



FESTIVAL

KLUŽE

2011

OBLETNICA KOT NOVA SMERNICA

Desetletno sodelovanje med Občino Bovec in Kulturnim društvom B-51 z enkratno festivalsko idejo, ki je pripomogla k razvoju kulturnega turizma in kulturnega ozaveščanja, je obrodilo z mednarodnim Festivalom Kluže kot enim najbolj specifičnih primerov združevanja kulture, zgodovine in naravnega bogastva v Sloveniji in celotnem evropskem prostoru. V desetletnem razvojnem procesu se je domačemu in tujemu občinstvu v Posočju predstavilo več kot sto kulturnih dogodkov z izvajalci iz Slovenije in približno petnajstih evropskih držav in širše.

Ne glede na specifične probleme v razvojnem procesu si Festival Kluže z novimi programskimi, idejnimi in organizacijskimi dopolnitvami v prihodnosti odpira nove možnosti in še pomembnejši status specifičnega mednarodnega dogodka. Letošnji festivalski program se tematsko in skladno z razvojem festivala (vztrajno in s sodelovanjem med domačo občino in kulturno organizacijo iz druge regije) loteva problemov drugačnosti v domačem prostoru, sprejemanja novega in istočasnega prilagajanja drugega domačemu prostoru. Načjenja problem vrednot, razumevanja in sodelovanja med starim in novim, med konvencionalnim načinom dojemanja vsakdanjosti in novimi, specifičnimi pojavi, posamezniki in organizacijami.

Vse to nam bodo v skrbno izbranih predstavah domačih in tujih gledališč, večinoma v enkratnem okolju in vzdušju Trdnjave Kluže, tudi letos približali vrhunski domači in tuji izvajalci.

Vabljeni na 10. Festival KLUŽE!

Damir Domitrović
Direktor Festivala KLUŽE

AN ANNIVERSARY SETTING NEW DIRECTIONS

The ten-year collaboration between the Municipality of Bovec and B-51 Cultural Society based on a unique festival concept that has contributed to the development of culture tourism and sensitivity to culture gave life to the International Kluže Festival, one of the most specific platforms of merging culture, history and natural wealth, both in Slovenia as well as in Europe as a whole. Over the last decade, both local and foreign audiences in the Posočje region have enjoyed over a hundred cultural events involving performers from Slovenia and about other fifteen countries from Europe and beyond.

Regardless of specific issues in the development process, the Kluže Festival is opening up new and larger possibilities for, as well as the more relevant status of, this original international event – thanks to a new programme, concept and organisational solutions for the future.

This year's festival programme, in terms of subject as well as its development (consistently and with the common idea of collaboration between a local community and a cultural organisation from another region), addresses the issues of being different in the local environment, the acceptance of the new and the simultaneous adaptation of what is different to the local milieu. It deals with the issues of values, understanding and collaboration between old and new life styles, the conventional perception of everyday life, and new, specific phenomena, individuals and organisations.

All of that will be delivered to the audience in the carefully selected performances of local and foreign theatres, mainly in the unique site and atmosphere of the Kluže Fortress, by the exquisite casts from Slovenia and abroad.

You are most welcome to join us at 10th edition of the Kluže Festival!

*Damir Domitrović
Director of Kluže Festival*

Martin Sperr**LOVSKE SCENE S SPODNJE BAVARSKE
HUNTING SCENES FROM LOWER BAVARIA**

'Ljudska igra' / 'A Folk Play' (120 min)

Režija / *Direction*: Ivica BuljanAsistent režije / *Assistant Director*: Robert WaltlPrevod / *Translation*: Lučka JencičLektura in adaptacija v gorenjščino / *Adaptation into Gorenjska Dialect*: Barbara RogeljDramaturgija / *Dramaturgy*: Marinka PožtrakAvtor glasbe / *Composer*: Mitja Vrhovnik SmrekarKostumografija / *Costume Design*: Ana Savič GecanScenografija / *Set Design*: Siniša IlićIgrajo / *Cast*: Milena Zupancič, Klemen Mauhler, Vesna Vončina, Darja Reichman, Anže Zevnik, Marko Mandić, Pavel Rakovec, Igor Štamulak, Vesna Jevnikar, Vesna Slapar, Peter Musevski, Vesna Pernarčič Žunič, Aljaž Tepina, Primož Pirnat, Robert WaltlGlasbeniki / *Musicians*: Aljaž Praprotnik, Irenej Vid Bošnjak, Tomaž Kosirnik, Luka Verlič, Jaša Veselinovič, Janez Sagadin, Matic Dolenc, Manca Petek, Tamara Pepelnik, Nika VremšakKoprodukcija / *Co-production*: Prešernovo Gledališče Kranj & Art Center Kranj (SI)Foto / *Photo*: Mare Mutić

