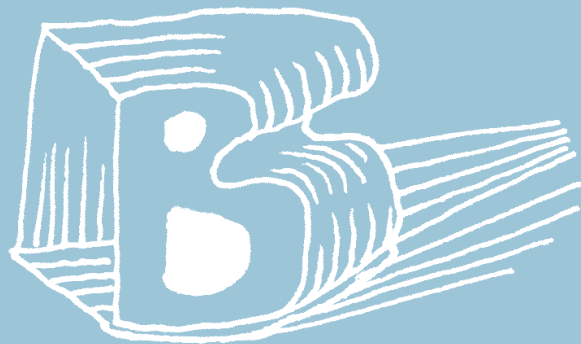
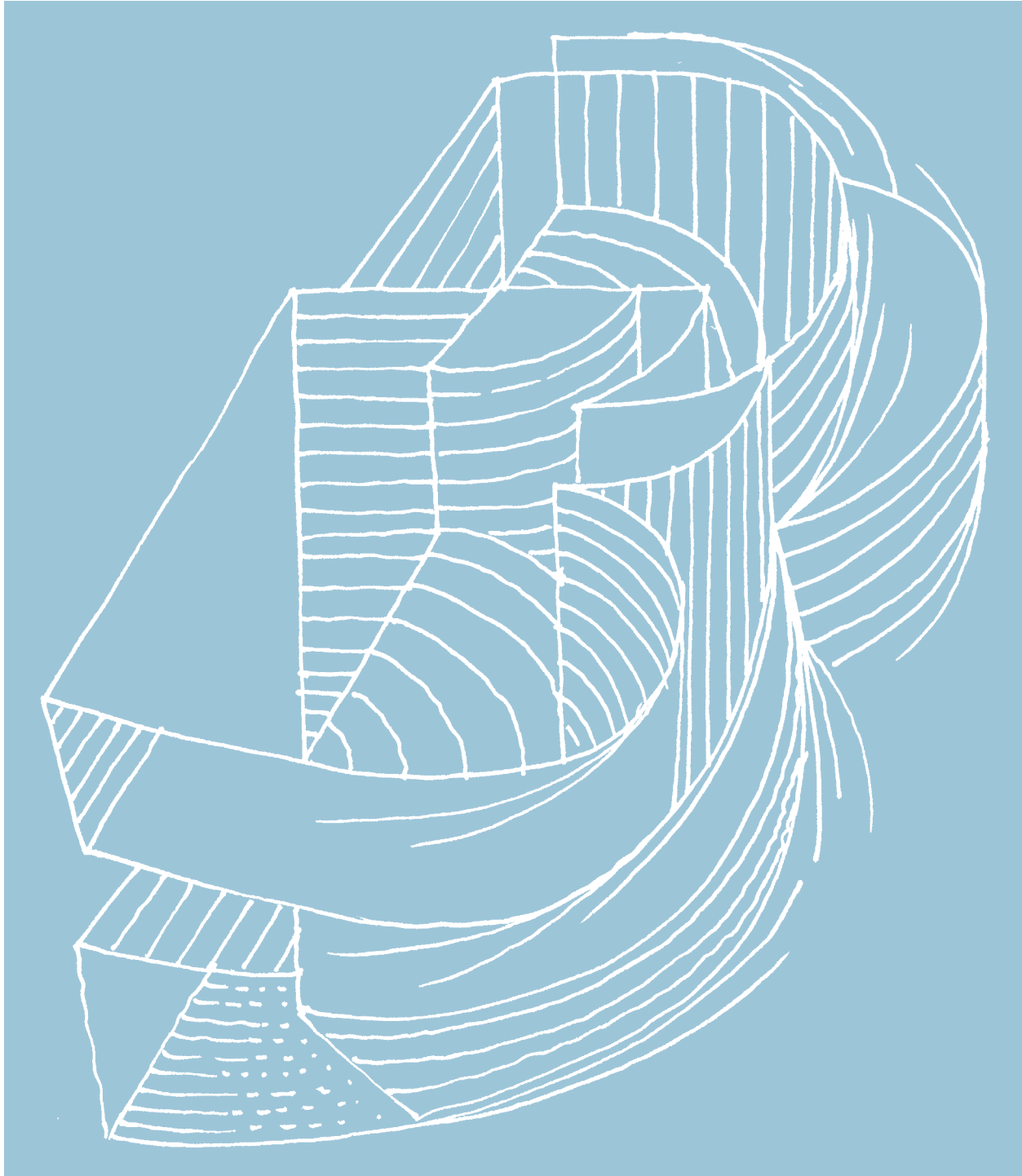


# 57. Borštnikovo

57. Festival Borštnikovo srečanje  
57<sup>th</sup> Maribor Theatre Festival



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**Aleš Novak** umetniški direktor Festivala Borštnikovo srečanje  
*Artistic director of the Maribor Theatre Festival*

📷 Damjan Švarc

## Kaj lahko ponudita gledališče in umetnost v izjemnih kontekstih *What Theatre and Art Can Offer in These Exceptional Circumstances*



**T**wo critical factors influenced the programme concept of this year's Maribor Theatre Festival: the epidemic and related adjustments to theatre production and the shift of the Festival to the late spring. These factors dictated extending the selection period for Festival performances to 18 months, from July 2020 to December 2021. During this period, Slovenian theatre returned from solo and chamber to larger and more complex performance formats. These production processes – adapted to unpredictable circumstances and longer preparation periods for performances – have

**N**a oblikovanje programa letošnjega Borštnikovega srečanja sta vplivala dva pomembna dejavnika: še vedno epidemija in z njo povezane prilagoditve gledališke produkcije ter premik festivalske izvedbe na pomladni termin. Te okoliščine so narekovale podaljšanje obdobja izbora uprizoritev, tokrat je trajalo od julija 2020 do decembra 2021. V podaljšanem obdobju izbora letošnjega programa se je slovensko gledališče od solističnega in komornega ponovno vrnilo k večjim in kompleksnejšim uprizoritvenim formatom, nepredvidljivim okoliščinam prilagojeni produkcijski postopki in daljši študiji predstav so omogočili poglobljene igralske kreacije, ki so spletile vodilno nit letošnjega programa, že tradicionalno temelječega na igralski ustvarjalnosti in uprizoritveni odličnosti. Borštnikovo pripravljamo v že uveljavljenem štirinajstdnevem formatu, pričenjamo z Mladim gledališčem in dejavnostmi za razvoj novih občinstev, nadaljujemo z mednarodno konferenco o gledališču kot metodi socialne aktivacije ranljivih skupin, nato sledijo tekmovalni, spremljevalni in strokovni program. 📌 Festival letos v središče postavlja šestnajst zelo

enabled in-depth acting creations that intertwine the underlying theme of this year's programme, a programme traditionally based on acting creativity and staging excellence. Otherwise, we have prepared the Festival in the established 14-day format, starting with the Young Theatre and activities to develop new audiences. We continue with an international conference on theatre as a method of social activation for vulnerable groups, followed by the Competitive and Accompanying Programmes and other events for professionals in theatre and education. 📌 This year, the Festival focuses on 16 very different yet undoubtedly outstanding Slovenian performances, which will compete for the Festival awards. The Competition Programme is so extensive and demanding production-wise that it required certain adjustments in planning the other content. In the Accompanying Programme, eight more Slovenian performances will provide a comprehensive insight into the current state of Slovenian theatre output. We have managed to maintain the international dimension of the Festival, bringing five acclaimed foreign performances. The

različnih, a vselej vrhunskih slovenskih uprizoritev, ki se bodo potegovale za festival-ske nagrade. Tekmovalni program je tako obsežen in izvedbeno zahteven, da je terjal do-ločene prilagoditve pri načrtovanju ostalih vsebin in je tokrat poudarjeno osrednji festi-valski segment. Vsebinsko zaokrožuje še osem slovenskih uprizoritev v spremljevalnem programu, kar bo pozornemu in vztrajnemu gledalcu omogočilo precej celovit vpogled v aktualno stanje slovenske gledališke ustvar-jalnosti. Ohranjamo mednarodno razsežnost festivala – občinstvu bo na voljo pet vrhun-skih tujih uprizoritev. Borštnikovo bo tudi refleksija gledališke prakse in teorije s pogo-vori o predstavah, z okroglimi mizami in s predstavitvami strokovne literature, z razs-tavami in s koncerti, z mednarodnim sodelo-vanjem in s promocijo slovenskega gledališča v tujini, seveda bomo ob koncu podelili težko pričakovane nagrade za najvidnejše dosežke slovenskih ustvarjalcev. Tudi tokrat bodo fe-stivalsko dogajanje spremljali in sooblikova-li študentje. Vse to in še kaj zraven bo letošnje Borštnikovo, utemeljeno na skoraj šestih de-setletjih resnično dragocene tradicije pove-zovanja in sooblikovanja slovenskega gledali-škega prostora. ¶ Letošnji festival je nastajal v še vedno negotovih časih, ki so jih sprva zaznamovali epidemija, od konca februarja pa ruska vojna z Ukrajino, ki z vsakodnevnimi podobami uničenja in smrti pretresa Evro-po in svet. 16. marca 2022 je ruska agresorska vojska bombardirala in v ruševine spremenila Regionalno dramsko gledališče v Mariupo-lju, kjer je v kletnih prostorih zavetje poiska-lo okoli 1.300 civilistov, ki so objekt pred tem označili z iz zraka vidnima napisoma *otroci*. Več kot polovica prebivalcev ni preživela ru-skega bombardiranja, pokopale so jih ruševi-ne gledališke stavbe. Nad Ukrajino, Evropo in svet se je v zadnjih mesecih spustil težek duh rasizma ter zatohlih imperialističnih in ne-okolonialističnih teženj. Brutalna vojna, to-talna destrukcija, tisoči mrtvih in milijoni beguncev brez sedanosti in prihodnosti – bili

Festival will also reflect on theatre practice and theory, featuring talks on performances, round tables and presentations of professional literature, exhibitions and concerts, interna-tional cooperation and promotion of Sloveni-an theatre abroad. And, of course, in the end, we will present the long-awaited awards for the most prominent achievements of Slove-nian theatre artists. Once again, the Festival events will be co-created and reflected upon by students. All this and more will be this year’s Festival, based on almost six decades of a treasured tradition of connecting and co-creating the Slovenian theatre space. ¶ This year’s Festival was created in still un-certain times, initially marked by an epidem-ic and, since the end of February, by the Rus-sian war against Ukraine, shaking Europe and the world with its daily images of destruction and death. On 16 March 2022, the Russian aggressor bombed and turned the Mariupol Regional Drama Theatre into ruins. Around 1,300 civilians sought refuge in the basement. They had previously marked the building with the inscription “children”, visible from the air. More than half of the residents did not survive the Russian bombing; they were buried in the ruins of the theatre building. A heavy burden of racism and foul imperialist and neo-colonialist tendencies have descend-ed upon Ukraine, Europe and the world in recent months. A brutal war, destruction, thousands of dead and millions of refugees with neither a present nor a future – we were certain that, after the Balkan tragedy, a war on European soil would not happen again. We could not have been more mistaken. ¶ What can theatre and art offer in these exceptional circumstances? What should they do, and how should they function? In Europe, too, we are increasingly confronted with the rise of populism and dangerous simplifications of increasingly complex social relations and problems, racism and ethnic and class segregation are emerging, and many media are relentlessly carrying out propaganda

smo prepričani, da se po balkanski tragedi-ji vojna na evropskih tleh ne bo več ponovila. Ne bi se mogli bolj motiti. ¶ Kaj lahko ponudi-ta gledališče in umetnost v teh izjemnih kon-tekstih, s čim naj se ukvarjata in kako funk-cionirata? Tudi v Evropi se vse bolj soočamo s porastom populizmov in z nevarnimi poe-nostavitvami vse kompleksnejših družbenih razmerij in problemov, pojavljajo se rasizmi in etnična ter razredna segregacija, števil-ni mediji brezsravno izvajajo propagandis-tične naloge, socialna omrežja so troli spre-menili v kloake sovražnega govora in zdi se, da je družbena kohezivnost trenutno na resni preizkušnji. Nemara je sedaj še pomembne-je, da v gledališču mislimo zapletena razmer-ja in odpiramo še nepoznane, nove perspekti-ve, ki so sprva mogoče le v ustvarjalnem polju umetnosti, kasneje pa se lahko manifestirajo tudi v skupnosti. Letošnje Borštnikovo sre-čanje je namenjeno angažiranemu, odprtemu in sodelujočemu občinstvu, zasnovano je kot skupnostno in vključujoče dogajanje, ki gene-rira nove kontekste, ob tem nepoznano pove-zuje z znanim, predvsem pa oblikuje središče za kulturne transferje in platformo za komu-nikacijo. ¶

Dobrodošli na letošnjem Festivalu Borštnikovo srečanje! ¶

campaigns. One cannot help but think that social cohesion is at stake. Now, it is even more crucial that we contemplate these com-plex relationships in theatre and open still unknown and new perspectives, which per-haps, at first, are possible only in the creative field of art but can later also manifest in our community. Taking all these perspectives into account, this year’s Festival is even more focused on an engaged, open and participa-tory audience experience. It is designed as a community and inclusive event that gen-erates new contexts, connects the unknown with the familiar, and, above all, creates a centre for cultural transfers and a platform for communication. ¶

Welcome to this year’s Maribor Theatre Festival! ¶

## Preseči družbeno raznolikost z močjo umetnosti

### Overcoming Social Differences Through the Power of Art

**Danilo Rošker** direktor SNG Maribor  
*Managing director of the SNT Maribor*  
 📷 Damjan Švarc



**D**ragi ustvarjalke in ustvarjalci, ljubiteljice in ljubitelji gledališča, spoštovani podporniki, donatorji ter cenjena ustanovitelja, Ministrstvo za kulturo Republike Slovenije in Mestna občina Maribor! 📌 Živimo v nepredvidljivem času naglih sprememb, razpetem med mirom in vojno, med blaginjo in revščino, vse bolj izmuzljivo konjunkturo in stagflacijo, zdravstvenim blagostanjem in potencialnimi grožnjami novih in še vedno trajajočih pandemij. Retrospektiva zadnjih treh let se zdi kot neka- kšno distopično tekmovanje, katera kriza bo bolj radikalno spremenila naš ustaljeni način življenja. Živimo v državi in družbi zelo različnih, celo diametralno nasprotnih pogledov, v Evropi in v svetu, prepolnem kontrastov in kontradikcij, ki se pod okriljem somraka demokracije v marsikaterem kotičku sveta le še poglobljajo in vodijo v začarani krog nesloge, neenakosti ter v posledično nazadovanje različnih družb. 📌 Če so nas pretekle izkušnje karkoli naučile, velja naučene lekcije poudariti vedno znova in znova: krizam se lahko zoperstavimo le s skupnimi močmi, z dialogom, s solidarnostjo, človečnostjo, ki jo gojimo do sebe in drugih. Gledališka umetnost ter z njo povezana kulturna zavest Evrope

**D**ear Creators and Theatre Enthusiasts, Dear Supporters, Donors and Esteemed Founders, the Ministry of Culture of the Republic of Slovenia and the Municipality of Maribor! 📌 We live in an unpredictable time of rapid change, torn between peace and war, prosperity and poverty, increasingly elusive conjuncture and stagflation, health prosperity and the potential threats of new and ongoing pandemics. The retrospective of the last three years seems like a kind of dystopian competition as to which crisis will radically change our established way of life. We live in a

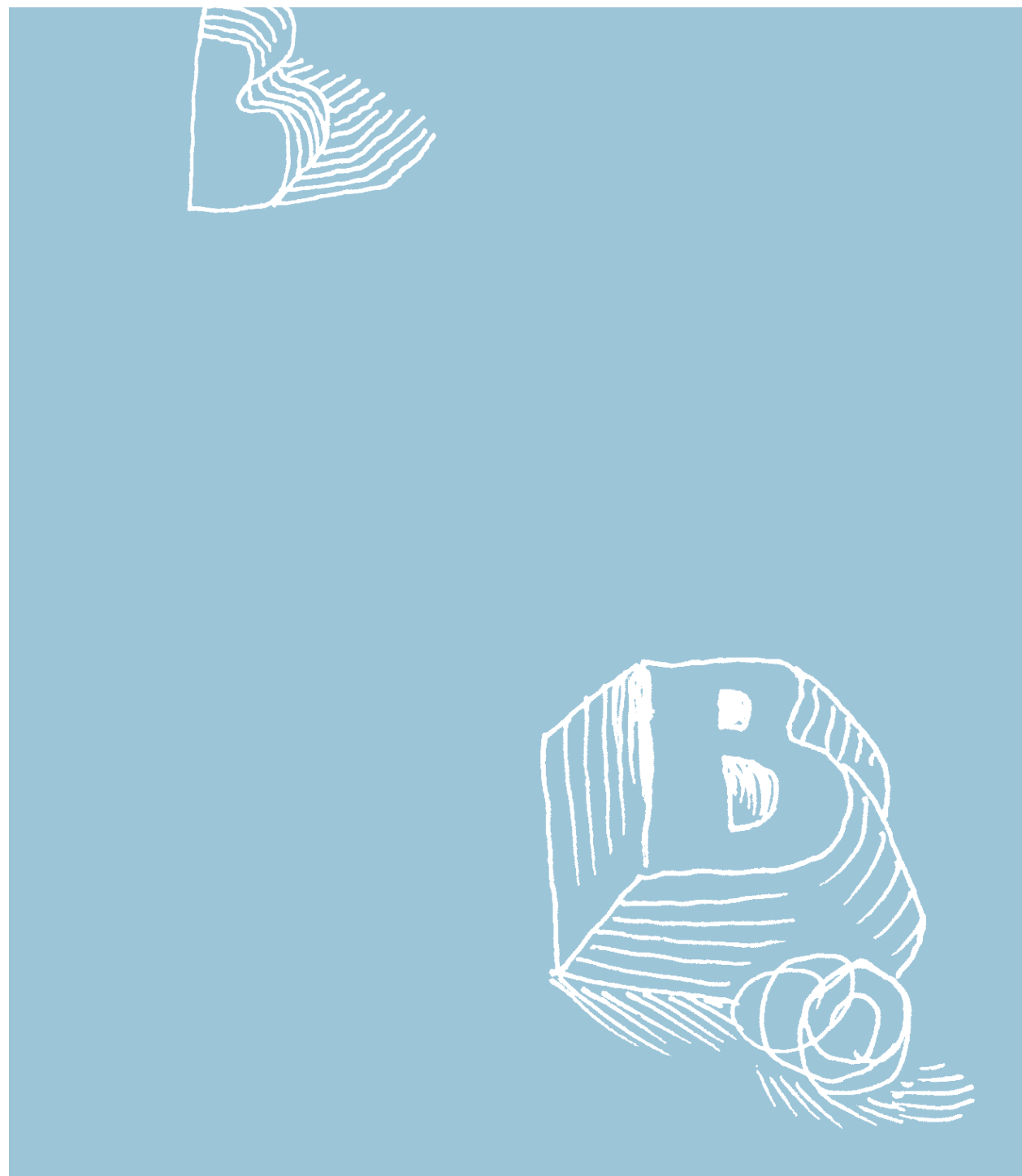
country and society of very different, even drastically opposing views, in Europe and a world full of contrasts and contradictions. Under the unsettling twilight of democracy, those differences in all remote corners of the world are only deepening and leading to a vicious circle of discord, inequality and the consequent decline of many societies. 📌 If past experiences have taught us anything, we must repeatedly emphasise what we've learnt: we can only confront crises through joint efforts, dialogue, solidarity and humanness that we cultivate towards ourselves and others. Theatre art and the related cultural consciousness of Europe and the world have been dealing with fundamental issues of human existence, ethos, the dilemmas of the individual's relationship to society, the world – and vice versa, with the search for meaning and significance of our lives, actions and interpersonal relationships. By objectifying acute problems, theatre exposes life's shadowy sides and, at the same time, offers answers to how our lives could and can be different and, above all, better. 📌 I am pleased that the many engaging performances of this

in sveta se že od vznika civilizacij ukvarjata s temeljnimi vprašanji človekovega obstoja, etosa, z dilemami posameznikovega odnosa do družbe, sveta – in obratno, z iskanjem smisla in pomena naših življenj, dejanj in medosebnih odnosov. Gledališče z objektivacijo akutnih problemov ne izpostavlja le senčnih plati življenja, ampak hkrati ponuja že odgovore, kako bi lahko bilo drugače, predvsem pa bolje. ♣ Veseli me, da se kolektivna zavest o večplastnem nelagodju položaja naše družbe in zahodnega sveta nasploh zrcali tudi v številnih angažiranih uprizoritvah letošnjega, tokrat že 57. Festivala Boršnikovo srečanje. Festival, ki se po zdravstveni krizi – tako vsaj upam – na pragu poletja v polnem zamahu vrača med ljudi, z zanimivim in tokrat močno »okrepljenim« tekmovalnim programom nagovarja tudi in predvsem mlajše generacije, ki so svet gledališke umetnosti prepoznale kot »svoj« medij in prostor izražanja, dialoga ter izmenjave idej z namenom gradnje skupnosti in boljše prihodnosti. Kot smo v preteklosti že kdaj spomnili na to, da sta umetnost in kultura skupno dobro vseh, se velja zato tem bolj veseliti novih idej mladih, odgovornih, čutečih in kritično mislečih posameznikov, ki s svojo participacijo prispevajo k prepoznavnosti in relevantnosti festivala tako v slovenskem kot mednarodnem prostoru. ♣ Na tem mestu bi se rad predvsem zahvalil celotni umetniški in producerski ekipi festivala za njihovo profesionalnost in uspešno delo, vsem zaposlenim v SNG Maribor, ki sodelujejo pri izvedbi festivala, ter vsem sodelujočim igralcem, režiserjem in soustvarjalcem gledališke umetnosti. Prepričan sem, da bo – tako kot vsako leto doslej – vaš trud, ustvarjalnost in osebni angažma prepoznalo tudi občinstvo, željno novih izkušenj in spoznanj. Stopimo torej skupaj skozi vrata kulturnega hrama in se podajmo na pot vznemirljivih odkrivanj raznovrstnih gledaliških poetik in neponovljivih odrskih dogodkov, nagrajenih z aplavzi navdušenih obiskovalcev. ♣

year's Maribor Theatre Festival also reflect the collective awareness of the multifaceted uneasiness of the position of our society and the Western world in general. Returning to full swing after the health crisis – so I hope – the Festival has become a welcome and suitable overture to summer. With its exuberant and enriched Competition Programme, the Festival also and especially addresses younger generations, who are recognising the world of theatre as “their own” medium and a space for expression, dialogue and the exchange of ideas to build community and a better future. As we may have already pointed out, art and culture belong to the common good. Therefore, it is worth looking forward to the new ideas of young, responsible, sensitive and critical individuals contributing to the recognition and relevance of the Maribor Theatre Festival in Slovenia and the international space. ♣ I would like to thank the Festival's entire artistic and production team for their professionalism and successful work, all the employees of the SNT Maribor who participate in the Festival and all the participating actors, directors and co-creators of theatre art. I am convinced that – as every year thus far – all their efforts, creativity and personal commitment will be recognised by the audience, eager for new experiences and insights. So, let's step together through the doors of the cultural temple and embark on the path of exciting discoveries of various theatre poetics and unique stage events, which will be – of this, I am sure – rewarded with applause from enthusiastic visitors. ♣

We cordially invite you  
to the 57<sup>th</sup> Maribor Theatre Festival! ♣

Prisrčno vabljeni na  
57. Festival Boršnikovo srečanje! ♣





## Beseda selektorice *A Word from the Selector*

**Nika Leskovšek** selektorica tekmovalnega programa  
*Selector of the Competition Programme*  
Boštjan Lah



**S**elekcija v tekmovalni program 57. Festivala Borštnikovo srečanje je v luči epidemiološke situacije zaradi covid-19 letos potekala v izrednih razmerah in je prav tako izjemoma s podaljšanim rokom selekcije trajala leto in pol. Veseli me, da sem lahko selekcijo zaključila z ogledi uprizoritev, ki so potekali večidel v živo, v izboru pa sem upoštevala tudi spletne premiere. V tem času so bila gledališča priča zaprtja, ki je po kriznih razmerah in prekinitvi kontinuiranega delovanja primerljivo z izrednimi, skoraj vojnimi razmerami ter je postavilo pod vprašaj delovanje gledališča in same premise njegovega obstoja. Če se je v vojni gledališče selilo v ad hoc organizirane gverilske produkcije, so se zdaj gledališke produkcije selile v virtualne prostore in na splet ter od tam v dnevne sobe, na kavče in pred domače ekrane gledalcev, v njihove zasebne prostore. Če je bistvo gledališča navadno določala in tvorila skupnost ljudi, se je ta zdaj razpršila in porazgubila na izolirane, osamljene posameznike. Vsebine gledaliških predstav so se pretakale po uradnih spletnih kanalih gledaliških institucij ali profilih družbenih omrežij, vzpostavila se je tudi kolektivna spletna platforma, na kateri so gledališča družno v kolektivnem duhu prenašala svoje produkcije. Pri tem se je le redko zgodilo,

during wartime, theatre switched to ad hoc, guerilla productions, theatre productions in corona time migrated to virtual spaces and online, and from there, to spectators' living rooms and sofas and their home screens, into their personal spaces. If a community of people was what usually determined and constructed the essence of the theatre, that community was now dispersed and scattered among isolated, lonely individuals. The contents of theatre productions were livestreamed on the official channels of theatre institutions or their social media profiles. A collective web platform was set up for all theatres to livestream their productions in one place, thus creating a community spirit. We were only rarely able to attend events live, so once the shared presence as a collective in the same space inside a theatre had already been taken from us, we could at least share time in that virtual space with the actors. We were, however, robbed of the live dimension of theatre events, their unrepeatability, all the unforeseeable mistakes and the organic development of the theatre. Also impossible was the social forming of the theatre community itself, which, in turn, deprived theatre of its political and social power. Theatre audiences became isolated, individualised, separated

da smo bili priča dogodkov v živo, kjer bi si z igralci delili vsaj pripadnost v skupnem času, če nam je že bila so-prisotnost kot kolektiva v istem prostoru znotraj gledališča odvzeta. Tako nam je bila odvzeta živost gledaliških dogodkov, vsa njihova neponovljivost, vse nepredvidljive napake in organskost gledališča. Pa tudi družbeno formiranje gledališke skupnosti kot take je postalo onemogočeno, s čimer sta bili gledališču odvzeti njegovi politična in družbena moč, gledalci pa izolirani, individualizirani, ločeni in osamljeni. Produkcije so spominjale prej na TV-drame kot na gledališče, določen segment predstav je bil tehnično obdelan s pomočjo režije spletne oziroma video produkcije, kadriranja in montaže, s postopki, ki ima od gledališča bistveno drugačne zakonitosti. ¶ Podobno kot na vseh drugih področjih življenja so se zaradi novega koronavirusa tudi na področju gledališča pokazale težave. Pri tem pandemija ni ustvarila novih problemov, marveč je le povečala tiste od prej, če parafraziram eno od gledaliških produkcij. Potem ko se je v javnosti in na spletnih portalih vse bolj širil sovražni govor in po drugem zaprtju, so se gledališča presenečena znašla v dezorientaciji, a ne za dolgo. Na spletnih portalih, kanalih in družbenih omrežjih so se relativno hitro pojavile ad hoc vsebine, ki so uporabljale gledališki medij za opozarjanje na hitro rastočo stopnjo netolerance in celo sovražnosti, padec nivoja javnega diskurza, pomanjkanje dialoga, oblike diskriminacije, homofobije, ksenofobije, krnjenje svoboščin, zlasti poseganje v (že pridobljene) pravice nekaterih manjšin, seksizem, stereotipizacije in poudarjanje raznih oblik represije. Medtem ko sta se na medmrežju in v javnosti širila sovražni govor in razdori, predvsem pa izjemno nizka kultura dialoga, če sploh, je bilo sporočilo večine teh gledaliških predstav pobuda h kolektivnosti in sodelovanju, njihovo sporočilo je bilo največkrat sporočilo ljubezni, sožitja, medsebojnega razumevanja in tolerance ter miru. ¶ Po prvotni dezorientaciji, ki jo je povzročilo zaprtje gledališč, se je ustvarjala shizofrena situacija, pri kateri so nekatera gledališča imela možnost spletnih premier, druga, zlasti manjša, si tega niso mogla privoščiti ali pa so prisegala na živo gledališče in čakala

and lonely. The productions were more reminiscent of television drama than theatre, with some technically enhanced with the help of web or video production directing, framing and editing, procedures that have completely different rules than theatre. ¶ Like in all other segments of life, the new coronavirus divulged difficulties in the theatre. If I paraphrase one of the theatre productions, the pandemic did not create new problems, it simply enlarged those already existing. When hate speech started spreading in real life and online like wildfire, theatres briefly found themselves in mid-air, disoriented. But not for long: theatre-related web portals, channels and social media quickly filled with ad hoc content using the theatre medium to draw attention to the fast-rising levels of intolerance and even hostility, the drop in the level of public discourse, lack of dialogue, discrimination, homophobia, xenophobia, curtailing liberties – particularly the interference with the (already gained) rights of certain minorities –, sexism, stereotyping and emphasising of different forms of repression. While the web and the public sphere were witnessing hate speech and disputes (particularly in the context of the very low – if any – culture of dialogue), the message of most of the theatre production was an incentive to create collective spirit and collaboration. Most often, it was a message of love, symbiosis, mutual understanding, tolerance and peace. ¶ After the initial disorientation, the closure of theatres created a two-tiered situation, with only some theatres having the possibility for online premières. In contrast, others, particularly smaller ones, could not afford them, or they swore to live theatre and waited for better times. The epidemiological crisis deepened this gap and revealed theatres' unequal footing in the very accessibility to the (technological) means for establishing contact with spectators. It also created circumstances where theatres staged internal premières – events without spectators, productions that nobody saw – or premiered for one co-producer and then premiered for the other co-producer a year later. ¶ I began my mandate as a selector when theatres already had the experience of the closure of the first lockdown. We hoped that the second one would not occur, a

na boljše čase. Epidemiološka kriza je tudi v tem pogledu poglobljala razlike in razkrila, da gledališča med sabo niso v enakovrednem položaju niti pri (tehnoloških) sredstvih, ki jih imajo na voljo, da lahko navežejo stike z gledalci. Ustvarjala pa se je shizofrena situacija, kjer so se producirale interne premiere predstav na dogodkih brez gledalcev, predstave, ki jih nihče ni videl, ali druge, ko je imela ista produkcija premiero pri koproducentu leto dni za prvo uprizoritvijo. ¶ Selekcijo sem prevzela v času, ko so gledališča že imela izkušnjo s prvim zaprtjem. Upali smo, da do drugega zaprtja ne bo prišlo, kar se je končalo s skoraj polletno prekinitvijo delovanja gledališč. Preostanek pa smo kljub odprtju preživeli v neprestanem strahu pred ponovnim zaprtjem, ki ga je spremljalo tudi nezadržno zadovoljstvo, da lahko gledališče spremljamo v živo. ¶ Po trajnejši (navidezni) inkubaciji/hibernaciji gledališč sredi popolnega lockdowna se je vsak performativni dogodek, ki je vsaj malo dišal po gledališču, zdel še kako dragocen, a se je situacija hitro zamenjala. Kmalu so se pokazali drugi neželeni stranski učinki te hibernacije, ki je povzročila silovito samoohranitveno in ustvarjalno reakcijo pri ustvarjalcih, prizadevanje po ohranitvi gledališč ter razveseljivo erupcijo ustvarjalne energije. Negativne plati so se pokazale po prvi sprostitvi in odprtju gledališč v živo, kjer so gledališča poskusila naenkrat v živo prikazati vso produkcijo, ki so jo že pripravila, obenem pa so že proizvajala nove predstave. Da gre za ogromno maso produkcij in nekontrolirano hiperprodukcijo, pove podatek, da sem si v času svojega podaljšanega mandata – gre za predstave, ki so imele javno premiero med 1. julijem 2020 in 31. decembrom 2021 – uspela ogledati 210 dogodkov. Od tega je prišlo v neposredno konkurenco za tekmovalni program 192 predstav. Gre za dramske in postdramske predstave ter sodobne uprizoritvene produkcije profesionalnega gledališča institucionalne in zunajinstitucionalne produkcije, namenjene odrasli publiki. Od 192 sem si jih 152 uspela ogledati v živo. Preostale predstave sem si ogledala prek spleta oziroma na video posnetkih, upoštevala sem tudi spletne izvedbe, saj večina teh predstav tudi nikoli ni imela klasične odrske

hope thwarted by the almost six-month interruption in theatre activity. Despite the reopening, the rest of my mandate saw theatres in constant fear of a repeated closure, mixed with irrepressible satisfaction that we could finally again follow theatre live. ¶ Following a long (apparent) incubation/hibernation of theatres during the complete lockdown, every performative event with a whiff of theatre seemed so precious. Still, this hibernation (which caused forceful self-preservation and creative reaction in artists, the endeavours to keep theatres and a delightful eruption of creative energy) also came with some unexpected negative side effects. These initially surfaced when the first restrictions were lifted, and theatres reopened and tried, in one go and live, to present the entire production that they had prepared while producing new shows at the same time. This enormous number of productions and uncontrolled hyper-production are clear from the fact that during my prolonged mandate – covering the productions that premiered between 1 July 2020 and 31 December 2021 – I managed to attend 210 events. Of these, I directly considered 192 productions for the Competition Programme. These are all drama and post-drama productions and productions of contemporary performances of professional institutional or independent theatres and producers for general theatre audiences. Of those 192 productions, I saw 152 live. I watched the remaining ones livestreamed or recorded. I also considered these online versions for my selection because most of them never had a classical stage première in front of a live audience and existed only in the virtual, online environment. ¶ Because of the specifics and size of the Slovenian theatre market, the problems of the unbalanced ratio between premières and reprises in our theatres are not new. Such problems have been quite evident ever since the nation's independence and are particularly harmful to high-quality productions that as many people as possible should see. The creators themselves are very aware of this unbearable and unresolved situation, which they also address in their productions. ¶ As a result, independent producers, but also others, staged a series of autobiographical



premiere pred publiko v živo, ampak obstajajo zgolj v virtualnem, spletnem okolju. ¶ Ti problemi porušenega razmerja med produkcijo in postprodukcijo v slovenskem gledališču zaradi njegove specifičnosti in majhnega trga niso novi in se kažejo že od osamosvojitve dalje, kar gre predvsem na škodo kvalitetne produkcije, ki bi jo moralo v postprodukciji videti čim več gledalcev. Da je stanje nevzdržno in da doslej nima ustrezne rešitve, se zavedajo tudi ustvarjalci sami in ga naslavljajo v svojih predstavah. ¶ Zlasti v zunajinstitucionalnih produkcijah, pa tudi sicer, so se posledično vrstili avtobiografski performansi, ki so še vedno v porastu, in predstave, kjer so posamezniki pogumno izpostavljali svojo ranljivost, krhkost in nemoč v težkih situacijah, opozarjali na meje svojih fizičnih in psihičnih zmoglosti, izgorelost, depresijo ali celo napovedovali svoje odstope in zadnje izvedbe. Zunajinstitucionalna produkcija se je zlasti v tem kriznem času izkazala kot pomemben člen, ki prispeva k izboljšanju načinov, kako živimo kot bolj odprta in vključujoča družba ter skrbi za oza-veščanje nereflimiranih miselnih relikvov iz preteklih dob, tako ji v upanju na nadaljnjo produktivno in kontinuirano delovanje izrekam vso podporo. ¶ Repertoarna gledališča so na drugi strani povsem produktivna, tržno in tekmovalno usmerjena in so se v tem smislu (nekritično in laže) prilagodila kapitalističnemu sistemu hiperprodukcije. Kot vsako leto je bilo tudi tokrat ali morda še bolj opazno ponavljanje nekaterih preverjenih avtorskih imen. V tem času samoohranitve gledališča je bilo prisotnega še manj tveganja z neuveljavljenimi imeni ali eksperimentalnimi pristopi. Pri izbiri programa me niso prepričali marketinški prijemi ali oglaševanje v tujini nagrajevanih tekstov, še zlasti če so učinkovali kot čudni muzealični tujki brez premisleka o prenosu v naš prostor. Kriterij izbire tukaj je bil, kako dobro je predstava usidrana v družbeno-politični kontekst, znotraj katerega nastaja, ter kako prepričljivo nagovarja gledalce in skupnost, s katero komunicira. ¶

## Pregled sezone

Neposredne obravnave epidemije in njenih posledic v večji meri niti ni bilo zaznati, nekaj je bilo

performances (which are still increasing in share) and productions in which individual performers courageously exposed their vulnerability, fragility and powerlessness in difficult situations, drawing attention to the limits of their physical and psychological abilities, burnout, depression or even announced their resignations and final performances. The independent production turned out to be, in these critical times, an important link that contributed to the improvement of ways for us to live as a more open and inclusive society and care for bringing to light the non-reflected thought residue of the past times. I fully support it in the hope of further productive and continuing activity. ¶ On the other side of the divide, repertory theatres are fully product-, market- and competition-oriented. In this sense, they (uncritically and more easily) managed to adjust to the capitalist system of hyper-production. As every year, or even more so this year, the repetition of the tried-and-tested authors was obvious. In this time of theatre's self-preservation, repertory theatres took even fewer risks with non-established names or experimental approaches. When selecting the programme, I was not swayed by marketing strategies or advertising that the texts won accolades abroad, particularly if they functioned as weird museum-like foreign elements transplanted into our cultural space without serious consideration. My criteria for selection were how well the production is anchored in the socio-political context in which it is being created and how convincingly it addresses the audience and community with whom it communicates.

## Season Overview

The epidemic and its consequences were not overtly noticeable as a theme. However, some baptismal productions, mostly created based on the original plays of Slovenian authors and for the most part on the incentive or commission from the theatre themselves, tackled them. The pandemic as a theme was more indirectly mirrored through the consequences it had on society and the individuals in isolation and loneliness. There were more productions that emphasised existential dimensions, the loss of purpose, aimlessness, void, the

krstnih uprizoritev, ki pa so večinoma nastajale na podlagi izvirnih dramskih del slovenskih avtoric in avtorjev in večidel na pobudo in po naročilu samih gledališč. Bolj se je obravnavala pandemija zrcalila posredno; t. j. preko njenih posledic za družbo in individuume, v izolaciji in osamitvi. Več je bilo uprizoritev, ki so se poudarjeno ukvarjale z eksistencialnimi, bivanjskimi dimenzijami, izgubo smisla, brezcilnostjo, praznino, nemostjo sveta brez odgovora ali celo občutjem absurdnosti. Gledališče je tukaj delovalo kot platforma za refleksijo ter tudi blažilo, skoraj terapevtski pripomoček za lajšanje kriznih časov. Povečano je število uprizoritev, ki so obravnavale teme duševnega zdravja, opozarjale na nemogoče pogoje in zahteve ter načine dela in pritiske na posameznike. Je pa opaziti trend predstav, ki potekajo v počasnejšem ritmu, s premolki ali celo popolnoma v tišini. V porastu so na splošno bolj komorne oblike uprizoritev, precej je bilo monodram, solo izvedb in avtobiografskih performansov. Medtem so inštitucije v drugi polovici sezone oziroma v začetku nove že tvegale z bolj bombastičnimi, zasedbeno številčnejšimi in vizualno razkošnejšimi produkcijami. ¶ Ker ogled celotne produkcije za selekcijo obenem dojemam kot priložnost za konstruktivno refleksijo celotne sezone (in pol), bi želela opozoriti še na določene pozitivne, pa tudi nekatere problematične in nevtralne točke. ¶ Če ocenjujem sezono kot celoto, izstopa po kvaliteti igralskih stvaritev, posebej me veseli veliko število vidnejših in kompleksnejših ženskih vlog. Zaradi dolgotrajnih prekinitev se je namreč čas študijev (vlog) podaljšal, s tem pa naselitev v vlogo za njeno celostno izgradnjo in minuciozne detajle, ki jih je užitek spremljati. To bi vsekakor veljalo obdržati tudi v prihodnje. ¶ Po drugi strani velja opozoriti na neenakopravno zastopanost spolov, še zlasti na področju režije v gledaliških inštitucijah. Režiserke denimo dobivajo občutno manj priložnosti za ustvarjanje in razvijanje svojih potencialov kot njihovi moški kolegi. Pri čemer se pojavlja naslednji vzorec: v režijo pogosto dobivajo lahkotnejše, nekompleksne tekste, tekste za otroke, lahko tudi komedije in – zanimivo – besedila iz slovenske dramatike, zlasti še nenagrajenih

muteness of the world with no answers, and even the feeling of absurdity. Theatre here functioned as a platform for reflection and as a buffer, an almost therapeutic prop to ease these times of crisis. The number of productions that tackled mental health and spoke about the impossible conditions and demands and methods of work and pressures on individuals increased. But a trend of productions that take place in slow motion, with silent breaks, or even in complete silence, is also noticeable. Also increasing were chamber forms of productions, monodramas, solo performances and autobiographical performances. However, in the second half of the season and the beginning of the new one, institutions dared to take a risk with more bombastic productions with larger casts and more visual abundance. ¶ For me, getting an overview of the entire production for the selection process was simultaneously an opportunity for a constructive reflection on the season (and a half). I'd like to point out certain positive but also some problematic and neuralgic points. ¶ When I evaluate the theatre season, it excels in the quality of acting creations. I am particularly pleased with the large number of more prominent and complex female roles. Because of the lengthy breaks, the time for study (of roles) was extended, and with it, the time to inhabit the role and its complex creation and minute details that are a pleasure to watch. This is one element that is worth keeping in the future. ¶ On the other hand, it is worth mentioning the unequal representation of genders, particularly when it comes to directors in theatre institutions. Women directors, for example, were given significantly fewer opportunities to create and develop their potential than their male counterparts. The following pattern emerges: women are often offered to direct more light-hearted, less complex texts, texts for children, also comedies, and – interestingly – Slovenian drama, particularly texts by women authors with no previous awards, and they often direct on small stages. Occasionally, they are offered to create a work of auteur theatre. Fortunately, there are exceptions and theatres that are aware of this problem and successfully break this pattern. ¶ The non-critical reproducing of repressive and patriarchal patterns

avtoric, pogosto režirajo na manjših odrih. Občasno se jim ponudi kakšen avtorski projekt. Na srečo obstajajo izjeme in gledališča, ki se tega problema zavedajo in ta vzorec uspešno kršijo. ¶ Še vedno je opazno nekritično reproduciranje represivnih in patriarhalnih vzorcev nadvlade ali določanje heteronormativnega pogleda kot normativnega. O tem bi veljalo več govoriti in to ozavestiti. Vendar gre tudi na bolje. Spodbudno se pojavlja vedno več uprizoritev v obliki kritičnega opozarjanja na kršitve pravic in svobode manjšin in diskriminiranih skupin, žensk, tujcev, migrantov, lgbtq+ skupnosti. Opozarjajo na probleme seksizma, homofobije, ksenofobije, rasizma. Manj je zaenkrat ustvarjanja afirmativnih scenarijev sprejemanja ali raje afirmacije že obstoječih alternativnih oblik sobivanja. Pojavljajo se že tudi predstave, v katerih postaja (slovnični) spol le arbitrarna in fluidna entiteta. ¶ Kar se tematik tiče, ne pomnim, da bi bilo kdaj na področju sodobnih scenskih umetnosti toliko religiozne motivike, uporabe narodnih in tudi državnih simbolov ter folklornih in rustikalnih elementov, kar kaže na porast in sviri pred ozkim razumevanjem poslanstva umetnosti kot zgolj braniteljice narodne identitete. Po drugi strani pa, nasprotno, analiza dejanskega stanja in narave produkcije razkriva njeno pluralnost, odprtost za dialog, soočenja različnih pogledov in osišč, poleg tega raste število mednarodnih koprodukcij, medtem ko je postala poleg slovenščine uporaba drugih jezikov v predstavah, tudi večjezičnost skoraj že popolnoma samoumevna ter predstavlja relevanten del produkcije, ki je ni mogoče prezreti. Tri od tovrstnih predstav so bile posledično tudi izbrane v tekmovalni program. ¶

### Kriteriji in izbor predstav v tekmovalni program

Predstave, ki sem jih izbrala v tekmovalni program, pričajo o moči slovenskega gledališča in nujnosti obstoja sodobne gledališke produkcije v tem kritičnem civilizacijskem in družbeno-političnem trenutku ter bi si zanje želela, da jih vidi čim večje število ljudi. Gledališče v tem primeru ni le zrcalo, ki kritično motri našo družbeno realnost in prepreke, pred katerimi smo se znašli kot družba, posamezniki in v prvi vrsti človeška bitja, pač pa

of supremacy is still visible, as is the prescribing of the heteronormative view as normative. This should be more discussed and sensitised. But things are improving as well. It is encouraging to see that there are more productions in the form of critical cautioning about the violations of rights and freedoms of minorities and discriminated groups, women, foreigners, migrants and the LGBTQ+ community. Productions also draw attention to the problems of sexism, homophobia, xenophobia and racism. There are currently fewer examples of creating affirmative scenarios of acceptance or, better, affirmation of the existing forms of coexistence. There are also already productions in which (grammatical) gender is becoming an arbitrary and fluid entity. ¶ As for themes, I do not remember ever seeing so many religious motifs in contemporary performing arts or the use of national and state symbols and folkloric and rustic elements, which shows an increase in the narrow understanding of art as being merely a defender of national identity and also an increase in the warning of such understanding. On the other hand, an analysis of the actual state and the nature of production quite contrarily reveals its plurality, openness to dialogue and confrontations of different views and focuses. The number of international co-productions is growing. Likewise, the use of other languages in addition to Slovenian has increased, and multilingualism has become such a normal and relevant part of production that it cannot be ignored. Three such productions were consequently selected for the Competition Programme. ¶

### The Criteria and Selection of Productions for the Competition Programme

The productions I have selected for the Competition Programme testify to the power of the Slovenian theatre and the urgency of the existence of contemporary theatre production in this critical civilisational and socio-political moment, and I wish that as many people as possible see them. Theatre, in this case, is not merely a mirror that critically monitors our social reality and obstacles which we are facing as a society, individuals and, firstly, as human beings, but also

učinkuje kot sredstvo, ki nam omogoča razumeti in procesirati nastalo stanje krize. Tako učinkuje skoraj terapevtsko na obeh straneh rampe, pri gledalcih in ustvarjalcih, dviguje moralo in ustvarja nove načine, kako vzdrževati visok nivo dialoga in kulture v družbi. ¶ V tekmovalni program sem izbrala zlasti predstave, ki so izstopale po svoji umetniški kvaliteti in izpovedni moči, tiste, ki so na estetski ravni učinkovale kot celostno izdelane ter so me prepričale v kolektivnem kreativnem presežku in kvalitativno enakovrednem prepletu vseh uprizoritvenih elementov, in to ne glede na žanr ali obliko gledališča. Obenem je poudarek na tistih gledaliških predstavah, ki posegajo po za družbo relevantnih temah, imajo jasno izdelano idejno stališče in v tem kriznem trenutku posedujejo moč, da so sposobne v javnosti sprožiti določene polemike in tvorno zastavljati vprašanja o današnji družbi, vlogi posameznika in gledališča v njem, pri tem pa prevprašujejo obstoječe javne diskurze ter družbi nastavljajo moralni in etični kompas. Gre za predstave, ki se zavedajo lastne umeščenosti v lokalni ali širši družbeno-politični kontekst in aktualni trenutek; predstave, ki uspejo na najbolj relevantne načine artikulirati pereče probleme današnjega časa in to počno umetniško slikovito, silovito in prepričljivo. ¶ Izbrane predstave ne kažejo le zrcalne podobe našega trenutnega stanja, ampak se tudi med seboj nezadržno kalejdoskopsko komentirajo. Pa naj gre za razpadanje družinske celice, prikaz njenih disfunkcionalnosti ali nevzdržnega stanja bivanja med štirimi stenami, spopad z osamljenostjo in izoliranostjo sredi skupnosti, opozarjajo na diskriminacijo, nestrpnost, posledične težave duševnega zdravja, depresije, z njimi pogosto povezane finančne zagate in hiperproduksijske pritiske neoliberalnega kapitalizma, obravnavajo podnebno krizo, (posledično) naraščanje problemov množične migracije in dožemanje kulturne integracije, opozarjajo na radikalne posledice nestrpnosti in nasilja zaradi verskih ali ideoloških razklanosti ter slednjič prikazujejo, kako se človeku lastno sovraštvo obrne proti njemu samemu. Predstave tekmovalnega programa omogočajo zastopanost pluralnosti različnih osišč, spodbujajo k dialogu

functions as a vehicle that allows us to understand and process the crisis that was created. It is thus almost therapeutic on both sides of the portal, for the spectators and the creators; it boosts morale and creates new ways of maintaining a high level of dialogue and culture in our society. ¶ The productions I selected for the Competition Programme stand out in terms of artistic quality and expressive power, and comprehensive aesthetics. They were convincing in their collective creative surplus and balanced quality of all their performing elements, regardless of the genre or form. Simultaneously, the emphasis is on those theatre productions that reach for themes that are relevant to society, have a clearly defined standpoint and, in this moment of crisis, possess the power to trigger certain polemics among the public and actively ask questions about today's society, the role of the individual and theatre in it; and in doing so, question the existing public discourses and provide society with a moral and ethical compass. These productions are aware of their position in the local or wider socio-political context and the actual moment. They are productions that manage, most relevantly, to articulate the burning problems of our time. In doing so, they are artistically picturesque, powerful and convincing. ¶ The selected productions do not only show a mirror image of our current situation but also comment on each other. These comments are irrevocably kaleidoscopic, regardless of whether the productions discuss the disintegration of the family unit and its dysfunctions and the unbearable situation of living surrounded by four walls, the confrontation with loneliness and isolation among the community; draw attention to discrimination, intolerance, problems that are a consequence of mental conditions, depression and the financial distress and hyper-production pressure of neoliberal capitalism often linked to them; tackle the climate crisis, the (consequential) increase of mass migrations and the perception of cultural integration; focus on the radical consequences of intolerance and violence because of religious or ideological schisms and finally show how a man's own hatred turns against himself. As such, the productions in the Competition Programme allow the representation of different focuses, they encourage dialogue and its development

ter njegovemu razvijanju, obenem pa sprožajo zavest, da umetnost ni le zrcalo, pač pa tudi pomembna moralna in duhovna opora in način, kako lahko procesiramo in prebrodimo težke bivanjske situacije ter jih ugledamo v drugi luči. Pri gledališču gre za kompleksno umetniško in kolektivno dejavnost, ki bi ji z zagotavljanjem pogojev delovanja morala biti omogočena zmožnost ustvarjanja alternativnih imaginarijev, ki naj nam pomaga pri zamišljanju novih načinov, kako skupaj in v tvornem duhu naseljevati drugi, boljši jutri. Kar je danes v vsesplošnem duhovnem kolapsu in moralni dezorientaciji še kako nujno. ¶ V tekmovalni program izbiram polno kapaciteto, maksimalno možno število glede na podaljšano obdobje izбора, tj. 14 predstav. Tem štirinajstim dodajam še 2 spletni predstavi, ki sta doživeli premieri v času popolnega zaprtja gledališč, obe opozarjata na pomen gledalca za obstoj gledališča in nujnost novih načinov tvorjenja skupnosti in komunikacije v kriznih obdobjih gledališča. ¶ To utemeljitev pišem v začetku novega leta 2022. Ne vem, kakšna bo situacija v času izvedbe festivala, kar je za žive uprizoritvene umetnosti ključnega pomena. Želim si, da bi predstave našle pot do gledalcev v živo in gledališče prikazale v njegovi polni moči. ¶

and, at the same time, encourage the awareness that art is not only a mirror but also an important moral and spiritual support and a way that allows us to process and go through difficult existential situations and see them in a different light. Theatre is about a complex artistic and collective activity, which should, by ensuring the conditions for its work, be enabled to create alternative imaginaries that should help us envision new ways in which we can, together and actively, inhabit a different, better tomorrow. Something that, amidst the general spiritual collapse and moral disorientation, is very necessary today indeed. ¶ I filled the Competition Programme with fourteen productions, the maximum possible number considering the prolonged selection period. To these fourteen, I added two online productions that premièred during the complete lockdown. They both warn about the importance of the spectator for the existence of theatre and the need for new ways of creating community and communication at a time when the theatre is in crisis. ¶ I am writing this explanation in the early days of 2022. I do not know how the situation will be at the time of the festival, which is of key importance for live performing arts. I wish that the productions will find their way to their audience and present theatre in its full force. ¶



