

entré  scenen ARRANGERER



Klippekort/partoutkort: 200

Dagsbillet/daypass: 70

Klippekortet er ikke personligt
og kan deles af flere!

Billetter kan reserveres på
tlf: 68 19 00 79 og købes i døren

Artistic Manager: Jesper de Neergard

Festival Manager: Sigrid Aakvik

Coordinator: Rasmus Malling Skov Jeppesen

Technical Managers: Jeppe H. Nissen, Peer Maribo

Lay out: Robin Hart [mbr.dk]

INTERNATIONAL FESTIVAL FOR NY SCENEKUNST

04.11.-13.11.2010

ÅRHUS MIDTBY/CITY CENTRE

entré scenen

Grønnegade 93D

CERES

Hjørnet af
Thorvaldensgade
og Silkeborgvej

Archauz

Valdemarsgade 1

Festivalen er støttet af:



midt
regionmidtjylland



Århus Kommune

Augustinus Fonden

Den Ingwersenske Fond

L. Zeuthens Mindelegat

Johanne og

Ejnar Flach-Bundegaardsfonden

Festivalen præsenteres

i samarbejde med

Archauz

En særlig tak til:

Angewante Theaterwissenschaft

ved Universitetet i Giessen

Akademi for Scenekunst

i Fredrikstad



DELTA I JUNGE HUNDE FESTIVALEN

[UK] Give it a bark! Growl and bite! Tell us what you think, when 15 performances run the stages. See the performances and meet the artists at Café Lobby in the evening. You can also get a unique glimpse of how a stageartist works, in our public trials: "Junge Hunde Court". If there is a particular artist or artists you would like to talk to, please contact us at Entré Scenen. If you are interested in workshops, then we offer several for the professional stageartist. Be updated through our website! Junge Hunde shows young contemporary performing arts from all over Europe, but the festival is for all ages. Get a discount by buying our multitrip ticket. Attend all the performances yourself or share it with friends!

[DK] Kom til forestillingerne, mød kunstnerne i Café Lobby sidst på aftenen. Kom også til alle tiders indblik i scenekunstnerisk arbejde i vore offentlige rettergange: "Junge Hunde Domstolen". Kontakt i øvrigt Entré Scenen, hvis der er bestemte kunstnere, du gerne vil snakke med. Er du interesseret i workshops, bliver der flere forskellige af slagsen for professionelle scenekunstnere. Hold øje med vores hjemmeside for opdaterede nyheder! Junge Hunde viser ung, moderne scenekunst fra hele Europa, men festivalen er ikke kun for unge. Få gode rabatter ved at købe vores klippekort. Se alle forestillingerne selv eller del kortet med dine venner!

JUNGE HUNDE PROGRAM 2010

	WHERE?	WHEN?
Mænd i sandaler [side/page 7]	ENTRÉ SCENEN	04.11 & 05.11 KL 20.30
Knee Deep [side/page 9]	ENTRÉ SCENEN	04.11 & 06.11 KL 19.30
Dress & For Rest [side/page 11]	ENTRÉ SCENEN	05.11 & 07.11 KL 19.30
Record of Time [side/page 13]	ARCHAUZ	06.11 & 07.11 KL 21.15
Tell me something [side/page 15]	ARCHAUZ	06.11 OG 07.11 KL 20.45
Lebenswelt [side/page 17]	ENTRÉ SCENEN	08.11 & 09.11 KL 19.30
Bubbleissues [side/page 19]	ARCHAUZ	09.11 KL 20.30 & 10.11 KL 21.30
Krapps Last Tape (wt) [side/page 21]	ENTRÉ SCENEN	10.11 & 11.11 KL 19.30
Rebirth of the Critical [side/page 23]	ARCHAUZ	10.11 KL 20.45 & 11.11 KL 22.00
Silence Fini [side/page 25]	ENTRÉ SCENEN	12.11 KL 19.30 & 13.11 20.45
Mama [side/page 27]	ARCHAUZ	12.11 KL 21.00 & 13.11 KL 19.30
93 Slat's of the Same Series Always Stay Parallel [side/page 29]	SOMEWHERE	13.11 KL 16.30 & 18.30
Chick Piece [side/page 31]	ENTRÉ SCENEN	04.11 KL 21.00
The White Concert/The Black Concert [side/page 33]	CERES	11.11 KL 20.45 & 13.11 KL 22.00
Series of Unspecified [side/page 35]	ARCHAUZ	08.11 KL 20.30
Junge Hunde Court/Domstol [side/page 37]	ENTRÉ SCENEN	RECORD OF TIME - 8.11 KL 17-18.30

Programmet er tilrettelagt, så man kan se alle de forestillinger, der spiller samme dag. Der kan forekomme små forsinkelser.
 You can watch all the performances at the same day, in a continuous flow. Small delays may appear.

