

FRONT@

30. 08.-02. 09. 2023
Murska Sobota, Slovenija

Dvojina

V letošnjem programu prevladujejo dueti in zato tudi teme, ki se dotikajo predvsem intimne.

Ko se pogovarjamo o programu festivala, je največkrat zastavljeno vprašanje, kaj bi bilo vredno izpostaviti. Ob njem se vedno zno-va najdem v zagati, ker festival ne obstaja zaradi enega samega dogodka, ampak je preplet večdnevnega dogajanja, ki tvori celoto. Nekaj pa bi le veljalo izpostaviti, in to so pogovori z gostujočimi umetniki, kjer obiskovalci dogodkov lahko marsikaj vprašajo. Neposredna komunikacija med ustvarjalci in gledalci je preprost način, da umetnost približamo obiskovalcem in razblinimo mite o nerazumljivosti in nedostopnosti sodobne umetnosti.

Stališče, da je sodobni ples nerazumljiv in namenjen predvsem poznavalcem, je preveč poenostavljeno. Čas, v katerem živimo, zaznamujejo tehnološke iznajdbe, ki naj bi olajšale komunikacijo in dostop do informacij. Zato se zdi, da lahko vedno poiščemo odgovore na vprašanja, ki se nam zastavljajo. Žal se v veliki količini dostopnih informacij velikokrat pojavi šum in tehnologija nam ponudi skonstruirane odgovore, ki so lahko zavajajoči. Tudi v komunikaciji s pomočjo tehnoloških vmesnikov se, kot v celotni zgodovini človeštva, največkrat zatakne v odnosu do sogovornika. Danes ga bistveno sooblikujeta fizična oddaljenost in navidezni paravan v obliki ekrana.

Pogovori z gostujočimi umetniki so dragoceni, ker pogovor teče iz oči v oči. Neposredna komunikacija od nas zahteva, da se izpostavimo, brez skrivanja za avatarji in tipkovnicami, zahteva pa tudi artikulacijo in omiko, brez katere ni smiselne komunikacije. Vsi drugi načini, vključno s čustvenimi izbruhi, zaničevanjem in omalovaževanjem sogovornika, so bolj zanimivi na odru. Pogosto so najbolj divji komentatorji tisti, ki komunicirajo zgolj na spletu in ne obiščejo nobene predstave. Taki imajo zgolj mnenje in veliko predsodkov, komunicirajo pa zato, da ponavljajo ista prepričanja in, seveda, v lastno zadovoljstvo.

V vsakodnevni komunikaciji hlepimo po medijskih dražljajih, ki nam v obliki resničnostnega šova p(r)odajajo, kar je "zanimivo" in vse kaže, da je smiselnega v svetu, ki nas obdaja, vse manj in manj. Taka postajajo tudi naša življenja. Zdi se, da je cel svet postal oder, le nastopajoči so največkrat naturščiki brez osnovnih odrskih veščin.

Življenja, ki hlepijo po nenehni dražljajih, se najbolj razgalijo v enostavnem in pristnem odnosu dveh teles, zato v letošnjem programu prevladujejo dela, ustvarjena za dvojino – dueti.

Že prvi festivalski dan ponuja kar tri "predstave-za-dva". Prva, "somethingtouching", se odziva na posledice pomanjkanja bližine, dotika in objema, ki smo jih v času nedavne pandemije lahko občutili na lastni koži. Druga predstava *Objemi* (The Embraces), v kateri spremljamo dva para, enako temo umešča v kontekst pretresljive osebne izkušnje avtorice ob smrti ljubljene osebe. Tretja je *Tvegano razmerje* (Walk on the Wild Side), ki se skozi zlorabo partnerskega odnosa dotika problemov spolnosti in spolne identitete.

Podobne teme obravnava tudi predstava *Izbrana prepoved* (The Chosen Haram), ki s pomočjo nenavadne odrske oblike sodobnega cirkusa osvetli problem istospolne usmerjenosti muslimanov v urbanem okolju. Na sporedu bo drugi festivalski dan, ki se začel s predstavitev plesnih miniaturnih, izbranih na mednarodnem tekmovanju mladih plesalcev OPUS1. Čeprav gre praviloma za slična dela in posebnost v programu festivala, ki je del večletnega sodelovanja z Javnim skladom za kulturne dejavnosti, bomo v miniaturni tudi tu deležni dvojine.

Tretji festivalski dan se bo začel s predstavitev dveh miniaturnih plesalca, izbranih med devetinpetdesetimi predlogi iz Združenega kraljestva, Združenih držav Amerike, Mehike, Libanona, Ukrajine, Španije, Švice, Francije, Avstrije, Madžarske, Belgije, Nizozemske, Švedske, Finske, Danske, Norveške, Hrvaške, Srbije, Severne Makedonije in Slovenije, ki so prispeli na poziv za delovanje v programu z naslovom Odprto mesto.

Isti dan bo v Gledališču Park predstava *Ogledalo* (Mirror), zasnovana za osem plesalcev, ki z večjim formatom odstopa od rdečih letošnjega programa. V nadaljevanju večera pa spet dela, zasnovana za dva plesalca, in sicer trije dueti, dva iz Južne Koreje in ena iz Tajvana. *Brezoblična erozija* (Formless Erosion), *Zloraba na zvezi* (Dating Abuse) in *Ptička* (Birdy) razkrivajo fragment vzhodnoazijskega sodobnega plesa, ki se na svojevrsten način ukvarja s temi temi, ki prežemajo tudi večino del v prvi polovici festivalskega programa.

Zadnji, četrti festivalski dan bo namenjen programskim posebnostim. Začel se bo s programsko stalnico iz predkoronskih predstavitev plesnih šol iz Hrvaške in Slovenije daje zanimiv vpogled v tretji letnik srednjega šolanja na področju sodobnega plesa. S tem in s predstavitev mladih plesalcev v drugem festivalskem dnevu se vzpostavlja pomemben vpogled v prihodnost sodobnega plesa. V nadaljevanju se v Mursko Soboto, kjer sta nastala, vračata evropska mreža plesnih organizacij BeyondFront@ s projekti *Bridging Periphery* in improvizacijski dogodek Dance Community Lab, v katerem bodo sodelovali plesalci iz šestih evropskih držav.

Zadnja predstava letošnjega festivala *Gracije* (Graces) je inteligentno zasnovana humorna mojstrovina, ki presega stereotipne predstave o odrskem plesu, spolnih vlogah in prevprašuje pogled na telo ter odrski perfekcionizem. Odlična predstava, ki za letošnji festival prinaša nove teme, stvaritvami in celotnim uprizoritvenim festivalskim programom postavi pravo ločilo in s tem doživetje podaljša v razmisleke.

Festival se bo zaključil z glasbenim delom programa. Drugi in tretji festivalski dan nas bo s koncertom in DJ setom v gibanje pogarjal legendarni Kleemar, ki je v zelo različnih vlogah redni gost festivala BeyondFront@. Festival se bo zaključil s koncertom izjemnega Soul/R&B duo Freekind, s katerim se tudi v glasbenem delu pojavi "dvojina".

The dual

In this year's programme, duets take the central stage, bringing along themes that revolve mainly around intimacy. When discussing the festival's programme, the question that comes up most often is what deserves special attention. I find myself in a predicament each time because the festival isn't about a single event but rather a fusion of several days of events that together form a cohesive whole. However, there is one thing that stands out – the talks with guest artists, allowing event visitors to ask whatever they want. This direct interaction is a straightforward way to bring art closer to visitors and debunk any myths surrounding the complexity and exclusivity of contemporary art.