Igro *Lovske scene s Spodnje Bavarske* je napisal nemški dramatik Martin Sperr leta 1965. V osemnajstih scenah na direkten in realističen način upodablja prebivalce vasi ter skozi prikaz omejenosti in zlobe vaščanov pripoveduje zgodbo o izločenosti drugačnih. Kdor velja za homoseksualca, je iz družbe izločen že v mestu, v vasi pa zanj sploh ni prostora. Avtorjev odnos do oseb in dogodkov ni hladen ali celo posmehljiv, saj v svoji igri ne sodi, ampak zgolj prikazuje. Tema igre, ki v vseh teh letih žal ni izgubila aktualnosti, ni zgolj drugačnost posameznika, ampak realističen prikaz razmer v družbi, vašeke srenje in medčloveških odnosov, oskrnutjenih z nestrpnostjo in zlobo. Režiser Ivica Buljan z izvrstno igralsko zasedbo kompleksno temo prepoji s humorjem in v interpretaciji doda lucidnost sodobnega ustvarjalca.

Hunting Scenes from Lower Bavaria was written by the German playwright Martin Sperr in 1965. Eighteen simple and realistic scenes portray the inhabitants of a village and through their stupidity and malice tell the story of the exclusion of those who are different. Whereas a person regarded as homosexual is excluded from many of society's activities in an urban milieu, in the rural community, there's absolutely no room for such individuals. The playwright's attitude toward the characters and events is not cold or scornful due to the fact that his play is not intended to judge but merely to illustrate. The subject of the play, which, despite the decades, has not lost its edge or actuality, is not only an individual's nonconformity, but is also the realistic portrait of society in general, as well as human relationships in a rural parish, corrupted by intolerance and malevolence. The director Ivica Buljan and his excellent cast infuse the complex topics with humour, whereas the interpretation features the lucidity of the contemporary artist.

Boštjan Štorman

PETER STRAH **PETER THE GHOST**

Lutkovni igrani muzikal za otroke / *Puppet Musical for Children* (40 min)

Scenografija, kostumografija, oblikovanje lutk, režija

Set and Costume Design, Puppet Design, Direction: Boštjan Štorman

Glasba / *Music:* Goran Završnik

Igra, pleše, poje / *Acting, Dancing, Singing:* Lucija Čirovič

Produkcija / *Production:* Gledališče iz desnega žepka (SI)



Foto / *Photo:* Boštjan Štorman

Peter, mali hišni strah, skupaj z dedkom Strahom, Velikim Bavbavom in sobarico Fobijo prebiva v hotelu Strahovlad. Vsi od njega pričakujejo, da bo nasledil tradicijo in postal najstrašnejši potomec rodbine Strah. A Peter ima težavo ... strah ga je. Nekega večera prispe v hotel dr. Korajža, ki želi v svojo magično napravo straholov ujeti vse strahove. Ko v napravo stlači dedka, Petru ne preostane drugega, kot da premaga strah in dr. Korajži prekrži načrte.

Peter, a little house ghost, lives together with his grandfather Ghost, Big Bogeyman and the maid Phobia in the Ghostland Hotel. He is expected to carry on the tradition and become the scariest descendant of the Ghost family. It's just that Peter has one tiny problem... He is terribly frightened. One night, Dr. Courage arrives to the hotel, where she wants to capture all the ghosts with her magical ghost-trapping device. When she sticks Peter's grandfather into the device, he has no other choice than to conquer his fears and thwart Dr. Courage's plans.

Jacob & Wilhelm Grimm**RDEČA KAPICA
LITTLE RED RIDING HOOD**Otroška igrana predstava / *Performance for Children* (40 min)Režija / *Direction*: Dejan SpasićScenografija / *Set Design*: Luka Martin ŠkofKostumografija / *Costume Design*: Nina HolcGlasba / *Music*: Matjaž UgovšekIgrata / *Cast*: Luka Cimprič & Anže ZevnikProdukcija / *Production*: KŠD Štumpf (SI)Foto / *Photo*: Boris Primožič

Rdeča kapica v režiji Dejana Spasića je zasnovana kot zgodba dveh klovnov, ki ju otroci zasačijo na prizorišču predstave teden dni prezgodaj. Pripravita sicer gledališki letak, v katerem se otrokom opravičita in jih prosita, naj se vrnejo naslednji teden, a žal prepozno: otroci so že tu in predstava se mora začeti! Klovn Marjan in Brane se morata nekako znajti, čeprav pravljice o Rdeči kapici še ne znata čisto 'na pamet'. Na razpolago imata staro knjigo pravljic, gledališko stojalo z oblekami, nekaj rekvizitov (vrv, klobuke, glasbila ...) in seveda sebe – svojo domišljijo. Po klovnem uvodu se predstava presenetljivo zasuče v muzikal, ko se Rdeča kapica in volk srečata v gozdu, in se nadaljuje kot lutkovna predstava, ko Marjan med igranjem Rdeče kapice, ki zaspi v gozdu, tudi sam zadrema na odru! Ko se Marjan končno zbudi, jima z vrsto preoblek in kljub različnim komičnim zapletom uspe odigrati vse vloge. Seveda s pomočjo otrok, brez katerih jima predstava ne bi uspelo pripeljati do srečnega konca.

