

Zarota tišine



Slovensko narodno gledališče Nova Gorica / Slovene National Theatre Nova Gorica
MN Dance Company

Zarota tišine

Conspiracy of Silence

Slovensko narodno gledališče Nova Gorica
MN Dance Company
Sezona 2016/2017, uprizoritev 4
premiera 26. novembra 2016
na velikem odru SNG Nova Gorica

Slovene National Theatre Nova Gorica
MN Dance Company
Season 2016/2017, production 4
Premiere 26 November 2016
On the main stage of SNT Nova Gorica

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Zarota tišine / Conspiracy of Silence

Avtorja koncepta in koreografa / Authors of Concept and Choreographers

Michal Rynia, Nastja Bremec

Avtorji besedil / Texts by **Alojz Ihan, Tereza Gregorič, Maja Nemec,**

Michal Rynia, Nastja Bremec, Tamás Tuza

Dramaturginja / Dramaturg **Tereza Gregorič**

Lektor / Language Consultant **Srečko Fišer**

Kostumografi in scenografi / Costume and Set Designers

Michal Rynia, Nastja Bremec, Ana Špacapan

Avtor glasbe / Composer **Diaphane**

Oblikovalec svetlobe / Light Designer **Samo Oblokar**

Oblikovalka rekvizitov / Property Designer **Ana Zerjal**

Tehnično osebje SNG Nova Gorica / Technical staff SNT Nova Gorica

Vodja predstave / Stage Manager **Marino Conti.**

Tehnični vodja / Technical Director **Aleksander Blažica**, tonski in video mojstri / Sound and Video Operators

Vladimir Hmeljak, Majin Maraž in **Stojan Nemec**, lučni mojstri / Lighting Masters **Samo Oblokar** (vodja/

Head), **Marko Polanc** in **Renato Stergulc**, rekviziterja / Property Masters **Damijan Klanjšček** in **Gorazd Prin-**

čič, frizerki in maskerki / Make-up Artists and Hairdressers **Katarina Božič** in **Hermína Kokaš**, garderoberki

/ Wardrobe Supervisors **Jana Jakopič** in **Mojca Makarovič**, odrski mojster / Stage Foreman **Staško Marinič**,

odrski tehniki / Stage Technicians **Dean Petrovič**, **Bogdan Repič**, **Dominik Špacapan**, **Damir Ipavec**, **Am-**

brož Jakopič, **Jurij Modic**, šivilji / Dressmakers **Nevenka Tomašević** (vodja / Head) in **Marinka Colja**, mizarja

/ Carpenters **Marko Mladovan** (vodja / Head) in **Primož Markočič.**

Predstava nima odmora.

No interval.

Plesalci / Dancers

**Nastja Bremec, Tjaša Bucik, Siniša Bukinac, Kaja Lin Jagodič Avguštin,
Giovanni Leonarduzzi, Michal Rynia, Tamás Tuza**

Igralka / Actress

Maja Nemec



Posebnost človekovega sporazumevanja in govorjenja se skriva v njegovi domišljiji. Človek je edino živo bitje, ki lahko govori o neoprijemljivih stvareh in vanje verjame. Je edino živo bitje, ki brez izmišljenih resnic ne more živeti. Človek mora v nekaj verjeti. Pa četudi verjame, da ne verjame.

Nešteto resnic nam je zgodovina dala in vzela. Resnice, ki so bile v danem času smrtno resne, so v drugem blazno smešne. Danes nam svet ponuja zadušljivo množico resnic, ki nas oblikujejo in usmerjajo. V tej množici se krhki in prestrašeni borimo za svojo, eno in edino. V boju za smisel in obstoj gluhi kričimo in ne slišimo, ko nam nekdo prepeva svojo.

What makes human communication and talking so special is imagination. Man is the only living creature that is able to talk about intangible things and believe in them. What is more, he is the only living creature that cannot live without invented truths. He has to believe in something, even when he believes that he does not believe in anything.

History has given us many truths and taken away from us just as many of them. Truths that were dead serious in their time are ridiculously funny in another. Nowadays we are living amidst a suffocating abundance of truths that are giving shape and direction to our lives. And it is within this abundance that we, the fragile and scared ones, are fighting for our own, one and only truth. Fighting for meaning and existence has made us deaf to the point that we are screaming and we cannot hear others singing their own truths.