REBIRTH OF THE CRITICAL - 12.11 KL 17-18.30

Mænd i sandaler

By DonGnu (DK)

Koncept og produktion: DonGnu

Koreografi/dans/performance:

Don: Jannik Elkær Nielsen &

Gnu: Kristoffer Louis Andrup Pedersen

Musik & Performance: Rune Kaagaard

www.runelyd.dk

Film og kreative indspark: Christoffer Brekne

www.eyenorth.com

Foto: Martin Busborg www.busborg.dk

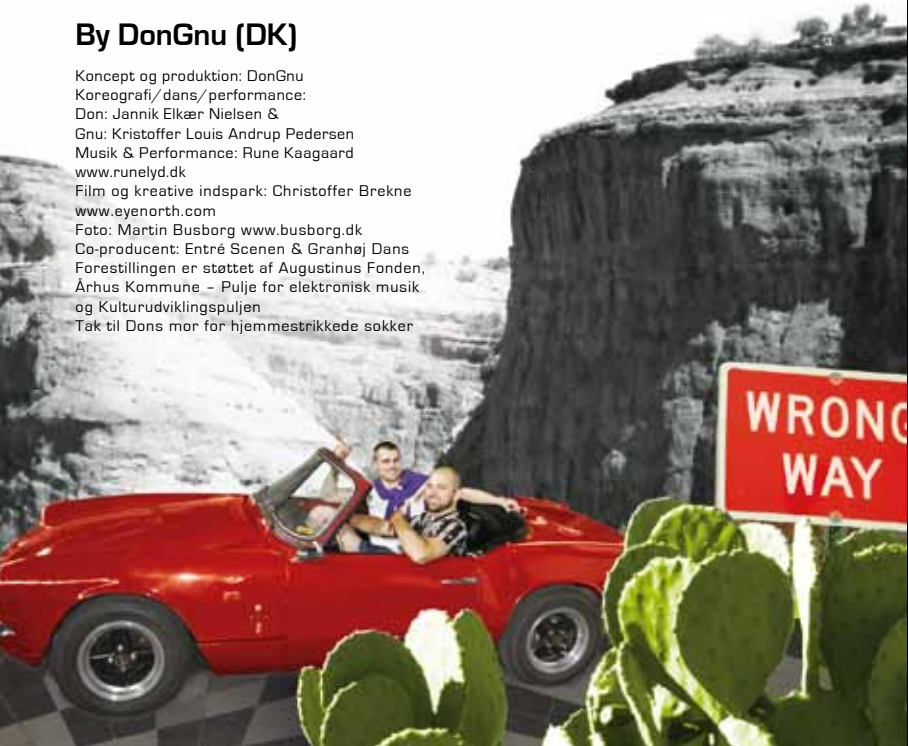
Co-producent: Entré Scenen & Granhøj Dans

Forestillingen er støttet af Augustinus Fonden,

Århus Kommune – Pulje for elektronisk musik

og Kulturudviklingspuljen

Tak til Dons mor for hjemmestrikkede sokker



ENTRÉ SCENEN
04.11 & 05.11 KL. 20.30

[UK] We start where we stand... in our sandals – and in the way they can be worn with socks. A debate, on who is calling the shots, has set a revolutionary and humoristic story in motion. The story wishes to relate to a world overflowing with information and horrific tales – a world that doesn't make sense in our sock-wearing reality. With a look back at our culture and canonical frame, we simply cut to the bone... or at least the socks.

[DK] Vi tager udgangspunkt i der, hvor vi står... i vores sandaler, og forholdet til at bære dem med sokker på. En heftig debat om hvor skabet skal stå, har sat gang i en revolutionerende og humoristisk fortælling, der ønsker og kæmper for at forholde sig til denne verden. En verden der flyder over med informationer og drabelige fortællinger, og som på ingen måde giver mening i vores uldne, sokkebærende virkelighed. Med et tilbageblik på vores kultur og kanoniske ramme, skærer vi simpelthen ind til benet, eller i det mindste til sokkerne.

photo: Stine Marie Aas Grumheden

Knee Deep

By STUP (NO)

Performers: Anders Ravn-Nilsen, Emelie Trossö, Karen Tømte, Linn Christine Wennersten
Set Design: Ieva Zule, Stine Marie Aas Grumheden. A special thanks to: Akademi for Scenekunst, Høgskolen i Østfold, Kari Holtan, Emelies family, Boya Bäckman and Ulf Knudsen.

ENTRÉ SCENEN
04.11 & 06.11 KL. 19.30

[UK] With curiosity about the documentary form, STUP are revealing their intense process of following the group member Emelie Trossö, who claims to be a perfectionist. The choice of having Emelie herself present on stage is somehow disturbing and provokes the question: How much can be exposed before it gets unpleasant? It is an utterly open view on the actors as individuals; they are balancing between what is private and what is personal, what is embarrassing and what is touching.

[DK] Gennem en nysgerrighed for dokumentarformen, afslører STUP deres intense proces med at følge en af skuespillerne, Emelie Trossö, der hævder at være perfektionist. Ved at have Emelie tilstede på scenen fremprovokeres spørgsmålet: Hvor meget kan udstilles, før det bliver ubehageligt? Knee Deep viser skuespillerne som individer og balancerer på grænsen af, hvad der er privat og hvad der er personligt, hvad der er pinligt, og hvad der er rørende.



