



55. Borštnikovo

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Maribor, 12.–25. oktober 2020
12–25 October 2020

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Biti skupaj Being Together

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

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Načrtovanje gledališkega dogajanja, tudi Festivala Borštnikovo srečanje, se je ne-nadoma spremenilo v negotovo nizanje nepredvidljivih in zgolj potencialnih scenarijev, katerih skupni imenovalec je bistveno zmanjšano število gledalcev. Gledališče, kot smo ga poznali, se je ne-nadoma pričelo od-mikati v nejasne obete predrugačene prihodnosti s spremenjenimi družbenimi zakonitostmi in pretečo nevarnostjo zmanjšanega pomena in vloge gledališke ustvarjalnosti, umetnosti in kulture. ¶ Virus in dogajanje, ki ga spremlja, je v povsem novi luči razkril ranljivost in neposredno izpostavljenost gledališke ustvarjalnosti kot zvrsti umetnosti, ki temelji na gosto tkani mreži medsebojnih odnosov in fizični bližini. Prenos gledaliških predstav na svetovni splet ni mogel nadomestiti neposredne gledališke izkušnje. Odrska umetnost je kolektivna in skupnostna dejavnost, temelječa na telesni bližini, so-ustvarjanju, so-bivanju, na *biti skupaj*. Nadzor nad okoliščinami lastnega delovanja se je razrah�jal, omajano je bilo naše prepričanje, da lahko načrtujemo prihodnost in te načrte tudi uresničimo. Včerajšnje samoumevnosti so prešle

Planning theatre action, including the Maribor Theatre Festival, has suddenly morphed into an unpredictable string of precarious and merely potential scenarios whose common denominator is a significantly reduced number of spectators. The theatre we knew has suddenly started to fade into blurred prospects of a changed future with changed social mores and a looming danger of reduced importance and role of theatre, art and culture. ¶ The virus and the activities surrounding it have revealed a completely new aspect of the vulnerability and the direct exposure of theatre, the type of art based on a densely woven network of interpersonal relationships and physical closeness. Streaming productions online could not replace the direct theatre experience. Stage art is a collective and communal act, based on physical proximity, co-creating, co-existing, on “being together”. Our control over the circumstances in which we work was reduced, our belief that we can make plans for the future and realise them, shaken. Yesterday’s self-evidence turned into guesses about the future. The unexpected global crisis that shook the frames of human activity offered a chance – a demand, even – that we as a society reconsider, reshape and re-establish ourselves. We need inspiring answers to challenging questions that appear in this transitional period, including the question about the future role and position of theatre. There have already been some shifts. We started talking about solidarity among artists with more awareness and sensitivity. As a society, we have more resolutely articulated the expectation that art and culture remain the building blocks of our common horizons. The common

v ugibanja o prihodnosti. Nepričakovana globalna kriza, ki je pretresla okvire človekovega delovanja, je ponudila možnost, nemara celo zahtevalo, da se kot skupnost premislimo, preoblikujemo in vzpostavimo na novo. Potrebujemo navdihujče odgovore na zahtevna vprašanja, ki se porajajo v tem prehodnem obdobju, tudi o prihodnji vlogi in položaju gledališča. Nekaj premikov se je že zgodilo. Z več zavedanja in občutljivosti smo se pričeli pogovarjati o solidarnosti med ustvarjalci. Kot družba smo bolj odločno artikulirali pričakovanje, da umetnost in kultura ostaneta gradnika naših skupnih horizontov. Skupno in skupnost sta vse bolj v ospredju našega zanimalja in zdi se, da se vzpostavlajo razvojnim premikom naklonjene okoliščine. ¶ Še pred nekaj meseci se je zdelo, da so razmišljanja o izvedbi letošnjega festivala utopična, vendar smo s pripravami nadaljevali. Bili smo prizemljeni in ambiciozni, prilagodljivi in osredotočeni na izvedbo festivala v spremenjenih, zahtevnejših okoliščinah. Program se je spremnjal in prilagajal, zlasti pri gostujučih tujih gostih in predstavah, uspeli smo ohraniti mednarodno programsko usmeritev v večini festivalskih sklopov. V prihodnjih dneh bomo spremljali nekoliko drugačen festivalski program, kot je bil zasnovan pred pojavom epidemije, prilagodili smo ga danostim, omejitvam pri prehajanju državnih mej in veljavnim ukrepom, vendar tudi v letošnjem letu dosledno uresničujemo temeljno festivalsko poslanstvo – izbrati in občinstvu ponuditi najboljše in najvznemirljivejše gledališke predstave, nagraditi vrhunske umetniške dosegke, postaviti gledališče v epicenter družbenega dogajanja in spodbujati uveljavitev slovenske gledališke ustvarjalnosti doma in v tujini. S širokim naborom festivalskih aktivnosti želimo širiti polja ustvarjalne slobode, umetniške izmenjave in odpiranja novih perspektiv. Ohranjamo v zadnjih dveh letih uveljavljeno festivalsko zasnovo, ki nam omogoča izvedbo dejavnosti za mlade ter obsežen študentski program. Programska temelj

and the community have moved to the forefront of our interest and circumstances that favour development shifts seem to be emerging. ¶ Mere months ago thinking about the realisation of this year's festival seemed utopian, but we continued to prepare. We were grounded and ambitious, adaptable and focused on the realisation of the festival in the altered, more demanding circumstances. The programme changed and adjusted, particularly when it came to international productions and guests; we managed to preserve the international programme orientation in most festival sections. In the coming days, we will attend a festival whose programme is slightly different from the one that was conceived before the epidemic started; this year, we've adjusted it to the conditions, limitations in crossing state borders and the existing measures, but we nevertheless consistently pursue the festival's fundamental mission: to select and offer the best and most exciting theatre productions, to award the best artistic achievements, to put theatre in the epicentre of social activity, and to support the recognition of Slovenian theatre creativity at home and abroad. With a wide selection of the festival activities we wish to expand the fields of creative freedom, artistic exchange and the opening of new perspectives. We retain the festival concept conceived in the last two years, which allows us to carry out activities for young audiences and an extensive student programme. The core of the festival are the ten productions in the competition programme, the choice of the festival selector Rok Bozovičar, complemented by the selection of Slovenian and international productions in the accompanying programme. Both are based on the principle of quality and importance of the production for the Slovenian theatre space and the selection of the productions by the Slovenian producers in this year's festival programme provides a comprehensive insight into the current state



predstavlja izbor desetih predstav v tekmovalnem programu po izboru selektorja Roka Bozovičarja, ki ga dopoljuje izbor slovenskih in tujih uprizoritev v spremiščevalnem programu. Oba temeljita na načelu kakovosti in pomembnosti uprizoritve za slovenski gledališki prostor, izbor predstav slovenskih producentov v programu letošnjega festivala tako ponuja celovit vpogled v trenutno stanje slovenske gledališke ustvarjalnosti. Med tujimi predstavami je letos tudi nekaj najvidnejših uprizoritev evropskega gledališča. V strokovnem delu programa, ki ga ponovno pripravljamo z Društvom gledaliških kritikov in teatrologov Slovenije, Združenjem dramskih umetnikov Slovenije, SLOGI-jem, UL AGRFT, UL FF, Masko Ljubljana, Zavodom Senzorium, Mariborsko knjižnico in drugimi soorganizatorji, se vrstijo mednarodni simpoziji in okrogle mize. ¶ Festival Borštnikovo srečanje je utemeljen na raznolikosti gledaliških pristopov in estetik ter na povezanosti slovenskega gledališkega prostora, in to se odraža tudi v letošnjem programu. Letošnja izvedba festivala posreduje sporočilo o ustvarjalni moči slovenskega gledališča ter o osnovni individualni in kolektivni potrebi po povezovanju ustvarjalcev in občinstva, vzpostavljanju in razvijanju odnosov, o biti skupaj. Bodite del tega praznovanja gledališke ustvarjalnosti, veliko nam pomeni, da ste z nami. ¶ Dobrodošli na Festivalu Borštnikovo srečanje!

of the Slovenian theatre creativity. This year's international programme presents some of the most important productions of the European theatre. The expert events in the additional programme, which once again we are preparing together with the Association of Theatre Critics and Researchers of Slovenia, Slovenian Association of Dramatic Artists, Slovenian Theatre Institute, UL AGRFT, UL FF, Maska Institute, Senzorium Institute, Maribor City Library and others, will bring international symposia and round tables. ¶ Maribor Theatre Festival is based on the diversity of theatre approaches and aesthetics and on the connectedness of the Slovenian theatre space, and this is reflected in this year's programme. This edition of the festival conveys the message of the creative power of the Slovenian theatre and of the fundamental individual and collective need for connection between the creators and the audience, of establishing and developing relationships, a message of being together. Be a part of this celebration of theatre creativity, it means a lot to have you with us. ¶ Welcome to the Maribor Theatre Festival!

