MARIBOR, LUTKOVNO GLEDALIŠČE MARIBOR, DVORANA GUSTAF, DVORANA UDARNIK VENUES: PRVI ODER, AMFITEATER OF II. GIMNAZIJA MARIBOR, PUPPET THEATRE MARIBOR, GUSTAF HALL, UDARNIK HALL

COPRODUCTION: II. GIMNAZIJA MARIBOR, PUPPET THEATRE MARIBOR, INSTITUTE UDARNIK PRIZORIŠČA: PRVI ODER, AMFITEATER II. GIMNAZIJE

MEDNARODNI FESTIVAL NEODVISNEGA GLEDALIŠČA 3×W.PRESTOPI.SI INTERNATIONAL FESTIVAL OF INDEPENDENT THEATRE 3×W.CROSSINGS.SI

MARIBOR, 27. - 29. 8. 2010 MARIBOR, 27. - 29. 8. 2010 PRODUKCIJA: 3×W.MOMENT.SI PRODUCTION: 3×W.MOMENT.SI KOPRODUKCIJA: II. GIMNAZIJA MARIBOR, LUTKOVNO GLEDALIŠČE MARIBOR, ZAVOD UDARNIK

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PRESTOPI
CROSSINGS

27. 8. - 29. 8. 2010 v Mariboru
27. 8. - 29. 8. 2010 in Maribor

Moment prinaša v Maribor 1. mednarodni festival neodvisnega gledališča Prestopi, s katerim opozarjamo na vrhunsko produkcijo mladih gledaliških ustvarjalcev, ki vplivajo na razvoj sodobnega gledališča, obenem pa se še vedno uveljavljajo v evropskem gledališkem prostoru.
Moment is bringing to Maribor 1st international independent theatre festival Crossings. With this festival we try to draw attention on a top-level production of young theatre makers, who influence the development of modern theatre and are at the same time trying to win recognition in the European theatre space.

Festival združuje sveže slovenske in tuje gledališke prakse, odpira vrata raznoliki produkciji, ki prestopa meje klasičnega teatra, hkrati pa združuje različne uprizoritvene zvrsti, kot so dramsko, lutkovno in gibalno gledališče v smiselno celoto. Namenjen je vsem ljubiteljem kakovostnega, sodobnega in svobodnega gledališča.
The festival combines fresh Slovene and foreign theatre practices; it opens its doors to diverse productions that step beyond boundaries of classical theatre. At the same time it combines different performance art, such as drama, puppet and dance theatre into a meaningful whole. It is designed for all lovers of quality, modern and free theatre.

DELAVNICA WHITE HORSE
WORKSHOP WHITE HORSE

27. 8. - 29. 8. 2010 od 10.00 do 14.00 v Amfiteatru II. Gimnazije Maribor
27. 8. - 29. 8. 2010 from 10.00 till 14.00 in Amfiteater of II. Gimnazija Maribor

Raziskovali bomo kako biti skupina, množica, eno telo. Delavnice White Horse bodo temeljile na koreografskem vidiku kolektiva White Horse o masovni dinamiki in formaliziranju dela s čustveno intenziteto, ki se jo razvijali med kreativnim procesom nastajanja predstav *Trip* (2008) in *Romance* (2009). Poseben fokus bo na specifičnih dogodkih iz našega kolektivnega spomina svetovne zgodovine in portreta v množičnih medijih. Uporabljali bomo material iz interneta, zgodovinske posnetke in fotografije iz svetovnega tiska. Eksperimentirali bomo z njihovimi fizičnimi sredstvi in koreografskim prenosom. Material bomo razvijali in ponavljali daljše obdobje, da vidimo kako to vpliva na čustveno telo in material sam.
We are going to explore being a group, being a mass, being one body. The laboratory is based on our choreographic approach to mass dynamics and the formalized work with emotional intensity, which we developed during the creation of our previous works *Trip* (2008) and *Romance* (2009). A special focus will be on specific events from our collective memory of world history and their portrayal in mass media. Departing from source material ranging from youtube videos, historical film footage to world press photographs, we will experiment with their physical appropriation and choreographic transposition. Material will be repeated and developed over a long duration to see what it brings to the emotional body and how the material itself transforms.