The notion that contemporary dance is incomprehensible and primarily meant for experts is an oversimplification. The time we live in is marked by technological advancements that are supposed to streamline communication and information access. Consequently, it might appear that we can always find answers to the questions we have. Unfortunately, there is often noise in the vast amount of information available, and technology provides artificially constructed answers that can be misleading. Also, in communication through technological interfaces, the same as throughout human history, we often fail to get through to the other person. Indeed, our connections are today considerably affected by physical distance and the virtual barrier of screens.

Talks with guest artists are precious because they take place live, eye-to-eye. Direct communication requires that we expose ourselves without hiding behind avatars and keyboards; it also involves articulation and culture, which are essential for meaningful interactions and communication. All other modes of communication, including emotional outbursts, disparaging remarks and belittling the interlocutor, are more attractive on stage. Often, the most outspoken critics are those who only communicate online, never attending performances. Such individuals have nothing but opinions and harbour numerous prejudices; they engage in communication merely to echo their fixed beliefs and, needless to say, for their satisfaction.

In our daily communication, we crave media stimuli that trade "interesting" content, often packaged as reality shows. Consequently, meaningful aspects of the world around us seem to be on a downward spiral. This also holds for our lives. It appears that the whole world has become a stage, with many performers lacking fundamental stage skills, thus coming across as amateurs.

Lives that crave constant stimuli are laid bare in the simple and authentic relation between two bodies, which is why this year's programme is predominantly focused on works created for the dual – duets.

The very first day of the festival brings three 'performances-fortwo.' The first, "*somethingtouching*", delves into the consequences of the lack of intimacy, touch and embrace we could experience firsthand during the recent pandemic. The second piece, *The Embraces*, explores the same topics through the profound personal journey of the author who lost a beloved person. The third is *Walk on the Wild Side*, which deals with the complexities of sexuality and gender identity, taking on the challenging subject of an abusive partnership.

Similar topics are also explored in *The Chosen Haram*, which highlights the issue of the homosexuality of Muslims in an urban environment, using an unconventional contemporary circus stage format. This performance is scheduled for the second day of the festival, which will begin with the presentation of short dance pieces selected at the international competition of young dancers, OPUS1. Although these are typically solo works and, as such, a unique feature of the festival's programme as part of a long-standing collaboration with the Public Fund for Cultural Activities, here, too, we will be treated to a dual in one of the pieces.

The third day will start with the presentation of two short dance pieces for two dancers, selected from fifty-nine proposals from the United Kingdom, the United States of America, Mexico, Lebanon, India, Ukraine, Spain, Switzerland, France, Austria, Hungary, Belgium, the Netherlands, Sweden, Finland, Denmark, Norway, Croatia, Serbia, North Macedonia and Slovenia, which were submitted to the call for the Open City which is part of the festival programme.

On the same day, *Mirror*, a performance for eight dancers, will take place at the Park Theatre, deviating from the red thread of this year's programme with its larger format. The evening will bring more works conceived for two dancers: three duets, two from South Korea and one from Taiwan. *Formless Erosion*, *Dating Abuse* and *Birdy* reveal a fragment of East Asian contemporary dance that uniquely engages with topics that inform most works in the first half of the festival programme.

The final, fourth day of the festival will be dedicated to special programme features. It will start with a recurring tradition from the pre-corona times – the presentation of dance schools from Croatia and Slovenia, offering an intriguing glimpse into the third year of upper secondary education in contemporary dance. This, along with the presentation of young dancers on the second day of the festival, provides an important insight into the future of contemporary dance.

Next, the European dance network project BeyondFront@ with the new edition *Bridging Periphery*, and the Dance Communication Lab improvisation event, featuring dancers from six European countries, return to Murska Sobota, where it all started.

Graces, the closing performance of this year's festival, is an intelligently designed humorous masterpiece that transcends stereotypical notions of stage dance and gender roles and challenges the perspectives of body and virtuosity on stage. An excellent performance that acts as a punctuation mark after this year's themes, works and the overall festival programme, provoking profound reflection.

The festival will conclude with the musical segment of the programme. On the second and third festival days, the legendary Kleemar, a regular guest of Front@ in various roles, will set us in motion with a concert and DJ set. And finally, the festival will end with a concert by the exceptional Soul/RnB duo Freekind, introducing the prevailing subject of 'dual(ity)' also in the musical section of the programme.

ART



Faded, semi-transparent text, possibly reading 'ART' or 'ARTS', is visible in the background behind the main graphic elements.

30. AVGUST // 30 AUGUST

18:00 Odprti oder v Trubarjevem drevoredu – park // **Open Stage – Park**
Lia Ujčič & Andrés Engelmann: "somethingtouching" (SI//HU)¹

19:00 Gledališče Park // **Park Theatre**
Ksenija Zec: Objemi // **The Embraces** (HR) +

21:00 Gledališče Park // **Park Theatre**
Saša Božič: Tvegano razmerje // **Walk on the Wild Side** (HR) +

31. AVGUST // 31 AUGUST

18:00 Odprti oder v Trubarjevem drevoredu – park // **Open Stage – Park**
OPUS1: nagrajane plesne miniature // **awarded short dance pieces**
(PL // MX, DE // IT // SI)² ++

20:00 Gledališče Park // **Park Theatre**
Sadiq Ali: Izbrana prepoved // **The Chosen Haram** (UK) +

22:00 MiKK – grajsko dvorišče // **MiKK – Castle yard**
Kleemar (SI): koncert // **concert**

1. SEPTEMBER // 1 SEPTEMBER

18:00 Odprti oder v Trubarjevem drevoredu – park // **Open Stage – Park**
Odprto mesto // **Open City**
Justin de Jager & Sem Delieyne: Brata // **Brothers** (NL)²
Anna Szilvási, Laura Tóth: Postani neukrotljiv // **Get Out of Hand** (HU)² ++

19:00 Gledališče Park // **Park Theatre**
Eva Duda Company: Ogledalo // **Mirror** (HU) +

21:00 Gledališče Park // **Park Theatre**
Hung Dance: Brezoblična erozija // **Formless Erosion**, Ptička // **Birdy** (TW)
Park Su Yeol: Zloraba na zmenku // **Dating Abuse** (KR) +

22:00 MiKK – grajsko dvorišče // **MiKK – Castle yard**
Kleemar (SI): DJ set

2. SEPTEMBER // 2 SEPTEMBER

18:00 Odprti oder v Trubarjevem drevoredu – park // **Open Stage – Park**
Predstavitve plesnih šol // **Presentation of dance schools** (HR//SI)³

19:00 Odprti oder v Trubarjevem drevoredu – park // **Open Stage – Park**
Beyond Front@: **Dance Communication Lab**³ ++

20:00 Gledališče Park // **Park Theatre**
Silvia Gribaudi: Gracije // **Graces** (IT) +

22:00 MiKK – grajsko dvorišče // **MiKK – Castle yard**
Freekind (HR//SI): koncert // **concert**

+ pogovor z ustvarjalci v predverju
Gledališča Park // **artist talk in the Park Theatre's lobby**

++ pogovor z ustvarjalci na Odprtem odru // **artist talk at Open Stage**

V PRIMERU DEŽJA // IN CASE OF RAIN:

¹ MiKK

² Predverje gledališča Park // **Park Theatre lobby**

³ Stara telovadnica OŠ I // **Primary school I old gym**

VSTOPNICE // TICKETS

Plesni dogodki na prostem: prost vstop // **Open air dance events: free admission**

