

FRON+@

2

0



2006

Márta Ladjánszki: LADIES! (HU)
Sašo Podgoršek & Iztok Kovač / En-Knap: KAJ BOŠ POČEL, KO PRIDEŠ VEN OD TU? (SI)
Compagnie Coline, Plesni teater Ljubljana & Matjaž Farič: SEULE (FR, SI)
Compagnie Coline & Philippe Jamet: SELF PORTRAIT (FR)
Compagnie Coline & Daniel Larrieu: QU'HIER: PLEIN FEUX ET PETIT BATEAU (FR)
Compagnie Coline & Odile Duboc: AU PLUS PRÈS (FR)
Compagnie Coline & Dominique Bagouet: SO SCHNELL (FR)
Irma Omerzo & Marmot: EURO VISION (HR)
Chris Haring & Liquid Loft: »...DIESE KÖRPER DIESE SPIELVERDERBER...« (AT)
Chris Haring & Liquid Loft: LEGAL ERRORIST (AT)
Kleemar & Därectalchex in vabljeni plesalci: IMPROVIZACIJSKI NAPAD

2007

En-Knap, Iztok Kovač & Zagrebački plesni ansambl: PASJANSA (SI, HR)
Cie Pal Frenak: MENNONO (HU, FR)
Cie Pal Frenak: FRISSON (HU, FR)
D.ID, Liz King: ONE STAR HOTEL (AT)
Gregor Luštek & Rosana Hribar: IZPLEŠI ME, PROSIM (SI)
Gregor Luštek & Rosana Hribar: 8 LET (SI)
Fourklor, Branko Potočan: ZARJAVELE TROBENTE (SI)
SLO A3 in vabljeni plesalci: IMPROVIZACIJSKI NAPAD
The Chosen Ones vs. Cele Attack: BREAK DANCE BATTLE

2008

Les SlovaKs: OPENING NIGHT (SK, BE)
Cie Pal Frenak: INSTINCT (HU, FR)
Liquid Loft, Chris Haring: POSING PROJECT B – THE ART OF SEDUCTION (AT)
Histeria Nova: MODULACIJA OBLIK 2 (HR)
Liberdance: KONCERT ZA DANGUBU I ZGUBIDANA (HR)
En Knap Group: NEKJE VMES (SI)
Milko Lazar in vabljeni plesalci: IMPROVIZACIJSKI NAPAD / DANCE COMMUNICATION LAB
Fourklor, Branko Potočan: GLEJ GA ZLOMKA (SI)

2009

Artus: DON QUIJOTE MAUZÓLEUM (HU)
Liz King, Dance Identity: TRANSITORY OPTION (AT) Alexander Deutinger & Marta Navaridas / Unicorn: LOOK AT THEM NOW! (AT, ES)
Gregor Luštek & Rosana Hribar, Plesni Teater Ljubljana: IZPLEŠI ME, PROSIM (SI)
Debris company: DOLCISSIME SIRENE (SK)
Creation Beyond Front@, Stephanie Cumming, Maja Delak, Mirjana Preis, Gerzson Péter Kovács: PREMIERA (AT, SI, HR, HU)
Tomaž Grom in plesalci: DANCE COMMUNICATION LAB (AT, HU, HR, SI)
Zagrebački plesni ansambl: STRIPPED (HR)
Rosana Hribar, Gregor Luštek, Peter Bratuša, Felinafilms: 10 LET – plesni film (SI)

2010

Gregor Luštek in Rosana Hribar: 012 (SI)
Maša Kolar & Zoran Marković: BONET (HR)
Company Decalage: APPEL, ETEINS PAS (UK)
2Faced Dance Company: INFARCT, THIRD (UK)
Izbor plesnih miniatur: OPUS1
Gergye Krisztián: E.SCH.ERTO (HU)
Snježana Premuš: MOVE AS (SI)
Stephanie Cumming: AH. POETRY (AT)
Beyond Front@: DANCE COMMUNICATION LAB (AT, HU, HR, SI)
Rosana Hribar, Gregor Luštek: TO WHOM IT MAY CONCERN (SI, HR)
Stephanie Cumming: A KIND OF MAGIC (AT, SI)
Natalija Manojlović & Teatar ITD: VODOINSTALATER (HR)

2011

Wim Wenders: PINA 3D – film (DE)
Izbor plesnih miniatur: OPUS1
Navaridas & Deutinger: YOUR MAJESTIES (AT)
Sussana Wallin: NIGHT PRACTICE – video (UK)
Kaja Janjić: EXORCISM OF MY LOVE (SI)
Sonia Sabri Co.: KATHABOX (UK)

Asier Zabaleta: NEXT IN LINE – video (ES, RU)
Dum: GREEN LIGHT (SI)
Studio za suvremeni ples: SPIN (HR)
Liquid Loft: TALKING HEAD (AT)
Eva Duda Company: LUNATIKA (HU)
Beyond Front@: DANCE COMMUNICATION LAB + video (AT, HU, HR, SI)

2012

Barka, Nataša Tovirac: MALO TU, MALO TAM (SI)
Branko Potočan & Flota: GENERACIJE (SI)
Alja Ferjan: ČE SEM TO, KAR SO ONI MENI (SI)
Jan Rozman: GLITCH (SI)
Ilona Jantti: MUUALLA (FI)
Eva Duda Co.: STOP & GO / OVERDOSE (HU)
Marmot: TEHNIKA (HR)
Rosana Hribar & Gregor Luštek: ŠTIRINAJST (SI)
Willi Dörner: BODIES IN URBAN SPACES (AT)
Rosemary Butcher, Martin Otter: VANISHING POINT; David Hinton: SNOW; Susanna Wallin: NIGHT PRACTICE; Adam Roberts: HANDS; Shelly Love: FILM; Miranda Pennell: MAGNETIC NORTH; Vena Ramphal: FOLD; Isabel Rocamora: HORIZON OF EXILE: FORWARD MOTION: INSIGHTS (GB) – video dance
Les SlovaKs: JOURNEY HOME (SK, BE)
Izbor plesnih miniatur: OPUS1
Chrish Nash & Ragnhild Olsen: MOVING GALLERY (GB)
Protein: LOL (GB)
Shelly Love: THE FORGOTTEN CIRCUS (GB)
Liquid Loft: MUSH ROOM (AT)
Beyond Front@: DANCE COMMUNICATION LAB (AT, HU, HR, GB, SI)

2013

Body Focus Group & Liz King: WITHIN THE FOREST (AT)
Flota: GENERACIJE (SI)
Beyond Front@, Robert Clark: IN REFERENCE TO THE ROBBERS CAVE (AT, HU, HR, GB, SI)
Tango Sumo: EXPEDITION PADDOCK (FR)
Beyond Front@, Vania Gala: COOLING DOWN SIGNS (HU, HR, PT, SI)
Maša Kolar: THE MEMORY OF WATER (HR)
SEAD Generation 2011: GATHERED (AT)
Derida & CEDT: MONOCROSSING (BG, HU)
Tony Mills – Room to Manoeuvre: WATCH IT! (GB)
AGRFT: BUTOH MINIATURE (SI)
Rosana Hribar & Gregor Luštek: KORAK V DVOJE PO PII IN PINU (SI)

2014

Izbor plesnih miniatur: OPUS1
Sebastien Ramirez & Honji Wang: BORDERLINE (FR, DE)
La Intrusa Danza: DELTA VICTOR (ES)
SVŠG Ljubljana, Duncan Center Praga / Prague & Maja Delak: NA MESTU DRUGJE / IN ANOTHER PLACE (CZ, SI)
IDA Linz & Dolma Jover Agullo: EA (AT, ES)
Šola / School Ane Maletić, Zagreb: POSVEČENJE PROLJEĆA (HR)
SEAD Bodhi Project & Robert Clark: SAME DIFFERENCE AGAIN (AT, UK)
La Intrusa Danza: STAFF (ES)

2015

En Knap Group: POZOR HUD PLES 2 (SI)
En Knap Group: HUDA MRAVLJICA (SI)
Studio 25 & Baobab: MOMENTUM – AVENIJA UJETIH TRENUTKOV (SI)
Gregor Luštek & Rosana Hribar: 16 (SI)
Radioballet: FROM WALTZ TO THE MAMBO (HU)
Odprti oder, Michael Langan & Terah Maher: CHOROS – video (US)
Milan Tomašik: SEZONA LOVA (SI)
Maxence Rey / Betula Lenta: CURIOSITIES (FR)
Izbor plesnih miniatur: OPUS1
Cie Propos: PARLOIR (FR)
Roberto Oliván, Enclave: A PLACE TO BURY STRANGERS (ES)
No!training Lab: SKICE (SI)

2016

Milan Tomašik & Co.: ŽELEZNO MODRA (SI, SK)
Osmosis / Euripides Laskaridis: RELIC (GR)
Plesni teater Ljubljana, AEIOU, VRUM: KRICKRAC, TO SEM JAZ! (SI, FI, HR)
Jurij Konjar & Martin Kilvady: V ISKANJU MIROVANJA (SI, SK)
Žigan Krajnčan in Gašper Kunšek: EJLIJEN EKSPRES (SI)
Izbor plesnih miniatur: OPUS1
Anton Lachky Co.: SIDE EFFECTS (SK, BE)

2017

Urban Roof vs Zeko: BATTLE (SI)
Anton Lachky: NIGHT ILLUSION (BE, SK)
Žigan Krajnčan & Gašper Kunšek: EJLIJEN EKSPRES (SI)
Iron Skulls: SINSTHESIA (ES)
Beyond Front@: DANCE COMMUNICATION LAB (AT, HU, HR, SI)
Izbor plesnih miniatur: OPUS1
Soul City: PRIYĒR SĪ PRIYĒR (FR)