Little Red Riding Hood, directed by Dejan Spasić, is a story about two clowns caught by surprise by children at the venue a week before their show is supposed to take place. The clowns make a poster for the children saying they are sorry and asking them to return the following week, but it is too late! The kids are at the venue and the show must begin! The clowns Marjan and Brane have to work it out somehow, even though they still don't know the story of Little Red Riding Hood by heart. Luckily, they have an old book of fairy tales at their disposal, a stand with some theatre costumes, a few props (rope, hats, musical instruments...) and, of course, themselves – their imagination. After a clown-style introduction, the performance unexpectedly transforms into a musical when Little Red Riding Hood and the Wolf meet in the woods, and continues on as a puppet show when Marjan, in the role of Little Red Riding Hood, who falls asleep in the woods, falls asleep himself on the stage as well! When Marjan finally wakes up, the two clowns, with the help of a number of costumes and despite various comical adventures, manage to play all the roles. And let's not forget to mention the children, who help them bring the performance to a happy end.

Francesco Niccolini, Fabrizio Pugliese

DOKTOR FRANKENSTEIN **DOCTOR FRANKENSTEIN**

Prosta priredba romana Frankenstein pisateljice Mary Shelley
Freely adapted from Frankenstein by Mary Shelley / Drama (60 min)

Avtor teksta / *Text by:* Francesco Niccolini

Zamisel / *Concept:* Fabrizio Pugliese

Režija / *Direction:* Salvatore Tramacere & Fabrizio Pugliese

Scenografija / *Set Design:* Iole Cilento

Oblikovanje luči / *Lighting Design:* Lucio Diana

Igrata / *Cast:* Fabrizio Pugliese & Fabrizio Saccomanno

Produkcija / *Production:* Cantieri Teatrali Koreja, Lecce (IT)



Foto / *Photo:* Antonio Palma

Fabrizio Pugliese je bil januarja 2010 za vlogo v predstavi Doktor Frankenstein nagrajen kot najboljši igralec na 28. mednarodnem gledališkem festivalu Fadjir v Iranu.

In January 2010, Fabrizio Pugliese won the Best Actor Award at the 28th Fadjir International Theatre Festival (Iran) for his role in the performance Doctor Frankenstein.

Skoraj dve stoletji sta minili, kar je Mary Shelley napisala in objavila svojo mojstrovino, in doktor Frankenstein se ne spreneveda, da je vse ostalo enako: znanstvenik posodobi svoje instrumente in odkritja, pomnoži svoje eksperimente in stvaritve, pa tudi možnosti za bolj prefinjene dosežke, vedno v iluziji, da v svobodi raziskovanja in osvajanja lahko prekorači vse meje in omejitve. Žal otroci, ki jih spravlja na svet, odkrivajo norost njegove vsemogočnosti: ustvarja sicer vse bolj izpopolnjene, vendar nepopolne kreature, ki bi se jih celo sam rad znebil, če ga ne bi spremljalo prekletstvo očeta, ki vsemu navkljub ljubi svoje iznakažene stvaritve.

Predstava je trda, vendar hkrati komična do norosti – norosti strojev in človeških bitij –, in sicer v zavedanju velikega znanstvenika in vseh protagonistov, da se je kultura, ki jo je spravil na svet, sprevrgla in je ne more ljubiti, kot bi jo lahko.

Predstava je v italijanskem jeziku s slovenskimi nadnapisi.

Nearly two centuries after Mary Shelley wrote and published her masterpiece, this Doctor Frankenstein does not pretend that time has not passed: the scientist updates his instruments and his conquests, multiplies his experiments and his creatures, as well as the possibilities of refining his achievements, at the mercy of his illusion of being able to exceed all limits in his freedom to research and to conquer. Unfortunately, the children that he brings into the world will reveal the insanity of his almightiness: he creates creatures more and more advanced, but imperfect, which he himself would like to eliminate, were he not vexed by the perturbation of a father who – in spite of everything – loves his deformed creatures.

The show is hard, but comical to the point of stupidity at the same time – both the stupidity of machines and that of human being, in the consciousness – not only that of the great scientist, but of all actors of life – that the creature he has brought into the world has turned out badly, and he has not been able to love it as he could have done. The performance is in Italian with Slovenian supertitles.

