



“I’m afraid of everything ... I’m afraid of people, I’m afraid of relationships, I’m afraid of taxes, I’m afraid of meetings, strah me je pomivanja posode, I am afraid of throwing up, washing machines and the noise they make, strah me je dolgega, I’m afraid of injury, strah me je drvenja s kolesom, strah me je pogrebov, I’m sometimes really afraid of myself, I’m afraid of car rides, strah me je vozit, I’m afraid of a non-existent jobs, I’m afraid of shopping for clothes, I’m afraid of longer car rides, and short car rides, strah me je priprave vaj, I’m afraid of emails, snakes, strah me je gledalcev, strah me je praznega občinstva, I’m afraid of telephone calls, strah me je pajkov, I am afraid of teaching, I’m afraid of visiting the bank, strah me je tišine, strah me je krvi, I’m afraid of my own mind, strah me je denarja, I’m afraid of performances, I’m afraid of the lab-blood giving, I’m afraid of losing him, I’m afraid of rehearsals, strah me je zobozdravnika, I’m afraid of leading the classes, strah me je odgovornosti, I’m afraid of auditions, ne ne ne ne ne ne ne, strah me je e-mailov, I’m afraid of questions and answers, ne ne ne ne ne ne ne, strah me je tišine, I’m afraid of unannounced meetings, strah me je alarmov, I’m afraid of the house renovation, I’m afraid of heights, strah me je neviht, strah me je plezanja, I’m afraid of not getting to the toilet in time, I’m afraid of attention, strah me je visokih razgledov, strah me je stvari, ki jih še nisem počela, I’m afraid of closeness, I’m afraid of our dog, strah me je otrok, I’m afraid of dreaming, I’m afraid of operations, strah me je zamujanja, I’m afraid of love, I’m afraid of passing out, strah me je oddajanja poročil, vlog, I’m afraid of my grandfather’s death, strah me je komunikacije, strah me je izpadanja zob, strah me je pisarn, I’m afraid of the doctor’s appointment, I’m afraid of failure, I’m afraid of drowning, I’m afraid of illnesses, strah me je..., strah me je dotika, I’m afraid of new people, of old ones, strah me je kobilic, strah me je določene hrane, I’m afraid of certain yoga positions, strah me je nožev, I’m afraid of fighting with my family, or friends, actually I’m afraid of fighting with anybody, strah me je, da bom oglušela, I’m afraid of losing money, strah me je zatečenih gležnjev, I’m afraid of success, strah me je pogrebov, of wrong and right, I’m afraid of getting sick, strah me je bruhanja, I am afraid of fire, strah me je letenja, strah me je prehitevanja, strah me je tovornjakov na cesti, I’m afraid of online shopping, I’m afraid of creating performances, strah me je dolgih nohtov, strah me je smrti, strah me je dolgih nohtov, I’m afraid of cooking a meal for someone, strah me je predstavitev, I’m afraid of interviews, strah me je nekontrolne, I’m afraid of crowded places, praznih prostorov, I’m afraid of the hip replacement, or a knee replacement, strah me je teme, I am afraid of big spiders, bele halje, ne ne ne ne ne ne ne, I’m afraid of opening a bottle of champagne, I’m afraid of everything that has been, will be, and may never happen at all, I’m afraid, I’m afraid ... I’m even afraid of this solo.”

PREMIERA / PREMIERE
8. 9. 2021 ob/at 20.00

PONOVITVE / RE-PRISES
9. 8. 10. 9. 2021 ob/at 20.00

PLESNI TEATER LJUBLJANA
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Jerca Rožnik Novak

FEAR(FUL)LESS (NE)USTRASHNA



Jerca Rožnik Novak

FEAR(FUL)LESS (NE)USTRASHNA

plesna predstava / a dance performance

Koncept in koreografija in izvedba / Concept, Choreography & Performance: JERCA ROŽNIK NOVAK

Koreografija in mentorstvo / Choreography and Mentorship: DAMIÁN CORTÉS ALBERTI

Avtorska glasba / Original Music: KAJA JANJIĆ (F-RAW BLANKA)

Uporabljena glasba / Used Music: VERDI - MESSA DA REQUIEM

Dramaturgija / Dramaturgy: ZALA DOBOVŠEK

Kostumografija / Costume Design: TANJA PAĐAN (KISS THE FUTURE)

Oblikovanje svetlobe in tehnična podpora / Lighting Design and Technical Support: JANKO OVEN

Fotografije / Photos: ENYA BELAK

Producentka / Producer: KATJA SOMRAK

Produkcija / Produced by: PLESNI TEATER LJUBLJANA

Podpora / Supported by: RED SAPATA TANZFABRIK LINZ, ANTON BRUCKNER PRIVATUNIVERSITÄT LINZ