Delavnico bodo vodili: The workshop will be held by: Julia Jadkowski, Chris Leuenberger in Xavier Fontaine.

Delavnica je organizirana s podpro Javnega sklada Republike Slovenije za kulturne dejavnosti.
The workshop is organised with sponsorship by the Public fund of Republic of Slovenia for cultural activities.

DOM SVOBODE
DOM SVOBODE

28. 8. 2010 ob 17.00 v dvorani Udarnik
28. 8. 2010 at 17.00 in Udarnik hall

Vodilne ustvarjalce na Slovenskem preganja ... sila teže! Živadinova vleče v gravitacijo nič, Gregorič obeša svoje modele z glavo navzdol, Lošić sili v neskončno – Kovač in Podgoršek pa na najbolj presunljiv način priznata, zakaj bežita proč od tal: zato, da bi bolje videla, od kod prihajata. Iz sveta, v katerem je bila črna barva rudarske pleh-muzke, rdeča mamine najlon srajce, bela pa sestrinih baletnih copatk. Dom svobode ni le šifra sveta, kakor ga vidi naša generacija, če se ozre nazaj – je tudi šifra za prostore svobode, ki jih skuša umetnik ustvariti, ko se hoče povzpeti nad vsakdan, razvneti misli in odvezati telo. Vzravnati telo na previsni steni je po svoji hereziji gesta, identična prhutanju ptiča na vrhu orjaškega dimnika: adijo, zemlja! A ptič ni več sam, jato ima – jato črnic p(t)ičic, ki se v nekem bežnem razostrenem posnetku Saše Podgorška poistovetijo s črnimi pikami na kocki in s črnimi pikicami na belem listu papirja. Naključje meta kocke, ujeto v Kovačev sistem, postane neubranljiva kombinacija, ki ne podira le teles, ampak tudi stene. (Stojan Pelko)
Živadinov is lured into gravitation by nothingness, Gregorič makes his stand by hanging his models upside-down, Losic tends towards the infinite - Kovac and Podgorsek confess, in most stunning way, the reason for their running away from the ground: to have a better look at the world they come from. The world, where black colour was the colour of miners' brass band, red was the colour of mom's nylon blouse and white was the colour of sister's ballet shoes. Dom Svobode in not only a code for the world the eyes of our generation see when looking back - it is also a code for the spaces of freedom an artist tries to create, wanting to rise above the banality of everyday life, wishing to inflame his imagination and to untie his body. To make a body stand upright when hanging from the wall is a gesture that in its heresy resembles fluttering of a bird on top of a gigantic chimney: goodbye, Earth! But the bird is not alone anymore, it has its flock of black birdies, which in a fleeting, unfocused shot become one with black dots on a die and with black dots on a piece of white paper. The chance of the cast die, caught into Kovac's system, becomes an irresistible combination, pulling down not only bodies, but walls as well. (Stojan Pelko)

Produkcija Production: EN-KNAP **Koprodukcija: Coproduction:** Televizija Slovenija **Koreografija: Choreography:** Iztok Kovač **Režija: Directed by:** Sašo Podgoršek

Festival so podprli Pekarna Magdalenske Mreže, Plesna izba Maribor, Veleposlaništvo Kraljevine Nizozemske, Javni sklad Republike Slovenije za kulturne dejavnosti, Zavod za turizem Maribor, Maribor 2010: Evropska prestolnica kulture, sOliver, Plinarna Maribor, Zavarovalnica Triglav, Radio Center, Televizija Maribor, Radio Maribor, Zveza prijateljev Mladine Maribor, Žurnal 24.
The festival is sponsored by Pekarna Magdalenske Mreže, Plesna izba Maribor, the Embassy of the Kingdom of Netherlands, the Public fund of Republic of Slovenia for cultural activities, Institute for tourism Maribor, Maribor 2010: European capital of culture, sOliver, Plinarna Maribor, Zavarovalnica Triglav, Radio Center, Televizija Maribor, Radio Maribor, Zveza prijateljev Mladine Maribor, Žurnal 24.