Milan Jesih

GRENKI SADEŽI PRAVICE *THE BITTER FRUITS OF JUSTICE*

Interpelacija v enem nonšalantnem zamahu / *An interpolation in a single nonchalant swing* / Komedijska / *Comedy* (60 min)

Režija / *Direction*: Andrej Jus

Dramaturgija / *Dramaturgy*: Andrej Zupanec

Svetovalka za jezik / *Language Consultant*: Alida Bevk

Kostumografija / *Costume Design*: Jasna Vastl

Avtor glasbe / *Music*: Branko Rožman

Oblikovanje luči / *Lighting Design*: Samo Oblokar

Igrajo / *Cast*: Ana Facchini, Arna Hadžialjevič, Peter Harl, Kristijan Guček

Produkcija / *Production*: SNG Nova Gorica (SI)



Foto / *Photo*: Foto atelje Pavšič Zavadlav

Majčkene prizori, majčkene situacije iz majčkениh življenj. Malo od tu, malo od tam, a v enem nonšalantnem zamahu: kako švercemo, kako trkamo na vrata, kako se gremo revolucijo, kako je težko dobiti ženo, kakšna nora naključja se dogajajo, kako valovi butajto ob pomol, kako zanosimo, kako ne bomo presegli plana, kako radi poslušamo Rahmaninova, kako smo minljivi, kako nam nič ne manjka, kako smo že po spomladanski modi, kako si očitamo, kako OZN predsedujejo ženske, kako bogat narod smo, kako je v hiši spet toplo, kako daleč sega latinica, kako nas žaklji ne morejo pregovoriti, kako neutrudno veslamo, kako nam nočejo izstaviti soglasja, kako rigamo, kako radi pojemo, kako smo bolj amaterji ... in še in še takih igric, ludizmov, ki se lahko iztečejo tudi v smrt, brez pravice. Prepustimo se torej igrivi dramski poeziji, ki se pne od realističnih do fantastičnih prizorov, ki je v svojem temelju še vedno slovenska in se hkrati ozira drugam, v vse smeri, v metafiziko in njeno parodijo hkrati, ki zna biti navihano kritična in bodro humorna.

Small scenes, tiny situations from even tinier lives. A bit from here and a bit from there, but all together in a single nonchalant swing: how we smuggle, how we knock on the door, how we pretend to make a revolution, how difficult it is to get a wife, what crazy coincidences happen in life, how waves break against the pier, how we get pregnant, how we will fail to accomplish the plan, how we like listening Rahmaninov, how transitory we really are, how we are altogether just fine, how totally spring fashionable we are, how we blame ourselves, how UNO is presided over by women, what a wealthy nation we are, how warm it is to be at home again, how far Latin alphabet reaches, how sacks fail to convince us, what tireless rowers we are, how we are denied a consent from, how we burp, how we love singing, how we are more like amateurs... and a number of other such games, ludisms which might even turn out deadly, without justice. Thus let just give in to the playful drama poetry distended from realistic to fantastic scenes; the poetry which fundamentally remains Slovenian and at the same time looks other ways, in all directions, to metaphysics and simultaneously to its parody, which can be roguishly critical as well as invigoratingly humorous.

Sam Shepard

LUNINE MENE **AGES OF THE MOON**

Melanholična drama / *A Melancholic Drama* (75 min)

Prevajalka / *Translation*: Tina Mahkota

Režija / *Direction*: Boris Cavazza

Dramaturgija / *Dramaturgy*: Eva Kraševc

Scenografija / *Set Design*: Slavica Radović Nadarevič

Kostumografija / *Costume Design*: Polonca Valentinčič

Avtor glasbe / *Music*: Igor Leonardi

Oblikovanje luči / *Lighting Design*: Milan Podlogar

Asistentka režiserja / *Assistant Director*: Ajda Valcl

Igrata / *Cast*: Ivo Ban & Boris Cavazza

Produkcija / *Production*: SNG Drama Ljubljana (SI)



Foto / *Photo*: Peter Uhan

Lunine mene so najnovejše besedilo znamenitega ameriškega dramatika, igralca in režiserja Sama Sheparda. Stara prijatelja, ki nekega avgustovskega večera sedita na verandi, počasi srkata bourbon, globokoumno razpravljata, se spominjata svoje mladosti, vmes malo motovilita s puško in se nato spet vrneta k svojim iskri-
vim dialogom, čakata lunin mrk. Na pogled običajna situacija začenja sčasoma prehajati na spolzka tla vrednotenja medsebojnega zaupanja, prijateljstva in nek-
danjih skupnih dogodivščin. Bridka, a obenem s pikrim humorjem prežeta igra je
nadvse pronicljiva meditacija o starosti, o izgubljanju in tudi o (ne)zanesljivosti
spomina, ki ga načenjajo zametki demence in kaplje viskija. Melanholična drama
o dveh prijateljih, ki ju ne družijo zgolj dolgoletna privrženost in zaupnost, temveč
tudi zavist in tekmovalnost.