Vstopnice so na voljo na prizorišču uro pred dogodkom. // **Tickets are available at the venue an hour before the event.**

Gledališče Park // **Park Theatre:**

2. september // **2 September – Gracije // Graces: 10 €**

Ostale predstave // **Other performances: 5 €**

Člani Društva za sodobni ples Slovenije: // **Members of The Contemporary Dance Association Slovenia: 1 €**

MiKK – grajsko dvorišče // **MiKK – Castle yard:**

Kleemar, Freekind 5 €*

*Vstop prost ob predložitvi vstopnice za predhodni dogodek v Gledališču Park // ***Free admission upon presenting a ticket from a previous event at the Park Theatre.**

Info:
WWW.FLOTA.SI



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VESTNIK

Lia Ujčič & András Engelmann: “somethingtouching” (SI//HU)

Koncept in koreografija //

Concept, choreography:

Lia Ujčič, Vincent Wodrich

Ples // Dance:

Lia Ujčič, András Engelmann

Glasba // Music:

Rhoda, dné, Elandro

S podpora // Supported by:

Teatros del Canal, Centro Coreográfico Canal, Madrid Culture y Turismo, Goethe Institut, Bundesregierung für Kultur und Medien, German Dance Association, Neustart Kultur, Ministry of Culture of the Republic of Slovenia, Ayouva Island, Studio Pro Arte and CCB Center for Choreography Bleiburg// Pliberk – Choreografie Zentrum – Johann Kresnik – Koreografski center.

“somethingtouching” je gibalna pesem o vseh nas. Pripoveduje zgodbo o najbolj naravnih človeških vezeh in njihovi odsotnosti. Govori o naši koži in srcu pod njo. Ljubeče sporočilo, prodorno, čeprav brez besed, le dlani in njihova moč, ko se dotaknejo drugih dlani. Obraza. Ramena. Hrbta. Ali drugega srca. Še veste, kako se dotakniti drugega srca?

“somethingtouching” želi biti nežen opomnik in vabilo k božanju, držanju za roke in objemanju. V času, ko bi bil objem odgovor na številna vprašanja, želi biti droben priročnik z navodili, kako premagati izolacijo – vodnik za dotik in nasmeh.

“somethingtouching” is a movement poem about all of us. It tells a story about the most natural human connections and their disruption. It speaks about our skin and the heart underneath it. It speaks loudly, a delicate message holding no words, only hands and their power when in contact with another hand. A face. A shoulder. A back. Or another heart. Do you still know how to meet another heart? How to greet another skin?

“somethingtouching” wants to be a gentle reminder and an invitation to caress, hold hands and hug each other. In a time when a hug would be an answer to many questions, this work wishes to be a little instruction guide on how to get out of isolation—a guide to touch other people and smile.



Ksenija Zec: Objemi // **The Embraces (HR)**

Koreografija // **Choreography:**

Nastopajoči // **Performers:**

Dramaturgija // **Dramaturgy:**

Kostumi // **Costumes:**

Scenografija // **Set design:**

Glasna // **Music:**

Oblikovanje luči // **Light design:**

Produkcija // **Produced by:**

Ksenija Zec

Petra Hrašćanec, Ema Crnić, Livio Badurina, Krešimir Mikić

Saša Božić

Ana Fucijaš

Igor Ruf

Nenad Sinkauz, Alen Sinkauz

Bojan Gagić

UO 21:21

Zamisel za projekt *Objemi* se je porodila mesec dni pred izbruhom epidemije COVID-19. Projekt naslavlja osebno izkušnjo avtorice in skupine prijateljev in sodelavcev med boleznijo in posledično izgubo njenega življenjskega partnerja. Nezmožnost objeti bolno osebo, s številnimi cevkami in žicami povezano z napravami za ohranjanje življenja, ki postanejo sestavni del bolnika, in iskanje delov telesa, ki omogočajo dotik, predstavlja globoko intimno in individualno izkušnjo. Z uvedbo izolacijskih ukrepov individualna izkušnja spodbudi kolektivni razmislek.

Sodelavci projekta *Objemi* so bili priča tem dogodkom in posledicam izolacijskih ukrepov, ki so ljudi prikrajšali za dotik v najtežjih trenutkih življenja, kot so bolezen, smrt, pogreb in žalovanje. Tako intimni kot obredni objemi imajo zdravilno moč, ob čemer se poraja vprašanje, kako odsotnost fizičnega stika vpliva na povečanje strahov, tesnobe in fantazem.

The idea for the *Embraces* project arose a month before the escalation of COVID-19. The project draws on the author's personal experience and that of a group of friends and associates concerning the illness and subsequent loss of her life partner. The inability to hold a sick person, connected by numerous tubes and wires to life-sustaining machines that become an integral part of the patient and search for accessible body parts to provide physical comfort, presents a deeply intimate and individual experience. With isolation measures, the individual experience evolves into collective reflection.

Collaborators in the *Embraces* project participated in these events and witnessed the consequences of isolation measures that deprived human touch during the most difficult moments of life, such as illness, death, burial, and mourning. Both intimate and ceremonial embraces hold power to heal, prompting the question of how the absence of physical contact affects the amplification fears, anxiety, and phantasms.

Avtor // Author:

Nastopajoči // Performers:

Kostumi // Costumes and stage design:

Glasba // Music:

Oblikovanje luči // Light design:

Producent // Producer:

Produkcija // Produced by:

Koprodukcija // Co-production:

Posebna zahvala // Special thanks:

Saša Božić

Viktoria Bubalo, Boris Barukčić

Ana Mikulić

Nikola Krgović

Marino Frankola

Tena Bošnjaković

de facto

Zagreb Dance Center

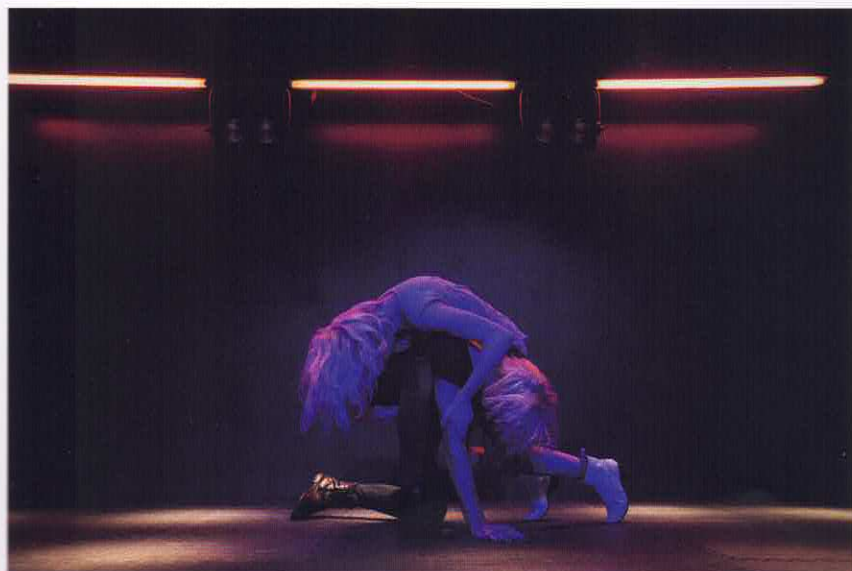
Liberdance

Tvegano razmerje je plesni duet za plesalko in igralca. Nastal je kot nadaljevanje raziskave, ki jo je Saša Božić začela s projektom *The Cabinet of Monsters*. Posebnost novega projekta je zблиževanje različnih fizičnih principov: značilnega za ples in tistega, ki je značilen za igro pri njenem raziskovanju intimnosti, voajerizma in ekshibicionizma z različnih zornih kotov.