“Dress” & “For Rest”

By Pontus Pettersson (SE)

DRESS: Choreography, dance and costume: Pontus Pettersson
Music: Olafur Arnalds, Evil Madness & Hundarna från Söder

FOR REST: Choreography: Pontus Pettersson together with Linnea Martinsson
Dance: Linnea Martinsson, Costume: Pontus Pettersson together with Linnea Martinsson

ENTRÉ SCENEN
05.11 & 07.11 KL. 19.30

[UK] “Dress” Pontus dresses and undresses. Puts on a new body and passes the old one on to another. “Dress” works with a frontal stage, and sometimes a frontal body and how it expresses itself or doesn’t. In the need for communicating the body becomes frontal, but what happens with the rest, does it disappear, or do we choose only to show parts of it?

“For Rest” How would the solo “Dress” appear, if created for a woman? “For rest” is created for Linnea. From the ashes of “Dress” Linnea creates her dance. In which way do we interpret choreography versus dance versus movement? When all is said and done, what has really been said?

[DK] “Dress” Pontus tager tøjet af og på. Tager en ny krop på, og efterlader den gamle til en anden. “Dress” arbejder med den frontale scene og nogle gange den frontale krop, og hvordan denne krop udtrykker sig eller lader være. I søgen efter at kommunikere bliver kroppen frontal, men hvad sker der med resten af kroppen, forsvinder den eller vælger vi bare at vise dele af den? **“For Rest”** Hvordan ville “Dress” se ud, hvis den var skabt til en kvinde? “For rest” er skabt til Linnea. Ud af resterne fra “Dress” skaber Linnea sin dans. På hvilken måde opfatter vi koreografi versus dans versus bevægelse? Når alt er sagt og gjort, hvad er der så i virkeligheden blevet sagt?



Record of Time

By Alexander-Maximilian Giesche and Lea Letzel (DE)

Performance from and with Alexander-Maximilian Giesche and Lea Letzel
Sponsored by Intsitut für Angewandte Theaterwissenschaft Giessen

ARCHAUZ
06.11 & 07.11 KL. 21.15

[UK] In search of the everlasting question of the function and the effectiveness of video in performance and theatre, the whole white surface of the background of our stage set will become the screen itself. The audience will be able to see all of the objects on stage twice: In reality and as a video projection. While moving on stage, the performers are a part of the images projected onto their bodies and on the stage. It is a rendezvous of two different media, the reality of the stage and the reality of the video projection - a challenge for the spectator's eye.

[DK] I jagten på det evigt gyldige spørgsmål om videoens funktion og effektivitet i performance og teater, vil hele den hvide overflade, som udgør baggrunden i vores scenarium, blive selve lærredet. Publikum vil få mulighed for at se alt på scenen gentaget: I virkeligheden og som videoprojektion. Mens de bevæger sig på scenen, er performerne en del af de billeder, der projiceres på deres kroppe og på scenen. Det er et rendezvous mellem to forskellige medier, scenens virkelighed og videoprojektionens virkelighed – en udfordring for publikums opmærksomhed.



Choreographer: Satu Tuomisto
Original sound composition:
Janne Helenius
Dancer: Satu Elovaara
Producer: Johanna Rajamäki
Commissioned by Finnish
Cultural Institute for Benelux
Created at Clarence Mews
Residence in London
Costumes donated by IVANA Helsinki
Duration: 18 min
www.satutuomisto.com

Tell me something

By Satu Tuomisto (FI)

ARCHAUZ
06.11 OG 07.11 KL. 20.45

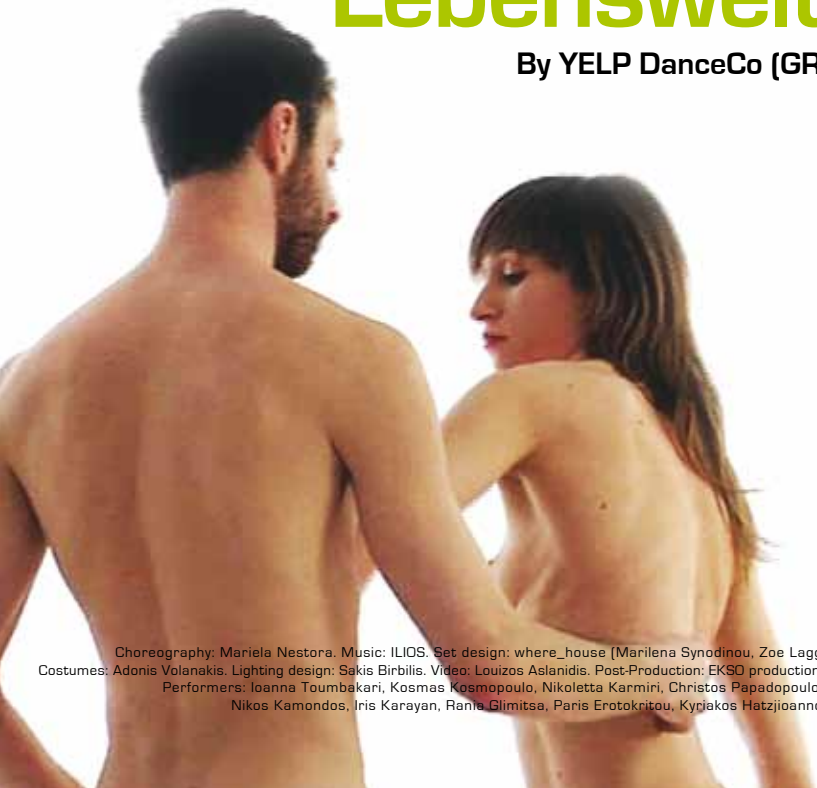
She has a big balloon floating above her, tied onto her waist, as she says: "He said tell me something about you. I said, I like balloons. I like giraffes. They both have their head up in the air. If a balloon would have a head, that is."