2018

Bryan Little: THE AFRICAN CYPHER – film (ZA)
Lia Ujčič: INDULTADO (SI)
Guy Nader / Maria Campos: SET OF SETS (ES)
La Intrusa: MUD GALLERY (ES)
Anton Lachky Company: CARTOON (SK, BE)
Dan Kinzelman & Kristijan Krajnčan: EXPERIMENTAL – JAZZ – glasba (US, SI)
Izbor plesnih miniatur: OPUS1
Daniele Ninarello & Dan Kinzelman: KUDOKU (IT, US)
Žigan Krajnčan, Gašper Kunšek, Jan Krmelj: CHORUS (SI)

2019

Liquid Loft: FOREIGN TONGUES (AT)
Gaspar Noe: CLIMAX – film (FR, BE)
Matevž Dobaj: THINGS APART (SI, BE)
Fabio Liberti, Jernej Bizjak: SOLO FOR REAL (IT, SI)
Tina Dobaj: UTELEŠENA ARHITEKTURA (SI)
Ziggurat Project: URGENT NEED TO BREATHE (HU)
Rosana Hribar: EXPOSED (SI)
Maayan Danoch: TELEPATHY WORKS (IL, DE)
Fabio Liberti, Jernej Bizjak: DON'T, KISS (IT, SI)
Katharina Senk/D.ID: »SUPER(HUMAN)« (AT)
Charlie Brittain: LIMBIC (UK)
Peter Bilak & Lukaš Timulak: THE SUM OF ALL PARTS – film (NL)
Ruben van Leer: SIMETRIJA / SYMMETRY – film (NL)
Natalianne Boucher: KONTINUUM / CONTINUUM – film (FR)
Izbor plesnih miniatur: OPUS1
Eva Maria Schaller: WHAT WE HOLD INSIDE (AT)
Lutkovno gledališče Ljubljana: POSVETITEV POMLADI – lutkovni balet (SI)

2020

Theo Clinkard & Leah Marojević: THE ELSEWHEN SERIES – SAVAGE IS NOBLE,
CLARION CALL, LAUNDRY, MOVE TO FEEL, FEEL TO MOVE, TIME TO DISAPPEAR KIDS (UK)
Fabio Liberti: #ASIFLOOKEDLIKEME – video (DK)
DUM, Mateja Bučar: DVOJINA (SI)
Baobab: DUET ZA TOLKALA IN STOPALA (SI)
Izbor plesnih miniatur: OPUS1
Odperti predali: JATA IZKUŠENIH PTIC (SI)
Fabio Liberti: A/I QUERY (IT, DK)
Enya Belak Gupta: MODRO ČRNILO – video (SI)
Ana Cvelfar: O PRAZNIH PROSTORIH (SI)
Vibra: ZIDOVI – film/video (SI)
Fabio Liberti: CU THERE (DK)
Botis Seva – Far From The Norm: CAN'T KILL US ALL – video (UK)
MN Dance Company: DE - SET (SI)
Zavod 0.1: ZA LUDWIGA (SI)
Maša Kagao Knez in Murat: LAKELESS (SI)
Roser Lopez Easpinoza: TRAMA (ES)

2021

Far From The Norm / Botis Seva: BLKDOG (UK)
Yoann Bourgeois: FUGUE / TRAMPOLINE (FR)
EnKnap: STAGE360 (SI)
DUM, Sanja Nešković Peršin: POINT. NO RETURN (SI)
Magí Serra & Anamaria Klajnšček: COSSOC (ES, SI)
Ryuzo Fukuhara: A DANCE FOR SOMEONE (SI)
Raeyoung Park: GRASP (KR)
Izbor plesnih miniatur: OPUS1
Potujoči kino Bridka Bebiča: OD KOVAČA DO KNAPA – koncert, film (SI)

2022

Lingaling: KROTILKA STOLOV – klovnovska groteska (SI)
GN MC Guy Nader | Maria Campos: MADE OF SPACE (ES)
Enya Belak: BLUE INK – hibridna verzija (SI)
Jernej Bizjak: LOV - SREČE - LOV - SREČE - LOV – prostorska intervencija (SI)
Alicia Ocádiz, Raul Tamez: WHERE IS THE GOLDEN EGG? (MX, SI)
MOVEKNOWLEDGMENT – koncert (SI)
Izbor plesnih miniatur: OPUS1
Liquid Loft: STAND - ALONES (AT)
Žigan Krajnčan: FUSION REACTOR (SI)

2023

Lia Ujčič & András Engelmänn: SOMETHINTOUCHING (SI, HU)
Ksenija Zec: THE EMBRACES (HR)
Saša Božić: WALK ON THE WILD SIDE (HR)
Izbor plesnih miniatur: OPUS1 (PL, SI, MX, DE, IT)
Sadiq Ali: THE CHOSEN HARAM (UK)
Kleemar – koncert (SI)
Anna Szilvási & Laura Tóth: GET OUT OF HAND (HU)
Justin de Jager & Sem Delieyne: BROTHERS (NL)
Eva Duda Company: MIRROR (HU)
Hung Dance: FORMLESS EROSION, BIRDY (TW)
Park, Su Yeol: DATING ABUSE (KR)
Beyond Front@: DANCE COMMUNICATION LAB (PL, HU, HR, SI, RO, SE)
Silvia Gribaudi: GRACES (IT)
Freekind – koncert (HR, SI)

2024

Jesús Rubio Gamo, En-Knap, Zagreb Dance Ensemble: GRAN BOLERO (ES, SI, HR)
Izbor plesnih miniatur: OPUS1 (SI, BE, UA)
Anton Lachky, Central European Dance Theatre: AGELESS GENERATION (BE, HU)
Odperti predali: VELIKANI (SI)
Patricia Hastewell Puig & Noé Ferey: LES PASSANTS (ES)
Malcom Sutherland: LOST FOR WORDS (UK)
Urša Rupnik, Luka Ostrež: IŠČOČA (SI)
ZeroPlus DanceWorks, Gyula Berger: APPARENT DUALITY (HU)
Clara Ferrao Diz & Carlos Salomón Penso López: LA CURA (ES)
Elisabeth Raymond: FOREVER FLOW OF WET LONG FINGERS AT LEAST SOME MILLIONS
TOUCHING THE LIGHTS OF ONE ANOTHER (love u like e.t) (SE)
Beyond Front@: DANCE COMMUNICATION LAB (PL, HU, HR, SI, RO, SE)
Jung Ha Neul: EMOTIONAL DISTANCE (KR)
Kim Won Young: OBSERVATION OF LIFE AND DEATH (KR)
Choi Ho Jeong: PEAK (KR)

Živimo v času, ko so vihanje zastav, korakanje, ozemeljske zahteve, preganjanje in zaničevanje raznolikosti, razbijanje skupnosti ter pobijanje celih narodov vsakdanja rutina. Zato aktivizem, ki morda veje iz programa, ni programski koncept 20. izdaje festivala Front@, temveč odraz koncepta upravljanja sveta. Lahko bi rekli, da bomo gledali fronto na Fronti.

Človeško telo je ranljivo in občutljivo in prav zato je najbolj prikladen "medij" in merilo za razumevanje lepote in hkrati vseh robotosti in grozot, ki nas obdajajo. Čeprav bi v programu raje praznovali dvajsetletnico obstoja mednarodnega plesnega festivala, ne moremo mimo odziva teles na pretrese tega trenutka. Festival Front@ je nastal zato, da bi na obrobju države še bolj odprli okno, ki skozi razgaljanje ranljivosti kaže resnično podobo sveta. Telo, ki jih gledamo na odru, so misel tega sveta. Udejanjajo neizrekljivo in neizrečeno, to nosimo s sabo v odzivu na vse, kar bi morda najraje odrinili in zamolčali, da bi lahko praznovali v samozadovoljnem mehurčku.

Programski lok dvajsete Fronte povezuje teme vojne in militarizma s tehnologijo in intimnimi notranjimi boji. Skozi korakanje in mahanje z zastavami v estetsko dovršenih predstavah italijanskega ustvarjalnega dvojca Panzetti / Ticconi se zavemo bližine vojn in grozot. Emancipacijske ženske teme se razprejo v delih francoske koreografinje in plesalke Leïle Ka. V duetu z robotom se hrvaška plesalka in koreografinja Matea Bilosnić dotakne umetne inteligence in jo sooči s človeškostjo telesa in poezije. Češko-slovenski dvojec Kristýna Peldova in Enya Belak se v vizualno izjemni, hibridni predstavi dotakneta posameznicih krize in notranjih trenj, s čimer se ukvarja tudi korejska plesalka Jeong Bin Seo, ko pleše skozi odložene cilje, neuresničene in zamujene priložnosti. Francosko-brazilsko-belgijski trojec, plesalca Andrea Givanovitch in Luisa Heilbron ter koreograf Hobie Schouppé, utelešajo dinamiko čustvenih vezi in posledic, prav tako kot italijansko-korejski par Paola Petrongolo in Jin Hwan Seok. Vse naštetu uokvirjata predstavi nizozemske skupine Panama Pictures in slovenskega dvojca Fabla, ki spajata elemente plesa in sodobnega cirkusa v osupljivih poskusih pobega od prizemljenosti.

V dvajsetih letih se je v več kot dvesto dogodkih na festivalu predstavilo veliko umetnikov z vsega sveta in, kar je pomembno, med njimi tudi nekaj domačinov. V Murski Soboti smo lahko videli številne vrhunske mednarodne plesne produkcije, ki jih gostijo najpomembnejši festivali in odri po svetu; nekatere so svojo mednarodno pot začele prav na festivalu Front@. Prizorišča so bila tudi park, ulice, tržnica, železniška postaja, prehodi za pešce, hotelska restavracija, galerija, knjižnica, muzej, telovadnice, Trg kulture in Trg zmage. V pogovorih z umetniki smo razkrivali ozadja nastanka videnih predstav in podrobneje spoznavali ustvarjalce ter njihove poklicne poti. Del programa so bile številne delavnice. Gostili smo izobraževalne ustanove iz srednje Evrope in predstavili njihove izobraževalne programe, dijake, študente. Številni se na festival Front@ vračajo na svoji poklicni poti kot člani različnih domačih in mednarodnih zasedb. Izjemni mladi plesalci so na festivalu Front@ dobili priložnost, da se predstavijo

ob boku uveljavljenih avtorjev. Na okroglih mizah smo odprli vrsto tem, povezanih z izobraževanjem in kulturnimi politikami tako na lokalni kot na globalni ravni, osvetljevali smo mite in dejstva o strukturnih in infrastrukturnih problemih s področja kulture, umetnosti in sodobnega plesa. Zagnali smo mednarodno mrežo plesnih ustvarjalcev, ki nosi ime festivala. Pokazali smo, zakaj je sodobni ples lahko pomemben, zakaj je telo, ki misli, lahko merilo, ki naše življenje in bivanje pokaže v pravi luči in si prizadeva, da je fronta ime festivala, ne pa naša stvarnost.