Na pragu nove paradigmе gledališke produkcije? *On the Threshold of a New Theatre Production Paradigm?*

Danilo Rošker direktor SNG Maribor
Managing Director of the SNT Maribor
 Damjan Švarc



Dragi ustvarjalci, ljubitelji gledališke umetnosti, spoštovani podporniki in donatorji ter cenjena ustanovitelja, Ministrstvo za kulturo RS in Mestna občina Maribor! ¶ Življenski utrip in programsko jedro osrednjega dogodka slovenskega gledališča, Festivala Borštnikovo srečanje, sta zaenkrat ostala (bolj ali manj) neokrnjena tudi po pandemičnem izbruhu koronavirusa, ki ni radikalno spremenil le našega pogleda na druženje in življenje družbe nasploh, temveč tudi na uprizoritveno umetnost, a so ekstremne okoliščine pandemije vseeno terjale svoj davek v rahlem zmanjšanju obsega dodatnega festivalskega programa. Pri tem so posledice krize, povezane z globalnim zdravjem človeštva, nepričakovano razkrile tudi ranljivost celotne gledališke krajine na Slovenskem (in drugod po svetu), saj jo pretresa velik izpad kulturno-umetniških dogodkov, zelo negotova pa je tudi prihodnost dosedanjega načina organiziranega sodelovanja v obliki koprodukcij ter ustvarjalnih izmenjav med svobodnimi kulturno-umetniškimi ustvarjalci in institucijami. ¶ V prihodnjih mesecih nas v povezavi s še vedno neukrotljivo pandemijo

additional programme. The consequences of the global human health crisis have unexpectedly revealed the vulnerability of the entire theatre landscape in Slovenia (and elsewhere in the world) – a landscape that was shattered by massive cancellations of cultural and arts events. The future of the established collaboration structures – co-productions and creative exchanges among freelance artists and institutions – is also quite uncertain. ¶ The next few months and our exposure to the still uncontained coronavirus pandemic will most likely present us with new challenges and unexpected events, with which we have no experience yet – nobody has tried and true preventive methods that would work one hundred percent – so at some point we will most certainly have to reconsider the existing paradigm of theatre production and appropriately adjust the “form” of theatre expression, of which we can already think, in the style of the contemporary internet discourse, as of “post-corona” theatre 2.0. Among the key factors that will help theatre, one of the most complex art phenomena and an important defender of civilisation and art in

Dear Artists, Friends of Theatre Art, dear Supporters and Donors, dear Founders, the Ministry of Culture of the Republic of Slovenia and the City of Maribor! ¶ The pulse and the programme core of the central event of the Slovenian theatre, the Maribor Theatre Festival, still remain (more or less) intact, even after the pandemic outbreak of the coronavirus that has not only radically changed our view of socialising and life of a society in general, but also of performing arts, yet the extreme circumstances of the pandemic have nevertheless resulted in a slight decrease of the festival’s addi-

koronavirusa najverjetnejše čakajo novi izzi-vi in nepričakovani dogodki, s katerimi se zaenkrat še ne znamo učinkovito spopadati – nihče namreč nima popolnoma preizkušenih in stodstotno deluječih preventivnih metod –, zato bo treba v nekem trenutku prav gotovo na novo premisliti dosedanjo paradi-gmo gledališke produkcije in ustrezno pri-lagoditi formo gledališkega izraza, ki jo lahko v slogu sodobnega diskurza medmrežja že mislimo kot pokoronsko gledališče 2.0. Med ključne dejavnike, ki bodo gledališču kot enemu najkompleksnejših umetniških fenome-nov ter pomembnemu braniku civilizaci-je in umetnosti nasploh pomagali preživeti ta zgodovinski izziv, prav gotovo sodijo tudi pravilen odziv sistema (države in njenih in-stitucij), podpora javnosti in sponzorjev, ki v gledališču prepoznavajo trajni simbolni kap-i-tal in njegovo kulturno vrednost, ter ustrezna implemen-tacija zakonskih aktov in ukrepov političnih odločevalcev. Le celovit in kohe-renten odziv na vseh ravneh gledališke real-nosti lahko prispeva k ohranitvi visoke stop-nje razvitosti uprizoritvenih umetnosti v Republiki Sloveniji tudi med obdobjem pan-demije in po njem. ¶ Kljub težavnih okoliš-činam, v katerih nastaja letošnja, tokrat že petinpetdeseta festivalska edicija, Festival Borštnikovo srečanje ohranja ustvarjalno in diskurzivno potenco osrednjega slovenskega gledališkega festivala z žanrsko in estetsko zelo raznolikim izborom slovenskih in tujih gledaliških produkcij, pri tem pa z enako inten-zitetom (in nekoliko aktivističnega momen-ta, ki je usmerjen v iskanje načinov, kako pre-seči obstoječe stanje) ponuja zanimiv spekter aktivnosti, namenjenih študentom in razvoju novih občinstev. Še več, s svojo tehtnostjo se v ospredje letošnjega festivala postavlja tudi strokovni program z dobrodošlim pendantom v obliki tematsko širokega spremljevalnega programa in drugih dogodkov. ¶ Prav zara-di vsega naštetege se zdi, da ima 55. Festival Borštnikovo srečanje še pred svojim začetkom nemalo izzivov, in vendar kljub temu ostaja

general, survive this historic challenge, is without a doubt the correct response from the system (the state and its institutions), sup-port of the public and the sponsors who rec-ognise in theatre the permanent symbolic capital and its cultural value, and the correct implementation of legislation and decisions of the political actors. Only a comprehensive and coherent response on all the levels of the-atre reality can contribute to preservation of the highly developed performing arts in Slo-venia in the time of pandemic and after it. ¶ Despite the difficult circumstances in which this year's 55th edition of the festival is form-ing, the Maribor Theatre Festival retains the creative and discursive potency of the central Slovenian theatre festival with a genre and aesthetically very diverse selection of Slo-vanian and international theatre productions; with the same intensity (and some activism, directed into finding ways to overcome the existing situation) it offers an interesting spectrum of activities intended for students and developing new audiences. Additionally, academic debates are a welcome element that brings the expert programme to the front of this year's festival and they help create a the-matically broad accompanying programme and other events. ¶ All these things may make it seem that the 55th Maribor Theatre Festi-val faces many challenges before it even be-gins, and yet it remains faithful to its basic mission – public presentation of the best that currently exists in Slovenian, European and world theatre and awarding the outstanding parts of the Slovenian theatre production. I am certain that this year's Festival will, the pandemic notwithstanding (or perhaps be-cause of it) show even more of its own spir-it, interesting and current content that di-rectly address the theatre aficionados across generations, even more of the affirmation of everything that must remain a constant of theatre expression, despite all the looming disasters. This is why we are looking forward even more to your visit this autumn. I wish



zvest svojemu osnovnemu poslanstvu – javne-mu predstavljanju najboljšega, kar trenutno obstaja v slovenskem, evropskem in svetov-nem gledališču, ter nagrajevanju presežkov slovenske gledališke produkcije. Prepričan sem, da bo tudi letošnji Borštnik ne glede na pandemijo (ali nemara prav zato) pokazal še več lastnega duha, zanimivih in aktualnih vsebin, ki neposredno nagovarjajo tako rekoč celoten generacijski spekter ljubiteljev gleda-lišča, in še več afirmacije vsega, kar mora os-tati stalnica gledališke ekspresije, in to kljub vsem potencialno grožečim katastrofam. Prav zato bomo letošnjo jesen še bolj veseli vašega obiska, ob tem pa naj vam zaželim obilo novih doživetij in nepozabnih trenutkov v pristnem stiku z gledališko umetnostjo, vsem gledali-škim ustvarjalcem veliko ustvarjalnega za-gona, vztrajnosti, zanimivih idej, upanja in ne nazadnje tudi težko prisluženega aplavza navdušenih gledalk in gledalcev. ¶ Prisrčno vabljeni na 55. Borštnikovo! ¶

you many new experiences and unforgettable moments in genuine contact with theatre art, to all the theatre artists plenty of creative élan, persistence, interesting ideas, hope and finally hard-earned applause from enthusias-tic spectators. ¶ You are cordially invited to the 55th Maribor Theatre Festival! ¶

Beseda selektorja tekmovalnega programa 55. Festivala Borštnikovo srečanje A Word From the Selector of the 55th Maribor Theatre Festival