[UK] A humorous solo of an ordinary woman and her extraordinary stories where the surprises will keep you in a tight hold till the end. Without asking she grabs you with her for on a voyage skipping from genuine sincerity via bubbly exhilaration to slight lunacy. Beautifully honest movement links in organically with the soft voice, until it all starts cracking up. Sit back and enjoy the ride!

[DK] En humoristisk solo af en helt almindelig kvinde og hendes utrolige historier. Uden at spørge om lov, tager kvinden dig med på en rejse skiftende fra det helt oprigtige via boblende munterhed til det lettere vanvid. Smukke, ærlige bevægelser, blander sig naturligt med den bløde stemme, indtil det hele slår sprækker. Læn dig tilbage og nyd turen!

Lebenswelt

By YELP DanceCo (GR)



Choreography: Mariela Nestora. Music: ILIOS. Set design: where_house (Marilena Synodinou, Zoe Laggi)
Costumes: Adonis Volanakis. Lighting design: Sakis Birbilis. Video: Louizos Aslanidis. Post-Production: EKSO productions.
Performers: Ioanna Toumbakari, Kosmas Kosmopoulo, Nikoletta Karmiri, Christos Papadopoulos,
Nikos Kamondos, Iris Karayan, Rania Glimitsa, Paris Erotokritou, Kyriakos Hatzjioannou

ENTRÉ SCENEN
09.11 & 10.11 KL. 19.30

[UK] We understand the world in our own way, according to our perceptions.

Two dancers without a common ground of which or whose reality is the one in question, confront a communication blind. Fear, faith and need, forces their bodies in extreme physical states considering the things they would do, the things they would not do...

[DK] Vi forstår verdenen på vores egen måde, i overensstemmelse med vores opfattelsesevne.

To dansere uden en fælles forståelse af hvis eller hvilken virkelighed der bestemmer, konfronterer hinanden i blind kommunikation. Frygt, tillid, savn tvinger deres kroppe ud i ekstremer, overvejende hvad vil de gøre, hvad vil de ikke gøre?





Choreography: Laure Dever and Laura Vanborm
Dancers: Seppe Baeyens, Laure Dever, Laura Vanborm will be replaced by Lucie Petrusova
producer: Productiehuis Brabant
www.productiehuis.nl

LaLa#4: Bubbleissues

By LaLa (BE)