## Selektorica Selector

**Nika Leskovšek** je gledališka teoretičarka, kritičarka in dramaturginja. Diplomirala je iz dramaturgije na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani, na Filozofski fakulteti Univerze v Ljubljani pa iz filozofije in primerjalne književnosti. Več kot petnajst let je pisala gledališke kritike ter poročala s festivalov v tujini za časopis *Dnevnik* in za različne alternativne medije, festivalske in spletne publikacije. Je avtorica številnih izvirnih znanstvenih prispevkov in strokovnih člankov o uprizoritvenih umetnostih (*Amfiteater, Maska, Sodobnost, Dialogi, Literatura*). Kot praktična dramaturginja je sodelovala z različnimi gledališkimi režiserji pri festivalskih in nagrajenih predstavah. Napisala je več spremnih besed in študij o slovenski dramatik ter prispevala številna strokovna besedila v gledaliških listih slovenskih gledališč. Bila je selektorica za 10. Bienale lutkovnih ustvarjalcev Slovenije leta 2019 ter članica v mednarodnih strokovnih žirijah na gledaliških festivalih (46. in 47. festival Teden slovenske drame v žiriji za Šeligovo nagrado, v mednarodni žiriji za 9. Bienale lutkovnih ustvarjalcev in 26. festival Dnevi komedije). Trenutno zaključuje doktorsko disertacijo iz Študijev scenskih umetnosti na ljubljanski AGRFT, kjer deluje tudi kot članica raziskovalne skupine. S svojimi razpravami se redno udeležuje mednarodnih znanstvenih konferenc in simpozijev s področja teatrologije v Sloveniji in tujini. ¶

**Nika Leskovšek** is a theatre researcher, critic and dramaturg. She graduated in dramaturgy from UL AGRFT and in philosophy and comparative literature from UL Faculty of Arts. For fifteen years, she was a theatre critic and covered festivals abroad for *Dnevnik* as well as various alternative media outlets and festival and online publications. She writes academic and expert articles on the performing arts and Slovenia drama for various journals (*Amfiteater, Maska, Sodobnost, Dialogi, Literatura*), forewords and other studies for book publications and in the theatre programmes of Slovenian productions. As a dramaturg, she has collaborated with different directors on various productions; several of which have either won awards, been selected for different festivals, or both. She was the selector for the 10th Biennial of Puppetry Artists of Slovenia in 2019 and a member of international expert juries at theatre festivals (the jury for the Šelig Award at the 46<sup>th</sup> and 47<sup>th</sup> Week of Slovenian Drama, the international jury at the 9<sup>th</sup> Biennial of Puppetry Artists and the 26<sup>th</sup> Days of Comedy). She is currently finishing her doctoral thesis in performing arts studies at UL AGRFT, where she is also a member of the research group. She regularly presents her work at international theatre research conferences and symposia in Slovenia and elsewhere. ¶

## Strokovna žirija tekmovalnega programa Expert Jury of the Competition Programme

**Rok Andres** je diplomiral iz dramaturgije na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani, nato je bil kot asistent in mladi raziskovalec zaposlen na Univerzi v Novi Gorici, kjer je pridobil doktorski naziv. Njegovo dramaturško delo sega v slovenska in hrvaška gledališča (Slovensko narodno gledališče Drama Ljubljana, Prešernovo gledališče Kranj, Slovensko narodno gledališče Maribor, Hrvatsko narodno gledališče Osijek, Istrsko narodno gledališče Pulj idr.), kot član strokovnih žirij sooblikuje programe gledaliških festivalov. Njegova bibliografija šteje več kot sedemdeset enot, obsega znanstvena in strokovna besedila ter uredniško delo. Osrednji del raziskav posveča dramatik in recepciji tuje dramatike v slovenskem gledališkem okolju. Med letoma 2020 in 2021 je bil selektor Tedna slovenske drame. Je odgovorni urednik portala *Kritika* (Slovenski gledališki inštitut) in od sezone 2022/2023 umetniški vodja Šentjakobskega gledališča Ljubljana. ¶

**Rok Andres** graduated in dramaturgy from the Academy of Theatre, Radio, Film and Television, University of Ljubljana (UL AGRFT), and was then an assistant and young researcher at the University of Nova Gorica, where he also earned his doctorate. As a dramaturg, he has worked in Slovenian and Croatian theatres (SNT Drama Ljubljana, Prešeren Theatre Kranj, Drama SNT Maribor, CNT Osijek, Istrian National Theatre Pula and others), as a member of expert juries, he co-creates programmes of theatre festivals. His bibliography has more than seventy entries and includes academic research and expert texts and editorial work. The focus of his research is drama and the reception of foreign plays in the Slovenian theatre space. In 2020 and 2021, he was the selector of the Week of Slovenian Drama. He is the managing editor of the web portal *Kritika* (SLOGI) and, as of the 2022/2023 season, the artistic director of the Šentjakobsko Theatre in Ljubljana. ¶

**Primož Ekart** je igralec ter gledališki in filmski režiser. Diplomiral je iz dramske igre na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. Dodatno se je izobraževal tudi na Lee Strasberg Theatre Institutu v New Yorku ter na domačih in mednarodnih delavnicah pod vodstvom priznanih slovenskih in tujih

ustvarjalcev. Poleg dela igralca v institucionalnem in neinstitucionalnem gledališču, na filmu, v radijski in televizijski produkciji se je intenzivno posvečal tudi uličnemu gledališču. Med letoma 1990 in 2010 je bil član Gledališča Ane Monroe, v katerem je razvijal tudi improvizacijsko gledališče in bil med soustanovitelji Improloga ter festivala uličnega gledališča Ana Desetnica. V letu 2013 je režiral svoj prvi kratki igrani film in z njim magistriral iz filmske režije na UL AGRFT. Leta 2007 je režiral svojo prvo predstavo, v kateri je tudi igral. Od takrat dalje se pretežno posveča režiji v institucionalnih gledališčih. Je ustanovitelj Zavoda Imaginarni, s katerim je (ko)produciral in režiral kar nekaj nagrajenih predstav. Do sedaj je režiral v Mestnem gledališču ljubljanskem, Slovenskem narodnem gledališču Drama Ljubljana, Slovenskem narodnem gledališču Nova Gorica, Lutkovnem gledališču Ljubljana, Šentjakobskem gledališču, Mini teatru, Prešernovem gledališču Kranj in v Cankarjevem domu Ljubljana. Za svoje delo je prejel več domačih in mednarodnih nagrad, med drugimi tudi veliko nagrado za najboljšo uprizoritev na 52. Festivalu Borštnikovo srečanje za predstavo *Nemoč*. ¶

**Primož Ekart** is an actor and theatre and film director. He graduated in acting from the Academy of Theatre, Radio, Film and Television, University of Ljubljana (UL AGRFT). He further trained as an actor at the Lee Strassberg Theatre Institute in New York and at workshops in Slovenia and abroad, under the mentorship of renowned Slovenian and international artists. In addition to being an actor in institutional and independent theatre, film, radio and television, he was also highly involved in street theatre. Between 1990 and 2010, he was a member of the Ana Monroe Theatre, where he developed improvisational theatre and was one of the founders of Improloga and the street theatre festival Ana Desetnica. In 2007, he directed his first theatre production, in which he also acted. Since then, he has mostly focused on directing in institutional theatres. In 2013, he also directed his first short film as a part of his master's degree in film directing at UL AGRFT. He is a founder of Imaginarni Institute, for which he (co-)produced and directed a series of award-winning productions. He has directed at the Ljubljana City Theatre, SNT Drama Ljubljana, SNT



Nova Gorica, Ljubljana Puppet Theatre, Šentjakobsko Theatre, Mini teater, Prešeren Theatre Kranj and Can- karjev dom Ljubljana. His work has won him several national and international awards, among them, the Grand Prix for the best production at the 52<sup>nd</sup> Maribor Theatre Festival for *Powerlessness*. ¶

**Žanina Mirčevska** je dramaturginja, dramatičarka in profesorica na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani, kjer poučuje se- dem različnih predmetov in vodi Katedro za dram- sko pisanje. Kot profesorica za dramsko pisanje je gostovala na različnih univerzah v tujini, med drugi- mi tudi na ameriških univerzah v Iowi in Pittsburgu. Je avtorica številnih dramskih besedil, ki so bila uvrščena v različne nacionalne ali mednarodne an- tologije. Za dramsko besedilo *Konec Atlasa* je prejela Grumovo nagrado, za katero je bila nominirana še sedemkrat. Njena dramska besedila so uprizorjena na mednarodnih odrih in prevedena v več jezikov. Podpisuje dramaturgijo in avtorske priredbe več kot sedemdesetih gledaliških predstav, uprizorjenih na domačih in tujih odrih. Je dobitnica dveh nagrad za dramaturgijo, in sicer na slovenskem komornem festivalu SKUP in mednarodnem gledališkem festi- valu MESS v Sarajevu. ¶

**Žanina Mirčevska** is a dramaturg, playwright and professor at the Academy of Theatre, Radio, Film and Television, University of Ljubljana (UL AGRFT), where she teaches seven different courses and holds the chair for playwriting in the Department of Drama- turg. She has been a guest professor of playwriting at different universities around the world, including universities in Iowa and Pittsburgh. She is the author of many plays that have been included in national or international anthologies. Her play *The End of Atlas* won the Slavko Grum Award for Best New Slovenian Play, with Mirčevska also being a seven-time nomi- nee. Her plays have been translated into several lan- guages and produced in different countries. Her work as a dramaturg and author of adaptations for over 70 theatre productions in Slovenia and abroad has won her two awards for dramaturgy – at the Slovenian festival of chamber theatre SKUP and the Interna- tional theatre festival MESS in Sarajevo. ¶

**Giacomo Pedini** je umetniški vodja festivala Mi- ttelfest (IT) in izredni profesor za teorijo režije, zgo- dovino režije in dramaturgijo scenskega prostora. Iz odrske in literarne recepcije atiške tragedije je leta 2012 doktoriral na Univerzi v Pavii. Njegove osrednje raziskovalne teme so režija, dramatika, nasploh pre- sečišča med gledališčem/uprizarjanjem in pisanjem v moderni in sodobni dobi, s poudarkom na odnosih med gledališčem in izobraževanjem ter med gledališ- čem in politiko. V zadnjem času poglobljeno proučuje razmerje med igričarstvom in gledališčem, hkrati v gledališču tudi praktično ustvarja: kot dramaturg, režiser, so-režiser umetniški vodja sodeluje z vodilnimi italijanskimi gledališkimi ustanovami. Med letoma 2017 in 2019 je bil dramaturg Narodnega gledališča Gledališke fundacije Emilija-Romanja, kjer je tesno sodeloval z umetniškim vodstvom ustanove kot ko- ordinator in kustos kulturnih, izobraževalnih in založ- niških dejavnosti ter drugih dogodkov, povezanih z gledališko produkcijo. ¶

**Giacomo Pedini** is the artistic director of Mittelfest and an adjunct professor of theory of directing, history of directing and dramaturgy of scenic space. In 2012, as an alumnus of the University of Pavia, he defended his doctoral thesis on the scenic and literary reception of the Attic tragedy in 19<sup>th</sup>- and 20<sup>th</sup>-century Italy. His research topics are direction, drama and, in general, the intersections between theatre/performance and writing in modern and contemporary ages, with a focus on the relations between theatre and education and between theatre and politics. Nowadays, he is deep- ening the relations between gaming and theatre. At the same time, he is committed to the stage practice, working with leading Italian theatrical institutions, either as a dramaturg, director, co-director, or artistic project manager. Between 2017 and 2019, he was a dramaturg for Emilia Romagna Teatro Fondazione – Teatro Nazio- nale, where he collaborated with the artistic direction as coordinator and curator of cultural, educational and publishing activities and other events linked to theatre productions. ¶

**Igor Ružič** je gledališki novinar, kritik in analitik kulturnih politik od leta 1998. Kritike in eseje je objavljajal na Radiu 101, Prvem in Tretjem programu

Hrvaškega radia, portalih Kulturpunkt.hr in tportal. hr ter v časnikih *Frakcija*, *Kazalište*, *Vijenac*, *Hrvatsko glumište*, *Gordogan*, *Čovjek i prostor*, *Kupusov list*, *Zarez*, *Novi Omanut*, *Prosvjeta*, *Dnevnik* (Ljubljana) in *Scena* (Novi Sad). Udeleževal se je gledaliških delavnic v Bostonu in Kopenhagenu ter sam vodil delavnice v Zagrebu, na Reki, v Bjelovaru in Pulju. Vodil je okrogle mize zagrebškega festivala Eurokaz in bil uradni kritik užiškega festivala Bez prevoda. Kot član žirije ali selektor je sodeloval z Mednaro- dnim festivalom komornega gledališča Zlati lev, z Naj, naj, naj festivalom, s Festivalom hrvaških ljubiteljskih gledališč, s Tednom slovenske drame v Kranju, z beograjskim BITEF-om, s festivalom Sterijevo gledališče v Novem Sadu in z Bosansko -hercegovskim dramskim festivalom v Zenici. Leta 2015 je bil član kuratorskega tima nagrajene hrva- ške ekipe na 13. Praškem kvadrienalu scenskega oblikovanja in prostora, bil je tudi član Kulturnega sveta za dramsko in plesno umetnost ter uprizorit- vene umetnosti pri Ministrstvu za kulturo Republike Hrvaške (2012–2016). V letih 2016 in 2017 je bil selektor Festivala hrvaške drame Marulićevi dnevi v Splitu. Je član Hrvaškega združenja neodvisnih umetnikov, Hrvaškega društva gledaliških kritikov in teatrologov ter avtor oddaje *Theatralia* na Tretjem programu Hrvaškega radia. ¶

**Igor Ružič** has been involved in theatre journalism and criticism, as well as cultural policy topics since 1998. He has published reviews and essays on Radio 101, the First and Third Programmes of the Croatian Radio, the Kulturpunkt.hr and tportal.hr portals, and the newspapers *Frakcija*, *Kazalište*, *Vi- jenac*, *Hrvatsko glumište*, *Gordogan*, *Čovjek i prostor*, *Kupusov list*, *Zarez*, *Novi Omanut*, *Prosvjeta*, *Dnevnik* (Ljubljana) and *Scena* (Novi Sad). He attended work- shops in Boston and Copenhagen and led similar ones in Zagreb, Rijeka, Bjelovar and Pula. He led the round tables of the Zagreb festival Eurokaz and was the official critic of the Užice Festival Without Translation. As a member of the jury or selector, he has collaborated with the International Chamber Theatre Festival Zlatni lav (Golden Lion), Naj, naj, naj festival, Croatian Theatre Amateurs Festival, the Week of Slovenian Drama in Kranj, BITEF in

Belgrade, Sterijino Pozorje Festival in Novi Sad and BH. Drama Festival in Zenica. He was a member of the curatorial team of the awarded Croatian national team at the 13<sup>th</sup> Prague Quadrennial of Performance Design and Space in 2015, a member of the Cultural Council for Dramatic and Dance Arts and Perform- ing Arts of the Ministry of Culture of the Republic of Croatia (2012–2016). In 2016 and 2017, he was the selector of the Croatian Drama Festival Marulić Days in Split. He is a member of the Croatian Association of Independent Artists and the Croatian Association of Theatre Critics and Theatre Scholars. He is the author of the radio show *Theatralia* on the Third Programme of the Croatian Radio. ¶

# Strokovna žirija za Borštnikov prstan

## Expert Jury for the Borštnik Ring Award

**Jette Ostan Vejrup** (1962) je študirala na Akademiji za gledališče v Århusu na Danskem in na Mednarodni gledališki šoli Jacquesa Lecoqa v Parizu ter zaključila oba študija v letih 1986 in 1988. Igrala je v različnih gledališčih v ZDA, Veliki Britaniji in na Danskem, med drugim je nastopala z britansko gledališko družbo Théâtre de Complicité, s katero je za uprizoritev *Anything For a Quiet Life* in za vlogo Gospe Petule prejela skupinsko nominacijo za britansko gledališko nagrado Laurence Olivier. Leta 1989 se je preselila v Slovenijo, kjer je sprva kot svobodnjakinja ustvarila številne pomembne vloge v mnogih slovenskih gledališčih, zlasti v SNG Drama Ljubljana. Za vlogo Ženske v Handkejevih *Železniških informacijah* (EG Glej) je leta 1989 skupaj z Borisom Ostanom in režiserko Nevenko Koprivšek prejela Borštnikovo diplomo za posebne dosežke. Leta 2004 je postala stalna članica igralskega ansambla MGL, v katerem je prvič nastopila leta 1990 v naslovni vlogi Gombrowiczeve drame *Ivona, princesa Burgundije*, za katero je prejela Borštnikovo nagrado. Kasneje je v MGL interpretirala več vlog, med drugimi Fräulein Schneider v muzikalu *Kabaret* (za vlogo je dobila Borštnikovo nagrado), Olgo v *Treh sestrah*, Sladko Sue v muzikalu *Sugar – Nekateri so za vroče*, Fjoklušo v *Nevhti* Aleksandra Ostrovskega. Prejela je dve Dnevnikovi nagradi za izjemen umetniški dosežek na odru MGL, in sicer za naslovno vlogo v uprizoritvi *Harper Regan* (2011) ter leta 2018 za vlogo Hipolite v avtorskem projektu *Sen kresne noči*, Levive v drami *Življenje kot delo* Hanoha Levina in Birgitte Mrak v kriminalni nadaljevanki *Praznina spomina* Barbare Zemljič. Leta 2020 je prejela nagrado Sklada Staneta Severja za Klitajmnestro (*Ta nesrečni rod*), Gospo Imeldo (*Taka sem kot vi, rada imam jabolka*) ter za več vlog v omnibusu *Sedem dni* in znanstvenem kabaretu *2020*. Igrala je v več TV nadaljevankah, med drugim v *Teatru Paradižnik* in *Vrtičkarjih*, in sodelovala pri nekaj filmih, med drugim v *Srečen za umret* Matevža Luzarja. Leta 2021 je prejela Borštnikov prstan. ¶

**Jette Ostan Vejrup** (1962) studied at the Academy of Theatre in Aarhus, Denmark, and at the Jacques Lecoq International Theatre School in Paris,

completing both studies in 1986 and 1988. She has performed in various theatres in the United States, Great Britain and Denmark, including with the British company Théâtre de Complicité. For her performance in *Anything For a Quiet Life* as Mrs Petule, she received a group nomination for the prestigious Laurence Olivier Award. In 1989, she moved to Slovenia, where she initially worked as a freelancer and created several important roles in Slovenian theatres, especially at the SNT Drama Ljubljana. In 1989, together with Boris Ostan and director Nevenka Koprivšek, she received a Borštnik Diploma for special achievements for her role as the Woman in Handke's *Train Information* (EG Glej). In 2004, she became a permanent member of the Ljubljana City Theatre, where she first appeared in 1990 in the title role of Gombrowicz's drama *Ivona, Princess of Burgundy*, for which she received the Borštnik Award. She later played several roles in her residential theatre, including Fräulein Schneider in the musical *Cabaret* (for which she won another Borštnik Award), Olga in Chekhov's *Three Sisters*, Sweet Sue in the musical *Sugar – Some Like It Hot* and Fyeklusha in Alexander Ostrovsky's *The Storm*. She received two Dnevnik awards for outstanding artistic achievement, namely for the title role in *Harper Regan* (2011) and in 2018 for the roles of Hippolyte in the devised theatre *A Midsummer Night's Dream*, Leviva in Hanoch Levin's drama *The Labour of Life* and Birgitta Mrak in the crime series *The Emptiness of Memory* by Barbara Zemljič. In 2020, she received the Stane Sever Foundation Award for Clytemnestra (*This Restless House*), Mrs Imelda (*I'm Like You, I Love Apples*) and for several roles in the omnibus *Seven Days* and the science cabaret *2020*. She has starred in several TV series, including *Tomato Theatre* and *The Gardeners*, and acted in several films, including Matevž Luzar's *Good to Go*. In 2021, she received the Borštnik Ring Award. ¶

**Mojca Jan Zoran** je gledališka kritičarka, teoretičarka in esejistka, kustodinja, avtorica radijskih dram. Diplomirana filozofinja in literarna komparativistka z magisterijem iz filozofije ter specialistka menedžmenta. Delovala je kot

samozaposlena na področju kulture, bila zaposlena na Ministrstvu za kulturo kot strokovna svetovalka za področje uprizoritvene dejavnosti in za systemske zadeve na področju kulture. Napisala je več deset radijskih dram, objavila več kot sto recenzij gledaliških predstav ter več deset strokovnih razprav in esejev o gledališču. Sodelovala je v žirijah domačih in mednarodnih gledaliških festivalov in bila selektorica več lutkovnih festivalov. Od avgusta 2014 do februarja 2022 je bila direktorica Slovenskega gledališkega inštituta in skupaj z ustanovitelji portala *SiGledal* glavna pobudnica vzpostavitve portala *Kritika*, prostora za referenčno kritiko, recenzije in refleksijo uprizoritvenih umetnosti. Od februarja 2022 je zaposlena na Ministrstvu za kulturo RS kot vodja sektorja za umetnost. ¶

**Mojca Jan Zoran** is a theatre critic, theorist, essayist, curator and author of radio dramas. She holds a BA degree in philosophy and comparative literature, an MA degree in philosophy and a specialist degree in management. After working as a freelance cultural worker for several years, she worked at the Ministry of Culture of the Republic of Slovenia as an expert advisor for the performing arts section and the section for statutory affairs. She has penned more than a dozen radio dramas and essays on theatre and published more than a hundred theatre reviews. She has been a jury member of Slovenian and international theatre festivals and a selector of several puppet festivals. From August 2014 to February 2022, she was the director of the Slovenian Theatre Institute (SLOGI). Together with the founders of the *SiGledal* portal, she was the main initiator in establishing the portal *Kritika* (*Critique*), a space for reference criticism, reviews and reflection on the performing arts. Since February 2022, she has been working once again at the Ministry of Culture RS as the head of the art sector. ¶

**Jernej Lorenci** (1973) je v rani mladosti začel spoznavati oblike gledališke umetnosti, v srednješolskih letih pa je pod okriljem Mrtvega gledališča Maribor že režiral prve uprizoritve. Za gledališko umetnost ga je v svojem Dramskem

studiju dokončno navdušil dramatik in dramaturg Vili Ravnjak. Po končani Prvi gimnaziji Maribor je vpisal študij režije na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani, kjer je študiral pod mentorstvom Mileta Koruna in Matjaža Zupančiča. Leta 1996 je na oder Lutkovnega gledališča Ljubljana postavil diplomsko uprizoritev Sofoklejeve *Antigone*, s katero je tri leta kasneje tudi diplomiral. Leta 1997 je bil med soustanovitelji Gledališke šole Prve gimnazije Maribor. Po študiju je režijske izkušnje nabiral v domala vseh slovenskih poklicnih gledališčih, pa tudi na Reki, v Zagrebu, Trstu in Sarajevu. V Prešernovem gledališču Kranj se je prvič predstavil z drzno postavitvijo kultnega besedila sodobne dramatike *Kako jemati njeno življenje* Martina Crimpa (2011). Leta 2014 je za svoje delo prejel nagrado Prešernovega sklada, istega leta pa je s kranjskim ansamblom na oder postavil poetično besedilo *Mrtvec pride po ljubico* Svetlane Makarovič; predstava, ena pomembnejših stvaritev sodobnega slovenskega gledališča, je prejela številne domače in mednarodne nagrade. Pod njegovim režijskim vodstvom je leta 2017 nastal avtorski projekt *Stenica*, ki je na 48. Tednu slovenske drame prejel Šeligovo nagrado ter nagrado občinstva. Istega leta je Lorenci prejel nagrado Evropske komisije za gledališče Premio Europa, najpomembnejše priznanje v evropskem gledališču. Žirija je v utemeljitvi zapisala, da je v tem “modrem režiserju” videla ustvarjalca “nove gledališke realnosti”, ki je zaznamovala vse dobitnike te najvišje evropske nagrade za gledališče, med drugim tudi Petra Brooka in Harolda Pinterja. ¶

**Jernej Lorenci** (1973) discovered his interest in theatre art at a young age. In his high school years, he directed his first productions under the auspices of the Maribor Dead Theatre. In his Drama Studio, the playwright and dramaturg Vili Ravnjak finally encouraged Lorenci to pursue a professional career in theatre. After graduating from the First Gymnasium Maribor, he enrolled in the study of directing at UL AGRFT, where he studied under the mentorship of Mile Korun and Matjaž Zupančič. In 1996, he staged a graduation production of



Sophocles's *Antigone* on the stage of the Ljubljana Puppet Theatre, with which he also graduated three years later. In 1997, he was one of the co-founders of the First Gymnasium Maribor Theatre School. Upon graduation, he gained directing experience in professional theatres throughout Slovenia, as well as in Rijeka, Zagreb, Trieste and Sarajevo. At the Prešeren Theatre in Kranj, he made a staggering 2011 debut by staging Martin Crimp's cult contemporary drama *Attempts on Her Life*. In 2014, he received the Prešeren Fund Award. In the same year, he staged Svetlana Makarović's poetic text *The Dead Man Comes for His Mistress* at the Prešeren Theatre Kranj. The play has become one of the most important creations of contemporary Slovenian theatre and has received numerous domestic and international awards. Under his direction, the devised theatre *The Bedbug* was created in 2017, which received the Šeligo Award and the Audience Award at the 48<sup>th</sup> Week of Slovenian Drama. In the same year, he received the Premio Europa award, the most important recognition in the European theatre, bestowed by the European Commission. The jury members wrote that they saw in this "wise director" a "new theatrical reality", a quality which has marked all the winners of this highest European award for theatre, including Peter Brook and Harold Pinter. ¶

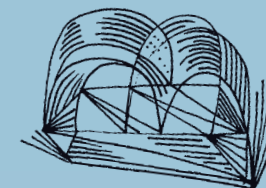
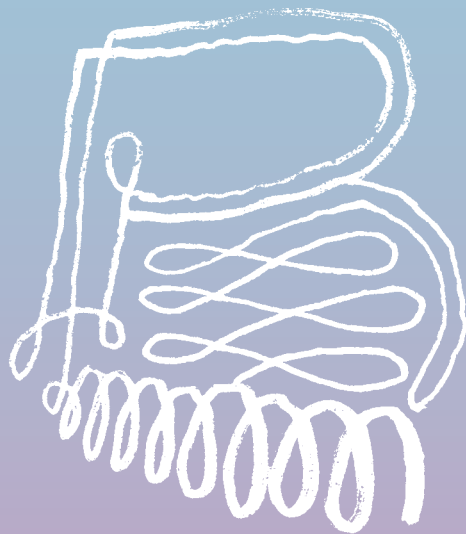


# 57. Borštnikovo

57. Festival Borštnikovo srečanje  
57<sup>th</sup> Maribor Theatre Festival

## Tekmovalni program

## Competition Programme



Wajdi Mouawad  
**Požigi Scorched**  
Režiserka *Director* Nina Rajić Kranjac  
SNG Drama Ljubljana

Ivor Martinić, Navid Fadaee Nazer,  
Mojca Marič  
**Proslava Celebration**  
Režiser *Director* Jan Krmelj  
Drama SNG Maribor

Lucy Prebble  
**Učinek The Effect**  
Režiserka *Director* Eva Nina Lampič  
SNG Drama Ljubljana

Oče Romuald/Lovrenc Marušič  
**Škofjeloški pasijon**  
**The Škofja Loka Passion Play**  
Režiser *Director* Jernej Lorenci  
Prešernovo gledališče Kranj,  
Mestno gledališče Ptuj

Slawomir Mrożek  
**Emigranta The Emigrants**  
Režiserka *Director*  
Nina Ramšak Marković  
SNG Drama Ljubljana

Toon Tellegen  
**Črček in temačni občutek**  
**The Healing of the Cricket**  
Režiserka *Director* Ivana Djilas  
SNG Nova Gorica

Vito Weis  
**Slaba družba Bad Company**  
Režiser *Director* Vito Weis  
Nova pošta (Maska Ljubljana, Slovensko  
mladinsko gledališče), Moment

Heiner Müller  
**Cement Cement**  
Režiser *Director* Sebastijan Horvat  
SNG Drama Ljubljana

Avtorski projekt *Devised theatre*  
**Vročina Fever**  
Režiser *Director* Žiga Divjak  
Slovensko mladinsko gledališče,  
steirischer herbst '21, Maska Ljubljana

Tracy Letts  
**Avugust v okrožju Osage**  
**August: Osage County**  
Režiser *Director* Janusz Kica  
Mestno gledališče ljubljansko

Maša Kagao Knez  
**Črna koža, bele maske**  
**Black Skin, White Masks**  
Režiserki *Directors*  
Maša Kagao Knez, Ivana Djilas  
Anton Podbevšek Teater,  
Plesni teater Ljubljana

Drago Jančar  
**To noč sem jo videl**  
**I Saw Her That Night**  
Režiser *Director* Janez Pipan  
Drama SNG Maribor, Burgtheater,  
Jugoslovensko dramsko pozorišče,  
Cankarjev dom Ljubljana

Wajdi Mouawad  
**Vsi ptice Birds of a Kind**  
Režiser *Director* Ivica Buljan  
Mini teater, Festival Ljubljana,  
Mestno gledališče Ptuj

Lina Akif, Maša Grošel, Varja Hrvatin,  
Vid Merlak, Mia Skrbinac  
**Najraje bi se udrila v zemljo**  
**I Wish the Earth Would Open Up**  
**and Swallow Me**  
Koncept *Concept* Varja Hrvatin  
Zavod Melara

William Shakespeare  
**Romeo in Julija Romeo and Juliet**  
Režiser *Director* Aleksandar Popovski  
Drama SNG Maribor

Simona Semenič  
**jerebika, štrudelj, ples pa še kaj**  
**rowan, strudel, dance and more**  
Režiser *Director* Jure Novak  
SNG Nova Gorica, Slovensko  
mladinsko gledališče



2. 6. 2022 > 18.00 <  
Stara dvorana

Slovensko narodno gledališče Drama Ljubljana

Wajdi Mouawad

# Požigi Scorched

Naslov izvirnika *Original title* Incendies

Premiera *Première* 4. september 2020,  
Veliki oder SNG Drama Ljubljana

Prva slovenska uprizoritev  
*The first Slovenian performance*

Predstava traja 5 ur in ima dva odmora.  
*Running time 5 hours. Two intermissions.*

Režiserka *Director*  
**Nina Rajič Kranjac**  
Prevajalka *Translator*  
**Eva Mahkovic**  
Dramaturg *Dramaturg*  
**Tibor Hrs Pandur**  
Scenografinja *Set designer*  
**Urša Vidic**  
Kostumografinja *Costume designer*  
**Marina Sremac**  
Skladatelj *Composer*  
**Branko Rožman**  
Koreografinja *Choreographer*  
**Tanja Zgonc**  
Oblikovalec svetlobe *Lighting designer*  
**Borut Bučinel**  
Lektorica *Language consultant*  
**Tatjana Stanič**  
Asistent režije (študijsko)  
*Assistant director (student)*  
**Jaka Smerkolj Simoneti**  
Asistentka scenografije  
*Assistant set designer*  
**Sara Slivnik**

Zasedba *Cast*  
Naval *Nawal* **Pia Zemljič**  
Jeanne *Nataša* **Keser**  
Simon *Nejc* **Cijan Garlatti**  
Hermile Lebel **Branko Šturbej**  
Antoine **Timon Šturbej**  
Savda *Sawda* **Tina Vrbnjak/Nina Valič**  
Nihad **Marko Mandić/Benjamin Krnetić**  
Ralph **Boris Mihalj**  
Vahab *Wahab* **Benjamin Krnetić**  
Džihan *Jihane* **Nataša Keser**  
Elham *Elhame* **Tina Vrbnjak**  
Nazira **Nina Valič**  
Zdravnik *Doctor* **Rok Vihar**  
Abdesamad *Abdessamad* **Tina Vrbnjak**  
Prvi vojak *Militiaman I* **Benjamin Krnetić**  
Drugi vojak *Militiaman II* **Timon Šturbej**

Mansur, vodič po zaporu *Mansour, prison guide*

**Zvone Hribar**

Hišnik *Janitor* **Boris Mihalj**

Malak **Rok Vihar**

Fotograf *Photographer* **Zvone Hribar**

Šamsedin *Chamseddine* **Janez Škof**

**M**ouawadova sodobna tragedija *Požigi* se osredotoča na zgodbo treh oseb: enigmatične Naval in njenih otrok, dvojčkov Simona in Jeanne. Harmonijo njihovega sobivanja prekine Navalina nenadna izguba volje do življenja, ki jo spremlja odločitev za popolni in dosmrtni molk, brez vsakršnega pojasnila motiva. V oporoški odrasli hčeri in sinu zapusti nalogi: Simon mora najti njenega očeta, za katerega sta mislila, da je mrtev, Jeanne pa brata, za katerega nista vedela, da ga sploh imata. Sledi dolgo potovanje do krajev njihovega izvora, polno težkih vprašanj in potlačenih skrivnosti, ki korenito preobrazijo Simonovo in Jeannino identiteto. Uprizoritev *Požigi* odpira univerzalna vprašanja in zajema

celoten spekter, ki ga ima vojna na psihosocialno stanje družbe. Preizprašuje možnost sprave in ponovne vzpostavitve človeške skupnosti po nasilju in grozodejstvih neokolonialnih vojn, obenem pa razgrinja simptom potvarjanja preteklosti in molka, ki je v marsičem vodilna nit uprizoritve. Predstava izpostavlja ključna vprašanja, o čem in v imenu česa kot družba in posamezniki nenehno molčimo ter kaj se zgodi tistim, ki se opogumijo in ta molk prelomijo v imenu višjega cilja ali obljube. Prebijajoč se skozi brutalno večplastnost zamožne družinske preteklosti, *Požigi* raziskujejo možnost ljubezni kot preseganja travm sovraštva in groze. **1**



**M**ouawad's modern-day tragedy *Scorched* focuses on the story of three people: the enigmatic Nawal and her children, the twins, Simon and Jeanne. The harmony of their coexistence is disrupted by Nawal's sudden loss of the will to live and her adamant decision to remain silent for life without any explanation of her motive. In her will, she entrusts her adult daughter and son with a special task: Simon must find their father, whom they thought was dead, and Jeanne must find their brother, whom they did not even know they had. What follows is a long journey to the places of their origin, replete with difficult questions and hushed-up secrets, which radically transforms Simon's and Jeanne's identities. The play *Scorched* explores universal questions and covers the entire spectrum of war's impact on society's psychological and social condition. It enquires about

the possibility of reconciliation and the re-establishment of a community after the brutality and atrocities of neo-colonial wars. Moreover, it explores the issue of falsification of the past and silence, which is in many ways the guiding line of the performance. The play raises key questions about what and in the name of what or whom we remain silent, albeit as a society or as individuals, and what happens to those who take courage in breaking this silence in the name of a higher goal or promise. Struggling with the multifaceted, brutal nature of the hushed-up family past, *Scorched* explores the possibility of love in overcoming the traumas of hatred and horror **1** Peter Uhan



3. 6. 2022 > 18.00 <  
Mali oder

Drama Slovenskega narodnega gledališča Maribor

Ivor Martinič, Navid Fadaee Nazer, Mojca Marič

# Proslava Celebration

Premiera *Première* 30. september 2020,  
Mali oder SNG Maribor

Prva slovenska uprizoritev  
*The first Slovenian performance*

Predstava traja 1 uro 10 minut in nima odmora.  
*Running time 1 hour 10 minutes. No intermission.*

Režiser, scenograf in oblikovalec svetlobe

*Director, set and lighting designer*

Jan Krmelj

Prevajalka *Translator*

Mojca Marič

Dramaturg *Dramaturg*

Vili Ravnjak

Kostumografinja *Costume designer*

Špela Ema Veble

Skladatelja *Composers*

Gašper Torkar, Julija Đorđević

Lektorica *Language consultant*

Mojca Marič

Zasedba *Cast*


Ksenija Mišič


Maša Žilavec

Vojko Belšak

Matevž Biber

Petja Labović


Uprizoritev *Proslava* je nastala v okviru mednarodnega projekta *Pristanišče sanjačev* (*Port of Dreamers*), sofinanciranega v okviru programa Ustvarjalna Evropa, ki si je kot glavno izhodišče družbeno angažiranega raziskovanja izbral perečo in vseprisotno problematiko migracij. Vsebina predstave, ki jo lahko razumemo kot diptih družbene kritike izpod peresa hrvaškega dramatika Ivorja Martinića in osebnoizpovedne izkušnje iranskega migranta, živečega v Sloveniji, po eni strani razgrinja vso hinavščino, impotentnost in paradoksnost evropske migrantske politike, kar se razkrije med pripravami na slavnostni dogodek sicer neimenovane politične stranke, po drugi plati pa na podlagi zapisa antropologinje in sociologinje Mojce Marič, ki je intervjuvala političnega begunca Navida Fadaeeja Nazerja, pred nami oživi boleča in tragična izkušnja posameznika na njegovi poti proti “svobodnemu” Zahodu. Dinamizem zgodbe, ki jo poganjajo številni kontrasti in razlike med bogatimi in revnimi, vzhodom in zahodom ter ne nazadnje med svobodnimi in tistimi, ki živijo v nenehnem strahu pred izgubo svobode in življenja, razkriva globalno razsežnost načel manipulacije z ljudmi, ki skoraj vedno pridejo za kapitalom, in iluzijo demokratičnega sistema, h kateremu se neprestano obračamo kot k političnemu univerzalizmu, čeprav nas v rokah dežurnih in oblasti željnih akterjev vedno znova pusti na cedilu.  Damjan Švarc

gična izkušnja posameznika na njegovi poti proti “svobodnemu” Zahodu. Dinamizem zgodbe, ki jo poganjajo številni kontrasti in razlike med bogatimi in revnimi, vzhodom in zahodom ter ne nazadnje med svobodnimi in tistimi, ki živijo v nenehnem strahu pred izgubo svobode in življenja, razkriva globalno razsežnost načel manipulacije z ljudmi, ki skoraj vedno pridejo za kapitalom, in iluzijo demokratičnega sistema, h kateremu se neprestano obračamo kot k političnemu univerzalizmu, čeprav nas v rokah dežurnih in oblasti željnih akterjev vedno znova pusti na cedilu.  Damjan Švarc



The performance *Celebration* was created within the framework of the international project *Port of Dreamers*, co-funded by the Creative Europe programme, which took on the acute and almost omnipresent migration problem as its starting point for socially engaged research. The play's content – which we can understand as a diptych of social criticism penned by Croatian playwright Ivor Martinić and the personal experience of an Iranian migrant living in Slovenia – reveals all the hypocrisy, impotence and paradoxicality of

European migration policy. The festive event, hosted by an unnamed political party, soon becomes the epitome of everything that seems wrong in present-day politics. However, in the second part of the story, based on the writings of anthropologist and sociologist Mojca Marič, who interviewed Iranian political refugee Navid Fadaee Nazer, the painful and tragic experience of an individual on his way to the “free” West comes to life. The story's dynamism, driven by numerous contrasts and differences between rich and poor, East and West,

and not the least between the free and all who live in constant fear of losing their freedom and their lives, reveals the global dimension of the principle of manipulating people who almost always come second after the interest of the capital and the illusion of a democratic system to which we constantly turn as political universalism, even though it always leaves us at the mercy of power-hungry “political animals”. 

4. 6. 2022 > 18.30 <  
Mali oder

Slovensko narodno gledališče Drama Ljubljana

Lucy Prebble

# Učinek *The Effect*

Naslov izvirnika *Original title* **The Effect**


Premiera *Première* **10. februar 2021,**  
**Mala Drama**

Prva slovenska uprizoritev  
*The first Slovenian performance*


Predstava traja 2 uri in nima odmora.  
*Running time 2 hours. No intermission.*

Režiserka *Director*  
**Eva Nina Lampič**  
Prevajalka *Translator*  
**Tina Mahkota**  
Dramaturginja *Dramaturg*  
**Eva Kraševac**  
Scenografinja *Set designer*  
**Jasna Vastl**  
Kostumografinja *Costume designer*  
**Gordana Bobojević**  
Skladatelj *Composer*  
**Aleš Zorec**  
Avtor videa *Video*  
**Dani Modrej**  
Lektorica *Language consultant*  
**Klasja Kovačič**  
Oblikovalec svetlobe *Lighting designer*  
**Vlado Glavan**

Zasedba *Cast*  
Dr. Lorna James **Polona Juh**  
Dr. Toby Sealey **Rok Vihar**  
Connie Hall **Eva Jesenovec**  
Tristan Frey **Klemen Janežič**

Lucy Prebble se je v *Učinku* lotila farmacevtske prakse in pod drobnogled postavila dogajanje na kliniki, kjer testirajo nove antidepresive. Navdih za dramsko besedilo je bil spodleteli poskus ameriške korporacije Parexel med testiranjem nekega drugega zdravila v eni izmed londonskih bolnišnic. Drama operira z realnimi dejstvi in skozi spretno soočanje različnih perspektiv in stališč odpira vprašanja učinkov zdravil na ljudi ter delovanja človeških možganov in čustev nasploh. Uprizoritev *Učinek* gledalca s filmsko naracijo in medicinsko natančnostjo vodi skozi klinično študijo, v kateri spremljamo tedensko odmerjanje psihiatričnega zdravila, ki naj bi lajšalo simptome depresije. Zdravnika Lorna James in Toby Sealey opazuje ta učinke zdravila na dveh prostovoljcih – Connie Hall, študentki psihologije, ki v študiji sodeluje zaradi želje po spoznavanju področja, in Tristanu Freyu, svobodomiselnemu posamezniku, ki v kliničnih študijah pogosto sodeluje zaradi zaslužka. Med Tristanom in Connie nepričakovano vznikne ljubezenska zgodba, razpeta med domnevnimi učinki zdravila in subjektivnim občutenjem, med zdravnikoma pa se ob poglobljanju strokovne debate o tej skrajno vznemirljivi in dvoumni temi prav tako razvije svojevrstna povezanost.  Peter Uhan



In *The Effect*, Lucy Prebble explores pharmaceutical practices and places the events at a clinic where new antidepressants are being tested under the microscope. Inspired by a failed experiment by the American corporation Parexel in one of London's hospitals that took place while they were testing another drug, the play deals with real facts and, by skilfully presenting different perspectives and points of view, raises many questions about the effects of drugs on people and the functioning of the human brain and emotions in general. The first Slovenian production of *The Effect* draws the spectator's attention with its film narration and medical precision through a clinical study, in which we monitor the weekly dosing of a psychiatric drug that is supposed to alleviate the symptoms of depression. Doctors Lorna James and Toby Sealey follow the effects of the drug on two volunteers – Connie Hall, a psychology student, who participates in the study out of a desire to learn more about the field, and Tristan Frey, a free thinker, who often participates in clinical studies to earn some money. During the study, unexpectedly, a love story unfolds between Tristan and Connie, torn between the drug's alleged effects and their subjective feelings. At the same time, we can follow an expert debate between the doctors on this extremely exciting and ambiguous topic, revealing a unique connection between them. 



4. 6. 2022 > 21.00 <  
Stara dvorana

Prešernovo gledališče Kranj, Mestno gledališče Ptuj

Oče Romuald/Lovrenc Marušič

# Škofjeloški pasijon *The Škofja Loka Passion Play*

Naslov izvirnika *Original title*  
*Processio locopolitana*

Premiera *Première* 10. september 2020,  
Prešernovo gledališče Kranj

Predstava traja 1 uro 35 minut in nima odmora.  
*Running time 1 hour 35 minutes. No intermission.*


Uprizoritvena različica besedila je nastala z ekipo ustvarjalcev med procesom vaj.  
*The text of the performance was created by the creative team during the rehearsal process.*

Režiser *Director*  
**Jernej Lorenci**  
Dramaturg *Dramaturg*  
**Matic Starina**  
Koreograf in asistent režije  
*Choreographer and assistant director*  
**Gregor Luštek**  
Scenograf *Set designer*  
**Branko Hojnik**  
Kostumografinja *Costume designer*  
**Belinda Radulović**  
Skladatelj *Composer*  
**Branko Rožman**  
Lektorica *Language consultant*  
**Maja Cerar**  
Oblikovalec svetlobe *Lighting designer*  
**Borut Bučinel**  
Oblikovalec maske *Make-up designer*  
**Matej Pajntar**

Zasedba *Cast*  
**Doroteja Nadrah**  
**Darja Reichman**  
**Miha Rodman**  
**Blaž Setnikar**  
**Miranda Trnjanin** k. g. as guest  
**Gregor Zorc** k. g. as guest



Pesem *Oljsko goro tiha noč pokriva* na posnetku poje Pipa Lorenci.  
*The song Mount of Olives Under the Cloak of Silent Night on the record is sung by Pipa Lorenci.*

Škofjeloški pasijon ali *Processio locopolitana* je najstarejše ohranjeno dramsko delo v knjižni slovenščini z začetka 18. stoletja z govornimi posebnostmi lokalnega okolja. Besedilo v 863 rimanih verzih je leta 1721 zapisal pater Romuald – rojen kot Lovrenc Marušič v Štandrežu pri Gorici –, ki je misterij človekovega odrešenja zasnoval v zaporedju trinajstih slik. Zgodba z izrazito te(le)ološko premočrtnostjo se začne s starozaveznim izgonom iz raja kot posledice prvega človekovega prekrška zoper Boga – greha. Po človekovem padcu v greh, ki ga judokršćanska tradicija dojema kot delovanje hudobnega duha, na svetu zavladala Smrt, ki jih nihče ne more uiti, in tako se v mrtvaškem sprevodu zvrstijo vsi – od papeža, kardinalov, kraljev, vse do meščana, kmeta in najrevnejšega berača. Toda preko pretresljive prispodobe večne pogube v peklu, ki služi kot opozorilo vsem grešnim dušam, upanje

na odrešitev še vedno tli v pričakovanju mesije. V tretjem delu pasijona sledi razplet s prizori kralja Davida, Skrinje zaveze in božjega groba. Smrt Jezusa Kristusa in njegovo vstajenje predstavlja zmago nad zlom, zato so Jezusa v slavnostnem sprevodu nosili po mestu kot velikega zmagovalca. Do njegovega vstajenja je človeštvo še vedno ogrnjeno v žalost, kar nakazuje žalna glasba; toda žalost pomeni le prehodno obdobje, ki bo prineslo tudi telesno zmago nad smrtjo – prav zato je zgodba *Škofjeloškega pasijona* v svojem bistvu svetla, odrešujoča in polna upanja. Njegova prava zgodba se zato začne šele po koncu igre – vsa kokrat v svetu tu in zdaj. 