KAJ BOŠ POČEL KO PRIDEŠ VEN OD TU?
WHAT ARE YOU GOING TO DO WHEN YOU GET OUT OF HERE?

27. 8. 2010 ob 17.00 v dvorani Udarnik
27. 8. 2010 at 17.00 in Udarnik hall

Film *Kaj boš počel, ko prideš ven od tu?* večkrat nagrajenega ustvarjalnega tandema Kovač – Podgoršek je kompleksna pokrajina improviziranih situacij, potopljenih v brezčasnost mreže rudniških rovov prepredenih pod Trbovljami. Realistični imaginarij tega postsocialističnega mesta, za katerega se zdi, da še danes obstaja nekako izven časa, je v ekipi priznanih plesnih in filmskih ustvarjalcev sprožil impulz intimnega pogleda vase. V prostovoljno izbrano zaprto situacijo, obdano s toploto in vlažnostjo brezlučnega podzemeljskega sveta zareže sedem teles protagonistov, ki v fizičnem naporu in ludističnih prebliskih naseljujejo in kreirajo poetično, med Tarkovskim in Beckettom pozvanjajoče razpoloženje filma. Film, nastal po motivih plesne predstave *S.K.I.N.*, koreografov Iztoka Kovača in Julyena Hamiltona, je vizualno-zvočna artikulacija enknapovske govorice teles v gibanju, ki gledalca posrka v zavezujočo atmosfero.
The film *What you going to do when you get out of here?*, by the award-winning duo Kovač-Podgoršek, is a complex landscape of improvised situations immersed in the timeless network of coalmine shafts under the Slovene town of Trbovlje (hometown of Iztok Kovač and the main source of his inspiration). The realistic imagery of this post-socialist town, which still seems to exist out of time, triggered the impulse of this intimate introspection by a team of acclaimed dancers and filmmakers. The physical strain and ludist flashes of seven bodies cutting into the intentionally chosen closed situation, surrounded by the lightless warmth and humidity of the underground world, inhabit and create the poetic mood of the film, echoing Tarkovski and Beckett. The film, based on the motifs of the dance performance *S.K.I.N.* by the choreographers Iztok Kovač and Julyen Hamilton, is an audiovisual articulation of en-knapian language of bodies in motion which draws the viewer into an engaging atmosphere.

Produkcija Production: EN-KNAP **Koprodukcija: Coproduction:** Televizija Slovenija **Koreografija: Choreography:** Iztok Kovač, Julyen Hamilton **Režija: Directed by:** Sašo Podgoršek

LA CANTINA
LA CANTINA

28. 8. 2010 ob 19.00 na Prvem odru I. gimnazije Maribor
28. 8. 2010 at 19.00 on Prvi oder of I. gimnazija Maribor

La Cantina je omamna zgodba o ljubezni, ki se lahko zgodi samo v Mehiki. Bend neprekinjeno igra v živo. V vaški lokalni gostilni zmanjkuje pijače. Težki večerni zrak je podlegel vonju cvetenja gardenij. Smrt si lakira nohte ...
La Cantina is an intoxicating love story, that can only happen in Mexico. A live band plays continuously. The booze is running out in the local village. The heavy evening air is giving itself to the smell of the gardenia in bloom. Death is painting her nails ...