ARCHAUZ

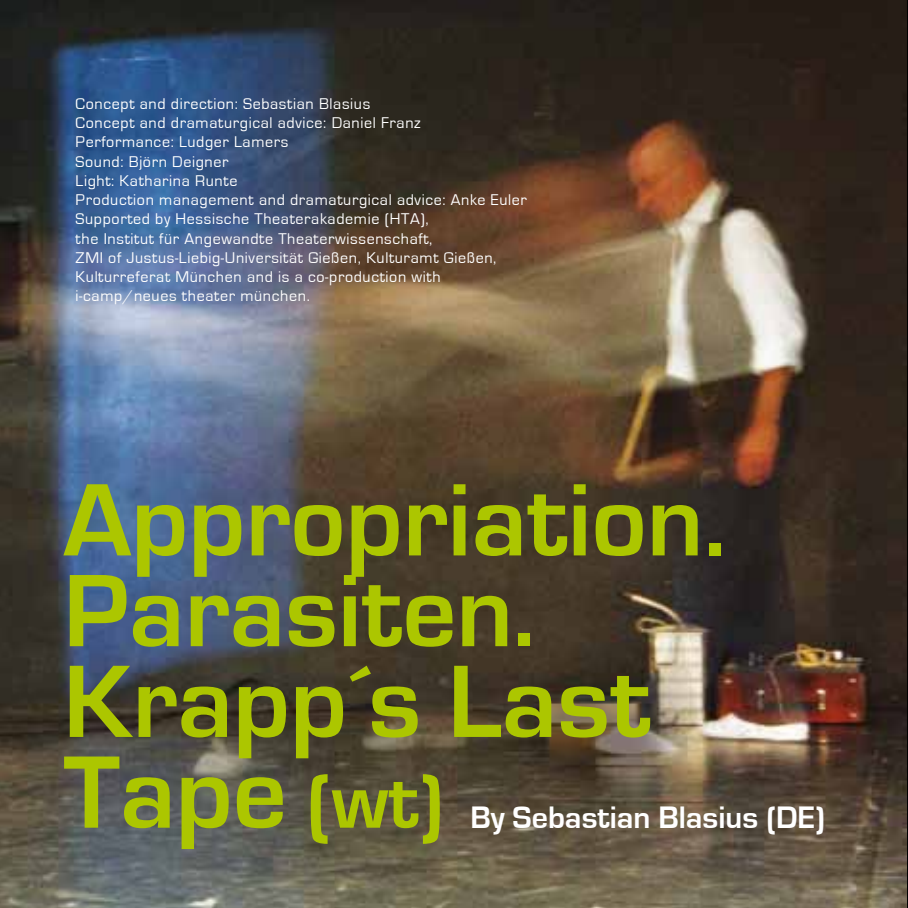
09.11 KL 20.30 & 10.11 KL 21.30

[UK] ...a choreography in which Laura and Laure proceed their energetic and humorous style of dance in water and on air.

Three psychonauts create a space in which to protect themselves from outside threats. In every new situation, they move, adjust or recreate the space. They experience their thoughts, while moving and floating in a startling waterworld. A performance that deceives the senses.

[DK] Laura og Laure fortsætter deres engelske og humoristiske danses stil i vand og i luft.

Tre psychonauter skaber et rum for at beskytte sig mod udefrakommende trusler. I alle nye situationer former de bevægelser, som ændrer rummet. De flyder og svæver i en overraskende verden af vand. En forestilling, der snyder sanserne.



Concept and direction: Sebastian Blasius
Concept and dramaturgical advice: Daniel Franz
Performance: Ludger Lamers
Sound: Björn Deigner
Light: Katharina Runte
Production management and dramaturgical advice: Anke Euler
Supported by Hessische Theaterakademie (HTA),
the Institut für Angewandte Theaterwissenschaft,
ZMI of Justus-Liebig-Universität Gießen, Kulturamt Gießen,
Kulturreferat München and is a co-production with
i-camp/neues theater münchen.

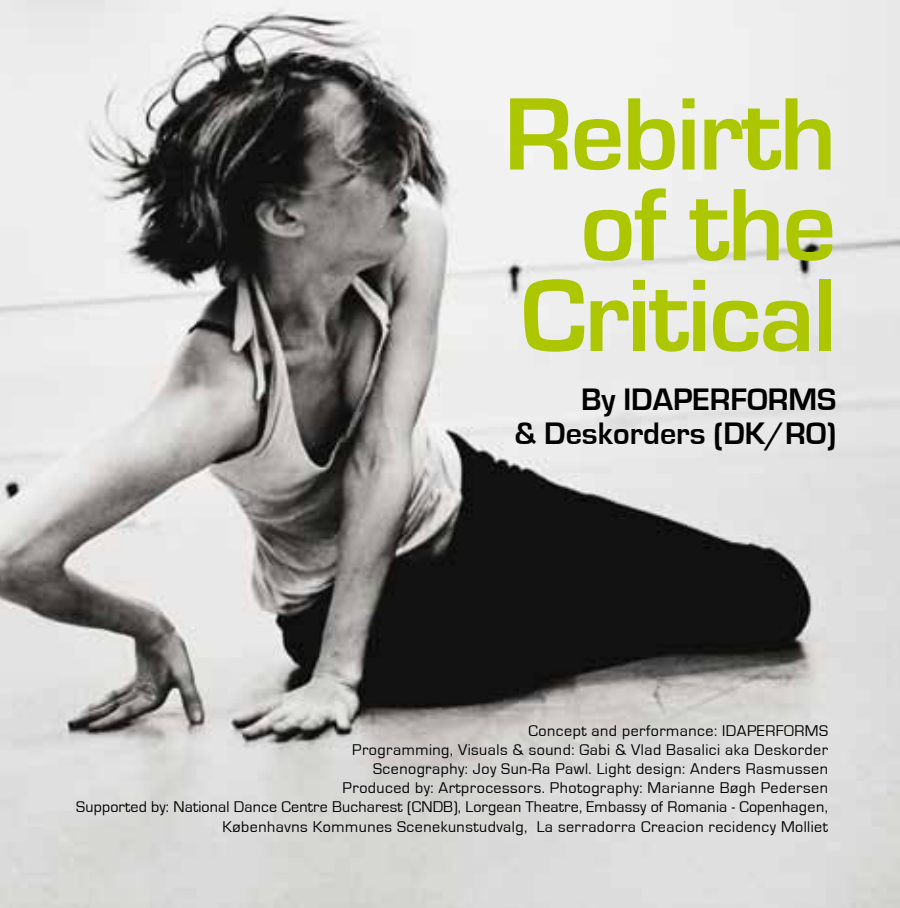
Appropriation. Parasiten. Krapp's Last Tape (wt)