Rok Bozovičar selektor tekmovalnega programa
Selector of the Competition Programme
 Boštjan Lah



Letošnje gledališke sezone ni mogoče definirati z udarno povedjo, s pavšalno oceno ali povprečnimi meritvami ravni kvalitete uprizoritev. Le stežka jo je smiseln navezati na pretekla leta in le zamegljeno se vidijo obrisi prihajajočih obetov. Način, na katerega je zaprtje delovanja javnega življenja zarezalo na področje uprizoritvenih umetnosti, je ostro prekinil živo pulziranje gledaliških organizmov, hkrati pa neoptimistično narekuje snovanje prihodnjih repertoarnih, programskeh ter produkcijsko-izvedbenih načrtov. ¶ Današnji pogled na sezono do sredine marca bi sicer nemara lahko vzbudil predstavo o »normalnosti« njenega poteka, tako kot se večina refleksij predkoronske preteklosti z današnje pozicije zdi običajna. O običajnosti poteka sezone lahko pričajo tudi številke: do prekinitve sem si ogledal skoraj 100 predstav, v celoti pa preko 110 uprizoritev. V skladu s pravilnikom sem v razmislek potencialnih gradnikov tekmovalnega programa na koncu vzel približno 100 uprizoritev. Kvantitativno je bila torej sezona do cenzure izredno produktivna, institucionalni mehanizem, ki je proizvedel približno dve

This theatre season cannot be defined with a single striking sentence, a flat estimate or average measurements of the quality levels of productions. It would hardly be possible to meaningfully link it to previous years, and the shapes of future promises are blurred. The way in which closing down public life has cut into the field of performing arts has sharply interrupted the pulse of theatre organisations – and it dictates bleakly how future repertoires, programmes and plans for production and realisation will be formed. ¶ Today's view of the season up to mid-March might

perhaps evoke a perception of the “normalcy” of its course, just like most reflections of the pre-corona past seem ordinary from today's position. Numbers also testify to the ordinary development of the season: before it was suspended, I had seen almost a hundred productions, and over one hundred and ten in total. Following the festival regulations, I ended up considering around a hundred productions as potential entries to the competition programme. The season up to the pause was thus quantitatively extremely productive, the institutional mechanism that created about two thirds of the theatre production displayed a sturdy repertoire frame which ensured a stable level of theatre production, but ventured significantly less into daring programme-artistic directions and experiments of the theatrically effective, established and expected. The production of independent institutes and co-productions with public institutions covered one third of all the production, which is not a significant deviation from previous years, but the conditions and circumstances of their work in these circumstances are tightening – which

tretjini gledališke produkcije, izkazuje trden repertoarni okvir, ki zagotavlja stabilno raven gledališke proizvodnje, bistveno manj pa posega po drznih programsko-umetniških usmeritvah ter preizkusih gledališko učinkovitega, ustaljenega in pričakovanega. Producija nevladnih zavodov in koprodukcij z javnimi zavodi je obsegala tretjino vseh uprizoritev, kar ne odstopa bistveno od preteklih let, se pa pogoji in razmere njihovega delovanja v vseh okoliščinah zaostrujejo, kar odražajo tudi uprizoritveni dogodki, in nič kaj spodbudno ni pričakovanje, da se bodo posledice ukrepov, razpisnih odlaganj ter morebitnih rezov v proračun zagotovo odrazile pri vseh deležnikih, še posebej samozaposlenih in nevladnih producentih. Neokusna šala bi torej bila, če bi rekeli, da je letošnja sezona minila kot običajne in da slovensko gledališče izkazuje visoko kondicijo in formo ter obeta kontinuiteto umetniške ravni. ¶ Kako torej gledališke svetove pretekle normalnosti, ki jo je dobra izčrpala sprememb potreben sistemski okvir, misliti v neki drugi normalnosti? Kako uprizoritveni konteksti pretekle gledališke sezone resonirajo v pretresih in premenah sedanjosti, kako osmisiliti odprtost gledališkega dogodka in spremembe njegovega zaznavanja ter družbenne vpetosti, so nekatera od vprašanj, ki prevajajo sklepne dni sezone 2019/2020. Vanjo smo vstopili brez vpogleda v njen zakljueček in od nje se poslavljamo brez jasnega zemljevida, ki bi usmerjal nadaljnje gledališko iskanje. Pa vendar ta razmislek o pretekli gledališki sezoni nikakor ne želi biti pesimističen, saj je ta pred in po zarezu ponudila dovolj razlogov za utrditev prepričanja o ustvarjalnem ter skupnostno-povezovalnem potencialu slovenskega gledališča in verjamem, da ga izbor tekmovalnih predstav tudi primerno izraža. ¶ Celota vsebinsko-tematske širine uprizoritev obsega preiskovanje družbenih in kulturnih fenomenov ter političnega ustroja sveta, kijih obravnavajo skozi osebno perspektivo vsakdanjega mikro pogleda ali dialoški trk

is also reflected in the stagings – and it is not at all encouraging that we expect that the consequences of the anti-corona measures, postponing of tenders, and potential budget cuts will undoubtedly impact all the partners, particularly the self-employed and independent producers. It would therefore be a tasteless joke if I said that this season passed like any other and that Slovenian theatre shows a high level of vitality and top form and promises the continuity of the artistic level. ¶ How to then think theatre worlds of some past normalcy that was fully depleted by the systemic frame in need of a change, in some other normalcy? How do the staging contexts of the past theatre season resonate in the shocks and shifts of the present, how to make sense of the openness of a theatre event and the change of its perception and social involvement, these are some of the questions that permeate the final days of the season 2019/2020. We entered it with no insight into its end and we are exiting it without a clear map that would direct the future theatre searching. And yet this reflection on the past theatre season doesn't in any way want to be pessimistic, because before and after the break it offered enough reasons to solidify the belief about the creative and community-unifying potential of Slovenian theatre and I believe that the selection of competition productions appropriately expresses it. ¶ The broadness in content and themes of the entire pick include researching social and cultural phenomena and the political structure of the world, all approached through the personal perspective of the everyday micro-view or a dialogue clash of the principles in different nuances, at times serious and at times humorous ideological images. The formal diversity of the production models thus consists of the prevalent drama stagings, authorial approaches to devised and documentary theatre and theatre of objects, from the loosened performative approaches and hybrid forms of