**T**he *Škofja Loka Passion Play* or *Processio locopolitana* is the oldest preserved dramatic work in standard Slovenian from the beginning of the 18<sup>th</sup> century with the spoken peculiarities of the local environment. The text in 863 rhymed verses was written in 1721 by Father Romuald – born Lovrenc Marušič in Štandrež near Gorica – who conceived the mystery of human salvation in a series of 13 tableaux. The story, with a distinctly the(le)ological straightforwardness, begins with the Old Testament expulsion of the first couple from paradise as a consequence of man's first transgression against God – the original sin. After man's fall into sin, which the Judeo-Christian tradition perceives as the work of an evil spirit, the world is ruled by

Death, which no one can escape. So everyone follows it in this dance macabre – starting with the pope, cardinals, kings – to citizens, farmers, all the way to the last beggar. But through the shocking parable of eternal doom in hell, which serves as a warning to all sinful souls, the hope of salvation still smoulders in anticipation of the Messiah. Thus, the third part of the passion play is followed by the scenes of King David, the Ark of the Covenant and the tomb of God. The death of Jesus Christ and his resurrection represent victory over evil, and in turn, Jesus was carried around the city in a solemn procession as a great conqueror. Until his resurrection, humanity is still shrouded in grief, as indicated by the mournful music. Yet grief is only a transitional period that will also bring physical victory over death – which is why the story of *The Škofja Loka Passion Play* is, in essence, bright, redeeming and full of hope. Its true story, therefore, begins only after the end of the play – in the world here and now.   Nada Žgank



5.6.2022 > 18.30 <  
Mali oder

Slovensko narodno gledališče Drama Ljubljana

Slawomir Mrożek

# Emigranta *The Emigrants*

Naslov izvirnika *Original title* Emigranci

Premiera *Première* 13. oktober 2021,  
Mala Drama

Predstava traja 1 uro 30 minut in nima odmora.  
*Running time 1 hour 30 minutes. No intermission.*

Režiserka *Director*

Nina Ramšak Markovič

Prevajalec *Translator*

Uroš Kraigher

Redaktorica prevoda

*Translation editing*

Darja Dominkuš

Dramaturg *Dramaturg*

Milan Ramšak Markovič

Scenograf *Set designer*

Igor Vasiljev

Kostumografinja

*Costume designer*

Ana Janc

Skladatelj *Composer*

Luka Ipavec

Lektorica *Language consultant*

Klasja Kovačič

Oblikovalka svetlobe *Lighting designer*

Mojca Sarjaš

Zasedba *Cast*

AA Nejc Cijan Garlatti

XX Marko Mandić

**E**nodejanka *Emigranta* Slawomirja Mrożka je zgodba, ki se odvija na novoletno noč v življenju dveh migrantov – intelektualca (političnega in ideološkega disidenta) in fizičnega delavca (ekonomskega migranta). V njunem dialogu se soočita dva radikal-

no različna pogleda na svet, kar vodi v popolno osamo protagonistov, ki povrh vsega ostaneta oropana lastne iluzije o srečnem koncu. Drama, ki temelji na Mrożkovi avtobiografski izkušnji, je izjemno duhovito in mojstrsko napisana. Lika se drug do drugega obnašata kot parazita, ki skozi mehanizem razreševanja nenehnih konfliktov vseeno uspeša doseči stanje simbioze, saj sta s perspektive drugega (torej novega okolja) še vedno pripadnika iste skupnosti. Oba sta izločena iz družbe, kar jima daje isto simbolno vrednost. Nosita vlogo družbenih zajedavcev, odpadnikov, migrantov; prav v teh najnižjih plasteh socialne vertikale pa se komični žanr zelo dobro znajde. Komedijska, ki uporablja banalnosti konkretnih teles v točno določenih dejanjih, omogoča jasno in obenem kompleksno branje na dveh ravneh, konkretni in abstraktni, pri tem pa stvarno dogajanje ne ostane zgolj metaforično, temveč se v njem razkriva velik politični in emancipacijski potencial. **1**



**T**he *Emigrants*, a one-act play by Slawomir Mrożek, is a story that takes place on New Year's Eve in the lives of two migrants – an intellectual (a political, ideological migrant) and a manual worker (an economic migrant). In their dialogue, they confront two radically different worldviews, and the denouement renders the two strangers left to their own devices and bereft of an illusion of a happy ending. The play, which is undeniably based on the author's personal experience, is very witty and brilliantly written. The characters act as parasites in each other's lives, although their constant conflict creates a symbiosis. They have opposing views of their situations, but from our perspective (or the perspective of the other), they belong to the same community. They are both excluded from society, which gives them the same symbolic value. They embody the role of a social parasite, renegade, immigrant. It is precisely in these lowest strata of the societal structure where the comic genre thrives. Comedy, using the banalities of concrete bodies in precisely defined actions, provides a clear and complex reading on both the concrete and the abstract level, whereby the concrete action does not remain merely as a metaphorical gesture but can hold a massive political and emancipatory potential. **1** Peter Uhan

5.6.2022 > 20.30 <  
Tribuna na Velikem odru

Slovensko narodno gledališče Nova Gorica

**Toon Tellegen**

# Čriček in temačni občutek *The Healing of the Cricket*

Naslov izvirnika *Original title*  
**De genezing van de krekel**

Premiera *Première* **7. oktober 2021,**  
**Veliki oder SNG Nova Gorica**

Prva slovenska uprizoritev  
*The first Slovenian performance*

Predstava traja 1 uro 30 minut in nima odmora.  
*Running time 1 hour 30 minutes. No intermission.*

Režiserka *Director*  
**Ivana Djilas**  
Prevajalci *Translators*  
**Staša Pavlovič, Mateja Seliškar Kenda, Marko Bratuš**  
Avtorja priredbe besedila *Text adaptation*  
**Ivana Djilas, Marko Bratuš**  
Dramaturg *Dramaturg*  
**Marko Bratuš**  
Lektorica *Language consultant*  
**Anja Pišot**  
Avtor songov *Songwriter*  
**Boštjan Gombač**  
Skladatelji *Composers*  
**Boštjan Gombač, Joži Šalej, Murat**  
Korepetitor *Vocal coach*  
**Joži Šalej**  
Scenografinja *Set designer*  
**Sara Slivnik**  
Kostumografinja *Costume designer*  
**Jelena Proković**  
Koreografinja *Choreographer*  
**Maša Kagao Knez**  
Oblikovalka videa *Video designer*  
**Vesna Krebs**  
Oblikovalec svetlobe *Lighting designer*  
**Igor Remeta**  
Oblikovalec zvoka *Sound designer*  
**Matej Čelik**  
Scenski slikar *Painter*  
**Vasja Kokelj**  
Asistentka kostumografije  
*Assistant costume designer*  
**Katarina Šavs**

Zasedba *Cast*  
Slon *Elephant* **Ana Facchini**  
Kresnička *Firefly* **Patrizia Jurinčič Finžgar**  
Čriček *Cricket* **Matija Rupel**  
Jež *Hedgehog* **Žiga Saksida**  
Veverička *Squirrel* **Urška Taufer**  
Mravljinček *Ant* **Andrej Zalesjak**  
Glasbeniki *Musicians* **Joži Šalej, Murat**

**Z**godba o temačnem občutku v čričkovi glavi je del knjižnega cikla nizozemskega avtorja Toona Tellegena, ki govori o življenju gozdnih živali. Živali iz zgodb, ki naj bi jih avtor spisal v njihovem avtentičnem okolju, torej v gozdu, bralstvu ponujajo lepa, modra, nepretenciozna in inteligentna razmišljanja o smislu življenja, izhajajoč iz posebnih okoliščin in duševnih stanj. Čriček se sooča z občutkom depresije, Jež se bori s strahom pred obiski, Slon ima neustavljivo željo po plezanju na drevesa, Veverica je tako zaposlena z vsem okrog sebe, da pozablja nase, vsevedni Mravljinček se sprašuje o smislu vsega, kar leze in gre, Kresnička pa si samo želi, da bi enkrat zasijala. Tellegen je že pred desetletji, ko so zgodbe začele nastajati, v svoji daljnosežni lucidnosti zaznal, da se svet vedno bolj vrti v neko čudno smer in da se je nad prebivalce gozda spustil temačen občutek, podoben tistemu, ki se je v preteklih dveh letih spustil nad vse nas. Pod krinko mladinske forme, ki jo je režiserka Ivana Djilas v kontekstu uprizoritvenega koncepta zakodirala v smer družinskega glasbeno-vizualnega spektakla, je Tellegen napisal filozofska dela za odrasle – in seveda tudi za otroke, kajti v resnici vsi razumemo sporočila teh zgodb, vsak na svoj način. **1**



**T**he story about the dark feeling in Cricket's head is presented in a book cycle by Dutch author Toon Tellegen. The stories, which the author supposedly wrote in the animals' authentic habitat (i.e., the forest), talk about the life of forest animals. The animals offer the reader incredibly beautiful, wise, unpretentious and intelligent reflections about the meaning of life arising from their own special circumstances and mental states. For example, Cricket faces depression, Hedgehog struggles with a fear of visitors, Elephant has an unstoppable desire for climbing trees, Squirrel is so busy with everyone around her that she forgets about her own needs, the omniscient Ant wonders about the meaning of everything, and

Firefly would just like to shine, at least once in her life. Already decades ago, when writing the stories, Tellegen lucidly noticed that the world was turning in a very strange direction and leaving a dark feeling on the forest inhabitants, similar to the one that descended upon us all in the last two years. Under the guise of a youthful format, which was – in the context of the staging concept by director Ivana Djilas – transformed into a family musical and visual spectacle, Tellegen wrote philosophical works for adults and, of course, for children, for we all understand the message of these stories, yet each in their own way. **1** Peter Uhan



5. 6. 2022 > 20.00 < 6. 6. 2022 > 18.00 <  
Preddverje GT22

Nova pošta (Maska Ljubljana, Slovensko mladinsko gledališče), Moment

**Vito Weis**

# Slaba družba *Bad Company*

Premiera *Première* 28. december 2020,  
Nova pošta

Prva slovenska uprizoritev  
*The first Slovenian performance*

Predstava traja 1 uro 30 minut in nima odmora.  
*Running time 1 hour 30 minutes. No intermission.*

Režiser *Director*

**Vito Weis**

Svetovalec za režijo

*Direction consultant*

**Žiga Divjak**

Svetovalka za gib

*Movement consultant*

**Nina Pertot Weis**

Svetovalec za glasbo

in oblikovanje zvoka

*Music and sound*

*design consultant*

**Tomaž Grom**

Svetovalci za dramaturgijo

in asistenti pri zasnovi koncepta

*Dramaturgy consultants and*

*concept development assistants*

**Žiga Divjak, Nina Pertot Weis,**

**Tomaž Grom**

Oblikovalca svetlobe

*Lighting designers*

**Vito Weis, Igor Remeta**

Scenograf in kostumograf

*Set and costume designer*

**Vito Weis**

Vodja tehnike

*Technical manager*

**Igor Remeta**



Producentki *Producers*

**Tina Dobnik** (Nova pošta),

**Nika Bezeljak** (Moment)


Izvajalec *Performer*

**Vito Weis**

**V**ito Weis, ena najbolj samosvojih igral-skih prezenc, ki brezkompromisno stopa pred občinstvo, je tokrat udaril s samostojnim avtorskim prvencem, a ga je pri snovanju presenetila pandemija koronavirusa ter porušila vse zamisli in nastavke. Še posebej sta bila na udaru avtorjev ustvarjalni (ne)mir in pristop, saj je pandemija do temeljev zamajala prav vsa pravila človekovega delovanja, tudi umetniškega, obenem pa razprla nova, neznana obzorja in možnost za drugačne premisleke. Z izolacijo je prinesla tudi močno psihično negotovost in ... novo družbo. Kar naenkrat smo ostali sami – s seboj. *Slaba družba* je čisti odli-tek duha časa, ki krvavo potrebuje gledalce. Odlitek, olušččen besed in malone vseh odrskih iluzij, a ven-darle polnokrvna gledališka izkušnja; odlitek, ki se gledalcu ne vsiljuje, a mu ponudi “mnogobarvno” so-postavitvev in panoramo gledaliških slik, s katerimi se avtor dotakne številnih žgočih vprašanj trenutka, ki ga živimo, začrtjenih z glasbo iz nekih drugih ča-sov, neke druge epidemije.   Ivian Kan Mujezinović



**V**ito Weis, an actor widely hailed for his stage presence and uncompromising delivery, strikes again with his first original solo piece. Early on, its development process was cut short by the pandemic, which shattered the initial ideas and premises, along with the author’s creative calm (or restlessness). While the pandemic shook the very principles of human activity, including artistic creativity, to their foundations, it also opened up new, uncharted horizons

and an opportunity for new considerations. With the need to isolate came a strong sense of psychological insecurity and ... new company. We were suddenly left on our own – alone with ourselves. *Bad Company* is a result of this – a distillate of the spirit of the age in desperate need of an audience. A distillate stripped of words and nearly all stage illusions that is nevertheless a full-blooded theatre experience. A distillate that refuses to be intrusive, instead offering a “multicoloured” juxtaposition of stage images. In them, the author tackles many pressing issues of the day and age in which we live while accompanied by music from another era – the time of a different epidemic. 

6. 6. 2022 > 20.30 <  
Stara dvorana

Slovensko narodno gledališče Drama Ljubljana

**Heiner Müller**

# Cement Cement

Po istoimenskem romanu  
Fjodorja Vasiljeviča Gladkova  
*After the novel of the same name*  
by Feodor Vasilyevich Gladkov


Naslov izvirnika *Original title* **Zement**

Premiera *Première* **26. marec 2021,**  
**Veliki oder SNG Drama Ljubljana**

Predstava traja 1 uro 40 minut in nima odmora.  
*Running time 1 hour 40 minutes. No intermission.*

Režiser *Director*  
**Sebastijan Horvat**  
Prevajalka *Translator*  
**Mojca Kranjc**  
Avtor priredbe in dramaturg  
*Author of the adaptation and dramaturg*  
**Milan Ramšak Marković**  
Scenograf in avtor videa  
*Set and video designer*  
**Igor Vasiljev**  
Kostumografinja  
*Costume designer*  
**Belinda Radulović**  
Skladatelj *Composer*  
**Drago Ivanuša**  
Oblikovalec svetlobe  
*Lighting designer*  
**Aleksandar Čavlek**  
Lektorica *Language consultant*  
**Tatjana Stanič**  
Asistentka režije *Assistant director*  
**Nina Ramšak Marković**

Zasedba *Cast*  
Daša Čumalova *Dasha Chumalova*  
**Nataša Barbara Gračner**  
Gleb Čumalov *Gleb Chumalov* **Marko Mandić**  
Badjin *Badyin* **Igor Samobor**  
Motja *Motya* **Vanja Plut**  
Oficir *Officer* **Nejc Cijan Garlatti**  
Prvi kozak *Cossack I* **Gorazd Logar**  
Drugi kozak *Cossack II* **Timon Šturbej**  
Herakles II ali Hidra (glas) *Heracles II or Hydra (voice)*  
**Drago Ivanuša**

Uprizoritev drame *Cement* Heinerja Müllerja je nastala v okviru mednarodno odmevne trilogije, ki sta jo v Zagrebu, Ljubljani in Beogradu po tem znamenitem delu zasnovala režiser Sebastijan Horvat ter avtor priredbe in dramaturg Milan Ramšak Marković. Vsak izmed delov trilogije tematizira drugi vidik drame: uprizoritev v izvedbi ljubljanske Drame se osredotoča na intimno zgodbo protagonistov Gleba in Daše. Gleb Čumalov se po nekaj letih državljanske vojne po okto-brski revoluciji vrne domov in se znajde v tovarni ce-menta, ki kljub visokotečim re- volucionarnim maksimam sameva prazna in nedelujoča. Njegov prihod pomeni tudi vrnitev k ženi in otro- ku, toda soproga mu ne vrača obje- mov in poljubov. Njena ljubezen je zdaj Revolucija, njeno telo in srce sta zapečateni, njun otrok pa zara- di lakote kmalu umre. Glebov cilj je od tega trenutka dvojen: prepriča- ti novo oblast, da lahko ljudje, de- lavci sami ponovno usposobijo to- varno, da deluje in proizvaja še več in bolje kot prej, ter znova osvoji- ti ženino srce. Ves zunanji družbe- ni konflikt panoramskih razsežno- sti se zgosti med Glebom in Dašo, pri tem pa smo pri- ča eksploziji komunistične revolucije, identitetnim in spolnim politikam, razrednemu boju, feminizmu, zgodovinskemu opolnomočenju in ekonomski eman- cipaciji na prizorišču zakonske spalnice in kuhinje. 



The production of Heiner Müller's play *Cement* by the SNT Drama Ljubljana represents the second part of an interna- tionally acclaimed trilogy, conceived in Zagreb, Ljubljana and Belgrade by director Sebastijan Horvat and the author of the ad- aptation and dramaturg Milan Ramšak Marković. Each of the per- formances of the trilogy thematises another aspect of the drama: the Ljubljana production focuses on the intimate story of the main characters, Gleb and Dasha. Gleb Chumalov is a returning Red Army soldier who comes home after years of civil war following the October Revolution. He ends up in a cement factory, stripped bare, abandoned and non-operational despite the high-flying rev- olutionary tenets. Gleb's homecoming is also a return to his wife and their child. But she does not return his kisses and hugs. She is in love elsewhere: her passion now is the revolution, her body and heart are impenetrable, and their child will soon die of hun- ger. Gleb's purpose from this point on is twofold: to convince the new government that people, specifically workers, can restart a factory and resume an even higher output of production and to win back his wife's heart. The entire external social conflict of panoramic dimensions piles up between Gleb and Dasha. We witness the explosion of the communist revolution, identity and gender politics, class struggle, feminism, historical empowerment, and economic emancipation, set in the kitchen and marital bedroom.   Peter Uhan



7. 6. 2022 > 18.00 <  
Tribuna na Velikem odru

Slovensko mladinsko gledališče, steirischer herbst '21, Maska Ljubljana

**Avtorski projekt** *Devised theatre*

# Vročina Fever

Premiera *Première* **24. september 2021**,  
Orpheum Graz

Prva slovenska uprizoritev  
*The first Slovenian performance*

Predstava traja 1 uro 45 minut in nima odmora.  
*Running time 1 hour 45 minutes. No intermission.*

Režiser *Director*  
**Žiga Divjak**  
Dramaturg *Dramaturg*  
**Goran Injac**  
Avtorji besedila *Authors of the text*  
**Žiga Divjak in igralci**  
*and the cast*  
Scenograf *Set designer*  
**Igor Vasiljev**  
Kostumografinja *Costume designer*  
**Tina Pavlovič**  
Skladatelj in oblikovalec zvoka  
*Composer and sound designer*  
**Blaž Gracar**  
Strokovni sodelavec *Expert from the field*  
**Andreas Malm**  
Asistentka pri raziskavi  
*Research assistant*  
**Maja Ava Žiberna**  
Oblikovalec svetlobe  
*Lighting designer*  
**David Orešič**  
Prevajalka slovenskih in bosanskih  
odlomkov v angleščino  
*Translator of Slovenian*  
*and Bosnian parts into English*  
**Barbara Skubic**  
Prevajalka v slovenščino  
*Translator into Slovenian*  
**Tina Malič**  
Lektorici *Language consultants*  
**Aleksandra Žerjav** (angleščina *English*),  
**Mateja Dermelj** (slovenščina *Slovenian*)  
Vodja predstave *Stage manager*  
**Gašper Tesner**  
Izvršna producentka  
*Executive producer*  
**Tina Dobnik**

Zasedba *Cast*  
**Damir Avdić** k. g. as guest  
**Mina Palada** k. g. as guest  
**Draga Potočnjak**  
**Lina Akif** k. g. as guest  
**Vito Weis**  
**Gregor Zorc** k. g. as guest

Žiga Divjak se v svoji prvi mednarodni koprodukciji loteva podnebne krize – teme, ki nas vse zadeva, še zlasti pa je, kot dokazujejo gibanja Petki za prihodnost, Mladi za podnebno pravičnost in druga podobna, blizu mladim, ki jim bomo planet zapustili. Prav mladi se boleče zavedajo, da moramo ukrepati zdaj, če želimo ohraniti življenje, kot ga poznamo – ali vsaj približno tako. Podatki o izumiranju vrst, povečevanju koncentracije toplogrednih plinov v ozračju, onesnaženosti s plastiko in z drugimi polutanti, pa tudi o načrtih proizvajalcev fosilnih goriv so namreč več kot strašljivi. Z njimi sta nerazrešljivo prepletena razredno vprašanje in neoliberalni kapitalizem v svoji najhujši obliki. Ustvarjalci predstave razmišljajo o vsem tem, pa tudi o (ne)moči posameznika, soočenega z nezadržno napredujočimi podnebnimi spremembami, o občutku jeze malodane vsakogar, ki se poglobi v okoljsko tematiko, in o tem, ali se je za zaustavitev pogubne spirale upravičeno zateči celo k nasilju. A tudi o upanju, ki ne bo zidalo gradov v oblakih, temveč bo usmerjeno v trden, realističen in še vedno dosegljiv cilj. 📽️ Žiga Divjak



In his first international co-production, Žiga Divjak tackles the climate crisis – a theme that affects us all, but, as Fridays for the Future, Youth for Climate Justice, and similar movements clearly demonstrate, the topic is especially important for younger generations who will inherit the planet and are keenly aware that we need to act now if we are to preserve the life on Earth as we know it – or something resembling it. The data on declining biodiversity, growing concentrations of greenhouse gases in the atmosphere, contamination with plastic and other waste, and, on the other hand, plans of the fossil fuel producers are simply terrifying. Inextricably intertwined with all of these are class issues and neoliberal capitalism at its worst. The artistic team contemplates all of this, as well as the helplessness of the individual and our feeling of anger that comes over almost anyone who delves into environmental issues. To break these chains of inactivity, the team will tackle the question of whether it is justifiable to resort to violence in order to put an end to this devastating death spiral. They will also give thought to hope: one that is focused on a clear and still-attainable goal and not grounded in fairy tales. 📽️

7. 6. 2022 > 20.00 <  
Stara dvorana

Mestno gledališče ljubljansko

Tracy Letts

# Avgust v okrožju Osage

## August: Osage County

Naslov izvirnika *Original title*  
**August: Osage County**

Premiera *Première* **4. november 2021,**  
**Veliki oder MGL**

Prva slovenska uprizoritev  
*The first Slovenian performance*

Predstava traja 3 ure 30 minut  
in ima dva odmora.  
*Running time 3 hours 30 minutes.*  
*Two intermissions.*

Režiser *Director*  
**Janusz Kica**  
Prevajalka *Translators*  
**Tina Mahkota**  
Dramaturginja *Dramaturg*  
**Petra Pogorevc**  
Scenografinja *Set designer*  
**Karin Fritz**  
Kostumografinja *Costume designer*  
**Bjanka Adžić Ursulov**  
Lektorica *Language consultant*  
**Maja Cerar**  
Avtorica glasbene opreme *Music selector*  
**Darja Hlavka Godina**  
Oblikovalec svetlobe *Lighting designer*  
**Andrej Kolečnik**  
Oblikovalec zvoka *Sound designer*  
**Sašo Dragaš**  
Asistent režije *Assistant director*  
**Jure Srdinšek**  
Asistentki dramaturgije *Assistant dramaturgs*  
**Manca Lipoglavšek, Ula Talija Pollak**

Popevko *Prostor za dva* je za lik Malega Charlesa napisal Jernej Gašperin.  
*The song "Space for Two" by Jernej Gašperin was written for the character Little Charles.*

Zasedba *Cast*  
Beverly Weston **Boris Kerč**  
Violet Weston, Bevova žena *Bev's wife* **Judita Zidar**  
Barbara Fordham, Bevova in Violetina hči *Bev and Violet's daughter* **Jana Zupančič**  
Bill Fordham, njen mož *her husband* **Gregor Gruden**  
Jean Fordham, njuna hči *their daughter* **Klara Kuk**  
Ivy Weston, Bevova in Violetina hči *Bev and Violet's daughter* **Tina Potočnik Vrhovnik**  
Karen Weston, Bevova in Violetina hči *Bev and Violet's daughter* **Tjaša Železnik**  
Mattie Fae Aiken, Violetina sestra *Violet's sister* **Nataša Tič Ralijan**

Charlie Aiken, Mattiejn mož *Mattie Fae's husband*  
**Alojz Svete** k. g. as *guest*  
Mali Charles Aiken, njun sin *Little Charles Aiken, their son* **Filip Samobor/Jernej Gašperin**  
Johnna Monevata, hišna pomočnica *housekeeper*  
**Diana Kolenc** k. g. as *guest*, **Mojka Končar** k. g. as *guest*  
Steve Heidebrecht, Karenin zaročenec *Karen's fiancé*  
**Gaber K. Trseglav**

**N**a družinskem posestvu v Oklahomi se zaradi nenadnega izginotja očeta Beverlyja pri materi Violet zberejo njune tri hčerke, njihovi partnerji, otroci in drugi družinski člani. Začetek drame obvladuje temačna slutnja, ki se izkaže kot pravilna, saj Beverlyja najdejo utopljenega, vse pa kaže na to, da je naredil samomor. Medtem ko se člani družine vsak po svoje soočajo z izgubo, se pod streho nekoč skupnega doma odprejo številne rane. Med oblastniško materjo Violet, ki umira za rakom na grlu, poleg tega pa je odvisna od tablet in alkohola, ter hčerkami Barbaro, Ivy in Karen vladajo travmatični odnosi. Iz omar začnejo padati številni okostnjaki, izrečeni jih je veliko težkih besed, razkrite so mnoge zatajevane skrivnosti. Lettsova igra brez dlake na jeziku načanja tabuizirane teme, kot so odvisnost od drog in alkohola, disfunkcionalnost zakona, neozdravljiva bolezen, samomor in incest. Igro odlikujejo mojstrski dialogi in psihološko razplastene vloge, med katerimi še posebej izstopajo ženski liki. Ameriškemu dramatik, scenaristu in igralcu Tracyju Lettsu je besedilo *Avgust v okrožju Osage* prineslo Pulitzerjevo nagrado in nagrado tony. Potem ko so besedilo leta 2007 krstno uprizorili v Chicagu ter ga kmalu zatem igrali tudi na Broadwayu in v Londonu, je ameriški režiser in producent John Wells leta 2013 posnel še film z zvezdniško zasedbo, v kateri so zablesteli Meryl Streep, Julia Roberts, Julianne Nicholson, Juliette Lewis, Sam Shepard, Benedict Cumberbatch in drugi. **1**



**T**he sudden disappearance of Beverly, the patriarch of a family estate in Oklahoma, brings together three daughters, their partners and children, as well as other family members who gather around their mother, Violet. A sombre premonition dominates the beginning of the play, which turns out to be true. Beverly is found drowned, and all the clues indicate suicide. As the family members cope with their loss each in their own way, many old wounds are opened under the roof of what used to be a shared homestead. Violet, the domineering mother of Barbara, Ivy and Karen, is dying of throat cancer and is also addicted to prescription drugs and alcohol. As a result of traumatic family relationships, skeletons start falling out of closets, many harsh words are uttered, and family secrets are gradually exposed. Letts's play is a tongue-in-cheek exploration of taboo subjects such as drug and alcohol addiction, the dysfunctionality of marriage, terminal illness, suicide and incest. The play is distinguished by brilliant dialogues and psychologically multi-layered characters, especially the female roles. The play *August: Osage County* by

American playwright, screenwriter and actor Tracy Letts won the Pulitzer Prize for Drama and a Tony Award in 2008. After premiering at the Steppenwolf Theatre in Chicago (2007) and later stagings on Broadway and in London, Letts's text was adapted into a film (2013), directed by John Wells and starring Meryl Streep, Julia Roberts, Julianne Nicholson, Juliette Lewis, Sam Shepard, Benedict Cumberbatch and many others. **1** Peter Giodani



8. 6. 2022 > 18.00 <  
Tribuna na Velikem odru

Anton Podbevšek Teater, Plesni teater Ljubljana

**Maša Kagao Knez**

# Črna koža, bele maske *Black Skin, White Masks*

Premiera *Première* 6. marec 2021,  
Anton Podbevšek Teater

Prva slovenska uprizoritev  
*The first Slovenian performance*

Predstava traja 1 uro 5 minut in nima odmora.  
*Running time 1 hour 5 minutes. No intermission.*

Avtorica koncepta, režiserka, koreografinja  
*Author, director, choreographer*

**Maša Kagao Knez**

Soustvarjalci predstave

*Co-creators of the performance*

**Lina Akif, Joseph Nzobandora – Jose,**

**Irena Yebuah Tiran, Leticia Slapnik Yebuah,**

**Maša Kagao Knez**

Dramaturginja in režiserka

*Dramaturg and director*

**Ivana Djilas**

Soustvarjalca koreografije

*Assistant choreographer*

**Rosana Hribar**

Skladatelj *Composer*

**Boštjan Gombač**

Avtor besedil songov *Author of lyrics*

**Joseph Nzobandora – Jose**

Kostumografinja *Costume designer*

**Jelena Proković**

Oblikovalka videa *Video designer*

**Vesna Krebs**

Oblikovalec svetlobe in scenskih elementov

*Lighting and set designer*

**Danilo Pečar**

Zasedba *Cast*


**Lina Akif**

**Joseph Nzobandora – Jose**

**Irena Yebuah Tiran**


**Leticia Slapnik Yebuah**

**Maša Kagao Knez**

**K**o smo želeli rasizem že vreči na smetišče zgodovine, kamor v resnici spada, so svet ponovno pretresle novice, ki kažejo, da še kako vztraja in da je problematika več kot pereča. Po nasilni smrti Georgea Floyd v ZDA, ki je spodbudila gibanje Black Lives Matter, se je izkazalo, da je v 21. stoletju sistemski rasizem še vedno zakodiran v ustroj domnevnega najbolj demokratičnih družb na svetu in da pretvarjanje o njegovem neobstoju kvečjemu kaže na ignoranco in nezmožnost soočanja s to problematiko. Lahko rečemo, da pri nas rasizma ni? Da rasizem za nas še ni relevantna tema? Da se to dogaja nekje drugje, daleč v Ameriki? Da je peščica tistih “pisanih” in “temnopoltih” pri nas izjema, eksotika? Da so ti “naši” zato, ker jim zaupamo in smo zato pripravljeni spregledati njihovo drugačnost? Dokler bo družba potrebovala Drugega za svojo lastno potrditev ali krivca za neuspeh ter med prebivalstvom širila strahove, napetosti, delitve, bo problematika zagotovo obstajala. Kot izpostavlja avtorica predstave Maša Kagao Knez, ima “naša” družba velike težave s sprejemanjem drugačnosti: migranti vas bodo zagotovo oropali in vam posilili žene; čefurji vam bodo zasedli delovna mesta; sosed črnci vas bo prav zagotovo napadel, invalidi so “revčki” in ne enakopravni državljani, geji “uničujejo” družine, čeprav si jih v obstoječih pravnih pogojih niti ne morejo ustvariti. To bolj ali manj odkrito zaničevanje drugih in drugačnih, pa čeprav gre včasih le za “nedolžno” in nenamerno komentiranje, je tema predstave. Koliko škode naredimo “dobri ljudje”, ko “nikomur nič nočemo”?  Barbara Čerferin



**A**s we already wanted to throw racism into the dustbin of history, where it really belongs, the world was once again shaken by the news that racism persists and that the issue is more than burning. After the violent death of George Floyd in the United States, which further fuelled the Black Lives Matter movement, it turned out that in the 21<sup>st</sup> century, systemic racism is still encoded in the very structure of the supposedly most democratic societies in the world. Our pretending about this problem shows only our ignorance and inability to deal with this issue. Can we say that there is no racism in Slovenia? That racism has not yet become a relevant topic for us? That this is happening somewhere else, for example, far away in America? That a handful of those “colourful” and “black” people who live in our country

are just an exotic exception? That they are a part of “us” because we trust them and that we are therefore willing to overlook their differences, their otherness? As long as society needs the Other for its confirmation or finding the culprit for its own failure and spreads fears, tensions, divisions among the population, the problem will continue to exist. As the author of the performance, Maša Kagao Knez, points out, “our” society has a whole spectrum of difficulties accepting differences: migrants will undoubtedly rob you and rape your wives; “che-furs” (a slur for anyone originating from one of the former Yugoslav republics) will occupy your jobs; your black neighbour will certainly attack you; the disabled are “poor” and not equal citizens; gays “destroy” families, even though they cannot even start their own in the current legal conditions. This more or less open contempt for others and the different, even though it is sometimes just “innocent” and unintentional commenting, is the theme of the show. How much damage do “good people” actually do when we “don’t want to hurt anyone”? 

8. 6. 2022 > 19.30 <  
Stara dvorana

Drama Slovenskega narodnega gledališča Maribor, Burgtheater,  
Jugoslovensko dramsko pozorišče, Cankarjev dom Ljubljana

**Drago Jančar**

# To noč sem jo videl *I Saw Her That Night*

Naslov izvirnika *Original title*  
**To noč sem jo videl**

Premiera *Première* **24. september 2021,**  
**Stara dvorana SNG Maribor**

Prva slovenska uprizoritev  
*The first Slovenian performance*

Predstava traja 4 ure 20 minut in ima dva odmora.  
*Running time 4 hours 20 minutes. Two intermissions.*

Režiser in avtor dramatisacije  
*Director and dramatisation*

**Janez Pipan**

Scenograf *Set designer*

**Marko Japelj**

Oblikovalka videa *Video designer*

**Vesna Krebs**

Kostumograf *Costume designer*

**Leo Kulaš**

Skladatelj in izvajalec scenske glasbe

*Composer and stage musician*

**Milko Lazar**

Korepetitor in avtor glasbenih priredb

*Vocal coach and arranger*

**Robert Mraček**

Oblikovalec svetlobe *Lighting designer*

**Andrej Hajdinjak**

Oblikovalec odrskega giba in borilnih veščin

*Movement and martial arts consultant*

**Sergiu Moga**

Lektorica *Language consultant*

**Metka Damjan**

Prevajalca romana v nemški jezik

*Translators of the novel into German*

**Klaus Detlef Olof, Daniela Kocmut**

Prevajalka romana v srbski jezik

*Translator of the novel into Serbian*

**Ana Ristović**

Prevajalki nemškega jezika na vajah

*Interpreters into German during rehearsals*

**Barbara Lečnik, Tjaša Šket**

Prevajalka pesmi

*Počiva jezero v tihoti v španski jezik*

*Translator of the song*

Počiva jezero v tihoti into Spanish

**Mojca Medvedšek**

Asistent režije *Assistant director*

**Žiga Hren**

Asistentka kostumografije

*Assistant costume designer*

**Lara Kulaš**

Asistent skladatelja *Assistant composer*

**Marjan Peternel**

Zasedba *Cast*

Veronika Zarnik **Nataša Matjašec Rošker**

Leo Zarnik **Blaž Dolenc**

Stevan Radovanović **Milan Marić**

Major Ilić **Nebojša Ljubišić**

Gospa Josipina *Madam Josipina* **Milena Zupančič**

Peter, njen mož *her husband* / Filip, Leov brat *Leo's brother*

**Davor Herga**

Horst Hubmayer, oficir Wehrmachta, zdravnik

*a Wehrmacht officer, doctor* **Daniel Jesch**

Joži, gospodinja *housewife* **Mateja Pucko**

Jeranek, delavec in partizan *worker and partisan*

**Matevž Biber**

Jeranek v poznejših letih *Jeranek in later years*

**Vladimir Vlaškalič**

Pevka iz Vranja *Singer from Vranje* **Mirjana Šajinović**

Angleški vojak, stražar *English soldier, guard* **Anže Krajnc**

Fani, kuharica *cook* **Irena Varga**

Franc, strežnik *servant* **Ivica Knez**

Vito, *pianist* **Robert Mraček**

Pesnik *Poet* **Matija Stipanič**

Wallner, esesovec, poveljnik Gestapa v Kranju, *an SS*

*officer, a Gestapo commander in Kranj* **Alfonz Kodrič**

**P**o brezčasni mojstrovini velikana slovenske in evropske literature Draga Jančarja, romanu *To noč sem jo videl*, je režiser Janez Pipan pripravil scensko balado v treh slikah, ki reflektira poetično vizijo umetnika o zamolčanem in pogosto tudi travmatičnem delu slovenske zgodovine. Koprodukcija z mednarodno zasedbo, ki ji uspe preslikati nekdanjo in predpostavljeno zgodovinsko realnost neposredno na oder, tako ni nastala zaradi naključnih povezav, ampak je logična posledica vsebine romana – pet pripovedovalcev, ki v romanu pripovedujejo pretresljivo zgodbo Veronike Zarnik, je različne narodnosti. Vsak od njih odstira Veronikino usodo z njegove oziroma njene perspektive; srbski oficir Stevan, Veronikin ljubimec, njena dementna mati, nemški zdravnik, hišna gospodinja Joži in ostareli partizan Jeranek postopoma odvijajo zamotan klobčič ljubezni, ljubosumja, poguma, pa tudi krutosti, izdaje, ranljivega in nasploh vsega človeškega. Čeprav gre za pet prvoosebnih zgodb, so te medsebojno prepletene in nabite z nepredvidljivimi situacijami. Ljubezenska zgodba med Veroniko in Stevanom, vihra druge svetovne vojne,



Veronikina končna usoda ter vsi pisani karakterji, upodobljeni s prepričljivo avtorsko pisavo, se v utelešenju mednarodne igralske zasedbe dvignejo nad pozabo zgodovine. Za uprizoritev tako kompleksne zgodbe ni nujna le do potankosti izdelana režijska zasnova, temveč predvsem življenjske izkušnje, izobrazba, odprtost, pa tudi ljubezen in spoštovanje vsega človeškega, minljivega in krhkega. **♥**

Director Janez Pipan prepared his adaptation, a stage balad in three tableaux, which reflects his poetic vision of what can often be considered a traumatic and silent part of Slovenian history, after the time-transcending novel *I Saw Her That Night* by Drago Jančar – a major figure of Slovenian and European literature. In turn, the co-production with an international cast managed to translate the former and presupposed historical reality directly onto the stage, which was not done by chance but as a logical and somewhat inherent consequence of the novel's narrative. Namely, all five narrators, who tell the extraordinary life story of Veronika Zarnik from each one's perspective, are of different nationalities: the Serbian military officer Stevan (Veronika's lover), Veronika's mother suffering from dementia, a German doctor, the Slovenian housekeeper Joži and the aged partisan Jeranek. Even though their individual stories reveal only a part of the whole reality, they intersect and provide an intriguingly entangled narrative imbued with love, jealousy, courage, as well as cruelty, treason and other human weaknesses and vices. The love story between Veronika and Stevan, as depicted in the novel, as well as the turmoil of war and Veronika's fate, are just waymarks of an extremely evocative, intense and, at moments, shocking story with its striking staging potential. To stage such a complex story, which has thus escaped the oblivion of history, one does not require only a brilliant staging concept but, foremost, life experience, erudition, open-mindedness, as well as love and respect for all that is human and all too fragile. **♥** Peter Giodani



9. 6. 2022 > 20.00 <  
Stara dvorana

Mini teater, Festival Ljubljana, Mestno gledališče Ptuj

**Wajdi Mouawad**

# Vsi ptice *Birds of a Kind*

Naslov izvirnika *Original title* **Tous des oiseaux**

Premiera *Première* **11. oktober 2020,**  
**Križevniška cerkev, Ljubljana**

Prva slovenska uprizoritev  
*The first Slovenian performance*

Predstava traja 2 uri 30 minut in ima en odmor.  
*Running time 2 hours 30 minutes.*  
*One intermission.*

Režiser *Director*  
**Ivica Buljan**  
Prevajalec *Translator*  
**Ignac Fock**  
Dramaturginja *Dramaturg*  
**Diana Koloini**  
Scenograf *Stage designer*  
**Aleksandar Denić**  
Kostumograf *Costume designer*  
**Alan Hranitelj**  
Skladatelj *Composer*  
**Mitja Vrhovnik Smrekar**  
Oblikovalca svetlobe in videa  
*Lighting and video designers*  
**Sonda 13, Toni Soprano Meneglejte**  
Oblikovalec zvoka *Sound designer*  
**Igor Mitrov**  
Lektor *Language consultant*  
**Jože Faganel**  
Asistentka dramaturgije  
*Assistant dramaturg*  
**Manca Majeršič Sevšek**  
Asistentka kostumografije  
*Assistant costume designer*  
**Slavica Janošević**  
Šepetalka *Prompter*  
**Nika Korenjak**  
Izvršna producenta *Executive producers*  
**Branislav Cerović, Sandra Ristić**

Zasedba *Cast*  
**Milena Zupančič**  
**Ivo Ban**  
**Nataša Barbara Gračner**  
**Robert Walti**  
**Saša Pavlin Stošič**  
**Aleksandra Balmazović**  
**Jose**  
**Gal Oblak**  
**Lina Akif**

**E**nega najbolj vznemirljivih svetovnih dramskih besedil *Vsi ptice* izpod peresa Wajdija Mouawada, avtorja libanonskega porekla iz Quebeca, ki živi v Franciji, bi lahko opredelili kot družinsko sago, tri-ler in surovo aktualno politično uganko. Začne se v knjižnici velike univerze v New Yorku, kjer se mladi raziskovalec genetike spozna z doktorandko zgodovine. V naslednjem prizoru se sliši zvok strašnih udarcev – nenadoma smo sredi terorističnega napada v Jeruzalemu in knjižnični stol se spremeni v bolniško posteljo. Le kaj sta mladi Eitan in Wahida iskala v Izraelu? Na nadzorni mejni točki Wahida potrpežljivo pojasnjuje, da Hassan ibn Muhammad al-Wazzân, s katerim se ukvarja kot zgodovinar, ni terorist, temveč protagonist njene doktorske teze in arabski diplomat, ki je umrl pred petsto leti. Ranjeni Eitan pa je prišel v Izrael, da bi poiskal svojo izgubljeno babico. Del družine se je odšel v Berlin, toda teroristični napad jih je za kratek čas spet vrnil v Jeruzalem, kjer bodo vsi odkrili strašno in obenem streznjujočo resnico o svojem poreklu. Uprizoritev je tudi ljubezenska zgodba, ki se ne boji močnih emocij; je remake Romea in Julije v času, ki sovraži razkošne zgodbe in prisega na minimalizem. Vprašanja, ki si jih zastavljajo ustvarjalci predstave, se dotikajo problematik izvora dednosti, (ne)enakovrednosti spomina in pozabe, odkrivanja in prenašanja družinskih skrivnosti od enega potomca na drugega (in možnosti posameznikove osvoboditve od njihovega bremena). Koliko človeških generacij mora prevzeti krivdo za Auschwitz in ne nazadnje, ali lahko tudi ljudje živimo v bratstvu, kot ga poznajo rodovi ptic? **1**



**O**ne of the world's most exciting plays, *Birds of a Kind*, written by Wajdi Mouawad, a Lebanese-born author from Quebec who lives in France, can be defined as a family saga, thriller and current political puzzle that begins in the library of a New York university, where a young geneticist meets a doctoral student in history. In the next scene, we hear the sound of a terrible blow; suddenly, we are in the middle of a terrorist attack in Jerusalem, and the library chair turns into a hospital bed. What were young Eitan and Wahida looking for in Israel? At the border checkpoint, Wahida patiently explains that Hassan ibn Muhammad al-Wazzân, whom she studies as a historian, is not a terrorist but the protagonist of her doctoral thesis: he was an Arabian diplomat who died five hundred years ago. The wounded Eitan came to Israel to look for his lost grandmother. Part of the family moved to Berlin, but the terrorist attack brought them back to Jerusalem for a short time, where they will discover at the same time the terrible and sobering truth about their origins. It is also a love story that is not afraid of strong emotions, a remake of Romeo and Juliet at a time that hates lavish stories and swears in minimalism. The questions we want to ask the audience and ourselves: is heredity genetically defined, are memories and forgetfulness equivalent? Are family secrets revealed and passed down from one descendant to another, or can we free ourselves from them? How many generations must take responsibility for Auschwitz? Can humanity live in a brotherhood as known to the genera of birds? **1** **1** Barbara Čeferin

10. 6. 2022 > 18.00 <  
Mali oder

Zavod Melara

**Lina Akif, Maša Grošelj, Varja Hrvatin, Vid Merlak, Mia Skrbina**

# Najraje bi se udrila v zemljo *I Wish the Earth Would Open Up and Swallow Me*

Premiera *Première* 2. april 2021,  
Ljubljana

Prva slovenska uprizoritev  
*The first Slovenian performance*

Predstava traja 1 uro 30 minut  
in nima odmora.  
*Running time 1 hour 30 minutes.  
No intermission.*

**Predstava poteka v zasebni Facebook skupini.** Predstavo lahko s svojega Facebook profila spremljate od doma na telefonu ali računalniku, omogočen pa je tudi brezplačen ogled na lastnih telefonih ali računalnikih (s slušalkami) na Malem odru, kjer bo poskrbljeno za sedišča.

**The show takes place in a private Facebook group.** *To participate in the show, a Facebook profile is required. The show can be watched from home on your phone or computer. You can also watch it for free using your own phone or computer (with headphones) in the auditorium of the Small Stage, where seats will be provided.*

Avtorica koncepta in scenarija  
*Concept and script*  
**Varja Hrvatin**  
Avtorji Authors  
**Lina Akif, Maša Grošelj,  
Varja Hrvatin, Vid Merlak,  
Mia Skrbina**  
Oblikovalec videa in glasbe  
*Video designer and music*  
**Vid Merlak**

Izvajalki Performers  
**Lina Akif  
Maša Grošelj**

**N**ajraje bi se udrila v zemljo je interaktivni uprizoritveni eksperiment, ki skozi dramaturgijo internetnih platform dekodira uprizoritveni potencial socialnih omrežij. Skozi formo vzpostavljanja gledališkega prostora in časa znotraj facebook skupine kot polja virtualne skupnosti se uprizoritev posveča raziskovanju socialnih omrežij kot strategij pobega, iskanja pripadnosti ter polja aktivne družbene vključenosti. Igralki se skozi igro izzivov in nalog preizkušata v različnih internetnih formatih, vse od instagram

zgodb, tiktok izzivov, do tutorialov in vlogov, s katerimi tako rekoč utelesita pozicijo sodobnih “influencerjev”. Gledalci kot člani facebook skupnosti in kot aktivni soigralci sodelujejo v tekmovanju za mesto ambasadorke fiktivnega kozmetičnega podjetja LalaLush, pri tem pa s svojimi všečki in komentarji vrednotijo vsebine obeh igralk ter posledično vplivajo na potek in razplet igre. Igra, ki postaja čedalje bolj emocionalno zahtevna in intimna, odstira tesnobo, strahove in negotovosti kot glavno kolateralno škodo izpraznjenosti spletnih reprezentacij ter hkrati razpira vprašanje, kako daleč smo pripravljeni iti v bitki za potrditev. Če so socialna omrežja igra, ki jo moramo igrati, da lahko obstajamo, kako lahko potem iz te borbe izidemo kot zmagovalci? **1**



**I** Wish the Earth Would Open Up and Swallow Me is an interactive performative experiment that decodes the performative potential of social media through the dramaturgy of internet platforms. Through establishing a theatrical space and time within a Facebook group as a place of a virtual community,

the performance explores social media as a strategy of escape, a search for belonging and a place of active social inclusion. The performers are challenged in different internet formats through games and tasks of Instagram stories, TikTok challenges, tutorials and vlogs to represent (and embody) the position of a contemporary influencer. As part of the Facebook community, the audience actively takes part in the competition for the new ambassador position for a fictional cosmetic company LalaLush, by valuing the performers with likes and comments, thus consequently affecting the course and outcome of the game. The game that becomes more and more emotionally challenging and intimate reveals anxiety, fear and insecurity as the main collateral damage of the emptiness of online representation. Furthermore, it opens up the question of how far we are willing to go in this pursuit for validation. If social media is a game that we must play to exist, how can we emerge as winners? **1** **1** Vid Merlak

10. 6. 2022 > 20.00 <  
Stara dvorana

Drama Slovenskega narodnega gledališča Maribor

**William Shakespeare**

# Romeo in Julija *Romeo and Juliet*

Premiera *Première* 22. januar 2021,  
Stara dvorana SNG Maribor

Predstava traja 3 ure in ima en odmor.  
*Running time 3 hours. One intermission*

Režiser in oblikovalec svetlobe  
*Director and lighting designer*

**Aleksandar Popovski**

Prevajalec *Translator*

**Srečko Fišer**

Avtorja priredbe *Authors of adaptation*

**Aleksandar Popovski, Nina Kuclar Stiković**

Avtor dodatnega besedila  
*Author of the additional text*

**Nejc Gazvoda**

Dramaturginja *Dramaturg*

**Nina Kuclar Stiković**

Scenograf *Set designer*

**Sven Jonke (NUMEN)**

Kostumografinja *Costume designer*

**Jelena Proković**

Skladatelj *Composer*

**Marjan Nečak**

Koreograf *Choreographer*

**Žigan Krajnc**

Lektorica *Language consultant*

**Mojca Marič**

Asistent režije *Assistant director*

**Luka Marcen**

Asistent scenografije *Assistant set designer*

**Matic Gselman**

Asistentka kostumografije

*Assistant costume designer*

**Nina Čehovin**

Zasedba *Cast*

Julija *Juliet* **Julija Klavžar**

Romeo **Žan Koprivnik**

Pestunja *The Nurse* **Ksenija Mišič**

Pater Lorenzo *Friar Laurence* **Vladimir Vlaškalič**

Capulet **Kristijan Ostanek**

Capuletova *Lady Capulet* **Maša Žilavec**

Tybalt **Matevž Biber**

Paris **Vojko Belšak**

Monteg *Montague* **Nejc Ropret**

Montegova *Lady Montague* **Mojca Simonič**

Benvolio **Petja Labović**

Mercutio **Blaž Dolenc**

Knez Escalus *Prince Escalus* **Davor Herga**

Eva Kraš, Mateja Pucko, Mirjana Šajinović

**B**ržkone najslavnejša ljubezenska zgodba vseh časov, Shakespearova tragedija *Romeo in Julija* (1593), je še danes ena izmed največkrat uprizorjenih gledaliških iger velikega angleškega barda. Družba, ki jo vsaka na svojih okopih predstavlja njuni s sovraštvom prepojeni družini, Montegi in Capuleti, narekuje usodo mladih zaljubljenec. "Starodavno sovraštvo in mlada ljubezen. Naše polnilo so nasprotja. Ne le v konfliktu, temveč tudi v besedi, misli in v dramskem dogajanju. Po uličnem pretepu se zgodi zabava. Skrivni poroki sledi dvojni umor. Po obsodbi o izgnanstvu se vseeno zgodi poročna noč. Priprave na poročno slavlje se sprevržejo v pogreb. Pobeg k ljubezni in upanje na srečni konec pa prepreči nesporazum, ki vodi v dvojni samomor. Svet nasprotij oziroma narobe svet. Nenehno pričakovanje nepričakovanih informacij," je vsebino tragedije povzela dramaturginja Nina Kuclar Stiković. Režiser uprizoritve Aleksandar Popovski pri tem dodaja, da ga je fascinirala predvsem moč dekleta, ki se odloči, da gre v objem ljubezni skozi smrt in nazaj. Prav zato se mu je zdelo pomembno, da zgodbo prikaže skozi njene oči: "V svetu, polnem nasilja in strahu, sem se počutil kot ta nežni par, ki se trudi ohraniti edino stvar, ki ju zanima. Lepoto."

📸 Damjan Švarc



**A**rguably the most famous love story of all time, Shakespeare's 1593 tragedy *Romeo and Juliet* is also one of the esteemed Bard's most frequently staged plays worldwide. The opposing worlds, each represented and embodied by revenge-driven families – the Montagues and the Capulets –, dictate the young lovers' fate. Dramaturg Nina Kuclar Stiković pointed out the following: "Ancient hatred and young love. Our fillers are opposites. Not only in conflict but also in word, thought and dramatic action. After a street fight, a party happens. A secret marriage is followed by a double murder. After the conviction of exile, however, the wedding night happens. Preparations for the wedding celebration turn into a funeral. An escape to love and hope for a happy ending, however, prevents a misunderstanding that leads to a double suicide. The world of opposites or the wrong world. The constant expectation of unexpected information." In addition, director Aleksandar Popovski noted that he was fascinated by the power of a girl who decides to go through death only to get back into the embrace of love. Therefore, he thought it was important to show the story through her eyes: "In a world full of violence, aggression and fear, I felt like this gentle couple trying to keep the only thing they care about. Beauty."



11. 6. 2022 > 20.00 <  
Stara dvorana

Slovensko narodno gledališče Nova Gorica, Slovensko mladinsko gledališče

**Simona Semenič**

# jerebika, štrudelj, ples pa še kaj rowan, strudel, dance and more

Premiera *Première* 8. april 2021,  
Veliki oder SNG Nova Gorica



Predstava traja 2 uri in nima odmora.  
*Running time 2 hours. No intermission.*

Režiser *Director*  
**Jure Novak**  
Dramaturg *Dramaturg*  
**Marko Bratuš**  
Avtor jezikovne priredbe  
*Author of language adaptation*  
**Srečko Fišer**  
Lektorja *Language consultants*  
**Srečko Fišer, Anja Pišot**  
Scenografinja *Set designer*  
**Urša Vidic**  
Kostumografinja *Costume designer*  
**Dajana Ljubičić**  
Skladatelj *Composer*  
**Uroš Buh**  
Oblikovalec svetlobe *Lighting designer*  
**Andrej Hajdinjak**  
Oblikovalka maske in frizure  
*Make-up artist and hair-stylist*  
**Muhair**  
Asistentka dramaturgije *Assistant dramaturg*  
**Alja Lobnik**  
Asistentka scenografije *Assistant set designer*  
**Mojca Madon**  
Asistentka kostumografije  
*Assistant costume designer*  
**Monika Colja**

Zasedba *Cast*  
bogdana, gospodinja v župnišču, 42 let *bogdana, a parish house housekeeper, 42* **Marjuta Slamič**  
višnja, tovarišica učiteljica, 33 let *višnja, a teacher, 33* **Patrizia Jurinčič Finžgar**  
estera, tovarišica ravnateljica, sekretarka z k v ks, 50 let *estera, a principal, the county secretary of the communist party, 50* **Helena Peršuh**  
genovefa, gostilničarka, 66 let *genovefa, a publican, 66* **Damjana Černe**  
angela, genovefina hči, 46 let *angela, genovefa's daughter, 46* **Ana Facchini**  
slavka, upokojena ravnateljica, 60 let *slavka, a retired principal, 60* **Draga Potočnjak**  
helena, nuna na kolesu, 26 let *helena, a nun on a bike, 26* **Nataša Keser** k. g. as *guest*  
karlo, esterin mož, predsednik krajevne skupnosti in predsednik delavskega sveta v mlekarni, 52 let *karlo, estera's husband, the president of the local community and the president of the workers' council in the creamery, 52* **Iztok Mlakar**


rajko, slavkin sin, 33 let *rajko, slavka's son, 33* **Andrej Zalesjak**  
jože, gospod župnik, 35 let *jože, a parish priest, 35* **Blaž Šef**  
viljem, mežnar, 42 let *viljem, a sexton, 42* **Matej Recer**  
ciril, poštar, 45 let *ciril, a postman, 45* **Primož Bezjak**  
herman, tovariš učitelj, 54 let *herman, a teacher, 54* **Željko Hrs**  
tone, vaški veseljak, 57 let *tone, a village carouser, 57* **Blaž Valič**

**P**etnajsti avgust 1963, vas v Vipavski dolini. Vaščani pripravljajo dva dogodka na isti dan in ob isti uri – mašo za veliki šmaren z gospodom škofom in proslavo dneva graničarjev JLA s tovarišem sekretarjem centralnega komiteja. Odločitve, ki jih morajo sprejeti, so težke. Bodo poniglavo strnili vrste kot zveste ovčice ali poslušni tovariši? Na prvi pogled je *jerebika, štrudelj, ples pa še kaj* igra o nekem zgodovinskem času in temeljni slovenski ideološki razklanosti. A bolj ko se zgodba razvija, bolj jasno se izrisuje portret sodobne slovenske družbe, v kateri ideološko prepričanje zlahka zamenja pragmatična korist. Besedilo nenehno prehaja med časi in prizorišči, politična dilema pa je začinjena s prizori neposredne seksualnosti, v katerih vsakdo nesebično liže,

drka, vtika, boža, gnete in jaha kogar, kolikor in kadar je le mogoče. Gre za besedilno bravuro, ki se po eni strani igra z žanrom komedije, tako da preizprašuje meje komičnega, po drugi pa z meščansko predpostavko gledališča, ki je pripravljeno sprejeti provokacijo, a le do določene mere. Režiser se v svojem opusu z zanimanjem loteva različnih žgočih družbenih tem(atik), med katerimi mu nista tuji niti odrska obdelava spolnosti in angažirana interpretacija besedil Simone Semenič. V uprizoritvi se zrcali tesen preplet občutljivih tem ter pozicij avtorice in režiserja, ki na odru zaživi v podobi sočne celote, ta pa pronicljivo analizira stanje v družbi in obenem vre od življenjske sle.   Peter Uhan



**I**t is 15 August 1963, and the villagers in the Vipava Valley are getting ready for two events scheduled at the very same time: a religious service honouring the Feast of the Assumption with the Most Reverend Bishop and the celebration of the border guards of the Yugoslav People's Army with the comrade Secretary of the Central Committee. They have some tough decisions to make: will they succumb and close the ranks as loyal sheep or obedient comrades? At first glance, *rowan, strudel, dance and more* is a play about

a historical period and the fundamental ideological schism between Slovenians. But as the story unfolds, the clearer the portrait of contemporary Slovenian society becomes, in which ideological belief is easily replaced by pragmatic benefit. The text constantly shifts between times and scenes; the political dilemma is spiced with explicit scenes in which everyone selflessly licks, masturbates, inserts, caresses, kneads and rides anyone as much and whenever possible. The play is a textual bravado that plays, on the one hand, with the comedy genre by questioning the limits of the comic and, on the other, with the bourgeois preconception of theatre that is willing to accept provocation but only to a certain extent. Jure Novak, who is always keen on presenting various compelling social topics, even if it entails sexuality onstage and an engaged interpretation of the text by Simona Semenič, directed the production. The performance thus reflects a close intertwining of sensitive topics and positions of both the author and director alike, resulting in a juicy staged whole, which provides an acute analysis of society brimming with vitality. 