Tereza Gregorič



























Ustvarjalci / Artists

Nastja Bremec je svojo plesno pot začela pri šestih letih s klasičnim baletom in sodobnim plesom. Prejela je veliko nagrad na tekmovanjih tako v baletu kot sodobnem plesu. Po končani umetniški gimnaziji SVŠGL – smer sodobni ples v Ljubljani je prejela štipendijo italijanskih koreografov Maura Astolfija in Erike Silgoner za izobraževanje v okviru njunih plesnih ansamblov (Spellbound Dance Company in Esklan). Po tej šestmesečni izkušnji v Rimu je uspešno opravila avdicijo za CODARTS – Rotterdam Dance Academy in bila med 900 kandidati iz vsega sveta sprejeta neposredno v 3. letnik študija. Diplomirala je leta 2008. Med bivanjem na Nizozemskem je sodelovala s številnimi koreografi, kot so Nacho Duato, Mauro Bigonzeti, Michele Poglino, Neel Veerdorn, Jerome Meyer in Isabelle Chaffaud. Bila je članica plesnega ansambla Scapino Ballet Rotterdam. Bila je deležna podpore s strani večjih produkcijskih hiš, kot so Korzo Theater Den Haag in Teater Lantaren Venster Rotterdam. Gledališči sta nastopili v vlogi producentov njenih prvih miniatur, *Made in Rotterdam*, ter dveh celovečernih plesnih predstav, *Dust in the Wind* ter *Mit*. Od leta 2009 ustvarja skupaj z Michalom Ryniem kot MN Dance Company. Svoj plesni slog sta poimenovala 'Contemporary Fusion'.

Nastja Bremec began her career in ballet and modern dance when she was six years old. She has won many awards at competitions in both ballet and modern dance. After graduating from high school (Secondary Preschool Education School and Gymnasium Ljubljana – specializing in modern dance) she was chosen by the Italian choreographers Mauro Astolfi and Erika Silgoner to receive a scholarship for training with their dance ensembles (Spellbound Dance Company and Esklan). After finishing this six-month course she successfully passed entrance exams at CODARTS – Rotterdam Dance Academy. Among 900 candidates from all over the world she was admitted directly into 3rd year of study. She graduated in 2008. During her stay in the Netherlands she worked with numerous choreographers such as Nacho Duato, Mauro Bigonzeti, Michele Poglino, Neel Veerdorn, Jerome Meyer and Isabelle Chaffaud. In addition, she was a member of Scapino Ballet Rotterdam dance ensemble. She was endorsed by some of the large production houses such as Korzo Theater Den Haag and Theater Lantaren Venster Rotterdam. These two theatres produced her first miniatures *Made in Rotterdam*, as well as feature-length dance productions *Dust in the Wind* and *Mit*. In 2009 she founded MN Dance Company together with Michal Rynia. They call their dance style 'Contemporary Fusion'.



Michal Rynia je začel svojo plesno kariero na hip hop plesni sceni, kjer je bil nadvse uspešen tudi na tekmovalni ravni, saj je petkrat osvojil naslov svetovnega prvaka. Kot hip hop plesalec je bil povabljen k sodelovanju v gledališču v Wrocławu in prav bližnje srečanje z gledališko umetnostjo ga je spodbudilo k nadaljevanju šolanja na plesni akademiji CODARTS – Rotterdam Dance Academy, kjer le leta 2007 diplomiral. Med bivanjem na Nizozemskem je delal z mnogimi znanimi koreografi (Ed Wubbe, Club Guy & Roni, Andre Gingras). Plesal je tudi v Scapino Ballet Rotterdam, kjer je z umetniškimi vodjem Edom Wubbejem soustvaril koreografijo *B.A.M.* Njegov prvi solo *Dream of Electric Sheep* je bil predstavljen v Royal Opera House v Londonu in na festivalu iTs v Amsterdam. Ustvaril je tudi duet *Switched*, ki je bil predstavljen v gledališču Lucent v organizaciji gledališča Nederlands Dans Theater.

V Sloveniji (Nova Gorica) živi in ustvarja od leta 2009. Z Nastjo Bremec sta znana kot slovensko-poljski duet, ki deluje pod imenom MN Dance Company. Kot umetniški vodja in koreograf je Michal predvsem usmerjen v ustvarjanje celovečernih plesnih predstav, ki gostujejo po Sloveniji in Evropi. Z lastnimi koreografskimi miniaturnami se je predstavljal tudi na različnih koreografskih tekmovanjih. V SNG Opera in Balet Ljubljana je ustvaril plesni večer *Klasika in tango*. Kot oblikovalec giba / koreograf tesno sodeluje tudi s SNG Nova Gorica.