Mesto, kjer se odvija festival, je morda na obrobju države, vendar je v številnih pogledih tudi pomembno središče. Tudi vsako leto avgusta, ko se lokalno občinstvo skupaj s plesnimi navdušenci od drugod sreča s koreografi in plesalci z različnih koncev sveta in skozi okno festivala pokuka na širok horizont pogledov, ki ga slikajo poetike različnih avtorskih pristopov in kulturne razlike okolij, iz katerih prihajajo gostujoči umetniki.

Matjaž Farič, umetniški vodja

FRONTA NA FRONTI

We live in a time when waving flags, marching, territorial demands, persecution, and contempt for diversity, breaking up communities and killing entire nations are everyday routine. Therefore, the activism that may emerge from the programme is not the programme concept of the 20th edition of the Front@ Festival, but rather a reflection of the concept of world governance. We could say that we will be watching the front at the Front@.

The human body is vulnerable and sensitive, and that is precisely why it is the most suitable “medium” and criterion for understanding all the beauty and also brutalities and horrors that surround us. Although we would rather celebrate the twentieth anniversary of the international dance festival in the programme, we cannot ignore the response of bodies to the shocks of this moment.

The Front@ Festival was created to further open a window on the outskirts of the country that shows the true image of the world through the exposure of vulnerability. The bodies that we see on stage are the thought of this world. These bodies manifest the unspeakable and the unspoken, we carry this with us in response to everything that we would perhaps prefer to push aside and silence in order to celebrate in a complacent bubble.

The programme of the twentieth Front@ connects the themes of war and militarism with technology and intimate internal struggles. Through marching and waving flags in the aesthetically perfect performances of the Italian creative duo Panzetti / Ticconi, we become aware of the proximity of wars and horrors. Emancipatory, feminine themes unfold in the works of the French choreographer and dancer Leïla Ka. In a duet with a robot, the Croatian dancer and choreographer Matea Bilosnić addresses on artificial intelligence and confronts it with the humanity of the body and poetry. In a visually exceptional, hybrid performance, the Czech-Slovenian duo Kristýna Peldova and Enya Belak touch on the individual's crisis and internal struggles, a topic that Korean dancer Jeong Bin Seo also deals with when she dances through postponed goals, unrealized and missed opportunities. The French-Brazilian-Belgian trio, dancers Andrea Givanovitch and Luisa Heilbron, and choreographer Hobie Schoupe, embody the dynamics of emotional bonds and consequences, as do the Italian-Korean couple Paola Petrongolo and Jin Hwan Seok. All of the above is framed by performances by the Dutch group Panama Pictures and the Slovenian duo Fabla, who combine elements of dance and contemporary circus in stunning attempts to escape from the down-to-earthness.

Over the past twenty years, many artists from all over the world have presented themselves at the festival in more than two hundred events, including, importantly, some locals. In Murska Sobota, we could see numerous outstanding international dance productions hosted by the most important festivals and stages around the world, some of which began their international journey at the Front@ Festival. The venues were also a park, streets, a market, a train station, pedestrian crossings, a hotel restaurant, a gallery, a library, a museum, gyms, and squares. In discussions with the artists, we revealed the backgrounds of the performances seen and got to know the creators and their careers in more detail.

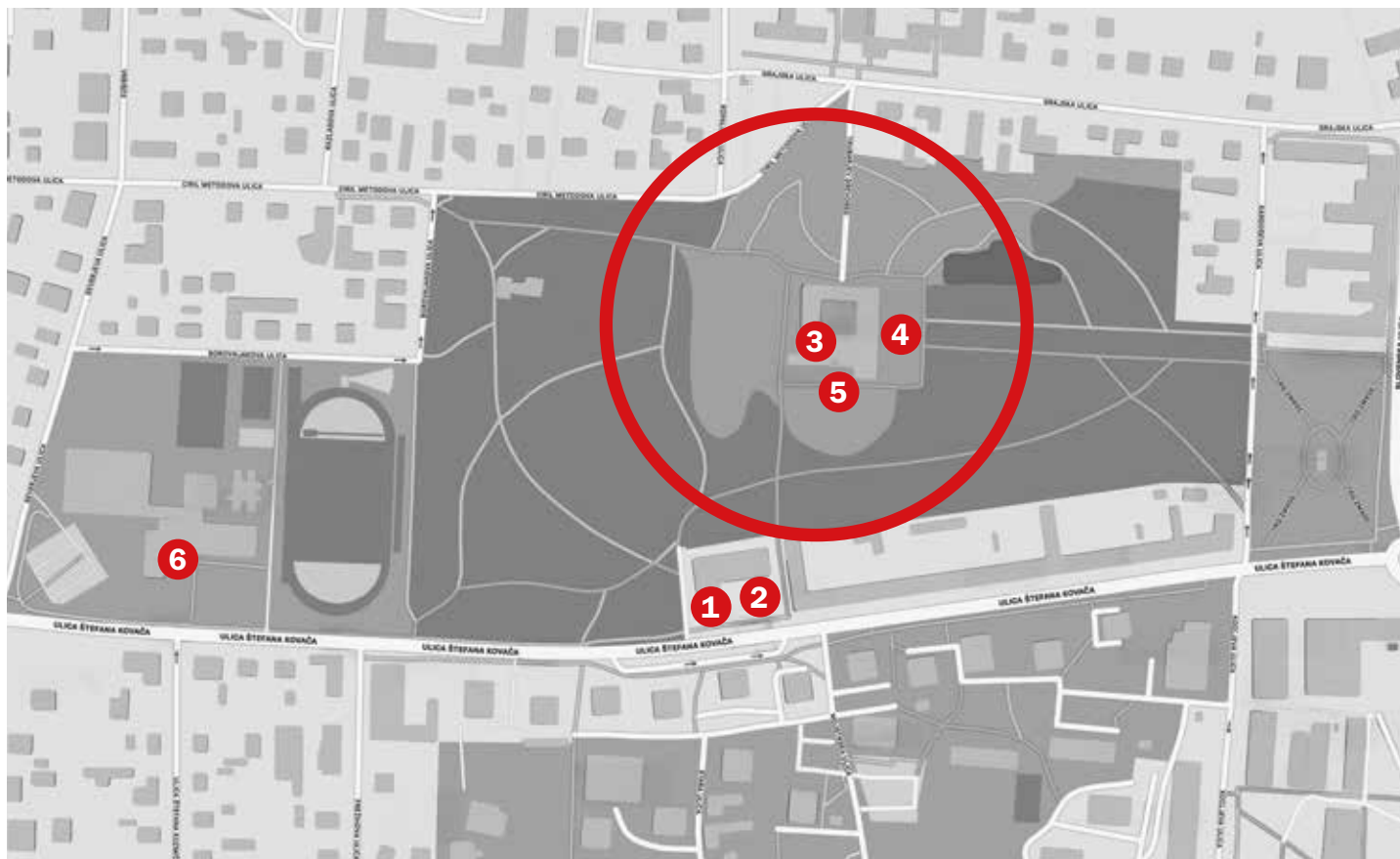
The programme included a number of workshops. We hosted educational institutions from Central Europe and presented their educational programme, high school and university students. Many return to the Front@ Festival in their

careers as members of various domestic and international ensembles. Exceptional young dancers were given the opportunity to present themselves alongside established authors at the Front@ Festival. At round tables, we opened up a series of topics related to education and cultural policies, both locally and globally, and shed light on myths and facts about structural and infrastructural problems in the fields of culture, art, and contemporary dance. We launched an international dance network, which also bears the name of the festival. We showed why contemporary dance can be important, why a thinking body can be a criterion that shows our life and existence in their true light, and strives for the front to be the name of the festival, not our reality.

The city where the festival takes place may be on the outskirts of the country, but it is also an important centre in many ways. Including every August, when the local audience, together with dance enthusiasts from elsewhere, meets choreographers and dancers from different parts of the world and peer through the festival window at a wide horizon of perspectives painted by the poetics of different original approaches and the cultural differences of the visiting artists' backgrounds.