# Režiserji tekmovalnih predstav *Directors of the Competition Programme*

**Nina Rajič Kranjac** (1991) je ena najprodnornejših gledaliških režiserk in vsestranskih ustvarjalk mlajše generacije. Po zaključeni mednarodni maturi na II. gimnaziji Maribor in študiju solopetja na Konservatoriju za glasbo in balet Maribor je leta 2014 zaključila študij gledališke in radijske režije na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani, kjer je pod mentorstvom profesorja Tomija Janežiča tudi magistrirala iz gledališke režije (2017). Do sedaj je režirala v skoraj vseh slovenskih institucionalnih gledališčih in na neodvisni sceni. Že med študijem je prejela več nagrad: za uprizoritev *Tri sestre* (2012) študentsko nagrado za najboljšo produkcijo v celoti, za uprizoritev drame *1981* Simone Semenič prvo nagrado za najboljšo produkcijo na Mednarodnem festivalu dramskih umetnosti v Zagrebu in Šeligovo nagrado za najboljšo slovensko uprizoritev na Tednu slovenske drame, za režijo *1981* in igralski avtorski projekt po motivih Bertolta Brechta *ZDAJ letim!* pa akademijsko Prešernovo nagrado za režijo. Za uprizoritev *Zborovanje ptic* (Gledališče Glej, 2015) je na Mednarodnem gledališkem festivalu MESS v Sarajevu osvojila nagrado Jurislava Koreniča za najboljšo mlado režiserko in študentsko Prešernovo nagrado Univerze v Ljubljani. Za uprizoritev *Naš razred* (Prešernovo gledališče Kranj, Mestno gledališče Ptuj in Mini teater) je prejela Borštnikovo nagrado za režijo (2018). V svojih režijskih delih je nastopila tudi v vlogi igralke, nazadnje je kot performerka in režiserka delovala v uprizoritvi *Solo* (Slovensko mladinsko gledališče in Maska Ljubljana, 2021). 📌

## #režiserka predstave Požigi

**Nina Rajič Kranjac** (1991) is considered not only one of the most cutting-edge theatre directors but also one of the most versatile theatre artists of the younger generation. After graduating from the IB Diploma Programme at the Second Gymnasium Maribor, she completed her studies in solo singing at the Maribor Conservatory of Music and Ballet. She then attended UL AGRFT, from where she graduated in theatre and radio directing (2014) and obtained her master's degree in theatre directing (2017), mentored by Tomi Janežič. She has directed productions in almost all the Slovenian institutional theatres as well as in numerous independent theatres. During

her studies, she received several awards: the Student Best Production Award for her direction of *Three Sisters* (2012); the Best Production Award at the International Festival of Dramatic Arts in Zagreb for her production of Simona Semenič's *1981*; the Šeligo Award for the Best Slovenian Production at the Week of Slovenian Drama; the Academy Prešeren Award for the direction of *1981* and her original project *NOW I'm Flying!* based on motifs by Bertolt Brecht. In addition, she won the Jurislav Korenić Award for Best Young Director at the International Theatre Festival MESS in Sarajevo and the UL Student Prešeren Award for her staging of *The Conference of the Birds* (Glej Theatre, 2015). Her staging of *Our Class* (Prešeren Theatre Kranj, Ptuj City Theatre, Mini Theatre) won the Borštnik Award for Directing (2018). She has also appeared several times as an actress in her productions, most recently as a performer and director in the production *Solo* (Mladinsko Theatre and Maska Ljubljana, 2021). 📌

## #director of Scorched

**Jan Krmelj** (1995) je mlad mariborski literarni in gledališki ustvarjalec, ki se je študijsko izpopolnjeval pri režiserjih Romeu Castellucciju, Borisu Nikitinu, Jerneju Lorenciju in Tomažu Pandurju. Študij režije na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani je zaključil leta 2018 z diplomsko uprizoritvijo *Idomenej* Ronalda Schimmelpfenniga (v lastnem prevodu). Leta 2014 je pri založbi Litera izšel njegov pesniški prvenec *Relikvije dihanja*. Že v času študija je režiral uprizoritev *Utopia, arheologija raja*, ki je nastala po besedilu v njegovem soavtorstvu s Katjo Markič in Tiborjem Hrsom Pandurjem (Slovensko narodno gledališče Drama Ljubljana in Mestno gledališče Ptuj, 2016). Na odru Prve gimnazije Maribor so uprizorili njegovo dramsko študijo *Ležišča iz jabolk*, v kateri se ukvarja s položajem mladega človeka, z iniciacijo otroka v svet odraslih. Po končanem študiju režije je režiral in vizualno oblikoval več uprizoritev: *Življenje drugih*, ki je nastala po motivih istoimenskega filma Florian Henckla von Donner-smarcka (SNG Drama Ljubljana, 2020); instalacijsko predstavo *Antifone* (osmo/za, 2019), ki pripoveduje o času, ki ostaja (besedilo je nastalo v soavtorstvu z Niko Prusnik Kardum). Uprizoritev *Za praznino/*

*Jok kamere* je ustvarjal kot avtor, režiser, scenograf in oblikovalec svetlobe (Mednarodni grafični likovni center, 2019), režiral je tudi predstavo *Triadni balet* (Sokolski dom Tabor, 2019). 📌

## #režiser predstave Proslava

**Jan Krmelj** (1995) is a young Maribor writer and theatre director who has studied and collaborated with renowned directors, such as Romeo Castellucci, Boris Nikitin, Jernej Lorenci and Tomaž Pandur. He graduated in directing from the UL AGRFT in 2018 with Ronald Schimmelpfennig's *Idomeneo* (with his translation of the play). In 2014, he published his first collection of poems, *Relics of Breath* (Litera publishing house). During his studies, he directed the play *Utopia, Archeology of Paradise*, based on a text co-created by Krmelj, Katja Markič and Tibor Hrs Pandur (a co-production of the SNT Drama Ljubljana and Ptuj City Theatre, 2016). In addition, he staged his drama study *Beds from Apples*, which tackles the position of a young man, or rather, the initiation of a child into the world of adults, at the First Gymnasium Maribor. Upon graduation, he directed and visually designed several productions: *The Lives of Others* (SNT Drama Ljubljana, 2020), based on the film of the same name by Florian Henckel von Donnersmarck; the installation performance *Antiphons* (osmo/za, 2019), which deals with the time that remains (text co-authored by Nika Prusnik Kardum). In addition, he was the author, director, set designer and lighting designer of the production *Up For Emptiness/The Crying of the Camera* (International Centre of Graphic Arts, 2019). He also directed *The Triad Ballet* (Sokolski dom Tabor, 2019). 📌

## #director of Celebration

**Eva Nina Lampič** (1985) je samozaposlena gledališka režiserka, avtorica in ustvarjalka iz Slovenije, živeča v Berlinu. Študirala je v Ljubljani in Sheffieldu, danes pa ustvarja predvsem na neodvisni gledališki sceni ter v institucionalnih gledališčih v Sloveniji in Nemčiji. Njeno delo se osredotoča na dekonstrukcijo kontekstov in stapljanje mej med predstavo, metagledališčem in pogovorom. V svojih delih se skozi feministično perspektivo ukvarja z razmerji moči v gledališču ter v njegovem širšem družbenem

kontekstu. Med njenimi zadnjimi režijskimi stvaritvami velja omeniti *Učinek* (Slovensko narodno gledališče Drama Ljubljana, 2021), *Potential States* (Moment Maribor, Ballhaus Ost, Gledališče Glej, 2020), *Nekaj ljudi išče srečo in crkne od smeha* (Slovensko narodno gledališče Nova Gorica, 2019), *Abonma* (Moment, 2018/2019) in *Sylvia* (Društvo VLU, 2017). 📌

## #režiserka predstave Učinek

**Eva Nina Lampič** (1985) is a freelance theatre director, author and performance maker from Slovenia, living in Berlin. She studied in Ljubljana and Sheffield (UK) and now works in the independent theatre scene as well as in institutional theatres, both in Slovenia and Germany. Her work focuses on deconstructing contexts and blending the borders between performance, meta-theatre and conversation. Her interests revolve around power relationships in and outside of theatre from a feminist perspective. Her recent works: *The Effect* (SNT Drama Ljubljana, 2021), *Potential States* (Moment, Ballhaus Ost, Glej Theatre, 2020), *A Few People Search for Happiness and Laugh Themselves to Death* (SNT Nova Gorica, 2019), *Abonma* (Moment, 2018/2019) and *Sylvia* (Association VLU, 2017). 📌

## #director of The Effect

**Jernej Lorenci** (1973) je v rani mladosti začel spoznavati oblike gledališke umetnosti, v srednješolskih letih pa je pod okriljem Mrtvega gledališča Maribor že režiral prve uprizoritve. Za gledališko umetnost ga je v svojem Dramskem studiu dokončno navdušil dramatik in dramaturg Vili Ravnjak. Po končani Prvi gimnaziji Maribor je vpisal študij režije na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani, kjer je študiral pod mentorstvom Mileta Koruna in Matjaža Zupančiča. Leta 1996 je na oder Lutkovnega gledališča Ljubljana postavil diplomsko uprizoritev Sofoklejeve *Antigone*, s katero je tri leta kasneje tudi diplomiral. Leta 1997 je bil med ustanovitelji Gledališke šole Prve gimnazije Maribor. Po študiju je režijske izkušnje nabiral v domala vseh slovenskih poklicnih gledališčih, pa tudi na Reki, v Zagrebu, Trstu in Sarajevu. V Prešernovem gledališču Kranj se je prvič predstavil z drzno postavitvijo kultnega besedila sodobne dramatike *Kako jemati*

*njeno življenje* Martina Crimpa (2011). Leta 2014 je za svoje delo prejel nagrado Prešernovega sklada, istega leta pa je s kranjskim ansamblom na oder postavil poetično besedilo *Mrtvec pride po ljubico* Svetlane Makarovič; predstava, ena pomembnejših stvaritev sodobnega slovenskega gledališča, je prejela številne domače in mednarodne nagrade. Pod njegovim režijskim vodstvom je leta 2017 nastal avtorski projekt *Stenica*, ki je na 48. Tednu slovenske drame prejel Šeligovo nagrado ter nagrado občinstva. Istega leta je Lorenci prejel nagrado Evropske komisije za gledališče Premio Europa, najpomembnejše priznanje v evropskem gledališču. Žirija je v utemeljitvi zapisala, da je v tem “modrem režiserju” videla ustvarjalca “nove gledališke realnosti”, ki je zaznamovala vse dobitnike te najvišje evropske nagrade za gledališče, med drugim tudi Petra Brooka in Harolda Pinterja. ¶

#### #režiser predstave Škofjeloški pasijon

**Jernej Lorenci** (1973) discovered his interest in theatrical art at a young age. In his high school years, he directed his first productions under the auspices of the Maribor Dead Theatre. In his Drama Studio, the playwright and dramaturg Vili Ravnjak finally encouraged him to pursue his professional career in theatre. After graduating from the First Gymnasium Maribor, he enrolled in the study of directing at the UL AGRFT, where he studied under the mentorship of Mile Korun and Matjaž Zupančič. In 1996, he staged a graduation production of Sophocles’ *Antigone* on the stage of the Ljubljana Puppet Theatre, with which he also graduated three years later. In 1997, he was one of the co-founders of the First Gymnasium Maribor Theatre School. Upon graduation, he gained directing experience in professional theatres throughout Slovenia, as well as in Rijeka, Zagreb, Trieste and Sarajevo. At the Prešeren Theatre in Kranj, he made a staggering 2011 debut by staging Martin Crimp’s cult contemporary drama *Attempts on Her Life*. In 2014, he received the Prešeren Fund Award. In the same year, he staged Svetlana Makarovič’s poetic text *The Dead Man Comes for His Mistress* at the Prešeren Theatre Kranj. The play has become one of the most important creations of contemporary Slovenian theatre and has received numerous domestic

and international awards. Under his direction, the devised theatre *The Bedbug* was created in 2017, which received the Šeligo Award and the Audience Award at the 48<sup>th</sup> Week of Slovenian Drama. In the same year, he received the Premio Europa award, the most important recognition in the European theatre, bestowed by the European Commission. The jury members wrote that they saw in this “wise director” a “new theatrical reality”, a quality which has marked all the winners of this highest European award for theatre, including Peter Brook and Harold Pinter. ¶

#### #director of The Škofja Loka Passion Play

**Nina Ramšak Markovič** je leta 2016 diplomirala iz gledališke in radijske režije na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. Za diplomsko uprizoritev *Hiša Bernarde Alba* Federica Garcíe Lorce (premiera v Stari pošti), ki jo je ustvarila pod mentorstvom rednega profesorja Matjaža Zupančiča, je prejela akademijsko Prešernovo nagrado za režijo. Leta 2019 je zaključila magistrski študij z uprizoritvijo *Dan po* v Slovenskem mladinskem gledališču pod mentorstvom Janeza Janše in profesorja Jerneja Lorencija. Je ustanovna članica revije gledaliških in filmskih ustvarjalcev *Adept*, pri kateri je uredniško sodelovala med letoma 2014 in 2019. Od leta 2020 je direktorica zavoda Melara, ki je v letu 2021/2022 začel ustvarjati lastno produkcijo (*Najraje bi se vdrla v zemljo, Predsednice*). Deluje tako v institucionalnih gledališčih (Slovensko narodno gledališče Drama Ljubljana, Slovensko ljudsko gledališče Celje, Slovensko mladinsko gledališče) kot na neodvisni sceni (Gledališče Glej, Bunker, Moment Maribor, Mini teater), kjer redno sodeluje s skupino Mismo Nismo. ¶

#### #režiserka predstave Emigranta

**Nina Ramšak Markovič** graduated in theatre and radio directing from the UL AGRFT in 2016. Her graduation production, *The House of Bernarda Alba* by Federico García Lorca (premièred at The Old Post Office), mentored by Matjaž Zupančič, won the Academy Student Prešeren Award for directing. In 2019, she obtained her master’s degree with her production *The Day After* at the Mladinsko Theatre, mentored by Janez Janša and Jernej Lorenci. She

was a founding member of the theatre and film-makers’ journal *Adept*, acting as one of the editors from 2014 to 2019. Since 2020, she has been the director of the Melara Institute, which launched its own productions in 2021/2022 (*I Wish the Earth Would Open Up and Swallow Me, Die Präsidentinnen*). She has directed productions in institutional theatres (SNT Drama Ljubljana, Celje City Theatre, Mladinsko Theatre) and independent theatres (Glej, Bunker, Moment, Mini Theatre). She regularly collaborates with the group Mismo Nismo. ¶

#### #director of The Emigrants

**Ivana Djilas** (1976) je na Fakulteti dramskih umetnosti v Beogradu diplomirala iz gledališke in radijske režije, leta 2007 pa je zaključila podiplomski študij na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. Sedaj pripravlja doktorat na Pedagoški fakulteti v Ljubljani, smer Edukacijske vede, in deluje kot samozaposlena v kulturi. Režirala je več kot šestdeset žanrsko različnih predstav za odrasle in otroke v različnih slovenskih gledališčih. V svojih produkcijah velikokrat prepleta gledališke in glasbene elemente, zanima jo tudi transformiranje enega medija v drugega. Tema njenega magisterija *Vizualizacija romana – alternativni pristop k uprizarjanju romana v gledališču* se navezuje na uprizoritev knjige *Šolski zvezek* Agote Kristof, ki so ji sledile še druge uprizoritve dramatisacij romanov, slikanic, kolumn, poezije in znanstvenih esejev. Piše tudi kolumne in članke za različne revije. Njen romaneskni prvenec *Hiša* je bil nominiran za kresnikovo nagrado. ¶

**#režiserka predstav Čriček in temačni občutek ter Črna koža, bele maske**

**Ivana Djilas** (1976) graduated in theatre and radio directing from the Faculty of Dramatic Arts in Belgrade. In 2007, she completed her postgraduate studies at the UL AGRFT with a master’s thesis entitled *Visualisation of the Novel – An Alternative Approach to Staging a Novel in Theatre*, referring to her 2003 staging of Agota Kristof’s *The Notebook* at SNT Drama Ljubljana. In addition to being self-employed in culture, she is currently working on her doctorate in teacher education and educational sciences at the Faculty of Education in Ljubljana. Djilas, who often

intertwines theatrical and musical genres and is interested in transforming one medium into another, has directed more than sixty genre-bending plays for adults and children in various Slovenian theatres. In addition to her dramatisations of novels, picture books, columns, poetry and scientific papers, she is also a prolific columnist for several magazines. Her debut novel, *The House*, was nominated for the Kresnik Award. ¶

#### #director of The Healing of the Cricket and co-director of Black Skin, White Masks

**Vito Weis** (1986) je leta 2013 diplomiral iz igre na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. Ustvarja na področjih dramskega gledališča, plesa, fizičnega gledališča in sodobnih scenskih umetnosti. Za svoje delo je prejel več nagrad: leta 2018 Borštnikovo nagrado za igro v predstavi *Heroj 2.0* (r. Uroš Kaurin, Vito Weis, Moment Maribor in Zavod EN-KNAP, 2018), leta 2015 Borštnikovo nagrado za mladega igralca za vlogi Léona in Rodolpha v predstavi *Gospa Bovary* (r. Yulia Roschina, Slovensko narodno gledališče Nova Gorica, 2015) in leta 2016 nagrado zlati lev za igralske stvaritve v predstavah *Gospa Bovary*, *Brez solz za pedre* (r. Alen Jelen, Cankarjev dom Ljubljana in Gledališče ŠKUC, 2015) ter *Heroj 1.0* (r. Uroš Kaurin, Vito Weis, Slovensko mladinsko gledališče in Moment Maribor, 2014). ¶

#### #režiser predstave Slaba družba

**Vito Weis** (1986) graduated as an actor in 2013 and has since been working in drama, dance, physical theatre and contemporary performing arts. He has won several awards: in 2018, the Borštnik Award for acting in the performance *Hero 2.0* (directed by Uroš Kaurin and Weis, produced by Moment Maribor and EN-KNAP Productions); in 2015, the Borštnik Young Actor Award for the roles of Léon and Rodolphe in *Madame Bovary* (directed by Yulia Roschina, produced by SNT Nova Gorica); and in 2016, the Golden Lion Award at the Golden Lion Festival, Umag, for his acting creations in the performances *Madame Bovary*, *No Tears for Queens* (directed by Alen Jelen, produced by Cankarjev dom Ljubljana and ŠKUC, 2015) and *Hero 1.0* (directed by Uroš Kaurin and

Weis, produced by Mladinsko Theatre and Moment Maribor, 2014). 📌

#### #director of Bad Company

**Sebastijan Horvat** (1971) je eden mednarodno najbolj priznanih in najbolj ustvarjalnih slovenskih gledaliških režiserjev. Kot študent legendarnega režiserja in profesorja Dušana Jovanovića je leta 1998 diplomiral iz gledališke režije na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani, kjer od leta 2005 predava gledališko režijo. Horvat je v svoji bogati karieri režiral uprizoritve v vseh poklicnih gledališčih v Sloveniji in mnogih gledališčih v tujini. Za svoje gledališko ustvarjanje je prejel številne pomembne nagrade, med njimi nagrado Prešernovega sklada, nagrado Montblanc za mlade režiserje na Salzburškem festivalu (Salzburg Festspiele), Borštnikovo nagrado za režijo, grand prix in Šeligovo nagrado na Tednu slovenske drame, grand prix Mire Trailovića za najboljšo predstavo in nagrado časnika *Politika* za režijo na festivalu BITEF v Beogradu. Je eden od ustanoviteljev neodvisnega gledališkega inštituta E.P.I. center. 📌

#### #režiser predstave Cement

**Sebastijan Horvat** (1971) is one of the most internationally acclaimed and creative Slovenian theatre directors. As a student of the legendary director and professor Dušan Jovanović, he graduated in theatre directing (in 1998) from the UL AGRFT, where he has worked since 2005 as a senior lecturer of theatre direction. Horvat has directed performances in all of the professional theatres in Slovenia and many theatres abroad. For his theatre work, he received numerous important awards, among them the Prešeren Fund Award, Montblanc Young Directors Project Award at the Salzburg Festival, the Borštnik Award for direction, the Grand Prix and Šeligo Award at the Week of Slovenian Drama, Mira Trailović Grand Prix for best production and the newspaper *Politika* Award for best direction at the BITEF festival. He is also one of the founders of the independent theatre institute E.P.I. Centre. 📌

#### #director of Cement

**Žiga Divjak** (1992) je v slovensko kulturno javnost še med študijem vstopil s trilogijo *Tik pred revolucijo*

(2013–2015), ki mu je prinesla akademjsko Prešernovo nagrado in kasneje gostovala v Nemčiji in na Hrvaškem. Angažirani drži je ostal zvest tudi v svojem ustvarjanju po Akademiji, ki je doslej potekalo v Slovenskem mladinskem gledališču, Zavodu Maska, Prešernovem gledališču Kranj, Cankarjevem domu, Slovenskem narodnem gledališču Drama Ljubljana in Mestnem gledališču ljubljanskem. Njegova tankočutna obravnava družbenih vprašanj mu je leta 2017 prinesla Borštnikovo nagrado za režijo predstave *Človek, ki je gledal svet* (Slovensko mladinsko gledališče), leto pozneje je projekt 6 (Zavod Maska in Slovensko mladinsko gledališče – program Nova pošta) v njegovi režiji prejel veliko Borštnikovo nagrado za najboljše uprizoritev, enako lani *Gejm* (prav tako Nova pošta), ki je poleg tega prejel še šest drugih nagrad (za režijo, nagrado za igro in za mlado igralko, nagrade za dramaturgijo, scenografijo ter glasbo in oblikovanje zvoka). 📌

#### #režiser predstave Vročina

**Žiga Divjak** (1992) entered the Slovenian cultural domain (still as a student) with a series of events and performances entitled *Right Before the Revolution* (2013–2015), which brought him the Academy Prešeren Award and later toured to Germany and Croatia. Even after his studies, he remained loyal to his socially engaged position in his work, which led him to direct works produced by the Mladinsko Theatre, Maska Ljubljana, Prešeren Theatre Kranj, Cankarjev dom, SNT Drama Ljubljana and Ljubljana City Theatre. His poignant and empathic way of addressing social questions garnered him the Borštnik Award for direction for *The Man Who Watched the World* (Mladinsko Theatre) in 2017, while the project 6 (Mladinsko Theatre and Maska Ljubljana), which he directed at The New Post Office, won the Borštnik Grand Prix. *The Game* (also on The New Post Office programme) received last year's Borštnik Grand Prix and six more awards (for direction, acting, young actress, dramaturgy, set design, and music and sound design). 📌

#### #director of Fever

**Janusz Kica** (1957) je diplomiral iz teatrologije na Jagiellonski univerzi v Krakovu leta 1981. Že med študijem je spoznal pomembne poljske režiserje in igralce

ter se navdušil nad sodobnim evropskim avantgardnim gledališčem. V Kölnu, kamor se je odpravil po diplomi, je nadaljeval s študijem teatrologije in umetnostne zgodovine. Praktično delo v gledališčih je začel opravljati kot asistent režije (tudi pri Andrzejju Wajdi) in scenograf. Med letoma 1986 in 1989 je bil stalni asistent režije, kasneje pa hišni režiser v Wuppertaler Bühnen, katerega ime je v svet ponesla Pina Bausch. Ena od prvih samostojnih režij je bila uprizoritev *Knjige o džungli* v gledališču Wuppertal. V naslednjih letih je začel režirati v več nemških gledališčih v Karlsruheju, Bremerhavnu, Koblenzu in Mainzu, vabila pa so začela prihajati tudi iz Avstrije, Hrvaške in Slovenije. Za svoje režije je prejel številne nagrade (za uprizoritve, kot so Kafkova *Amerika*, Shakespeareovi *Ukročena trmoglavka* in *Sen kresne noči*, Barcovo igro *Življenje je sen* idr.). Redno sodeluje z dunajskim gledališčem Theater in der Josefstadt, kjer je med drugimi režiral Grillparzerjevo *Sapfo*, Molnárjev *Liliom*, Hamptonova *Nevarna razmerja* idr. V gledališču v Mainzu je režiral Goldonijevo komedijo *Sluga dveh gospodov*, Glowackijevo komedijo *Četrta sestra* in Mannovo *Čarobno goro*. Na Hrvaškem je režiral Williamsovo dramo *Noč iguane* (Zagrebačko kazalište mladih, 2005), Dumaseve *Tri mušketirje* (Zagrebačko kazalište mladih, 1995), Shakespeareovo *Dvanajsto noč ali Kar hočete* (Zagrebačko kazalište mladih, 1992) idr. Med uspešnimi slovenskimi uprizoritvami velja omeniti tudi Ibsenovo dramo *Peer Gynt* (Drama SNG Maribor, 2009), dramo *Mojster in Margareta* Mihaila Bulgakova (Drama SNG Maribor, 2013), komedijo *Bog masakra* Yasmine Reza (SNG Drama Ljubljana), Stephensovo dramo *Tisti občutek padanja* (Drama SNG Maribor, 2017), Millerjevo dramo *Lov na čarovnice* (Drama SNG Maribor, 2019) idr. 📌

#### #režiser predstave Avgust v okrožju Osage

**Janusz Kica** (1957) graduated in theatre studies from Jagiellonian University in 1981. Already as a student, he met important Polish theatre directors and actors and was keen on European avant-garde theatre. After graduation, he continued his theatre studies and the study of art history in Cologne, Germany. He started working in theatres as an assistant director (also to Andrzej Wajda) and a set designer. Between 1986 and 1989, he was assistant director

and later in-house director at Wuppertaler Bühnen, the theatre that Pina Bausch made world-famous. One of the first productions he directed was *The Jungle Book* in the Wuppertal Theatre. Later, he cooperated with many other German theatres (Staatstheater Karlsruhe, Stadttheater Bremerhaven, Stadttheater Koblenz, Staatstheater Mainz) and also worked in Austria, Croatia and Slovenia. He has received many of the most important theatre awards (for Kafka's *Amerika*, Shakespeare's *The Taming of the Shrew* and *A Midsummer Night's Dream*, Calderon de la Barca's *Life is a Dream*, etc.). He regularly collaborates with Theatre in der Josefstadt in Vienna, where he directed Grillparzer's *Sappho*, Molnár's *Liliom*, Hampton's *Les Liaisons dangereuses*, etc. In Mainz, he directed Goldoni's *The Servant of Two Masters*, Glowacki's *The Fourth Sister* and Mann's *The Magic Mountain*. In Croatia, he directed Williams's *The Night of the Iguana* (Zagreb Youth Theatre, 2005), Dumas's *The Three Musketeers* (Zagreb Youth Theatre, 1995), Shakespeare's *Twelfth Night or What You Will* (Zagreb Youth Theatre, 1992), etc. In Slovenia, he directed Ibsen's *Peer Gynt* (Drama SNT Maribor, 2009), Bulgakov's *The Master and Margarita* (Drama SNT Maribor, 2013), Reza's *God of Carnage* (SNT Drama Ljubljana), Stephen's *Birdland* (Drama SNT Maribor, 2017), Miller's *The Crucible* (Drama SNT Maribor, 2019), etc. 📌

#### #director of August: Osage County

**Maša Kagao Knez** (1978) je plesalka, koreografinja, plesna pedagoginja in gledališka ustvarjalka. Z uprizoritvenimi umetnostmi se je srečala že kot otrok skozi delo svoje mame, plesalke in koreografinje Jasne Knez. Izobraževala se je pri številnih mentorjih doma in v tujini ter leta 2006 zaključila profesionalno izobraževanje na šoli Georgesa Momboyeya za tradicionalne in sodobne afriške plesne v Parizu. Leta 2013 je diplomirala na Akademiji za ples v Ljubljani (Alma Mater Europaea), leta 2021 pa zaključila magistrski študij (Umetnost giba) na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. Kot plesalka, igralka in koreografinja sodeluje tako z institucionalnimi gledališči kakor tudi z neodvisnimi producenti (Plesni teater Ljubljana, Slovensko narodno gledališče Drama Ljubljana, Metno gledališče ljubljansko,



Slovensko narodno gledališče Nova Gorica, Slovensko ljudsko gledališče Celje, Anton Podbevšek Teater, Mini teater). Zadnja leta je stalna sodelavka režiserke Ivane Djilas. Med letoma 2009 in 2014 je bila zastopnica kulturno-umetniškega društva Baobab, ki ga je leta 2009 ustanovila skupaj s plesalko Dalando Diallo in z glasbenikom Damirjem Mazrekom. V tem društvu, ki deluje na področjih plesa, glasbe in gledališča, je soustvarjala predstave, projekte in mednarodni festival afriške kulture Baofest. Prav tako je umetniška vodja zavoda za kulturne dejavnosti Studio 25 ter direktorica zavoda Diaspora, znotraj katerega deluje avtorski umetniški kolektiv. Leta 2013 je kot plesalka prejela nagrado Ksenije Hribar. Leta 2016 je za duet, ki sta ga ustvarila z glasbenikom Muratom, prejela nagrado na XX. Festivalu koreografskih miniatur v Beogradu. Od leta 2004, ko je začela samostojno koreografsko pot, je ustvarila več kot petnajst avtorskih predstav, med drugimi *Rojena zunaj svoje vasi*, 1978, *Koncert za Mam*, *Lakeless*, *YAAMAAM*, *ker je bilo*, *kar je bilo* (Plesni teater Ljubljana) *Nameščeni* (Španski borci), *Dia diasso diasspora* in *MOMENTUM Avenija ujetih trenutkov* (Cankarjev dom Ljubljana) ter *Črna koža*, *bele maske* (Anton Podbevšek Teater). ¶

**#režiserka predstave Črna koža, bele maske**

**Maša Kagao Knez** (1978) works as a dancer, choreographer and theatre practitioner. She first came into contact with the performing arts as a child through the work of her mother, Jasna Knez, herself a dancer and choreographer. She was trained by various international teachers, both in Slovenia and abroad. In 2006, she completed professional training at Georges Momboye School of Traditional and Contemporary African Dance in Paris. In 2013, she graduated from the Alma Mater Europaea Academy of Dance in Ljubljana, and in 2021, she completed her master's degree (Art of Movement) at the UL AGRFT. She collaborates with institutional theatres and independent producers alike (Dance Theatre Ljubljana, SNT Drama Ljubljana, Ljubljana City Theatre, SNT Nova Gorica, Celje City Theatre, Anton Podbevšek Theatre, Mini Theatre). She has regularly collaborated with director Ivana Djilas in the last few years. In 2009, Kagao Knez, together with dancer Dalanda Diallo and musician Damir Mazrek,

co-founded the Baobab Cultural and Arts Society, active in dance, music and theatre. She is the artistic director of the cultural institution Studio 25 and the director of Diaspora, an artistic collective dedicated to the creation of dance and music productions. She received the Ksenija Hribar Dance Award in 2013. Three years later, she won the third prize at the XX<sup>th</sup> Festival of Choreographic Miniatures in Belgrade for her duet with the musician Murat. Since beginning her independent choreographic career in 2004, she has created more than fifteen original performances, including *Born Outside One's Village*, 1978, *A Concert for Mam*, *Lakeless*, *YAAMAAM*, *Because It Was What It Was*, *Settled In*, *Dia diasso diaspora*, *MOMENTUM The Avenue of Moments Captured* and *Black Skin, White Masks*. ¶

**#director of Black Skin, White Masks**

**Janez Pipan** (1956), gledališki režiser, profesor za teorijo gledališke igre na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani, dolgoletni ravnatelj ljubljanske Drame (1994–2008), se je v svoji štiridesetletni karieri podpisal pod več kot petdeset uprizoritev, med katerimi so se mnoge zapisale v zgodovino slovenskega gledališča. Je prejemnik štirih Borštnikovih nagrad, nagrade Prešernovega sklada, Župančičeve nagrade idr. Režiral je v domala vseh slovenskih gledališčih, največ v Slovenskem mladinskem gledališču in Slovenskem narodnem gledališču Drama Ljubljana, pa tudi v Slovenskem ljudskem gledališču Celje in Mestnem gledališču ljubljanskem. Med letoma 2004 in 2008 je bil predsednik Nacionalnega sveta za kulturo. Velika mednarodna koprodukcija z dunajskim Burgteatrom, s srbskim Jugoslovenskim dramskim pozoriščem in s Cankarjevim domom Ljubljana *To noč sem jo videl* je njegova prva režija v Drami Slovenskega narodnega gledališča Maribor. ¶

**#režiser predstave To noč sem jo videl**

**Janez Pipan** (1956), theatre director, professor of drama theory at the UL AGRFT, long-time director of the SNT Drama Ljubljana (1994–2008). He has directed more than fifty productions in his forty-year career, many of which have gone down in the history of Slovenian theatre. He is the recipient

of four Borštnik Awards, the Prešeren Fund Award, Župančič Award, etc. He has directed in almost all Slovenian theatres, mostly in the Mladinsko Theatre and SNT Drama Ljubljana, as well as in the Celje City Theatre and Ljubljana City Theatre. He was also the president of the National Council for Culture (2004–2008). *I Saw Her That Night*, a large international co-production with the Vienna Burgtheater, Serbian Yugoslav Drama Theatre and Cankarjev dom Ljubljana, is his first direction at the SNT Drama Maribor. ¶

**#director of I Saw Her That Night**

**Ivica Buljan** (1965) je diplomiral iz francoskega jezika in primerjalne književnosti na Univerzi v Zagrebu. Deloval je kot gledališki kritik, leta 1995 pa je začel ustvarjati kot režiser, ko je v Ljubljani uprizoril *Ime na vrhu jezika* Pascala Quignarda. Režiral je besedila Marine Cvetajeve, Piera Paola Pasolinija, Heinerja Müllerja, Roberta Walserja, Elfriede Jelinek, Miroslava Krleža, Hervéja Guiberta, Anje Hilling, Danila Kiše, Gregorja Strniše in Roberta Bolaña ter sodobnih slovenskih in hrvaških avtorjev. Režiral je v Sloveniji, ZDA, Nemčiji, Franciji, Italiji, na Madžarskem, Portugalskem, v Belgiji, Rusiji, Črni gori, Slonokoščeni obali in v Srbiji. Med letoma 1998 in 2001 je bil ravnatelj Drame HNK Split. Je soustanovitelj Mini teatra v Ljubljani in Festivala svetovnega gledališča v Zagrebu. Je dobitnik številnih Borštnikovih nagrad, Sterijeve nagrade, Vjesnikove nagrade Dubravko Dujšin, nagrade Branko Gavella, nagrade Petar Brečić, medalje mesta Havana in nagrade Prešernovega sklada. Je nosilec odlikovanja viteškega reda umetnosti in književnosti vlade republike Francije. Od leta 2014 je ravnatelj Drame HNK Zagreb. ¶

**#režiser predstave Vsi ptice**

**Ivica Buljan** (1965) graduated in French language and comparative literature from the University of Zagreb. He worked as a theatre critic and, in 1995, started working as a director when he staged Pascal Quignard's *The Name at the Tip of the Tongue* in Ljubljana. He has directed plays by Marina Tsvetaeva, Pier Paolo Pasolini, Heiner Müller, Robert Walser, Elfriede Jelinek, Miroslav Krleža, Hervé Guibert, Anja Hilling, Danilo Kiš, Gregor Strniša and Roberto Bolaño as well as by contemporary Croatian and

Slovenian authors. He has directed in Slovenia, the United States, Germany, France, Italy, Hungary, Norway, Portugal, Belgium, Russia, Montenegro, Côte d'Ivoire and Serbia. From 1998 to 2001, he was the director of the Drama CNT Split. He co-founded the Mini teater in Ljubljana and the World Theatre Festival in Zagreb. The winner of numerous awards, including several Borštnik Awards, the Sterija Award, Vjesnik Award Dubravko Dujšin, Branko Gavella Award, Petar Brečić Award, Havana City Medal and Prešeren Fund Award, he also holds a Knight of the Order of Art and Letters from the Government of the French Republic. Since 2014, he has been the director of the Drama CNT Zagreb. ¶

**#director of Birds of a Kind**

**Varja Hrvatin** (1993) je dramaturginja, dramatičarka, piše za različne strokovne publikacije in platformo *Neodvisni*, je soorganizatorka Festivala dramske pisave Vzkrik! ter urednica oddaje Teritorij teatra na Radiu Študent. Njena dramska besedila so objavljena v revijah *Adept*, *Dialogi*, *Literatura*, *Sodobnost*, *Maska* in *November*. Njeno dramsko besedilo *Vse se je začelo z golažem iz zajčkov* je bilo uprizorjeno v režiji Eve Kokalj ter uvrščeno v spremljevalni program 54. Festivala Borštnikovo srečanje in 50. Tedna slovenske drame. Na slednjem je prejela nagrado za najboljšo mlado dramatičarko ter s Prešernovim gledališčem Kranj kot avtorica sodelovala pri projektu *Monologi s kavča*. Kot dramaturginja je sodelovala pri projektih Zavoda Emanat in Vie Negative. Leta 2021 je uprizorila svoja prva avtorska projekta *Najraje bi se udrila v zemljo* in *Zelda*. Slednji je bil uvrščen v spremljevalni program 52. Tedna slovenske drame. ¶

**#režiserka predstave Najraje bi se udrila v zemljo**

**Varja Hrvatin** (1993) is a dramaturg and playwright who also writes for various theoretical publications and the platform *Neodvisni*. She is the co-organiser of the Festival of Playwriting Vzkrik! and editor of the radio programme Territory of Theatre at Radio Student. She has published her plays in magazines such as *Adept*, *Dialogi*, *Literatura*, *Sodobnost*, *Maska* and *November*. Her play *It all Started with the Bunny Rabbit Goulash* was staged by Eva Kokalj and selected for the Accompanying Programme of the

54<sup>th</sup> Maribor Theatre Festival and the 50<sup>th</sup> Week of Slovenian Drama, where she received the Best Young Playwright Award. As an author, she participated in *The Couch Monologues* project (2020) with the Prešeren Theatre Kranj. As a dramaturg, she has collaborated on projects by Emanat Institute and Via Negativa. In 2021, she staged her first two performances, *I Wish the Earth Would Open Up* and *Swallow Me* and *Zelda*. The latter was selected for the Accompanying Programme of the 52<sup>nd</sup> Week of Slovenian Drama. ¶

**#director of *I Wish the Earth Would Open Up* and *Swallow Me***

**Aleksandar Popovski** (1969) je diplomiral iz gledališke in filmske režije na Univerzi sv. Cirila in Metoda v Skopju. Na prelomu tisočletja se je njegova gledališka pot začela iz rodne Makedonije odpirati proti Hrvaški, Srbiji in Sloveniji. V sezoni 2000/2001 je v Drami Slovenskega narodnega gledališča Maribor režiral svojo prvo slovensko uprizoritev *Don Kihot*, nato so se mu odprla vrata v domala vsa druga slovenska in druga gledališča v Turčiji, Grčiji, Avstriji, Italiji, Nemčiji, Združenem kraljestvu, Švedski, Danski idr. Za svoje delo je bil nagrajen s številnimi gledališkimi nagradami in priznanji. S sezono 2018/2019 postal umetniški direktor Drame SNG Maribor. S svojo gledališko estetiko je vtisnil močan pečat, prav slovenski gledališki umetniki pa so zanj velika spodbuda ter navdih pri ustvarjanju.

**#režiser predstave *Romeo in Julija***

**Aleksandar Popovski** (1969) graduated in theatre and film directing from the University of St. Cyril and Methodius in Skopje. At the turn of the millennium, his theatrical path led him from his native Macedonia to Croatia, Serbia and Slovenia. In the 2000/2001 season, he directed his first Slovenian production of *Don Quixote* at the Drama SNT Maribor. Since then, he has been directing in nearly all the theatres in Slovenia as well as in theatres in Turkey, Greece, Austria, Italy, Germany, the United Kingdom, Sweden, Denmark, etc. He has received numerous awards and recognitions for his work in theatre. In the 2018/2019 season, he became the artistic director of the Drama SNT Maribor. The

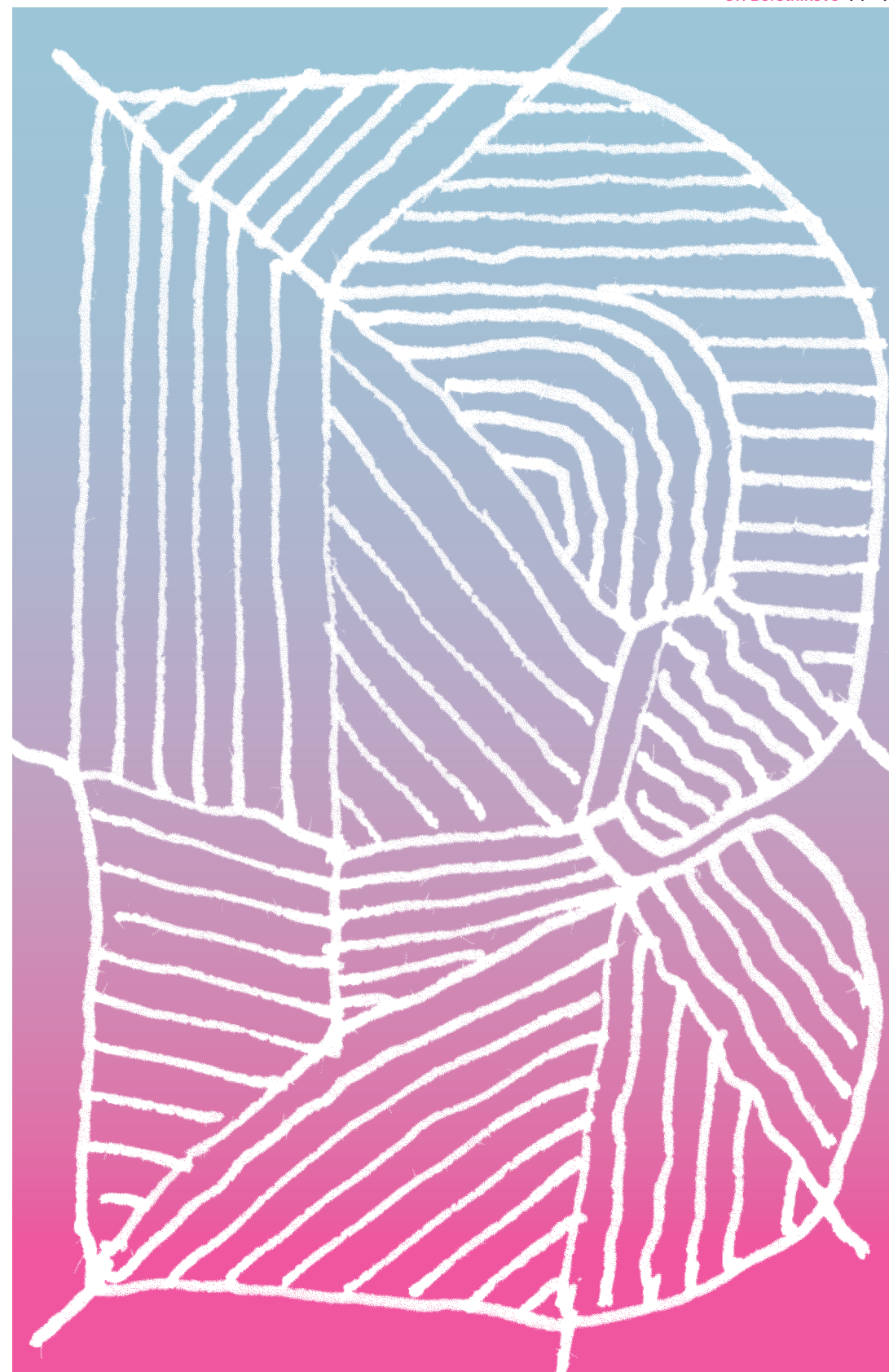
aesthetics of his theatre have left a strong mark, and many Slovenian theatre artists have greatly encouraged and inspired his work. ¶

**#director of *Romeo and Juliet***

**Jure Novak** (1980) je gledališki režiser, performer, tekstopisec, kolumnist, pedagog, prevajalec, producent in urednik. Najprej je študiral filozofijo in sociologijo kulture na ljubljanski Filozofski fakulteti, nato se je vpisal na študij gledališke in radijske režije na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani, ki ga je zaključil leta 2006. Režiral in izvedel je kopico raznovrstnih gledaliških uprizoritev in avtorskih projektov, med katerimi velja posebej izpostaviti performativno trilogijo *Jure Novak: Zato sem srečen, Katarina po naročilu in Orgija* v Gledališču Glej (zadnji del v koprodukciji s HNK Ivana pl. Zajca na Reki), več predstav je režiral tudi v Slovenskem ljudskem gledališču Celje, Slovenskem mladinskem gledališču, Mestnem gledališču ljubljanskem in v Drami Slovenskega narodnega gledališča Maribor. Med letoma 2007 in 2010 je umetniško vodil Gledališče Glej, v katerem je med letoma 2016 in 2019 deloval kot član umetniškega sveta in vodja stikov z javnostmi. Od leta 2021 je direktor Prešernovega gledališča Kranj. ¶

**#režiser predstave *jerebika, štrudelj, ples pa še kaj***

**Jure Novak** (1980) has worked as a theatre director, performer, copywriter, columnist, teacher, translator, producer and editor. He first studied the philosophy and sociology of culture at the UL FF, then enrolled in theatre and radio directing at the UL AGRFT, graduating in 2006. He has directed and performed many diverse theatre productions and devised theatre stagings, such as the trilogy *Jure Novak: Reasons to be Happy, Katarina on Demand* and *An Orgy* at the Glej Theatre (the latter in co-production with the CNT Ivan pl. Zajc, Rijeka). He has also directed several plays at the Celje City Theatre, Mladinsko Theatre, Ljubljana City Theatre and Drama SNT Maribor. At the Glej Theatre, he was the artistic director (2007–2010) and a member of the artistic council and head of public relations (2016–2019). Since 2021, he has been the director of the Prešeren Theatre Kranj. ¶

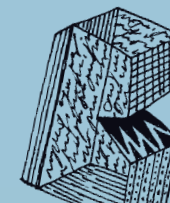


# 57. Borštnikovo

57. Festival Borštnikovo srečanje  
57<sup>th</sup> Maribor Theatre Festival

**Spremljevalni program**

**Accompanying Programme**



Renae Shadler, Roland Walter

**Koža Skin**

Renae Shadler, Roland Walter, Ehrliche  
Arbeit – Freelance Office for Culture (DE)

Philippe Minyana

**Deklica v temnem gozdu**

**The Little Girl in the Dark Forest**

Les Visiteurs du Soir (FR)

Jean-Claude Carrière

**Krhkost Fragility**

Simon Šerbinek, Matjaž Latin, Mateja  
Naberšnik

Feminalz

**Tatovi podob**

**Image Snatchers**

Emanat

Akram Khan

**Prelisičiti hudiča**

**Outwitting the Devil**

Akram Khan Company (GB)

Stefania Seculin, Graziana Borciani

**MarlenEdith**

Slovensko stalno gledališče (IT)

Počemučka/Nataša Keser

**Under Construction**

Gledališče Glej

Primož Ekart

**Nevidna**

**Invisible**

Lutkovno gledališče Ljubljana,  
Zavod Imaginarni

Nina Rajić Kranjac

**Solo**

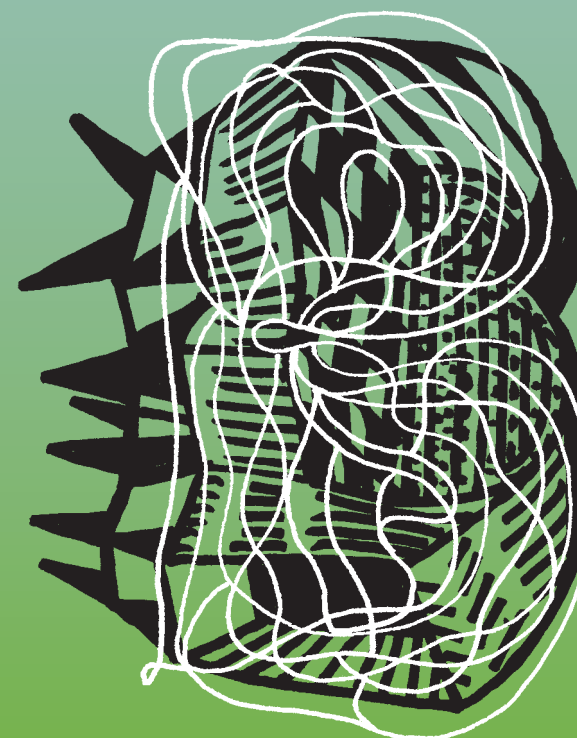
Nova pošta (Maska Ljubljana,  
Slovensko mladinsko gledališče)

Nina Dragičević

**Ljubav reče greva**

**Love Says Let's Go**

Mesto žensk





1. 6. 2022 > 19.00 <  
Tribuna na Velikem odru

Renae Shadler, Roland Walter, Ehrliche Arbeit – Freelance Office for Culture (DE)

**Renae Shadler & sodelavci in Roland Walter**

# Koža Skin

Premiera *Première* 1. avgust 2020,  
Studio 1, Uferstudios, Berlin

Predstava traja 55 minut in nima odmora.  
*Running time 55 minutes. No intermission.*

Avtorja koncepta in izvajalca  
*Authors of the concept and performers*

**Renae Shadler, Roland Walter**

Umetniška vodja in koreografinja  
*Artistic director and choreographer*

**Renae Shadler**

Oblikovalec zvoka  
*Sound designer*

**Samuel Hertz**

Scenografinja in kostumografinja  
*Set and costume designer*

**Judith Förster**

Oblikovalka svetlobe  
*Lighting designer*

**Emese Csornai**

Umetniška sodelavka  
*Creative companion*

**Mirjam Sögner**

Projekt so podprli *Funded by*  
**Hauptstadtkulturfonds** (DE), **Aktion Mensch** (DE),  
**Asia-Europe Foundation** (SG), **Goethe-Institut**  
(AU)

Umetniške rezidence *Creative residences*  
**Lucy Guerin Inc / WXYZ Studios**, Bunbury  
**Regional Art Gallery** (AU)

S prijazno podporo *With the kind support of*  
**Radialsystem** (DE), **Theaterhaus Berlin** (DE),  
**Tanzfabrik Berlin** (DE)

V sodelovanju s *In collaboration with*  
**Platforma sodobnega plesa**, **Zavod MOJA**  
**KREACIJA Maribor**

Predstava je uvrščena v program festivalov  
Aerowaves Twenty21 in Tanzplattform  
Deutschland 2022.  
*The performance was selected for the*  
*programmes of the festivals Aerowaves Twenty21*  
*and Tanzplattform Deutschland 2022.*

Vsakdo oblikuje lastno identiteto v odnosu do kože. Koža se ob stiku z drugimi nenehno spreminja in preoblikuje. To enako velja za ljudi različnih zmožnosti in starosti, celo za površje zemlje, ki se v dobi antropocena vse hitreje premika. V izvedbi Rolanda Walterja, nemškega plesalca s spastično obliko cerebralne paralize, in Renae Shadler, avstralske plesalke in koreografinje brez invalidnosti, *Koža* ustvarja lastno vesolje, v katerem se lahko njuni izrazito različni telesi zbližata. Ta intimni duet presega fizične meje izvajalcev in ustvarja skupni jezik gibanja, ki ga navdihujejo morske vetrnice, tekočine in različne površine zemlje. *Koža* raziskuje nove načine vzpostavljanja medsebojnih odnosov, pogloblja našo zmožnost drsenja sem in tja skozi različne izkušnje, fizikalizira medsebojni vpliv okolja in posameznika. Predstava si ne prizadeva ustvarjati dostopnost za ljudi s posebnimi potrebami, ampak je poskus izstopa, prekoračitve, v kateri soobstajajo raznolike življenjske izkušnje. Poskuša ustvariti svet brez razlikovanja med bolj in manj sposobnimi telesi. 🌱



Everybody has its own identity in relation to the skin. The texture of the skin changes and constantly transforms through contact with others. This applies equally to people of different abilities, ages and even to the surface of the Earth, which is shifting ever faster in the current age of the Anthropocene. Performed by Roland Walter, a German dancer with full-body spastic paralysis, and Renae Shadler, a non-disabled Australian dancer and choreographer, *Skin* creates a universe of its own in which their two distinctly different bodies can come closer to each other. This intimate duet transcends the performers' physical borders to imagine a shared movement language inspired by sea anemones, liquids and the Earth's surfaces. *Skin* explores new ways of relating to each other, deepening our ability to glide back and forth between different

types of experiences and physicalises how our environment both shapes us and is shaped by us. *Skin* is not about "access" for people with disabilities but rather a work of "excess" in which multiple lived experiences co-exist. It is an attempt to make a world in which there are no more- or less-abled bodies. 🌱 📷 Beat-pix with Heart

Mednarodna predstava  
International performance

1. 6. 2022 > 21.00 <  
Lutkovno gledališče Maribor

Les Visiteurs du Soir (FR)

**Philippe Minyana**

# Deklica v temnem gozdu *The Little Girl in the Dark Forest*

Naslov izvirnika *Original title*

**Η Μικρή μέσα στο Σκοτεινό Δάσος**

Premiera *Première* 20. januar 2020,  
KET, Atene

Predstava traja 1 uro in nima odmora.  
*Running time 1 hour. No intermission.*

Avtor besedila *Text*

**Philippe Minyana**

Prevajalka *Translator*

**Dimitra Kondylaki**

Režiser *Director*

**Pantelis Dentakis**

Izdellovalka skulptur *Creator of sculptures*

**Kleio Gizeli**

Avtor videa *Creator of video*

**Apostolis Koutsianikoulis**

Scenograf *Set designer*

**Nikos Dentakis**

Kostumografinja *Costume designer*

**Kiki Grammatikopoulou**

Skladatelj *Composer*

**Stavros Gasparatos**

sodelavec *in collaboration with*

**Yorgos Mizithras**

Nadnapisi *Surtitles*

**SuperTitles.gr**

Prevajalka v angleščino

*English translation*

**Ioanna Papakonstantinou**

Tehnični sodelavec *Technician*

**Panagiotis Fourtounis**

Sodelavec za komunikacijo

*Communication*

**Giorgia Zoumpa**

Fotografija *Photography*

**Domniki Mitropoulou**

Izvajalca *Performers*

**Polydoros Vogiatzis,**

**Katerina Louvari-Fasoi**

S podporo Francoskega  
inštituta v Atenah

*With support from the French  
Institute of Athens*

Predstava se izvaja v grškem jeziku  
z angleškimi in s slovenskimi nadnapisi.