By Sebastian Blasius (DE)

ENTRÉ SCENEN
10.11 & 11.11 KL. 19.30

[UK] Appropriation. Parasiten. Krapp's Last Tape (WT) searches for possibilities and limits to reconstruct and 'over paint' an existing historical performance: Samuel Beckett's staging of his own piece Krapp's last tape in 1969. In this performance we searched for how it is possible that an already existing performance gets amorphous, irritated or fall into separate pieces so that a strangeness might be viewable that is not really plan- or describable.

[DK] Appropriation. Parasiten. Krapp's Last Tape (WT) søger efter muligheder og grænser i arbejdet med rekonstruktion og "overmaling" af en eksisterende historisk forestilling. Vi tager udgangspunkt i Samuel Becketts iscenesættelse af sit eget skuespil Krapp's Last Tape i 1969. I denne forestilling vil vi vise, hvordan det allerede eksisterende kan blive formløst, irriteret eller gå i stykker, sådan at det mærkelige bliver synligt men uden at det egentlig kan beskrives.



Rebirth of the Critical

By IDAPERFORMS
& Deskorders (DK/RO)

Concept and performance: IDAPERFORMS
Programming, Visuals & sound: Gabi & Vlad Basalici aka Deskorder
Scenography: Joy Sun-Ra Pawl. Light design: Anders Rasmussen
Produced by: Artprocessors. Photography: Marianne Bøgh Pedersen
Supported by: National Dance Centre Bucharest (CNDB), Lorgean Theatre, Embassy of Romania - Copenhagen,
Københavns Kommunes Scenekunststudvalg, La serradorra Creacion residency Molliet

ARCHAUZ

10.11 KL 20.45 & 11.11 KL 22.00

[UK] In the piece Rebirth of the Critical the character IDAPERFORMS is brought to life, as a reform interested and explosive personality. Danish contemporary dancer Ida-Elisabeth Larsen and Romanian art-duo Deskorder's work with sound and video creates stage artistic interpretations of 'the critical voice' as well as reflecting on themes such as self-surveillance, self-censorship and self-destruction. This puts forward questions regarding what is being criticized as well as who can be identified as the critical voice.

[DK] I forestillingen Rebirth of the Critical bringes karakteren IDAPERFORMS til live, som en reforminteresseret og eksplosiv personlighed. Med den danske moderne danser Ida-Elisabeth Larsen og den rumænske kunstnerduo Deskorders lyd- og videokunstneriske arbejde, skabes scenekunstneriske fortolkninger af den kritiske stemme. Refleksioner omkring tematikkerne selv-overvågning, selvcensur og ikke mindst selvdestruktion sættes også i spil når den kritiske stemme rammer en offentlighed og den anarkistiske måde moderne kommunikationsmedier tillader sig at redigere og genbruge.



Silence Fini

By Muziektheater van Zilverpapier (BE)

Music, composition and live performance: Giovanni Borella (drums) and Jeroen van Herzele (tenor sax)
Images and performance: Simon Allemeersch and Jozef Wouters
Dramaturgy: Bart Capelle. Graphic design: Mario Debaene. Production: Muziektheater vanzilverpapier

ENTRÉ SCENEN
12.11 KL. 19.30 & 13.11 KL. 21.00

[UK] Silence Fini is a performance without words, based on stories from Greek mythology, which shows a small human being trying to stand his ground in a cruel and chaotic cosmos. The theatre performance is founded on live music. Alongside the musicians, two performers act both as performers and as technicians, using their own instruments to construct images. Silence Fini proposes a counterpart to a classical aesthetic cultural image and attempts to open up to the other, and to the alienation and eroticism underlying all myths.

[DK] Silence Fini er en forestilling uden ord, baseret på historier fra den græske mytologi. Den viser et menneske der forsøger at finde fæste i et ondt og kaotisk kosmos. Forestillingen er funderet på live musik. Sammen med musikerne bruger de to performere deres egne instrumenter til at skabe billeder, i rollerne som performere og teknikere. Silence Fini foreslår et alternativ til det klassiske æstetiske kulturelle billede, og til fremmedgørelsen og erotikken som danner grundlag for alle myter.