Ages of the Moon is the latest text by the famous American dramatist, actor and director Sam Shepard. Two old friends sit on the porch on an August night. They slowly sip bourbon, discuss great issues of life, recall their youth and fool around with a rifle for a while before going back to their vivid dialogue while waiting for a lunar eclipse. An apparently ordinary situation gradually drifts onto slippery ground when they start judging their mutual trust, friendship and common adventures. A bitter play, at the same time imbued with pungent humour, it is a most profound meditation on old age, losing and the (un)reliability of memory affected by the first symptoms of dementia as well as by a bourbon too many. A melancholic drama about two friends who are not only bound by years of loyalty and intimacy but also by envy and competitiveness.

Alenka Hain**RAZSTAVA
EXHIBITION**

Drama (60 min)

Besedilo in režija / *Text and Direction*: Alenka HainPesmi / *Poems*: Jani OswaldScenografija / *Set Design*: Majda Krivograd, Hannes OrascheOblikovanje luči / *Lighting Design*: Martin MoschitzIgrajo / *Cast*: Mihi Krištof, Marjan Štikar, Aleksander TolmaierProdukcija / *Production*: Slovenska prosvetna zveza / Slowenischer Kulturverband (AT/SI)Foto / *Photo*: Štefan Reichmann

Uspešen mesar Janez se naenkrat odloči, da bo s pomočjo najetega performerja Jozvalta postal radikalni umetnik. V svoji bivši mesnici pripravi recital pesmi Janija Oswalda in jih ves čas recitira prijatelju Lojzu, ki je na otvoritev prišel čisto slučajno in ga umetnost sploh ne zanima. Pravzaprav se mu mudi domov na polfinale svetovnega nogometnega prvenstva. Janez ga z lažjo prisili, da ostane na recitalu, ko pa se prikaže še Jozvalt s pištolo v roki ...

Predstava s pomočjo poezije Janija Oswalda na izviren način postavlja vprašanja o mejah v današnji umetnosti, o odvisnosti umetnika od geografskega prostora, njegovi pripravljenosti na vse v pričakovanju slave in nenazadnje o tem, da tudi umetniško besedilo – celo pesmi Janija Oswalda – lahko postane sredstvo manipulacije.

Predstava je v slovenskem jeziku z nemškimi nadnapisi.

Out of the blue, a well-situated butcher Janez decides to – with the assistance of a hired performer Jozvalt – become a radical artist. In his former butcher shop he organises the recital of poems by Jani Oswald, constantly reciting them to his friend Lojz, who is totally uninterested in art and came to the opening by pure chance. Actually, he is in a hurry to get home in time for the finals of the world football championship. Janez forces him with a lie to stay at the recital and when Jozvalt turns up with a gun in his hand...

Through the poems of Jani Oswald, the performance poses in an original manner the questions on the limits in contemporary art, the relation between the artist and his local environment, the artist's willingness to do just about anything to become famous and, last but not least, the issue that an artwork – even the poems of Jani Oswald – may become subject to manipulation.

The performance is in Slovenian with German supertitles.

Svetlana Makarovič

KRIZANTEMA NA KLAVIRJU A CHRYSANTHEMUM ON THE PIANO

Glasbeno-gledališki projekt / A Musical Theatre Project by Janja Majzelj (75 min)

Poezija in glasba / Poems and Music: Svetlana Makarovič

Vezna besedila / Spoken Interludes: Janja Majzelj

Kostumi / Costumes: Nataša Recer, Janja Majzelj

Aranžmaji / Arrangements: Blaž Celarec, Nino de Gleria, Joži Šalej, Jelena Ždrale

Oblikovanje zvoka / Sound Design: Silvo Zupančič

Oblikovanje luči / Lighting Design: Matjaž Brišar

Igrajo / Cast: Janja Majzelj – vokal/vocals

Glasbeniki / Musicians: Joži Šalej, Jelena Ždrale, Blaže Celarec, Nino de Gleria

Produkcija / Production: Slovensko mladinsko gledališče (SI)