*The performance is in Greek  
with English and Slovenian surtitles.*

Besedilo je izdala založba L'Arche Editeur.  
*The text is published by L'Arche Editeur.*

Gostovanje v sodelovanju  
z Lutkovnim gledališčem Maribor  
*Guest performance in cooperation  
with the Maribor Puppet Theatre*

**D**eklica v temnem gozdu je priredba mita o *Prokne in Filomei*, kot jo je po Ovidovih *Metamorfozah* zasnoval francoski pisatelj Philippe Minyana. Besedilo s tematičnim značajem se je prelevilo v multimedijko predstavo, ki vključuje miniaturne skulpture, video, kinematografijo in glasbo. Okolje zgodbe spominja na tematično igro šaha, v kateri figurice oživijo, igralci pa kruto igro podoživljajo. Liki so ujetniki tega umetno ustvarjenega fantazijskega

mikrokozmosa, njihova usoda je odvisna od vsegačnega božanskega animatorja. Vsak medij evocira entiteto, ki lahko samostojno pripoveduje svoj košček zgodbe; z združitvijo medijev pa se vzpostavi transcendentno poetično polje, v katerem privre na plano domišljija občinstva, da aktivno soustvarja gledališko igro. Načelo *Nenadzorovanega* je vpisano v samo srčiko predstave. Ne glede na to, kako zelo si junaki želijo nadzorovati potek dogodkov, se življenje odloča po svoje. Ali povedano z besedami povsem obupanega Kralja pred njegovo preobrazbo v ptico: "Naši načrti so vedno znova obrnjeni na glavo. Ko že mislimo, da imamo stvari pod nadzorom, nas te pohodijo." S priznanjem, da so stvari onkraj našega nadzora, kakorkoli grozljivo in boleče se morda to zdi, lahko dosežemo notranjo osvoboditev in transformacijo, ki nas vedno znova opominja, da je treba življenje zajemati s polno žlico in živeti za ta trenutek. 🍷



Mednarodna predstava  
International performance

**T**he *Little Girl in the Dark Forest* is an adaptation by the French writer Philippe Minyana of the myth *Procne and Philomela* from Ovid's *Metamorphoses*. by the French writer Philippe Minyana. The reworked text has been transformed into a multimedia performance that entails micro sculpture, video art, cinematography and music. The story's setting resembles a dark chess game, where the pieces come to life, and the players experience the game most cruelly. In this miniature world, a fantasy microcosm is created in which all the characters are trapped, and their fate depends on the omnipotent, God-like animator. Each medium forms a separate entity and could tell the story, albeit in part, on

its own. However, when combined, all the media create a transcendental, poetic field in which the audience and its imagination come to work, thus completing the world of the play. The *Uncontrolled* is set at the heart of the performance. No matter how much the heroes wish to control the course of events, Life makes its own decisions. As the King, devastated, says shortly before he turns into a bird: "Our plans are always overturned. We think that we rule things, and they trample on us". And yet, just admitting that things are out of our control, however horrifying and painful that may be, can be ultimately liberating by bearing a transformative quality that reminds us to seize the moment and live our lives to the fullest. 🍷 📺 Domniki Mitropoulou

2. 6. 2022 > 19.00 <  
Sodni stolp

Simon Šerbinek, Matjaž Latin, Mateja Naberšnik

**Jean-Claude Carrière**

# Krhkost *Fragility*

Naslov izvirnika *Original title* **Fragilité**

Predstava traja 1 uro in nima odmora.  
*Running time 1 hour. No intermission.*

Pogovor po predstavi v angleškem jeziku.  
*Post-performance discussion in English.*

Režiser *Director*

**Matjaž Latin**

Prevajalka *Translator*

**Danica Geršak**

Oblikovalka maske in kostumografinja

*Make-up stylist, costume designer*

**Mateja Naberšnik**

Lektor in izbor besedil

*Language consultant and text selection*

**Simon Šerbinek**

Prevajalka v angleščino

*Translator of the text into English*

**Barbara Majcenovič Kline**


Lektorica angleškega besedila

*English language consultant*



**Kirsten Hemppin**

Izvajalec *Performer*

**Simon Šerbinek**

**Ž**ivimo v intenzivnem času – v poplavi informacij, nadvladi tehnologije, odtujeni in izgubljeni v novi realnosti. Neposredni odraz tega časa je predstava, v kateri igralec interpretira izbrane odlomke iz knjige filozofskih esejev *Krhkost* svetovno priznanega scenarista in pisatelja Jeana-Clauda Carrièrea. Svojevrstno ugledališčno predavanje podaja skozi osebno izkušnjo, ki je v veliki meri izoblikovala in zaznamovala njegovo življenje. Predstava nagovarja najširše občinstvo, od srednješolcev pa vse do generacije v jeseni življenja. Carrièreva globoko humana in empatična pisava se s svojo umirjeno, tako rekoč zenovsko noto zdi kot balzam za razbolele duše sodobnega časa: “Potrebovali bi tiho, pomirjujočo besedo, ki se ne bi sklicevala na nobeno božje ali človeško razodetje, na nobeno ljudstvo, na nobeno stranko. Potrebovali bi neki glas, preprost, umirjen glas, ki bi nam morda rekel: ‘O tem ne vem nič več kot vi, ne prinašam vam nobenega posebnega razsvetljenja, nimam nobene religije, nobenega od boga poslanega sistema, ki bi vam ga ponudil, a živim drugačno življenje, kot je vaše, spoznal sem to in ono, na svet skušam gledati z različnih zornih kotov in lahko bi, če to želite, del poti opravili skupaj.’” 



**W**e live in an intense time – in a constant overflow of information, the dominance of technology, alienation and loss in a new reality. A direct reflection of this time is the play in which the actor Simon Šerbinek interprets selected excerpts from the philosophical essay *Fragility* by the world-renowned screenwriter and writer Jean-Claude Carrière. The actor gives a unique theatrical lecture through his personal experience, which has largely shaped and marked his life. The play appeals to different generations, from high school students to people experiencing the autumn of life. Carrière’s deeply humane and empathetic writing, with its calm, so to speak, Zen note, seems like a balm for the vexed souls of modern times: “We would need a voice, a simple, calm voice that might tell us, ‘I know nothing more about this than you do, I do not bring you any special enlightenment, I have no religion, no God-sent system to offer you, but I live a different life than yours, I have come to know this and that, I try to look at the world from different angles and we could, if you want, do part of the way together.’”   Rudi Uran



2. 6. 2022 > 21.00 <  
Narodni dom Maribor

Emanat  
**Feminalz**


# Tatovi podob *Image Snatchers*

Premiera *Première* 24. april 2013,  
Klub Gromka, Ljubljana



Predstava traja 1 uro 20 minut  
in nima odmora  
*Running time 1 hour 20 minutes.*  
*No intermission.*


Glasba *Music*  
**Feminalz, Luka Prinčič**  
Kostumografiji *Costume designers*  
**Urška Recer, Tanja Pađan/Kiss the Future**  
Oblikovalka maske *Make-up stylist*  
**Tina Prpar (Tinka Pobalinka)**  
Oblikovalca svetlobe *Lighting designers*  
**Janko Oven, Aljaž Zaletel**  
Video *Video*  
**Feminalz, Luka Prinčič**  
Koordinatorica *Coordinator*  
**Sabrina Železnik**

Izvajalci *Performers*  
**Feminalz: Crucial Pink, Mad Jakale,  
Mathilde Buns, Tristan Bargeld, H.P.D.  
(Hormonal Perturbator in Decay),  
Rebellious KITCH Controversy,  
Dee Dee Void, Ariela, GlitterAid,  
Musée-Cunt, Belinda, Gospod Magdalena  
& gostje *guests***

**T**ehnoburleska *Tatovipodob* je nema komedija telesa, ki parodira okorelost družbenih vlog. Nekritično si prisvaja, kopira in lepi ženstvenost, moškost, družinska razmerja, mačizem in druge izprijene družbene vloge, ki po krivem veljajo za normativne. Ko se "tatovi" povsem razgalijo in sloj za slojem odvržejo družbene preobleke, ne pridejo do bistva, temveč ugotovijo, da je bistvo ništrc, uprizorjene travestije telesa pa opij, ki dela bivanje znosno. Ta zabavna igra v preoblačenju in ekscesno vedenje nastopajočih sta posledica velike zgodovinske osvoboditve seksualnosti in teles posameznikov iz družbenih spon. Redne, modularne, presenetljive, nikoli enake in predvsem umetniško-družabne večere tehnoburlesk so skozi najrazličnejše oblike sodelovanja vzpostavile i sodelavke ci kolektiva Feminalz. Ta burleskni kolektiv, ki pod okriljem zavoda Emanat deluje že devet let, je ustvaril že več kot šestdeset različnih točk, ob vsaki izvedbi pa z uspešnimi strategijami apropiacije in reciklaže poskrbi za povsem novo izkušnjo. 



**T**he techno-burlesque *Image Snatchers* is a silent body comedy that mocks the rigidity of social roles. The show uncritically appropriates, copies and glues together femininity, masculinity, family relationships, machismo and other degenerated social roles that are unrighteously considered normative. When the "snatchers" totally expose themselves, removing their social attires layer by layer, they do not find the essence but realise that the essence is nothingness. The performed travesties are the opium that makes living bearable. This amusing play in cross-dressing and the excessive behaviour of the performers alike are both the results of the great sexual and bodily liberation from social bonds. Techno-burlesque is a regular, modular, always surprising, and never quite the same art-social event constituted by members of the group Feminalz. In nine years of existence, the group has created over sixty acts, and in every show, they use successful strategies of appropriation and recycling to deliver a brand-new experience.   Asiana Jurca Avci

**O**utwitting the Devil is inspired by a fragment of the twelve broken clay tablets, which together make up one of the world's oldest great works of literature, the ancient Sumerian *Epic of Gilgamesh*. Akram Khan's new work embodies a violent chapter in young Gilgamesh's life, read and recalled by his older, dying self. It tells the story of Gilgamesh's domestication of and friendship with the wild man Enkidu, their journey to the vast Cedar Forest, home to wild beings and spirits, and the slaughter of its guardian Humbaba. Fuelled by strength and pride, Young Gilgamesh is determined to establish his fame and fortify the city of Uruk as a monument to himself. But the killing of Humbaba and the destruction of the forest and its animals angers the gods, who punish the young king by taking the life of his beloved Enkidu. Confronted with the truth and sorrow of human mortality, Gilgamesh passes into history to become a fragment among the broken remnants of human culture and memory. *Outwitting the Devil* is a myth of all times, for our times.  Klaus Tummers

4. 6. 2022 > 21.00 <  
Lutkovno gledališče Maribor

Slovensko stalno gledališče (IT)  
**Stefania Seculin, Graziana Borciani**

# MarlenEdith


Premiera *Première* **3. december 2021,**  
**Velika dvorana Slovenskega**  
**stalnega gledališča**

Predstava traja 1 uro 30 minut in nima odmora  
*Running time 1 hour 30 minutes.*  
*No intermission.*



Avtorici projekta *Authors of the project*  
**Stefania Seculin, Graziana Borciani**  
Pianist *Pianist*  
**Lamberto Lipparini**  
Oblikovalec luči *Lighting designer*  
**Luca Quaia**

Izvajalci *Performers*  
**Stefania Seculin**  
**Graziana Borciani**  
**Danijel Malalan**

S podporo Fundacije CRTrieste  
*With support from the CRTrieste Foundation*

**M***arlenEdith* je predstava, s katero pevki Graziana Borciani in Stefania Seculin prepletata življenji in pesmi Marlene Dietrich in Edith Piaf. Vsaka se osebno in z intenzivno glasbenogledališko pripovedjo pokloni eni izmed dveh znamenitih umetnic prejšnjega stoletja. Na prvi pogled se zdi, da je Edith Piaf kot ženska bolj "berljiv" lik, vseživljenjska iskalka ljubezni, ki je naletela predvsem na razočaranja in tragedije, to se ne nazadnje zrcali v njenih doživetih in iskrenih interpretacijah. Marlene Dietrich pa razvema z enigmatičnostjo, "železno" hladnostjo in samosvojo angažiranostjo, v kateri se skriva nerazrešen odnos do lastnih korenin – Nemčijo je zapustila v znak nasprotovanja nacističnemu režimu in ideologiji. Ob znanih zimbelenih pesmih, kot so *Hymne a l'amour*, *La vie en rose*, *Lili Marleen* in *Just a gigolo*, gledalci spoznajo predvsem prijateljstvo teh dveh žensk, nju-no medsebojno bližino in solidarnost. O obeh umetnicah zgovorno pripovedujejo tudi črno-bele tipke jazzovskega pianista, aranžerja in skladatelja Lamberta Lipparinija, igralec Danijel Malalan pa v vlogi povezovalca razgrinja ključne podrobnosti iz njunih življenj. 



**M***arlenEdith* is a theatre play in which singers Graziana Borciani and Stefania Seculin tell the life stories of Marlene Dietrich and Edith Piaf through acting and singing. Each performer gives life to an intense and profoundly personal homage to two widely-acclaimed artists of the 20<sup>th</sup> century by portraying their very different personalities and life stories through acting and music. At first glance, Edith Piaf appears to be the most straightforward character of the two, being a woman who spent her whole life looking for true love only to find unrequited love and unhappy endings. This also transpires through her emotional and raw singing. On the other hand, Marlene Dietrich was known for her enigmatic and captivating ice-cold beauty. Moreover, she was an eccentric and strong-willed woman who struggled to come to terms with her German origins since she was forced to flee Nazi Germany for opposing the state's regime and ideology. While listening to some of their greatest hits, such as *Hymne à l'amour*, *La vie en rose*, *Lili Marleen* and *Just a Gigolo*, the audience also learns about the women's friendship, their closeness and mutual sympathy. The two characters are also portrayed through music composed, arranged and performed by Lambert Lipparini. Actor Danijel Malalan takes on the role of narrator, revealing the important events of their lives.   Luca Quaia



8. 6. 2022 > 20.00 <  
Mali oder

Gledališče Glej

**Avtorski projekt *Devised theatre***

# Under Construction

Premiera *Première* 25. junij 2021, Gledališče Glej

Predstava traja 1 uro 20 minut in nima odmora.  
*Running time 1 hour 20 minutes. No intermission.*

Avtorji *Authors*

Počemučka/Nataša Keser, Klemen Kovačič, Karolina Kotrbová, Aljoša Lovrič Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec, Miranda Trnjanin

Režiser *Director*

Aljoša Lovrič Krapež

Dramaturg *Dramaturg*

Nejc Potočan

Svetovalec za gib

Stage movement consultant

Filip Štepec

Scenografinja in kostumografinja

Set and costume designer

Karolina Kotrbová

Vodja tehnike *Technical supervisor*

Grega Mohorčič

Tehnična sodelavca *Technical support*

Brina Ivanetič, Žan Rantaša

Avtor videa *Video*

Borut Bučinel

Fotografija *Photography*

Ivian Kan Mujezinović, Borut Bučinel

Urednica gledališkega lista

*Editor of the playbill*

Tery Žeželj

Oblikovanje gledališkega lista, spletne strani in nalepk

*Visual design of the playbill, website and stickers*

Grupa Ee / Mina Fina, Ivian Kan Mujezinović

Odnosi z javnostmi

*Public relations* Tjaša Pureber

Producentka *Producer* Anja Pirnat

Izvajalci *Performers*

Nataša Keser, Klemen Kovačič, Filip Mramor,

Domen Novak, Miranda Trnjanin

Zahvala *Special thanks to*

Akademija za gledališče, radio, film in televizijo

Univerze v Ljubljani

S podporo

Ministrstva za kulturo

Republike Slovenije

in Mestne občine Ljubljana

*With support*

from the Ministry of Culture

of the Republic of Slovenia

and Municipality of Ljubljana

**P**ek, jasnovidka, vodovodar, župan, zvonarka. Nevidni, spregledani, zlomljeni, transcendentirani. Skupnost mesta in mesto skupnosti. Zbrani, da sodijo zgodovini. Zgodovini, ki je podrla njihove sanje, želje, strasti, zavlada je njihovemu času,

uzakonila pravila igre, porazdelila moč, zgradila klavstrofobično skupnost, polno neizrečenih skrivnosti, in jim pustila le še spomine – boleče, minljive, igrive, žgoče, ljubeče. Preteklost je meglena, sedanjost polzi iz rok, prihodnosti ni. Vsi čakajo na spremembo, ki je ni od nikoder. Kdo gradi skupnost? Čigav je teritorij mesta? Kdo nadzira čas? Kako se v družbi porazdeljuje moč? Kako pognati korenine, ko je svet v nenehnem nastajanju? Kako zgraditi polje mogočega? In kje je v življenju prostor za igro, ko je spontanost prepovedana? Vsako uničenje je hkrati gradnja nečesa novega. *Under Construction* je prvi izveninstitucionalni projekt Počemučke, je stejtment neke generacije o neki skupnosti, nekem času, nekem mestu, neki ideji in neki antigeneraciji. Antiideji. “Samo, da igramo.” 🍷



**B**aker, psychic, plumber, mayor, bellringer. Invisible, overlooked, broken, transcendent. The community of the city and the city of community. They have gathered to judge history. The history that has broken their dreams, desires, passions started to reign over their time, set the rules of the game, spread the power, built a claustrophobic com-

munity full of unspoken secrets. All they are left with are memories. Painful, transient, playful, blazing, loving. The past is foggy, the present is slipping through their fingers, the future does not exist. Everyone is waiting for a change that never comes. Who is building a community? To whom does the territory of the city belong? Who controls the time? How is the power in society distributed? How to settle down when the world is in constant becoming? How can you build the territory of the possible? And where can you find a space to be playful when spontaneity is forbidden? Every destruction is also a creation of something new. *Under Construction* is the first non-institutional project by Počemučka. It is a statement of some generation about some community, some time, some city, some ideas and some anti-generation.

An anti-idea. “As long as we play”. 🍷 📷 Borut Bučinel

9. 6. 2022 > 19.00 <  
Tribuna na Velikem odru

Lutkovno gledališče Ljubljana, Zavod Imaginarni

**Primož Ekart**

# Nevidna *Invisible*

Premiera *Première* 17. januar 2021,  
Tunel Lutkovnega gledališča Ljubljana

Predstava traja 55 minut in nima odmora.  
*Running time 55 minutes. No intermission.*

Avtorji *Authors*  
**ustvarjalci uprizoritve**  
*creators of the performance*

Režiser *Director*

**Primož Ekart**

Scenografinja *Set designer*

**Meta Grgurevič**

Kostumografinja *Costume designer*

**Tina Kolenik**

Skladatelj *Composer*

**Tine Grgurevič**

Oblikovalec svetlobe *Lighting designer*

**Andrej Hajdinjak**

Oblikovalca videa *Video*

**Domen Martinčič, Vid Hajnšek**

Koreografinja *Choreographer*

**Rosana Hribar**

Prevajalka pesmi *Translation of the song*

**Tina Mahkota**

Lutkovna tehnologija *Puppet technology specialists*

**Zoran Srdić, David Klemenčič**

Glasbenika *Musicians*

**Oskar Longyka** (violina *violin*),

**Blaž Celarec** (bobni *drums*)

Lektorica *Language consultant*

**Maja Cerar**

Vodja predstave in oblikovalec zvoka

*Stage manager and sound designer*

**Mitja Vasič**

Producentka *Producer*

**Alja Cerar Mihajlovič**

Vodja osvetljave *Lighting technician*

**Niko Štabuc**

Scenski tehnik *Stage technician*

**Sašo Kitič**

Izdelovalci lutk, scene in kostumov

*Puppets, scene and costumes made by*

**Zoran Srdić, Iztok Bobič, David Klemenčič,**

**Sandra Birjukov, Marjeta Valjavec,**



**Olga Milič, Uroš Mehle, Kristjan Vidner**

Izvajalca *Performers*

**Maja Kunšič**


**Lovro Finžgar**

Predstava je bila v originalni izvedbi igrana v rovih Lutkovnega gledališča Ljubljana in je posebej adaptirana za uprizoritev na Festivalu Borštnikovo srečanje. *The play was originally performed in the tunnels of the Ljubljana Puppet Theatre and has been specially adapted for staging at the Maribor Theatre Festival.*

**R**ežiser Primož Ekart v avtorski predstavi spregovori o občutljivosti trenutkov iztekajočega se človeškega življenja, polnih intenzivnih spominov ter obračunov s seboj in svetom. To je zgodba o nevidni ženski nekje na robu življenja, ki polzi mimo. Tudi njenega odhoda ne bo nihče opazil. Ustvarjalno ekipo v poetični drami *Nevidna* zanimajo intimne zgodbe iz življenja posameznika, predvsem pa odhajanje in poslavljanje, ki ju po navadi spremljajo občutki osamljenosti. Rdečo nit ustvarjanja gradi tudi zavedanje človekove vpetosti v družbeno dogajanje, v svet tega trenutka. Aktualne družbene okoliščine niso naklonjene starosti in starejšim. *Starizem*, ki se ga slabo zavedamo, ker smo ga skoraj gotovo že ponotranjili, je diskriminacija starejših v mnogoterih oblikah. V najbolj žgoči obliki se dogaja prav zdaj, družba se do starejših in nemočnih obnaša kot do nepotrebnih, odvečnih ljudi, ki bi lahko v času epidemije potencialno zasedali in ogrožali zmogljivosti bolnišnic, s tem pa preprečevali zdravljenje mlajših, družbi in predvsem kapitalu koristnejših ljudi. Predstava predmetnega gledališča z elementi intermedijskih uprizoritvenih praks je osebna, čustvena odtis nekega intimnega dogodka, ki se zgodi v (samo)izolaciji, izrisana na ozadju širših družbenih dogajanj.   Matej Povše



In his devised docudrama *Invisible*, director Primož Ekart deals with the delicate moments when human life is running out, which teem with intense memories and reckoning over oneself and the world. It is a story of a woman who is invisible, always somewhere on the edge of life sliding by. Her departure will not be noticed by anyone either. The creative team of the performance is interested in the intimate stories of human life, particularly departing and saying goodbye, which are usually accompanied by feelings of loneliness. The common thread of the creative work also comprises an awareness of

man's integration into social developments, i.e., into the world as it is right now. The fact is that the social circumstances we are currently facing are not sympathetic toward age and the elderly. One of the "isms" of which we are perhaps least aware, since we may have already internalised it, is ageism, discrimination against the elderly, which is revealed in multiple forms. One of the currently most acute forms is happening right now, when the elderly and helpless are treated by society as dispensable people, who could potentially take up and jeopardise hospital capacities during the pandemic, preventing the treatment of younger people, those more useful to society and especially to the capital. Formally classified within the theatre of objects or intermedial performance practices, the performance is a personal, emotional imprint of an intimate event that occurs in (self-)isolation, etched against broader social developments. 

# 10. 6. 2022 > 19.00 < Mariborska tekstilna tovarna

Nova pošta (Maska Ljubljana, Slovensko mladinsko gledališče)

**Nina Rajić Kranjac**

## Solo

Premiera *Première* 20. avgust 2021,  
Nova Pošta

Predstava traja 3 ure 30 minut in nima odmora.  
*Running time 3 hours 30 minutes.*  
*No intermission.*

Avtorji zasnov in izvajalci  
*Creators and performers*

**Nina Rajić Kranjac, Nataša Keser,**  
**Benjamin Krnetič, Marko Mandić**  
*Scenografinja Set designer*

**Urša Vidic**

*Skladatelj Composer*

**Branko Rožman**

*Glasbenika Musicians*

**Petra Božič, Branko Rožman**

*Avtorica glasbenega izbora*

*Selector of music*

**Nina Rajić Kranjac**

*Strokovna sodelavka Artistic advisor*

**Minca Lorenci**

*Tehnika Technicians*

**Martin Lovšin, Igor Remeta z ekipo**

*with collaborators*

*Producentka Producer*

**Tina Dobnik**

Zahvala *Special thanks to*

**Goran Injac, Janez Janša, Tibor Hrs Pandur,**  
**Matej Recer, Blaž Šef, Nataša Živković,**  
**Bara Kolenc, Tibor Miheliču Syed, Dušan Kohek,**  
**Jaka Smerkolj Simoneti**

In vsem sodelujočim na videih

*And to all who appear in the videos*

**Nataša Živković, Bara Kolenc,**  
**Olja Grubić, Urša Vidic, Daniel Petković,**  
**Marko Brdnik, Dorian Šilec Petek, Gaja Teppey,**  
**Jože Udovč, Aoris Pasek Wallrugrey**

**P**rojekt *Solo* je srečanje režiserke in igralcev v improvizaciji, poskus ustvariti dogodek s pomočjo danih iztočnic in z vprašanjem, *kaj pomeni biti sam*. Čemu teater, zakaj ga uporabiti, kako prek teh srečevanj spremeniti razmišljanje o njem? Ne nazadnje gre za režiserkin poskus, da bi v središče dogajanja postavila samo sebe in se preučila, da bi sama postala nosilka problema in njegov katalizator. Morda je to dogodek, ki se vzpostavlja vedno znova kot rezultat nenehne potrebe po iskanju smisla. Produkcija prevprašuje, se odziva, ustvarja, intervenira in vzpostavlja prostor za dialog, srečevanja in soočanja, s tem pa umetniško tvega in skuša preseči standardizacijo, ki vedno bolj obvladuje in ukaluplja *metodologijo* umetnosti. Z artikuliranjem bistvenih resnic subjekta v gledališču, tudi če so te povsem individualne, projekt bodisi širi ali ruši predvidljive okvirje reprezentiranja in doživljanja umetnosti, pri tem pa si prizadeva doseči pomenljive premike v odzivnosti občinstva in družbe nasploh. **■** Projekt je del produkcije Nove pošte, ki se posveča osmišljanju umetniškega delovanja v družbenem kontekstu ter razumevanju in navzočnosti umetnosti v širšem družbenem dogajanju. **■**



**S**olo is a project where the director and actors meet in improvisation. It is an attempt to create an event from given cues, drawing on the question of *what it means to be alone*. Why theatre, what are its uses, how to change your thinking about it through these meetings? This is also the director's attempt to put herself into the spotlight and study herself. To make herself both the subject of the problem and its catalyst. The event, created anew in each performance, may result from the perpetual need to search for meaning. The production interrogates, responds, creates, intervenes and establishes a space for dialogue, meetings and confrontations, thus taking artistic risks and trying to go beyond standardisation, which increasingly masters and shapes the “methodology” of the arts. By

articulating the essential truths of the subject in theatre, even if they are entirely individual, the project either expands or breaks down predictable frameworks of representation and experience of art while striving to achieve significant shifts in the responsiveness of the audience and society alike. **■** The project is a part of the production programme of The New Post Office, led by Maska Ljubljana and Mladinsko Theatre, which focuses on giving meaning to artistic activities in a social context and understanding art and its presence in the wider social circumstances. **■**



11. 6. 2022 > 21.00 <  
Mali oder

Nina Dragičević, Mesto žensk

**Nina Dragičević**

# Ljubav reče greva *Love Says Let's Go*

Koncert poezije *A poetry concert*

Predstava traja 45 minut in nima odmora.  
*Running time 45 minutes. No intermission.*

Avtorica in izvajalka *Author and performer*

**Nina Dragičević**

Izvajalca *Performers*

**Anja Novak, Žiga Jenko**

Oblikovalka svetlobe *Lighting designer*

**Špela Škulj**

Tehnični vodja *Technical director*

**Martin Lovšin**

Izvršna producentka *Executive producer*

**Eva Prodan**

V sodelovanju *In collaboration with*

**Bunker, Stara mestna elektrarna –  
Elektro Ljubljana**



**L**jubav reče greva (*Love Says Let's Go*), published by ŠKUC Publishing House in 2019, is a poetry book by Nina Dragičević – a prose writer, essayist, composer, sociologist and artist creating in several fields of artistic and theoretical expression. Through the sound interpretation by Žiga Jenko and vocal interpretations by Anja Novak and the author herself, this sound-poetry performance presents a synthesis of artistic and thought genres – from lyrical immersions into love to thorough analyses of contemporary so-

cial pathologies. The book *Ljubav reče greva* was shortlisted in 2019 for the Jenko Award and Veronika Award and, in 2020, nominated for the Kritiško sito Award and included in the Centre for Slovenian Literature's list of 10 Books from Slovenia – Literary Critic's Choice 2020. In the same year, the author received the Župančič Award for her book *Ljubav reče greva*. 📖 Nada Žgank

**L**jubav reče greva (Založba ŠKUC, 2019) je pesniška knjiga Nine Dragičević. Vsestranska avtorica – prozaistka, esejistka, skladateljica in sociologinja – deluje na več področjih umetniškega in teoretskega izražanja. Koncertno-poetični dogodek je predstavitev sinteze umetnostnih in mišljenjskih zvrsti, od lirskih utopitev v ljubezen do natančnih analiz sodobnih družbenih patologij – skozi zvočno interpretacijo Žige Jenka ter glasovno interpretacijo Anje Novak in avtorice. Knjiga *Ljubav reče greva* je bila v ožjem izboru za Jenkovo in Veronikino nagrado, leta 2020 je bila nominirana za nagrado Kritiško sito in uvrščena na seznam desetih knjig Centra za slovensko književnost; še isto leto je avtorica za knjigo prejela Župančičevo nagrado. 📖

# 57. Borštnikovo

57. Festival Borštnikovo srečanje  
57<sup>th</sup> Maribor Theatre Festival

**Mlado gledališče**  
*Young theatre*



Hélène Blackburn (CA)

**9**

Sodobni balet z video projekcijo  
*A contemporary ballet  
with video projection*  
Cas Public (CA), Kopergietery (BE)

## **Poezija mesta Poetry of the City**

Interaktivni sprehod po Mariboru  
*An interactive walk around Maribor*  
Odivo (SK), Festival Borštnikovo srečanje

## **Participativne uprizoritvene prakse Participatory performance practices**

Pogovor o projektu Poezija mesta  
*Discussion about the project Poetry  
of the City*  
Odivo (SK), Festival Borštnikovo srečanje

Matija Solce

## **Mesarica The Hatchet**

Intermedijski kabaret  
*An intermedia cabaret*  
Teatro Matita

Lina Akif

## **Slovenski pasijon**

### **A Slovenian Passion Play**

Intermedijska prostorska  
dokumentacija performansa  
*An intermedia spatial  
documentation of the performance*  
Akademija za gledališče, radio,  
film in televizijo Univerze v Ljubljani,  
Zavod Melara

Lina Akif, Nika Korenjak

## **Slovenski pasijon: The Making of The Making of A Slovenian Passion Play**

Predstavitvena delavnica  
*A demonstration workshop*  
Matija Solce

## **Glasbeni vidiki lutkovnega gledališča**

### **Musical Perspectives of Puppet Theatre**

Delavnica za pedagoške delavce  
*A workshop for educators*

Ivan Martinka (SK)

## **Svetlonos The Lights**

Multimedijska lutkovna predstava  
*A multimedia puppet show*  
Odivo (SK)

Monika Kováčová (SK),  
Mária Danadová (SK)

## **Od telesa k materialu in nazaj From the Body to the Material, and Back**

Predstavitvena delavnica za  
strokovne delavce  
*A demonstration workshop  
for professionals*

Ivan Martinka (SK),  
Mária Danadová (SK)

## **Umetna inteligenca na lutkovnem odru Artificial Intelligence on the Puppet Stage**

Predstavitvena delavnica  
*A demonstration workshop*

## **Pomen zgodbe**

### **in narativne vednosti**

## **The Significance of the Story and Narrative Knowledge**

Strokovni posvet  
*A round table for professionals*  
Festival Borštnikovo srečanje





## Mlado gledališče Young Theatre

**U**sposabljanje *Mlado gledališče* je namenjeno tako ustvarjalcem kot pedagogom na področju umetnosti in izobraževanja, medgeneracijska prehodnost in dialog pa močno odzvanjata v raznolikem programu, ki vsebuje sodobno baletno predstavo, dve uprizoritvi animiranih objektov, razstavo dokumentarnega gradiva, zbranega med delovnim procesom performansa, performativni sprehod po mestu, tri delavnice in strokovni posvet. Ta je letos osredotočen na sprejemanje in vključevanje drugačnosti, na gledališke postopke, s katerimi vnašamo raznolikost, vse skupaj pa povezuje vprašanje pomena zgodbe za uprizoritev, učni proces in vzgojo posameznika v odprtega, empatičnega in solidarnega človeka. **1**

**T**he *Young Theatre* cycle is intended for both artists and educators in the field of art and education. Intergenerational transition and dialogue resonate strongly in a diverse programme that entails a contemporary ballet performance, two object theatre performances, an exhibition of documentary material collected through the work process, three workshops and a round table for professionals. This year's round table focuses on accepting and incorporating otherness and on theatrical processes that bring diversity, aspects that are inherently linked to the question of the importance of the story for staging, the learning process and educating a young person into an open, emphatic and solidary adult. **1**



30.5.2022 > 12.00 & 18.00 <  
Velika dvorana

Cas Public (CA), Kopergietery (BE)

9

**Sodobni balet z video projekcijo**  
*A contemporary ballet with video projection*

10+

Premiera *Première* 2016

Predstava traja 55 minut in nima odmora.  
*Running time 55 minutes. No intermission.*

Pogovor po predstavi v angleškem jeziku  
s tolmačenjem v slovenski jezik.  
*Post-performance discussion in English  
with interpretation into Slovenian.*

Koreografinja in umetniška vodja  
*Choreographer and artistic director*

**Hélène Blackburn**

Asistent umetniške vodje

*Assistant to artistic director*

**Cai Glover**

Dramaturg *Dramaturg*

**Johan De Smet**

Glasba *Music*

**Martin Tétreault**

Oblikovalki luči *Lighting designers*

**Emilie B-Beaulieu, Hélène Blackburn**

Scenografinja *Set designer*

**Hélène Blackburn**

Kostumografa *Costume designers*

**Michael Slack, Hélène Blackburn**

Tehnični direktor *Technical director*

**Emmanuel Landry**

Avtor filma *Film-maker*

**Kenneth Michiels**

Sodelavci predstave *With the participation of*

**Seymanur Kizilca, Evgeni Miroslavov, Chaz Keith**

**Salfamones, Ramzi Serrai, Burhan Zambu**

Izvajalci *Performers*

**Cai Glover, Guyonn Auriau, Jaym O'Esso, Alexander**

**Ellison, Florence Hughes, Laura Vande Zande**

Zaznavanje, doživljanje, razumevanje. Naši čuti nam omogočijo, da lahko dojemamo svet, ki nas obkroža. Ta *sine qua non* pogoj je nekakšno okno v vse, kar leži onkraj nas; brez njega se nam stvari vsaj delno izmikajo. Kako je mogoče zajeti veličastnost Beethovnov *Devete simfonije*, če je naš sluh – kot je bil skladatelj – oslavljen? Plesna predstava 9 uteleša prav ta izziv, ki ga skuša preseči skozi drzno potovanje čutnega. Plesni kolektiv Cas Public, znan po svoji gibalni ekspresivnosti, je v soustvarjanje predstave vključil netipičnega performerja Caija Gloverja, ki svojo slušno oviranost premaguje zato, da lahko profesionalno pleše. Koreografinja Hélène Blackburn je plesalčevo oviro uporabila kot konceptualno izhodišče svoje stvaritve. V koprodukciji z belgijskim gledališčem Kopergietery je nastala predstava, ki prav gotovo nagovarja široko generacijsko paleto občinstva, saj premika meje tišine, s tem pa presega drugačnost in pretvarja plesna telesa v razumljivo govorico. Kot je zapisala koreografinja Hélène Blackburn: “/.../ v mislih ustvarjalca vedno lebdi več namenov in želja. 9 je bila zasnovana iz dveh takih vzgibov, ki sta me spremljala že dalj časa: delati z Beethovnov glasbo in preučiti enkratnost majhnih okvar, skritih za navidezno telesno popolnostjo plesalcev. /.../ Naša subjektivnost se v svetu okrog nas odpira prav toliko, kolikor se svet prikrađa vame. Zaznavanje je tako postalo katalizator, ki združuje mojo željo po ustvarjanju z Beethovnov glasbo in s posebnostmi plesalcev, Caijeva invalidnost pa je njuno vezivo.” 🎧 🎬 Damian Siqueiros



Perceiving, experiencing, understanding. Our senses allow us to apprehend the world around us. This *sine qua non* condition is like a window onto what lies outside us. Without it, things elude us in part. How is it possible to capture the grandeur of Beethoven's 9<sup>th</sup> *Symphony* if our hearing – like the composer's – is impaired? The dance performance 9 incarnates this challenge through a bold journey of sensation. Known for its eloquent dance, Cas Public now features an atypical performer, Cai Glover, who overcame his hearing impairment to become a professional dancer. Choreographer Hélène Blackburn has taken the unusual step of using his disability as a point of departure for her new creation. In coproduction with Kopergietery, the work is sure to appeal to all generations by pushing back the limits of silence to rise above difference and transform the body into language. As noted by choreographer Hélène Blackburn, “There are always multiple intentions and desires floating in the mind of a creator. 9 is formed from two such intentions that had been with me for a long time: to work with Beethoven's music; and to examine the uniqueness of the small defects hidden behind the apparent perfection of my dancers' bodies. /.../ Our subjectivity unfolds in the world around us as much as the world creeps into us. Perception has thus become the catalyst uniting my desire to work on Beethoven's music and the singularities of my dancers. Cai's disability became the anchor uniting them.” 🎧

Mednarodna predstava  
International performance

30. 5. > 20.00 <  
31. 5. 2022 > 11.00 & 20.00 <  
Grajski trg

Teatro Matita

**Matija Solce**

# Mesarica *The Hatchet*

Intermedijski kabaret po motivih pripovedke *Martin Krpan* z *Vrha Frana Levstika*  
*An intermedia cabaret based on motifs from the short story Martin Krpan by Fran Levstik*

12+

Premiera *Première* 16. junij 2021,  
Galerija Krpan, Cerknica

Predstava traja 1 uro in nima odmora.  
*Running time 1 hour. No intermission.*

Pogovor po predstavi  
*Post-performance discussion*

Režiser, skladatelj *Director, composer*

**Matija Solce**

Scenografinja *Set designer*

**Larisa Kazič**

Izdelovalca lutk *Puppet makers*

**Brane Solce, Sanja Fidler**

Izvajalci *Performers*

**Filip Šebšajevič, Miha Arh, Miha Razdrih,  
Matija Solce, Tines Špik**

**M**esarica razmesari in na novo postavi Martina Krpana, njegovo kobilo in cel dunajski dvor, pri tem pa se peterica animatorjev, igralcev in glasbenikov namesto v nekdanjo cesarsko prestolnico zapelje v osrčje notranjske gostilne. Kolektiv Teatra Matita, ki ga sestavljajo priznani alternativni lutkovni ustvarjalci, v svojem delu združuje predmetno gledališče z dramsko igro in glasbo. Vsestranski performerji reinterpreterirajo znano Levstikovo pripoved, njene motive pa postavijo v novi kontekst in jih sestavijo v dinamično kompozicijo. Notranjsko narečje gostilničarja se spontano prepleta s harmoniko, rockom, situacijsko komiko, specifičnimi predmeti, natančno izdelanimi lutkovnimi elementi ter z improviziranimi pasažami. Intermedijski lutkovni kabaret *Mesarica* je interaktivna, sproščena in hkrati kompleksna družbenokritična predstava, v kateri se edinstveno stapljajo prvine alternativne konceptualne umetnosti in podeželske veseloigre. 🍷



**T**he *Hatchet* disassembles and reassembles Martin Krpan, his mare and the entire Viennese court. Instead of in the former imperial capital, the five puppeteers, actors and musicians find themselves next to a hearth in an Inner Carniolan tavern. In their work, the members of the Teatro Matita collective, which includes acclaimed alternative puppet artists, merge the theatre of objects with drama and music. The multi-talented performers reinterpret Levstik's well-known story but place its motifs into a new context and rearrange them in a dynamic composition. The publican's Inner Carniolan dialect spontaneously intertwines with the accordion, rock, situational comedy, specific objects, precisely made puppetry elements and improvised passages. The intermedia puppet cabaret *The Hatchet* is an interactive, relaxed yet complex socio-critical production that uniquely merges elements of alternative conceptual art and rural comedy. 🍷 📸 Jože Opeka

31. 5.–3. 6. 2022  
Vodni stolp

Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani,  
Zavod Melara, Kulturni zavod Godot, Društvo za sodobno umetnost Fotopub

**Lina Akif**

# Slovenski pasijon A Slovenian Passion Play

Intermedijska prostorska dokumentacija performansa  
*An intermedia spatial documentation of the performance*

12+

Premiera *Première* 9.–10. september 2021,  
Pokljuka–Triglav

Inštalacija traja 30 minut in nima odmora  
*Running time 30 minutes. No intermission.*

Vodeni ogled s pogovorom 31. maja 2022 ob  
10.00 in 18.00 ter 1. junija 2022 ob 19.00.  
*Guided tour with discussion on 31 May 2022 at  
10.00 and 18.00 and 1 June 2022 at 19.00.*

Avtorica koncepta in performerka  
*Author of the concept, performer*  
**Lina Akif**  
Dramaturginji *Dramaturgs*  
**Nina Kuclar Stiković, Nika Korenjak**  
Snemalca *Camera operators*  
**Dare Sintič, Domen Ožbot**  
Montažerja *Video editors*  
**Luka Miklošič, Ema Radovan**  
Mentor *Supervisor*  
**Boris Ostan**

Performans je omogočilo tudi Planinsko  
društvo Ljubljana – matica.  
*The performance was made possible by the  
Mountaineering Society Ljubljana – matica.*

Na videu tudi *In the video*  
**Gaja Filač, Klemen Kovačič, Iva Slosar,**  
**Anja Jeršan, Blaž Šef, Luka Miklošič,**  
**Boris Ostan, Nina Kuclar Stiković, Nejc Žorž,**  
**pes dog Bart**

**L**ina Akif se je po gorski poti odpravila na oltar slovenstva – na Triglav. Pot od Pokljuke do Aljaževega stolpa je avtorica prehodila z bremenom barve svoje kože in nenehnega dokazovanja svoje nacionalne pripadnosti in identitete. Njeno breme, ki ga simbolno zastopa kurentova glava na njenem hrbtu, presega vprašanja slovenstva, saj prevprašuje identiteto nasploh. Avtorica sudansko-madžarskih korenin svojo intimno izkušnjo prenese v družbeno-politični prostor, simbolno mesto Triglava pa vzpostavlja konfliktnost, ki avtorico spodbudi k raziskovanju svojega odnosa do domovine. Četudi se osebna situacija zgolj z njenim udejstvovanjem ne more spremeniti, se avtorica želi razbremeniti občutka tujke v lastni domovini, pri tem pa opozarja na problematiko rasizma, ki avtomatsko uvršča posameznike v nacionalno ali rasno pripadnost le po odtenku njihove kože ali drugih vizualnih značilnostih. V okviru devetinpoleznega vzpona na Triglav je avtorica uprizorila dvanajst slik križevega pota, namesto križa pa je na goro nosila kurentovo masko, simbol slovenstva in osebnega romanja do identifikacije s slovenskim narodom. Toda bremena ni nosila sama – občinstvo, ki jo je spremljalo na poti, je pozvalo, da s kurenta odvežejo robce in jih kot znake lastnega bremena nosijo vse do Aljaževega stolpa, kamor so jih nato privezali. 📍 Dare Sintič



**L**ina Akif took the mountain path to reach the high altar of Slovenehood: Mount Triglav. The author walked the path from Pokljuka to Aljaž Tower at its peak, carrying the burden of the colour of her skin and a constant obligation to prove her national belonging and identity. Her burden, symbolically represented by a Kurent's head on her back, goes beyond the question of Slovenehood, as it questions identity in general. The author of Sudanese and Hungarian roots transposes her intimate experience into the socio-political space. At the same time, Mount Triglav's symbolic position sets up a conflict that encourages the author to research her attitude towards her homeland. Although her situation cannot change through personal engagement alone, the author wishes to shed the feeling of being a foreigner in her homeland, all while drawing attention to the problems of racism, which automatically assigns nationality and race to individuals simply based on the shade of their skin colour or other visual features. Within her nine-hour ascent to Mount Triglav, the author staged twelve stations of the cross, but instead of a cross carried the mask of a Kurent, a symbol of Slovenehood and her personal pilgrimage and identification with the Slovenian nation. But she didn't carry the burden alone – she asked the audience that accompanied her on the route to untie the handkerchiefs from the Kurent and carry them, as a sign of their own burden, all the way to the mountain top and tie them to Aljaž Tower. 📍



31. 5. 2022 > 19.00 <  
Lutkovno gledališče Maribor

Odivo (SK)

Ivan Martinka

# Svetlonos The Lights

Multimedijska lutkovna predstava  
A multimedia puppet show

12+

Premiera *Première* 31. avgust 2020, Bátovce

Predstava traja 1 uro in nima odmora.  
*Running time 1 hour. No intermission.*

Pogovor po predstavi poteka v angleščini s tolmačenjem v slovenski jezik.  
*Post-performance discussion in English with interpretation into Slovenian.*

Režiserji *Directors*  
**Mária Danadová, Monika Kováčová, Ivan Martinka**  
Avtor libreta, izdelovalec lutk in scenograf  
*Libretto, puppets and set designer*  
**Ivan Martinka**  
Umetniška sodelavka *Artistic collaborator*  
**Ivana Macková**

Glasba *Music*  
**Mariana Bódyová** (violončelo *cello*),  
**Lukáš Kubičina** (DJ in oblikovalec zvoka  
*DJ and sound designer*)  
Oblikovalec svetlobe *Lighting designer*  
**Milan Slama**  
Grafična oblikovalka *Graphic designer*  
**Viktória Jehlárová**  
Sodelavec za elektrotehniko  
*Electrical engineer*

**Andrej Novák**  
Specialist za informatiko *IT specialist*  
**Ondrej Uhrin**  
Vodja radijsko vodenega modeliranja  
*RC modelling supervisor*  
**Miroslav Petrík**  
Sodelavec pri izdelavi lutk  
*Puppet making collaborator*  
**Peter Rehák**

Izvajalec umetniških ključavničarskih del  
*Artistic locksmith cooperation*

**Marek Motloch**  
Izvajalec tesarskih del *Carpenter*

**Ľuboš Horňák**  
Sodelavec za video tehniko *Video technician*  
**Peter Paulus**

Fotografinja in umetniška svetovalka  
*Photographer and artistic consultant*

**Katarína Čaková**  
Producentka *Producer*  
**Monika Kováčová**

V predstavi sta uporabljeni litovska ljudska pesem *Eisva mudu abudu* (*Pojdeva skupaj*) in arija *Speranze* iz opere *Orfej* Claudia Monteverdija.  
*The performance includes the Lithuanian folk song Eisva mudu abudu (The Two of Us Shall Go Together) and Speranza's aria from Claudio Monteverdi's opera L'Orfeo.*

Izvajalci *Performers*  
**Mária Danadová, Ivan Martinka, Mariana Bódyová, Lukáš Kubičina**

*Koproducenti Co-producers*  
**Divadlo Pôtoň, Záhrada – centrum nezávislej kultúry, Divadlo z Pasáže, Industra Brno a Ticho a spol**

”**B**olj ko iščem svetlobo v temi, jasneje čutim, da sem tema jaz. Iskanje svetlobe, ki je za trenutek izginila iz našega pogleda, je arhetipska, večkulturna podoba z jasnim pomenom. Toda kje se konča svetloba in kje se začne tema? Kje se konča strah in začne fasciacija? Kjer je senca, mora biti svetloba.”  
Uvodne misli libretista Ivana Martinke velja dopolniti s kratko premiso zgodbe, ki je v zvrsti lutkovnega gledališča razmeroma pogosta, saj gre za vračanje v čas otroštva in soočanje s primarnimi strahovi. Osrednji lik je deček, ki ga preganjata tema in strah – četudi sta morda oba le zunanji reprezentaciji tesnobe, depresije ali nočne more. Stráhu, ki v predstavi dobi svojo človeško podobo v vladarju teme oziroma hudiču, se zoperstavi človek, med obema pa se razteza dolga miza, prekrita z belim prtom, pod katero hodi deček. Močna simbolika, podkrepljena s psihoanalizo, v gledalcih vzbudi lastne asociacije, ki preko razreševanja svojih travmatičnih izkušenj (v temačnem tunelu pod mizo) vodijo do luči, do objektivacije lastnih strahov in ne nazadnje do odkritja najmočnejše svetlobe – v sebi.



”**T**he harder I look for the light in the darkness, the clearer I feel that darkness is myself. The search for the light that has disappeared is an archetypal, multicultural, intelligible image. Where does the light end, and the darkness begin? Where does fear end, and fascination begin? Where there is shadow, there must be light.”

The introductory thoughts of the librettist Ivan Martinka should be supplemented with a short outline of the story, which is relatively common in the genre of puppet theatre, as it is a return to childhood and confronting primary fears. The central figure is a boy haunted by darkness and fear – even though they may both be external representations of anxiety, depression or nightmares. In the play, fear acquires its human form in the ruler of darkness, or the devil, who is confronted by a man. A long table covered with a white tablecloth stretches between the two. A boy walks under the table. Potent symbolism, supported by psychoanalysis, evokes in spectators their own associations, which by resolving their own traumatic experiences (in a dark tunnel under the table) leads to light, to the objectification of their fears and to discovering the strongest light of all – that which gleams in ourselves.