Brezimni telesi sta ujeti v pulzirajočo energijo, ki blede spominja na spolno izmenjavo. Neimenovani par si vso noč izmenjuje intimne telesne impulze in tekočine, ne da bi namenjal pozornost občinstvu. Še več, uživa v njihovem voajerističnem opazovanju. Nekateri ekološki motivi služijo ohranjanju različnih oblik energije, ki nastaja v interakciji dveh človeških teles. Rezultat je edinstveni plesni jezik, ki kljub temu, da vzbuja različne konotacije, ostaja ukoreninjen v polju abstraktnega plesnega materiala.

Walk on the Wild Side is a dance duet for a dancer and an actor. It emerged as a continuation of the research that Saša Božić started with *The Cabinet of Monsters* project. This project's distinctive quality is the convergence of different physical principles: the one characteristic of dance and that of acting in their exploration of intimacy, voyeurism, and exhibitionism from different perspectives.

The two nameless bodies are trapped in energy pulsations vaguely resembling a sexual exchange. Throughout the night, this unnamed couple engages in an exchange of intimate bodily impulses and fluids without paying attention and instead enjoying the voyeuristic gaze of the audience. Some essential ecological motifs were used to perpetuate different forms of energy generated through the interaction of two human bodies. The result is a unique dance language that, despite evoking different connotations, remains rooted in the field of abstract dance material.





V primeru dežja // *In case of rain*: preddverje gledališča Park / *Park Theatre lobby*

OPUS1: nagrajene plesne miniature // **awarded short dance pieces**

Uma Lila Živković, SVŠGUGL:

Ana Szopa, Dance Department Academy of Music Katowice:

Zarja Ferlinc:

Lourdes Maldonado Torres:

Aleksandra Korniejenko:

Anna Pesetti, Riccardo Zoppi:

Sodobni ples // *Contemporary Dance* (SI)

Zgodba o laseh // *Hair Story* (PL)

Podcast: Umetnost nastajanja umetnosti //

Podcast: The art of making art (SI)

Čebelnjak // *La colmena* (MX, DE)

Študija padanja // *The Falling Study* (PL)

TosKa (IT)

V sodelovanju z Javnim skladom Republike Slovenije za kulturne dejavnosti //

In collaboration with the Public Fund For Cultural Activities of the Republic of Slovenia

Umetniški vodja in nastopajoči // Lead artist and performer:	Sadiq Ali
Nastopajoči // Performer:	Hauk Pattison
Tehnično vodstvo // Technical stage manager:	Chris Gorman
Svetovalec za cirkuški gib // Circus movement consultant:	Conor Neall
Dramaturgija // Dramaturgy:	Rishi Trikha
Oblikovanje zvoka // Sound design:	Guy Veale
Skladatelj // Original compositions:	Kester Hynds
Oblikovanje luči // Light design:	Jamie Heseltine
Kostumi // Costumes:	Cleo McCabe
Mentor // Mentor:	Al Seed
S podpora // Supported by:	Flora Herberich
Asistent produkcije // Assistant producer:	Vee Smith
Produkcija // Produced by:	Turtle Key Arts

Projekt *Izbrana prepoved* financirata Arts Council England in Creative Scotland. Podpirajo ga Jacksons Lane, Assembly Roxy Lab, Dancebase Summerhall, London Met in Journeys in Design. // *The Chosen Haram* is funded by Arts Council England and Creative Scotland and supported by Jacksons Lane, Assembly Roxy Lab, Dancebase, Summerhall, London Met and Journeys in Design.

Haram //hə'ra:m// Pridevnik

prepovedan ali nezakonit po islamskem pravu.

Izbrana prepoved je cirkuška gledališka predstava, ki obravnava spolnost, vero, odvisnost in povezanost. Zgodba o dveh homoseksualcih in njunem naključnem srečanju prek aplikacije za zmenke prikazuje vzpone in padce njune zveze ter družbene in kulturne ovire, s katerimi se soočata.

Izbrana prepoved črpa iz osebnih izkušenj umetniškega vodje Sadiqa Alija in intervjujev s člani LGBTQ+ skupnosti, ki se identificirajo kot (bivši) muslimani. Predstava raziskuje osebne bitke, s katerimi se spopada veliko ljudi, katerih vzgoja je v nasprotju z njihovimi osebnimi prepričanji, in kako lahko to vodi v samouničevalno vedenje.

Haram //hə'ra:m// Adjective

forbidden or proscribed by Islamic law.

The Chosen Haram is a circus theatre show that deals with themes of sexuality, faith, addiction and connection. The story of two gay men and their chance meeting through a dating app, portrays the highs and lows of their relationship and the social and cultural barriers they face.

The Chosen Haram is based on a combination of lead artist Sadiq Ali's personal experience, as well as interviews with members of the LGBTQ+ community who identify as (ex) Muslim. The show is an exploration into the personal struggles faced by many people whose upbringing contradicts their personal truths, and how this can lead to self-destructive behaviour.





Kleemar (SI) koncert // concert

kleemar je bil idejni vodja in soustanovitelj glasbenih skupin kleemar in Manul. Od samega začetka je sodeloval z založbo God Bless This Mess, med drugim tudi kot grafični oblikovalec. Med letoma 2008 in 2013 je soustvarjal v slovensko-hrvaški zasedbi Lollobrigida, s katero je izdal album *Pilula*. Nastopil je na številnih slovenskih in evropskih odrih (petkrat tudi na festivalu EXIT, enem večjih evropskih festivalov). Eno vidnejših priznanj, ki potrjuje kakovost njegovega dela s skupino Lollobrigida, je nagrada MTV Adria Music Award za najboljšo regionalno glasbeno skupino. Tokrat nas bo navdušil s koncertom, naslednji dan pa še s plesnim DJ setom.

kleemar was the mastermind and co-founder of the music groups kleemar and Manul. From the beginning, he has worked with God Bless This Mess label, including as a graphic designer. Between 2008 and 2013, he was with the Slovene-Croatian band Lollobrigida which released the album *Pilula*. He performed on several Slovene and European stages (including five times at EXIT, one of Europe's major festivals). One of the prominent awards that attest to the quality of his work with Lollobrigida was the MTV Adria Music Award for the best regional music group. This time he will spoil us with a concert and a dance DJ set the day after.

Odprto mesto // Open City**Brata // Brothers (NL)**Koreografa in plesalca // **Choreographers and dancers:**

Justin de Jager, Sam Dellejne

Koreograf in plesalec Justin de Jager je znan po svojem ustvarjanju z načinom "threading". Koncept threadinga izvira iz break-dancea. S telesom ustvarimo odprtine in skozi te odprtine spravimo druge dele telesa. Je koncept, ki ponuja neskončne možnosti, in te se podvojijo, če v enačbo dodamo še eno telo.