Michal Rynia began his career as a hip hop dancer. He was very successful in dance competitions and won the world championship five times. It was actually as a hip hop dancer that he was first invited to collaborate with the theatre in Wrocław; this collaboration inspired him to continue his studies at CODARTS – Rotterdam Dance Academy, where he graduated in 2007. During his stay in the Netherlands he worked with numerous famous choreographers such as Ed Wubbe, Club Guy & Roni and Andre Gingras. In addition, he danced at Scapino Ballet Rotterdam, where he collaborated with artistic director Ed Wubbe to create the choreography *B.A.M.* His first solo project *Dream of Electric Sheep* was presented at the Royal Opera House in London and at iTs Festival in Amsterdam. Moreover, he created the duo *Switched*, which was performed at Lucent Theatre under the organization of Nederlands Dans Theater.

He has been living and working in Slovenia since 2009. Together with Nastja Bremec he has created the Slovene-Polish duo known as MN Dance Company. His work as artistic director and choreographer is focused primarily on creating feature-length dance performances which are being shown in Slovenia and Europe. Apart from that, he has presented some of his choreographic miniatures at various choreographers' competitions. He created the dance event *Classics and Tango* at the Slovene National Theatre Opera and Ballet of Ljubljana. He has already collaborated with the Slovene National Theatre of Nova Gorica as movement director or choreographer on multiple occasions.



Tereza Gregorič je svojo gledališko pot začela na umetniški gimnaziji dramsko-gledališke smeri v Novi Gorici ter šolanje nadaljevala na Akademiji za gledališče, radio, film in televizijo, smer dramaturgija. V času študija je bila od 2008 do 2011 članica uredniškega odbora, nato pa glavna urednica akademijskega gledališkega lista *Oderuh*. Zanj je uredniška ekipa prejela akademjsko nagrado *zlatolaska* (2009). Pisala in objavljala je članke za gledališke liste (SNG Drama Ljubljana in SNG Nova Gorica), biltenne (festivala Borštnikovo srečanje v Mariboru in Teden slovenske drame v Kranju) in za Sigledal – spletni portal slovenskega gledališča. Leta 2011 je kot asistentka dramaturga sodelovala pri uprizoritvi komedije Vinka Möderndorferja *Nežka se može* (režiser Jaka Andrej Vojevec) v izvedbi SNG Drame Ljubljana, ki je doživela več kot 100 ponovitev ter bila leta 2012 na Dnevih komedije v Celju proglašena za *žlahtno komedijo*.

Med študijem je prejela dve akademjski Prešernovi nagradi za skupni projekt dramaturških razprav *Dramatik Peter Božič* in za raziskavo *Gledališka alternativa sedemdesetih in osemdesetih*.

Leta 2011 je sodelovala na mednarodnem festivalu uprizoritvenih umetnosti Ex Ponto kot urednica kataloga, avtorica besedil ter pomočnica v organizaciji. Od septembra leta 2012 je zaposlena kot hišna dramaturginja, vodja AMO (Amaterski mladinski oder) in Goriškega vrtiljaka v SNG Nova Gorica.

Tereza Gregorič began her career in theatre at the theatre department of the High School of Arts in Nova Gorica and continued her education at the Academy of Theatre, Radio, Film and Television in Ljubljana, specializing in dramaturgy. During her studies he was member of the editorial board of the academy theatre booklet *Oderuh* (*The Usurer*) from 2008 to 2011 and its editor in chief afterwards. This publication received the Academy's award *zlatolaska* (*Goldilocks*) in 2009. He wrote and published articles for various theatre programme booklets (Slovene National Theatre Drama Ljubljana and Slovene National Theatre Nova Gorica), festival bulletins (Borštnik Meeting in Maribor and the Week of Slovene Drama in Kranj) and the web portal of Slovenian theatre Sigledal. In 2011 she was assistant dramaturg at the production of the comedy *Nežka se može* (*Nežka gets married*) by Vinko Möderndorfer (directed by Jaka Andrej Vojevec) at SNT Drama Ljubljana, which was performed more than 100 times and won the title *žlahtna komedija* (*A Noble Comedy*) at the Days of Slovene Comedy in Celje in 2012.

During her studies she received two academy Prešeren awards for the group project of studies in dramaturgy *Dramatik Peter Božič* (*Playwright Peter Božič*) and for the treatise *Gledališka alternativa sedemdesetih in osemdesetih* (*Alternative Theatre in the 1970s and 1980s*). In 2011 she worked as editor of the catalogue, author of articles and organisational assistant at the festival of performing arts Ex Ponto. Since 2012 she has been employed at the Slovene National Theatre of Nova Gorica as in-house dramaturg, as well as head of AMO (*Amateur Youth Stage*) and Goriški vrtiljak (*The Merry-go-round of Nova Gorica*, a selection of productions for children).