☎ Katarína Čaková

Mednarodna predstava  
International performance

30. 5. 2022 >14.00 <  
Baletni studio SNG Maribor

**CAS PUBLIC (CA)  
BEETHOVEN**

Plesna delavnica za strokovne delavce  
*A dance workshop for professionals*  
*Running time 1 hour.*

Izvajalci *Performers*  
**plesalci CAS Public dancers of the CAS Public**  
Delavnica traja 1 uro 30 minut.  
*Running time 1 hour 30 minutes.*

**Delavnica** se navezuje na predstavo 9, ki jo odlikuje tudi prepričljiva izvedba značilne koreografije umetniške vodje kanadske skupine CAS Public Hélène Blackburn. Seznanjanje z repertoarjem skupine, z njihovim plesnim slogom in s prepoznavnim umetniškim podpisom so teme praktičnega dela pod skrbnim vodstvom izkušenih plesalcev – mentorjev mednarodnih usposabljanj po vsem svetu. Udeleženci dobijo vpogled v dnevno rutino in snovalna ustvarjalna načela ter odkrivajo skrivnosti tega unikatnega plesnega korpusa. ¶

**The workshop** is related to the performance 9, which is distinguished by the compelling performance of the distinct choreography by the artistic director of CAS Public, Hélène Blackburn. Getting acquainted with the group's repertoire, their dance style and recognisable artistic features are the topics of practical work under the meticulous guidance of experienced dancers – mentors of international training throughout the world. Workshop participants will gain insight into the daily routine and creative principles and discover the trade secrets of this unique dance corpus. ¶

30. 5.–1. 6. 2022 >14.00 <  
Ploščad pred SNG Maribor

**ODIVO (SK), FESTIVAL BORŠTNIKOVO SREČANJE  
POEZIJA MESTA POETRY OF THE CITY**

Interaktivni sprehod po Mariboru  
*An interactive walk around Maribor*

**14+**

Sprehod traja 1 uro.  
*Running time 1 hour.*  
Sprehod poteka v angleščini s tolmačenjem v slovenski jezik.  
*The walk is in English with interpretation into Slovenian.*

Vodji *Presenters*  
**Mária Danadová, Monika Kováčová**

**Projekt** *Poezija mesta* odstira nevidne lokacije v mestu ob Dravi in jih sprehajalcem ponudi v obliki nenavadne umetniške ekskurzije. Med postanki na sprehodu se ne znajdejo znamenitosti – spomeniki, zgradbe in drugi zgodovinsko relevantni kotički –, temveč ustvarjalno premerjeno urbano okolje, realne reference in sledi sodobnega utripa mesta – grafiti in napisi na stavbah, zidovih, klopih in drugih javnih površinah. Arhitekturo in lokacije vsakega mesta dopolnjujejo intervencije, ki so jih avtorji izvedli iz osebnih vzgibov, zato lahko postanejo trajni del identitete mesta, četudi ostaline teh impulzov pogosto nezavedno prestavljamo v *vizualno karanteno*. Glavni cilj projekta je zbrati te praviloma nezaznane (ali celo negativno zaznane) avtorske vpise (posege v javni prostor) in jih ponuditi sodobnim slovenskim umetnikom različnih področij kot gradivo za ustvarjalno interpretacijo. Način dela je diametralno nasproten infiltraciji poezije v javni prostor (kot denimo na tramvajih, podzemni železnici, v trgovinah ipd.): konkretizirana, verbalizirana oziroma vizualizirana intervencija v javnem okolju postane vstopna točka novega ustvarjalnega procesa, ki se nato prelije v ambient, iz katerega črpa. ¶

**Poezija of the City** aims to make invisible locations in Maribor visible and to offer participants an extraordinary excursion. Our stops will not be notable buildings, monuments, places of historical significance or the residences of influential personalities. On the contrary, we will look from the perspective of real references, inscriptions or graffiti on buildings, walls, benches, etc. Interventions created out of a particular internal impulse and left behind by their authors complete the architecture of each city and location. Over time, these references have become a temporary or permanent part of the city for various reasons. However, we subconsciously displace them into “visual quarantine”. Our main goal is to collect these commonly unperceived (often even negatively perceived) inscriptions and offer them as material for creative interpretation to contemporary Slovenian artists from various artistic fields. This method is opposite to the infiltration of poetry into public spaces (for example, poetry in trams, in the subway, in shops, etc.). In this case, a concrete and verbalised or visualised intervention in the public environment becomes the starting material for new creation. ¶

30. 5. 2022 > 15.30 <  
Kazinska dvorana

**ODIVO (SK), FESTIVAL BORŠTNIKOVO SREČANJE  
PARTICIPATIVNE UPRIZORITVENE PRAKSE  
PARTICIPATORY PERFORMANCE PRACTICES**

Pogovor o projektu *Poezija mesta*

*Discussion about the project Poetry of the City*

Diskusija traja 1 uro 30 minut.

*Running time 1 hour 30 minutes.*

Pogovor poteka v angleščini s tolmačenjem v slovenski jezik.

*The discussion is in English with interpretation into Slovenian.*

Vodje diskusije *Discussion moderators*

**Nika Švab, Mária Danadová, Monika Kováčová**

**Performativni** ambientalni sprehod *Poezija mesta* prepleta razne prakse in postopke v prijeten, ravno prav dolg, razgiban ter informativen sprehod po središču mesta. Zanima nas, kaj postopno grajenje skupnosti med publiko ter odmik od *črne škatle* in iz gledališča pomenita za uprizoritvene prakse, naše dožemanje in gledališko pismenost. Nedvomno se na Maribor oziramo z druge strani, opazimo kaj novega ali spremenimo perspektivo, v pogovoru pa izkušnjo ozavestimo in delimo s sodelujočimi. Avtorici dodatno posredujejo vodila in priporočila za oblikovanje še kakšnega sprehoda, saj gre za formo, ki je v postkoronskih časih doživela pravo renesanso. ¶

**The performative** ambient walk the *Poetry of the City* intertwines various practices and procedures into a pleasant, perfectly paced, varied and informative walk through the city centre. We will be interested in what it means for performance practices, our perception and theatrical literacy to gradually build a community among the audience and move away from the “*black box*” as well as the theatre. Undoubtedly, we will look at Maribor from the other side, maybe notice something new or gain a fresh perspective, and we will share all this with the participants in the conversation. We will also listen to various recommendations that can enrich the experience of these types of walks, which have undergone a real renaissance during the post-corona period. ¶

31. 5. 2022 > 12.00 <  
Vodni stolp

**LINA AKIF, NIKA KORENJAK  
SLOVENSKI PASIJON: THE MAKING OF  
THE MAKING OF A SLOVENIAN PASSION PLAY**

Predstavitvena delavnica *A demonstration workshop*

Predstavitve traja 1 uro 30 minut.

*Running time 1 hour 30 minutes.*

Voditeljica delavnice *Workshop moderator*

**Nika Korenjak**

**Mlada igralka** in performerka Lina Akif se je na Triglavu, simbolu slovenstva, spopadla s svojim in narodovim bremenom identitete. Na najvišji slovenski vrh se je vztrajno vzpenjala z ogromno kurentovo glavo na hrbtu, prekrivala ji je ves zgornji del telesa. Na poti jo je spremljala skupina pohodnikov, priča njenega premagovanja, ki je delno postalo tudi njihovo, njenega iskanja in soočanja. Lina se je odpravila na Triglav z vprašanjem “Kdaj Slovenec, ka zares postane Slovenec\_ka?”, da bi se *poslovenila*. Zato je intenzivno popotovanje vključevalo tudi slovenske narodne pesmi, pogovore in spodbude. Cilj tega vsebinsko nabitega *romanja* ni bil samo Aljažev stolp in z njim povezana planinska iniciacija, temveč projekt na prvem mestu opozarja na družbeno percepcijo identitetne problematike ter skuša izprašati igralkin odnos do (ne)sprejemanja, do vtisov, mnenj in prepričanj drugih. Linini koraki na Triglav so prvi koraki do (samo) osvoboditve, do trenutka, ko ne bo več prevzemala vloge žrtve, ampak bo močnejša od rasnega profiliranja in diskriminiranja, zavračala bo neprimerne opazke in nanje pogumno opozarjala. ¶ Nika Korenjak deluje kot dramaturginja in igralka. Dramaturgijo je najprej študirala na Akademiji dramskih umetnosti v Zagrebu, nato pa na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. Prevaja iz angleščine in hrvaščine, sinhronizira risanke in tako s performativnega kot dramaturškega vidika svetuje monodramskim uprizoritvam mladih igralcev (Gal Oblak, Lina Akif in Lara Wolf). ¶

**The young actress** and performer Lina Akif tackled her and the nation's burden of identity on Mount Triglav, the symbol of Slovenehood. She climbed to the highest peak with perseverance, wearing a Kurent's head strapped to her back. A group of hikers, who accompanied her from the very beginning to the end, witnessed her overcoming, which at least partially became theirs, as well as the search and confrontation. With the question “When does a Slovenian really become a Slovenian?”, Lina set out to “become a Slovenian”. But this trip was not just a bare wandering up the hill; it also entailed Slovenian folk songs, conversations and encouragement. The goal of this content-packed march was not only Aljaž Tower and the related initiation that takes place at the top, but a reminder of the social perception of the issue, an attempt to question one's own attitude towards (non-) acceptance, impressions, opinions and the beliefs of others. Her steps have become the first steps towards liberating herself, to the point where she will no longer take on the role of the victim but will become stronger than racial profiling, discrimination and inappropriate remarks and boldly draw attention to them. ¶ Nika Korenjak works as a playwright and actress. She first studied dramaturgy at the Academy of Dramatic Arts in Zagreb and then at the Academy of Theatre, Radio, Film and Television of the University of Ljubljana. She translates from English and Croatian, synchronises cartoons and advises monodrama performances by young actors (Gal Oblak, Lina Akif and Lara Wolf) from both a performative and dramaturgical point of view. ¶



31. 5. 2022 > 16.00 <  
Kazinska dvorana

**GLASBENI VIDIKI LUTKOVNEGA GLEDALIŠČA  
MUSICAL PERSPECTIVES OF PUPPET THEATRE**

Delavnica za pedagoške delavce

*A workshop for educators*

Delavnica traja 1 uro 30 minut.

*Running time 1 hour 30 minutes.*

Vodja delavnice *Workshop moderator*

**Matija Solce**

**Solce** razume lutkovno gledališče kot gledališče iluzivnih točk, ki je podlaga animaciji materiala, predmetov, igralcev, lutk, luči, prostora, besed ali zvoka. Vsaka stvar pridobi novo perspektivo in možnost animacije šele takrat, ko jo animator objektivizira. To lahko najenostavneje doseže z ritmizacijo materiala. Raziskovanje impulzov v delavnici poteka na simbolni, teoretični in praktični ravni. Pri slednji se uporabljajo predmeti, saj imajo prav ti s pomočjo ritma možnost hitrih transformacij, hkrati pa nosijo močne simbolne pomeni. V drugem delu delavnice udeleženci impulze orkestrirajo ter iščejo možnosti in potenciale razvoja karakterjev na osnovi glasbenih principov. ¶ Matija Solce je prvi slovenski doktor lutkovne umetnosti, ki je študij dokončal na oddelku za lutkovno in alternativno gledališče praške gledališke akademije DAMU. Z avtorskimi predstavami je že nekajkrat obšel svet in prejel več kot trideset nagrad na domačih in mednarodnih lutkovnih festivalih. Je tudi glasbenik, skladatelj, režiser, igralec in pedagog. Kot avtor in režiser je sodeloval pri čez štiridesetih produkcijah. Ukvarja se tudi z organizacijo in vodenjem mednarodnih glasbenih delavnic. Ima svoje gledališče Teatro Matita, organizira gledališke delavnice za otroke in odrasle ter sodeluje z različnimi glasbeniki in drugimi umetniki po vsem svetu. Je programski in umetniški vodja festivalov Plavajoči grad in Kavč festival. ¶

**Solce** understands puppet theatre as a “theatre of illusory points”, which is the basis for the animation of material, objects, actors, puppets, lights, space, words or sound. Each thing acquires a new perspective and the possibility of animation only when the animator objectifies it. The easiest way to achieve this is to rhythmically express our material. The research of impulses will take place on a symbolic, theoretical and practical level. We will use objects in the latter, as they have the possibility of creating rapid transformations with the help of rhythm, and at the same time, they convey strong symbolic meanings. In the second part of the workshop, we will orchestrate impulses and look for possibilities and potentials for character development based on musical principles. ¶ Matija Solce is the first Slovenian to complete his doctoral studies in puppetry at the Department of Puppetry and Alternative Theatre at the DAMU in Prague. He has toured the world several times with his performances and has received more than thirty awards at domestic and international puppet festivals. He is also a musician-accordionist, director, actor and pedagog. As an author and director, he has participated in 40 productions. He is also involved in organising and conducting international music workshops. He runs Teatro Matita, organises theatre workshops for children and adults, and collaborates with numerous musicians and other artists worldwide. He is the programme and artistic director of the Floating Castle Festival and the Couch Festival. ¶

1. 6. 2022 > 10.00 <  
Sodni stolp

**OD TELESA K MATERIALU IN NAZAJ  
FROM THE BODY TO THE MATERIAL, AND BACK**

Predstavitvena delavnica za strokovne delavce

*A demonstration workshop for professionals*

Delavnica traja 1 uro 30 minut. *Running time 1 hour 30 minutes.*

Delavnica poteka v angleščini s tolmačenjem v slovenski jezik.

*The workshop is in English with interpretation into Slovenian.*

Voditeljici delavnice *Workshop moderators*

**Monika Kováčová, Mária Danadová**

**Delavnica** udeležencem posreduje pomembna znanja o uporabi principov lutkovnega, fizičnega in performativnega gledališča, kot jih v procesu ustvarjanja vključuje mednarodno uveljavljeno neodvisno slovaško gledališče Odivo, usmerjeno v simbiotično uporabo interdisciplinarnih umetniških izrazov. ¶ Monika Kováčová je režiserka, dramaturginja in gledališka direktorica. Diplomirala je kot dramska režiserka na Akademiji umetnosti v Banskí Bistrici (SK) ter študirala režijo in lutkovno gledališče na DAMU v Pragi (CZ). Opravila je tudi prakso v okviru programa Erasmus na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. ¶ Mária Danadová je performerka, režiserka, pedagoginja, deluje tudi kot svetovalka za gib. Diplomirala je iz lutkarstva na Akademiji za uprizoritvene umetnosti v Bratislavi (SK) in nadaljuje študij igre na Katedri za alternativno in lutkovno gledališče gledališke akademije DAMU v Pragi. ¶

**The workshop** presents the creation process of the independent theatre group Odivo and gives participants valuable information about the group's use of the principles of puppetry, physical theatre and performance. The group's theatrical language tends to incorporate interspecies artistic expressions and is based on a symbiosis of diverse means of expression. ¶ Monika Kováčová is director, dramaturg and theatre manager. She graduated as a drama director from the Academy of Arts in Banská Bystrica (Slovakia) and studied directing and puppet theatre at DAMU, Prague (Czechia). She also completed an Erasmus internship at the Academy of Theatre, Radio, Film and Television, University of Ljubljana. ¶ Mária Danadová is a performer, director and pedagog who also works as a movement collaborator. She is a graduate of puppetry from the Academy of Performing Arts in Bratislava. For the last two years, she has studied acting at the Department of Alternative and Puppet Theatre at DAMU in Prague. ¶

1. 6. 2022 > 12.00 <  
Sodni stolp

**UMETNA INTELIGENCA NA LUTKOVNEM ODRU  
ARTIFICIAL INTELLIGENCE ON THE PUPPET STAGE**

Predstavitvena delavnica *A demonstration workshop*

Delavnica traja 1 uro 30 minut.

*Running time 1 hour 30 minutes.*

Delavnica poteka v angleščini s tolmačenjem v slovenski jezik.

*The workshop is in English with interpretation into Slovenian.*

Vodji delavnice *Workshop moderators*

**Ivan Martinka, Mária Danadová**

**Teoretična** delavnica o uporabi animatronskega principa na lutkovnem odru je razdeljena na tri dele, in sicer na kratki zgodovinski prelet principov animatronike, ki se uporabljajo na filmskem in gledališkem področju; drugi del obravnava perspektivo ustvarjalca – od dramaturgije do lutke ter animacije kot glavnega reprezentanta obravnavane teme. Zadnji del delavnice vključuje predstavitev lutke Svetlonos, vse od njenega nastajanja do demonstracije v živo. ¶ Ivan Martinka je slovaški lutkar, igralec, avtor in režiser. Leta 1995 je diplomiral iz lutkarstva na Akademiji scenskih umetnosti v Bratislavi. Dve sezoni je bil član Državnega lutkovnega gledališča v Bratislavi. Nastopal je tudi v Parizu in v Nemčiji v Pantomimskem gledališču Milana Sladka. Od leta 1996 je samostojni umetnik. ¶ Mária Danadová je performerka, režiserka, pedagoginja, deluje tudi kot svetovalka za gib. Diplomirala je iz lutkarstva na Akademiji za uprizoritvene umetnosti v Bratislavi in nadaljuje študij igre na Katedri za alternativno in lutkovno gledališče gledališke akademije DAMU v Pragi. ¶

**The theoretical** workshop about using animatronic principles on stage comprises three parts. The first part provides a short history of the animatronic principles used in film and theatre. The second addresses the creator's perspective – from dramaturgy to the puppet, through the lens of animation. The third presents the Svetlonos puppet – from the creation process to live demonstration. ¶ Ivan Martinka is a Slovak puppet, actor, author and director. In 1995, he graduated in puppetry from the Academy of Performing Arts in Bratislava. He was a member of the State Puppet Theatre in Bratislava for two seasons and performed in Paris and in Germany at the Milan Sladek Pantomime Theatre. Since 1996, he has been an independent artist. ¶ Mária Danadová is a performer, director and pedagogue who also works as a movement collaborator. She is a graduate of puppetry from the Academy of Performing Arts in Bratislava. For the last two years, she has been studying acting at the Department of Alternative and Puppet Theatre at DAMU in Prague. ¶

1. 6. 2022 > 15.00 <  
Kazinska dvorana

**FESTIVAL BORŠTNIKOVO SREČANJE  
POMEN ZGODBE IN NARATIVNE VEDNOSTI  
THE SIGNIFICANCE OF THE STORY AND NARRATIVE KNOWLEDGE**

Strokovni posvet

*A round table for professionals*

Posvet traja 2 uri. *Running time 2 hours.*

Posvet poteka v angleščini s tolmačenjem v slovenski jezik.

*The round table is in English with interpretation into Slovenian.*

Moderator *Moderator*

**Jakob Ribič**

**Na strokovnem posvetu** izkušeni poslušalci, ustvarjalci in pedagogi spregovorijo o pomenu zgodbe za vzgojo, o vplivu na posameznikovo doživljanje sveta, o prioritetah, proizvedenih v občinstvu, o sidranju videnih in slišanih narativnih impulzov v možganih. Še posebej v zadnjem času je veliko govora o pomenu reprezentacije, raznolikosti in pristopov – ni pomembno le, da govorimo o marginaliziranih temah in vključujemo marginalizirane skupine, vsaj enako pomembno je, kako in kje to počnemo. ¶

**At the round table**, experienced listeners, artists and educators will talk about the significance of the story for education, how it affects our experiences of the world around us, what priorities it produces in the audience and how deeply the information seen and heard anchors itself in the brain. There has been a lot of talk lately about the importance of representation, diversity and different approaches – not only is it important to talk about marginalised topics and involve marginalised groups, it is equally important how and where we do it. ¶

# 57. Borštnikovo

57. Festival Borštnikovo srečanje  
57<sup>th</sup> Maribor Theatre Festival

**Študentsko gledališče**

**Student Theatre**



Po motivih drame Georga Büchnerja  
*Based on the drama by Georg Büchner*  
**Woyzeck**  
Akademija za gledališče, radio, film  
in televizijo Univerze v Ljubljani

Avtorski projekt *Devised theatre*  
**O, moja sobitja**

**My Fellow Creatures**  
Akademija za gledališče, radio, film  
in televizijo Univerze v Ljubljani

Benjamin Zajc  
**8372/ii**  
Akademija za gledališče, radio, film  
in televizijo Univerze v Ljubljani

Po motivih igre Človeški glas  
Jeana Cocteauja  
*Based on the play La voix humaine*  
by Jean Cocteau

**Na drugi strani**  
**On the Other Side**  
Akademija za gledališče, radio, film  
in televizijo Univerze v Ljubljani

Helena Šukljan, Manca Lipoglavšek,  
Nina Kuclar Stiković, Urša Majcen,  
Nela Poberžnik

**Ko se žgem**

**When I Burn Myself**

Akademija za gledališče, radio, film  
in televizijo Univerze v Ljubljani

**Akademijski Borštnikov blog**

**Academy Borštnik Blog**

Akademija za gledališče, radio, film  
in televizijo Univerze v Ljubljani,  
Festival Borštnikovo srečanje



30. 5. 2022 > 19.00 <  
 Amfiteater II. gimnazije Maribor

Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani

**Po motivih drame Georga Büchnerja**  
**Based on the drama by Georg Büchner**

# Woyzeck

Produkcija VII. semestra študijskih programov dramska igra in gledališka režija  
*A production of the 7<sup>th</sup> semester of the study programmes stage acting and theatre*

Premiera Première **24. januar 2022,**  
 Velika gledališka dvorana UL AGRFT

Predstava traja 1 uro 40 minut in nima odmora.  
*Running time 1 hour 40 minutes. No intermission.*

Režiser *Director*  
**Žiga Hren**  
 Prevajalka *Translator*  
**Mojca Kranjc**  
 Dramaturginja *Dramaturg*  
**Helena Šukljan**  
 Kostumograf *Costume designer*  
**Claudi Sovrè**  
 Scenografinja *Set designer*  
**Maruša Mali**  
 Oblikovalec svetlobe *Lighting designer*  
**Domen Lušin**  
 Oblikovalec zvoka *Sound designer*  
**Davor Lončar Petrovič**  
 Koreografinja *Choreographer*  
**Lara Ekar Grlj**  
 Izdelovalka mask *Creator of masks*  
**Katarina Planinc**  
 Producentka *Producer*  
**Mija Špiler**

Mentorji *Mentors*  
 Dramska igra in gledališka režija  
*Stage acting and theatre directing*  
**prof. Branko Šturbej**  
**Janusz Kica**  
 Dramaturgija *Dramaturgy*  
**doc. dr. Blaž Lukan**  
**prof. dr. Tomaž Toporišič**  
 Jezik in govor *Language and speech*  
**izr. prof. dr. Katarina Podbevšek**  
 Scenografija *Set design*  
**prof. mag. Jasna Vastl**  
 Kostumografija *Costume design*  
**prof. Janja Korun**  
**doc. mag. Tina Kolenik**

Zasedba *Cast*  
 Woyzeck **Jure Rajšp**  
 Marija **Marie Julita Kropec**  
 Andres **Nejc Jezernik**  
 Stotnik *Captain* **Mak Tepšič**  
 Doktor *Doctor* **Maks Dakskobler**  
 Tamburmajord *Drum Major* **Domen Novak**

**W**oyzeck je zadnja nedokončana drama nemškega dramatika, pisatelja, revolucionarja in političnega aktivista Georga Büchnerja (1813–1837). V svojem kratkem življenju je s svojimi uvidi, ki jih je pridobival z rigoroznim opazovanjem družbe, prepletal politiko, estetiko in znanost. *Začasni čistopis* oziroma fragment drame, povzete po resnični zgodbi

lasuljarja Johanna Christiana Woyzcka, ki je leta 1821 iz ljubosumja ubil svojo ljubico Marie, še danes sproža številne interpretacije o človeški psihi, zlasti o vprašanju prištevnosti, in o pogosti kontradiktornosti medosebnih odnosov. Primer obsojene ga Woyzcka je Büchnerju služil le kot izhodišče za ugledališčenje *najneznatnejšega življenja* z družbenega dna, s čimer je avtor pravzaprav zakoličil smer poznejšega naturalizma in verizma, kamor se vpisuje tudi lik umorjene Marie, ki bi jo v promiskuitetnosti in proaktivni seksualnosti le stežka postavili za moralni zgled patriarhalne družbe 19. stoletja. Carla Lowrey Drost trdi, da je Büchner skozi Marie izrazil svoj deterministični pogled na človeka, obenem pa je po tezi Roberta Gilletta želel popraviti tradicijo shematične tragičnosti ženske nasploh. Svet, kakršen se izrisuje v *Woyzcku*, je (kar še posebej velja za žensko perspektivo) popolnoma izpraznjen, temačen in krut – lahko v takšnem svetu sploh obstaja karkoli dobrega? 📷 Željko Stevanić, Arhiv CTF UL AGRFT



**W**oyzeck is the last unfinished drama by the German playwright, writer, revolutionary and political activist Georg Büchner (1813–1837). In his short life, he intertwined politics, aesthetics and science with his insights, which he gained through rigorous observation of society. The “fair copy”, or a fragment of the drama based on the true story of the wig-maker Johann Christian Woyzeck, who killed his mistress Marie out of jealousy in 1821, still provokes many interpretations of the human psyche, especially the question of mental incompetence and often contradictory interpersonal relationships. The case of the convicted Woyzeck served Büchner only as a starting point for the theatricalisation of “the most insignificant life” from the social bottom. Thus, the author charted the direction of later naturalism and verism, into which the promiscuous and proactively sexual character of the murdered Maria – who can hardly be considered a moral example of the 19<sup>th</sup>-century patriarchal society – was imprinted. Carla Lowrey Drost claims that it was through Marie that Büchner expressed his deterministic view of humankind. At the same time, according to Robert Gillett’s thesis, he wanted to correct the tradition of the schematic tragedy of women in general. The world depicted in *Woyzeck* is (especially from the female perspective) emptied, dark and cruel – can there be anything good in such a world? 📷

1. 6. 2022 > 20.00 <  
Komorni oder

Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani

**Avtorski projekt *Devised theatre***

# O, moja sobitja *My Fellow Creatures*

Produkcija II. semestra študijskih programov dramska igra in gledališka režija

*A production of the 2<sup>nd</sup> semester of the study programmes stage acting and theatre directing*

Predstava traja 1 uro 10 minut in nima odmora.

*Running time 1 hour 10 minutes. No intermission.*

Študenti dramske igre

*Students of stage acting*

**Alja Krhin, Maja Kunaver, Rok Ličen,**

**Kaja Petrovič, Luka Seražin**

Študenta gledališke režije

*Students of theatre directing*

**Marko Rengeo, Lucija Trobec**

Študentka dramaturgije in scenskih umetnosti

*Student of dramaturgy and performing arts*

**Luna Pentek**

Mentorja *Mentors*

**doc. Branko Jordan, izr. prof. Jernej Lorenci**

Producentka *Producer*

**Mija Špiler**



Iz verno italijanski izraz improvizacija pomeni delati, igrati brez priprave, je mehanizem, katerega bistvo je nepredvidenost oziroma nepredvidljivost. V drugem semestru dramske igre in gledališke režije smo s celotno skupino študentov prvega letnika dramske igre, gledališke režije ter dramaturgije in scenskih umetnosti globoko v vrtincu nenehno novih situacij, zgodb, predzgodb, okoliščin, pa tudi čustvenih stanj, konfliktov, sreče, ljubezni, jeze, frustracij, zajetih iz sveta, ki nas obdaja, v katerem živimo in s katerim smo v nenehnem odnosu, kot smo v različnih medosebnih odnosih ljudi. Osebnost zgodbe ljudi iz preteklosti si lahko zamišljamo, njihovo sedanjost in prihodnost pa lahko zgolj doživljamo *in situ*, torej imanentno in v neposrednem stiku, v kompleksnosti sobivanja. Ena izmed temeljnih prizorišč takšnega sobivanja je gledališče, natančneje oder. V tem vrtincu skušamo uživati, se mu predajati, ga opazovati, motriti, ozaveščati, mu dajati krila, nanj vplivati, ga oblikovati, sprejemati in mu tudi nasprotovati. ♣

The original Italian term *improvisation* means to work, to play without preparation; it is a mechanism whose essence is uncertainty or unpredictability. In the second semester of drama and theatre directing, the whole group of first-year students of stage acting, theatre directing, dramaturgy and performing arts is in a deep whirlwind of constantly new situations, stories, pre-stories, circumstances, as well as emotional states, conflicts, happiness, love, anger, the frustrations

we capture from the world around us, in which we live and with which we are in a constant relationship, just as we are in various interpersonal relationships. We can imagine the personal stories of people from the past. Still, we can only experience their present and future *in situ*, i.e., immanently and in direct contact, in the complexity of coexistence. One of the primary venues of such coexistence is the theatre, namely, the stage. We try to enjoy this vortex, surrender to it, observe it, observe it, raise awareness, give it wings, influence it, shape it, accept it and also oppose it. ♣

4. 6. 2022 > 20.00 <  
Vetrinjski dvor

Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani

**Benjamin Zajc**

# 8372/ii

Produkcija Studia UL AGRFT

*A production of the UL AGRFT Studio*

Performans traja 2 uri in nima odmora.  
*Running time 2 hours. No intermission.*

Avtor in izvajalec

*Author and performer*

**Benjamin Zajc**

Mentorica Mentor

**doc. dr. Zala Dobovšek**

Producentka Producer

**Mija Špiler**

**8**372 je trajajoči spominski performans, ki ga je Benjamin Zajc izvedel na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani med 30. marcem in 1. aprilom 2022. Gre za obeležje, med katerim je avtor z obiskovalci osem ur na dan tri dni preizpraševal meje svoje in kolektivne odgovornosti do srebreniškega pokola. Izhajajoč iz družinske travme, ki se je zgodila pred njim, je avtor zasnoval prostor pokore in spomina, ki izvira iz več sto zgodb preživelih in se v njih samoaktualizira. Ker je performans simbolno neponovljiv, je *8372/ii* njegovo smiselno nadaljevanje, ki se snuje na meji med inštalacijo in rekonstrukcijo izvirnika. **1**



**8**372 is an ongoing commemorative performance performed by Benjamin Zajc at the UL AGRFT between 30 March and 1 April 2022. In his performance, the author – with the presence of the by-standing audience – questions the limits of both his and the collective responsibility for the Srebrenica massacre. Based on the family trauma that occurred before him, the author designed a space of atonement and memory, which originates from hundreds of stories of survivors and is thus self-actualising in them. Because the performance is symbolically unrepeatable, *8372/ii* represents its cogent continuation, conceived as a cross between an installation and a reconstruction of the original. **1** Željko Stevanić, IFP/Arhiv CTF UL AGRFT



5. 6. 2022 > 20.30 <  
Komorni oder

Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani

**Po motivih igre Človeški glas Jeana Cocteauja**  
**Based on the play *La voix humaine* by Jean Cocteau**

# Na drugi strani *On the Other Side*

Produkcija magistrskega študijskega programa dramska igra  
*A production of the master's study programme stage acting*

Premiera *Première* 8. oktober 2021,  
Študijski oder 5, UL AGRFT

Predstava traja 55 minut in nima odmora.  
*Running time 55 minutes. No intermission.*

Svetovalec za režijo  
*Directing advisor*

**Luka Marcen**  
Dramaturginja *Dramaturg*

**Nina Kuclar Stiković**  
Kostumografinja  
*Costume designer*

**Ana Janc**  
Koreografinja  
*Choreographer*

**Lara Ekar Grlj**  
Oblikovalec svetlobe  
*Lighting designer*  
**Martin Vogrin**

Izvajalka *Performer*  
**Lara Fortuna**

Mentor *Mentor*  
Dramska igra *Stage acting*  
**prof. Boris Ostan**

**U**prizoritev *Na drugi strani* je monodrama po motivih Cocteaujeve igre *Človeški glas* (*La voix humaine*) iz leta 1928. Postavljena je v popolnoma prazen prostor z enim stolom na sredini scene, kar celotnemu dogajanju daje občutek izpraznjenosti in izolacije. V predstavi spremljamo zgodbo ženske – govori po telefonu s svojim ljubimcem, ki jo zapušča. Kljub neizogibni resnici uporablja vse mogoče strategije, da bi ga obdržala na liniji in preprečila razpad ljubezenske zveze. Ženska bi lahko bila tudi katerikoli drugi človek, ki se sooča z ločitvijo in ni zmožen iti naprej.

📷 Željko Stevanić, IFP/Arhiv CTF UL AGRFT



**O**n the Other Side is a monodrama based on Cocteau's play *La voix humaine* (*The Human Voice*), written in 1928. It is set in an empty space with one chair in the middle of the stage, giving the whole event a sense of emptiness and isolation. In the play, we follow the story of a woman talking on the phone with her lover, who is leaving her. Despite the inevitable truth, she uses every possible strategy to keep him on the line and prevent the breakup of the love affair. She is a woman who could also be any other human being facing divorce and unable to move on. 📷

6. 6. 2022 > 17.30 <  
Komorni oder

Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani

**Helena Šukljan, Manca Lipoglavšek,  
Nina Kuclar Stiković, Urša Majcen, Nela Poberžnik**

# Ko se žgem *When I Burn Myself*

Produkcija I. letnika študijskega programa  
dramaturgija in scenske umetnosti  
*A production of the 2<sup>nd</sup> year of the master's study  
programme dramaturgy and performing arts*

Producentka *Producer***Mija Špiler**

Mentorica uprizoritev

*Mentor of performances*

prof. mag. Žanina Mirčevska



**Omnibus** *Ko se žgem* je sestavljen iz štirih uprizoritev dramskih oziroma gledaliških besedil študentk Mance Lipoglavšek, Nine Kuclar Stiković, Urše Majcen in Helene Šukljan, ki so nastali v okviru predmeta *Temeljne tehnike dramskega pisanja* pri mentorici Žanini Mirčevski. Dramska besedila se med seboj vsebinsko in slogovno zelo razlikujejo, a jih močno povezuje vsem enaka izhodiščna naloga – predelava Andersenove pravljice *Deklica z vžigalicami* –, ki so jo avtorice prepletle z motivi pogorelih vžigalic in sežganih deklic. 📖

**The omnibus** *When I Burn Myself* consists of four individual performances of dramatic texts by first-year students of the master's degree programme in dramaturgy and performing arts at the UL AGRFT. Manca Lipoglavšek, Nina Kuclar Stiković, Urša Majcen and Helena Šukljan created the texts within the course Fundamental Skills of Playwriting with mentor Žanina Mirčevska. Although the dramatic texts differ significantly in content and style, they all have the same point of departure – a re-working of Andersen's fairy-tale *The Little Match Girl*, which is evident in the plethora of motifs of spent matches and burnt girls interchangeably used by the authors. 📖

## Prvi del *Part I*

**Helena Šukljan**

# Ženska z vrečkami *A Woman with Bags*

Hibridna monodrama  
*A hybrid monodrama*

Predstava traja 40 minut in nima odmora.  
*Running time 40 minutes. No intermission.*

Režiserka *Director***Helena Šukljan**Dramaturginja *Dramaturg***Manca Lipoglavšek**Scenografinja *Set designer***Maruša Mali**

Oblikovalec svetlobe

*Lighting designer***Domen Lušin**

Oblikovalka odrskega giba

*Stage movement designer***Lara Ekar Grlj**

Igra Performed by

**Lea Klančič**

“Naj zgori Deklica z vžigalicami.”  
*“The Little Match Girl should burn.”*



**Produkcija** je nastala v sodelovanju med študentkami in študentom UL AGRFT, študentko novinarstva, študentko arhitekture in študentko filozofije Univerze v Ljubljani. 📖

**The production** was created in collaboration between a student of UL AGRFT, a student of journalism, a student of architecture and a student of philosophy at the University of Ljubljana. 📖

6. 6. 2022 > 19.00 <  
Komorni oder

## Drugi del Part II

Manca Lipoglavšek

# Zamrzovanje Freezing Up

Dramsko besedilo po motivih  
*A drama upon motifs*

Predstava traja 1 uro in nima odmora.  
*Running time 1 hour. No intermission.*

Režiser Director  
**Jure Srdinšek**  
Dramaturginja Dramaturg  
**Ula Talija Pollak**  
Scenografinja Set designer  
**Maruša Mali**  
Oblikovalka zvoka Sound designer  
**Laetitia Pohl**

Igrajo Performed by  
**Urša Majcen, Manca Lipoglavšek,**  
**Matevž Sluga**



“Rada bi bila Ledenik.

Nihče se me ne bi mogel dotakniti.” 🗨️

“I would like to be a glacier.

No one could touch me.” 🗨️

7. 6. 2022 > 17.30 <  
Komorni oder

## Tretji del Part III

Nina Kuclar Stikovič

# Deklica z vžigalicami The Little Match Girl

Avtobiografska adaptacija  
*An autobiographical adaptation*

Predstava traja 1 uro in nima odmora.  
*Running time 1 hour. No intermission.*

Režiser Director  
**Bor Ravbar**  
Dramaturginja in oblikovalka svetlobe  
Dramaturg and lighting designer  
**Nina Kuclar Stikovič**

Igrata Performed by  
**Suzana Krevh, Mina Švajger**



“Ker je znanstveno dokazano, da bo anksioznost v primeru bežanja pred njo zagotovo tekla za vami, naj bo to hibridno dramsko besedilo konfrontacija strahov, manifest želja, terapevtska izkušnja in slika aktualne politične atmosfere.” 🗨️

“Since it has been scientifically proven that, in the event of running away from it, anxiety will surely follow you, let this hybrid dramatic text be a confrontation of fears, a manifesto of desire, a therapeutic experience and a picture of the current political atmosphere.” 🗨️



6.–8. 6. 2022 > 17.00 <  
Razstavišče Lutkovnega  
gledališča Maribor

#### Četrta del Part IV

Urša Majcen, Nela Poberžnik

## Deklica *The Little Girl*

Postdramska avdio-vizualna inštalacija  
*A post-drama audio-visual installation*

“Moje telo je objekt.”  
“My body is an object.”

Ogled možen med  
6. in 8. junijem 2022 od 17.00 do 20.00.

Available for viewing between  
6 and 8 June 2022 from 17.00 to 20.00.



**Inštalacija** je nastala na podlagi besedilne predloge  
Urše Majcen. Nela Poberžnik je študentka Akademije  
za vizualne umetnosti (AVA) iz Ljubljane. 📌

**The installation** was created on the basis of a text  
by Urša Majcen. Nela Poberžnik is a student at the  
Academy of Visual Arts (AVA) in Ljubljana. 📌

30. 5–12. 6. 2022

#### AKADEMIJSKI BORŠTNIKOV BLOG ▲ ACADEMY BORŠTNIK BLOG

Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani in Festival Borštnikovo srečanje  
*Academy of Theatre, Radio, Film and Television, University of Ljubljana, and Maribor Theatre Festival*



Urednice in urednika *Editors*

**Brina Jenček, Luna Pentek, Marko Rengeo, Lucija Trobec, Nik Žnidaršič**

Blogarji in vlogarji *Bloggers and vloggers*

**študenti UL AGRFT in gostje UL AGRFT students and guests**

Konzultanta *Consultants*

**red. prof. dr. PhD, professor Tomaž Toporišič,**

**izr. prof. dr. PhD, associate professor Aldo Milohnić**

**Akademijški** Borštnikov blog z vlogom je prostor,  
kjer študentje Akademije za gledališče, radio, film in  
televizijo Univerze v Ljubljani brez zadržkov izražajo  
svoje mnenje, izzivajo s svojo prisotnostjo in ponudijo  
alternativno obravnavo gledališke in filmske skupnosti.  
Je nadaljevanje projekta, ki so ga študentje na pobudo  
festivala zasnovali in uspešno izvajali v zadnjih treh letih.  
Kreirajo in urejajo ga študentke in študenti dramaturgije  
in scenskih umetnosti ter gledališke režije v sodelovanju  
s študenti drugih smeri. Vključuje raznorodne besedil-  
ne vrste, avdio in video formate ter fotografije. Namen  
projekta je živa in živahna festivalska refleksija, sveža v  
premisleku in suverena v stališču, ki zagotavlja vključe-  
vanje študentov v profesionalno okolje. 📌

**The Academy** Borštnik Blog with a vlog is where UL  
AGRFT students express their opinions without hesita-  
tion, challenge the audience and artists alike with their  
presence and provide an alternative assessment of the  
theatre and film community. The Blog – a continuation of  
a project designed by students and successfully imple-  
mented on the initiative of the Festival in the last three  
years – is created and edited by students of the depart-  
ments of Dramaturgy and Performing Arts and Theatre  
Directing. In addition, the Blog entails collaboration with  
students from other fields and includes a variety of text  
types, audio and video formats and photos. The project's  
purpose is a live(ly) festival reflection, fresh in thought  
and independent in attitude, ensuring the inclusion of  
students in the professional environment. 📌

# 57. Borštnikovo

57. Festival Borštnikovo srečanje  
57<sup>th</sup> Maribor Theatre Festival

## Dodatni program

### Other Events



Boštjan Lah  
**Vdih. Izdih. Inhale. Exhale.**  
Fotografska razstava  
*A photography exhibition*

**Gledališka vključenost - socialna aktivacija**  
**Theatre Inclusion - Social Activation**  
Mednarodna konferenca  
*An international conference*

**SBO**  
Koncert *A concert*

**Maribor - Metropola**  
**Maribor - A Metropolis**  
Kulturni sprehod po Mariboru  
*A cultural walk around Maribor*  
Rajzefiber

**Znanstveni zbornik ob stoletnici Šentjakobskega gledališča Ljubljana**  
**Proceedings from the Academic Symposium at the Centenary of the Šentjakobsko Theatre Ljubljana**  
Predstavitev publikacije  
*A publication presentation*  
ZRC SAZU, Šentjakobsko gledališče Ljubljana

**Izkusi Šentjakobsko gledališče**  
**Experience Šentjakobsko Theatre**  
Razstava *An exhibition*  
Šentjakobsko gledališče Ljubljana

Jernej Jelen  
**Lepota znotraj**  
**The Beauty Within**  
Fotografska razstava  
*A photography exhibition*

**konS VJLab**  
Video mapiranje  
*Video-mapping*

**Smaal Tokk**  
Koncert *A concert*

Tomaž Toporišč  
**Neverna razmerja dramatike in gledališča 20. in 21. stoletja**  
**Dangerous Liaisons of the 20<sup>th</sup>- and 21<sup>st</sup>-Century Drama and Theatre**  
Okrogla miza ob predstavitvi knjige *A round table at the presentation of the book*

Marko Košir  
**Arnold Tovornik**  
Predstavitev knjige  
*A book presentation*  
Primož Premzl

**Maska - Stayin' Alive**  
Razstava *An exhibition*  
Zavod Maska, Ustanova fundacija Sonda, GT22, Moment Maribor, Festival Borštnikovo srečanje

**Maska 207-208: POLICIJA**  
**THE POLICE**

Predstavitev revije  
*A journal presentation*  
Zavod Maska, Ustanova fundacija Sonda, GT22, Moment Maribor, Festival Borštnikovo srečanje

**Dramatika med arhivom in odrom**  
**Drama Between the Archive and the Stage**

Okrogla miza  
*A round table discussion*  
Društvo slovenskih književnih prevajalcev

**Izobraževanje na področju uprizoritvenih umetnosti doma in na tujem**  
**Performing Arts Education at Home and Abroad**

Okrogla miza  
*A round table discussion*  
Društvo gledaliških kritikov in teatrologov Slovenije

**LUMA**  
Koncert *A concert*

**Vizualna podoba Festivala Borštnikovo srečanje skozi čas**  
**The Visual Identity of the Maribor Theatre Festival through Time**  
Spletna razstava *A digital exhibition*  
Festival Borštnikovo srečanje, Novi ZATO

**Festival Borštnikovo srečanje 2021**  
**Maribor Theatre Festival 2021**  
Spletna razstava *A digital exhibition*  
Festival Borštnikovo srečanje, Novi ZATO, slovenska gledališča, SLOGI

16. 5. – 8. 6. 2022  
Preddverje GT22

Zavod Maska, Ustanova fundacija Sonda, GT22,  
Moment Maribor, Festival Boršnikovo srečanje

### **MASKA - STAYIN' ALIVE**

Razstava  
An exhibition

Kuratorji  
Curators

**Pia Brezavšček, Janez Janša, Alja Lobnik**

Avtorica zasnoave in oblikovalka prostora

*Spatial design and concept*

**Toni Soprano Meneglejte**

Grafično oblikovanje

*Graphic designer*

**Niki Lapkovski**

Tehnični izvajalec

*Technical implementation*

**Igor Remeta**

**Maska**, časopis za scenske umetnosti, je prvič izšla leta 1920, leta 2020 smo obeležili 200. številko, ki smo jo izdali v treh zvezkih. Nikoli ni imela trdne institucionalne zaslombe, tudi danes je njen založnik prekarna nevladna organizacija Maska. V boju za avtonomijo se je vselej upirala normiranju, standardiziranju in indeksiranju. Njeno geslo je: skupaj z umetnostjo in mislijo prebijati meje možnega. Skozi *Masko*, najprej skozi revijo, kasneje skozi knjižno produkcijo, so se izoblikovale generacije piscev, urednikov, oblikovalcev, prevajalcev, lektorjev in drugih sodelavcev, ki so iskali in izmojstrili jezik, s katerim lahko zapopademo tudi najbolj drzne umetniške pojave. Razstava predstavlja razgibano dejavnost zavoda Maska, ki se je iz začetnega izdajanja revije razširila na knjižne izdaje, umetniško produkcijo in izobraževanje. Razstavljeni plakati obeležujejo bogato oblikovalsko zgodovino *Maske*, saj so pri njeni vizualni podobi sodelovali sijajni ustvarjalci in ustvarjalke: France Kralj, Matjaž Vipotnik, Irena Woelle, Samo Lapajne, Martin Bricelj, Martin Mistrik, Miha Turšič, Ajdin Bašič. Razstavo je oblikovala Toni Soprano Meneglejte, plakate zanjo pa Niki Lapkovski. Maskina trafika, ki jo je prav tako oblikovala Toni Soprano Meneglejte, je del razstave v funkciji bralnega kotička, tam pa so razstavljene starejše in mlajše številke revije *Maska* ter zvočni posnetek okrogle mize *Uredniške politike Mask 1985–2020*, ki jo je ob obeleževanju 100 let in 200 številke revije *Maska* moderiral Aldo Milohnić.

The performing arts journal *Maska* was first published in 1920, and in 2020, we celebrated the 200th issue, which we have published in three volumes. The journal has never had solid institutional support, and even today its publisher is the precarious NGO Maska Institute. In the struggle for autonomy, it has always resisted standardisation and indexing. Its motto is: Pushing the boundaries of the possible together with art and the power of thought. Through *Maska*, first the journal and later also the book production, many generations of writers, editors, designers, translators, copyeditors and other collaborators formed who sought and mastered a language with which we could capture even the boldest artistic phenomena. The exhibition presents the varied activity of the Maska Institute, which has expanded from the initial edition of the journal to book editions, art production and education. The exhibited posters mark the abundant design history of *Maska*, with many brilliant artists who have contributed to its visual identity, such as France Kralj, Matjaž Vipotnik, Irena Woelle, Samo Lapajne, Martin Bricelj, Martin Mistrik, Miha Turšič, Ajdin Bašič. The exhibition was designed by Toni Soprano Meneglejte and the posters by Niki Lapkovski. *Maska's* Newsstand, also designed by Toni Soprano Meneglejte, is part of the exhibition as a reading corner where older as well as recent issues of *Maska* and the audio recording of the round table *Maska Editorial Policies 1985–2020*, moderated by Aldo Milohnić in honour of the commemoration of the centennial and 200 issues of *Maska*, are displayed.

30. 5. – 12. 6. 2022  
Preddverje Kazinske dvorane



**Boštjan Lah**

**VDIH. IZDIH. INHALE. EXHALE.**

Fotografska razstava A photography exhibition

**Opazujem** svojo podobo v ogledalu. Je vse v redu? Vdih. Še enkrat ponovim ali pa morda raje ne. Sedeži v parterju so še prazni, lahko se za trenutek zlekнем vanje. Tehnika je v polni zasedbi. Je luč pripravljena? Kostum in maska bosta kmalu. Izdih. Kje so rekviziti? Zgodbe s svojo kamero beleži Boštjan Lah v okviru Boršnikovega srečanja. Fotografira predstave in druge dogodke, sprehaja se skozi napetosti, pričakovanja in vznemirljive občutke gledališnikov tik pred začetkom predstave. Njegovo fotografijo odlikuje uravnotežena kompozicija, ki glavnega junaka/glavno junakinjo pogosto rahlo odrine iz središča ter vzpostavi zgovornejši dialog s prostorom, predmeti in svetlobo. Umetno luč izrablja za dinamične svetlo-temne in barvne kontraste. Poigrava se z globinsko ostrino, perspektivo in ploskovitostjo. Bistvo pa je v tem, da ujame pravi trenutek pogleda, mimike in kretnje portretirancev/potretirank ter nas popelje v njegov/njen notranji svet. S svojo prepoznavno avtorsko govorico neopaznega fotografa nas povabi v gledališče, še preden se vrata za nas zares odprejo. Tako je o letošnji fotografski razstavi Boštjana Laha zapisala Brigita Strnad, kustodinja v Umetnostni galeriji Maribor.

**I observe** my image in the mirror. Is everything okay? Inhale. I repeat, or perhaps it is better not to. The seats in the stalls are still empty, I can crawl into them for a moment. The technicians are in full swing. Are the lights ready? The costumes and make-up will be ready soon. Exhale. Where are the props? Stories recorded by Boštjan Lah with his camera. As part of the Maribor Theatre Festival, Boštjan photographs performances and other events and also walks through the tensions, expectations and exciting feelings of theatregoers just before the start of the performance. His photography is distinguished by a balanced composition, which often pushes the main character slightly out of the centre, thus establishing a more eloquent dialogue with space, objects and light. He uses artificial light for dynamic light-dark and colour contrasts. In addition, he plays with depth of field, perspective and flatness. However, the point is to capture that right moment of the look, facial expressions and gestures of the portrayed individuals and take us into his/her inner world. Even before he really opens up to us, he invites us to the theatre with his recognisable signature of an inconspicuous photographer. The text on this year's photo exhibition of Boštjan Lah was written by Brigita Strnad, curator at the Maribor Art Gallery.