Foto / Photo: Žiga Koritnik

Svetlana Makarovič je nedvomno vrhunska slovenska pesnica. S svojo poezijo pove tisto, česar si ne upamo izreči, vidi, kamor nočemo gledati, in razgalja tam, kjer je največ sprenevedanja. "Naj bodo njene pesmi ali šansoni izzivalni, cinični, nežni, grenki, vedno zadenejo naravnost v srce, kajti točno tja je usmerjen njihov pogled," pravi avtorica predstave Janja Majzelj. Zaradi svoje izraznosti so hvaležen igralski material, ki kar kliče po uprizoritvi. *Krizantema na klavirju* je gledališko-glasbeni večer, kjer se glasbena interpretacija poezije povezuje z avtorsko in mojstrsko igralsko prezenco Janje Majzelj, navdihnjene s poezijo Svetlane Makarovič. Ali, kot je v Delu zapisala Tanja Jaklič: "Glasba, nastop, njegova dramaturgija in ples. Vse do popolnosti. /.../ Glasbeno-scenski dogodek je presešel vsa pričakovanja - jamstvo za uspeh sta bili namreč že dve imeni sami po sebi: Janja Majzelj kot izjemna interpretka in Svetlana Makarovič kot izjemna pesnica. V popolnosti pa je zaživelo vse."

Without a shadow of a doubt, Svetlana Makarovič is a brilliant Slovene poetess. With her poetry, she tells what we are afraid to say, she sees what we don't want to look at and exposes where there is the most hypocrisy. "Be her poems or chansons provocative, cynical, tender or bitter, they always get straight to the heart because this is exactly where their gaze is directed," says the author of the performance, Janja Majzelj. Due to their expressive power, they are an ultimate acting material that downright calls for performance. A Chrysanthemum On The Piano is a musical theatre evening where the musical interpretation of poetry merges with the artist and stage presence of Janja Majzelj, inspired by the poetry of Svetlana Makarovič. Or, as Tanja Jaklič put it in the Delo newspaper: "The music, the performance, its dramaturgy and dance. All to perfection. /.../ A musical and stage event that has surpassed every expectation – a guarantee for success for the two names themselves: Janja Majzelj, as an extraordinary interpreter, and Svetlana Makarovič, as an extraordinary poetess. Everything lived to perfection."

Leta 2010 je predstava na 40. Tednu slovenske drame v Kranju prejela nagrado občinstva.

In 2010, at the 40th Week of Slovenian Drama in Kranj, the performance received the Audience Award.

Rosana Hribar, Maša Kagao Knez**ROJENA ZUNAJ SVOJE VASI
BORN OUT OF HER VILLAGE**Plesna predstava / *Dance Performance* (35 min)Koreografija / *Choreography*: Rosana HribarDramaturgija / *Dramaturgy*: Andreja KopačIzbor glasbe / *Music Selection*: Rosana HribarPles / *Dance*: Maša Kagao KnezProdukcija / *Production*: Kulturno-umetniško društvo Baobab (SI)Koprodukcija / *Co-production*: Plesni Teater Ljubljana (SI)Projekt je podprlo / *Co-funding*: Ministrstvo za kulturo RS / Ministry of Culture RSFoto / *Photo*: Tone Stojko

Afriški izraz 'kagao' v prevodu pomeni ženska, rojena zunaj svoje vasi. Maša Kagao Knez, ki po materini strani izvira iz Slovenije, po očetovi pa iz Burkine Faso, je plesalka in koreografinja, ki od rojstva živi v Ljubljani in je v slovenskem plesnem prostoru prisotna že skoraj dve desetletji. Med letoma 2004 in 2006 se je šolala v Parizu na šoli za tradicionalni in sodobni afriški ples. "Kljub temu nisem ne črna, ne sodobna, ne afriška," pravi Maša in nadaljuje: "Ko pridem v Slovenijo, nisem sodobna plesalka, ko pridem v Afriko, nisem plesalka afriških plesov. Vedno znova sem nekako 'zunaj.'"

V solo performansu je kot izhodišče postavila izkušnjo zunanosti in (ne)pripadnosti ter principe dvojnosti in identitete. K sodelovanju je povabila koreografa Rosano Hribar in Georgesa Momboya, da iz različnih perspektiv razvijeta gibalni material, ki ga vsebuje eno telo, telo plesalke Maše Kagao Knez. *Rojena zunaj svoje vasi* pomeni prvi del 'gibalne raziskave', za katerega koreografijo je prispevala Rosana Hribar. *Andreja Kopač*

The African term "kagao" means a woman who was born outside her village. Maša Kagao Knez, the daughter of a Slovenian mother and of a father from Burkina Faso, is a dancer and choreographer who has been living in Ljubljana since her birth and has been present in the Slovenian dance circles for nearly two decades. Between 2004 and 2006, she studied traditional and contemporary African dance in Paris. "Nonetheless, I'm not black nor contemporary nor African," says Maša, and adds: "When I come to Slovenia, I'm not a contemporary dancer, and when I come to Africa, I'm not a dancer of African dances. Over and over again, I'm somewhat 'out'."