Tjaša Bucik je svojo plesno pot začela z baletom v glasbeni šoli v Novi Gorici, od leta 2003 je nadaljevala pri plesnem centru Terpsihora, v zadnjih letih pa v umetniških društvih MN Dance Company in Pirueta. Udeležuje se številnih dodatnih oblik plesnega izpopolnjevanja s priznanimi plesnimi pedagogi doma in v tujini. Leta 2014 se je udeležila izobraževanja v plesnih studijih Steps on Broadway in Peridance Capezio Dance Center v New Yorku, leta 2015 pa v studiu Henny Jurriens Foundation na Nizozemskem. Sodelovala je v različnih celovečernih plesnih predstavah z MN Dance Company, SNG Opero in Balet Ljubljana, Kazino in Pirueta.

Tjaša Bucik began her dancing career with ballet classes at the Music School of Nova Gorica. In 2003 she joined Terpsihora dance centre, while in the last years she has been active at MN Dance Company and Pirueta societies. She has participated at various advanced dance training events both in Slovenia and abroad that were led by well-known dance teachers. In 2014 she took courses at Steps on Broadway and Peridance Capezio Dance Center studios in New York, while in 2015 she took a course at Henry Jurriens Foundation studio in the Netherlands. She has appeared in many feature-length dance productions at MN Dance Company, Slovene National Theatre Opera and Ballet of Ljubljana, Kazina and Pirueta.



Siniša Bukinac, plesalec, koreograf in plesni učitelj iz Ljubljane, je pričel svojo plesno pot v Plesni šoli Urška Ljubljana, kariero pa je nadaljeval v Slovenskem plesnem projektu v Ljubljani pri Fredu Lasserru. Klasični balet se je učil pri Maritzi Galaz, Mateju Selanu in A. P. Greenwoodu. Je soustanovitelj plesne šole ADSP v Portorožu ter plesalec in koreograf v Gledališču Koper in drugod. Od številnih domačih in mednarodnih nagrad je v sodelovanju s Fredom Lesserrom prejel še dve prvi nagradi pri FKM v Beogradu, posebno pohvalo Maje Plisecke kot finalist IMBDC v Nagoyi leta 2002 ter prvo nagrado 1. slovenskega tekmovanja v koreografskih miniaturah v Piranu 2014. Plesal je še pri Laurence Levasseur v *Le Journal d'un Manoeuvre* v Parizu in v predstavi *Romeo in Julija* v SNG Opera in Balet Ljubljana.

Siniša Bukinac comes from Ljubljana, Slovenia. He began his professional career at the Slovenian dance project Ljubljana, led by Mr. Fred Lasserre. Siniša is known on the Slovenian dance scene as a dancer, choreographer and dance teacher. He is co-founder of ADSP dance school in Portorož; he is dancer and choreographer with various dance companies, theatres, etc. He won a number of prizes at international dance contests, e. g. Choreographic Miniatures in Belgrade, The dancer of the year 2000 at the Choreography competition in Piran, Slovenia. He worked with Laurence Levasseur at Sweet Move Paris and at the National theatre Opera and Ballet Ljubljana.



Kaja Lin Jagodič Avguštin je slovenska plesalka, koreografinja, inštruktorica joge in učiteljica gibanja ReConnect Mobility. Leta 2009 je zaključila šolanje na Srednji baletni šoli in se kasneje priključila skupini Kjara's Dance Project. Leta 2010 se je preselila v Izrael, kjer je plesala v skupinah Kibbutz Contemporary Dance Company II, Fresco Dance Company in sodelovala pri projektu Batsheva Dance Company Project v Tel Avivu. Leta 2015 se je pridružila skupini ImPerfect Dancers Company iz Italije, kjer je ostala eno sezono. Ves ta čas je ustvarjala tudi samostojno in se s svojimi koreografijami predstavljala v gledališču Suzanne Dellal Theatre v Tel Avivu, v Domu Španski borci v Ljubljani ter na mednarodnem festivalu v Indiji, v sodelovanju z umetniki z vsega sveta pa je režirala tudi lastne projekte.

Kaja Lin Jagodič Avguštin is a Slovenian dancer, choreographer, yoga instructor and teacher of ReConnect Mobility movement. She finished her education at the National Ballet School of Slovenia in 2009 and later joined Kjara's Dance Project. In 2010 she moved to Israel where she danced with Kibbutz Contemporary Dance Company II, Fresco Dance Company and took part of Batsheva Dance Company Project in Tel Aviv. In 2015 she joined ImPerfect Dancers Company in Italy and stayed there for a season. During this time she was creating on her own, presenting choreographies in Suzanne Dellal Theatre (Tel Aviv), Španski borci (Ljubljana), at the International Festival in India and directed her own projects in collaboration with international artists.