Čeprav se manjši del predstave odvija brez lutk, je najpomembnejše vendarle lutkovno gledališče, polno idej in domislic in z zelo osebnim pristopom igralke /.../ Predstava je nedvomno konkreten piš svežega vetra na sodobni češki sceni. — Petr Motýl, Čmelák a svět, 2006
Although a smaller part of the performance takes place without puppets the main focus is on puppet theatre – full of ideas and images and a very personal approach of the actress... The performance is definitely a strong blow of fresh air at the contemporary Czech scene. — Petr Motýl, Čmelák a svět, 2006

Produkcija: Production: Anička a letadýlko Theatre, Češka **Avtorica in režiserka: Author and director:** Anička Duchaňová **Dramaturg: Dramaturge:** Petr Pola **Izvajalci: Performers:** Anička Duchaňová, Martin Hybler, Daniel Hybler, Ivan Hájek **Avtorji scene: Scene authors:** Magdalena Bažantová, Anička Duchaňová, Radka Mizerová **Avtorica lutk: Author of puppets:** Jana Matysíková **Kostumografinja: Costume designer:** Petra Krčková - studio Hard De Core **Glasba: Music:** Martin Hybler in Mehiške narodne skladbe Martin Hybler and Mexican folk songs

V sodelovanju s Poletnim lutkovnim pristanom.
In cooperation with Summer puppet pier.

Likovna podoba festivala: Visual image of the festival: Aljaž Vindiš, aljaz.vindis@gmail.com **Tisk: Print:** Birografika Bori, Ljubljana

DEJANJE BREZ BESED 1
ACT WITHOUT WORDS 1

27. 8. 2010 ob 19.00 v Lutkovnem gledališču Maribor
27. 8. 2010 at 19.00 in Puppet theatre Maribor

Lutkovna predstava za odrasle in mladino je nastala po istoimenski dramski predlogi Samuela Becketta. Prikazuje boj posameznika, ujetega v okolju brez osnovnih življenjskih dobrin. Prikrajšan je za osnovno bivalno udobje, hkrati pa izpostavljen provokacijam čutne narave, kar ga sili k razmišljanju in iskanju rešitev, česar mu v svetu ugodja ni potrebno. Vendar se rešitve vedno znova odmikajo. Prikrajšanja so razočaranja, a skoznje se uči. Postane ustvarjalec lastnih idej, zamisli in načrtov.
The performance represents a battle of the individual who is trapped in the environment without basic material goods. A desert is at the same time an invisible cage. He is deprived of basic living comfort, and at the same time exposed to provocations of sensual nature, forced to think and find solutions, which he wouldn't need to do in the world of comfort. The solutions are repeatedly moving away. Deprivations are disappointments, but he learns through them. He becomes a creator of his own ideas, thoughts and plans.

Predstava Dejanje brez besed 1 [...] Vsekakor pomeni novo vrsto kulturne ponudbe te institucije (Lutkovno gledališče Maribor, op. p.), kakršne bi si gotovo želeli in zaslužili več. — Barbara Volčjak, Večer, 1. junij 2010
The performance Act without words I. /.../ Definitely means a new sort of art production of/in this institution (Puppet theatre Maribor) of which we would wish and deserve more. — Barbara Volčjak, Večer, 1. junij 2010

Produkcija: Production: Moment Maribor, Lutkovno gledališče Maribor **Avtor: Author:** Samuel Beckett **Režiser in avtor likovne podobe: Director and art director:** Zoran Petrovic **Avtor svetlobne mizanscene in soavtor scene: Author of lighting and coauthor of scenography:** David Orešič **Kostumografinja: Costumes:** Jenny Štumberger **Lutkovni animatorji in igralci: Puppeteers and actors:** Barbara Jamšek, Nataša Šišernik, Andrej Vršič

V sodelovanju s Poletnim lutkovnim pristanom.
In cooperation with Summer puppet pier.