Her solo performance addresses the experience of outsider-ness and (non)belonging, as well as the principles of duality and identity. She invited Rosana Hribar and Georges Momboye, two choreographers from completely different environments, to join her project and develop a physical material contained in one body – that of the dancer Maša Kagao Knez – from various perspectives. Born Out of Her Village is the first part of a "physical research" choreographed by Rosana Hribar.

Andreja Kopač

Jacob & Wilhelm Grimm

SNEGULJČICA SNOW WHITE

Lutkovna predstava za otroke 5+ / *Puppet Performance for Children aged 5+ (50 min)*

Priredba / *Adaptation*: Marek Bečka, Zala Dobovšek

Režija / *Direction*: Marek Bečka

Dramaturgija / *Dramaturgy*: Zala Dobovšek

Oblikovanje lutk in likovna zasnova / *Puppets and Set Design*: Robert Smolik

Glasba in songi / *Music and Songs*: Jose

Igrata / *Cast*: Vesna Vončina & Jose

Fotografije / *Photographs*: Miha Fras

Produkcija / *Production*: Mini Teater (SI)

Predstava je nastala v okviru mednarodnega evropskega projekta »Puppet Nomad Academy«, ki ga sofinancira Evropska komisija, program Kultura (2007-2013).

The performance was created within the international European project "Puppet Nomad Academy 2", financially supported by the European Commission, Culture Programme (2007-2013).



Foto / *Photo*: Miha Fras

Češki režiser in lutkar Marek Bečka se tokrat loteva reinterpretacije kultne Sneguljčice bratov Grimm.

Pravljичni junaki v tokratni postavitvi niso vpeti v svet čarobnega gozda, zastrupljenih jabolk, idilične narave in nadnaravnih poljubov, ampak se v skladu s svojimi arhetipskimi značaji vživljajo v sodobne družbene ustroje. Posodobljene pravljичne situacije, to pot umeščene v mračno rudarsko mesto, s pomočjo novodobnih pripomočkov v prvi vrsti opozarjajo na ekološko krizo in nenadzorovano zastrupljanje okolja. A brez hudobne mačeha, magičnega zrcala, hudomušnih palčkov in odrešitelja tudi tokrat ne gre. Pravljica o Sneguljčici zaživi kot živ in piker komentar aktualnega stanja sveta, pri čemer ohranja vse bistvene pravljичne motive, ki jih ta kulturna zgodba premore.

This time, the Czech director and puppeteer Marek Bečka reinterprets the cult classic Snow White by the Brothers Grimm.

Instead of being entangled in a world of enchanted woods, poisoned apples, idyllic nature and supernatural kisses, the characters in this performance, according to their archetypal nature, live their lives in today's modern society. The modernised fairy tale situations, set in a dark miner's town, with the help of the "new-age" tools, first of all warn of the uncontrolled contamination of the environment leading to an ecological crisis. Of course, there's no fairy tale without an evil stepmother, a magic mirror, roguish dwarfs and a Prince Charming. This vivid and sarcastic commentary on the current state of the world nevertheless preserves all the quintessential fabulous motifs of the cult original.

KONCERT

CONCERT: ŠUKAR

Koncert romske glasbe / *Concert of Gypsy Music* (90 min)

Vokal, bugarija / *Vocal, Bugaria*: Igor Misdaris

Bisernica, brač, violina / *Bisernica, Braz, Violin*: Nenad Ljubotina

Brač / *Braz*: Matevž Lavrinc

Tamburaški čelo / *Tamburitizza Cello*: Peter Lozar

Kontrabas / *Contrabass*: Štefan Švigelj (SI)



Foto / *Photo*: Franci Virant

Slovenska tamburaška zasedba Šukar se je prvič zbrala pred enaindvajsetimi leti in začela igrati glasbo Romov, predvsem iz vzhodne in jugovzhodne Evrope, ki so prav zaradi raznolikosti načina življenja v različnih okoljih ustvarili pestro glasbeno izročilo. Repertoar oblikujejo z zbiranjem zapisanih, posnetih ali ustno prenesenih pesmi, ki jih potem na svoj način predelajo in aranžirajo. Do sedaj so izdali šest zgoščenk, od nastanka dalje pa uspešno koncertirajo po Sloveniji in tujini. Na svoje nastope velikokrat povabijo različne gostujoče glasbenike, Šukarji pa se pogosto pridružijo tudi drugim izvajalcem pri igranju njihovih skladb. Preigravanje romske glasbe je za Šukarje veselje, je strast in je način izražanja. S svojo glasbo se uspejo dotakniti človeka, ga premakniti iz vsakdanjika, mu omogočiti, da vsaj za trenutek postane svoboden, čustven, srečen, žalosten, razgrajaški, nežen ...