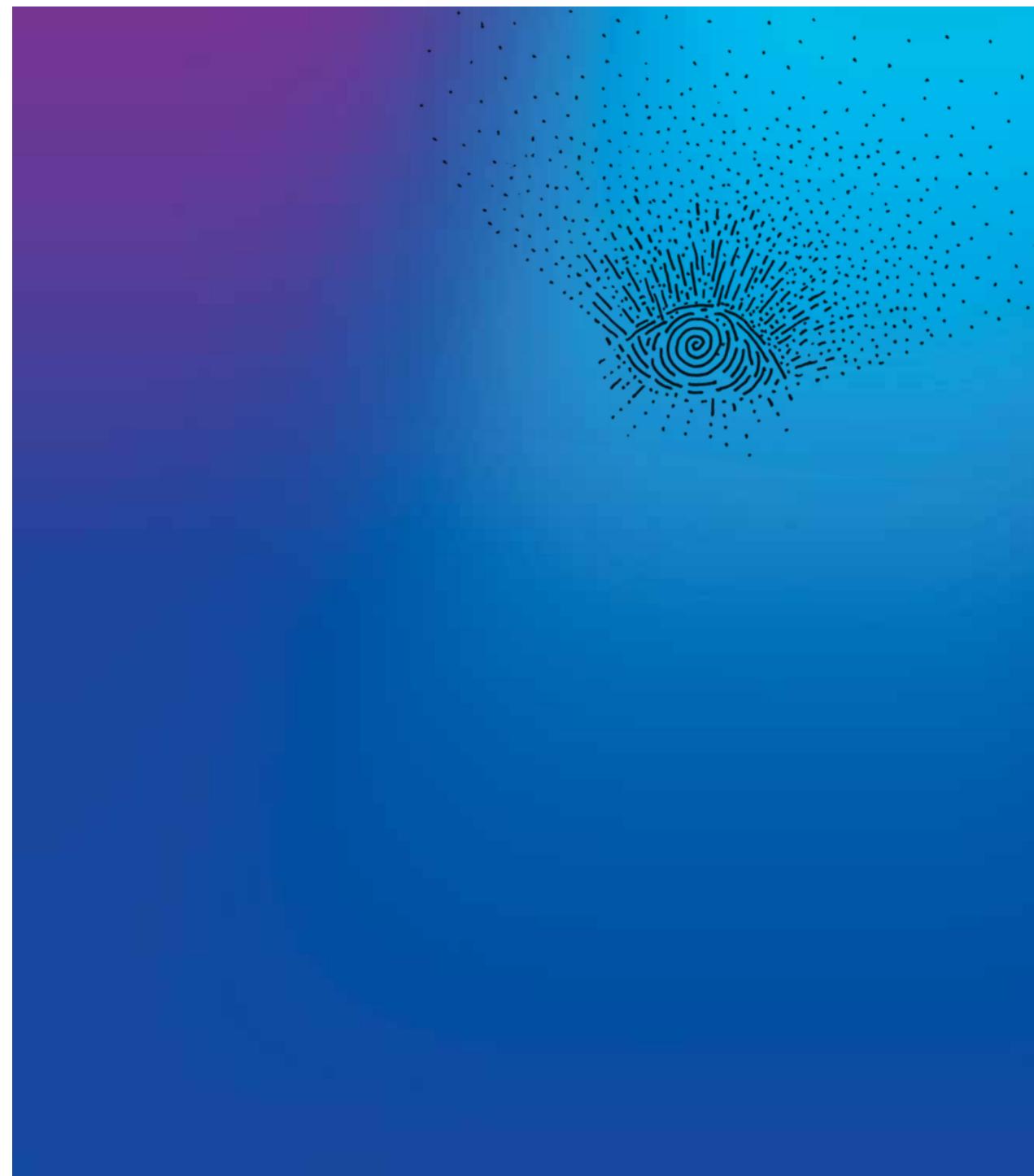


principov v različnih odtenkih, mestoma zresnjeneh, druge zopet humornih ideoloških slikah. Formalna raznolikost uprizoritvenih modelov sestoji tako iz prevladujočih dramskih uprizoritev, avtorskih pristopov snovalnega, dokumentarnega gledališča in gledališča objektov, iz razrahlanih performativnih pristopov in hibridnih oblik globalnega, plesnega ter glasbenega gledališča. ¶ Z odrov so me nagovorili številni glasovi svetovne književnosti in dramatike, kanonizirana besedila slovenskih avtorjev, pa tudi mlajša, uveljavljajoča se dramska pisava. Vzpodbudni so redni in vedno bolj ambiciozni angažmaji mladih kolektivov, ki so dokazali, da so zanesljiv gradnik institucionalnih repertoarjev, z lastno vizijo ustvarjalnega procesa, postopkov ter umetniške drže. Tudi študijske produkcije UL AGRFT obetajo vzne-mirljive gledališke ustvarjalce. ¶ V selektor-skem procesu sem različnim perspektivam interpretacij sveta, družbenih relacij, posameznikov ter njihovih zgodb, vsem oblikam začasne gledališke so-prisotnosti, njihovim funkcijam in družbenim umeščenostim ter zamišljenim preobrazbam in drugačnostim poskušal najti ustrezno podlago, ki bi omogočala verodostojno presojo in argumentiran izbor tekmovalnih predstav. Oprl sem se na naslednje ravni kriterijev: **uprizoritveno-izvedbena raven**, ki izraža moč prisotnosti in živega transferja med izvajalcji in občinstvom; **strukturno-konceptualna zasnova** se nanaša na argumentacijo formalnih postopkov gledališkega dogodka in njegovo idejno razvitje; **vsebinsko-tematska prepričljivost** zasleduje razmerje vsebine in ustvarjalnega odnosa do nje; **kontekstualni premislek** pa uprizoritev vpenja v družbeni kontekst. ¶ Na tej podlagi sem v tekmovalni program uvrstil deset predstav, ki zaokroženo povzemajo vse ravni presežkov gledališke sezone in jo verodostojno predstavljam. Program je vsebinsko raznolik, saj nudi vpogled v ideološki konstrukt vsakdanjosti (*Sedem dni*), stigmatizacijo bolezni in njenih posledic

the movement, dance and musical theatre. ¶ Many voices of the world literature and drama addressed me from the stage, canonised texts by Slovenian authors, and also young, up-and-coming playwriting. The regular and increasingly ambitious engagements of young collectives are encouraging, as they prove that they are a reliable element of the institutional repertoires, with their own vision of the creative process, procedures and artistic stance. The school productions of the UL AGRFT, as well, promise exciting theatre artists. ¶ Through the selection process I tried to find an appropriate foundation for all the different perspectives of world interpretation, social relations, individuals and their stories, all sorts of ephemeral theatre co-presence, their functions and social placement, conceived transformations and otherness, which would all provide a true evaluation and substantiated selection of the competition productions. I based my choices on the following levels of criteria: **performance and realisation level** which expresses the power of presence and the live transfer between the performers and the audience; **structural and conceptual foundation** refers to the substantiating formal procedures of a theatre event and its idea development; **content and theme cogency** follows the ratio between content and the creative attitude taken towards it; **contextual reflection** places the production into a social context. ¶ Using these criteria, I selected ten productions into the competition programme, productions which comprehensively summarise all the levels of the outstanding achievements of the theatre season and represent it credibly. The programme is diverse in contents, as it provides an insight into the ideological construct of everyday life (*Seven Days*), stigmatisation of disease and its consequences (*The Son, Alice in Bed*), all while blending horizons of theatre and human transience and farewell (*Bio-cosmism::Utterance*), deconstructing of the

(*Sin, Alice v postelji*), hkrati pa tudi stavljanje horizontov gledališke in človeške minljivosti ter slovesa (*Biokozmizem::Izreka*), dekonstrukcijo imperativa sreče in njenega iskanja (*Sedem vprašanj o sreči*), generacijsko surovo obračuna s preteklostjo (*Očiščenje*) in prekine njeni cikličnosti (*Grmače, Strahovi*), razkrije protipravne sistemske anomalije sedanjosti (*Gejm*), kot tehtnejši poudarek se izkazuje družbena marginalizacija drugega oz. ženska pozicija (*Izobčenke, Strahovi, Alice v postelji, Očiščenje*). Obsega pa tudi estetsko raznovrstne produkcije javnih, nevladnih zavodov in medsebojnih sodelovanj v različnih konvencionalnih in prirejenih uprizoritvenih prostorih, ki se poslužujejo različnih uprizoritvenih postopkov v okviru širine praks scenskih umetnosti. ¶ Izbor tako sestavlja uprizoritve, ki z ustvarjalno vizijo napolnjujejo vzpostavljenе odrske svetove, predstave, ki s svojo magnetno silo širijo in ostrijo območje senzibilnosti in izkušnje, predstave, ki se s prepričljivim izrazom umeščajo v prostorsko tukajšnjost in časovno zdajšnjost ter kritično slikajo portret sveta in odnosov. Z razvezanimi poetikami, pristopi in kontekstualnimi poudarki mislijo gledališče kot družbeno osmišljeno in tvorno prakso, ki tudi v omeje(val)nih pogojih utripa v potencialu svoje moči in pomena. ¶

imperative of happiness and the search for it (*Seven Questions About Happiness*), offering a brutal generational confrontation with the past (*Purge*) and interrupting its cyclicity (*Rocky Peak, Ghosts*), and revealing the illegal systemic anomalies of the present (*The Game*). An emphasis worth considering is social marginalisation of other, or the female position (*Female Outcasts, Ghosts, Alice in Bed, Purge*). But it also includes the aesthetically diverse productions of public and non-government institutions, and their collaborations in different conventional and adapted performing spaces that make use of different performing procedures within the broad practice of performing arts. ¶ The selection is thus made of productions that fill the established theatre worlds with their creative vision, productions that expand and sharpen the field of sensibility and experience with their magnetic force, productions that command their space in here and now and paint a critical picture of the world and relationships with their persuasive expressiveness. With their branched out poetics, approaches and contextual accents they think theatre as a socially meaningful and active practice, which even in the limited – limiting – conditions pulsates in the potential of its power and relevance. ¶



Strokovna žirija tekmovalnega programa Expert Jury of the Competition Programme

Rok Bozovičar je na ljubljanski Filozofski fakulteti diplomiral iz filozofije in primerjalne književnosti, doktorski študij književnosti pa je nadaljeval na Filološki fakulteti v Beogradu. Od leta 2012 je dejaven kot gledališki kritik, sprva na Radiu Študent, nato kot novinar in kritik sodeluje z Radijem Slovenija in s časopisom *Dnevnik*. Deluje tudi kot urednik, pisec, moderator in dramaturg. Kolikor mu prekarni status samozaposlenega v kulturi omogoča, se udeležuje mednarodnih strokovnih seminarjev, konferenc in festivalov. Sodeluje tudi v strokovnih žirijah gledaliških festivalov (Teden slovenske drame, Dnevi komedije) in je član strokovne komisije pri Mestni občini Maribor ter predsednik strokovne komisije za uprizoritvene umetnosti pri Ministrstvu za kulturo RS. Je član izvršnega odbora Društva gledaliških kritikov in teatrolgov Slovenije. V letu 2021 bo sklenil selekcijo 11. bienala lutkovnih ustvarjalcev Slovenije. ¶