Giovanni Leonarduzzi se z breakdance-om ukvarja že od leta 1997. Svojo kariero je začel kot član skupine Floor Crew Deep, nato se je preselil v skupino GoodFellas in naposled na italijansko državno plesno akademijo HipHopConnectionKings.

Kot ustanovitelj zasedbe Feet for Funk se je prebil med najpriljubljenejše predstavnike eksperimentalnega plesa na svetu. V letih 2007 in 2008 je predstavljal Italijo na svetovnem srečanju hip hop plesalcev Juste Debut v Parizu.

Leonarduzzi je študiral sodobni ples in leta 2012 ustanovil skupino Bellanda. Za koreografijo *Nè di più nè di meno* (*Niti več niti manj*) je prejel nagrado za najboljšo koreografijo na festivalu Cortoindanza v Cagliariju leta 2012, tretjo nagrado na festivalu Oriente Occidente in prvo nagrado na srečanju Milano danza Expo leta 2012, s koreografijo *Senza saper nè leggere nè scrivere* (*Brez znanja branja ali pisanja*) pa se je uvrstil med finaliste izbora za nagrado Premio Equilibrio v Rimu.

Giovanni Leonarduzzi has been a break dancer since 1997. He began his career as a member of the Floor Crew Deep, then moved on to the Good Fellas and HipHop-ConnectionKings, the Italian National Dance Academy.

Founder of Feet for Funk crew, he became one of the most popular exponents of the Experimental worldwide. He represented Italy in the final of Just Debut in Paris in 2007 and 2008. He studied contemporary dance and in 2012 founded the Bellanda group. His choreography *Nè di più nè di meno* received first prize for best choreography at Cortoindanza Cagliari 2012, third prize at Oriente Occidente and first prize at Milano danza Expo 2012. He was finalist at Premio Equilibrio Roma with the coreography *Senza saper nè leggere nè scrivere*.



Tamás Tuza je madžarski plesalec, ki je zaključil šolanje na Budapest Dance School in svoje izobraževanje nadgrajeval na številnih delavnicah z Nigelom Charnockom, Andreo Boll, Julyenom Hamiltonom, Davidom Zambranom in drugimi. Po več kot 20 predstavah se je v začetku leta 2010 pridružil skupini EnKnap Group, s katero je plesal in ustvarjal vse do začetka leta 2016. V tem času je sodeloval s slovenskimi avtorji, kot so Sebastijan Horvat, Matjaž Zupančič, Rosana Hribar, Gregor Luštek, in tujimi koreografi, kot so Simone Sandroni, Club Guy in Roni, David Zambrano, Jordi Casanovas ... Med drugim je plesal tudi v uspešnici Iztoka Kovača, ki je bila nagrajena z Župančičevo nagrado. V zadnjih šestih letih je Tamás s skupino EKG prepotoval velik del Slovenije in Evrope.

Tamás Tuza is a Hungarian dancer. He studied at the Budapest Dance School and continued his education at various workshops with Nigel Charnock, Andrea Boll, Julyen Hamilton, David Zambrano and others. After having taken part in more than 20 performances, at the beginning of 2010 he joined EnKnap Group where he continued to dance and create until the beginning of 2016. During this time he collaborated with Slovene artists such as Sebastijan Horvat, Matjaž Zupančič, Rosana Hribar and Gregor Luštek, as well as foreign choreographers such as Simone Sandroni, Club Guy and Roni, David Zambrano, Jordi Casanovas and others. He was also a part of the hit dance performance by Iztok Kovač that won the Župančič Award. In the six years of collaboration with EKG he toured all of Slovenia and Europe as a member of the group.



Maja Nemec

Po študiju na Filozofski fakulteti v Ljubljani, dolgoletnem ukvarjanju z gledališko umetnostjo in plesom (pokalna prvakinja v akrobatskemu rock'n'rollu) se je odločila za študij igre na Državni akademiji za gledališko umetnost v Sankt Peterburgu. Štiriletno šolanje je zaključila z najvišjimi ocenami pri vseh predmetih in tako prejela rdečo diplomu. V diplomski predstavi Thorntona Wilderja *Naše mestece* je oblikovala vlogo Emily Webb in zanjo prejela priznanje festivala Muze Peterburga.