Matjaž Farič
Artistic Director

FRONT AT THE FRONT@



1 - GLEDALIŠČE PARK //
PARK THEATRE

2 - ODPRTI ODER PRED GLEDALIŠČEM PARK //
OPEN STAGE IN FRONT OF THE PARK THEATRE

3 - DVORANA DUŠE ŠKOF //
DUŠA ŠKOF HALL

5 - ODPRTI ODER, GRAJSKA PLOŠČAD //
OPEN STAGE, CASTLE PLATFORM

5 - MIKK

6 - TELOVADNICA OSNOVNE ŠOLE I //
GYM - ELEMENTARY SCHOOL I

○ - PARK

SREDA, 27. AVGUST // WEDNESDAY, 27 AUGUST

18.00, 20.00, pred Gledališčem Park //

in front of the Park Theatre 🌧️

Panama Pictures (NL)

INTO THIN AIR / 25 min /

- pogovor z ustvarjalci na prizorišču //

artist talk at the event location

19.00, Dvorana Duše Škof // **Duša Škof Hall****Kristýna Peldova & Enya Belak (CZ, SI)**

RAZKRITI TRENUTKI / 55 min /

20.30, Gledališče Park // **Park Theatre****Jeong Bin Seo (KR)**

POSTPONED solo / 16 min /

+

Compagnie Leïla Ka (FR)

BOUFFÉES quintet / 15 min /

YOU'RE THE ONE WE LOVE duet / 25 min /

PODE SER solo / 17 min /

- pogovor z ustvarjalci v preddverju // artist talk in the lobby

ČETRTEK, 28. AVGUST // THURSDAY, 28 AUGUST18.00, ploščad pred gradom // **castle platform** 🌧️

ODPRTO MESTO // OPEN CITY

Andrea Givanovitch, Luisa Heilbron, Hobie Schouppe (FR, BR, BE)

VIOLENT DELIGHTS / 16 min /

Ark Move, Paola Petrongolo, Jin Hwan Seok (IT, KR)

STAY IN YOUR PEACE / 20 min /

- pogovor z ustvarjalci na prizorišču //

artist talk at the event location

20.00, Gledališče Park // **Park Theatre****Ginevra Panzetti, Enrico Ticconi (IT)****& Studio za sodobni ples (HR)**

ALL'ARME / 55 min /

- pogovor z ustvarjalci v preddverju // artist talk in the lobby

22.00, MiKK

DJ Obito (SI)**PETEK, 29. AVGUST // FRIDAY, 29 AUGUST**19.00, ploščad pred gradom // **castle platform** 🌧️**Ginevra Panzetti, Enrico Ticconi (IT)**

AeReA / 25 min /

20.00, Gledališče Park // **Park Theatre****Matea Bilosnić (HR)**

NEVER ALLONE / 70 min /

- pogovor z ustvarjalci v preddverju //

artist talk in the lobby

22.00, MiKK

DJ Obito (SI)**SOBOTA, 30. AVGUST // SATURDAY, 30 AUGUST**11.00, ploščad pred gradom // **castle platform** 🌧️**Fabla (SI)**

ALI PTICE SANJAJO O LETENJU? / 25 min /

- pogovor z ustvarjalci na prizorišču //

artist talk at the event location

19.00, pred Gledališčem Park //

in front of the Park Theatre 🌧️

Fabla (SI)

ALI PTICE SANJAJO O LETENJU? / 25 min /

20.00, Gledališče Park // **Park Theatre****Ginevra Panzetti, Enrico Ticconi (IT)**

ARA! ARA! / 50 min /

- pogovor z ustvarjalci v preddverju // artist talk in the lobby

22.00, MiKK

DJ Obito (SI)

V primeru dežja v stari telovadnici Osnovne šole I //

In case of rain in the old gym of Elementary School I

NAKUP IN CENA VSTOPNIC / TICKETS – PRICE, WHERE TO BUY:Plesni dogodki na prostem: prost vstop // **Open air events: free admission**Vstopnice so na voljo na prizorišču uro pred dogodkom. // **Tickets are available at the venue an hour before the event.**Dogodki v Gledališču Park: 10 €, študenti in dijaki 8 € // **Events in the Park Theatre: 10€, students: 8€**Dogodek v Dvorani Duše Škof: 5 € // **Event in the Duša Škof Hall: 5€**Festivalska vstopnica: 25 € // **Festival pass: 25€**Za člane Društva za sodobni ples Slovenije: 1€ // **Members of Contemporary Dance Association of Slovenia: 1€**Rezervacije in posebni popusti za skupine // **Reservations and special group discounts: flota@flota.si**

PANAMA PICTURES (NL):
INTO THIN AIR / 25 min /

KOREOGRAFIJA // CHOREOGRAPHY: Pia Meuthen

PLES, AKROBATIKA // DANCE, ACROBATICS: Francesco Barba, Tarek Rammo, Candela Murillo

KOMPOZICIJA // COMPOSITION: Davide Bellotta, Strijbos & Van Rijswijk

SCENOGRAFIJA // SCENOGRAPHY: Sammy van den Heuvel

OBLIKOVANJE KOSTUMOV // COSTUME DESIGN: Sanne Reichert

OBLIKOVANJE SVETLOBE // LIGHTING DESIGN: Bart Verzellenberg

ASISTENCA IN UAJE // ASSISTANCE & TRAINING: Miquel de Jong

Trije performerji, ujeti na nagnjenem stopnišču, lebdijo v prostoru, prepuščeni drug drugemu in sami sebi. V enem trenutku skoraj zdrsnejo po stopnicah, v naslednjem pa ponovno vzpostavijo ravnotežje in brez oprijema raziskujejo meje tega izgubljenega prostora brez oprijema. Dokler se težnost ne prevesi in njihovih teles ne povleče navzgor. Tu, na tem nestabilnem otoku visoko nad našimi glavami, veljajo drugačni zakoni in nastane vznemirljiva igra, v kateri se združita akrobatika in ples. V delu plesno-cirkuške skupine Panama Pictures gibanje stopi v zahteven dialog z arhitekturno kuliso. Predmeti in prostori, ki jih je ustvaril stalni sodelavec Sammy van den Heuvel, ne določajo le atmosfere, temveč so tudi izziv, ovira in motiv za nastopajoče. Plesalci in akrobati Panama Pictures premikajo meje možnega in občinstvu prenesejo prepričljiv fizični občutek.

Nagrajena koreografinja Pia Meuthen razvija s skupino Panama Pictures pristen podpis, neizbrušen in surov, kjer se ples, cirkus in glasba prelivajo drug v drugega z naravno prožnostjo. Pia Meuthen črpa navdih v literaturi in filozofiji in svoje vire navdiha prevaja v pesniške podobe. Delo se občinstva dotakne z močnim fizičnim učinkom in vsesplošno človečnostjo. Upodablja svetove, ki so gledalcu prepoznavni, a dopuščajo tudi lastno interpretacijo. Panama Pictures je pionir prehajanja meja med fizičnimi izrazi na Nizozemskem in dobrodošel gost v tujini. Panama Pictures je rezidenčna skupina v Verkadefabriek v 's-Hertogenboschu in deluje s podporo Performing Arts Fund NL, province Severni Brabant in občine 's-Hertogenbosch.

Stranded on a tilted staircase, three performers are floating in space, left to each other and to themselves. One moment they almost slide down the stairs, the next they regain their balance, exploring the boundaries of this lost space with no grip. Until gravity tilts and their bodies are pulled upwards. Here, on this unstable island high above our heads, different laws apply, and a thrilling game is created in which acrobatics and dance merge.

In the work of dance/circus company Panama Pictures, movement enters a challenging dialogue with architectural scenery. The objects and spaces created by permanent designer Sammy van den Heuvel not only determine the atmosphere but also form a challenge, obstacle and motive for the performers. The dancers and acrobats of Panama Pictures push the boundaries of what is possible and make their physical sensation tangible for the audience.

With Panama Pictures, award winning choreographer Pia Meuthen develops an authentic signature: unpolished and raw, where dance, circus and music flow into each other with a natural suppleness.

Pia Meuthen finds her inspiration in literature and philosophy, translating her sources of inspiration into poetic images. The work touches the audience with its great physical impact and the underlying humanity throughout. She depicts worlds that are recognisable to the viewer, but also allow for their own interpretation.

Panama Pictures with its cross-border language is a pioneer in the Netherlands and a welcome guest abroad.

Panama Pictures is the in-house company of the Verkadefabriek in 's-Hertogenbosch and is structurally supported by the Performing Arts Fund NL, the province of North Brabant and the municipality of 's-Hertogenbosch.

- pogovor z ustvarjalci na prizorišču // artist talk at the event location

SREDA, 27. AVGUST
WEDNESDAY, 27 AVGUST

19.00, DVORANA DUŠE ŠKOF (GRAD) //
DUŠA ŠKOF HALL (CASTLE)

KRISTÝNA PELDOVÁ & ENYA BELAK (CZ, SI): RAZKRITI TRENUTKI / 50 min /

KOREOGRAFIJA, PLES, KONCEPT // **CHOREOGRAPHY, DANCE, CONCEPT:** Kristýna Peldová

UIZUALNI KONCEPT, VIDEO, OBLIKOVANJE PROSTORA // **VISUAL CONCEPT, VIDEO, SPACE DESIGN:**
Enya Belak

GLASBA // **MUSIC:** Kristijan Krajncan

OBLIKOVANJE SVETLOBE, FOTOGRAFIJA, TEHNIČNA PODPORA // **LIGHTING DESIGN, PHOTO, TECHNICAL SUPPORT:** Borut Bučinel

ZUNANJE OKO // **OUTER EYE:** Gregor Luštek

PRODUKCIJA // **PRODUCTION:** Flota, zavod, Murska Sobota, Flota, Ljubljana

KOPRODUKCIJA // **COPRODUCTION:** Bunker, Ljubljana

KOPRODUKCIJA V REZIDENCI // **COPRODUCTION RESIDENCIES:** O Espaço do Tempo,
HKD – Croatian Cultural Center & Zagreb Dance Centre

PARTNERJI // **PARTNERS:** Space for Art NÓT & En-Knap

FINANČNA PODPORA // **FINANCIAL SUPPORT:** Ministrstvo za kulturo RS, Mestna občina Ljubljana

KRISTÝNA PELDOVÁ JE PREJELA DELOUNO ŠTIPENDIJO MINISTRSTVA ZA KULTURO RS. // **KRISTÝNA PELDOVÁ RECEIVED A GRANT FROM THE MINISTRY OF CULTURE OF THE REPUBLIC OF SLOVENIA.**

POSEBNA ZAHVALA // **SPECIAL THANKS:** Petra Varl, Pedro Barreiro, Žigan Krajncan, Marjan Crnković,
Sabina Belak, Igor Crnković, Sašo Štih, Eduardo Raon

Razkriti trenutki je hibridna plesno-vizualna predstava, ki performerko popelje skozi pokrajino misli posameznika ter raziskuje notranje sence, strahove in identiteto. Predstavo Kristýne Peldové in Enye Belak zaznamujejo trenutki stiske, ki razkrivajo, kako se posameznik sooča z notranjimi boji. Ustvarjalki preko giba in video projekcij raziskujeta kontraste med vidnimi in nevidnim, prosojnostjo in subtilnostjo. Stiska je prikazana kot hrepenenje po pobegu, v katerega vdirajo

močni vizualni in zunanji dražljaji. Ta napetost prevlada nad željo po miru, telo pa sili, da se odzove in prilagodi intenzivnemu okolju premikajočih se sil.