Rok Bozovičar graduated from the UL Faculty of Arts in philosophy and comparative literature and continued his doctoral studies at the Faculty of Philology, University of Belgrade. Since 2012, he has worked as a theatre critic, first for Radio Študent and then as a critic and a journalist for Radio Slovenia and *Dnevnik* newspaper. He is an editor, writer, moderator and dramaturg. As much as his precarious status of a self-employed worker in culture allows him, he participates in international professional seminars, conferences and festivals. He is also a member of expert juries of the theatre festivals (Week of Slovenian Drama, Days of Comedy), a member of the expert commission of the City of Maribor and the president of the expert commission for performing arts at the Ministry of Culture. He is the member of the executive board of the Association of Theatre Critics and Researchers of Slovenia. In 2021 he will complete the selection for the 11th Biennial of Puppetry Artists of Slovenia. ¶

Barbara Orel je teatrologinja, redna profesorica za področje dramaturgije in scenskih umetnosti ter vodja raziskovalne skupine na UL AGRFT. Osrednja področja njenih raziskav so eksperimentalne gledališke prakse, avantgardna gibanja in sodobne scenske umetnosti. Napisala je knjigo *Igra v igri* (2003) in uredila več znanstvenih monografij, nazadnje *Uprizoritvene umetnosti, migracije, politika: slovensko gledališče kot sooblikovalec medkulturnih izmenjav* (2017) ter *Začetki in dosežki slovenskega gledališča moderne dobe: Ob 150-letnici ustanovitve Dramatičnega društva v Ljubljani* (skupaj s Štefanom Vevarjem, 2017). Je soustanoviteljica revije za teorijo scenskih umetnosti *Amfiteater*, ki jo je urejala med letoma 2008 in 2010. Sodelovala je v številnih mednarodnih raziskovalnih projektih, med drugimi v delovni skupini Theatrical Event (v okviru Mednarodne federacije za teatrologijo). Bila je tudi selektorica nacionalnih gledaliških festivalov Teden slovenske drame (2006–2007) in Festival Borštnikovo srečanje (2008–2009). ¶ Barbara Orel is a theatre researcher, a professor for dramaturgy and performing arts studies and a research group leader at the UL AGRFT, University of Ljubljana. In her research, she focuses on experimental theatre practices, avant-garde movements and contemporary performing arts. She is the author of the book *A Play Within the Play* (2003) and the editor of several monographs, among them, *Performing Arts, Migration, Politics: Slovenian Theatre as an Agent of Intercultural Exchange* (2017) and *Beginnings and Achievements of the Slovenian Theatre of the Modern Era: celebrating the 150th Anniversary of the foundation of the Drama Society* (together with Štefan Vevar, 2017). She is a co-founder of *Amfiteater – Journal of Performing Arts Theory* (she was the journal's editor from 2008 to 2010). She participated in a number of international research projects, including in the Theatrical Event working group of the International Federation for Theatre Research. She has also been the selector for the national theatre festivals Week of Slovenian Drama (2006 – 2007) and Maribor Theatre Festival (2008 – 2009). ¶

Haris Pašović, mednarodno priznan gledališki režiser, je pritegnil pozornost širše javnosti v poznih 80. letih 20. stoletja s svojo prelomno beograjsko

uprizoritvijo Wedekindove otroške tragedije *Pomladno prebujenje*. V času padca Sarajeva pod pritski okupatorskih sil se je Pašović vrnil v svoje rojstno mestno, kjer je vodil mednarodni gledališki festival MESS in ustanovil prvi filmski festival v Sarajevu. V tem obdobju je bil tudi producent odmevne uprizoritve *Čakajoč Godota*, ki jo je režirala Susan Sontag. Gledališke uprizoritve, ki jih je režiral, so bile predstavljene na različnih mednarodnih festivalih v Edinburgu, Avignonu, Neaplju ter na festivalu Théâtre des Bouffes du Nord, v Mestu kulture Združenega kraljestva, na Singapurskem festivalu umetnosti, Državnem umetniškem festivalu Južne Afrike, njegova postavitev *Hamleta* pa je denimo gostovala tudi na mednarodnem festivalu Baltska hiša v Sankt Peterburgu. S svojo vizualno umeščensko instalacijo *Rdeča črta Sarajeva* (*Sarajevska crvena linija*) je obeležil spomin na padle žrtve obleganja bošnjaške prestolnice. Pašović se poleg umetniškega vodenja East West Centra Sarajevo in institucije Sarajevo Fest Arts and Politics posveča tudi vzgoji mladih ustvarjalcev na sarajevski Akademiji dramskih umetnosti ter na Umetniški akademiji v Novem Sadu in na IEDC – Poslovni šoli Bled. Med letoma 2017 in 2020 je bil direktor festivala uprizoritvenih umetnosti Mittelfest v Čedadu, kot častni govornik pa je nastopil v newyorškem Lincolnovem središču globalne izmenjave, na Kulturnem forumu v Sankt Peterburgu ter Forumu Svilene poti v okviru mednarodnega festivala umetnosti v Šanghaju. ¶ Haris Pašović, an internationally acclaimed theatre director, made his name in the late 1980s with his landmark production in Belgrade of Wedekind's *Spring's Awakening*. When Sarajevo fell under the siege, Pašović returned to his home city. During this dramatic period, he directed the International Theatre Festival MESS and created the first Sarajevo Film Festival. In addition, Pašović produced the legendary *Waiting for Godot* directed by Susan Sontag in that period. Pašović's theatre stagings were featured at the Edinburgh International Festival, Festival d'Avignon, Théâtre des Bouffes du Nord, UK City of Culture, Singapore Arts Festival, National Arts Festival of South Africa, Napoli Teatro Festival Italia and many others. His staging of Shakespeare's *Hamlet* toured at the St. Petersburg's Baltic House.

His Sarajevo Red Line was a concert and one-kilometre-long visual art installation consisted of 11,541 red chairs, one for each victim of the Siege of Sarajevo, placed along the main Sarajevo street. Pašović directs plays and is also the artistic director of the East West Centre Sarajevo and the Sarajevo Fest Arts and Politics and the professor at the Performing Arts Academy Sarajevo, Academy of Arts Novi Sad and IEDC Bled School of Management. Pašović directed the performing arts festival Mitterfest in Italy from 2017 to 2020. He was also a speaker at the New York City's Lincoln Centre Global Exchange; St Petersburg Cultural Forum; and Silk Road Forum at the China Shanghai International Arts Festival and many other events. ¶

Norbert Rakowski, poljski gledališki režiser in menedžer, je diplomiral na Fakulteti za gledališko režijo Narodne akademije za dramsko umetnost v Varšavi. Leta 1997 je začel delovati kot asistent režiserja Krystiana Lupe in režiser dokumentarnih filmov Poljskega televizijskega gledališča. Njegov gledališki debi se je zgodil leta 1999 z režijo avtorskega projekta *Nenadoma* (v izvirniku *Nagle*) v varšavskem Teatru Studio, leta 2001 pa je režiral svojo diplomsko produkcijo *Samotar* (v izvirniku *Samotnik*) v varšavskem Sodobnem gledališču. Od takrat se je podpisal pod več kot trideset režij in koprodukcij s številnimi gledališči na Poljskem in v tujini. Za svoje režije je prejel nekaj prestižnih nagrad (zlatih mask). Kot gledališkega ustvarjalca ga zanimajo predvsem sodobnejša dramska besedila z različnimi aktualnimi družbenimi temami, pogosto pa poseže tudi po kanoničnih dramskih tekstih, ki jih odeva v sodobno gledališko estetiko. Posebno mesto v njegovi gledališki karieri zavzema obdobje laboratorijskih delavnic, v katerih je sodeloval z več plesalci in raziskoval najrazličnejše možnosti kombiniranja dramske ekspresije s sodobnim plesnim gledališčem. Od leta 2015 je menedžer in umetniški direktor Gledališča JK Opole ter direktor Festivala poljske klasične drame v mestu Opole. Leta 2016 je zasnoval nov prostor sodobnega gledališča, ki ga je poimenoval *Modelatoria*, in sicer z idejo neposrednega implementiranja postulatov Jerzyja Grotowskega v sodobno gledališko praks,

s čimer bi se zagotovili pogoji eksperimentalnega raziskovanja v polju gledališča. ¶ Norbert Rakowski, a Polish theatre director and manager graduated from the Faculty of Drama Directing at the National Academy of Dramatic Art in Warsaw. Since 1997, he has worked as an assistant director of Krystian Lupa and as a director of documentary films in Polish Television Theatre. As a theatre director, he debuted with his original production *Suddenly* (Studio Theatre in Warsaw) and in 2001 he staged his diploma production of Robert Anderson's *Solitaire* (Contemporary Theatre in Warsaw). Since then, he directed more than thirty plays and collaborated with many theatres in Poland and abroad. He was awarded few times with the Golden Mask for Direction. He mainly directs plays concerned with contemporary topics or stages classical works in contemporary aesthetics. Furthermore, his great interest lies in working with dancers and research in combining dramatic language with contemporary dance theatre. Since 2015, he has been the General and Artistic Director of JK Opole Theatre and Director of the Festival of Polish Classic Drama in Opole. In 2016, he created new space of unusual character called *Modelatoria*. His idea was to create and consistently develop a place, that would serve the implementation of postulates of Jerzy Grotowski – providing the basis for experimental explorations in the field of theatre. ¶