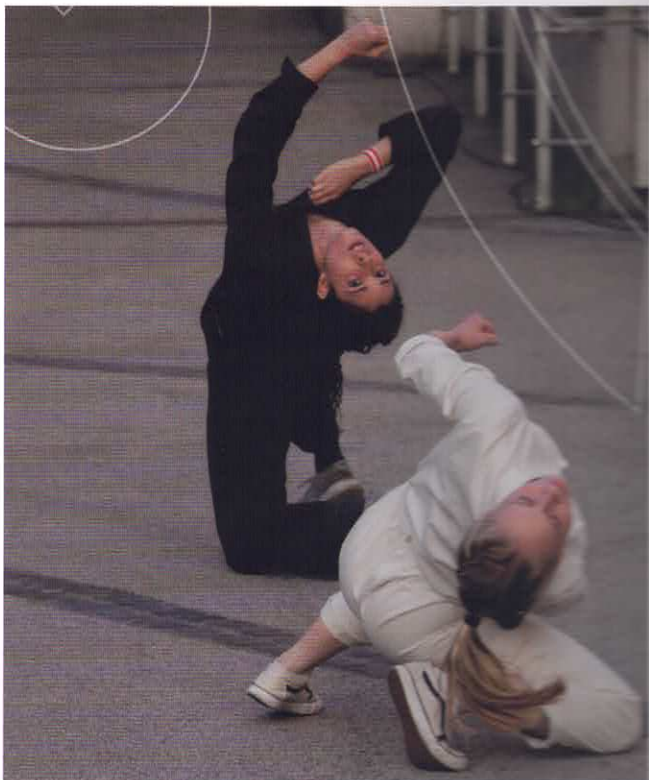
Choreographer and dancer Justin de Jager is known for his work with threading in theatre. Threading is a concept that comes from breakdance. The idea is to create physical openings and go through these openings with other body parts. It is a concept offering endless possibilities, and when another body is added to the equation, the possibilities are doubled.

Postani neukrotljiv // Get out of Hand (HU)Koreografinji in nastopajoči // **Choreographers & performers:**

Anna Szilvési, Laura Tóth

Glasba // **Music:**

Viktorija Csibészek - Lekapcsolom a villanyt a fejemben (Carnival like project)



Postani neukrotljiv je plod sodelovanja med romsko plesalko in plesalko, ki ni romskega rodu. Čeprav na različne načine sta oboje izkusili predsodke in sovraštvo do romske skupnosti. Umetnici sta združili znakovni jezik, ljudskega plesa in sodobnega plesa ustvarivši samosvojo glasbo, s katero želita izraziti svoja občutja in razmišljanja o vključevanju in raznolikosti in se pomiriti s preteklostjo.

Uporabili sta pesem, ki je nastala v vasi, kjer je skupina umetnikov prostovoljce skupaj z romskimi otroki ustanovila glasbeno skupino. Besedilo pesmi sta prevedli v znakovni jezik in ga vključili v koreografijo.

Get out of Hand is a collaboration between a dancer of Roma origin and a non-Roma dancer. Although from different perspectives they both experienced prejudice and hatred against the Roma community. They combine sign language, folk dance, and contemporary dance to communicate their emotions regarding inclusion and diversity and to make peace with their past.

The artists worked on a song made in a village where a group of volunteer artists formed a band with Roma children. They translated the song's lyrics into sign language, integrating it into the choreography.



Éva Duda Company: Ogledalo // **Mirror** (HU)

Koreografinja in režiserka // **Choreographer and director:**

Gosta koreografa // **Guest choreographers:**

Plesalci // **Dancers:**

Glasba // **Music:**

Montažer glasbe // **Musical editor:**

Oblikovalec luči // **Light designer:**

Asistentka koreografije // **Assistant choreographer:**

Koordinator produkcije // **Production coordinator:**

Organizacija // **Company manager:**

Éva Duda

Gregor Luštek, Rosana Hribar

Eleonora Accalai, Bundschuh Vera, Márton Csuzi, Gábor Ivanov,
Levente Lukács, Mátyás Kovács, Zsófia Temesvári, Anna Szilvási
Péter Kunert, Ábris Gryllus, Astor Piazzola (montage)

Jeromos Kovács

József Pető

Beatrix Csák

Ágnes Huszár

Anita Vodál

S podpora // **Supported by:** KIM (Ministry of Culture and Innovation), NKA (National Cultural Fund), Government Office of Capital City Budapest 11th District Újbuda, Summa Artium, Workshop Foundation, New Performing Arts Foundation

Z retrospektivno predstavo, v kateri nastopajo mladi in nadarjeni plesalci, *Ogledalo* povzema najbolj silovite trenutke iz prvega desetletja umetniškega delovanja skupine. Intenzivnim koreografijam, za katere so značilne divje in dinamične sekvence, sledijo strastni partnerski prizori, ki mojstrsko preidejo v sekvence skoraj gluhe tišine, ob čemer vsak trenutek v predstavi nosi edinstven in prepoznaven Evin pečat.

Oder je kot arena, v kateri si mora vsak nastopajoči izboriti mesto v skupini. Močne in okretne figure med gibanjem po prostoru oddajajo skoraj otipljivo energijo, ki povečuje napetost. Člani skupnosti se znajdejo v nenehnem rivalstvu, vsak si poskuša zagotoviti prevlado. Že v naslednjem trenutku pa iščejo mir in uteho, podpirajo se in uživajo drug v drugem. Ustvarjajo intenzivno vzdušje, prežeto s surovimi energijami, prevlado in erotično igro moči.

Mirror looks back at the most powerful moments from the first decade of the company's artistic work through a retrospective show featuring a cast of young and powerful dancers.

The performance is composed of intense choreographies, characterised by wild and dynamic sequences, followed by passionate partnering scenes that transition into sequences of near silence – with Eva's unique style evident every moment.

The stage is like an arena, where each performer has to win their role within the group. Strong and agile figures traverse the space with intensive energies, creating an atmosphere of heightened tension. The community members find themselves in constant rivalry, each trying to dominate. Yet, in the next moment, they seek peace and solace by supporting and enjoying one another. They invoke an intense atmosphere imbued with raw energies, dominance, and erotic power play.

Hung Dance: Brezoblična erozija // Formless Erosion (TW)Umetniški vodja, koreograf // **Artistic director, choreographer:**

Lai Hung-Chung

Plesalca // **Dancers:**

Cheng I-Han, Lee Kuan-Lin

Asistent // **Interim:**

Lai Pei-Lun

Oblikovanje kostumov // **Costume design:**

Yang Yu-Teh

Lučno oblikovanje // **Lighting design:**

Tsai Hsin-Yin

Skladatelj // **Composer:**

Hsu Chia-Wei

Podpora // **Support:**

National Culture and Arts Foundation of Taiwan

Brezoblična erozija je najnovejše delo koreografa Laija Hung-Chunga, ki ga je spodbudil osupljiv pogled na gore in skale. Lai je navdih črpal iz potovanja po neverjetni dolini Huadong leta 2014. Globoko so se ga dotaknile raznolike skalne formacije in teksture v dolini; nekatere podobe pokrajine so bile osupljivo lepe, druge skoraj grozeče grde. Ob njih je razmišljal o številnih izzivih in nepomembnosti človekovega življenja ter lepoti človeštva na eni in njegovi temnejši plati na drugi strani.

Formless Erosion is the latest piece by choreographer Lai Hung-Chung motivated by the striking views of mountains and rock formations. Lai drew inspiration from his journey through the remarkable Huadong Valley in 2014. He was profoundly impressed by the valley's diverse rock formations and textures that evoked both extraordinary beauty and unsettling ugliness. It made him reflect on the challenges and smallness of a person's life, along with humanity's beauty on the one hand and ugliness on the other.