Med študijem se je tudi udeležila delavnice modernega plesa s C. Caprioli na Švedskem, sama pa je doma vodila mednarodne delavnice za igro Evropske mladinske izmenjave.

Od leta 2006 je kot dramska igralka zaposlena v Slovenskem narodnem gledališču Nova Gorica, kjer je ustvarila veliko raznovrstnih igralskih kreacij. Nekaj najbolj izstopajočih: Lepa Vida v Cankarjevi *Lepi Vidi* v režiji Mihe Nemca, Človek igralka v *Life[®]antih* Mihe Nemca in Nejc Valentija, ki je prejela Borštnikovo nagrado po presoji režije, izjemno ustvarjalnost pa je pokazala pri avtorskem projektu *Ljubezen do bližnjega* režiserja Jerneja Lorencija.

Maja Nemec

After her studies at the Faculty of Arts of Ljubljana and many years of involvement in theatre and dance (she won the acrobatic rock'n'roll cup) she decided to study acting at the State Theatre Arts Academy in Saint Petersburg. She finished her four-years programme with highest grades in all subjects and therefore obtained the Red diploma. In the diploma production *Our Town* by Thornton Wilder she performed the role of Emily Webb for which she won the award at the Muses of Peterburg festival.

During her studies she participated at the workshop of modern dance in Sweden which was led by Cristina Caprioli, while she herself led international workshops in acting organized by European Youth Exchange.

Since 2006 she has been employed at the Slovene National Theatre of Nova Gorica, where she has created a wide range of roles. Among those some deserve to be especially mentioned: Beautiful Vida in *Lepa Vida (The Beautiful Vida)* by Ivan Cankar, the Man Actress in the play *Life[®]anti* by Miha Nemec and Nejc Valenti, which won the Borštnik Award for best direction, and the role in the play *Ljubezen do bližnjega (Love for the Neighbour)*, a collaborative authorship project led by director Jernej Lorenci, where she showed extraordinary creativity.



Régis Baillet je svojo glasbeno pot začel s študijem klasičnega klavirja, v svojem ustvarjanju pa se prepušča radovednosti in odkrivanju novih zvokov ter svojo glasbo bogati z najrazličnejšimi vplivi, na primer vplivi vokalne glasbe Dhrupad – klasične glasbe iz severne Indije. Tovrstne vplive vključuje v okvir najzahtevnejših smeri elektronske glasbe. Nekateri kritiki, ki premorejo izbran okus, njegov slog opredeljujejo kot glasbo v stalni evoluciji. Bailletove kompozicije temeljijo na kopičenju brnenj in zvokov in tvorijo rahločutno glasbo, v kateri prevladuje melanholična, nasprotij polna atmosfera. Leta 1991 je z Jérômom Chassagnardom ustanovil elektronski duo Ab ovo, s katerim je izdal več zgoščenk. Vsaka predstavlja inovativno poslušalsko izkušnjo. Leta 2004 so kakovost njune glasbe prepoznali v nemški založbi industrialne glasbe Ant-Zen in z duom podpisali pogodbo. Leta 2010 se je duo razšel, njegova člana pa sta se posvetila solističnim projektom. Régis Baillet je ustanovil Diaphane. Od leta 2007 je napisal glasbo za več predstav produkcijske hiše Mastoc: *Les gens de pluie* (Ljudje dežja), *Vagues à l'âme* (Prazni v duši), *Dis-le moi* (Povej mi), *Des Vils* (Nizkotneži), *Lâche-moi* (Pusti me) ... Leta 2012 je bil soavtor glasbe za dokumentarni film Drora Moreha *Gatekeepers* (Čuvarji) o izraelskih tajnih službah, ki je v Združenih državah Amerike postal velika uspešnica in bil nominiran za oskarja za najboljši dokumentarni film. Januarja 2013 je bil avtor glasbe za uspešnico *The Roots* (Korenine) Kaderja Attouja v izvedbi gledališča CCN iz La Rochella. Temu je sledilo še več prav tako uspešnih sodelovanj (*Opus 14*, *Yatra* ...). Z društvom MN Dance Company je v preteklosti že sodeloval – med drugim je bil avtor glasbe za plesna filma *Infra* in *Room with a View* (Soba z razgledom), njegova glasba pa je bila uporabljena tudi v zadnji predstavi društva, *Urbane zgodbe*.