30. 5.–12. 6. 2022  
Vetrinjski dvor

**Jernej Jelen**  
**LEPOTA ZNOTRAJ ▶ THE BEAUTY WITHIN**  
Fotografska razstava  
*A photography exhibition*

**Profesionalna** pot mladega slovenskega fotografa Jerneja Jelena se nezadržno vzpenja v mednarodnem prostoru, še posebej po zmagi na natečaju *Milanskega tedna mode* leta 2019. O svoji razstavi je povedal naslednje: "S serijo petdesetih črno-belih fotografij želim povedati intimno zgodbo o pristni ženski – ne le z upodobitvijo glavnih akterk, ampak z zgodbo o vseh ženskah. V nenehnem iskanju popolnosti se izgubi njihova resnična, notranja in posebna lepota osebnosti. Prava lepota ni namišljena, ni izmišljena. Izvira iz nas, iz zavedanja, kdo v resnici smo. In kdo smo? Kaj smo? Zakaj smo tukaj? Za kaj se borimo? Zakaj jočemo in se smejimo? Želel sem si, da bi vsaka izmed petdesetih igralk meni in mojemu fotoaparatu zaupala svojo resnično naravo. Svojo lepo dušo. Da bi bila vsaka predstavljena v svoji nepopolnosti, tisti, ki nam je vsem lastna. Portretiranke so ujete v naravni svetlobi, v sproščenem trenutku. Z opustitvijo fotografskih, maskerskih, frizerskih in kakršnihkoli drugih trikov sem uspel ohraniti bistvo osebnosti portretirank, s črno-belo fotografijo pa opozoriti na globljo resnico okoli nas. Dvomim v sodobni svet, v katerem je brezhiben videz (pre)cenjen. Svet, poln (z) dolgočas(e)nosti, enoumja, vulgarnosti in otopelosti. Kjer je *popoln* videz vreden več kot drobne nepopolnosti, ki nas določajo, a se umetno popravljajo, ne cenijo se in ne spoštujejo. Živimo v svetu, kjer je lepota vse prej kot lepa." ¶

**Slovenian** photographer Jernej Jelen is a young author whose professional path is gaining international interest, especially after winning the *Milan Fashion Week* competition in 2019. He said the following about his exhibition: "With the series of 50 black-and-white photographs, I want to tell the intimate story of a genuine woman – not just by portraying main actresses, but by the story of all women. In the constant search for perfection, their true, inner and special personal beauty is instantly lost. True beauty is real. Unpretentious. Genuine. The one that comes from within ourselves. Out of awareness of who we really are. And who are we? What are we? Why are we here? What are we fighting for? Why do we cry and laugh? I wished that each of the 50 actresses would trust me and my camera with their true nature. Their own beauty and soul. That each actress would be presented in her own imperfection, that is familiar to all of us. The portraits are captured in natural light, in a relaxed moment. By abandoning make-up, hairdressing or any other photographic tricks, I managed to preserve the essence of the personalities of the women portrayed, drawing attention to the deeper truth around us with the black-and-white photography. I doubt the modern world, the world full of boredom, one-mindedness, vulgarity and numbness, in which flawless appearance is (over)appreciated. Where appearance is worth much more than the petty imperfections that define us but are artificially corrected, always erased, not valued and not respected. We live in a world where beauty is anything but beautiful." ¶

30. 5.–12. 6. 2022  
Univerzitetna knjižnica Maribor

Šentjakobsko gledališče Ljubljana  
**IZKUSI**  
**ŠENTJAKOBSKO GLEDALIŠČE ▶**  
*EXPERIENCE*  
*ŠENTJAKOBSKO THEATRE*  
Razstava  
*An exhibition*

Vodeni ogled razstave v četrtek, 2. junija 2022, ob 11.00 in 18.00.  
*Guided tour of the exhibition on Thursday, 2 June 2022, at 11.00 in 18.00.*

Avtorice razstave  
*Creators of the exhibition*  
**Ira Ratej, Barbara Matul Kalamar,**  
**Katja Komljanec Koritnik**

**Razstavo** *Izkusi Šentjakobsko gledališče* so ob stoletnici gledališča zasnovala dramaturginja in gledališka pedagoginja Ira Ratej, arhitektka in scenografinja Barbara Matul Kalamar ter arhitektka, scenografka in kostumografinja Katja Komljanec Koritnik s sodelavci. Razstava predstavlja delčke iz obsežne zgodovine Šentjakobskega gledališča, obenem pa deluje kot poučna interaktivna izkušnja za obiskovalce, saj jih seznaja s posebnostmi gledališkega ustvarjalnega procesa. Razdeljena je na več manjših postaj, kjer obiskovalec izkusi gledališko transformacijo in s svojim sodelovanjem vpliva na način percepcije razstavljenih gradiv. ¶ V okviru razstave bo na ogled tudi poster študentk in študentov Fakultete za humanistiko Univerze v Novi Gorici, *Šentjakobsko gledališče in njegove ustvarjalke*, pod mentorstvom prof. dr. Katje Mihurko Poniž. Predstavljena bo tudi fotomonografija *100 obrazov* (ur. Peter Teichmeister). ¶ Cikel dogodkov Dan Šentjakobskega gledališča na 57. Festivalu Borštnikovo srečanje zao-krožuje uprizoritev predstave Saše Pavček *Na valovih* v režiji Aleša Valiča 12. junija 2022 ob 20. uri v Veliki dvorani Lutkovnega gledališča Maribor. ¶

**The exhibition** *Experience Šentjakobsko Theatre*, created at the centenary of the theatre, was designed by playwright and theatre pedagogue Ira Ratej, architect and set designer Barbara Matul Kalamar and architect, set and costume designer Katja Komljanec Koritnik. The exhibition presents fragments from the extensive history of the Šentjakobsko Theatre and, at the same time, acts as an educational and interactive experience for visitors, as it acquaints them with the peculiarities of the theatrical creative process. The exhibition is divided into several smaller stations, where the visitor experiences a theatrical transformation on his own skin or with his participation influences the way of perceiving the exhibited materials. ¶ As part of the exhibition, the poster *Šentjakobsko Theatre and its Female Creators* by students of the Faculty of Humanities, University of Nova Gorica (mentorship of Katja Mihurko Poniž, PhD, Professor), is available for viewing. In addition, the photography monograph *100 Faces* will also be presented (edited by Peter Teichmeister). ¶ The Šentjakobsko Theatre Cycle at the 57<sup>th</sup> Maribor Theatre Festival concludes with the performance *On the Waves* by Saša Pavček and directed by Aleš Valič. The performance will be held in the Great Hall of the Puppet Theatre Maribor on 12 June 2022 at 20.00. ¶

1.–3. 6. 2022  
Različna prizorišča

## GLEDALIŠKA VKLJUČENOST - SOCIALNA AKTIVACIJA ►

THEATRE INCLUSION - SOCIAL ACTIVATION

Mednarodna konferenca  
An international conference

**Konferenca** se osredotoča na gledališče kot učinkovito in uspešno metodo socialne aktivacije ranljivih skupin. Ukvarja se z vključevanjem v ustvarjalne procese ter z učinki tega vključevanja na drugih področjih življenja ranljivih skupin – npr. vstop na trg dela, vključevanje v izobraževanje, vseživljenjsko učenje, druge oblike socialne vključenosti, izboljšanje kakovosti življenja, opolnomočenje ključnih kompetenc itd.). ¶  
*Delovni jezik konference je angleščina.*

**The conference** will focus on the thematisation of theatre as an effective and successful method for the social activation of vulnerable groups. It is not only about the inclusion of vulnerable groups in the creative processes but also about the effects of this inclusion in other areas in the lives of vulnerable groups (approaching the labour market, inclusion in education, etc., lifelong learning, other forms of social engagement, improving the quality of life, empowerment, etc.). ¶  
*The working language of the conference is English.*

1. 6. 2022  
Vetrinjski dvor

### 16.00–16.15

Pozdravni nagovor Aleša Novaka, FBS, in Jožefa Keceka, koordinatorja CEI za Slovenijo  
*Welcome address by Aleš Novak, Maribor Theatre Festival, and Jožef Kecek, Slovenian coordinator for the CEI*

### 16.15–17.00

doc. Alenka Vidrih, (Pedagoška fakulteta, Univerza v Ljubljani): **Iskra v očeh ranljivosti**, plenarno predavanje  
*Alenka Vidrih, assistant professor (Faculty of Education, University of Ljubljana): The Spark in the Eye of Vulnerability, plenary lecture*

### 17.00–17.30

dr. Jitka Vrbková (Gledališče Aldente, Gledališka fakulteta Janáčkove akademije glasbenih in uprizoritvenih umetnosti v Brnu): **Potovanje igralca z Downovim sindromom k premišljenemu umetniškemu ustvarjanju**, predavanje  
*Jitka Vrbková, PhD (Aldente Theatre, Theatre Faculty of Janáček Academy of Performing Arts (JAMU) in Brno): The Journey of an Actor with Down Syndrome to Mindful Artistic Creation, lecture*

### 17.30–18.00

Matjaž Pograjc: **Če ne dobim pršuta, ne grem iz teatra**, predavanje in predstavitev inkluzivne predstave Slovenska popevka  
*Matjaž Pograjc: I'm Not Leaving the Theatre Unless I Get Prosciutto, lecture and presentation of the inclusive performance Slovenian Songs*

2. 6. 2022  
Vetrinjski dvor

### 11.00–11.30

Renae Shadler: koreografsko predavanje (Worlding): **Prepletene zgodovine in neločljivo povezane prihodnosti**, predstavitev koreografske prakse in procesa dela z invalidi, inkluzivni pristop v umetniškem procesu  
*Renae Shadler: Worlding Choreographic Lecture: Entangled Histories and Inextricably Connected Futures, presentation of choreographic practice and the process of working with people with disabilities, an inclusive approach in the artistic process*

### 11.30–12.00

Chiara Bersani: **Politično telo**, Zoom predstavitev dobre prakse, invalidnost v uprizoritveni umetnosti  
*Chiara Bersani: The Political Body, a Zoom presentation of good practice, disability in the performing arts*

### 12.00–12.30

Snježana Abramović Milković, Zagrebačko kazalište mladih: **Vključevanje socialno ogrožene populacije**, predavanje  
*Snježana Abramović Milković, Zagreb Youth Theatre: The Inclusion of the Socially Vulnerable Population, lecture*

### 12.30–13.00

Tanja Završki, Mesto žensk: **Novi modeli solidarnosti in povezovanja izven okvirjev**, predstavitev primera dobre prakse procesa socialne aktivacije z migranti na primeru projektov Women on Women in No Border Craft  
*Tanja Završki, City of Women: New Models of Solidarity and Connections Outside the Established Structures, presentation of best practices in the social activation process with migrants in the projects Women on Women and No Border Craft*

### 13.30–14.00

Nika Škof, FBS: **Zgodbe, ki si jih pripovedujemo: spreminjanje samonaracije dolgotrajno brezposelnih udeležencev Boršnikovega programa socialne aktivacije (BPSA)**, predstavitev projekta  
*Nika Škof, Maribor Theatre Festival: The Stories We Tell Ourselves: Changing the Self-Narrative of Long-Term Unemployed Participants in Boršnik's Programme of Social Activation, project presentation*

### 14.00–15.15

Compagnia Pippo del Bono: **Dopo la battaglia (Po bitki)**, ogled filma  
*Compagnia Pippo del Bono: After the Battle, a film screening*

3. 6. 2022  
Vetrinjski dvor

### 11.00–13.00

**Gledališka vključenost - socialna aktivacija**, okrogla miza in javna razprava z gosti, udeleženci konference ter z zainteresirano javnostjo in mediji, moderatorka Tjaša Pureber ¶  
**Theatre Inclusion - Social Activation**, a round table and public discussion with guest speakers, participants of the conference, visitors and media; moderated by Tjaša Pureber ¶

### 13.00–14.00

Zaključek in povzetek konference  
*Conclusion and conference summary*



S podporo Srednjeevropske pobude SEP  
*With the support from the Central European Initiative CEI*

1. 6. 2022 > 21.00 <  
Vetrinjski dvor



### SBO

Koncert *A concert*

Koncert traja 1 uro in nima odmora.  
*Running time 1 hour. No intermission.*

Izvajalci *Performers*

**Filip Đurić, Vid Greganovič, Peter Frankl, Juca Bonaca, Benjamin Krnetić**

**Pod** psevdonomom SBO se skriva polno ime skupine Smrt boga in otrok, ki je na slovenski glasbeni sceni odjeknila skupaj z globalno popularizacijo trapa. Po nizu postfaktičnih podvigov, medmrežnih hitov in pojavov na bizarni lestvici slovenskega kanala YouTube s komadi, kot so *Tipi so pičke*, *Sara Bezovšek*, *Tvrdi L*, *P\*\*\* kurac*, so izdali svoj prvi mešani posnetek (*mixtape*) v sodelovanju z dvojcem AMN (*Heroina: Trake ljubezni*, 2017). 14. marca 2021 so objavili dolgo pričakovan, prvi uradni celovečerni album z naslovom *TRANS*. Objavo albuma je pospremil videospot otvoritvenega komada *Ljubljana je Berlin*, v katerem se skozi poklon ikoničnim slovenskim videospotom zgodi montažna implozija, ki razkriva strice iz ozadja kot frontmene slovenskega popa. Skozi tok štirinajstih kompozicij se ljubljanski eksperimentalci obravnavajo kot otroci slovenske politične tranzicije in s tem označujejo obrat od kontroverznosti trapa k introspekciji garaga, housa in elektra. 📺 *“Trans je stanje, ki traja in nas zahteva cele, kot sintetični vrhunec, kot neprestano spreminjanje, kot fluidnost seksualnosti, kot nekaj, na kar mogoče nima vpliva. Trans je tu in ne vemo, kje smo, vemo le, od kod smo prišli in kaj smo na poti izgubili.”* 📺 Asiana Jurca Avci

**Under** the pseudonym SBO hides the original Slovenian name of the band – Smrt boga in otrok (which means Death of God and Children) – which resonated on the Slovenian scene along with the global popularisation of trap. After a series of post-factual feats, internet hits and appearances on the bizarre scale of Slovenian YouTube with songs such as “Guys are Cunts”, “Sara Bezovšek”, “Says L”, “S\*\*\* Cock”, they released their first mixtape album in collaboration with the duo AMN (*Heroine: Tracks of Love* 2017). On 14 March 2021, they released their first official full-length – and long-awaited – album titled *TRANS*. The release of the album was accompanied by a video of the opening track “Ljubljana is Berlin”, in which a montage implosion takes place through a tribute to iconic Slovenian music videos, transforming dodgy dudes into the frontmen of Slovenian pop. Through the flow of 14 compositions, the Ljubljana experimenters consider themselves children of the Slovenian political transition, thus marking their own turn from the controversy of trap to the introspection of garage, house and electro. 📺 *“Trance/Trans, then, is a state that lasts and requires us as a whole, as a synthetic climax, as a constant change, as the fluidity of sexuality, as something we may have no control over. The trans is here and we don’t know where we are, we only know from where we’ve come and what we’ve lost along the way.”* 📺

2. 6. 2022 > 10.00 <  
Univerzitetna knjižnica Maribor



Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti,  
Šentjakobsko gledališče Ljubljana

### **ZNANSTVENI ZBORNIK OB STOLETNICI ŠENTJAKOBKEGA GLEDALIŠČA LJUBLJANA ▶ PROCEEDINGS FROM THE ACADEMIC SYMPOSIUM AT THE CENTENARY OF THE ŠENTJAKOBsko THEATRE LJUBLJANA**

Predstavitev publikacije *A publication presentation*

Predstavitev traja 1 uro.

*Running time 1 hour.*

**Znanstveni** zbornik ob stoletnici Šentjakobskega gledališča je nastal na podlagi prispevkov, ki so jih predstavili vrhunski raziskovalci in raziskovalke na dvodnevnem mednarodnem simpoziju med 17. in 18. septembrom 2021 v Prešernovi dvorani ZRC SAZU. Vsebine zbornika bodo predstavili člani uredniškega odbora: direktor ZRC SAZU dr. Oto Lutar, teatrologinja in aktualna umetniška vodja Šentjakobskega gledališča teatrologinja Mojca Kreft ter urednik zbornika in prihodnji umetniški vodja omenjenega gledališča dr. Rok Andres. 📺 Miran Kambič

**A collection** of proceedings was created from top researchers' contributions presented at the two-day international symposium held on 17 and 18 September 2021 at the ZRC SAZU on the occasion of the Šentjakobsko Theatre's centenary. The proceedings will be presented by members of the editorial board: Dr Oto Lutar, director of ZRC SAZU; Mojca Kreft, theatre scholar and current artistic director of the Šentjakobsko Theatre; and editor of the proceedings and the Šentjakobsko's future artistic director, Dr Rok Andres. 📺

2. 6. 2022 > 16.45 <  
Ploščad pred SNG Maribor

Rajzefiber

### **MARIBOR - METROPOLA ▶ MARIBOR - A METROPOLIS**

Kulturni sprehod po Mariboru *A cultural walk around Maribor*

Sprehod poteka v angleškem jeziku.

*The walk is in English.*

**O Mariboru** in Mariborčanih kroži veliko urbanih legend in klišejev. Nekaj jih drži, kakšen pa je lahko popolnoma privlečen za lase, a dobro zveni – čisto po mariborsko. Sprehod z naslovom *Maribor – Metropola* se dotika nekoliko skritih zgodb, ki mesto prikazujejo natanko takšno, kot je. Nekoliko robato, po robovih okrušeno, a natančno takega imamo radi. Mnogi bi rekli, da ima Maribor vse, kar imajo veliki; najbrž še več, a na posebno naš, mariborski način. In na koncu sprehoda to vemo vsi. 📺

**There** are many urban legends and clichés circulating about Maribor and its people. Some are true, some make for a good story – Maribor-style. The walk called *Maribor – A Metropolis* touches upon some rather hidden stories about the city that show Maribor the way it really is. A bit harsh and rough around the edges but exactly the way we like it. Many would argue that Maribor has everything the big cities have, perhaps even more in our own, Maribor way. And by the end of the walk, everyone will know. 📺



3. 6. 2022 > 21.30 <  
Ploščad pred SNG Maribor



### konS=VJLab

Video mapiranje Video-mapping



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO

**Pot** raziskovanja in vizualij. Ustvarjanje gibljivih podob. Vita Kolar (@vitameanxx) je ustvarjalka vizuala v statični in dinamični obliki. Dejavnja je na področju grafike, animacije, VJ-anja in scenografije. Njeno ustvarjanje se udejanja z interdisciplinarnim pristopom k vizualnim praksam. V svojih delih raziskuje interakcije med različnimi mediji in formati, sprejema nove in jih meša s klasičnimi, z retrospektivo. Udeležence delavnice v sklopu štirih kreativnih srečanj popelje skozi videomapiiranje in VJ-anje, rezultati ustvarjanja pa se predstavljajo na površinah velikega formata prizorišč Festivala Boršnikovo srečanje in Jazz 'ma mlade. Projekt konS – Platforma za sodobno raziskovalno umetnost je bil izbran na javnem razpisu za izbor operacij *Mreža centrov raziskovalnih umetnosti in kulture*. Naložbo sofinancirata Republika Slovenija in Evropska unija iz Evropskega sklada za regionalni razvoj. //kons-platforma.org/

Video mapiranje na slovesni otvoritvi festivala je rezultat delavnic 17. in 18. ter 24. in 25. maja 2022.

**A path** of exploration and visuals. Creating moving images. Vita Kolar (@vitameanxx) is a creator of visuals in static and dynamic form. She is active in the field of graphics, animation, VJ and set design. Her creation is realised through an interdisciplinary approach to visual practices. In her works, she explores the interactions between different media and formats, adopts new ones and mixes them with classical and retrospective forms. In four creative meetings, she will take the participants of the workshop through video mapping and VJing. The results of the creation will be presented on a large format of surfaces at the venues of the Maribor Theatre Festival and "Jazz 'ma mlade" Festival. The project konS – Platform for Contemporary Research Arts was selected in a public tender for the selection of operations Network of Centres for Research Arts and Culture. The investment is co-financed by the Republic of Slovenia and the European Union from the European Regional Development Fund. //kons-platforma.org/ Igor Unuk

Video-mapping at the grand opening of the Festival will be the final product of the workshops to be held from 17 to 18 and 24 to 25 May 2022.

3. 6. 2022 > 22.00 <  
Vetrinjski dvor



### SMAAL TOKK

Koncert

A concert

Koncert traja 1 uro in nima odmora.

Running time 1 hour. No intermission.

Izvajalci Performers

**Smaal Tokk**, glas vocals

**Klemen Kotar**, bas kitara, spremljevalni glas bass guitar, backing vocalist

**Enos Kugler**, bobni drums

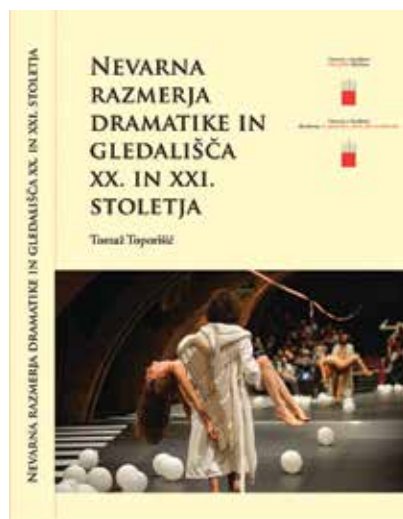
**Peter Jan**, kitara, spremljevalni glas guitar, backing vocalist

**Tomaž Pačnik**, klaviature keyboards

**Samooklican** primorski gangsta raper Smaal Tokk je vse kaj drugega kot gangsta ali pa sploh raper: glasbeni projekt združuje gostobesedna modrovanja v vipavskem narečju s pop-rock-jazzovsko glasbeno podlago. Smaal Tokk se je pojavil leta 2009 na spletnem mediju Vest.si, ki mu je zagotovil dovolj prostora za nenadzorovane in nerimane misli o pomorih čebel in srn pa še čem. Kmalu zatem je spletni portal ugasnil, Smaal Tokk pa se je znašel na RTV Slovenija in pomagal soustvarjati oddajo *Tranzistor*, ki so jo (prav tako) kmalu po njegovem prihodu ukinili. Ker ni želel škoditi bolj, kot bi bilo nujno potrebno, se je odločil za samostojno glasbeno kariero. Leta 2011 je izdal svoj prvi megahit *Smaal Tokka za precdnika* ... in odtlej ni zaradi njega nihče izgubil službe. Leta 2015 je izdal ploščo *Unotisto* in se odpravil na svojo prvo koncertno turnejo. Leta 2017 je na vsesplošno zahtevo javnosti (no, na spodbudo prijateljev) sledila plošča z ironičnim prizvokom *Sindrom druge plošče*, leta 2021 pa je povsem spontano in neizzvano izdal še tretjo ploščo, imenovano *Kriza srednjih let*, na kateri dejansko obdeluje krizo srednjih let.

**Smaal Tokk**, a self-proclaimed gangsta rapper from the Slovenian Coast, who is anything but a gangsta or a rapper, is a music project that combines verbose wisdom in the dialect of the Vipava Valley with pop-rock-jazz music. He started his career back in 2009 on the online media Vest.si, which provided him with enough space for uncontrolled and unrestrained thoughts about the deaths of bees and deer in general. Shortly afterwards, the web portal was shut down, and Smaal Tokk found himself on Television Slovenia, where he helped co-create the show *Transistor*, which was (incidentally?) also cancelled shortly after his arrival. Since Smaal Tokk did not want to do more harm than absolutely necessary, he decided to pursue a solo music career. In 2011, he released his first megahit, "Smaal Tokk for Prezident" ... and no one else has lost his job since. In 2015, he released his first album *ThatThere* and embarked on his first concert tour, stringing together an almost double-digit number of concerts. In 2017, at the general request of the public – truth be told, at the encouragement of friends – followed by an album with an ironic connotation *Syndrome of the Second Record*, and in 2021 he spontaneously and unchallenged released a third album called *The Midlife Crisis*, which – much to the general surprise of the audience – actually tackled the problem of the midlife crisis. Miran Bratuš

6. 6. 2022 > 16.00 <  
Mali oder



Tomaž Toporišič

**NEVARNA RAZMERJA DRAMATIKE IN GLEDALIŠČA 20. IN 21. STOLETJA ►**  
DANGEROUS LIAISONS OF THE 20<sup>TH</sup>- AND 21<sup>ST</sup>-CENTURY DRAMA AND THEATRE

Okrogla miza ob predstavitvi knjige *A round table and book presentation*

Okrogla miza traja 1 uro in nima odmora. *Running time 1 hour. No intermission.*

Gostje *Guest speakers* **Tomaž Toporišič, Barbara Orel, Vili Ravnjak, Aleš Novak**

Voditeljica pogovora *Discussion moderator* **Melita Forstnerič Hajnšek**

**Tomaž** Toporišič, dramaturg, gledališki teoretik in profesor na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani, se v svoji najnovejši knjigi sprašuje, kako lahko danes interpretiramo nevarna razmerja med vedno bolj heterogenimi in shizofrenimi dramskimi, gledališkimi in uprizoritvenimi teksti. Monografija, ki je izšla leta 2021 pri Znanstveni založbi Univerze v Ljubljani, predstavlja nadaljevanje njegovih raziskav slovenske, evropske in svetovne dramatike ter gledališča v Badioujevem 20. "stoletju vojn" ter "nespremljivosti med končati staro in začeti z novim". Tudi 21. stoletje "postdemokratske družbe", v katerega smo vstopili na videz nespektakularno, se je kmalu izkazalo kot novo stoletje bioloških in drugih specialnih vojn ter negotovosti. Avtor je na podlagi sistematične analize pripravil raziskavo, v kateri odkriva nove možne zorne kote pogledov na slovensko, evropsko in zunajevropsko dramatiko, gledališče in uprizoritvene prakse kakor tudi na sodobno slovensko in evropsko družbo. Ob knjigi za vse ljubitelje sodobnega gledališča, ki želijo svojo gledališko izkušnjo spoznati tudi po bolj teoretični plati, bomo v pogovoru z avtorjem in gosti razgrnili poslušalcem znane in neznane pokrajine uprizarjanja, kot jih je v zadnjih dveh desetletjih odstrlo gledalcem 21. stoletje, v veliki meri tudi festival Borštnikovo srečanje. ■

**In his** latest book, Tomaž Toporišič, dramaturg, theatre theorist and professor at UL AGRFT, speculates on how we can decipher dangerous liaisons between the increasingly heterogeneous and schizophrenic dramatic, theatre and staging texts today. The monograph, published in 2021 by the Ljubljana University Press, is a continuation of his research of the Slovenian, European and world drama and theatre in Badiou's 20<sup>th</sup> "century of wars" and "inconsistencies between finishing old and starting new". In addition, even the 21<sup>st</sup> century of the "post-democratic society", which we entered seemingly unspectacularly, soon proved to be a new century of biological and other special wars and uncertainties. Based on a systematic analysis, the author has prepared a study in which he discovers new possible perspectives on Slovenian, European and non-European drama, theatre and performance practices, as well as on contemporary Slovenian and European society. Along with the book that is intended for all lovers of contemporary theatre who want to learn more about their theatre experience in a more theoretical way, the author and guests will reveal both known and unknown landscapes of theatre staging, revealed in the last two decades, mostly due to the Maribor Theatre Festival. ■

7. 6. 2022 > 17.00 <  
Mali oder

Marko Košir, Primož Premzl

**ARNOLD TOVORNIK.**

**IGRALEC ZA VELIKE IN MALE VLOGE.  
MALA KRONIKA SNG MARIBOR  
1947-1976. ►**

ARNOLD TOVORNIK.

AN ACTOR FOR BIG AND SMALL ROLES.  
THE LITTLE CHRONICLE OF THE SNT MARIBOR  
1947-1976.

Predstavitev knjige

*A book presentation*

Predstavitve traja 1 uro in nima odmora.

*Running time 1 hour. No intermission.*

Gostje

*Guest speakers*

**Marko Košir, Peter Trnovšek, Breda Pugelj**

Vodja pogovora

*Discussion moderator*

**Tone Partljič**

**V monografiji** je faktografsko prikazana umetniška pot dramskega igralca Arnolda Tovornika, prejemnika Borštnikovega prstana. Tovornik se za igralski poklic ni odločil zaradi igralskih izkušenj z dijaških odrov, nekaj humorističnih nastopov v manjših družbah in nesporne igralske nadarjenosti, ampak po naključju. Kljub temu je postal velik igralec, nosilec repertoarja in dolgaletni prvak mariborskega odra. Če velja, da ni velikih in majhnih vlog, ampak le veliki in majhni igralci, Arnold Tovornik to v vseh svojih odskih kreacijah gotovo potrjuje. In če je odlika, da igralec vedno daje vse od sebe ne glede na vlogo, je Arnold Tovornik najboljši vzornik. Njegova igralska pot je v knjigi predstavljena po sezonah, na kratko pa so predstavljeni tudi njegovi igralski sopotniki. Nastopal je tudi v filmih, na radiu in televiziji. Med Mariborčani in tudi širše je ostal nepozaben kot lik bistroumnega ljudskega šalivca Štefa Purgaja. Po predstavitvi knjige se bomo odpravili do groba Arnolda Tovornika na pobreškem pokopališču, da se poklonimo njegovemu spominu. Pred leti odtujeno Tovornikovo poprsje je bilo pred dnevi na novo postavljeno in bo odkrito po predstavitvi knjige. Avtorica portreta je akademska kiparka Vlasta Zorko, nov odlitek pa je bil izdelan v livarni Boruta Kamška. ■

**The monograph** presents the history of the artistic path of the drama actor Arnold Tovornik, a recipient of the Borštnik Ring. Tovornik did not choose the acting profession because of his acting experience from the student stages, some humorous performances in smaller companies and undeniable acting talent but due to a web of random circumstances. Nevertheless, he became a great actor, repertoire holder and long-time champion of the Maribor stage. If it is true that there are no big and small roles, only big and small actors, Arnold Tovornik certainly confirms this idea in all his stage performances. And if the virtue is that the actor always gives his best no matter the role, Arnold Tovornik is the best role model. His acting career is presented in the book by seasons, with brief presentations of his fellow actors. He has also appeared in films, radio and television. Among the citizens of Maribor and beyond, he remained unforgettable as the character of the clever folk joker Štef Purgaj. After the presentation of the book, we will go together to the Pobrežje Cemetery, to the grave of Arnold Tovornik, to pay our respects to him. Tovornik's bust, which was stolen years ago, was recast only a few weeks ago and will be unveiled after the book presentation. The author of the bust is the academic sculptor Vlasta Zorko, and the new casting was made in the Borut Kamšek Foundry. ■

8. 6. 2022 > 19.00 <  
Preddiverje GT22

Zavod Maska, Ustanova fundacija Sonda,  
GT22, Moment Maribor, Festival Borštnikovo srečanje

**MASKA 207-208:  
POLICIJA ► THE POLICE**

Predstavitel revije  
*A journal presentation*

Govorci  
Speakers

**Rok Bozovičar, Pia Brezavšček, Andrej Mirčev**  
in avtorji and authors

Za tematski sklop POLICIJA so prispevali  
*Contributors of the thematic issue THE POLICE*  
**Frankfurter Hauptschule, Izidor Barši, Jan Lazardzig,**  
**Andrej Mirčev, André Lepecki, Natascha Siouzouli,**  
**Igor Stokfiżewski, Katalin Krasznahorkai,**  
**Kaja Kraner, Tery Žeželj**

**V zadnjih** dveh letih smo v Sloveniji na lastni koži občutili rancièrovsko redukcijo politike na policijo. Prispevki, zbrani v novi številki *Maske*, identificirajo ponavljajoče se prizore policijskega performansa onkraj meja in v različnih kulturnih kontekstih ter vabijo k premišljevanju spornega odnosa med performansom in politiko. Prispevki se “policije” lotevajo na mnogovrstne načine, militarizacija, izredno stanje in nasilje nastopajo v različnih diskurzih in modusih, pri čemer se prispevki pogosto navezujejo na Rancièrovo teorijo policije in koreopolicijo Lepeckega. Revija si zastavlja in odgovarja na naslednja vprašanja: Katero hevristično orodje lahko ponudijo študije performativnosti za izpodbijanje moči državnega nasilja nad telesi, institucijami, diskurzi in praksami? Kako misliti odnos med policijo, politiko in performansom? Kaj žene performativne umetnike k zoperstavljanju policiji in praksam nadzora? ¶

**In the last** two years, we in Slovenia have experienced a Rancièrian reduction of politics to the police. The contributions collected in the new issue of *Maska* identify recurring scenes of police performance across borders and in different cultural contexts and invite reflection on the controversial relationship between performance and politics. The contributions address “the police” in many ways; militarisation, state of emergency and violence occur in various discourses and modes, and the contributions are often related to Rancière’s theory of the police and Lepecki’s choreopolice. The journal asks and answers the following questions: What heuristic tool can performativity studies offer to challenge the power of state violence against bodies, institutions, discourses and practices? How to think the relationship between police, politics and performance? What drives performative artists to oppose police and surveillance practices? ¶

9. 6. 2022 > 17.00 <  
Vetrinjski dvor

Društvo slovenskih književnih prevajalcev

**DRAMATIKA  
MED ARHIVOM IN ODROM ►**

*DRAMA BETWEEN  
THE ARCHIVE AND THE STAGE*

Okrogla miza  
*A round table discussion*

Voditeljica pogovora  
*Discussion moderator*

**Ana Perne**

Gostje  
Speakers

**Urška P. Černe,**  
**Mojca Kranjc, Alja Predan**

Okrogla miza traja 1 uro 30 minut in ima en odmor.  
*Running time 1 hour 30 minutes. One intermission.*

**Na področju** proze in poezije prevodi izhajajo v knjigah, revijah ali drugih tiskovinah in spletnih medijih, dostopnih širši javnosti, pri prevajanju dramatike pa je stanje drugačno. Neredko prevodi besedil po uprizoritvi obliki v arhivih. Nekaj prevodov dramskih del sicer izide v knjižni obliki, vendar je te prakse v slovenskih založbah vse manj. Prevedena dramska besedila so večinoma natisnjena v gledaliških listih ali priložnostnih katalogih, dostopnih le v gledaliških hišah, ki so jih izdale, ter v specializiranih knjižnicah in arhivih, kot sta NUK ali SLOGI. S pogovorom bi na Društvu slovenskih književnih prevajalcev radi opozorili na velik, pred javnostjo skorajda skrit korpus prevedene dramatike, ki v nekaterih primerih ni bila nikoli uprizorjena. Pogovor se dotika vprašanj o procesu izbiranja gledaliških prevodov in prevajalcev, kako se gledališča odločajo pri že prevedenih besedilih, ali jih posodobljajo ali na novo prevajajo, kako se pravzaprav prevodi starajo v primerjavi z izvirno slovensko dramatiko, zanima pa nas tudi, ali gledališča naročajo prevode na zalogo in zakaj. Prav tako spregovorimo o zgodovini praks objavljanja besedil v gledaliških listih in omejitvah z avtorskimi pravicami. ¶

**Whereas** translations of prose and poetry are published in books, magazines or other printed and electronic media which are easily accessible to the general public, the situation in the field of theatre translation is different. It’s not rare for translations of plays to end up in archives after they have been performed. Some translated plays are published in book form, but in Slovenian publishing houses, this practice is becoming less and less common. Translated plays are primarily printed in theatre journals or occasional catalogues, available only in the theatres which published them and in specialised libraries and archives such as the National and University Library or the Slovenian Theatre Institute. With this discussion, the Slovenian Association of Literary Translators would like to draw attention to the large corpus of translated plays, which is almost “hidden” from the public, sometimes not even performed. The discussion will touch on the process of how theatres select plays to be translated and translators themselves, how theatres make decisions about already translated texts, whether they update or re-translate them, how translations actually “age” in comparison with the original plays in Slovenian. We will also be interested in whether theatres commission translations on a stock basis and why. We will also discuss the history of the practice of publishing plays in theatre journals and copyright restrictions. ¶



10. 6. 2022 > 16.00 <  
Vetrinjski dvor

Društvo gledaliških kritikov  
in teatrologov Slovenije  
**IZOBRAŽEVANJE NA PODROČJU  
UPRIZORITVENIH UMETNOSTI  
DOMA IN NA TUJEM ▶**

PERFORMING ARTS EDUCATION  
AT HOME AND ABROAD

Okrogla miza  
*A round table discussion*

Okrogla miza traja 2 uri.  
*Running time 2 hours.*

**Vabljeni** gostje kozi primerjalno prizmo domačega in regionalnega konteksta spregovorijo o izobraževanju na področju uprizoritvenih umetnosti. Te že dolgo niso omejene izključno na dramsko gledališče, zato nas zanima, kako lahko institucionalna struktura šolanja sledi dinamičnim spremembam v polju produkcije doma in na tujem. Izpostavlja se izziv, kako bi se interdisciplinarno povezovanje znotraj različnih oblik uprizoritvenih umetnosti (ter umetniških akademij nasploh) dalo izboljšati skozi povezovanje in združevanje ustvarjalcev iz različnih izobraževalnih ozadij. Pogovor se posveča vprašanju različnih metodologij izobraževalnega procesa in obravnava tudi pogosto spregledano temo psihološke varnosti. ¶

**In this** round table, we will discuss performing arts education through the comparative prism of the national and regional context with guests. Performing arts have long not been limited exclusively to dramatic theatre, therefore, we will be interested in how the institutional structure of education can keep pace with the dynamic changes in the field of production at home and abroad. We will address how interdisciplinary integration within the different forms of performing arts (and arts academies in general) could be improved by connecting and bringing together artists from diverse educational backgrounds. We will address the issue of different methodologies in the educational process and also discuss the often overlooked topic of psychological safety. ¶

10. 6. 2022 > 21.00 <  
Sodni stolp

**LUMA**  
Koncert *A concert*



Koncert traja 1 uro in nima odmora.  
*Running time 1 hour. No intermission.*

Izvajalca *Performers*  
**Lucija Harum**, vokal *vocals*  
**Martin Vogrin**, klaviature, kitara *keyboards, guitar*

**LUMA** je mlad duet, ki ga sestavljata v Ljubljano preseljena Štajerca. Lucija je diplomirala iz dramske igre na UL AGRFT, kjer trenutno zaključuje magistrski študij gledališkega petja. Gledališče pa ni tuje niti Martinu, ki ustvarja glasbo za gledališke predstave. ¶ Pred dobrim letom sta se podala na pot raziskovanja: kam ju lahko za štirimi stenami pripelje ustvarjalnost, če imata na voljo glas, instrumente in prenosni računalnik. Prvi dve skladbi, *Promises* in *Poco a Poco*, sta izdala v letu 2021, širši javnosti pa sta se predstavila na EMI 2022, kjer sta se v finalu s skladbo *All in* uvrstila na četrto mesto. Pri eksperimentiranju ju povezuje ljubezen do mešanja različnih slogov popa in alternativne glasbe, v katero rada vneseta nekaj mistike in temačnosti, obenem pa jo podkrepita z modernimi ritmičnimi vzorci. Zanimiv kontrast skušata ustvariti s kombiniranjem modernih plesnih ritmov z nežnim vokalom, hkrati pa pesmim dodajata tudi melodične instrumentalne vzorce. Lucijina besedila izhajajo iz medosebnih odnosov in introspekcije, pri artikuliranju misli v besede pa ji pomaga Martin, sicer študent psihologije. ¶ Špela Malenšek

**LUMA** is a young duet consisting of Lucija Harum and Martin Vogrin, who emigrated to Ljubljana from Slovenian Styria. Lucija graduated in stage acting from the Academy of Theatre, Radio, Film and Television of the University of Ljubljana, where she is currently completing a master's degree in theatre singing. Theatre is no stranger to Martin, who also creates music for theatre performances. ¶ More than a year ago, they set out on a journey to see how far their creativity could lead them behind four walls if they used voice, instruments and a laptop. Although they released the first two songs, "*Promises*" and "*Poco a Poco*", in 2021, they received public attention during their EMA debut in 2022, where they finished fourth with the song "*All In*". When experimenting, they are united by a common love of mixing different styles of pop and alternative music, in which they like to add a little mystique and darkness and, at the same time, stir things up with modern rhythmic patterns. They try to create an interesting contrast by combining modern dance rhythms with gentle vocals while adding instrumental melodies. Lucija's texts are based on interpersonal relationships and introspection, aided in their articulation by Martin, a student of psychology. ¶

Festival Borštnikovo srečanje, Novi ZATO  
**VIZUALNA PODOBA FESTIVALA**  
**BORŠTNIKOVO SREČANJE SKOZI ČAS ►**  
*THE VISUAL IDENTITY OF THE MARIBOR*  
*THEATRE FESTIVAL THROUGH TIME*  
 Spletna razstava A digital exhibition

Razstava je od 30. maja 2022 dostopna na spletnem portalu [www.sigledal.org](http://www.sigledal.org).  
*The exhibition is available on the web portal [www.sigledal.org](http://www.sigledal.org)*  
*from 30 May 2022.*

Pobudnik projekta  
*Initiator of the digital exhibition*  
**Aleš Novak, umetniški direktor FBS**  
*artistic director of the Maribor Theatre Festival*  
 Koordinator projekta  
*Project coordinator*  
**Samo M. Strelec**  
 Kustosinja in vnašalka podatkov  
*Curator and data entry*  
**Ana Gabrovec**  
 Avtor računalniške zasnove  
*Computer design*  
**Gregor Matevc**  
 Urednica avtorskih pravic  
*IPR and copyright arrangements*  
**Tamara Matevc**  
 Pisec spremnega besedila  
*Accompanying text to the exhibition*  
**Peter Skalar**  
 Prevajalka v angleški jezik  
*Translator into English*  
**Barbara Skubic**

**Zanimiva** in obsežna zbirka plakatov Festivala Borštnikovo srečanje je nastala v sedeminpetdesetih letih, med letoma 1966 in 2022. Triinšestdeset kakovostno, sporočilno in likovno izrazno zelo različne plakate je oblikovalo sedemnajst avtoric in avtorjev: oblikovalci Agencija Animata, Nenad Cizl, Harald Draušbaher, Daniela Grgić, Radovan Jenko, Tomaž Kržišnik, Nataša Prosenc, Željko Serdarević (PD, DEPT), Špela Trobec Jovanovič in Matjaž Vipotnik ter slikarji Avgust Lavrenčič, Vojko Pogačar, Janez Rotman, Rudi Uran in Peter Vernik. ¶

**An exuberant** and extensive collection of posters of the Maribor Theatre Festival has been created in 57 years, between 1966 and 2022. Sixty-three high-quality, information-rich and artistically diverse posters were designed by 17 artists: the designers Agencija Animata, Nenad Cizl, Harald Draušbaher, Daniela Grgić, Radovan Jenko, Tomaž Kržišnik, Nataša Prosenc, Željko Serdarević (PD, DEPT), Špela Trobec Jovanovič and Matjaž Vipotnik, and the painters Avgust Lavrenčič, Vojko Pogačar, Janez Rotman, Rudi Uran and Peter Vernik. ¶

Festival Borštnikovo srečanje, Novi ZATO, slovenska gledališča, SLOGI  
**FESTIVAL BORŠTNIKOVO SREČANJE 2021 ►**  
**MARIBOR THEATRE FESTIVAL 2021**  
 Spletna razstava A digital exhibition

Pobudnik projekta  
*Initiator of the digital exhibition*  
**Aleš Novak, umetniški direktor FBS**  
*artistic director of the Maribor Theatre Festival*  
 Koordinator projekta  
*Project coordinator*  
**Samo M. Strelec**  
 Kustosinji in vnašalki podatkov  
*Curators and data entry*  
**Daša Šprinčnik, Ana Gabrovec**  
 Avtor računalniške zasnove  
*Computer design*  
**Gregor Matevc**  
 Urednica avtorskih pravic  
*IPR and copyright arrangements*  
**Tamara Matevc**  
 Partnerske institucije  
*Participating institutions*  
**Mestno gledališče ljubljansko,**  
**Slovensko narodno gledališče Drama Ljubljana,**  
**Slovensko mladinsko gledališče, Maska Ljubljana,**  
**Anton Podbevšek Teater, Gledališče Glej,**  
**Prešernovo gledališče Kranj,**  
**Lutkovno gledališče Ljubljana,**  
**Slovenski gledališki inštitut**  
 Prevajalka v angleški jezik  
*Translator into English*  
**Mojca Kolar**

**Festival** Borštnikovo srečanje že deseto leto zapored pripravlja spletno razstavo, s katero želi najvišje dosežke slovenskega gledališča in igralskega digitalizirati, jih arhivirati, hkrati pa jih preko svetovnega spleta približati čim širšemu krogu občinstva. ¶ Tudi letošnja razstava – *Festival Borštnikovo srečanje 2021* – je zasnovana v treh sklopih: v prvem so na ogled fotografije z lanskoletnega 56. Festivala Borštnikovo srečanje; drugi sklop je posvečen uprizoritvi *Gejm*, najboljši predstavi lanskega leta v režiji Žige Divjaka v koprodukciji Slovenskega mladinskega gledališča in Maske Ljubljana; tretji fotografski sklop zajema igralski opus Jette Ostan Vejrup, prejemnice Borštnikovega prstana 2021. ¶ Razstava je od 30. maja 2022 dostopna v slovenskem in angleškem jeziku na spletnem portalu [www.sigledal.org](http://www.sigledal.org), na spletni strani [www.borstnikovo.si](http://www.borstnikovo.si) ter na spletnih straneh sodelujočih institucij. ¶

**For the** tenth year in a row, the Maribor Theatre Festival has prepared a digital exhibition, this time titled *Maribor Theatre Festival 2021*. In this way, we would like to digitise the highest achievements of Slovenian theatre and acting, archive them and bring them closer to the widest possible audience. ¶ This year's digital exhibition is also designed in three parts: the first one features photographs from last year's 56<sup>th</sup> Maribor Theatre Festival; the second part is dedicated to the staging of *The Game*, the best theatre production of last year directed by Žiga Divjak, and the co-production of Mladinsko Theatre and Maska Ljubljana. The third set includes a photographic opus of theatre performances of Jette Ostan Vejrup, the recipient of the 2021 Borštnik Ring Award. ¶ From 30 May 2022, the exhibition is available in Slovenian and English on the web portal [www.sigledal.org](http://www.sigledal.org), on the website [www.borstnikovo.si](http://www.borstnikovo.si) and on the websites of the participating institutions. ¶

# 57. Borštnikovo

57. Festival Borštnikovo srečanje  
57<sup>th</sup> Maribor Theatre Festival



## 56. Festival Borštnikovo srečanje 56<sup>th</sup> Maribor Theatre Festival

Maribor, 14.-27. junij 2021 Maribor, 14-27 June 2021

Umetniški direktor  
*Artistic director*  
**Aleš Novak**

Selektor tekmovalnega programa  
*Selector of the Competition Programme*  
**Rok Bozovičar**

Direktor SNG Maribor  
*Managing director of the SNT Maribor*  
**Danilo Rošker**

Strokovna žirija tekmovalnega programa  
*Expert jury of the Competition Programme*  
**Ivan Medenica**  
**Barbara Orel**  
**Haris Pašović**  
**Norbert Rakowski**  
**Vilma Štritof**

Strokovna žirija za Borštnikov prstan  
*Expert jury for the Borštnik Ring Award*  
**Mojca Jan Zoran**  
**Matjaž Zupančič**  
**Petra Vidali**  
**Peter Boštjančič**  
**Marinka Poštrak**





Tone Štolko

## Jette Ostan Vejrup Prejemnica Borštnikovega prstana 2021 Recipient of the 2021 Borštnik Ring Award

**Jette Ostan Vejrup** se je rodila leta 1962 v Gørdingu na jugozahodu Danske, kjer je obiskovala osnovno šolo. Po končani gimnaziji v Esbjergu (Esbjerg Statsskole, 1981) je leto dni potovala po Evropi in tedanji Sovjetski zvezi, že v naslednjem študijskem letu (1982–1983) pa se je posvetila študiju dramske igre na mednarodni Akademiji za gledališče v Århusu (Århus Teater Akademi). Proti koncu študijskega leta (1983) jo je pot zanesla čez lužo v ZDA, kjer je kot **Il dottore** tri mesece nastopala v predstavi *Dell'arte Vikings* po ulicah New Orleansa. ¶ Leta 1984 je bila sprejeta na študij igre na znameniti mednarodni gledališki šoli Jacquesa Lecoqa v Parizu (École International de théâtre Jacques Lecoq) in tam spoznala kasnejšega soproga, dramskega igralca Borisa Ostana, kar jo je nekaj let kasneje pripeljalo v Slovenijo. Po vrnitvi iz Pariza je na Danskem poučevala gib in improvizacijo, režirala in igrala, se skupaj z možem Borisom pridružila londonski igralski skupini Theatre de Complicité in se z njo podala na mednarodno gostovanje. Leta 1989 je ponovno nastopala na Danskem, a tudi prvič kot igralka delala v Sloveniji, in sicer v mini drami *Železniške informacije* v Eksperimentalnem gledališču Glej. Avtorska ekipa je za projekt leta 1989 prejela Borštnikovo diplomo in denarno nagrado za posebne dosežke. Od leta 1989 Jette živi in ustvarja v Sloveniji. ¶ V 90. letih 20. stoletja je kot *svobodnjakinja* ustvarjala ter nastopala v slovenskih institucionalnih in neinstitucionalnih gledališčih. Najprej je interpretirala vloge, v katerih ni veliko govorila, sčasoma pa dobivala tudi takšne z vse več besedila. Med letoma 1994 in 1997 je v izjemno priljubljeni humoristični televizijski seriji *Teater Paradižnik* igrala **Gudrun**, Danko, ki se uči slovenščino, in z njo dosegla prepoznavnost v najširši slovenski javnosti. Med njeni avtorskimi projekti velja izpostaviti *Palčico* (Lutkovno gledališče Ljubljana, 1999) in *Grdega račka* (Cankarjev dom in Bunker, 2003). Prelomnico v njeni gledališki karieri predstavlja zaposlitev v Mestnem gledališču ljubljanskem februarja 2004. Od takrat le izjemoma nastopa drugod, v matičnem gledališču pa praviloma pripravi po dve novi vlogi na sezono. ¶ Jette Ostan Vejrup je s svojimi odrskimi kreacijami požela priznanje in navdušenje tako slovenskega občinstva kot kritike in strokovne javnosti. Ob že omenjeni Borštnikovi

**Jette Ostan Vejrup** was born in 1962 in Gørding, south-west Denmark, where she attended primary school. After graduating from Esbjerg Statsskole (1981), she travelled around Europe and the former Soviet Union for a year. The following academic year (1982/83), she devoted herself to studying drama at the Aarhus Teater Akademi (Aarhus International Theatre Academy). Towards the end of that academic year, she went to the United States, where she spent three months playing **Il dottore** in the performance *Dell'arte Vikings* on the streets of New Orleans. ¶ In 1984, she was accepted to study acting at the famous Jacques Lecoq International Theatre School in Paris (École International de théâtre Jacques Lecoq). There, she met her husband, the actor Boris Ostan, and this brought her to Slovenia a few years later. After returning from Paris, she taught movement and improvisation, directed and acted in Denmark, joined the London-based acting group Theatre de Complicité with her husband Boris, and toured internationally with them. In 1989, she again performed in Denmark but also worked for the first time as an actress in Slovenia in the mini-drama *Train Information* at Glej Theatre. The creative team received the Borštnik Diploma and a monetary award for special achievements for the project in 1989. Since 1989, Jette has been living and working in Slovenia. ¶ In the 1990s, she worked as a freelance actress and performed in Slovenian institutional and non-institutional theatres. At first, she interpreted roles in which she did not speak much, but as time went on, she was also given roles with more and more text. Between 1994 and 1997, she played **Gudrun**, a Danish girl learning Slovenian, in the hugely popular humorous television series *Tomato Theatre*, which made her a household name among the Slovenian public. Among her original projects, it is worth mentioning *Thumbelina* (Ljubljana Puppet Theatre, 1999) and *The Ugly Duckling* (Cankarjev dom and Bunker, 2003). ¶ Since 2004, she has been a permanent member of the Ljubljana City Theatre, with which she also appeared in the Maribor Theatre Festival's Competition Programme in the performance *Seven Days* (2019). Since then, she has only performed elsewhere as an exception and usually prepares two new roles per season in her home theatre. ¶



Jette Ostan Vejrup's stage creations have won her the recognition and enthusiasm of Slovenian audiences, critics and the professional public alike. In addition to the abovementioned Borštnik Diploma for *Train Information*, she has received three

nagradi za *Železniške informacije* je prejela še tri Borštnikove nagrade za igro (za **Ivono** v predstavi *Ivona, princesa Burgundije*, 1991; za **Fräulein Schneider** v *Kabaretu*, 2007; za **Hero** v *Iliadi*, 2015), dve zlati paličici (za vlogi **Ogledala** in **Norca** v predstavi *Sneguljčica*, 1998; za avtorstvo in izvedbo igralskega monologa *Grdi raček*, 2005) ter Dnevnikovo nagrado (za vlogo **Harper Regan**, 2011). Čeprav je bila in je morda za koga še zmeraj tujka, je v tridesetih letih ustvarjanja na slovenskem odru postala ena najvidnejših slovenskih igralk, ena tistih osebnosti slovenskega gledališča, ki prevprašujejo in premikajo meje slovenske umetnosti, kulture in tolerance. ¶ Tudi če se morda zdi, da so danes medjezikovni prehodi težji, da so sodobni standardi odrskega jezika strožji in od igralca zahtevajo veliko bolj natančno obvladovanje vseh jezikovnih registrov, kot je v utemeljitvi kritično izpostavila Tea Rogelj, pa je Jette Ostan Vejrup dokaz za to, da se igralčeva, igralkina substanca skriva onkraj jezikovnih ovir, v enkratni in neponovljivi energiji telesa na odru, ki s svojo voljo in hotenjem proizvede razliko v gledalčevi percepciji realnega.

