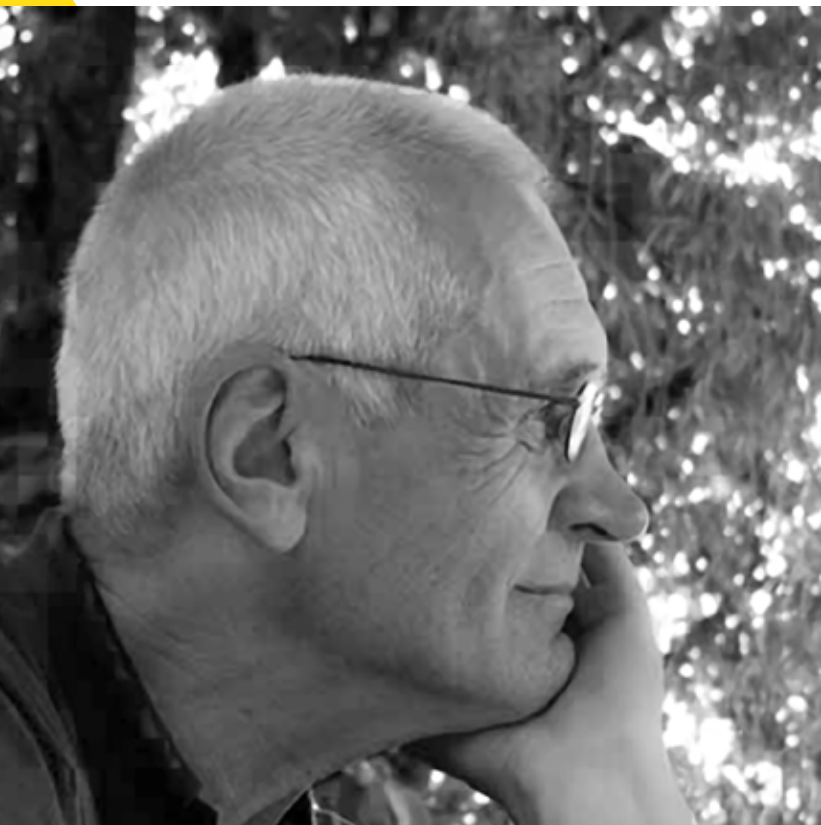
Plesni izzivi na Fronti pomenijo 5-dnevno intenzivno izmenjavo idej in znanja na klasi za začetnike, nadaljevalce in profesionalne plesalce. Pridobivanje novih plesnih znanj, izkušenj, druženje s plesalci in pedagogi, pester in kakovosten program, zanimivi pedagogi, večerni vrhunski program plesnih predstav – vse to so plesni izzivi na Fronti.

Dance challenges at Front@ are a five day intensive exchange of ideas and knowledge in the form of classes for beginners, advanced and professional dancers. Obtaining new dance knowledges and experience, socialising with the dancers and teachers, a varied and top-notch programme, interesting pedagogues, top dance performances in the evenings – at Dance Challenges at Front@.

Pedagogi/Pedagogues: Maja Kalafatić (joga/yoga), Joan van der Mast (moderna ples/modern dance), Mickael Marso Riviere (fusion delavnica/fusion workshop), Sinja Ožbolt (koreografska delavnica/choreography workshop).

Delavnice potekajo v/**Locations:** Dvorana 1 in 2/ **Studio 1 and 2**, Center Spartacus, Kopališka 2, Murska Sobota (spartacus.si)

Prijave in informacije/Registration and information: Javni sklad Republike Slovenije za kulturne dejavnosti/Public Fund for Cultural Activities of the Republic of Slovenia, Štefanova 5, 1000 Ljubljana, tel.: 01 24 10 523 (organizator/contact person Franci Cotman), e-pošta/e-mail: franci.cotman@jskd.si. Prijavnica dostopna na/On-line application form available at www.jskd.si and www.flota.si/fonta.html



V SPOMIN MANFREDU BISKUPU IN MEMORY OF MANFRED BISKUP

**soustanovitelju studia D.ID/Dance Identity, ki je
članica mreže Dance Explorations Beyond Front@
co-founder of D.ID / Dance Identity, member of
Dance Explorations Beyond Front@ network**

So ljudje, ki tiho delajo in se tiho poslovijo. Tako kot Manfred Biskup iz Gradišćanske v Avstriji, ki je marsikje oral ledino. V soboto, 27. novembra 2010, je umrl na letališču Tegel v Berlinu.