Park, Su Yeol: Zloraba na zmenku // Dating Abuse (KR)Koreograf // **Choreographer:**

Park, Su Yeol

Plesalca // **Dancers:**

Lee Hyun Ji, Jo Dong Hyink

Park, Su Yeol raziskuje zapletene odnose med moškim in žensko, pri čemer kot umetniško orodje uporabi neverbalno komunikacijo. Ko besede odpovedo, svoje videnje in razumevanje težav, ki nastopajo v omenjenih odnosih, izrazi v jeziku telesa, reakcij in oblik.

Park, Su Yeol employs non-verbal communication as a powerful artistic medium to explore the complexities in male-female relationships. In situations where words fall short, she harnesses the language of the body, reactions, and forms to express her interpretation of the related issues.





Hung Dance: Ptička // **Birdy** (TW)

Umetniški vodja, koreograf // **Artistic director, choreographer:**

Lai Hung-Chung

Plesalca // **Dancers:**

Cheng I-Han, Lee Kuan-Lin

Podpora // **Support:**

National Culture and Arts Foundation of Taiwan

V duetu plesalka sanjari o življenju ptice, moški plesalec pa uteleša simbolne vloge podpornika, kletke, srca ogledala in sanj. V nasprotju z resničnim življenjem, kjer se ljudje v gosti mreži morale, prepričanj, idealov in odgovornosti pogosto počutijo ujeti v lastnih majhnih mehurčkih. Zaradi najrazličnejših vzgibov se odrečejo globoki želji, da bi sledili srcu in uresničili sanje, in pristanejo na življenje v kletki, ki so jo ustvarili sami.

Plesalka nosi edinstveno pokrivalo, znano kot "Ling Zi". Pokrivalo, okrašeno z dolgimi peresi fazanovega repa, izvira iz tradicionalne kitajske opere. Nosili so ga bojevniki, izražalo pa je njihovo moč in spretnost.

In this duet, the female dancer dreams of a bird's life, while the male dancer embodies the symbolic roles of a supporter, a cage, the heart of a mirror, and a dream. Contrary to real life, where people often feel trapped in their small personal bubbles within the web of morality, beliefs, ideals, and responsibilities. For a variety of reasons, they give up on the inherent desire to follow their hearts and pursue their dreams, stuck within the confines of a cage they alone have constructed.

The female dancer wears a unique headpiece known as "Ling Zi." Adorned with long pheasant tail feathers, it draws inspiration from traditional Chinese opera, where warriors wear it to showcase their power and skill.

Kleemar (SI) – DJ set

Predstavitev plesnih šol // Presentation of dance schools (HR//SI)**Škola suvremenog plesa Ane Maletić Zagreb (HR)**

Šola sodobnega plesa Ane Maletić, ki neprekinjeno deluje že od leta 1954, je najstarejša šola sodobnega plesa v tem delu Evrope. Temelji na evropski tradiciji sodobnega plesa in že leta izobražuje izvajalce, ustvarjalce in pedagoge na področju plesa in ritmike, sodobne plesne umetnosti in gibalne rehabilitacije.

Dejavnost šole danes obsega osnovno in srednješolsko umetniško plesno izobraževanje z izobraževalnimi programi za osnovnošolce in srednješolce, predšolske otroke ter izvajanje zaključnih programov s področja plesne umetnosti za nazive plesalec sodobnega plesa in plesalec izobraževalne smeri. Od šolskega leta 2019/2020 je poleg umetniškega mogoče obiskovati tudi splošnoizobraževalni del gimnazijskega programa za doseganje popolne izobrazbe. Po končanem šolanju in opravljeni državnih maturi se dijaki praviloma vpisujejo na plesne akademije doma in v tujini ali izberejo strokovni in univerzitetni študij različnih smeri.

Šola je kot članica HDGPP pobudnica tekmovanja na področju sodobne plesne umetnosti ter ustanoviteljica in članica različnih strokovnih združenj doma in v tujini. Z odgovorno nalogo nadaljevanja neprekinjene tradicije vzgoje in izobraževanja, ki temelji na evropskem modernem plesu skozi vse faze razvoja modernega in sodobnega plesa v 20. stoletju, svojo pripravljenost na izzive današnjega časa izkazuje s sodelovanjem z umetniškimi organizacijami, društvi, ustanovami in uglednimi posamezniki na področju sodobnega plesa.

Dijaki v tretjem letniku potujejo po Evropi in obiskujejo ugledne akademske ustanove.

Z različnimi projekti in številnimi nastopi doma in v tujini učitelji in učenci uspešno predstavljajo visoko raven hrvaškega plesnega izobraževanja.

Ana Maletić School of Contemporary Dance, which has been operating continuously since 1954, is the oldest contemporary dance school in this part of Europe. Rooted in the European tradition of contemporary dance, it has been training performers, artists, and teachers in dance and rhythmic, contemporary dance art, and movement rehabilitation.

Today, the school implements dance education programmes at the preschool, primary, and secondary levels. The secondary school provides dance art graduation programmes for dancers and dance pedagogues. Since the 2019/2020 school year, students can also attend the general gimnazija programme to achieve a comprehensive education. After completing their schooling and passing the general matura examination, students enrol in dance academies at home and abroad or choose various professional and university studies in different fields.

As a member of HDGPP (Croatian Association of Music and Dance Pedagogues), the school initiated the national contemporary dance competition. It is also the founder and member of various professional associations domestically and internationally. With a commitment to the continuous tradition of education and training based on modern European dance, the school embraces the challenges of the present by collaborating with artistic organisations, associations, institutions, and esteemed individuals in the field of contemporary dance.

In their third year, students travel across Europe and visit renowned academic institutions. Through various projects and numerous performances at home and abroad, teachers and students effectively represent the high standard of Croatian dance education.

Predstavitev plesnih šol // Presentation of dance schools (HR//SI)**Čipka 2 // Lace 2**Izvajajo // **Performed by:**Koreografinja // **Choreography:**Avtor glasbe // **Music:**Dramaturška in koreografska asistentka // **Dramaturgy and choreography assistance :**Oblikovalec luči // **Light design:**Učiteljica in mentorica // **Teacher and mentor:**Produkcija // **Production:**Vodja oddelka za uprizoritvene prakse // **Head of Performative Practices Department:**Zahvala // **Thanks to:**učenci 3. razreda srednje šole // **3rd year secondary school students**

Maša Kolar

Tena Novak Vincek

Maja Marjančič

Nuno Salsihna

Nataša Jurišić

Šola sodobnega plesa Ane Maletić

Gordana Svetopetrić

HNK Ivana pl. Zajca Rijeka

Izhodišče za koreografijo Čipke 2 je bila *reticella*, zelo znan geometrijski motiv, ki je pogost tako v čipki na hrvaški obali kot v vsej Evropi. Njegova značilna kvadratna oblika nam je služila kot prostorska struktura, znotraj katere se plesalci spreminjajo s translacijo, transpozicijo in rotacijo. Ta enostavna struktura vzpostavlja horizontalno razmerje med nastopajočimi, jih izenačuje po pomembnosti, ustvarja pa tudi igro enakovrednih v boju za lastno pozicijo, ki druge kot v tekmovanju meče iz prostora.