Diaphane (Régis Baillet), after a formation in classical piano, has never ceased to enrich his scales, driven by a curiosity of sounds that led him, for example, to the discovery and practice of the Dhrupad chant – classical song from North India. He claims these musical influences among the most demanding electronic music currents: electronics, modern classical, ambient, industrial, dubstep ... Some critics of good taste characterize his musical style as being in constant evolution. Régis Baillet proceeds in his compositions by accumulation of drones and sounds revealing a sensitive music, with melancholic and contrasted atmospheres. 1991: creation of the duo of electronic music Ab ovo with Jérôme Chassagnard and recording of several CDs as so many innovative auditory experiences. 2004: signing of the contract with the German label of industrial music Ant-Zen as the beginning of a certain recognition. 2010: Ab ovo takes separate voices for solo projects. Régis Baillet forms Diaphane. From 2007: composes the musical creations of the spectacles of Mastoc Production: *Les gens de pluie*, *Vagues à l'âme*, *Dis-le moi*, *Des Vils*, *Lâche-moi*... 2012: he co-writes the original soundtrack of the documentary directed by Dror Moreh, *The Gatekeepers* (on the Israeli secret services). *The Gatekeepers*, which is a major hit in the US, has been nominated for an Oscar / Academy Award for Best Documentary. January 2013: Kader Attou / CCN la Rochelle calls him for the original sound creation of *The successful Roots*. Other collaborations (*Opus 14*, *Yatra* ...) follow with the same success. He has collaborated with MN Dance Company before: music for dance films *Infra* and *Room With a View*. His music was also used in MN Dance Company's last creation *Urban Tales*.

MN Dance Company

Društvo MN Dance Company je bilo ustanovljeno konec leta 2009 pod umetniškim vodstvom Michala Rynia in Nastje Bremec in ima pomembno vlogo v popularizaciji plesa pri vseh generacijah. Njihove predstave in delavnice zabrisujejo meje med različnimi stili in izrazno moč plesa prikazujejo v novi luči. V plesu začrtujejo nove smernice in pomenijo navdih mnogim plesalcem po vsem svetu. Skupina nastopa na številnih mednarodnih plesnih festivalih in v gledališčih v Sloveniji, na Nizozemskem, v Veliki Britaniji, Nemčiji, Italiji, Srbiji, Izraelu ...

V zadnjem času so v društvu ustvarjali predstave za Slovensko narodno gledališče iz Nove Gorice, SNG Opera in balet iz Ljubljane, Cankarjev dom, graško opero ter gledališče De Gouvernestraat iz Rotterdam.

Koreografa Michal Rynia in Nastja Bremec sta diplomanta plesne akademije CODARTS iz Rotterdam. Razvijata prepoznaven plesni slog in jezik telesa. Metode njune vadbe temeljijo na iskanju novih možnosti gibanja in novih izraznih moči telesa. Po uspehu svoje zadnje predstave *Urbane zgodbe* se sedaj predstavljata z *Zaroto tišine*.

The company, led by artistic directors Michal Rynia and Nastja Bremec, was founded at the end of 2009. The MN Dance Company are playing a vital role in a popularisation of dance among all generations. Their performances and workshops are moving the borders of different styles and placing dance in a new light of expression. They are trendsetters who inspire a lot of dancers all over the globe. The group perform at many international dance festivals and theatres in Slovenia, the Netherlands, UK, Germany, Italy, Serbia, Israel ...

Lately the company has been creating pieces for Slovene National Theatre Nova Gorica, Opera and Ballet Ljubljana, Cankarjev dom Ljubljana, Opera Graz, De Gouvernestraat Theatre Rotterdam.

Choreographers Michal Rynia and Nastja Bremec, both graduates of CODARTS – Rotterdam Dance Academy, are creating their own recognisable dance style and body language. Their training methods are based on new ways of body movement and expression. After the success of their last performance *Urban Tales* they are now presenting *Conspiracy of Silence*.

Dance studio address:

Eda Center Nova Gorica, Delpinova 18b, 5000 Nova Gorica, Slovenija / Slovenia
+386 (0)40 641 922, info@mndancecompany.com, www.mndancecompany.com

Slovensko narodno gledališče Nova Gorica / Slovene National Theatre Nova Gorica

Gledališka snovanja v Novi Gorici so se začela leta 1955 z ustanovitvijo polprofesionalnega Goriškega (mestnega) gledališča, ki je leta 1969 preraslo v profesionalno institucijo in se preimenovalo v Primorsko dramsko gledališče. Med leti 1972 in 1991 je organiziralo mednarodni festival Goriško srečanje malih odrov (kasneje Srečanje gledališč Alpe-Jadran), ki je imel velik vpliv na takratni razvoj in afirmacijo gledališča. Leta 1994 je bila zgrajena nova gledališka stavba z moderno odsko tehnologijo, leta 2004 pa je gledališče dobilo status institucije nacionalnega pomena, ki jo v celoti finančno podpira država, in spremenilo ime v Slovensko narodno gledališče Nova Gorica. Na pomen in usmerjenost gledališča bistveno vpliva geografska lega Nove Gorice na stiku slovanske in romanske kulture.