MaMa

By Kirstine Ilum and
Marek Zawalski (DK/PL)

Concept, Choreography and Performance:
Kirstine Ilum (DK) and Marek Zawalski (PL/NL)
Dramaturg: Wojtek Klimczyk (PL)
Composer/Sound design: Daniel Eriksson (SE)
Lightdesign: Loes Schakenbos (NL)
Set design: Marek Zawalski (PL/NL)
Co-produced by Entré Scenen,
Laboratoriescenen Dansens Hus (Copenhagen),
Rörelsen (Malmö), Performers House (Silkeborg)
Supported by: Wilhelm Hansen Fonden,
Danmarks Nationalbanks Jubilæumsfond af 1968,
Toyota fonden og Augustinus Fonden
www.kirstineillum.com/mama

ARCHAUZ
12.11 KL. 21.00 & 13.11 KL. 19.30

[UK] In the physical (dance) theatre performance MaMa, The choreographers Kirstine Ilum and Marek Zawalski explore the nature of human relations. Two neighbors, completely separated but only by a wall, tell their life stories simultaneously. They don't know each other, but they become aware of each other's presence. This awareness makes them include each other, as stereotypes, in their own stories.

[DK] I danseteaterforestillingen MaMa, udforsker koreograferne Kirstine Ilum og Marek Zawalski menneskelige relationer. To naboer. Kun adskilt af en tynd væg fortæller de deres livshistorier samtidig. De kender ikke hinanden, men de begynder at mærke hinandens tilstedeværelse. De inkluderer hinanden i deres egne historier, og den anden person bliver indbegrebet af deres drømme, frygt og begær.

93 slats of the same series always stay parallel



By Swoosh Lieu (DE)

Idea, concept and realisation: SWOOSH LIEU

SWOOSH LIEU is: Johanna Castell, Katharina Kellermann, Juliane Kremberg, Rosa Wernecke

ARCHAUZ
13.11 16.30 & 18.30

[UK] The initial point of the performance is the interaction with spatial settings by irritating the spectator on real and animated image material. By constructing a surreal image-machine questions of appearance are raised and states in-between trifle with concrete experience of an abstract room. The audience is observing incidents and are at the same time part of the event. The performance is meant as a proposition of the spectators immersion in what performance at least still can offer: a different understanding of time and space.

[DK] Udgangspunktet for denne performance er interaktion i rumlighed. Ved at udfordre tilskueren med real og animeret billedmateriale, ved at konstruere en surrealistisk billedmaskine, opstår der tvivl om, hvad det er, man ser, og der fremstår en dobbelthed af konkret oplevelse i et abstrakt rum. Publikum observerer, samtidig med at de er en del af begivenheden. Forestillingen er ment som et oplæg til at vække publikums interesse i, hvad performance trods alt stadig kan tilbyde: en anderledes forståelse af tid og rum.



Chick Piece

By Alice Ferl (DE)

ENTRÉ SCENEN
04.11 KL. 21.00

"Life is like boxing in many unsettling respects. But boxing is only like boxing."

- Joyce Carol Oates - On boxing

[UK] Chick Piece is exploring one question: When is a chicken really done? You'll undergo an examination of the borders of a body. This body is objectified and subjectified, abused and taken care of, perverted and loved, opened and closed again. By handling ten chicken corpses, treating them both brutal and affectionate, the performer tries to create an ambiguous relationship to these very special bodies.

[DK] Chick Piece undersøger et spørgsmål: Hvornår er en kylling helt færdig? Du kommer til at følge en undersøgelse af kroppens grænser. Kroppen er objekt og subjekt, den bliver misbrugt og passet på, forskruet og elsket, åbnet og lukket igen. Gennem håndtering af ti døde kyllinger; brudt såvel som kærligt, skaber performereren et ambivalent forhold til disse helt særlige kroppe.



The White Concert

The Black Concert

By The Mob (SE)

Concept and performance:
The Mob, Emma-Cecilia Ajanki and Julia Giertz
Installation: The Mob with guest Terri Te Tau
Food made by guest Marcus Doverud

CERES

11.11 KL 20.45 & 13.11 KL 22.00

[UK] During Junge Hunde Festival The Mob will together with guest artists build up their own world in Ceres' old office building. The Mob will invite the audience to join them twice in their anarchistic and poetic universe where reality is constantly questioned. THE WHITE CONCERT and THE BLACK CONCERT are two counterpoints that live next to each other, one can be experienced without the other but, by co-existing, THE WHITE CONCERT and THE BLACK CONCERT create one complete unit.

[DK] Under Junge Hunde Festival vil The Mob sammen med gæstekunstnere bygge deres egen verden i Ceres' gamle kontor bygning. The Mob vil to gange invitere publikum til at besøge deres anarkistiske og poetiske univers, hvor der konstant stilles spørgsmål til, hvad der er virkelighed. THE WHITE CONCERT og THE BLACK CONCERT er to yderpunkter, der bor ved siden af hinanden. En kan opleves uden den anden, men via deres sameksistens danner THE WHITE CONCERT og THE BLACK CONCERT en komplet enhed.



Research supported by
the Flemish ministry of culture
in Belgium other partners are:
WP Zimmer - Antwerp,
Buda Kunstencentrum, Kortrijk
L'L -research and
support centre for young creators
(www.lasbl.be) - Brussels,
Vooruit - Gent,
Summerstudios - Brussels,
Workspacebrussels - Brussels.