In prav letališče odlično simbolizira navdušenje, mednarodnost, filozofski pogled človeka, ki si je vedno postavljал visoke ideale ter jih pretvarjal v velike oz. velikopotezne ideje in načrte. Dežela Gradišćanska je izgubila moža, ki se ni bal izzivov umetnosti in intelektualnega dela, pa čeprav na tem obrobem delu države, ki zagotovo potrebuje ljudi prav takega kova.

Manfred Biskup se je rodil v Riedlingsdorfu, nato pa je študiral poslovno ekonomijo na Dunaju ter socialno in kulturno antropologijo na Univerzi v Leuvenu. Dolgo je delal kot raziskovalec v Mednarodnem raziskovalnem centru za družbene vede (ISSC) na Dunaju, opravljal raziskovalne naloge za UNESCO, objavljал članke s področja kulturnega in informacijskega posredovanja ter kot gostujoči predavatelj predaval na Univerzi na Dunaju.

Velik preskok v njegovi profesionalni karieri se je zgodil leta 1982, ko je soustanovil skupino Tanztheater Wien. Tri leta pozneje, ko se je to plesno gledališče dodobra uveljavilo, je pustil redno službo pri ISSC in se posvetil samo delu v Tanztheatru. Svoje dramaturško ustvarjanje na področju plesa je nadaljeval v gledališču v Heidelbergu in v dunajski operi Volksoper.

Leta 2006 se je enako angažiran vrnil v domovino in skupaj z Liz King na Dunaju ustanovil plesni center za sodobni ples D.ID / Dance Identity ter s tem dal gradišćanski kulturni krajini pomembno spodbudo. Kot soorganizator Gradišćanskih plesnih dni, številnih plesnih produkcij in diskusij je bil nenehni tvorec novih idej in s tem izzivov tako za gradišćanske umetnike kot za občinstvo.

Alfred Masal (OHO – Offenes Haus Oberwart)

There are people who act quietly and also quietly say goodbye. Such a man was Manfred Biskup from Burgenland in Austria, who broke new ground in many areas and at many times. He died on Saturday, November 27 2010, at the Tegel Airport in Berlin.

An airport nicely symbolises the enthusiasm, the cosmopolitan character, and the philosophical outlook of a man who has always set high ideals for himself, transforming them into great, even grand ideas and plans. The Burgenland province has lost a man who wasn't afraid of the challenges of art or of intellectual work – though he lived in the peripheral part of the country where people of this kidney are surely needed.