The Slovenian tamburitza ensemble Šukar first formed 21 years ago and started playing gypsy music mainly originating from the East and Southeast Europe. Due to various life styles in different environments, Roma have created a most diverse music tradition. Šukar's repertoire is based on the collection of songs which were written, recorded or passed down by oral tradition, which they remake and arrange in their own original way. The ensemble, which has thus far released six CDs, has held a number of successful concerts in Slovenia and abroad. In addition to inviting other musicians to join them on stage, Šukar often collaborates with various musicians in playing their music as well.

For Šukar, playing gypsy music is a pure joy, passion and a mode of expression. With their music, they are able to touch a person, lift them out of everyday life and allow them to – for at least an instant – become free, emotional, happy, sad, high-tempered, gentle...

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B-51 Cultural Society, Ljubljana & Bovec Municipality

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Producentka / Producer: **Ksenija Kaučič**

Stiki z javnostmi in organizacija / Public Relations & Organisation:

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FESTIVAL KLUŽE / *KLUŽE FESTIVAL 2011* (1. 7. – 10. 7. 2011)

1. julij, petek / Friday 1st July

21.00 – Trdnjava Kluže / *Kluže Fortress* • Martin Sperr: **LOVSKE SCENE S SPODNJE BAVARSKÉ / HUNTING SCENES FROM LOWER BAVARIA** 'Ljudska igra' / 'A Folk Play' • Prešernovo gledališče Kranj (SI)

2. julij, sobota / Saturday 2nd July

11.00 – Bovški trg / *Bovec Town Square* • Boštjan Štorman: **PETER STRAH / PETER THE GHOST** • Lutkovni igrani muzikal za otroke / *Puppet Musical for Children* • Gledališče iz desnega žepka, Ljubljana (SI)

3. julij, nedelja / Sunday 3rd July

11.00 – Bovški trg / *Bovec Town Square* • Jacob in Wilhelm Grimm: **RDEČA KAPICA / LITTLE RED RIDING HOOD** • Otroška igrana predstava / *Performance for Children* • KŠD Štumf (SI)

21.00 – Trdnjava Kluže / *Kluže Fortress* • Fabrizio Pugliese: **DOKTOR FRANKENSTEIN / DOCTOR FRANKENSTEIN** • Drama • Cantieri Teatrali Koreja, Lecce (IT)

4. julij, ponedeljek / Monday 4th July

21.00 – Trdnjava Kluže / *Kluže Fortress* • Milan Jesih: **GRENKI SADEŽI PRAVICE / THE BITTER FRUITS OF JUSTICE** • Komedija / *Comedy* • SNG Nova Gorica (SI)

5. julij, torek / Tuesday 5th July

21.00 – Trdnjava Kluže / *Kluže Fortress* • Sam Shepard: **LUNINE MENE / AGES OF THE MOON** • Melanholična drama / *A Melancholic Drama* • SNG Drama Ljubljana (SI)

6. julij, sreda / Wednesday 6th July

21.00 – Trdnjava Kluže / *Kluže Fortress* • Alenka Hain, Jani Oswald: **RAZSTAVA / EXHIBITION** • Drama • Slovenska prosvetna zveza (AT/SI)

7. julij, četrtek / Thursday 7th July

21.00 – Trdnjava Kluže / *Kluže Fortress* • Svetlana Makarovič: **KRIZANTEMA NA KLAVIRJU / A CHRYSANTHEMUM ON THE PIANO** • Glasbeno-gledališki projekt Janje Majzelj / *A Musical Theatre Project by Janja Majzelj* • Glasbeno-gledališki večer / *A Musical Theatre Evening* • Slovensko mladinsko gledališče (SI)

8. julij, petek / Friday 8th July

21.00 – Trdnjava Kluže / *Kluže Fortress* • Rosana Hribar, Maša Kagao Knez: **ROJENA ZUNAJ SVOJE VASI / BORN OUT OF HER VILLAGE** • Plesna predstava / *Dance Performance* • KUD Baobab, Ljubljana (SI)

10. julij, nedelja / Sunday 10th July

11.00 – Bovški trg / *Bovec Town Square* • Jacob & Wilhelm Grimm: **SNEGULJČICA / SNOW WHITE** • Otroška lutkovna predstava / *Puppet Performance for Children* • Mini Teater, Ljubljana (SI)

21.00 – Bovški trg / *Bovec Town Square*
ŠUKAR • Koncert romske glasbe / *Concert of Gypsy Music* (SI)

V primeru slabega vremena bodo dogodki v Kulturnem domu Bovec.
In the event of bad weather, the events will be held at Bovec Cultural Centre.

Ogled festivalskih prireditev je brezplačen.
All festival events are free of charge.