»Delovne izkušnje, ki jih mladi plesalci nabirajo pri predmetu odrska praksa, v srečevanju z najrazličnejšimi koreografskimi govoricami avtorjev, ki so te iste koreografije nekoč gradili v sodelovanju s profesionalnimi plesnimi ansambli, so zelo intenzivne, vznemirljive, nekoliko strašljiva, a hkrati zelo dragocena plesna izkušnja. To je trenutek, ko mladi plesalci, še pod okriljem šole, stopijo pred svoje bodoče občinstvo in zaplešejo koreografije, ki niso v učnem načrtu šolskega programa in znotraj znanega plesnega habitusa. Gre za preskok v novo estetiko njim neznanega koreografa. Dinamika, ustvarjena pri soočanju z umetniško negotovostjo tega projekta, je pomembno izobraževalno orodje. V veliko veselje mi je biti del tega pomembnega trenutka njihove izobraževalne preobrazbe.«

Maša Kolar

The choreography of the second lace piece draws from the *reticella*, a widely recognised geometric motif found in lace on the Croatian coast and throughout Europe. Its characteristic square shape served as a spatial structure within which the dancers transform through translation, transposition and rotation. This simple structure establishes a horizontal relation(ship) between the performers, equalizing them in importance while simultaneously creating a game of equals in a struggle for their own position, throwing the others out of the space as in a competition.

„The experience that young dancers gain in the stage practice course in encountering the various choreographic languages of the authors who have developed these same choreographies in collaboration with professional dance ensembles is a very intense, exciting, slightly daunting yet precious dance experience. It is a moment when young dancers, still under the auspices of the school, step in front of their future audience and perform choreographies that are not on the school curriculum and within the familiar dance habitus but a leap into a new aesthetic by an unfamiliar choreographer. The dynamics that arise from confronting the artistic uncertainty of this project are an important educational tool. I am delighted to be part of this significant moment in their educational transformation.“

Maša Kolar

Predstavitev plesnih šol // Presentation of dance schools (HR//SI)

Srednja vzgojiteljska šola, gimnazija in umetniška gimnazija Ljubljana – SVŠGUGL (SI)

SŠVGUGL izvaja program umetniška gimnazija – smer sodobni ples, smer gledališče in film, splošni gimnazijski program in program predšolske vzgoje.

Štiriletni program umetniška gimnazija, modul sodobni ples dijakinjam in dijakom omogoča, da svojo nadarjenost in zanimanje za ples razvijajo na temelju strokovno preverjenih in kvalitetnih vzgojno-izobraževalnih pristopov, s poslušom za razvijanje posameznikovih umetniških potencialov. Dijakinje in dijaki pridobivajo sodobno-plesno znanje tako v tehničnem kot ustvarjalno kompozicijskem smislu, razvijajo fizične sposobnosti ter osvajajo širša strokovno-teoretična znanja. Strokovni del predmetnika je razdeljen na praktični in teoretični del. Znanja in veščine, ki jih pridobijo v štirih letih, dijakom in dijakinjam pomagajo pri tehničnem obvladovanju in napredovanju v dožemanju in izražanju na področju uprizoritvenih umetnosti. Program hkrati omogoča razvijanje lastnega jaza pri oblikovanju plesnega izraza. Vsako leto se dijaki in dijakinje predstavijo v plesni produkciji, sodelujejo na plesnih srečanjih, tekmovanjih, festivalih in revijah ter sodelujejo z drugimi šolami v Sloveniji in tujini.

Po maturi na umetniški gimnaziji – plesna smer, modul sodobni ples, šolanje nadaljujejo na umetniških akademijah v Sloveniji in tujini ali izberejo druge smeri na univerzah, visokih šolah in v drugih izobraževalnih programih.

SVŠGUGL implements gimnazija of arts programme – contemporary dance and theatre & film, general gimnazija programme and preschool education programme. These programmes provide upper secondary (high school) education.

A four-year contemporary dance programme allows students to develop their talent and interest in dance through professionally verified, and educational approaches with an emphasis on individual qualities. The students develop technical-performative and physical abilities and composition-creative skills and gain broad professional and theoretical knowledge. The coursework is divided into theory lessons and dance classes. The knowledge and skills acquired in four years of schooling help create the individual self of each student while performing. All in all, the programme enables students to explore, research and create their personal expressions. Every year, the students showcase their talents in dance production, participate in dance events, competitions, and festivals and collaborate with dance schools in Slovenia and abroad.

After completing the general matura examination, the students continue their education at art academies in Slovenia and abroad or pursue other fields of study at universities, higher educational professional institutions, and other educational programmes.

V primeru dežja // In case of rain: stara telovadnica OŠ I / Primary School I old gym

Predstavitev plesnih šol // Presentation of dance schools (HR//SI)

Ko se strop bliža tlom // As the Ceiling Nears the Ground

Srednja vzgojiteljska šola, gimnazija in umetniška gimnazija Ljubljana – smer sodobni ples

Mentorstvo // Mentors: Andreja Podrzavnik, Aja Zupanec, Leon Marič, Nina Fajdiga

Nastopajoči // Performers: Klara Arnšek, Sara Bačič, Ajda Behrić Hacin, Lea Bernetič Rijavec, Živa Centrih, Vlasta Čadež, Tisa Ferlež, Sara Gartnar, Amina Gashi Grebenšek, Valentina Jelovšek, Anastasia Jocić, Klara Klun, Vid Knific Zaletelj, Tjaša Korbar, Mariša Kos, Lena Kožar, Leja Mravlja, Pika Klara Murenc, Alisa Novska, Hana Obreza, Tjaša Rus, Veronika Vugrinec, Belin Zalar, Patricija Završan, Naomi Uma Zorman, Eva Žnidar

Ko se strop bliža tlom je 20-minutna koreografija lanskoletnih 3. letnikov umetniške gimnazije – plesna smer. Gibalni materiali so nastajali v sklopu predmetov kompozicija plesa in sodobne plesne tehnike. Glavna tema raziskave, na katero so nastajali raznovrstni gibalni materiali, je bil prostor. Pomemben vir ustvarjenega so bili tudi avtorski solo plesi, ustvarjeni skozi vodene faze in z uporabo različnih orodij komponiranja. Skratka, preplet lastnih gibalnih materialov, skupaj s kompozicijsko predelanimi variacijami tehničnih kombinacij.

As the Ceiling Nears the Ground is a 20-minute choreography by last year's 3rd-year students of the Art Gymnasium - contemporary dance. The movement materials were created in the Dance Composition and Contemporary Dance Techniques courses. The central theme of the research, on which the various movement materials were created, was space. However, an important source of what was created were also original solo dances, created through guided phases and using different compositional tools. In short, an interplay of self-created movement materials and compositionally reworked variations of technical combinations.

V primeru dežja // In case of rain: stara telovadnica OŠ I / Old gym Primary school I

BeyondFront@: Dance Communication Lab (HR//PL//RO//SE//SI)

Beyond Front@: Bridging Periphery je projekt v okviru programa Creative Europe 2023–2026, ki so ga skupaj pripravili Central Europe Dance Theatre (Madžarska), Bunker (Slovenija), Hrvatski institut za pokret i ples – HIPP (Hrvaška), Krakowski Teatr Tańca (Poljska), M Studio (Romunija) in Vitlycke – CPA (Švedska). Namenjen je spodbujanju lokalnega razvoja različnih področij in praks sodobnega plesa. Bunker, Ljubljana je objavil mednarodni ODPRTI POZIV za sodelovanje v Dance Communication Lab.

DCL – Dance Communication Lab predstavlja kratkotrajno izmenjavo med plesalci, katere glavni cilj je, da se šest profesionalnih plesalcev iz Madžarske, Slovenije, Hrvaške, Poljske, Romunije in Švedske spozna skozi improvizacijo, ki je najbolj prepoznaven proces ustvarjanja v sodobnem plesu. Tridnevni raziskovalni projekt v okviru festivala Front@ v Murski Soboti pod mentorstvom slovenske plesalke in koreografkinje Andreje Rauch Podrzavnik se bo tretji dan končal s predstavitvijo.