Razkriti trenutki ujamejo občutek razpršenega uma v njegovem brezupnem iskanju osredotočenosti in miru. Ples tukaj razkriva preplet med manifestiranim in nemanifestiranim ... v prostoru dualnosti – teme in svetlobe.

Unfolded moments is a hybrid dance and visual performance that takes the performer on a journey through the human mindspace, exploring inner shadows, fears, and identity.

Created by Kristýna Peldová and Enya Belak, the performance traces moments of personal crisis and portrays how one navigates selfhood through inner struggles.

Through movement and video projections, the creators play with contrasts between visible and invisible, transparency

and subtlety. A crisis emerges as an urge to escape, disrupted by overwhelming visual and external stimuli. This tension overpowers the desire for calm, compelling the body to respond and adapt to an intense environment of shifting forces. Unfolded Moments captures the sensation of a scattered mind in its desperate search for focus and peace. The dance here unfolds between the manifested and unmanifested ... in the place of duality – darkness and light.

JEONG BIN SEO (KOR)

POSTPONED solo / 16 min /

KOREOGRAFIJA, IZVEDBA // CHOREOGRAPHY, PERFORMANCE: Seo Jeong Bin

GLASBA // MUSIC: Rival Consoles

Odloženo se nanaša na ples, ki jih koreograf ni mogel postaviti na oder, skrival jih je in odlagal. Ne nanaša se samo na ples, ampak tudi na spomine, dejanja, ki niso bila storjena, ali besede, ki niso bile izrečene.

Odloženo je najbolj obžalovanja vredna stvar.

Stvari, kot so besede, ki jih ni mogoče sporočiti, potovanja, ki se ne zgodijo, knjige, ki jih ni mogoče prebrati, prelite solze, veselje, ki sem ga skrivala v srcu, ali sovraštvo, in to se je v življenju nenehno dogajalo. Zakaj nisem imela poguma?

Seo Jeong-bin je plesalka z zgodovino telesa, ki je nakopičila balet, ulični ples in sodobni ples. Na podlagi razumevanja telesa raziskuje energijo različnih gibov, jih združuje in uporablja kot plesalka. Pred kratkim je vodila vaje Nacionalne skupine za sodobni ples za predstavo Mob. Povabljena je bila na festival 29MASDANZA v Španiji, njena solistična dela pa so bila povabljena in izvedena na več festivalih v Nemčiji, na Japonskem, v Singapurju, na Poljskem in v Mehiki.

Postponed refers to dances that the choreographer could not put on stage and kept hidden and put off. Furthermore, it refers not only to dance, but also to recollections of actions or words that have not been done.

The Postponed is about the most regrettable thing.

Things like words that can't be conveyed, travel that can't go, books that can't be read, tears that I endured, joy that I hid in my heart, or hatred, and this happened continuously in life. Why didn't I have the courage?

Seo Jeong-bin is a dancer with a body history that has accumulated ballet, street dance, and modern dance. Based on an understanding of the body, she explores the energy from various movements, collects those movements, and uses them as a dancer. Recently, she participated as a rehearsal director for the National Contemporary Dance Company's 'Mob'. She was invited to the 29MASDANZA Festival in Spain, and her solo works were invited to and performed at several festivals in Germany, Japan, Singapore, Poland, and Mexico.



COMPAGNIE LEÏLA KA (FR)

BOUFFÉES quintet / 15 min /

KOREOGRAFINJA // CHOREOGRAPHER: Leïla Ka

NASTOPAJOČE (U ALTERNACIJI) // PERFORMERS (ALTERNATING): Jennifer Dubreuil, Jane Fournier Dumet, Leïla Ka, Mathilde Roussin, Aïda Ben Hassine, Anna Tierney, Jade Logmo, Inès Lopez, Salomé Moro

PRODUKCIJA // PRODUCTION: Compagnie Leïla Ka

KOPRODUKCIJA IN PARTNERJA // COPRODUCTION AND PARTNERS: Espace 1789, 104-Paris

Mirujoče, obrnjene proti občinstvu, si pet žensk briše lica, ki jih močijo solze. Kakšno žalost prenašajo? Ali je njihova? Z Bouffées / Puhlicami si Leïla Ka predstavlja, kako pozdraviti neozdravljivo – sprejeti žalost in jo spremeniti v medij moči in oživitve?

Standing still, facing the public, five women wipe their cheeks soaked in tears. What sorrow do they bear? Does it belong to them?

With Bouffées, Leïla Ka imagines how to heal the "incurable": to welcome grief in order to transform it into a medium of power and revival?

YOU'RE THE ONE WE LOVE duet / 25 min /

KOREOGRAFINJA // CHOREOGRAPHER: Leïla Ka

NASTOPAJOČE (U ALTERNACIJI) // PERFORMERS (ALTERNATING): Mathilde Roussin, Océane Crouzier, Mat Léva

OBLIKOVALEC LUČI // LIGHT DESIGNER: Laurent Fallot

KOPRODUKCIJA IN PARTNERJI // COPRODUCTION AND PARTNERS: Centre Des Arts, Conseil Départemental Loire Atlantique, Cour Et Jardin, L'espace 1789, L'étoile Du Nord, La Becquée, Iadu - La Villette, Le Théâtre - Scène Nationale, Le 104 Laboratoire Des Cultures Urbaines, Sept Cent Quatre Vingt Trois, Cie 29.27, Micadanses, Cie Diptyk, Région Des Pays De Loire

Dve sta, lahko pa jih je sto ali tisoč. Skupaj se podajo na pot; negotove, bolne, včasih srečne, in poskušajo, upajoč na najboljše, čeprav jih najbrž čaka najslabše.

Soočajo se s težavami, a lahko le ugibamo, s katerimi, saj o njih ne vemo ničesar. Naše junakinje so včasih nepremagljive, drugič tragično ranljive: napredujejo, se upirajo, včasih se zrušijo, a se neutrudno borijo, dokler ne začutijo, da jim usiha moč. Na vijugasti poti, sestavljeni iz trenutkov zmage in šibkosti, kjer se prepletata upanje in razočaranje, je Ti si tisti, ki ga ljubimo hlepenje po upanju, ko telo slavi, kar mu je najbolj drago, ta življenjski impulz, ki nas drži pokonci.

There are two of them, but there could be a hundred or a thousand of them. Together, they set off wobbly, ill or sometimes happy, and give it a go perhaps for the best but probably for the worst.

They face adversity, but we can only guess what, for we know nothing about it. Our heroines are in turn invincible or tragically vulnerable: they advance, resist, sometimes collapse, but fight tirelessly until they sense their strength is waning. In a winding trajectory made of moments of victory and weakness where hope and disillusionment combine, You're the one we love is a cry of hope where the body exults in what it holds most dear, this vital impulse that keeps us standing.

PODE SER solo / 17 min /

KOREOGRAFINJA // CHOREOGRAPHER: Leïla Ka

NASTOPAJOČA // PERFORMER: Anna Tierney

OBLIKOVALEC LUČI // LIGHT DESIGNER: Laurent Fallot

KOPRODUKCIJA IN PARTNERJI // COPRODUCTION AND PARTNERS: Centre Des Arts, Conseil Départemental Loire Atlantique, Cour Et Jardin, L'espace 1789, L'étoile Du Nord, La Becquée, Iadu - La Villette, Le Théâtre - Scène Nationale, Le 104 Laboratoire Des Cultures Urbaines, Sept Cent Quatre Vingt Trois, Cie 29.27, Micadanses, Cie Diptyk, Région Des Pays De Loire

Pode Ser ponazarja težavo biti samosvoj; gre za vprašanje omejitev in teženj, pa tudi zmešnjave. Morda zmešnjave vpetosti v svet in biti samo sam.

Leïla Ka se skozi različne koreografske jezike sama poda v surov dialog, v iskanje več identitet, ki določajo osebo. Umetnica, ki je v ples vstopila prek hip-hopa in nastopala tudi v koreografiji Maguy Marin May B, se sooča z odnosom do sebe, do drugih in do družbe ter se spusti v nekakšen neskončen boj. Boj, ki ga zaznavamo, poteka hkrati s sabo in z veljavnimi normami. Gre za presenetljiv solo o težavah biti samosvoj, ki je v nekaj mesecih dosegel mednarodno priznanje. Po več kot 200 uprizoritvah od nastanka je bil solo Pode Ser, ki ga je sprva plesala Leïla Ka, leta 2022 prenešen plesalki Anni Tierney.

Pode Ser illustrates the difficulty of being oneself; it is a question of limits and aspirations but also of disarray. Perhaps the disarray of being in the world and of being only oneself. Leïla Ka ventures alone into a raw dialogue, through different choreographic languages, in search of the multiple identities that constitute a person.

The artist who entered dance through hip-hop and performed for Maguy Marin in May B, confronts the relationship to the self, to others and to society, and throws herself into a kind of never-ending struggle. A struggle that we sense is both with herself and assigned norms. A striking solo on the difficulties of being one's self, that within months gained international recognition. After more than 200 representations since its creation, the solo Pode ser, at first performed by Leïla Ka, has been taught to Anna Tierney in 2022.

ODPRTO MESTO IV // OPEN CITY IV

Odprto mesto je sekcija programa, sestavljena iz del, ki so bila izbrana na četrtem mednarodnem odprtem pozivu, namenjenem predstavitvi krajših koreografij, ki so lahko uprizorjene izven gledališkega okolja. V letu 2025 je prispelo 42 prijav.