INVALID
INVALID

28. 8. 2010 ob 21.00 v Amfiteateru II. gimnazije Maribor
28. 8. 2010 at 21.00 in Amfiteater of II. gimnazija Maribor

Plesni solo performans. 28. 9. 1990, Splošna bolnišnica Maribor. Na Pohorju se je skotalil kamen in ga zadel v levo koleno.« Tako se začne Primoževa zgodba o poškodbi njegovega kolena z bogato diagnostično in terapevtsko dokumentacijo, ki do danes še ni dočakala svojega konca. V Primoževem solu ta zgodba postaja prispodoba produkcijske invalidnosti sistema, v katerem živimo, delamo, ustvarjamo. Invaliden sistem lahko prosperira samo z invalidi – svoj uspeh meri s številom poškodb. Brez zdrobljenih kolen in komolcev v tem sistemu ni mogoče niti obstati niti uspeti.
Dance performance. September, 28th, 1990, General hospital Maribor. On Pohorje a rolling stone hit him in his left knee." This is the beginning of Primož's story about his knee injury with an abundant diagnostic and therapeutic documentation. By this day the story hasn't seen its end yet. Primož is an active dancer, actor and performer with diagnosis: Laesio menisci medialis genus dex; at every rehearsal and performance in constant danger to dislocate his knee, as has happened many times before. In his solo the story becomes a metaphor for the invalid production of the system, which we maintain ourselves. At his request viewers render him impossible, until he remains without arms and legs. But he goes on dancing and the audience watches him with interest ... Invalid system can prosper by invalids only. Without crushed knees and elbows one cannot exist nor succeed in the system.

Gledalcu se takšno fanatično vztrajanje verjetno zdi noro in nerazumljivo, toda v čem – če sploh – je smisel umetnosti, če ne v tem, da umetnik kljub oviram vztraja, in to ne oziraje se na vse. — Mojca Kumerdej, Delo, 21. april 2010.
This fanatic persistence may seem insane to the spectator, but what is the sense of art, if there is any, if not the insistence of the artist against all obstacles and with no regard to anything. — Mojca Kumerdej, Delo, 21. april 2010.

Produkcija: Production: Via Negativa, Slovenija **Avtor in izvajalec: Author and Performer:** Primož Bezjak **Režiser: Director:** Bojan Jablanovec **Koreograf: Choreographer:** Gregor Luštek **Avtor glasbe: Music author:** Tomaž Grom **Producentka: Producer:** Špela Trošt

Predstavo je podprla Plinarna Maribor.
The play is sponsored by Plinarna Maribor.

KONEC IGRE
ENDGAME

29. 8. 2010 ob 19.00 vPekarni, dvorana Gustaf
29. 8. 2010 at 19.00 in Pekarna, Gustaf hall

Hamm, Clov, Nagg in Nell so zaprti v nedefiniran prostor, ki nosi poteze postapokaliptičnega zaklonišča, kjer so liki neobhodno obsojeni drug na drugega. Beckettovi liki pa so, čeprav osamljeni in odtujeni, v svojih resigniranih telesih vse prej kot svobodni. Dolgotrajna zaprtost jim je odvzela razsodnost in zato vsakič znova poskušajo osmisliti stvari, ki že zdavnaj nimajo več smisla.
Hamm, Clov, Nagg and Nell are closed together into an undefined place that reminds us on a post-apocalyptic shelter, where the characters are doomed to live with each other. Beckett's characters, though lonely and alienated, are in their own resigned bodies all but free. Lasting imprisonment took away their reason. This is why they are trying to give meaning to things that are already for a long time without it.

V podobni situaciji kot Beckettovi liki so se na neki točki znašli tudi ustvarjalci te predstave. Beckett se je začel dogajati v živo. V predstavi se skupaj z liki v stiski srečamo tudi s človekom - ustvarjalcem v stiski. S človekom, ki se je znašel sredi Beckettovega sveta. Iz tega trka je izšla nujnost po vzporednem razvijanju osebnega prizora, ki obravnava borbo z avtorjem, katerega moč in vpliv segata onkraj groba.
At a certain point the creators of this performance found themselves in a very similar situation as Beckett's characters. Beckett began to happen live. Together with the characters in need we meet also a person – the creator in need. We meet a person, who finds itself in the centre of Beckett's world. From this collision came the urgency for the parallel development of a personal scene. It is dealing with the struggle with the author, whose power and influence are extending beyond his grave.