Repertoar sestavljajo uprizoritve sodobnih in klasičnih dramskih besedil, zaznamujeta pa ga hkrati lokalna, mediteranska obarvanost in odprtost za nova iskanja, za eksperiment. Sodelovanja na različnih festivalih, številna gostovanja doma in v tujini ter niz nagrad, ki so jih prejeli tako igralci kot drugi ustvarjalci predstav, dokazujejo visoko raven produkcije zadnjega desetletja.

Leta 2001 se je vključilo v Evropsko gledališko konvencijo (ETC), mednarodno gledališko zvezo in je tudi ustanovni član Nove evropske teatarske akcije (NETA), mednarodne mreže gledališč in festivalov.

Theatre creativity in Nova Gorica started in 1955 when the semi-professional Gorica (City) Theatre was established. The theatre became fully professional in 1969 and changed its name to Primorsko dramsko gledališče. Between 1972 and 1991 the theatre organized the festival Gorica Meeting of Small Stages (later Alpe Adria Theatre Meeting), which greatly influenced the development of the theatre and its affirmation in the national and international theatre circles. In 1994, a new theatre building was built and in 2004 the theatre was declared an institution of national importance and is now fully subsidised by the state. It also changed its name to Slovene National Theatre Nova Gorica.

The theatre's importance and its programme and artistic orientation are vastly influenced by its geographical position – Nova Gorica lies on the junction of Slavic and Romance cultures. The repertoire consists of modern texts and classics, and is at the same time marked by the local, Mediterranean tone and the openness to research and experiment.

The high artistic level of production is proved by a number of awards received by the actors and other artists, participation at Slovene and international festivals and tours abroad – on stages of ex-Yugoslavia, Europe, Russia and Latin America. In 2001 the SNG Nova Gorica joined the European Theatre Convention (ETC), an international theatre association, and is also a founding member of the New European Theatre Action (NETA), an international network of theatres and festivals.

Slovensko narodno gledališče Nova Gorica / Slovene National Theatre Nova Gorica

Trg Edvarda Kardelja 5, 5000 Nova Gorica, Slovenija / Slovenia

+386 5 335 22 00, +386 5 302 12 70 Faks / Fax

info@sng-ng.si, www.sng-ng.si

Direktorica / General Manager

Maja Jerman Bratec maja.jerman-bratec@sng-ng.si +386 5 335 22 10

Poslovna sekretarka / Business Secretary

Barbara Skorjanc barbara.skorjanc@sng-ng.si +386 5 335 22 10

Dramaturginji / Dramaturgs

mag. **Ana Kržišnik Blažica** ana.krzisnik@sng-ng.si +386 5 335 22 15 in / and

Martina Mrhar martina.mrhar@sng-ng.si +386 5 335 22 09

Lektor / Language Consultant

Srečko Fišer srecko.fiser@sng-ng.si +386 5 335 22 02

Dramaturginja in vodja AMO / Dramaturg and Chief of AMO

Tereza Gregorič tereza.gregoric@sng-ng.si +386 5 335 22 01

Odnosi z javnostjo / Publicity Manager

Dominika Prijatelj dominika.prijatelj@sng-ng.si +386 5 335 22 50

Organizatorica / Organizer

mag. **Barbara Simčič Veličkov** organizacija@sng-ng.si +386 5 335 22 04

Vodja računovodstva / Chief Accountant

Goran Troha Žvokelj g.troha-zvokelj@sng-ng.si +386 5 335 22 07

Tehnični vodja / Technical Director

Aleksander Blažica aleksander.blazica@sng-ng.si +386 5 335 22 14

Blagajna / Box Office

+386 5 335 22 47 blagajna@sng-ng.si

vsak delavnik / workdays 10.00–12.00 in / and 15.00–17.00

ter uro pred pričetkom predstav / and an hour before each performance

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Član Evropske gledališke konvencije



Pobudnik gledališkega združenja NETA – New European Theatre Action

Sponzor



Medijski sponzor



Gledališki list SNG Nova Gorica, letnik 62, številka 4

Izdajatelj SNG Nova Gorica, predstavnica Maja Jerman Bratec

Urednica Tereza Gregorič

Uredništvo Srečko Fišer, mag. Ana Kržišnik Blažica, Martina Mrhar

Lektor Srečko Fišer

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