Vilma Štritof je že pred diplomo iz dramaturgije začela sodelovati z različnimi slovenskimi režiserji (Dušan Jovanović, Janez Pipan, Vito Taufer) v Slovenskem mladinskem gledališču, nato v SNG Drama Ljubljana (z Janezom Pipanom in Zvonetom Šedlbauerjem). Po diplomi je bila od leta 1991 kot dramaturginja zaposlena na Radiu Slovenija in eno leto kot odgovorna urednica tretjega programa ARS, nato je v obdobju med 2001 in 2007 delovala kot sekretarka na Ministrstvu za kulturo RS. Med letoma 2015 in 2017 je kot dramaturginja sodelovala na mednarodni delavnici norveške platforme Ibsen International na Kitajskem. Njeni zadnji dramaturgiji sta bili v tujini, in sicer v Pekingu leta 2016 ter leta pozneje v norveškem Tromsoju. Bila je članica več slovenskih in mednarodnih žirij za področje radia

in gledališča, deluje tudi kot recenzentka projektov (s področja filma in gledališča) in avtorica kritičkih zapisov o literaturi in gledališču. Med letoma 2016 in 2019 je bila predsednica slovenskega Društva gledaliških kritikov in teatrologov. ¶ Vilma Štritof graduated in dramaturgy from the UL AGRFT. Even before her graduation she started to work as dramaturg at Mladinsko Theatre, where she collaborated mostly with renowned Slovene directors such as Dušan Jovanović, Janez Pipan and Vito Taufer. Later on, she collaborated with SNT Drama Ljubljana, specifically with directors Janez Pipan and Zvone Šedlbauer. Upon her graduation in 1991, she was employed as a dramaturg, and as an editor-in-chief of the Radio Programme Ars. In a period between 2001 and 2009, she also worked as a an expert advisor for the Ministry of Culture. Between 2015 and 2017, she participated as a dramaturg in a workshop for the Norwegian platform "Ibsen International" in China. Her last theatre dramaturgies were done abroad: namely, in Beijing (in 2016) and Tromsø (in 2017). She has been participating in various national and international juries (radio, theatre); she is also active as a project reviewer (for film and theatre) and critic (of literature and theatre). Between 2016 and 2019, she was a president of the Association of Theatre Critics and Researchers of Slovenia. ¶

Ivan Medenica je profesor na Fakulteti dramskih umetnosti v Beogradu, kjer predava predmet Zgodovina svetovne drame in gledališča ter vodi Oddelek za teorijo in zgodovino. Je avtor številnih strokovnih člankov v uglednih mednarodnih gledaliških revijah ter dolgoletni kritik časnika Politika, tednikov Vreme in Nin ter revije Teatron. Kar šestkrat je prejel Sterijevo nagrado za najboljšega gledališkega kritika. Med letoma 2003 in 2007 je deloval kot selektor in umetniški direktor osrednjega nacionalnega gledališkega festivala Sterijevo pozorje v Novem Sadu, od leta 2015 pa vodi mednarodni gledališki festival BITEF v Beogradu. Od leta 2012 je tudi predsednik Združenja gledaliških kritikov in teatrologov Srbije, od leta 2014 pa direktor konferenc Mednarodne zveze gledaliških kritikov IATC. Po uspešni predstavitvi njegove prve samostojne selekcije na BITEF-u so ga leta 2017 v tedniku Vreme razglasili za osebnost leta. Leta

2019 je v okviru knjižne zbirke MGL izšla njegova teatrološka študija *Tragedija iniciacije ali Nestanovitni princ*. ¶ Ivan Medenica is a professor at the Faculty of Dramatic Art in Belgrade, where he teaches History of World Drama and Theatre and heads the Department of Theory and History. He is the author of a number of academic articles in renowned international theatre journals and is a long-time critic for the Politika newspaper, the weeklies Vreme and Nin and the Teatron journal. He has won six Sterija Awards for the best critic. Between 2003 and 2007 he was a selector and the artistic director of the most important national theatre festival Sterijevo pozorje in Novi Sad, and he has been managing the international theatre festival BITEF in Belgrade since 2015. Since 2012 he has also been the president of the Association of Theatre Critics and Researchers of Serbia, and since 2014 a director of the conferences of the International Association of Theatre Critics IATC. After the successful presentation of his first independent selection at the BITEF in 2017, Vreme chose him as the person of the year. In 2019, his book *The Tragedy of Initiation or the Inconstant Prince* was published in the MGL Library Book Collection. ¶

Strokovna žirija za Borštnikov prstan

Expert Jury for the Borštnik Ring Award

Ira Ratej je diplomirala iz dramaturgije na ljubljanski AGRFT. Med študijem je prejela akademjsko Prešernovo nagrado za dramaturgijo predstave *Noč bogov*. Svojo profesionalno pot v gledališču je začela pred tremi desetletji in kot svobodna umeđnica v zgorj štirih letih sodelovala z malodane vsemi slovenskimi gledališči. Od leta 1995 je zaposlena kot dramaturginja v Mestnem gledališču ljubljanskem, kjer deluje še danes. Od leta 1999 je režiral štiri uprizoritev v MGL ter eno v Šentjakobskem gledališču, med letoma 2012 in 2016 pa je pripravila več kot dvajset bralnih uprizoritev v MGL. Ustvarila in dramatizirala je sedem odrskih del, ki so bila tudi uprizorjena. Ob koncu 90. let 20. stoletja je leto dni predsedovala slovenskemu Mednarodnemu gledališkemu inštitutu ITI (International Theatre Institute). Leta 1997 je za eno sezono prevzela umetniško vodenje Prešernovega gledališča Kranj. Že več kot dvajset let intenzivno sodeluje z Zavodom za šolstvo RS ter organizira seminarje za gledališke mentorje in učitelje, pri tem pa se posveča razvoju gledališke pedagogike na Slovenskem. Intenzivno sodeluje z evropsko federacijo sindikatov igralcev EuroFIA pri projektu izenačitve poklicnih možnosti za oba spola. V okviru festivala Teden slovenske drame, ki ga prireja Prešernovo gledališče Kranj, je sodelovala v dveh strokovnih žirijah (za mlade dramatike in najbolje slovensko dramsko delo). Leta 2006 je za dramatizacijo predstave *Je to človek?* po motivih romana Prima Levija prejela Dnevnikovo nagrado. Med letoma 2009 in 2012 je bila umetniška vodja SNG Nova Gorica, od leta 2016 do 2020 pa članica in eno leto tudi predsednica upravnega odbora Prešernovega sklada. Kot dramaturginja je vse do danes sodelovala pri približno sedemdesetih uprizoritvah in uredila vsaj toliko gledaliških listov. ¶ Ira Ratej graduated in dramaturgy from the UL AGRFT. She received the Academy Prešeren Award for Students for her dramaturgy for the production of *The Night of Gods*. She began her professional career in theatre three decades ago, when in her four years as a freelance artist she collaborated with almost all Slovenian theatres. Since 1995, she has been employed as a dramaturg at the Ljubljana City Theatre. Since 1999, she has directed four productions at the MGL and one at the Šentjakob Theatre, and between 2012 and 2016 she prepared more than 20 reading productions at the MGL. She has created and dramatized seven stage works, all of them were also staged. At the end of the 1990s, she chaired

the Slovenian ITI (International Theater Institute) for a year. In 1997, she took over the artistic direction of the Prešeren Theatre Kranj for one season. For more than 20 years, she has been a close collaborator of the National Education Institute of the Republic of Slovenia, organizing seminars for theatre mentors and teachers and focusing on the development of theatre pedagogy in Slovenia. For three years now, she has been working with EuroFIA (European Federation of Actors' Unions) on a project to equalize career opportunities for all. As part of the Week of Slovenian Drama, organized by the Prešeren Theatre in Kranj, she participated in two expert juries (for the Young Playwright Award and the Slavko Grum Award). In 2006, she dramatized the play *Is This a Man?* based on the eponymous novel by Primo Levi, and received the Dnevnik Award for her dramatisation. Between 2009 and 2012 she was the artistic director of SNG Nova Gorica, and from 2016 to 2020 she was a member and for one year also the president of the board of directors of the Prešeren Fund. As a dramaturg, she has participated in about 70 productions and edited at least as many theatre programmes to date. ¶