Avtor: Author: Samuel Beckett **Prevajalec: Translator:** Srečko Fišer **Režiserka: Director:** Eva Nina Lampič **Dramaturginja: Dramaturge:** Ana Prislan **Scenografki in kostumografki: Costume and set designer:** Manca Bajec, Tina Dobrajc **Oblikovalec luči: Light designer:** Borut Bučinel **Igralci: Actors:** Andrej Zalesjak, Alja Kapun k.g., Vito Weis, Blaž Setnikar

MAKING MEDEA
MAKING MEDEA

27. 8. 2010 ob 21.00 v Amfiteateru II. gimnazije Maribor
27. 8. 2010 at 21.00 in Amfiteater of II. gimnazija Maribor

Kam smo prišli? Where have we arrived?
Kaj smo pustili za seboj? What have we left behind?
Kam gremo? Where are we going?

Izhodišče predstave je besedilo Heinerja Müllerja Opustošena obala Medeamaterial Pokrajina z argonavti: Opustošena obala Medeamaterial Pokrajina z argonavti je pogorišče mest, pokrajina trupel in razbitina politik, neizbežnost ponavljanja v zmeraj katastrofičnem vidiku Časa, Zgodovine, Človeka, nepreglednost citatov, asociacij, podob in zgodb, podoba prasveta in modernega sveta in vsakega svetov, monumentalno besedilo, ki je vendarle okvir zgodbi dveh ljudi, dveh ljubimcev, izdajalcev, maščevalcev, (samo)uničevalcev.
Based on the play Despoiled Shore Medea Material Landscape with Argonauts by Heiner Müller: Despoiled Shore Medea Material Landscape with Argonauts is a site of burnt out towns, a landscape of corpses and a wreck of politics, inevitability of repetition in a permanently catastrophic perspective of Time, History and Mankind, obscurity of quotations, associations, images and stories, an image of primeval world and modern world and every and each world, a monumental text which is nevertheless a context for the story of two people, two lovers, traitors, vindicators and (self)destroyers.

Predstava Uroša Kaurina Making Medea je iskanje lastne identitete, poetike, politike, iskanje samopotrditve,iskanje smisla in vrednosti tega, kar delam(o).
The performance Making Medea by Uroš Kaurina is a search for one's identity, poetics and politics, a search for self-approval, a search for meaning and value of what we do.

(Uroš Kaurin in Nataša Živković, op. p.) /.../ tokrat na odru prevzameta predvsem eksperimentalni vlogi, v katerih lucidno raziskujeta svoje javne, zasebne in odrsko konstruirane odnose, pri tem pa namenoma ne pazita na »odrski bonton«, ne poveličujeta na silo niti literarne predloge niti prakse, ki jo izvajata. — Zala Dobovšek, Delo, 7. junij 2010
(Uroš Kaurin and Nataša Živković) /.../ have this time taken on mostly experimental roles, in which they insightful research their public, private and stage constructed relationships. They don't care about good manners of theatre. They don't glorify the original text, nor their performance. — Zala Dobovšek, Delo, 7. june 2010

Produkcija Production: Flota, zavod, Murska Sobota **Koprodukcija: Coproduction:** Flota Ljubljana, Plesni Teater Ljubljana, Moment Maribor **Avtor, režiser, koreograf, kostumograf, scenograf, oblikovalec luči, izvajalec: Author, director, choreographer, costume designer, set and light designer, performer:** Uroš Kaurin **Soavtorica, sorežiserka, sokoreografinja, izvajalka: Co-author, co-director, co-choreographer, performer:** Nataša Živković **Dramaturg: Dramaturge:** Maruša Majer

TRIP
TRIP

29. 8. 2010 ob 21.00 v Amfiteatru II. Gimnazije Maribor
29. 8. 2010 at 21.00 in Amfiteater of II. gimnazija Maribor