Series of Unspecified

By Nada Gambier/Action Scenique (BE/FI)

ARCHAUZ

08.11 KL. 20.30

DEMONSTATION/DEBATE

[UK] For the Junge Hunde festival Nada Gambier proposes material from a research she has been conducting this year around issues of meaning and narration on stage. She will present a series of scenes in which she explores potential narratives and the border between sense and non-sense. The audience is invited to a presentation of this raw material, followed by a discussion and feedback session.

[DK] Nada Gambier har i løbet af det sidste år researchet på området "mening og fortælling på scenen". Resultaterne af denne research vil hun præsentere for publikum under Junge Hunde festivalen. Præsentationen vil være praktisk og scenisk, hun vil vise en række scener, hvor hun udforsker potentielle narrativiteter og grænsen mellem betydning og ikke-betydning. Publikum inviteres til en præsentation af dette materiale, og Nadia Gambler vil gerne høre jeres tanker, synspunkter og meninger om materialet.

The Junge Hunde Court

You are going to take the witness stand against two performances of the festival!

Two performances from the festival break the performance-law according to the Junge Hunde prosecutor. The Junge Hunde Defence has very good arguments against. Assist them in their fight by performing as witnesses. And participate as member of the jury in giving the accused artists their verdict. The "JuHu Court" is a feedback concept. It is an arranged dialog between artists, critics and audiences. It is staged as a trial in order to ensure compliments for the best in each performance and critics for the worst in each performance. The performances get an accusation and this is the starting point of a profound, funny and open minded discussion about art and the art of producing it.



ENTRÉ SCENEN

Record of Time - 8.11 KL. 17-18.30

Rebirth of the critical - 12.11 kl. 17-18.30

Junge Hunde Domstol

Du skal vidne i to retssager mod to af festivalens forestillinger!

To forestillinger bryder performance-loven efter Junge Hunde anklagerens mening. Junge Hunde forsvareren har gode argumenter imod. Vær deres vidner! Og deltag som jury medlem i domfældelsen af de anklagede kunstnere.

"JuHu-domstolen" er en arrangeret feedback til kunstnerne. Det er en dialog mellem kunstnere, kritiske fagfolk og publikum. Det er iscenesat som en domstol for at sikre komplimenter for det gode og kritik for det dårlige i en forestilling. Det er en dybdybende, morsom og åben diskussion om kunst og kunsten at lave den.

[UK] Symposium on a new education in performing arts in Denmark.

Different selections, institutions and inters groups have pointed out the need of a new kind of education in the field of Performing Arts, as crucial. The Junge Hunde Festival is a forum for young artist, often newly educated or still in educations. We therefore think that the festival is a nice frame for presenting this discussion. This symposium is a discussion that starts with ten small speeches from persons that are all involved in the question of making a new education, and how to make it work in an national and especially an international frame.

[DK] Symposium om ny scenekunstnerisk uddannelse i Danmark.

Der skal snart laves en ny teaterlov i Danmark. Som idémateriale til loven har mange forskellige instanser i dansk teater peget på en ny slags uddannelse indenfor scenekunst som noget centralt. Vi tager diskussionen op på Junge Hunde Festivalen, hvor kunstnerne netop er unge og for manges vedkommende næsten nyuddannede, nogen endda stadig under uddannelse. Symposiet er en diskussion med oplæg fra ti personer, der i tre lande er meget involverede i problematikken omkring oprettelsen og funktionsdygtigheden af en uddannelse, der bibringer nye scenekunstneriske former til den nationale og ikke mindst den internationale scene.

10:00 — New Performing Art forms in Denmark – the future
Sverre Rødahl - Principal of Danish National School of Theatre
Philipp Schulte - Research Associate at Angewante Theaterwissenschaft at the University of Giessen

10:45 — New Visuality, New Aesthetics
Sheilla de Val - Head of Dance Partnership, School of Modern Dance
Serge von Arx - Artistic director Scenography at the Norwegian Theatre Academy in Fredrikstad, Norway

11:30 — Educations in correlation and response
Jette Lund - Cand. phil in theatre science, with puppetry and animation theatre as a specialty
Eva Jørgensen - Head of the Actors Education at Aarhus Teater

12:15 — Lunch break

13:15 — Experiences in new educations and further training for performing artists
Nullo Facchini - Artistic manager and director for Cantabile 2 and head of School of Stage Arts.
Martin Elung - Head of the Danish Development Center for Performing Arts

14:00 — Conditions in the creation of a new education
Camilla Eeg-Tverbakk - Artistic director Acting at the Norwegian Theatre Academy in Fredrikstad, Norway.
Mikkel Harder Munck-Hansen - Head of the Performing Arts Committee at the Danish Arts Council.

14:45 — Break - Coffee/Tea/Cake

15:00 — Discussion

Entré: 70,- inkl. frokost og forestillinger enten lørdag 6.11 eller søndag 7.11
Entré: 70,- incl. lunch and the festival tickets on either the 6th or 7th

SØNDAG D. 7. NOVEMBER
KL. 10:00 TIL 17:00 - ARCHAUZ