Gledališka kritičarka, teoretičarka, eseistka, kustosinja in avtorica radijskih dram **Mojca Jan Zoran** je diplomiранa filozofinja in literarna komparativistka ter magistra filozofije in specialistka menedžmenta. Delovala je kot samozaposlena na področju kulture in bila nato zaposlena na Ministrstvu za kulturo RS kot strokovna svetovalka za uprizoritvene umetnosti ter sistemski zadeve na področju kulture. Od avgusta 2014 je direktorica Slovenskega gledališkega inštituta. Ustvarila je več deset radijskih dram, objavila več kot sto recenzijskih gledaliških predstav, več strokovnih razprav in esejev o gledališču ter deluje kot kustosinja in soavtorica muzejskih razstav. Sodelovala je v žirijah slovenskih in mednarodnih gledaliških festivalov in bila selektorica več lutkovnih festivalov. ¶ 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 and a 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 RS as an expert advisor for the performing arts section and the section for statutory affairs. Since August 2014, she has been the director of the Slovenian

Theatre Institute (SLOGI). She has written more than a dozen radio dramas and published more than a hundred theatre reviews and numerous studies and essays on theatre. She is also a curator and co-author of museum exhibitions. She has been a jury member of Slovenia and international theatre festivals and a selector of several puppet festival. ¶

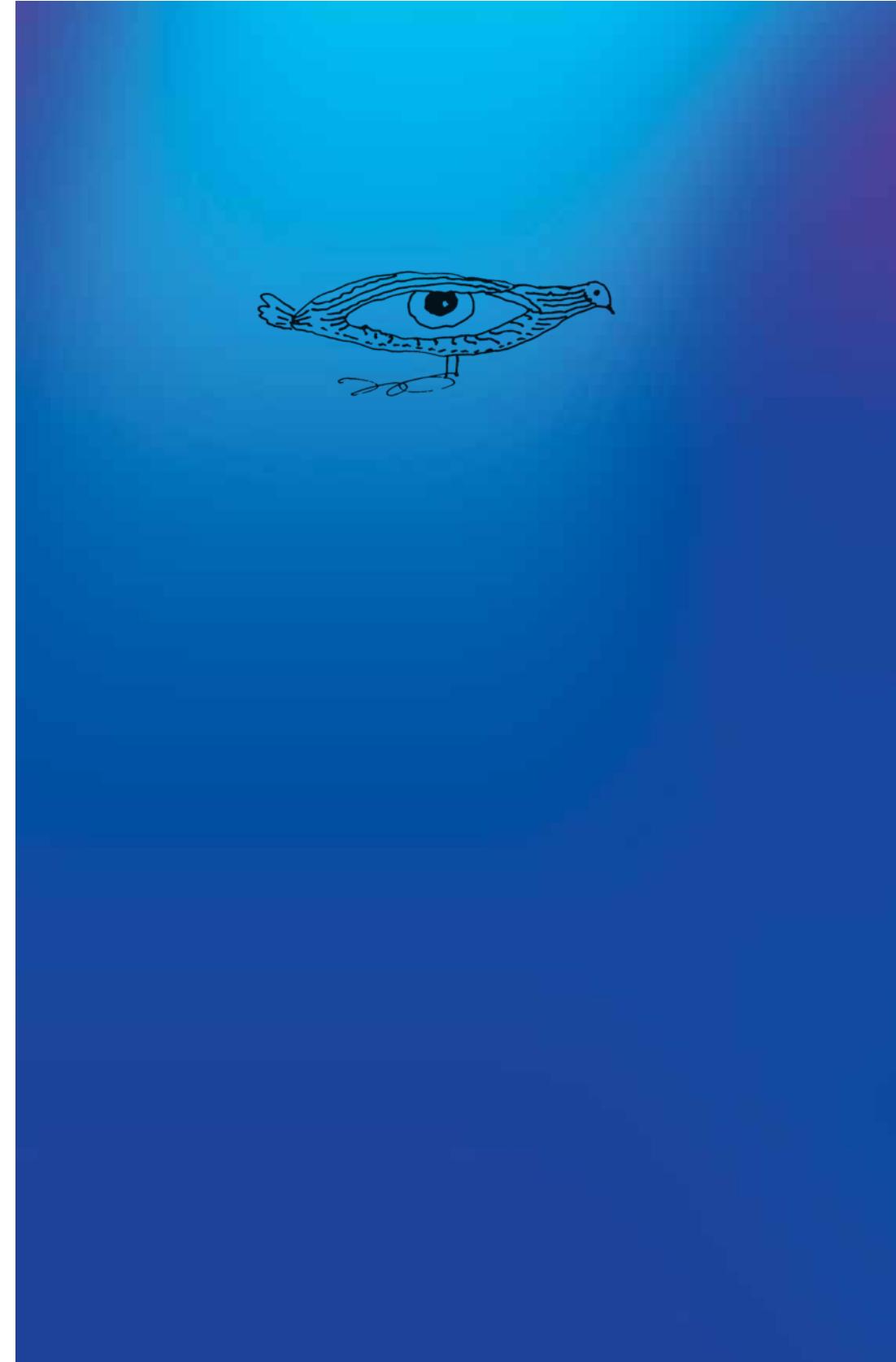
Marinka Štern se je rodila leta 1947 na Jezerskem, kjer je preživela otroštvo. Po končani srednji šoli v Kranju se je vpisala na UL AGRFT in leta 1975 diplomiранa iz gledališke igre v predstavi *Kmetija* (kopr. Mestno gledališče ljubljansko). Po diplomi se je kot igralka zaposlila v Slovenskem mladinskem gledališču (SMG), ki mu je ostala zvesta vse do upokojitve leta 2014. V SMG je igrala v otroških predstavah, kot denimo *Sen zelenjavne noči*, *Martin Krpan*, *Abecedarja*, *Medved Pu itd.*, pa tudi v družbeno aktualnih in politično angažiranih predstavah kot *Žrtve mode bum-bum* in *Missa in a minor*, ki je gostovala tudi na LIFT-u, *Ujetniki svobode*, *Resničnost*, *Strah in pogum*, Ana idr. Režiser Paolo Magelli ji je zaupal vlogo Pie v *Zločinu na Kozjem otočku*, pod režijsko taktirko Eduarda Milerja je upodobila *Susn 4* v predstavi *Susn*, pri Tomiju Janežiču Arkadino v *Utví Čehova*, pri Ivici Buljanu Inso Breydenbach v predstavi *Ena in druga*, pri Vitu Tauferju med drugimi Veroniko v predstavi *Portreti*. V vlogi Morgjane je nastopila tudi v Pandurjevi *Šeherezadi*, ki je Mladinskemu gledališču odprla pot po Evropi in Ameriki. Intenzivno se je posvečala raziskovanju različnih dimenzij igralske persone in njene celovite ekspresivnosti, zato se je še posebej zavzeto udeleževala delavnic igralske tehnike Mihaila Čehova v Grožnjanu, Amherstu, Windsorju in Zürichu. V svoji dolgoletni igralski karieri je sodelovala tudi z različnimi alternativnimi skupinami in drugimi gledališči prepoznavnih poetik in estetik, kot so Pekarna, Koreodrama, Glej, Prešernovo gledališče Kranj, Café teater, Muzej, Osum, Mestno gledališče Ptuj, KUD Transformator. Ob več pomembnih slovenskih in mednarodnih nagradah je leta 2019 za živiljenjsko delo s področja gledališke igre prejela Borštnikov prstan. ¶ Marinka Štern was born in 1947 in Jezersko, where she spent her childhood. After high school in Kranj she studied at the UL AGRFT in Ljubljana and graduated in acting in 1975 with the production of David Storey's *The Farm* (coproduced by the Ljubljana City Theatre).