Nismo imeli stališča, vendar smo hoteli revolucijo. Izjokali smo ves patos in se smejali utopijam, v katere ne verjamemo. Zadeti od trdega dela in slepe vere. Bili smo hkrati žrtev in krvnik. Izposodili smo si junaška telesa iz preteklosti, da iztisnemo njihov znoj, njihovo krvoločnost in najdemo smisel. Znašli smo se zastrupljeni z evforijo in banalnimi krči na praznem bojišču. Ostali smo brez vzroka za boj. Mi smo se že predali, samo ne vemo še čemu.
We didn't have an opinion, yet wanted a revolution. We cried ourselves empty of all pathos and laughed at the utopias we didn't believe in. We got high on hard work and blind faith. We were both: victim and perpetrator. We borrowed heroic bodies from the past to squeeze out their sweat, quench their blood-thirst and trace down meaning. We found ourselves intoxicated by euphoria and banal spasms on an empty battlefield. We were left without a cause to fight for. We already have surrendered – yet we don't know to what.

White Horse Collective so ustanovili Chris Leuenberger, Lea Martini in Julia Jadkowski. Vsi trije so med drugim študirali na School for New Dance Development na Nizozemskem in trenutno delujejo v Amsterdamu, Berlinu in Bernu. White Horse zanima trk realnih teles z idealiziranimi podobami in je laboratorij, v katerem so horizontalne delovne strukture preizkušane in reflektirane. Njihovo delo se ukvarja z radikalnim utelešenjem socialnih in političnih fenomenov vzetih iz množičnih medijev.
White Horse is a collective founded by Julia Jadkowski, Lea Martini and Chris Leuenberger in autumn 2007. All three studied (among other places) at the School for New Dance Development in Amsterdam (SNDO) and are currently working in Amsterdam, Berlin and Bern. White Horse is interested in the collision of real bodies with idealized images and is a laboratory in which horizontal working structures are tested and reflected upon. Until today their work has been dealing with a radical embodiment of social and political phenomena taken from the mass media.

V konstantnem presežku energije marširajo v vojaških formacijah, z gestami zmage, ekstaze, evforije in obupa po klinično beli ploskvi odra. Izraz je čist, saj mu manjka kakršenkoli kontekst akcije in motivacije – ravno zaradi tega je tako strašljivo. — Judith Helmer, Corpusweb, 12. april 2008.
At a permanent level of maximum energy they march in military formation with gestures of victory, ecstasy, euphoria and desperation across the clinically white stage square. The expression is pure, for it lacks any context of action and motivation – it is exactly this what makes it so scary. — Judith Helmer, Corpusweb, 12. april 2008.

Produkcija: Production: Trip je koprodukcija med Theatre Frascati in Freischwimmer Festival 2008. Freischwimmer je projekt v katerem sodelujejo Sopiensaele Berlin, Kampnagel Hamburg, FFT Düsseldorf, brut Dunaj in Theaterhaus Gessnerallee. Z velikodušno podporo Šole za nov plesni razvoj (SNDO). TRIP is a coproduction of Theater Frascati and Freischwimmer Festival 2008. Freischwimmer is a collaborative project by Sopiensaele Berlin, Kampnagel Hamburg, FFT Düsseldorf, brut in Vienna and Theaterhaus Gessnerallee. With the generous support of the School for New Dance Development (SNDO). **Koncept: Concept:** Chris Leuenberger, Lea Martini in Julia Jadkowski **Izvajalci: Performers:** Leuenberger, Lea Martini in Xavier Fontaine **Zunanje oko: Outside-eye:** David Weber-Krebs **Oblikovalec zvoka: Sound designer:** Coordt Linke **Oblikovalci luči: Light designers:** Jan Fedinger, Fabian Lehmann, Attila Nemeth **Avtorica kostumografije in scenografije: Costume and Set design:** Theresia Knevel

Predstavo so podprli Veleposlaništvo Kraljevine Nizozemske, Zavarovalnica Triglav in Plesna izba Maribor.
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