¶ Svoj neenostavni postopni prehod v drugi gledališki in jezikovni prostor je Jette Ostan Vejrup leta 2006 opisala tako: "Kako kot igralka delati v tujem jeziku? Kako stati pred publiko, dvorano, polno ljudi, ki govorijo ta jezik bolje kot jaz, in biti prepričljiva, da bodo vse te besede, ki pravzaprav niso moje, zazvene kot moje? Veliko se da. Da se učiš slovnico, izgovorjavo, čudne zvoke kot ž, š, č, besede kot *čmrlj*, *škrjančki* *žvrgolijo*, *čričkove koščice*, *spoštovanje* ... in čas dela svoje – dan za dnem poslušajš, dan za dnem kaj poveš, kaj prebereš – in stvari se premaknejo. Še drugi faktorji so zelo pomembni: a res želiš delati, kakšen odnos imaš do kolegov in kolegic, a greš z odprtim srcem v stvar, ali si pričakoval več in ti je težko igrati majhne vloge – ali si hvaležen, da sploh lahko igraš –, ali si pripravljen dneve in dneve vaditi svoj tekst, sestavljen iz dveh besed *klobčič vol-*

Borštnik Awards for acting (for **Ivona** in *Ivona, Princess of Burgundy*, 1991; for **Fräulein Schneider** in *Cabaret*, 2007; for **Hera** in *The Iliad*, 2015), two Golden Stick Awards at the festival Zlata palčica (for the roles of the **Mirror** and the **Fool** in *Snow White*, 1998; for creating and performing in the monodrama *The Ugly Duckling*, 2005) and the Dnevnik Award (for the role of **Harper Regan**, 2011). Although she was, and perhaps still is, a stranger to some, in her 30 years on the Slovenian stage, she has become one of the most prominent Slovenian actresses, one of those personalities of Slovenian theatre who have questioned and pushed the boundaries of Slovenian art, culture and tolerance. ¶ With her breakthrough into the Slovenian theatre space, the actress, who, according to her own words, is still learning Slovenian, but has nevertheless conquered the Slovenian theatre stage, has undoubtedly expanded its borders. And in doing so, she has certainly answered the question convincingly, "How do I stand in front of an audience and be convincing so that all these words that are not actually mine sound like mine?" Even if it may seem today that inter-linguistic transitions are more difficult, contemporary standards of stage language are stricter. They require a much more precise mastery of all linguistic registers from the actor. As the statement penned by Tea Rogelj points out, Jette Ostan Vejrup is proof that the actor's – the actress's – substance is hidden beyond linguistic barriers in the unique and unrepeatable energy of the body on the stage, which, with its own will and desire, produces a difference in the spectator's perception of the real. ¶ The actress, who is always self-critically questioning her linguistic competencies, which in classical theatre are almost a mandatory attribute of the actress's overall appearance on stage, nevertheless emphasises the specific emphatic universe of her mother tongue, which is challenging to transfer into any other language: "When you speak in your

ne, pa pred premiero ugotoviš, da ti še zmeraj ne gre najbolje – in ne nazadnje mora nekdo verjeti vate, zlasti režiserji." ¶ Igralka, ki vseskozi samokritično prevprašuje lastne jezikovne kompetence, ki so v klasičnem gledališču tako rekoč obvezni atribut celovite igralkine pojavnosti na odru, pa vendarle poudarja specifičen emfatični univerzum maternega jezika, ki ga je težko prenesti v katerikoli drugi jezik: "Ko kot otrok spregovoriš v maternem jeziku, so tvoje besede in zvoki tesno povezani s prvimi izkušnjami – izkušnjami čutenja, zavedanja svojega telesa, prve svetlobe, ki se spreminja, vetra, kaj imaš rad, česa ne maraš – in postopoma postanejo besede in doživetja en fenomen, en pojem. Ko pa se kot odrasel učiš tujega jezika, nalepiš nove besede na tebi že znane fenomene, vendar te tuje besede ne postanejo del morja izkušenj in spominov, ki jih nosiš iz otroških let. Prav iz tega morja izkušenj in doživetij pa igralci črpamo svojo prepričljivost. Včasih na odru, ko govorim svoj tekst – publika pa se na primer smeje –, del mene ne razume njihove reakcije, enostavno v celoti nisem del tega bistvenega pretoka med igralcem in njegovo publiko, ker te besede niso del moje biti. In velikokrat se sprašujem: a je tudi to del procesa? A bom imela drugačne izkušnje čez dvajset let?" ¶ Jette Ostan Vejrup je s svojim prodorom v slovenski gledališki prostor nedvomno razširila njegove meje: s človeško toplino in neulovljivo kompleksnostjo, z igralskim perfekcionizmom, prepletenim z bolečino samoironije in nalezljivo sproščenostjo humorja, z izkušnjo *tujke* v tem, kar se vsem ostalim lahko zdi *domače* ali *samoumevno*, je slovensko gledališko krajino obogatila za nove odrske izkušnje, pri tem pa je slovenskemu gledalcu in gledalki ponudila možnost primerjave, širila meje poznane sveta in na stečaj razprla prostor dialoga, ki je pravzaprav izhodiščni ustvarjalni impulz gledališke umetnosti. ¶

Strokovna žirija  
za podelitev Borštnikovega prstana  
**Mojca Jan Zoran, Matjaž Zupančič, Petra Vidali, Peter Boštjančič, Marinka Poštrak**  
Besedilo je povzeto po utemeljitvi,  
ki jo je napisala Tea Rogelj. 📷 Miha Fras ◀



mother tongue as a child, your words and sounds are closely linked to your first experiences – experiences of feeling, of being aware of your body, of the first light that changes, of the wind, of what you like, what you don't like – and gradually words and experiences become one phenomenon, one concept. But when you learn a foreign language as an adult, you apply new words to phenomena already familiar to you. Still, these foreign words do not become part of the sea of experiences and memories that you carry from your childhood. From this sea of experiences and adventures, we actors draw our persuasiveness. Sometimes on stage, when I speak my lines – and the audience laughs, for example – part of me doesn't understand their reaction. I'm just not fully part of that essential flow between the actor and his audience because those words are not part of my being. And I often wonder: but is that also part of the process? But will I have a different experience in 20 years?" ¶ Jette Ostan Vejrup has undoubtedly expanded the boundaries of the Slovenian theatre space with her breakthrough: with human warmth and irrepressible complexity, with an acting perfectionism intertwined with the pain of self-irony and the infectious relaxation of humour, with the experience of being a stranger in what everyone else might consider familiar or taken for granted, enriched the Slovenian theatre landscape with new stage experiences, offering Slovenian spectators the possibility of comparison, expanding the boundaries of the known world and opening up the space of dialogue, which is, in fact, the initial creative impulse of theatre art. ¶

Expert jury  
for the 2021 Borštnik Ring Award  
**Mojca Jan Zoran, Matjaž Zupančič, Petra Vidali, Peter Boštjančič, Marinka Poštrak**  
*The text is an extract from the explanation  
written by Tea Rogelj. 📷 Peter Giodani ▲*



## 56. Festival Borštnikovo srečanje – utemeljitve in nagrade 56<sup>th</sup> Maribor Theatre Festival – Jury Explanations and Awards

Umetniški direktor *Artistic director*

**Aleš Novak**

Selektor *Selector*

**Rok Bozovičar**

Strokovna žirija *Expert jury*

**Ivan Medenica, Barbara Orel, Haris Pašović,**

**Norbert Rakowski, Vilma Štritof (predsednica chair)**

### Zaključno mnenje žirije tekmovalnega programa

Epidemija je radikalno posegla v gledališko stvarnost in za dobro leto dni domala zaustavila delo gledaliških ustvarjalcev. V izrednih razmerah je bila tudi izvedba Festivala Borštnikovo srečanje negotova. Po prekinitvi festivalskega dogajanja oktobra lani je bil letošnji termin iz meseca maja prestavljen in v celoti izveden v juniju. Organizatorjem je uspelo obdržati kontinuiteto tako v slovenskem kot v mednarodnem delu programa. Žirija si je v tekmovalnem programu ogledala osem uprizoritev, saj dveh izmed desetih izbranih iz sezone 2019/2020 ni bilo več mogoče obnoviti. Selekcija izkazuje širok spekter raznolikih avtorskih poetik, izvedbenih pristopov in produkcijskih modelov. Zastopane so vse generacije gledaliških ustvarjalcev, med katerimi vidno izstopa mlajša. V žiriji so prevladovali strokovnjaki iz tujine, zato je njen pogled pretežno usmerjala mednarodna vizura. Ob preizpraševanju samoumevnosti slovenskega gledališkega in kulturnega konteksta žirija ugotavlja, da slovensko gledališče dokazuje svojo vitalnost in družbeno odgovornost na visoki profesionalni ravni, ob tem pa ostaja prostor živega srečevanja, izmenjave in refleksije. Občinstvo se je vrnilo v gledališče in verjamemo, da bo spremljalo gledališko ustvarjalnost, Festival Borštnikovo srečanje pa bo še naprej deloval povezovalno in pretočno, v nenehnem dinamičnem odnosu z družbo in ljudmi, ki ga ustvarjajo. 📌

### The Jury Statement of the Competition Programme

The epidemic has radically affected the theatre's reality and, for nearly a year, prevented theatre artists from working. In the light of these extreme circumstances, the implementation of the Maribor Theatre Festival was also precarious. After the interruption of the Festival last October, this year's edition was postponed from May and fully implemented in June. The organisers have managed to maintain continuity in both the Slovenian and international programme segments. Out of the ten productions selected for the Competition Programme, the jury saw eight because two performances from the 2019/20 season could not be staged at the Festival. The selection demonstrates a wide range of diverse auteur poetics, performance approaches and production models. All generations of theatre-makers are represented, with the younger one being most prominent. The jury was primarily composed of experts from abroad and therefore predominantly guided by an international outlook. Questioning the taken-for-granted Slovenian theatrical and cultural context, the jury concluded that Slovenian theatre proves its vitality and social responsibility at a high professional level, while remaining a space for lively encounter, exchange and reflection. While the audience has returned to the theatre, keeping a close eye on theatre creativity, we believe the Festival will continue acting as a cohesive and fluid agent to cultivate a solid and dynamic relationship with the people who bring it to life. 📌

## Velika nagrada Festivala

### Borštnikovo srečanje za najboljšo predstavo Borštnik Grand Prix for Best Production

*Gejm* v režiji Žige Divjaka

v koprodukciji Slovenskega mladinskega gledališča in Maske Ljubljana

*The Game* directed by Žiga Divjak

co-produced by the Mladinsko Theatre and Maska Ljubljana



*Gejm* v režiji Žige Divjaka in v koprodukciji Slovenskega mladinskega gledališča in Maske Ljubljana Uprizoritev *Gejm* od nas ne pričakuje niti empatije niti moralne opredelitve, ampak dosledno spoštovanje zakonov, ki določajo civilizacijske standarde. Vrhunski igralski ansambel skupaj z umetniškimi in tehničnimi sodelavci ustvari silovito gledališče, ki brani človečnost ter temeljna načela evropske civilizacije in kulture. Uprizoritev na vznemirljiv način priča o veliki tragediji migrantov, izročeni neusmiljenim postopkom državnih organov in evropskih državljanov. To je uprizoritev, ki ne govori le o Sloveniji, temveč tudi o Evropi in svetu, ter alarmantno sporoča, da je rdeča linija prekoračena. 📌

*The Game* directed by Žiga Divjak, co-produced by the Mladinsko Theatre and Maska Ljubljana *The Game* does not predispose us to demonstrate empathy or moral definition, but rather strict adherence to the laws that define the standards of civilisation. Together with the artistic and technical collaborators, the superb ensemble of actors creates a powerful performance that defends humanity and the fundamental principles of European civilisation and culture. The production movingly bears witness to the great tragedy of migrants handed over to the merciless procedures of state authorities and European citizens. It is a production that speaks not only about Slovenia but also about Europe and the world and sends an alarming message that a red line has been crossed. 📌 Boštjan Lah



## Borštnikova nagrada za najboljšo režijo

### Borštnik Award for Best Directing

**Žiga Divjak** za režijo uprizoritve *Gejm* v koprodukciji Slovenskega mladinskega gledališča in Maske Ljubljana

**Žiga Divjak** for directing the production of *The Game*, co-produced by the Mladinsko Theatre and Maska Ljubljana



**Žiga Divjak** brezkompromisno režira *Gejm* in vse elemente uprizoritve povezuje v vznemirljivo in pretresljivo celoto. To je njegov “tour de force”, ki združuje ustvarjalno moč in globok človeški angažma. Njegov režijski postopek je drzen in brezkompromisen. Pri delu tvega, prav tako kot liki v njegovi uprizoritvi tvegajo svoja življenja. V nobenem trenutku ni didaktičen, ne moralizira in ne želi ugajati občinstvu. Ustvari urgentno uprizoritev, ki se bori proti prevladi politične, fizične in estetske brutalnosti. 📌

**Žiga Divjak** directs *The Game* uncompromisingly, linking all the production elements into an exciting and moving whole. This is his tour de force, combining creative power and deep human engagement. His directing process is bold and uncompromising. He takes risks in his work, just as the characters in his production risk their lives. At no point is he didactic. He neither moralises nor seeks to please the audience. He creates an urgent production that fights against the dominance of political, physical and aesthetic brutality. 📌

📷 Matej Povše

## Borštnikova nagrada za igro

### Borštnik Award for Acting

**Vladimir Vlaškalič** v uprizoritvi *Grmače* v koprodukciji

Drame Slovenskega narodnega gledališča Maribor in Konservatorija za glasbo in balet Maribor

**Vladimir Vlaškalič** in the production of *Rocky Peak*, co-produced by the Drama of the Slovene National Theatre Maribor and the Maribor Conservatory of Music and Ballet



Vloga Andraža je ena tistih, ki zahtevajo precejšen čustveni angažma in široko paleto igralskega znanja.

**Vladimirja Vlaškaliča** ne zadovoljijo povnanjena igralska sredstva. Svojo odrsko eksistenco ves čas vodi skozi pronicljiv proces. Z osredotočanjem na nalogo določa smer introvertiranemu, vendar trdemu in odločnemu Zajčevemu liku, ki z vsakokratno prisotnostjo na odru doda novo dimenzijo celotni uprizoritvi. 📌


📷 Boštjan Lah


The role of Andraž is one of those that requires considerable emotional involvement and a wide range of acting skills. **Vladimir Vlaškalič** is not satisfied with familiar acting resources. He constantly guides his stage existence through an insightful process. By focusing on the task at hand, he sets the direction for the introverted yet tough and determined character, who adds a new dimension to the whole production with each appearance on stage. 📌

## Borštnikova nagrada za igro *Borštnik Award for Acting*

**Maša Derganc** v uprizoritvi *Alice v postelji* v produkciji Slovenskega narodnega gledališča Drama Ljubljana  
**Maša Derganc** in the production of *Alice in Bed* produced by the Slovenian National Theatre Drama Ljubljana




Vloga Alice James opredeljuje neimenovana bolezen, ki v temelju zaznamuje življenje intelektualno razgledane in senzibilne ženske iz ugledne ameriške družine v devetnajstem stoletju. **Maša Derganc** jo mojstrsko vpne v dvoumje med igro in resničnostjo in prav v nedoločljivem pregibu med njima oblikuje identiteto ženske, ki zaradi superiornega uma v družbi ne najde svojega pravega mesta. Iz bolezni črpa vir Alicine (ne)moči in obenem manipulativni potencial, s katerim prefinjeno osmišlja njeno zaustavljeno življenje.  Boštjan Lah


The role of Alice James is defined by an unnamed illness that fundamentally marks the life of an intellectually astute and sensitive woman from a prominent American family in the 19<sup>th</sup> century. **Maša Derganc** masterfully weaves the character into the ambiguity between a game and reality. She forms the identity of a woman who cannot find her rightful place in society due to her superior intellect precisely from this indefinable fold between the two characters. From Alice's illness, Maša draws the source of her (non-)power and, at the same time, the manipulative potential with which she subtly makes sense of her life that is on hold. 

## Borštnikova nagrada za igro *Borštnik Award for Acting*

**Matej Puc** v uprizoritvah *Gejm* v koprodukciji Slovenskega mladinskega gledališča in Maske Ljubljana ter *Sedem dni* v produkciji Mestnega gledališča ljubljanskega  
**Matej Puc** in the productions of *The Game*, co-produced by the Mladinsko Theatre and Maska Ljubljana, and *Seven Days*, co-produced by the Ljubljana City Theatre



Z vlogami v uprizoritvah *Gejm* in *Sedem dni* **Matej Puc** pokaže bravurozno igralsko tehniko, izjemno moč v emocionalni artikulaciji likov ter sposobnost variiranja različnih stilskih in žanrskih registrov igre. V uprizoritvi *Gejm* je ostro diferenciral nevtralni, pripovedni izraz in pretresljivo oblikoval migrantske izpovedi. V uprizoritvi *Sedem dni* se njegova igra giblje v razponu od prepričljivega oblikovanja dramskega konflikta v prizoru z ženo do tehnične bravuroznosti v nevrotično pospešeni izpovedi osamljenega človeka.  Boštjan Lah

With his roles in *The Game* and *Seven Days*, **Matej Puc** demonstrates outstanding acting, exceptional strength in emotional articulating his characters and the ability to vary the various stylistic and genre registers of the plays. In *The Game*, he sharply differentiated the neutral, narrative expression and poignantly shaped the migrant statements. In *Seven Days*, his performance ranges from the convincing framing of the dramatic conflict in the scene with his wife to the technical virtuosity in the neurotically accelerated confession of a lonely man. 



## Borštnikova nagrada za igro

### **Borštnik Award for Acting**

**Gašper Malnar** v uprizoritvi *Sedem vprašanj o sreči* v koprodukciji Lutkovnega gledališča Ljubljana in Slovenskega mladinskega gledališča  
**Gašper Malnar** in the production of *Seven Questions About Happiness*, co-produced by the Ljubljana Puppet Theatre and the Mladinsko Theatre



V kompleksni veččasni uprizoritvi *Sedem vprašanj o sreči* **Gašper Malnar** igra z močno prezenco, igralsko polno, a ekonomično. V prizoru svojega pripovedovanja zgodbe ustvari emocionalno središče uprizoritve, ki v gledalcih pusti trajne sledi. Malnar igra impresivno, globoko, pretresljivo. V uprizoritev vnaša živ značaj, ki je distanciran od življenja, a obenem zlomljen v tegobah stvarnosti. Je sodoben igralec, ki briljira v tej večplastni vlogi. 📌 Boštjan Lah

In the complex, multi-temporal performance of *Seven Questions About Happiness*, **Gašper Malnar** plays with a strong presence, wholesome in acting yet economical. In the scene of his storytelling, he creates the emotional centre of the production, which leaves a lasting impression on the audience. Malnar's acting is impressive, deep, moving. He brings to the performance a vivid character who is distanced from life yet broken in the ills of reality. He is a contemporary actor who shines in this multi-faceted role. 📌

## Borštnikova nagrada za mlado igralko

### **Borštnik Award for Young Actress**

**Sara Dirnbek** v uprizoritvi *Gejm* v koprodukciji Slovenskega mladinskega gledališča in Maske Ljubljana  
**Sara Dirnbek** in the production of *The Game*, co-produced by the Mladinsko Theatre and Maska Ljubljana



**Sara Dirnbek** svojo igro obvladuje z izjemno disciplino in predanostjo ideji uprizoritve. Njeni avtentičnost in osredotočenost na temo dajeta predstavi dodatno dimenzijo. Ekonomičnost njenega igralskega izraza podeli izpovedim še večjo moč. Biti predvsem človeško bitje na odru je igralkin neprecenljivi dar. 📌

📌 Boštjan Lah

**Sara Dirnbek** handles her acting with exceptional discipline and dedication to the production concept. Her authenticity and focus on the theme give the performance an extra dimension. The economy of her acting expression gives the confessions even greater power. The actress's priceless gift is to be, above all, human on stage. 📌



## Borštnikova nagrada za scenografijo *Borštnik Award for Set Design*

**Igor Vasiljev** v uprizoritvi *Gejm* v koprodukciji Slovenskega mladinskega gledališča in Maske Ljubljana  
**Igor Vasiljev** in the production of *The Game*, co-produced by the Mladinsko Theatre and Maska Ljubljana



**Igor Vasiljev** ni le scenograf uprizoritve *Gejm*, ampak avtor koncepta prostora, ki je eden najbolj značilnih elementov režiserjeve zamisli. Ozka pista za igralce, na kateri so označene državne meje prostora, iz katerega prihajajo pričevanja in ki razdvaja publiko na dva dela, ni le metafora meje, največje travme, s katero se soočajo begunci. Omogoča tudi konfrontacijo gledalcev z njimi samimi, kar je jasen znak, da to ni samo predstava o migrantih, temveč tudi o nas in naši odgovornosti za njihovo tragedijo. S selektivnim izborom realnih predmetov, ki simbolizirajo usode posameznikov, ustvari pretresljivo instalacijo – “ze-mljevid” umiranja beguncev. 📍 Matej Povše

**Igor Vasiljev** is not only the set designer of *The Game* but also the author of the spatial concept, which is one of the most characteristic elements of the director's concept. The narrow stage for the actors with marked national borders, from which the testimonies come, divides the audience into two parts. Not only a metaphor for the border, the greatest trauma faced by refugees, it also allows the audience to confront themselves, a clear sign that this is not only a performance about migrants but also about us and our responsibility for their tragedy. By selectively choosing real objects that symbolise the fates of individuals, it creates a shocking installation – a “map” of the refugees' dying. 📍

## Borštnikova nagrada za dramaturgijo *Borštnik Award for Dramaturgy*

**Katarina Morano** v uprizoritvi *Gejm* v koprodukciji Slovenskega mladinskega gledališča in Maske Ljubljana  
**Katarina Morano** in the production of *The Game*, co-produced by the Mladinsko Theatre and Maska Ljubljana



Dramaturginja uprizoritve *Gejm* **Katarina Morano** je ustvarila formalno čisto in pomensko obarvano dramaturško strukturo. Njeno osnovno načelo je repetitivnost: pričevanja se začenejo z dokumentarnimi podatki o usodah beguncev, nadaljujejo pa se z osebnim igralskim doživlja(n)jem njihovih krutih usod. Učinek komaj znosnega trajanja in dramaturgijske ponavljanja ni le v racionalnem soočanju gledalcev z dejstvi, temveč v tem, da se v duhu postdramske gledališke političnosti znajdejo v situaciji fizičnega nelagodja, kar je le neznaten del fizičnih in mentalnih izzivov, ki jih izkušajo begunci. 📍 Boštjan Lah

**Katarina Morano**, dramaturg of *The Game*, has created a formally pure and meaningful dramaturgical structure. Her basic principle is repetition: the testimonies begin with documentary information about the fates of the refugees and continue with the actors' personal experiences of their cruel fates. The effect of the almost unbearable duration and dramaturgical repetition is not only to rationally confront the audience with the facts but to put them, in the spirit of post-dramatic theatrical politicisation, in a situation of physical discomfort, which is only a fraction of the physical and mental challenges experienced by the refugees. 📍

## Borštnikova nagrada za oblikovanje svetlobe *Borštnik Award for Lighting Design*

**Borut Bučinel** v uprizoritvi *Grmače* v koprodukciji Drame Slovenskega narodnega gledališča Maribor in Konservatorija za glasbo in balet Maribor

**Borut Bučinel** in the production of *Rocky Peak*, produced by the Drama of the Slovene National Theatre Maribor and the Maribor Conservatory of Music and Ballet



**Borut Bučinel** v *Grmačah* ustvari večnivojski prostor močnih svetlobnih linij. S svetlobo mu uspe poudariti mračni značaj fizičnih in metaforičnih Grmač. Sočasno smelo vstopa v kontrapunkt z zakotnostjo Grmač, ko s svetlobo ustvari posebno grandioznost, celo glamuroznost, in tako doseže satiričen učinek. Moje strstvo in prava magija je ustvariti tako kompleksno podobo, kar zmorejo le redki oblikovalci svetlobe. 📌

In *Rocky Peak*, **Borut Bučinel** creates a multi-level space of strong light lines. By using light, he manages to emphasise the gloomy character of the physical and metaphorical Rocky Peak. At the same time, he boldly creates a counterpoint to the secretiveness of the Rocky Peak by using light to create a special grandiosity, even glamorousness. Thus, he achieves a satirical effect. Creating such a complex image is mastery and true magic, something that only a few lighting designers can do. 📌 📷 Damjan Švarc

## Borštnikova nagrada za glasbo in oblikovanje zvoka *Borštnik Award for Music and Sound Design*

**Blaž Gracar** v uprizoritvah *Gejm* v koprodukciji Slovenskega mladinskega gledališča in Maske Ljubljana ter *Sedem dni* v produkciji Mestnega gledališča ljubljanskega

**Blaž Gracar** in the production of *The Game*, co-produced by the Mladinsko Theatre and Maska Ljubljana, and *Seven Days* produced by the Ljubljana City Theatre.



Ne glede na to, ali gre za mračno, zloslutno glasbo, lajanje besnih psov ali katerikoli drug zvok, **Blaž Gracar** odmerjeno ustvarja zvočne pokrajine, ki pre-tanjeno sooblikujejo dramske situacije kot organski del gledališke uprizoritve. Zvok v uprizoritvah *Gejm* in *Sedem dni* evocira drugačnost in senzibilizira občinstvo ter drži gledalce v svojem primežu tudi po koncu uprizoritev. 📌 📷 Matej Povše

Whether it be dark, ominous music, the barking of rabid dogs, or any other sound, **Blaž Gracar** creates curated soundscapes that subtly co-create dramatic situations as an organic part of the theatre production. The sound in the productions of *The Game* and *Seven Days* evokes otherness and captivates the audience, holding them in its grip even after the performances are over. 📌



## Borštnikova nagrada po presoji žirije

### Borštnik Jury Award

Lutkovno gledališče Ljubljana in Slovensko mladinsko gledališče

za produkcijo uprizoritve *Sedem vprašanj o sreči*

Ljubljana Puppet Theatre and Mladinsko Theatre

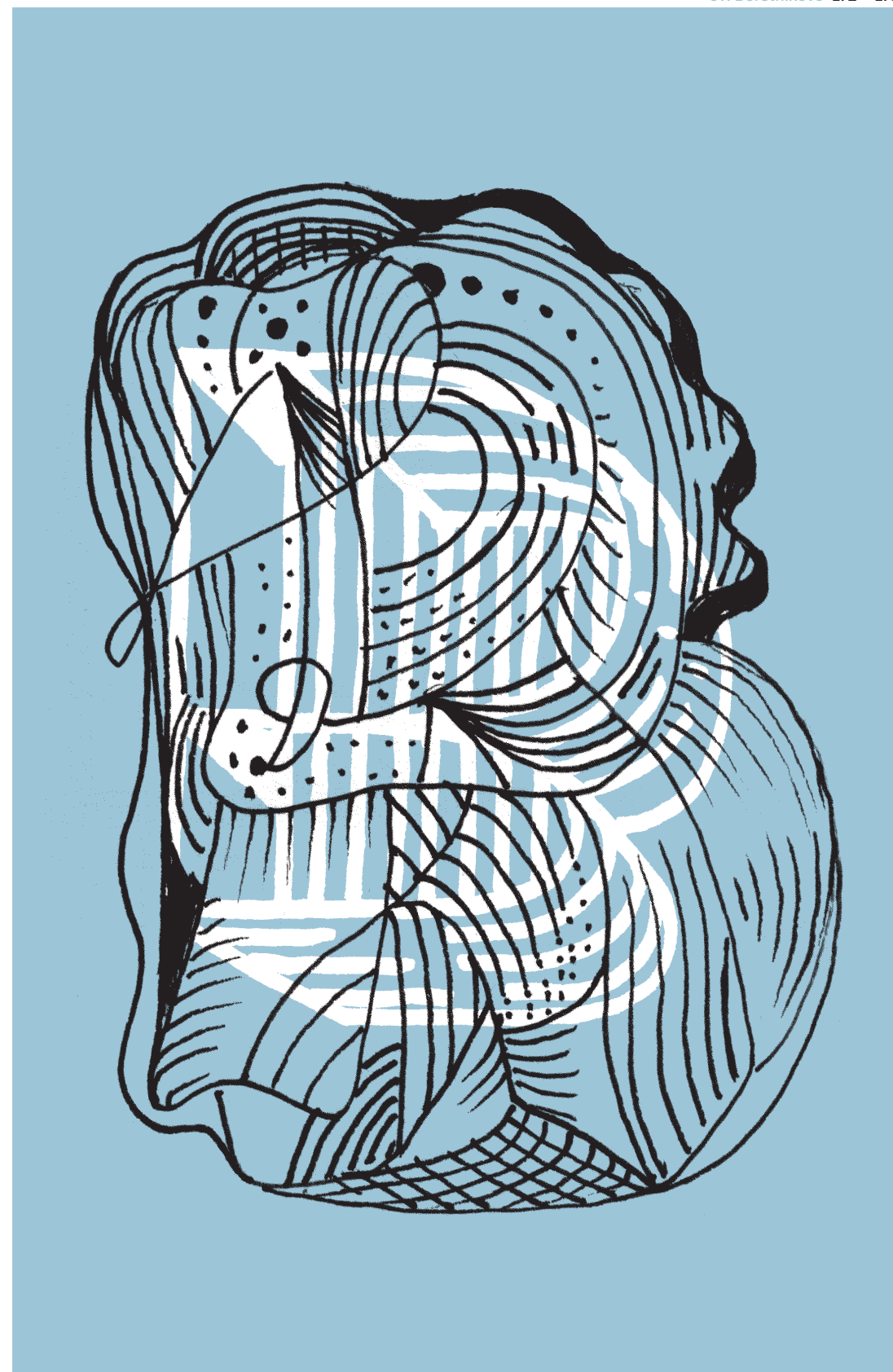
for the production of *Seven Questions About Happiness*



V času, ko se gledališča soočajo s pandemijo in njenimi posledicami, sta dve povsem različni gledališči pogumno vstopili v pravi produkcijski podvig. Vodstvi in umetniški vodji **Lutkovnega gledališča Ljubljana** in **Slovenskega mladinskega gledališča** so vzpostavili organizacijske, finančne in logistične pogoje za impresivno gledališko raziskavo *Sedem vprašanj o sreči*. Motivirali so umetnike, tehnično in administrativno osebje, da entuziastično in obenem odgovorno omogočijo umetniško avanturo. To je produkcijski model v izvrstno zamišljenem in ubranem sodelovanju med umetniki, tehniki in institucijama, ki je lahko izziv tudi za največje gledališke hiše. ¶

© Jaka Varmuž

As theatres face the pandemic and its consequences, two completely different theatres have bravely embarked on a true production venture. The management and artistic directors of the **Ljubljana Puppet Theatre** and the **Mladinsko Theatre** have created the organisational, financial and logistical conditions for an impressive theatrical exploration, *Seven Questions About Happiness*. They motivated the artists and technical and administrative staff to enthusiastically and responsibly facilitate the artistic adventure. This is a production model in a brilliantly conceived and well-fought collaboration between artists, technicians and institutions that can challenge even the biggest theatre companies. ¶





# Poročilo o izvedbi 56. Festivala Boršnikovo srečanje

## Report on the 56<sup>th</sup> Maribor Theatre Festival

14.-27. junij 2021

14-27 June 2021

Še pred nekaj meseci ni bilo povsem samoumevno, da bomo letošnji festival lahko izvedli v fizični obliki in z občinstvom v dvoranah. Priprave so potekale v negotovih okoliščinah in v času zaprtja, ko so se mnogi evropski gledališki festivali odločali za spletne ali hibridne oblike. Boršnikovo pa smo želeli izvesti v živo, v polnem obsegu in z vsemi načrtovanimi aktivnostmi, vključno z mednarodno razsežnostjo. V dneh tednih (v novem, zgodnjepoletnem terminu) se je na mariborskih prizoriščih zvrstilo 40 gledaliških predstav slovenskih in tujih producentov, tudi tokrat smo festival uvedli z vsebinami za mlade in njihove mentorje ter razvejanim študentskim dogajanjem, dopolnili pa smo ga s številnimi dogodki v festivalskih spremljevalnih sklopih, ki so bili zasnovani in izvedeni z mednarodno udeležbo. ¶ Širitev festivalskega programa je v povezavi z epidemičnimi okoliščinami narekovala premik izvedbe na mesec junij. Več desetletij stara zamisel o Boršnikovem srečanju v zgodnejšem terminu se je letos uresničila in že tokratni odziv občinstva napoveduje, da bo ta korak sprejet z razumevanjem in naklonjenostjo, naša naloga pa je, da ta premik izkoristimo in še okrepimo povezanost z mestom, občinstvi in gledališko skupnostjo. Boršnikovo bo torej odslej v novem terminu. ¶ Festival se je odvijal v času tik po odprtju slovenskih gledališč, po dolgih mesecih ustavitve je gledališko dogajanje nenadoma na visokih obratih, zato so producenti predstav morali prilagoditi svoje aktivnosti, da so lahko zagotovili svojo udeležbo – s tem pa verodostojnost in celovitost festivala. Čeprav je festival potekal nemoteno in brez zapletov, smo se ves čas zavedali, da smo še vedno daleč od stabilnih in predvidljivih razmer za delo – ne vemo niti, kaj nam prinaša jesen. V preteklih mesecih so se mnogi gledališki ustvarjalci soočili s pomanjkanjem dela in uspešnost prehoda v postepidemično obdobje bo odvisna od vključenosti vseh, eni temeljnih značilnosti in kvalitet slovenskega gledališkega sistema sta prav njegova razvejanost in raznolikost estetskih ter produkcijskih modelov. Iz hiperprodukcije, ki je izčrpavala ustvarjalce, je gledališče vstopilo v mrzlično iskanje novih pristopov in formatov, kar je najbrž le druga plat iste medalje, in sedaj se spet vračamo v prejšnje stanje, morda v

Only a few months ago, it was still not completely clear that we would be able to carry out the 56<sup>th</sup> Maribor Theatre Festival in its usual “physical” form and with an audience in the halls. Preparations took place under uncertain circumstances and at the time of theatre closure when many European theatre festivals were opting for online or hybrid forms. And yet, we wanted to carry out the Festival live, in full swing and with all the planned activities, including the international dimension. In only two weeks (in the new, early summer term), 40 theatre performances by Slovenian and foreign producers took place at various venues in Maribor. The Festival activity featured several accompanying strands designed and implemented with international participation. ¶ The expansion of the Festival programme, in connection with the epidemic circumstances, dictated its postponement to June. The decades-old idea of the Festival at an earlier date came to fruition this year. The audience’s response tells us that this step will happen with understanding and affection. Our task is to utilise the shift and nurture the connection between the city, the audience and the theatre community. Therefore, the Maribor Theatre Festival will be at this new term from now on. ¶ The Festival took place just after the re-opening of Slovenian theatres when, after many months of the shutdown, theatrical events were suddenly taking off. Hence, the producers had to adjust their activities to ensure their participation and, thus, the credibility and integrity of the Festival. Although the Festival went smoothly and without complications, we were always aware that we are still far from stable and predictable working conditions – we do not even know what the autumn may bring us. In recent months, many theatre creators have faced a lack of work; no doubt, the success of the transition to the post-epidemic period will depend on the inclusion of all stakeholders. One of the fundamental characteristics and qualities of the Slovenian theatre system is its multifacetedness and diversity of aesthetic and production models. From an overproduction that has been very taxing for creators, the theatre world has entered a frantic search for new approaches and formats, which is probably just the other side of the same coin. Now we are back to

še višji prestavi. Utegne se torej zgoditi, da se ne bo nič spremenilo, da se bo gledališče vrnilo v utečene tirnice, ne da bi si odgovorilo na nekatera temeljna vprašanja, za katera prej morda ni bilo časa. S temi dilemami se bomo ukvarjali prihodnje leto, na 57. Festivalu Boršnikovo srečanje. ¶ Letošnja festivalska edicija je bila izvedena v polnem obsegu, z vsemi programskimi sklopi, vključno s tekmovalnim programom in podelitvijo nagrad, gostili smo številne tuje in slovenske producete in Maribor je bil ponovno epicenter gledališkega dogajanja. Obema financerjema, Mestni občini Maribor in Ministrstvu za kulturo, se zahvaljujemo za stabilno podporo, ki nam omogoča razvoj in večletno načrtovanje kakovostnega programa, kot je pri mednarodnih gledaliških festivalih tudi običajno. ¶

**Aleš Novak**

*umetniški direktor*

*Festivala Boršnikovo srečanje*

the previous state, perhaps in an even higher gear. It may therefore happen that nothing will change, that the theatre will get back on track without answering some fundamental questions for which there may not have been the time before. Next year, we will tackle these dilemmas at the 57<sup>th</sup> Maribor Theatre Festival. ¶ This year’s Festival edition took place completely, with all programme sets, including the Competition Programme and Awards Ceremony. We hosted many foreign and Slovenian producers, and Maribor was the epicentre of theatrical events once again. ¶ We wish to thank both funders, the Municipality of Maribor and the Ministry of Culture of the Republic of Slovenia, for their ongoing and stable support, enabling us, as is the practice at international theatre festivals, to develop and plan a quality multiannual programme. ¶

**Aleš Novak**

*Artistic director of the*

*Maribor Theatre Festival*




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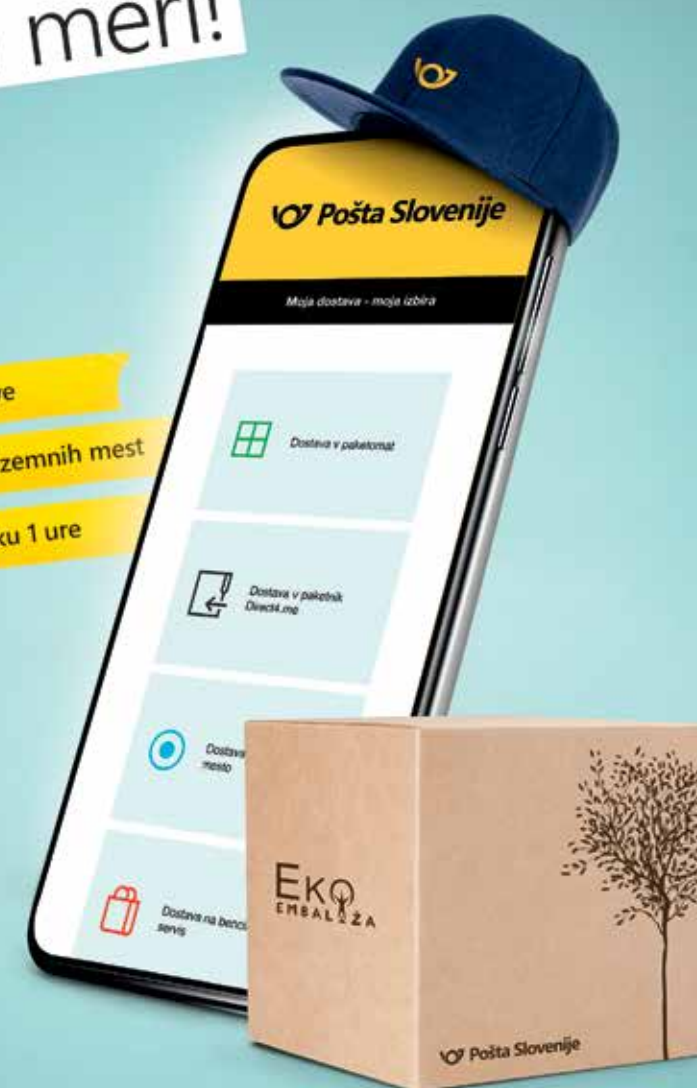
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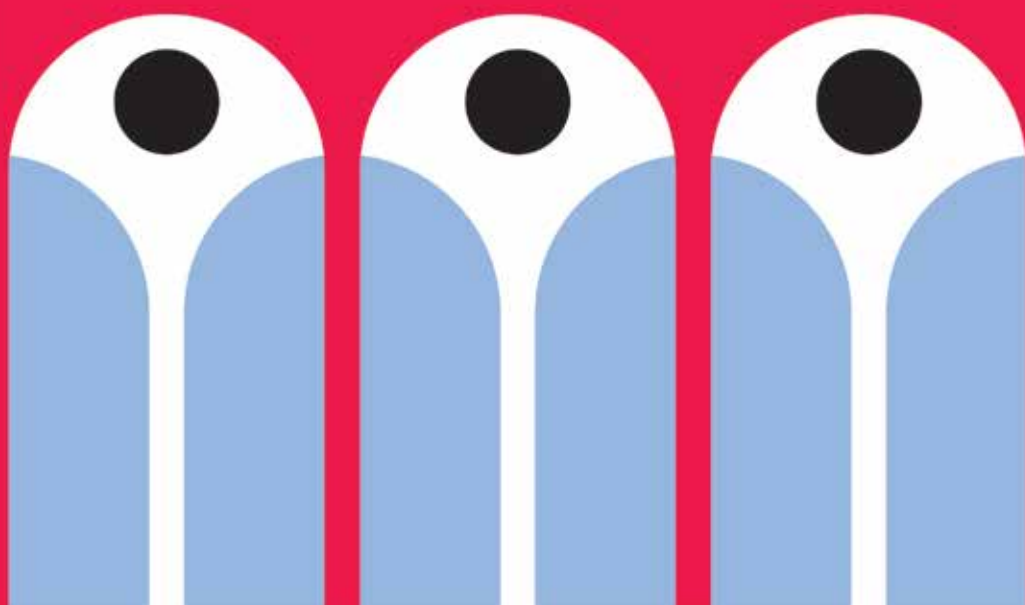


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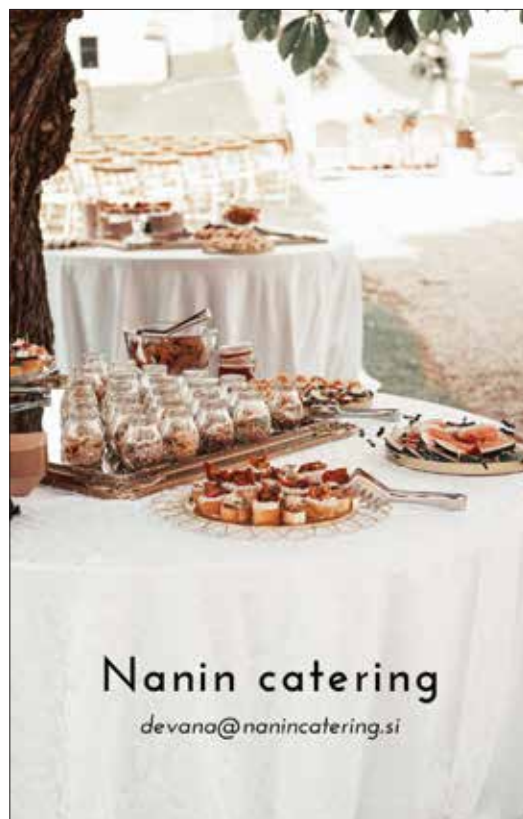
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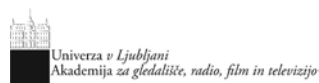
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# DELO



MDT&T

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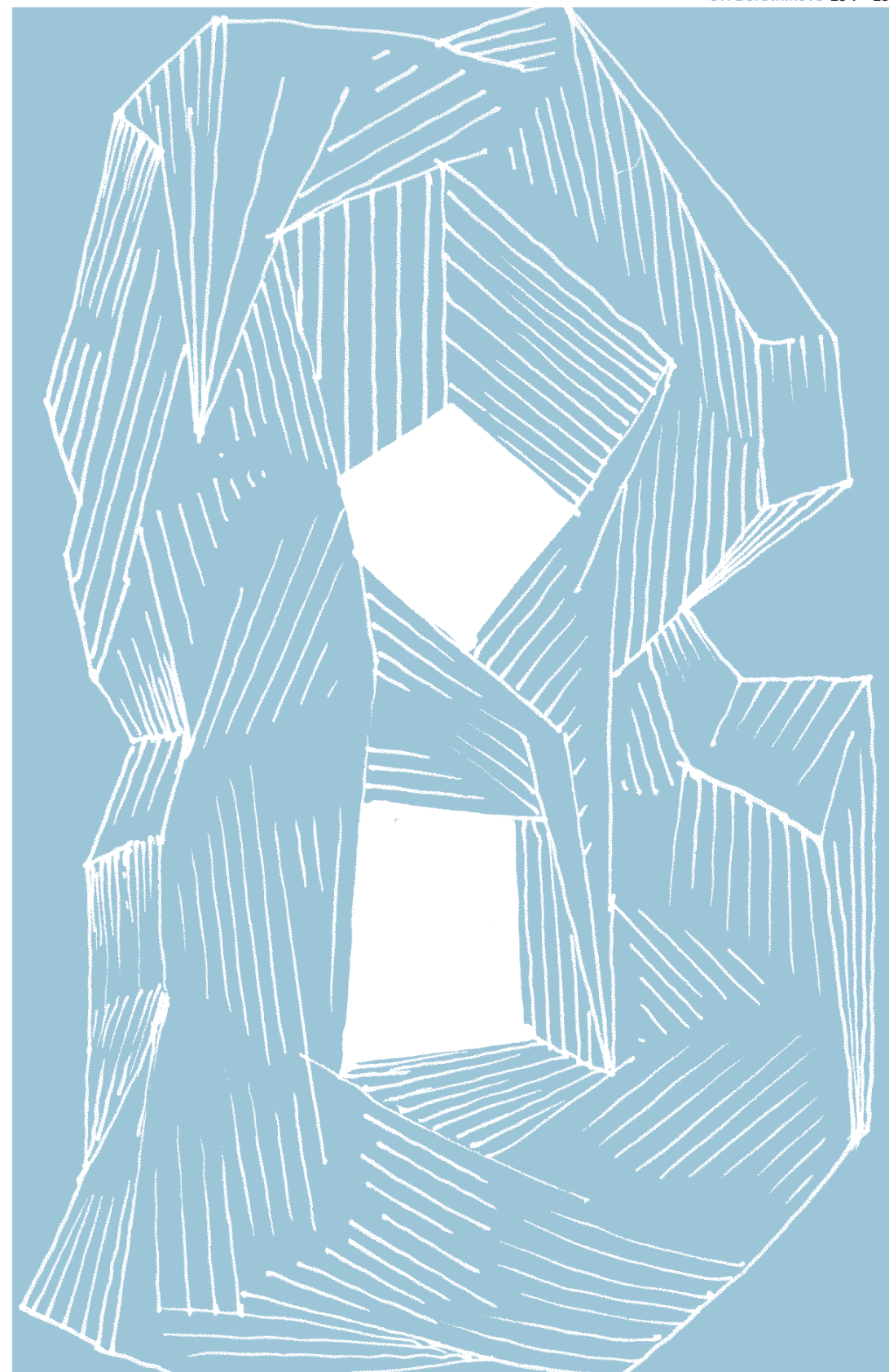
MOJA KREACIJA



CVETLIČARNA

TYRŠEVA ULICA 14  
2000 MARIBOR

VALENTINA GRUDELNIK S.P.  
TIS: 031 627 403



## Festivalska ekipa Festival Team

### 57. Festival Borštnikovo srečanje

#### 57<sup>th</sup> Maribor Theatre Festival

Slovenska ulica 27, SI-2000 Maribor, Slovenija

**t** → +386 (0)2 250 61 48, +386 (0)2 250 61 00 **f** → +386 (0)2 250 62 28

**e** → [info@borstnikovo.si](mailto:info@borstnikovo.si) **i** → [www.borstnikovo.si](http://www.borstnikovo.si)

Umetniški direktor /

Artistic director

**Aleš Novak**

Direktor SNG Maribor /

Managing director of the SNT Maribor

**Danilo Rošker**

Izvršna producentka in odnosi z javnostmi /

Executive producer and public relations

**Daša Šprinčnik**

Producentka in asistentka umetniškega direktorja /

Producer and assistant to the artistic director

**Mojca Kolar**

Programske sodelavke in koordinatorke /

Programme associates and coordinators

**Mojca Redjko, Nika Švab, Ana Gabrovec, Martina Magdič, Mojca Kasjak**

Projektni svetovalec /

Project consultant

**Miha Marinč**

Urednik publikacij festivala /

Festival publications editor

**Benjamin Virč**

Oblikovalec vizualne podobe festivala /

Visual identity designer

**Radovan Jenko**

Koordinatoriki prostovoljcev /

Volunteer coordinators

**Marja Guček, Adrijana Kos**

Fotograf /

Photographer

**Boštjan Lah**

Produksijska podpora /

Production assistants

**Mojca Hadel, Klara Šulek**

Tehnična vodja / Technical managers

**Matic Gselman, Matic Kašnik**

Voditelja pogovorov o tekmovalnih predstavah /

Competition Programme discussion moderators

**Jaka Smerkolj Simoneti, Evelin Bizjak**

Selektorica tekmovalnega programa /

Competition Programme selector

**Nika Leskovšek**

Strokovna žirija tekmovalnega programa /

Competition Programme expert jury

**Rok Andres, Primož Ekart, Žanina Mirčevska,**

**Giacomo Pedini, Igor Ružič**

Strokovna žirija za nagrado Borštnikov prstan /

The Borštnik Ring Award expert jury

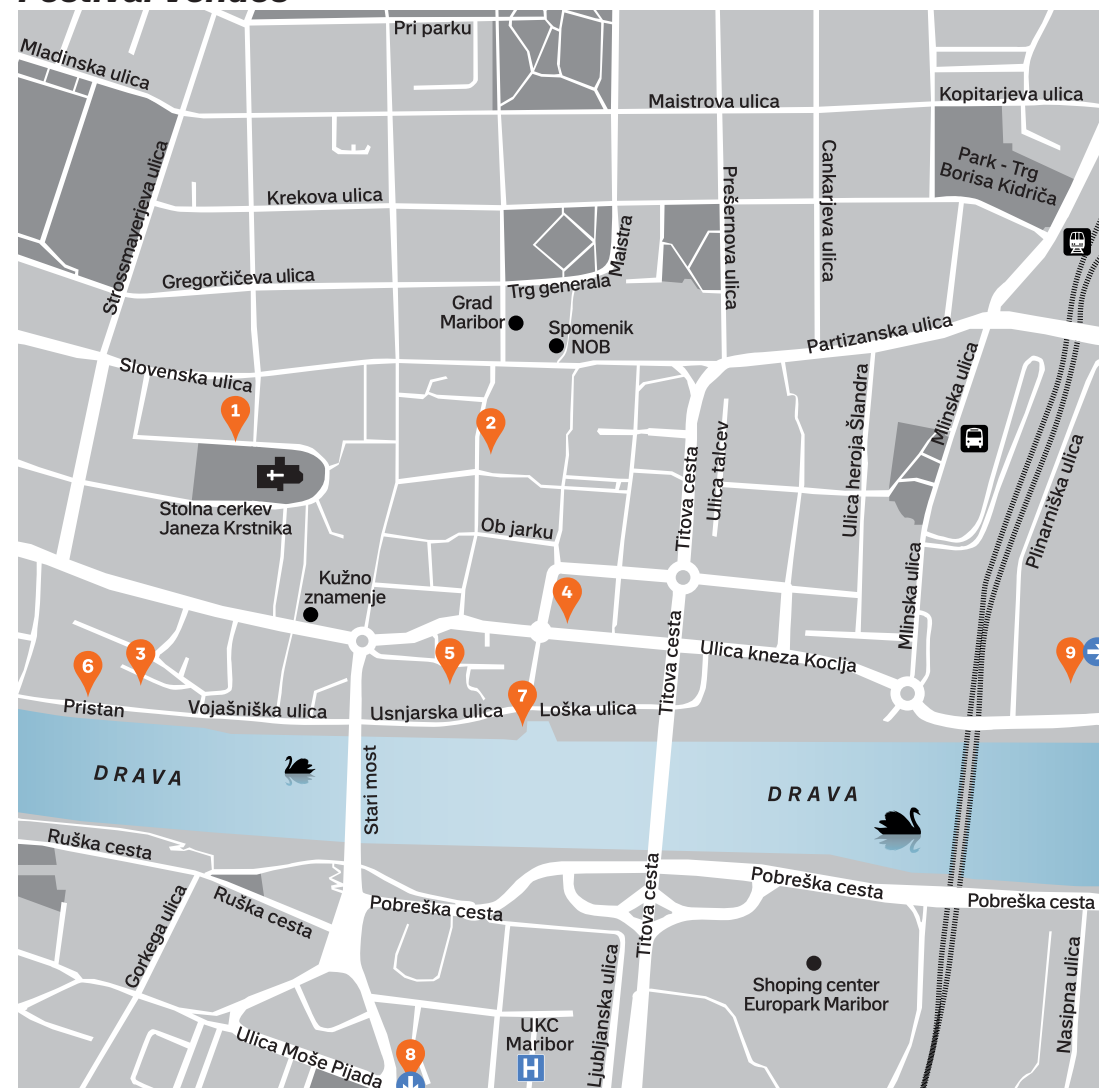
**Jernej Lorenci, Mojca Jan Zoran, Jette Ostan Vejrup**

Strokovna skupina / Artistic board

**Uroš Korenčan, Jure Novak, Klemen Brvar,**

**Barbara Koželj Podlogar, Vesna Jurca Tadel**

## Festivalska prizorišča Festival Venues



#### 1 Slovensko narodno gledališče Maribor

Slovenska ulica 27, 2000 Maribor  
Velika dvorana, Stara dvorana,  
Kazinska dvorana, Mali oder,  
Komorni oder, Medetaža

#### 2 Vetrinjski dvor

Vetrinjska ulica 30, 2000 Maribor

#### 3 Lutkovno gledališče Maribor

Vojašniški trg 2a, 2000 Maribor

#### 4 Narodni dom Maribor

Ulica kneza Kocija 9, 2000 Maribor

#### 5 GT22

Glavni trg 22, 2000 Maribor

#### 6 Sodni stolp

Pristan 8  
2000 Maribor

#### 7 Vodni stolp

Usnjarska ulica 10  
2000 Maribor

#### 8 II. gimnazija Maribor

Trg Miloša Zidanška 1  
2000 Maribor  
(izven zemljevida)

#### 9 Mariborska tekstilna tovarna MTT

Kraljeviča Marka ulica 19  
2000 Maribor  
(izven zemljevida)



57. Festival Borštnikovo srečanje: Programski katalog  
57<sup>th</sup> Maribor Theatre Festival: Programme Catalogue  
Maribor, 30. maj–12. junij / 30 May–12 June 2022

Izdajatelj / Publisher

**Festival Borštnikovo srečanje**

**SNG Maribor / Maribor Theatre Festival, SNT Maribor**

Za izdajatelja / Represented by

**Danilo Rošker**

Umetniški direktor / Artistic director

**Aleš Novak**

Urednik / Editor-in-chief

**Benjamin Virč**

Prevodi v angleščino / English translation

**Barbara Skubic, Mojca Kolar, Benjamin Virč**

Lektorica za slovenski jezik / Slovenian language consultant

**Mojca Redjko**

Lektorica za angleški jezik / English language editing

**Jana Renée Wilcoxon**

Oblikovalec kataloga / Catalogue design

**Radovan Jenko**

Tisk / Printed by

**Grafos Ljubljana**

Vezava knjige / Bookbinding

**Maruji knjigoveštvo**

Črkovne družine / Typefaces

**Beretta Sans, Recognition & Typewriter**

Tiskano na / Printed on

**Munken Print Cream 150 & 300 g/m<sup>2</sup>**

Naklada / Print run

**250 izvodov / copies**

Festival si pridržuje pravico do spremembe programa in prizorišč dogodkov. /

The Festival reserves the right to change the programme and its venues.

Maribor, maj 2022

Cena / Price: 7,00 EUR