Beyond Front@: Bridging Periphery is a Creative Europe project (2023–2026) created by Central Europe Dance Theatre – CEDT (Hungary), Bunker (Slovenia), Hrvatski institut za pokret i ples – HIPP (Croatia), Krakow Dance Theatre – Krakowski Teatr Tańca (Poland), M Studio (Romania) and Vitlycke – CPA (Sweden) to foster local development of the contemporary dance fields. Bunker, Ljubljana announces an international OPEN CALL for participation in Dance Communication Lab for dancers from the partner countries.

DCL – Dance Communication Lab is a short-term exchange formula between dancers, where the main aim is that six professional dancers coming from Hungary, Slovenia, Croatia, Poland, Romania, and Sweden get to know each other through improvisation, which is the most distinctive process of creation in contemporary dance. The three-day research project within the Front@ Festival in Murska Sobota under the mentorship of a Slovene dancer-choreographer, Andreja Rauch Podrzavnik, will result in a presentation on the third day.

Silvia Gribaudi: Gracije // **Graces** (IT)

Koreografija // **Choreography:**

Dramaturgija // **Dramaturgy:**

Nastopajo // **Performers:**

Lučno oblikovanje // **Light design:**

Tehnični vodja // **Technical director:**

Kostumi // **Costumes:**

Produkcija // **Production:**

Koprodukcija // **Co-production:**

S podporo // **Supported by:**

K izvedbi projekta so prispevali //

Project was realised with the contribution of:

Silvia Gribaudi

Silvia Gribaudi, Matteo Maffesanti

Silvia Gribaudi, Siro Guglielmi, Matteo Marchesi, Andrea Rampazzo

Antonio Rinaldi

Leonardo Benetollo

Elena Rossi

Zebra

Santarcangelo dei Teatri

MiC Italian Culture Ministry

ResiDance XL – luoghi e progetti di residenza per creazioni coreografiche
action of the network Anticorpi XL - Network Giovane Danza D'autore,
coordinated by L'arboreto - Teatro Dimora di Mondaino e IntercettAzioni
- Centro di Residenza Artistica della Lombardia - progetto di Circuito
CLAPS e Industria Scenica, Milano Musica, Teatro delle Moire, Zona K

Navdih za *Gracije* so bile Tri gracije, kip Antonia Canove, ki ga je ustvarjal med letoma 1812 in 1817. Delo črpa iz mitologije. Tri Zevsove hčere – Evfrozina, Aglaja in Talija – so posebljale lepoto, radost in blaginjo. Tri moške figure zasedejo oder v prostoru in času, ki je razpet med človeškim in abstraktnim: prostor, v katerem moški in ženske, ki se srečajo, nimajo dodeljenih vlog in plešejo v ritmu narave. Na odru se jim pridruži avtorica, ki se rada opredeljuje kot "avtorica telesa". V neposrednem, ostrem in empatičnem komičnem slogu, ki zanika kakršnekoli meje med plesom, gledališčem in uprizoritveno umetnostjo, s svojo poetiko nepopolnosti pretvarja v umetniško obliko.

Silvia Gribaudi zadnjih deset let preizprašuje spolne stereotipe, ženske in moške identitete ter koncept virtuoznosti v plesu in vsakdanjem življenju, s čimer prestopa klišeje in zunanje videze. K realizaciji projekta je s kritično, vizualno in režijsko podporo pomembno prispeval Matteo Maffesanti, sicer režiser, vodja družbenega gledališča in video ustvarjalec. Spremljal je celoten umetniški proces v več fazah, vključno z delavnicami za lokalne prebivalce. Delavnice so bile zasnovane na koreografskem materialu, razvitem v projektu.

Graces was inspired by *The Three Graces*, a sculpture by Antonio Canova created between 1812 and 1817. The work draws from mythology. Zeus' three daughters – Euphrosyne, Aglaea, and Thalia – radiated splendour, joy, and prosperity. Three male figures take the stage in space and time suspended between the human and the abstract: a place where males and females meet without roles and dance to the rhythm of nature. They are joined on stage by the author, who likes to define herself as the 'author of the body.' With a direct, cruel, and empathetic comic style defying art boundaries between dance, theatre, and performing arts, her poetics elevates imperfections to an art form.

Over the past ten years, Silvia Gribaudi has been questioning gender stereotypes, female and male identities, and the concept of virtuosity in dance and daily life, reaching beyond clichés and appearances. *Graces* was realised thanks to the critical, visual and directorial support of Matteo Maffesanti (director, social theatre operator, and videomaker), who followed through the entire several-phase artistic process, including workshops for the local population inspired by the choreographic material developed in the project.





Freekind (HR//SI) – koncert // concert

Skupino sestavljata hrvaška pianistka in vokalistka Sara Ester Gredelj ter slovenska bobnarka Nina Korošak-Serčič. Njune pesmi posredujejo močno sporočilo ljubezni in upanja, ki ga dopolnjujejo R&B in jazzovski ritmi. V njihovi glasbi je čutiti vpliv izvajalcev, kot so PJ Morton, Common in YEBBA. Njun prvi EP v lastni produkciji, *Not Good Enough*, je v digitalni obliki izšel junija 2021. Spodbujeni s pozitivnimi odzivi pripravljata prvi dolgometražni album, ob čemer sta za nastope v živo deležni odličnih kritik.

The soulful group comprises Croatian pianist and vocalist Sara Ester Gredelj and Slovene drummer Nina Korošak-Serčič. Their songs carry a strong message of love and hope, complemented by R&B and jazz grooves. The music draws influence from artists such as PJ Morton, Common, and YEBBA. Their first self-produced EP, *Not Good Enough*, was digitally released in June 2021. Inspired by the positive reactions, they are working on their first full-length album and getting great reviews for their live performances.

PRODUKCIJA // PRODUCED BY:

Flota, zavod, Murska Sobota

FESTIVALSKA PISARNA IN SREČEVALIŠČE // FESTIVAL'S OFFICE AND MEETING POINT:

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KOPRODUKCIJA // CO-PRODUCTION:

Zavod Flota, Ljubljana // Flota Institute, Ljubljana
Zavod za kulturo, turizem in šport Murska Sobota //
Murska Sobota Institute for Culture, Tourism, and Sport
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PARTNERJI // PARTNERS:

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VODSTVO FESTIVALA // FESTIVAL TEAM:

Umetniški vodja // Artistic director: Matjaž Farič
Vodja produkcije // Production manager: Ksenija Kaučič
Prostovoljci // Volunteers: Maja Halas, Staša Prah, Lana Tivadar, Miha Lendvaj,
Veronika Valdes, Jošt Rogelj, Žiga Mekiš Recek
Moderatorica pogovorov z ustvarjalci // Artist talks moderator: dr. Andreja Kopač
Seminar kritičnega pisanja // Critical writing seminar: dr. Zala Dobovšek - mentorica/mentor, Evelin Bizjak,
Brina Jenček, Jaka Bombač
Uradni fotograf festivala // Official festival photographer: Borut Bučinel
Oblikovanje // Design: Andreja Jež – Humanist
Urednik festivalskega kataloga // Festival catalogue edited by: Matjaž Farič
Lektura in prevod // Slovene editing and English translation: Melita Silič
Tehnični direktor // Technical director: Igor Remeta
Asistenti tehnike // Assistant technicians: Vito Šiftar, Denis Pozderec

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