Zahvala / Special Thanks to: Enya Belak, Julio Escudero, Renata Carola Gatica, Ira Goldbeche, Dean

Krivačić, Natalija Rožnik, Veronika Valdés, Mitja Vasič, SVŠGUGL



Jerca Rožnik Novak je rojena leta 1992 v Ljubljani. Leta 2011 je zaključila Umetniško gimnazijo v Ljubljani – smer sodobni ples. Leta 2016 je diplomirala na akademiji sodobnega plesa Anton Bruckner Privatuniversität v avstrijskem Linzu. Na Fakulteti za socialno delo je diplomirala leta 2018, naslednje leto pa je na akademiji sodobnega plesa Anton Bruckner Privatuniversität v Linzu v Avstriji končala magistrski študij plesne pedagogike. Pred prihodom v Linz je bila del projekta »The Daddy Project« v koprodukciji Plesnega Teatra Ljubljana, ki je leta 2013 prejel nagrado Ksenije Hribar za perspektivne plesalke. Leta 2016 je v produkciji Plesnega Teatra Ljubljana skupaj z Leonom Maričem ustvarila plesni prvenec »Hweöl... v vrtincu časa«. Sodelovala je s koreografi in koreografinjami, kot so Willi Dörner, Rose Breuss, Gisela Elisa Heredia, Anna Gulyás, Maria Koliopoulou, Johannes Wieland, Enya Belak, Vita Osojnik, Damián Cortés Alberti in Editta Braun. Jerca je plesala v produkciji »L'Italiana in Algeri« za Tiroler Festspiele Erl. Predstavi »2GETHER/AL(L)ONE« in »2GETHER/AL(L)ONE - VERZJA KORONIKA« v produkciji Plesnega Teatra Ljubljana je leta 2020 ustvarila skupaj z Johannesom Randolfom. Omenjena predstava je kot delo v nastajanju prejela Nagrado mednarodne strokovne žirije 6. bienalnega festivala plesnih perspektiv UKREP: Enter, ter nagrado po izboru Gregorja Luštko za izvirni plesni solo. V šolskem letu 2020/2021 je v sklopu projekta »Prva zaposlitev na področju vzgoje in izobraževanja 2020« Ministrstva za izobraževanje, znanost in šport na Srednji vzgojiteljski šoli, gimnaziji in umetniški gimnaziji Ljubljana - SVŠGUGL, zaposlena kot učitelj začetnik. Je del kreacije novega projekta Matjaža Fariča z delovnim naslovom »Druga stran« za Zavod Flota. Trenutno sodeluje s plesno kompanijo SILK Fluegge in pleše v novi solo kreaciji z naslovom »7 easy tricks to manipulate your peeps in 40 minutes«.

Born in Ljubljana, Slovenia, **Jerca Rožnik Novak** studied at the Academy of Contemporary Dance Anton Bruckner Privatuniversität in Linz, Austria where she graduated with a master's degree in dance pedagogy. She has worked as a freelance dancer with choreographers such as Willi Dörner, Rose Breuss, Gisela Elisa Heredia, Anna Gulyás, Maria Koliopoulou, Matjaž Farič, Enya Belak, Johannes Wieland, Vita Osojnik, Editta Braun, Johannes Randolf and Damián Cortés Alberti. She was part of the production "L'Italiana in Algeri" for Tiroler Festspiele Erl. She collaborated with Pop-Up Collective (PUC). She created a piece "Hweöl... in the whirlwind of time" together with Leon Marič, produced by Dance Theatre Ljubljana in 2016. In 2020 together with Johannes Randolf she created and danced in "2GETHER / AL(L) ONE", "2GETHER / AL(L)ONE - VERSION CORONIKA" and "VERONIKA" produced by Dance Theatre Ljubljana. The project is a part of BeSpectACTive! 2 European project. In the school year 2020/2021 she is employed and is teaching contemporary dance at Gymnasium and Art Gymnasium Ljubljana - SVŠGUGL. She has been working with SILK Fluegge since 2014 and is currently performing the solo performance called »7easy tricks to manipulate your peeps in 40 min«.