Open City is a section of the programme consisting of works selected in an international open call for the presentation of short choreographies that can be performed outside of a theatrical setting. In 2025, 42 applications were submitted.

ANDREA GIVANOVITCH, LUISA HEILBRON, HOBIE SCHOUPPE (FR, BR, BE) VIOLENT DELIGHTS / 16 min /

NASTOPATA // **PERFORMERS**: Luisa Heilbron & Andrea Givanovitch

USTUARJALCI // **CREATORS**: Luisa Heilbron, Andrea Givanovitch, Hobie Schouppe

GLASBA // **MUSIC**: Raul Aranha, Roland Géczy

Violent Delights je sodobnoplesni duet, ki ga navdihuje interakcija časa, človeške povezanosti in intenzivnost minljivih strasti. Predstava, ki črpa iz ikoničnega Shakespearovega citata iz Romea in Julije »Ti nasilni užitki imajo nasilne konce«, preučuje, kako sta ljubezen in konflikt, tako kot čas, neizogibna in neizbežna. Vsa ta vprašanja so raziskana z vidika mladih umetnikov, ko se potreba in pritisk po raziskovanju in ustvarjanju gibov pogosto zdita kot tekma s časom, hkrati pa poskušata uravnotežiti človeške odnose z nenehnim premikanjem in prilagajanjem novim prostorom.

Violent Delights is a contemporary dance duet inspired by the interact entanglement of time, human connection, and the intensity of fleeting passions. Drawing from the iconic Shakespeare quote from Romeo and Juliet: »these violent delights have violent ends« the piece examines how love and conflict, like time, are both inevitable and inescapable. All of these issues are explored from the perspective of emerging artists, where the need and pressure to explore and develop movement often feel like a race against time, while also trying to balance human relationships, constantly moving and adapting within new spaces.

ARK MOVE, PAOLA PETRONGOLO & JIN HWAN SEOK (IT, KR) STAY IN YOUR PEACE / 20 min /

KOREOGRAFA IN PLESALCA // **CHOREOGRAPHERS AND DANCERS**: JinHwan Seok, Paola Petrongolo

Ostani v miru se poglobi v vsakodnevne boje s tesnobo, prelome v komunikaciji in nerazumne odločitve, ki pogosto zaznamujejo naša življenja. Delo odseva nenehno hitenje sodobnega bivanja v kaosu lovljenja negotovih sanj in preživljanja težkih časov. Vendar pa je v svojem bistvu opomnik, da moramo kljub nemiru, ki nas obdaja, v skupnem življenju najti notranji mir.

Stay in Your Peace delves into the daily struggles of anxiety, breakdowns in communication, and the surreal logic that often governs our lives. Amidst the chaos of chasing uncertain dreams and enduring difficult times, the piece reflects the constant rush of modern existence. However, at its core, it's a reminder to find inner peace despite the turmoil that surrounds us.

- pogovor z ustvarjalci na prizorišču // **artist talk at the event location**

ČETRTEK, 28. AUGUST // THURSDAY, 28 AUGUST
PETEK, 29. AUGUST // FRIDAY, 29 AUGUST
SOBOTA, 30. AUGUST // SATURDAY, 30 AUGUST

22.00, MIKK

DJ OBITO (SI)

OBITO (Bor Prokofjev) je profesionalni glasbeni producent, didžej, plesalec in performer iz Ljubljane. Na podzemni glasbeni sceni se je pojavil leta 2017 in od takrat je še vedno aktiven. Njegov zvok črpa navdih iz številnih glasbenih žanrov - med drugim hiphopa, dubstepa, housa, tečna, drum and bass, R&B, jazza in rocka - in se nenehno razvija.

Ples močno vpliva na glasbo, ki jo ustvarja in vrti kot DJ, kar se izraža v globokih, temačnih, ritmično bogatih frekvencah, ki poslušalca popeljejo na neskončno zvočno popotovanje.

OBITO [Bor Prokofjev] is a professional music producer, DJ, dancer & performer based in Ljubljana, Slovenia. He emerged on the underground music scene in 2017 and has remained active ever since. His sound draws influence from a wide range of genres – including hiphop, dubstep, house, techno, drum and bass, RnB, jazz, rock – and is constantly evolving.

His background in dance deeply influences the music that he produces and DJs, resulting in deep, dark, glitchy and groovy frequencies that take the listener on an infinite journey.

GINEVRA PANZETTI, ENRICO TICCONI (IT) & STUDIO ZA SUVREMENI PLES (HR) ALL'ARME / 55 min /

KOREOGRAFIJA // **CHOREOGRAPHY**: Ginevra Panzetti, Enrico Ticconi

PLESALKE // **DANCERS**: Martina Tomić, Ida Jolić/Ema Crnić, Viktorija Bubalo, Marta Krešić, Filipa Bavčević, Nastasja Štefanić-Kralj

KOSTUMI // **COSTUMES**: Tina Spahija

GLASBA // **MUSIC**: Hrvoje Nikšić

LUČ // **LIGHT**: Tomislav Maglečić

PRODUCENT // **PRODUCER**: Ivan Mrdjen

STIKI Z JAUNOSTJO // **PUBLIC RELATIONS**: Ivana Sansević

OBLIKOVANJE // **VISUALS**: Tihomir Filipec

FOTOGRAFIJA // **PHOTO**: Nina Đurđević

PRODUKCIJA // **PRODUCED BY**: Studio za suvremeni ples (SSP) - Studio Contemporary Dance Company

FINANČNA PODPORA // **FINANCIAL SUPPORT BY**: Republic of Croatia Ministry of Culture and Media, City of Zagreb, Zaklada Kultura nova, Istituto Italiano di Cultura di Zagabria

KOPRODUKCIJA U SODELOVANJU // **COPRODUCED IN COLLABORATION WITH**: Pan-Adria Network: ArtistiAssociati - Centro di Produzione teatrale, Gorizia; Zavod En-Knap, Ljubljana; Hrvatski kulturni dom na Sušaku, Rijeka; Zavod Flota, Murska Sobota via Ljubljana; Zagrebački plesni centar, Zagreb; Slovensko narodno gledališče Nova Gorica; Mediteranski plesni centar Svetvinčenat; Fondazione Teatro Comunale Città di Vicenza

PODPORA // **SUPPORTED BY**: Lavanderia a Vapore / Fondazione Piemonte dal Vivo, in the frame of the residency program Lavanderia a Vapore, Collegno (TO), Kulturni centar Travno

POSEBNA ZAHVALA // **SPECIAL THANKS**: Zadar Dance Ensemble

Beseda alarm izhaja iz italijanskega izraza 'all'arme', kar pomeni 'k orožju' – opozorilni klic, ki se uporablja kot poziv k pripravljenosti in obrambi pred grozečo nevarnostjo. Koncept alarma je tesno prepleten s pripravami na boj, z budnostjo in pripravljenostjo odzvati se na grožnjo.

Čeprav alarm spodbuja obrambo, hkrati odpira vprašanja. Kdaj obramba postane agresija? Kako lahko uravnovesimo potrebo, da bi se zaščitili pred grožnjo, s tveganjem, da sami postanemo grožnja?

V ALL'ARME / K orožju (2024), koreografskem delu za šest plesalcev, se Panzetti in Ticconi podata na potovanje, ki se prične z ritmičnim potencialom človeškega koraka in raziskuje prepričljivo moč sinhroniziranega in kolektivnega gibanja. Navdihnjena z besednjakom vojaške koreografije raziskujeta napetost med individualnim odločanjem in kolektivno silo ter prevprašujeta tanko mejo med nujno obrambo in možnostjo, da postanemo to, česar se bojimo.

The word alarm finds its origin in the Italian expression "all'arme!", meaning "to arms!" or "to the weapons!" - a cry of warning historically used to incite readiness and defence in the face of imminent danger, such as an attack or invasion. "Arme" is the archaic form of "armi," referring to instruments of defence or offence.

Yet, as alarm prompts defence, it also raises questions: When does defence become aggression? How can we balance the need for protection with the risk of becoming a threat ourselves?

In this choreographic work for six dancers, Panzetti / Ticconi embark on a journey that begins with the rhythmic potential of the human step, exploring the persuasive power of synchronised and collective movement. Drawing inspiration from the military choreographic vocabulary, they delve into the tension between individual agency and collective force, questioning the fine line between necessary defence and the possibility of becoming what we fear.

GINEURA PANZETTI, ENRICO TICCONI (IT)

AEREA / 25 min /

ZVOK // **SOUND**: Demetrio Castellucci

LUČ // **LIGHT**: Annegret Schalke

KOSTUMI // **COSTUMES**: Ginevra Panzetti / Enrico Ticconi

SVETOVALEC ZA VIHRANJE ZASTAV // **FLAG WAVING COACH**: Carlo Lobina

TEHNIKA // **TECHNICAL SUPPORT**: Paolo Tizianel, Michele Piazzi

ORGANIZATORKA // **COMPANY MANAGER**: Aurélie Martin

UODENJE PRODUKCIJE // **PRODUCTION MANAGEMENT**: VAN

PROJEKT JE NASTAL S POMOČJO // **REALIZED THROUGH THE SUPPORT OF**: Premio Hermès Danza Triennale Milano

AeReA je prvi del diptiha, ki se osredotoča na predmet, ki je v osnovi načeloma izražal ideje pripadnosti in ločenosti ter označeval razliko med hipotetičnimi nami in njimi: zastavo.

V nenehni bližini, kot del ene same anatomije, se ljudje in zastave pojavljajo iz goste teme in postajajo edini pogonski motor podob. Srebrno sive zastave so očiščene znakov in simbolov, pripeljane do svoje gibljive esence, ničelne točke brez konotacij, v kateri se lahko vse pojavi, začne ali izgine. Kot da bi pripadale bližnji ali daljni preteklosti, se figure duhov oblikujejo skozi vrsto razkritij, ki vzbujajo tesno in starodavno

bratstvo med dvema tekstilnima predmetoma – zastavo in prtom.