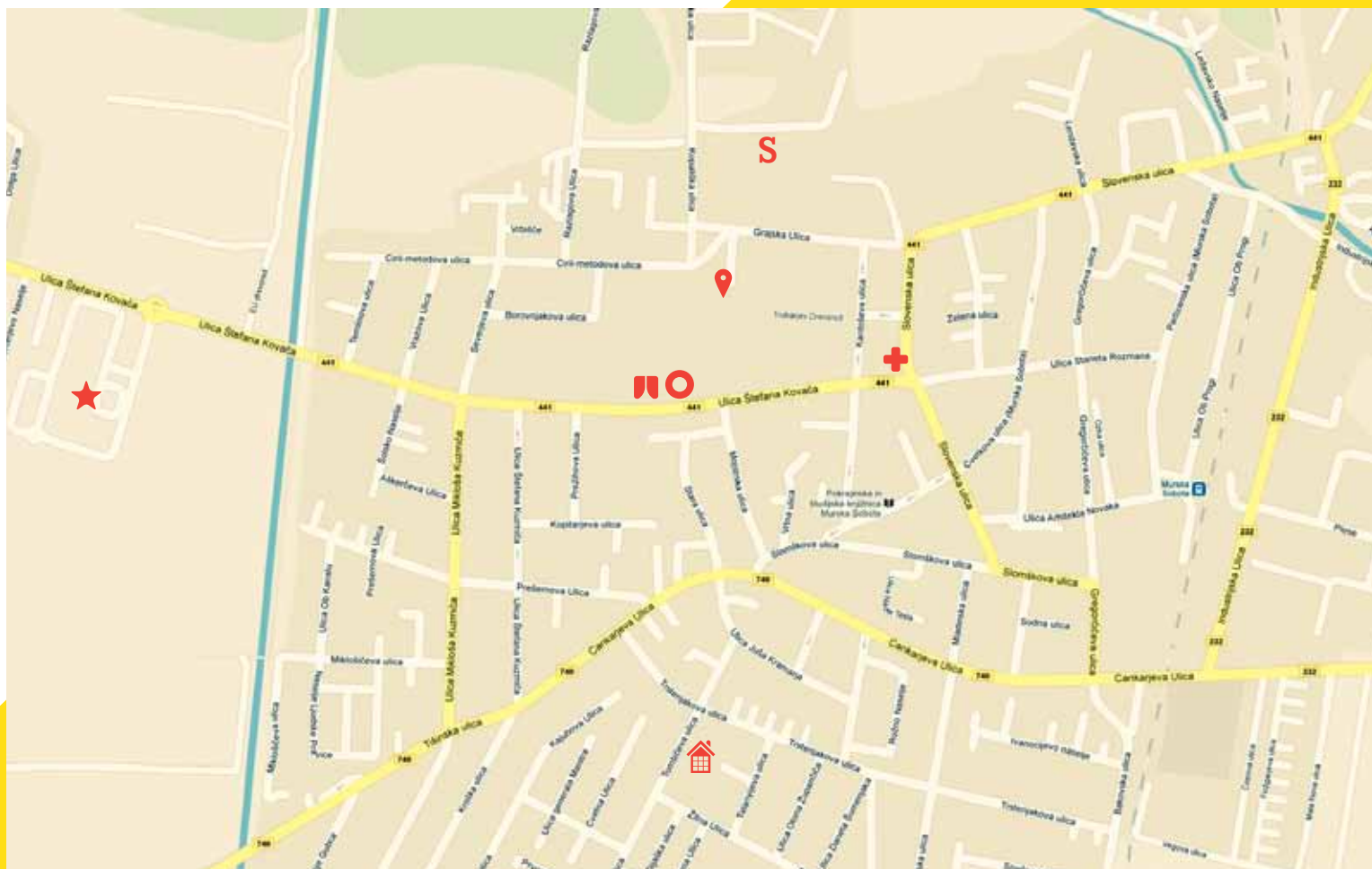
Born in Riedlingsdorf, Austria, Manfred Biskup studied economics in Vienna and Cultural Anthropology at the Lueven University. He worked for a number of years as a researcher for ISSC (International Social Science Research Centre) in Vienna and for UNESCO, published articles from the field of cultural and information mediation, and taught as a guest lecturer at the Vienna University.

Later on his professional career took a rather different path: in 1982 he was the co-founder of Tanztheater Wien. Three years later, when the theatre was already firmly established, he left his work in social sciences to devote himself to the work in Tanztheater. He continued his work in the area of dance as a dramaturge in the Heidelberg Theatre (Germany) and in the Vienna-based Volksoper.

In 2006, he returned to his homeland and co-founded together with Liz King a contemporary dance centre D.ID / Dance Identity, which gave an important impetus to the local cultural landscape.

A co-organisator of dance days, many dance productions, and discussions, Manfred Biskup was a man who always came up with new ideas and challenges for the Burgenland artists and the audiences.