Damián Cortés Alberti se je rodil v Argentini. Ples je študiral na Universidad Nacional del Arte (UNA), v plesni šoli Arte XXI in v Teatro Colon v Buenos Airesu. Pred plesno izobrazbo je zaključil triletno igralsko izobrazbo na U.N.C. Univerzi v Cordobi. Leta 2005 je postal član ansambla Baleta Contemporaneo del Teatro San Martín v Buenos Airesu, kjer je sodeloval s priznanimi koreografi, kot so Mauricio Wainrot, Marc Ribaud, Richard Wherlock in drugi. Od leta 2008 do 2010 je bil član španske skupine Art Transit Dansa Barcelona pod vodstvom Marie Rovire. V sezonah 2011-2012 in 2012-2013 je bil član državnega plesnega ansambla Darmstadt v Nemčiji pod vodstvom Mei Hong Lin. Leta 2013 se je preselil v Deželno gledališče "Ballet Linz" v Avstrijo prav tako pod vodstvom Mei Hong Lin, kjer je ostal vse do sezone 2016-2017. Od takrat deluje kot samostojni plesalec, igralec, koreograf in učitelj s produkcijami v Avstriji, na Hrvaškem, v Nemčiji, Španiji in Južni Koreji. Trenutno končuje doktorat iz umetnosti na zasebni univerzi Antona Brucknerja v Linzu, kjer je leta 2019 diplomiral kot magister umetnosti plesne vzgoje.

Damián Cortés Alberti is a multidisciplinary artist, born in Argentina. He studied dance at the Universidad Nacional del Arte (UNA) at the dance school Arte XXI and at the Teatro Colón in Buenos Aires. Also, he studied Theatre at the Universidad Nacional de Cordoba (U.N.C), and violin in the Suzuki Method Cordoba. In 2005-2007 he joined the Contemporary Ballet of the San Martín Theatre, Buenos Aires, where he worked with renowned choreographers such as Mauricio Wainrot, Marc Ribaud and Richard Wherlock among others. After moving to Europe in 2008 he developed an intense career as a dancer in the companies Art Transit Dansa, Barcelona under the direction of Maria Rovira, the ensemble of the Staatstheater Darmstadt, Germany and later the Landestheater Linz, Austria, both under the direction of Mei Hong Lin. Actively involved since 2016 as a freelance dancer, choreographer and teacher in different productions in Austria, Croatia, Germany, Belgium, Macedonia, Slovakia and South Korea, he continues his research in the field of art by doing a Doctorate in Arts at the Anton Bruckner University in Linz, under the supervision of Prof. Rose Breuss, Prof. Claudia Jeschke, and Prof. Karin Harrasser. From this same institution he graduated in 2019 acquiring the academic degree of Master of Arts, Dance Education.



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REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana

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Ustvarjanje težav in reševanje neobstojećih težav je lahko posebna sposobnost. Strah je osnovni mehanizem preživetja. Mehanizem, ki se sproži, ko je oseba v nevarnosti. Strah je sposobnost prepoznavanja nevarnosti in vodi do odločitve: beg ali boj. To čustvo in odziv sta nam prirojena. S strahom smo rojeni. Rojeni z njim, da nas zaščiti pred resnično nevarnostjo. Težava nastane, ko se ljudje s strahom odzovejo ne le na dejansko nevarnost, ampak tudi na pričakovane, namišljene nevarnosti. Ubogo telo, misli, da beži pred levom, pa beži pred seboj. Zanimivo je, da lahko dosežemo visoke ravni adrenalina, ne da bi se morali soočiti z resnično nevarnostjo. Trenutni nepredvidljivi časi predstavljajo različne grožnje in strahove. Predstava raziskuje strah kot koncept, uokvirjen v gibanje, ples in elemente gledališča. Šaljiv pristop do enega najtemnejših čustev. Predstava je samorefleksivna in nagovarja vse tiste, ki se česa bojijo, se tega zavedajo in se jim morda celo zdi nepotrebno, da se bojijo, pa vendar se. Občutek strahu, resničen strah in ustvarjanje strahu.

Creating problems and solutions to non-existent problems can be a special ability. Fear is a basic survival mechanism. A mechanism that is triggered when a person is in danger. Fear is the ability to recognize danger and leads to the decision: to escape or to face danger. This emotion and response are innate in us. We are born with fear. Born with it to protect us from real danger. The real problem arises when people react with fear not only to the actual danger, but also to expected, imaginary dangers. Poor body, it thinks it's running away from the lion, but it's just running away from itself. Interestingly, we are able to bring ourselves to high levels of adrenaline without having to face the real danger. Unpredictable times, especially the ones we live in now, display different threats and fears. The performance explores fear as a concept framed in movement, dance, and elements of theatre. A humorous approach to one of the darkest emotions. The performance is self-reflective and addresses all those who are afraid of something, are aware of it, and may even find it unnecessary to be afraid, and yet they are. Feeling fear, really being afraid, and creating fear.