Naslov je sestavljen iz dveh besed, ki se lahko grafično prekrivata in združita v en sam izraz: ARA - AeReA. Prva, ARA, namiguje na kraj, ki je bil v antičnih časih namenjen žrtvovanju, tukaj razumljenem kot mehanizem, ki ustvarja smrt, in je bil kot darilo namenjen tistim, ki so imeli največ moči. Drugi izraz, AeReA (prid. zrak), označuje fizično lastnost zastave, ki doseže največji izraz moči, ko je dvignjena in lebdi v zraku.

AeReA is the first part of a diptych that focuses on an object which has always functioned in principle to express ideas of belonging and separation, marking the distinction between a hypothetical us and them: the flag.

In constant proximity, as part of a single anatomy, humans and flags emerge from a thick darkness, becoming the only propulsive motor of images. Silvery gray, the flags are cleansed of signs and symbols, brought to their plastic essence. A zero point without connotations in which everything can emerge, begin or disappear. As if belonging to a near or remote past, spectral figures take form through a score of

unveilings, evoking a close and ancient brotherhood between two textile objects, flag and shroud.

The title takes two words that can be graphically overlapped and merged into a single term: ARA - AeReA. The first one, ARA, alludes to the place that in ancient times was dedicated to the sacrifice, here understood as a death-generating mechanism, inflicted as a gift on those invested with the highest power. The second term, AeReA (adj. air), indicates the physical quality of the flag, which achieves its greatest expression of power once hoisted, billowing in the air.

20.00, GLEDALIŠČE PARK //
PARK THEATRE

PETEK, 29. AUGUST
FRIDAY, 29 AUGUST

MATEA BILOSNIĆ (HR)

NEVER ALLONE / 70 min /

KOREOGRAFIJA // CHOREOGRAPHY: Matea Bilosnić

NASTOPAJOČI // PERFORMERS: Matea Bilosnić, Nataša Kustura

DRAMATURGIJA // DRAMATURGY: Nikolina Rafaj

GLASBA // MUSIC: Nikola Krgović N/OBE, Matea Bilosnić meteo

SCENOGRAFIJA IN VIZUALNA PODOBA // STAGE DESIGN AND VISUAL IDENTITY: Josip Kresović

OBLIKOVANJE KOSTUMOV // COSTUME DESIGN: Ana Fucijaš

LUČNO OBLIKOVANJE // LIGHTING DESIGN: Saša Fistrić

OBLIKOVANJE IN KONSTRUIRANJE ROBOTA // ROBOT DESIGN AND CONSTRUCTION: Vedran Relja

FOTOGRAFIJA // PHOTO: Neven Petrović

PRODUKCIJA // PRODUCTION: Zadar Dance Ensemble (ZdPA)

S PODPORO // WITH THE SUPPORT OF: Croatian Institute for Movement and Dance (HIPPI) through Dance Week Festival (TSP) & Zagreb Dance Centre (ZPC) & Mediterranean Dance Center (MPC)

FINANČNA PODPORA // FINANCIAL SUPPORT: Ministry of Culture and Media of the Republic of Croatia, the City Office for Culture and Civil Society of the City of Zagreb, the Kultura nova Foundation

Kaj je bilo pred mano? Kaj ostane po predstavi? Kaj bo ostalo, ko me ne bo več?

Koreografsko potovanje ali scenski brodolom, Nikoli VSEe-no predstavlja simbolno trčenje med krhko človečnostjo in anorganskim strojem. Skozi raziskovalno, a hkrati humorno melanholijo Matea Bilosnić gradi hibridno okolje, v katerem preizprašuje osebne travme, predlaga filozofske krajine, eksperimentira s podobami brodoloma in komunicira s strojno entiteto. V sedmih poglavjih koreografije preoblikuje svojo preteklost in ponovno preuči našo kolektivno prihodnost.

What came before me? What remains after the performance? What will remain after I am gone?

A choreographic journey or a scenic shipwreck, Never ALLone represents a symbolic collision between fragile humanity and inorganic machinery. Through exploratory yet humorous melancholy, Matea Bilosnić builds a hybrid environment in which she questions personal trauma, proposes philosophical landscapes, experiments with shipwreck imagery, and communicates with a machine entity. In the seven-chapter choreography she reshapes her past and re-examines our collective future.

- pogovor z ustvarjalci v preddverju // artist talk in the lobby

SOBOTA, 30. AUGUST
SATURDAY, 30 AUGUST

11.00, PLOŠČAD PRED GRADOM //
CASTLE PLATFORM

FABLA (SI)

ALI PTICE SANJAJO O LETENJU? //
DO BIRDS DREAM OF FLIYING? / 25 min /

- pogovor z ustvarjalci na prizorišču // artist talk at the event location

19.00, PRED GLEDALIŠČEM PARK // IN FRONT OF THE PARK THEATRE

FABLA (SI)

ALI PTICE SANJAJO O LETENJU? //
DO BIRDS DREAM OF FLIYING? / 25 min /

PRODUKCIJA // PRODUCTION: Fabla Collective, Mojca Špik

KONCEPT, KOREOGRAFIJA IN IZVEDBA // CONCEPT, CHOREOGRAPHY AND PERFORMING: Inan Sven Du Swami, Mojca Špik

OBLIKOVANJE REKVIZITA // PROP DESIGN: Inan Sven Du Swami, Mojca Špik, Anže Bizjak

IZDELAVA REKVIZITA // PROP REALIZATION: Anže Bizjak, Artalt

GLASBA // MUSIC: Martin Vogri

KOSTUMOGRAFIJA // COSTUME DESIGN: Iztok Hrga

S PODPORO // WITH THE SUPPORT OF: Ministrstvo za kulturo Republike Slovenije, Mestna občina Ljubljana

Ali ptice sanjajo o letenju je gibalni performans, kjer ustvarjalec in ustvarjalka preko giba in avtorskega rekvizita odkrivata tematike ravnovesja, svobode in omejitev. Vrteča se in nihajoča lestev jima odpira polje zračnega prostora, ki je sicer rezervirano zgolj za leteča bitja. V tem raziskovanju se sprašujeta, kako lahko uravnotežimo našo neustavljivo željo po odkrivanju neznanega s spoštljivo skrbjo za že obstoječe naravne in družbene ekosisteme.

Inan Sven Du Swami in Mojca Špik sta ustanovitelja umetniškega kolektiva Fabla. V svojem delu prepletata znanje cirkuskih tehnik z gledališkim pripovedovanjem zgodb, vizualnimi iluzijami in digitalnimi mediji.

Več o njunem ustvarjanju lahko preberete na <https://www.fablacollective.com>.

Do Birds Dream of Flying is a performance where two artists explore themes of balance, freedom, and limitations through movement and an originally designed prop. A rotating and swinging ladder opens up an aerial space typically reserved for flying creatures. In this exploration, they question how to balance our relentless desire to discover the unknown with a respectful care for existing natural and social ecosystems.

Inan Sven Du Swami and Mojca Špik are the founders of the artistic collective Fabla. In their work, they blend circus techniques with theatrical storytelling, visual illusions, and digital media.

You can read more about their work at <https://www.fablacollective.com>

20.00, GLEDALIŠČE PARK //
PARK THEATRE

SOBOTA, 30. AUGUST
SATURDAY, 30 AUGUST

GINEVRA PANZETTI, ENRICO TICCONI (IT)

ARA! ARA! / 50 min /

KOREOGRAFIJA, IZVEDBA, VIZUALNA ZASNOVA // CHOREOGRAPHY, PERFORMANCE, VISUAL CONCEPTION:
Ginevra Panzetti / Enrico Ticconi

OBLIKOVANJE ZVOKA, KOMPOZICIJA // SOUND DESIGN, COMPOSITION: Demetrio Castellucci

SNARE, TOLKALA, POSNETEK // SNARE, PERCUSSIONS, RECORDING: Michele Scotti

OBLIKOVANJE LUČI // LIGHT DESIGN: Annegret Schalke

IZDELAVA SCENOGRAFIJE // SET DESIGN REALIZATION: Laila Rosato

IZDELAVA KOSTUMOV // COSTUME REALIZATION: Julia Didier

OBLIKOVANJE ZASTAV // FLAGS DESIGN: Ginevra Panzetti

SUETOVALEC ZA VIHRANJE ZASTAV // FLAG-WAVING COACH: Carlo Lobina / Flag-wavers of Arezzo

DRAMATURŠKO SUETOVANJE // DRAMATURGICAL ADVICE: Thomas Schaupp

TEHNIČNA IZVEDBA // TECHNICAL SUPPORT: Michele Piazzzi, Paolo Tizianel

UODJA SKUPINE // COMPANY MANAGER: Aurélie Martin

ITALIJANSKO UODENJE PRODUKCIJE // ITALIAN PRODUCTION MANAGEMENT: VAN (Federica Giuliano, Eleonora Cavallo)

NEMŠKO UODENJE PRODUKCIJE // GERMAN PRODUCTION MANAGEMENT: Monica Ferrari

PRODUKCIJA // PRODUCTION: Ginevra Panzetti / Enrico Ticconi; Associazione Culturale VAN

FINANČNA PODPORA // FUNDED BY: Hauptstadtkulturfonds (German Cultural Capital Fund)

S PODPORO // SUPPORTED BY: the Fondation d'entreprise Hermès within the framework of the New Settings Program

KOPRODUKCIJA // CO-PRODUCED BY: PACT Zollverein; La Briqueterie CDCN du Val-de-Marne within the framework of accueil-studio funded by the Ministry of Culture / DRAC IDF; KLAP Maison pour la Danse (Residency 2021); Théâtre de Vanves / Scène conventionnée d'intérêt national «Art et création» pour la danse et les écritures contemporaines à travers les arts; Triennale Milano Teatro