Alfred Masal (OHO – Offenes Haus Oberwart)



- | | | | | | | |
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|  |  |  |  |  |  |  |
| Gledališče Park
Theatre Park | Star Max
Star Max | Odprti oder
Open stage | Glavno križišče
Main crossroad | Mikk
Mikk | Hostel
Hostel | ŠRC Spartacus
SRC Spartacus |



6. FESTIVAL FRONT@ SODOBNEGA PLESA

6TH FESTIVAL FRONT@ OF CONTEMPORARY DANCE

Produkcija / **Produced by:** Zavod Flota, Murska Sobota

Sedež / **Head office:**

Kopališka 2, SI-9000 Murska Sobota, Slovenija

Produksijska pisarna / **Production Office:**

Puhova 14, SI-1000 Ljubljana, Slovenija

VODSTVO FESTIVALA / **FESTIVAL'S TEAM:**

Umetniški vodja / **Art director:** Matjaž Farič

Vodja produkcije / **Head of production:** Urška Pleše

Izvršna producentka / **Executive producer:** Ksenija Kaučič

Prevajalka in urednica festivalskega kataloga / **Translator and editor of the festival catalogue:** Katja Kosi

Lektorica slovenskih besedil / **Slovene proofreading:** Alenka Juvan

Koordinator / **Coordinator:** Ivor Knafelj

Grafično oblikovanje / **Graphic design:** Ajax Studio

Logotipi / **Logos:** Boris Balant

TEHNIČNO VODSTVO / **TECHNICAL TEAM:**

Organizacija / **Organisation:** Inga Remeta

Tehnično vodstvo / **Technical director:** Igor Remeta

Asistent tehnike / **Assistant technician:** Jasmin Šahinapašić

PROSTOVOLJCI / **VOLUNTEERS:**

Jasmina Jud, Katja Mijajlovič, Ewelina Smreczynska, Miha Aškerc, Leon Marič, Dragan Vuković

KOPRODUCENTI / **COPRODUCTION:**

Zavod Flota, Ljubljana / **Flota Institute, Ljubljana**

Plesni Teater Ljubljana / **Ljubljana Dance Theatre**

Zavod za kulturo, turizem in šport Murska Sobota /

Murska Sobota Institute for Culture, Tourism, and Sport

Mladinski in informativni klub Murska Sobota /

MIKK Youth Information Cultural Club, Murska Sobota

PARTNER:

Javni sklad Republike Slovenije za kulturne dejavnosti /

Public Fund of the Republic of Slovenia for Cultural Activities

Festival Dnevi poezije in vina /

Days of Poetry and Wine Festival

Festivalska pisarna in srečevališče /

Festival's office and meeting point:

MiKK, Trubarjev drevored 4, SI-9000 Murska Sobota, Slovenija

T: +386 (2) 534 98 90

F: +386 (2) 534 98 92

Festival Front@ je del aktivnosti mednarodne mreže Dance Explorations

Beyond Front@ / **Front@ Festival is part of the international Dance Explorations Beyond Front@ network.**

Podpora / **Support:** Festival Front@ sodobnega plesa 2011 so omogočili in podprli Ministrstvo za kulturo RS, Maribor 2012 - Evropska prestolnica kulture, Mestna občina Murska Sobota, Avstrijski kulturni forum, British Council Slovenija / **Festival Front@ of contemporary dance has been supported by Ministry of Culture of the Republic of Slovenia, Maribor 2012 - European Capital of Culture, City Municipality Murska Sobota, Österreichisches Kulturforum Ljubljana, British Council Slovenia**

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Flota, zavod, Murska Sobota

Kopališka 2

9000, Murska Sobota, Slovenija

e: flota@flota.si

w: www.flota.si

Flota, Ljubljana

Puhova 14

1000, Ljubljana, Slovenija

e: flota@flota.si

w: www.flota.si

Plesni Teater Ljubljana

Metelkova 6

1000, Ljubljana, Slovenija

e: ptl@mail.ljudmila.org

w: www.ptl.si

Mladinski informativni in kulturni klub (MIKK)

Trubarjev drevored 4

9000 Murska Sobota, Slovenija

e: mikk.ms@siol.net

w: www.mikk.ms.si

Zavod za kulturo, turizem in šport Murska Sobota

Ulica Štefana Kovača 30,

9000 Murska Sobota, Slovenija

e: zavod.kts.ms@siol.net

Javni sklad Republike Slovenije za kulturne dejavnosti

Štefanova 5

1000 Ljubljana, Slovenija

e: info@jskd.si

w: www.jskd.si