PODPORA // SUPPORTED THROUGH: Programme Etape Danse, sustained by Institut français d'Allemagne - Bureau du Théâtre et de la Danse, in partnership with Maison CDCN Uzès Gard Occitanie, théâtre de Nîmes-scène conventionnée d'intérêt national – Art et Création - danse contemporaine, Fabrik Potsdam, with the help of DGCA - ministère de la Culture et de la Communication, the city of Potsdam, Mosaico Danza / Interplay Festival of Turin in partnership with Lavanderia a Vapore of Collegno; Radialstiftung

PROGRAMI UMETNIŠKIH REZIDENC // ARTIST RESIDENCY PROGRAMMES: NAOcrea - Ariella Vidach AiEP; Teatro Félix Guattari - Masque Teatro; CSC Bassano del Grappa; PACT Zollverein; Armunia; Schaubühne Lindenfels; Sosta Palmizi

ZAHVALA // THANKS TO: Teatro Comandini - Societas; Anghiari Dance Hub

Ginevra Panzetti in Enrico Ticconi podpira DIEHL+RITTER/TANZPAKT RECONNECT, ki ga financira Zvezni vladni komisar za kulturo in medije Zvezne republike Nemčije v okviru iniciative NEUSTART KULTUR //

Ginevra Panzetti and Enrico Ticconi are supported by DIEHL+RITTER/TANZPAKT RECONNECT, which is funded by the Federal Government Commissioner for Culture and the Media as part of the NEUSTART KULTUR initiative

Kot bi izstopili iz tkanine nenehno plapolajočih zastav, heraldični simboli dobijo obliko in težo. Pojavijo se himerična bitja in onirične figure, kot so listanje po arborialu ali srednjeveškem bestiariju. Zdi se, da nam pripovedujejo zgodbe o konfliktih, ki so se odvijali na dobro omejenem obodu simboličnega bojišča. V antičnih časih so se grafični znaki in barvne kombinacije pojavljali na oklepih kot odgovor na vojaško potrebo po prepoznavanju nasprotnih frakcij med boji. Tako so nastali grbi, sistemi znakov, oblik in barv, organizirani v obliki, pogosto v obliki ščita. Uporabljali so jih za razkrivanje identitete osebe, družine, celotne skupnosti v skladu z natančno abecedo znakov. V obliki živih barv in fantastičnih živali ti emblemi namigujejo na politične napetosti, izraze pripadnosti, prevlade in moči. ARA! ARA! je oznaka simbola. Simbol vzhajajoče sile, ki si izbere ptico za svojo predstavitev. Ne veličastnega in strašljivega plenilca, kot je orel, žival, ki se pogosto uporablja kot heraldični simbol moči. Prav nasprotno; ptico,

ki sporoča zabavo in mir, tako da po priljubljenem zahodnjaškem prepričanju postane eksotična ikona: papiga ARA. V cirkus so jo uvedli zaradi njenih akrobatskih sposobnosti, ki so jo skupaj s svetlimi barvami njenega perja in sposobnostjo ponavljanja zvokov in besed z imitacijo naredile za popolno žival za zabavo v ujetništvu.

ARA! ARA! predstavlja zapeljivo moč zaradi svojega prijaznega in prazničnega videza, ki tako kot ptica posnema in ponavlja, pri čemer obuja vzorce iz preteklosti, ignorira vsebino in učinke. Drugi del diptiha, ki se je začel z AeReA, ARA! ARA! nadaljuje z raziskovanjem simbolne moči zastave, pri čemer se opira na folklorno tradicijo mahanja z zastavo.

Beseda ARA, ki je prisotna v obeh naslovih, razkriva drugi pomen, ki namiguje na starodavni kraj žrtvovanja, tukaj mišljen kot mehanizem, ki ustvarja smrt, zadano kot darilo tistim, ki so bili priznani kot najvišja oblast.

As slipping out of the cloth of constantly fluttering flags, heraldic symbols take form and weight. Chimerical beings and oneiric figures appear, like leafing through an armorial or medieval bestiary. They seem to tell us stories of conflicts which took place in the well delimited perimeter of an emblematic battlefield.

In ancient times, graphic marks and color combinations showed up on the armors in response to the military need to identify opposite factions during fights. Thus arose coats of arms, systems of signs, shapes and colors organized in a form, often that of a shield. They were used to reveal, according to a precise sign alphabet, the identity of a person, a family, a whole community. In the form of vivid colors and fantastic beasts, those emblems hint at political tensions, expressions of belonging, dominance and power.

ARA! ARA! is the designation of a symbol. The symbol of a rising power that chooses a bird to represent itself. Not a majestic and fearsome raptor like the eagle, an animal often

used as a heraldic symbol of power. On the contrary, a bird that communicates fun and quietness by becoming, according to a popular western look, an exotic icon: the parrot ARA. It was introduced to the circus for its acrobatic abilities which, together with the bright colours of its plumage and the ability to repeat sounds and words by imitation, made it a perfect animal for entertainment in captivity.

ARA! ARA! represents a seductive power for its friendly and festive appearance that, like the bird, imitates and repeats, bringing back patterns from the past, ignoring contents and effects. The second part of a diptych started with AeReA, ARA! ARA! continues to investigate the symbolic power of the flag, drawing on the folkloristic tradition of flag waving.

Present in both titles, the word ARA reveals a second meaning that alludes to the ancient place of sacrifice, here meant as a mechanism generating death, inflicted as a gift to those who were recognized the highest power.

- pogovor z ustvarjalci v preddverju // **artist talk in the lobby**

EKIPA FESTIVALA // FESTIVAL TEAM:

Umetniški vodja // **Artistic director:** Matjaž Farič
Vodja produkcije // **Production manager:** Ksenija Kaučič
Koordinatorji // **Coordinators:** Maja Halas, Katja Markič,
Lana Tivadar, Miha Lendvaj, Marko Rengeo, Jošt Rogelj,
Žiga Mekiš Recek
Grafično oblikovanje // **Graphic design:** Andreja Jež –
Human1st
Uradni snemalec // **Official videographer:** Borut Bučinel
Uradna fotografinja // **Official photographer:** Darja Štravs Tisu
Tehnični vodja // **Technical director:** Igor Remeta
Tehniki // **Technicians:** Matjaž Bajc, Samir Botonjič, Lan
Remeta, Martin Lovšin
Asistenti tehnike // **Assistant technicians:** Vito Šiftar,
Denis Pozderek
Prodaja vstopnic // **Ticket sales:** Mojca Vergan

Organizira // **Organised by:** Flota, zavod, Murska Sobota
Soorganizatorji // **Co-organisers:** Flota, Ljubljana, Mladinski
informativni in kulturni klub, Murska Sobota, Zavod za kulturo
turizem in šport, Murska Sobota

Partner - **Pan-Adria Network:**
ArtistiAssociati - Centro di Produzione teatrale, Gorizia;
Zavod En-Knap, Ljubljana; Hrvatski kulturni dom na Sušaku,
Rijeka; Zavod Flota, Murska Sobota via Ljubljana; Zagrebački
plesni centar, Zagreb; Slovensko narodno gledališče Nova
Gorica, Nova Gorica; Mediteranski plesni centar Svetvinčenat,
Svetvinčenat

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



Sponzorji // **Sponsors:**
Pomgrad, Bevog, Coffeetissimo, Beyond Mura Distillery, Saubermacher,
Avtoprevoznništvo Darko Cartl s. p., Hudodobro - Hiša gibanice in ZTT,
transport in trgovina d.o.o.



Coffeetissimo

Beyond Mura Distillery

Posebna zahvala // **Special thanks:**
mag. Brigita Perhavec, Robert Titan Felix,
Darja Potočnik, Center šolskih in obšolskih
dejavnosti, Branko Kumer msc,
Goran Milošević, Pomurski muzej,
dr. Branko Kerman, Kristian Ravnič,
Teja Reba, Aleš Benko

Medijski pokrovitelji // **Media sponsors:**
Val 202, Radio SI, Vestnik, Radio Murski val, Parada plesa



VAL 202



RADIO SI

VESTNIK



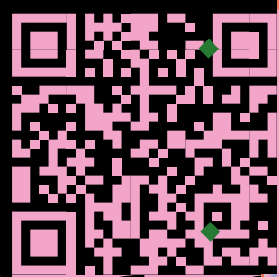
parada plesa

več informacij // **more info:**
www.flota.si/fronta.html



FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ F
 RON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FR
 ON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRO
 N+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON
 +@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+
 @ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@ FRON+@

Festivali poznega poletja, v enem zamahu.
 V poznem poletju se raznoliki, živahni festivali plesa, gledališča in filma povezujejo, da bi navdušili odprte, radovedne gledalke in gledalce. Gibke sekvence za gibko občinstvo.



FEKK
 FESTIVAL KRATKEGA FILMA
 18.-23. AVG
 @ LJUBLJANA
 Short Film Festival

MLADI LEVI
 FESTIVAL UPRIZORITVENIH UMETNOSTI
 23.-30. AVG
 @ LJUBLJANA
 Performing Arts Festival

FRONTA
 FESTIVAL SODOBNEGA PLESA
 27.-30. AVG
 @ MURSKA SOBOTA
 Contemporary Dance Festival

PLATFORMA
 SODOBNEGA PLESA
 PLESNI FESTIVAL
 31. AVG-6. SEP
 @ MARIBOR
 Platform of Contemporary Dance

4UKREP
 FESTIVAL PLESNIH PERSPEKTIV
 3.-7. SEP
 @ LJUBLJANA
 Festival of Dance Perspectives

NA KNAP
 FESTIVAL KRATKE PLESNE FORME
 4.-6. SEP
 @ LJUBLJANA
 Festival of Short Dance Form

FESTIVALS OF LATE SUMMER, IN ONE STRIDE
 IN LATE SUMMER, DIVERSE, VIBRANT FESTIVALS OF DANCE, THEATRE AND FILM COME TOGETHER TO CAPTIVATE OPEN, CURIOUS SPECTATORS. MOVING SEQUENCES FOR MOVING AUDIENCES.