After graduation she became a full time member of the Mladinsko Theatre to which she remained loyal until her retirement in 2014. At the Mladinsko, she acted in children's productions, for example *A Vegetable Night's Dream*, *Martin Krpan*, *Alphabetland*, *Winnie-the-Pooh* and others, and also in the socially topical and politically engaged productions such as *Victims of the Bang Bang Fashion*, *Missa in a-minor* (which also appeared at the LIFT festival), and productions *The Prisoners of Freedom*, *Fear and Courage*, *Ana*, *Reality* and others. She was Pia in *Crime on Goat Island*, Susn 4 in *Susn*, Arkadina in A. P. Chekhov's *The Seagull*, directed by Tomi Janežič, Insa Breydenbach in *The One and the Other*, and Veronika in *Portraits*. She played the role of Morgjana in Pandur's *Scheherazade*, which opened doors for the Mladinsko Theatre throughout Europe and the Americas. She has intensely explored various dimensions of acting and its full expressivity and was in turn a studious participant at workshops of Mikhail Chekhov's acting technique in Grožnjan, Amherst, Windsor and Zürich. During her long career, she also collaborated with various alternative groups and other theatres with distinctive poetics and aesthetics, such as Pekarna, Koreodrama, Glej, Prešeren Theatre, Café teater, Muzej, Osum, Ptuj City Theatre, KUD Transformator. She has received several important Slovenian and international awards, including the Borštnik Ring Award in 2019 for her lifetime achievement in theatre acting. ¶

Tomaž Toporišič je dramaturg in gledališki teoretik, profesor za področje dramaturgije in scenskih umetnosti ter prodekan na UL AGRFT, kot gostujuči predavatelj pa izvaja tudi predmet Sociologija gledališča na Filozofski fakulteti UL. Med letoma 1997 in 2003 je bil umetniški direktor, med 2003 in 2016 pa dramaturg Slovenskega mladinskega gledališča. Njegova primarna področja raziskovanja so teorija in zgodbina uprizoritvenih praks in literature, predvsem interakcije med obema področjema, ter semiotika kulture in kulturne študije. Je avtor več znanstvenih monografij o gledališču in uprizoritvenih praksah: *Med zapeljevanjem in sumničavostjo: Razmerje med tekstrom in uprizoritvijo v slovenskem gledališču druge polovice 20. stoletja* (2004), *Ranljivo telo teksta in odra* (2007), *Levitve drame in gledališča* (2008), *Medmedijiško in medkulturno nomadstvo* (2018). Bil je tudi sourednik monografij *Drama, tekst, pisava* (2008) ter *Occupying*

Spaces: Experimental Theatre in Central Europe (2010). Med njegovimi razpravami velja omeniti *The New Slovene Theatre and Italian Futurism* (2014), *(Re)staging the rhetorics of space* (Neohelicon, 2014), *Deconstructive Readings of the Avant-Garde Tradition in Post-Socialist Retro-Avant-Garde Theatre* (The Aesthetics of Matter, 2013) ter *W. G. Sebald in Oliver Frlić ali kako lahko umetnost v času globalnih negotovosti poseže v diskurzivni pretok (dez)informacij?* (Primerjalna književnost, 2019). Je član več mednarodnih raziskovalnih skupin, uredniških odborov in strokovnih združenj. Za dosežke s področja dramaturgije mu je ministrstvo za kulturo Republike Francije leta 2014 podelilo častni naziv vitez reda umetnosti in literature. ¶ Tomaž Toporišič is a dramaturg and theatre theorist, a professor for dramaturgy and performing arts, a vice-dean at the UL AGRFT and a guest lecturer in the sociology of theatre at the Faculty of Arts, both of the University of Ljubljana. Between 1997 and 2003, he was the artistic director and between 2003 and 2016 a dramaturg at the Mladinsko Theatre. His primary fields of research are theory and history of performing arts practices and literature, particularly interaction between the two fields, as well as semiotic of culture and cultural studies. He is the author of several scientific monographs on theatre and performative practices: *Med zapeljevanjem in sumničavostjo: Razmerje med tekstrom in uprizoritvijo v slovenskem gledališču druge polovice 20. stoletja* (Between Seduction and Suspiciousness: The Relationship between Text and Performance in Slovenian Theatre of the Second Half of the 20th Century, 2004); *Ranljivo telo teksta in odra* (The Vulnerable Body of Text and Stage, 2007); *Levitve drame in gledališča* (Ecdises of Drama and Theatre, 2008); *Medmedijsko in medkulturno nomadstvo* (Intercultural and Intermedia Nomadity, 2018); as well as a co-editor of the monographs *Drama, tekst, pisava* (Drama, Text, Scripture, 2008) and *Occupying Spaces: Experimental Theatre in Central Europe* (2010). His essays include: "The new Slovene theatre and Italian futurism" (International yearbook of futurism studies, 2014); "(Re)staging the rhetorics of space" (Neohelicon, 2014); "Deconstructive readings of the avant-garde tradition in post-socialist retro-avant-garde theatre" (The Aesthetics of Matter, 2013); and "G. W. G. Sebald and Oliver Frlić or How can art intervene in the discursive flow of (dis)information in the time of global insecurities (Primerjalna književnost, 2019). He is a member of several international research groups, editorial boards and various professional associations. In 2014, the French Minister of Culture conferred him the title "Chevalier dans l'Ordre des Arts et Lettres" for exceptional achievements in the field of dramaturgy. ¶

Gledališki in radijski režiser **Aleš Novak** je diplomiral na UL AGRFT leta 1996. V času študija je začel režirati v slovenskih gledališčih. Med letoma 1997 in 2002 je imel status samostojnega ustvarjalca na področju gledališča, deloval na področjih gledališča in kulture, režiral oddaje in igrane dramske igre na Radiu Slovenija ter sodeloval v strokovnih komisijah (gledališče, dramatika). Po letu 2003 je kot samostojni avtor, predvsem kot reziser in urednik kulturne redakcije, delal za RTV Slovenija, leta 2007 pa je prevzel mesto direktorja Mladinskega kulturnega centra Maribor. V času priprav na projekt Maribor 2012 – Evropska prestolnica kulture je prevzel vodenje Urada za kulturo MOM in sooblikoval današnjo statusno ureditev Festivala Borštnikovo srečanje. Leta 2010 je opravljal tudi naloge vršilca dolžnosti programskega direktorja javnega zavoda Maribor 2012 – Evropska prestolnica kulture. Med letoma 2011 in 2017 je bil predsednik strokovne skupine Festivala Borštnikovo srečanje, leta 2013 pa je postal direktor Javne agencije za knjigo RS. Od leta 2018 je umetniški direktor FBS. ¶ Aleš Novak, a theatre and radio drama director, cultural manager, studied at the UL AGRFT and graduated in theatre directing. As a student, he started to direct in various Slovenian theatres. From 1997 to 2002, he was a freelance theatre director and worked also in other cultural fields, namely, he directed programmes and radio plays for Radio Slovenia and was a member of several expert commissions (theatre, drama). After 2003, he worked mostly for the Radio and Television Slovenia as an independent author, particularly as a director and a culture desk editor. In 2007, he became director of the MKC Maribor (Youth Culture Centre Maribor). During the preparation for the project "Maribor 2012 – European Capital of Culture" (ECC), he headed the Office of Culture and Youth of the Municipality of Maribor and was the acting programme director of the public institution Maribor 2012 – ECC. He was one of key figures in further implementation of the legal status and statutory structure of the Maribor Theatre Festival and was also the president of its artistic board from 2011 to 2017. He was appointed director of the Slovenian Book Agency (2013 – 2017). Since 2018, he is the artistic director of the Maribor Theatre Festival. ¶



55 borštnik ovo

55. Borštnikovo
Maribor, 12.–25. oktober 2020
12–25 October 2020

Tekmovalni program Competition Programme

Gledališko potovanje po motivih
Modre ptice Mauricea Maeterlincka
A theatre journey based on motifs by
Maurice Maeterlinck's Blue Bird

Sedem vprašanj o sreči
Seven Questions About Happiness

Režiser Director Tomi Janežič
Lutkovno gledališče Ljubljana &
Slovensko mladinsko gledališče

Dane Zajc
Grmače Rocky Peak
Režiserka Director Nina Rajić Kranjac
Drama SNG Maribor
v koprodukciji s Konservatorijem
za glasbo in balet Maribor

Avtorski projekt
A devised theatre project
Gejm The Game
Režiser Director Žiga Divjak
Slovensko mladinsko gledališče &
Maska Ljubljana v okviru programa
Nova pošta

Sofi Oksanen
Očiščenje Purge
Režiser Director Jari Juutinen
Slovensko ljudsko gledališče Celje &
sadsongskomplex:fi

Henrik Ibsen
Strahovi Ghosts
Režiser Director Igor Vuk Torbica
Prešernovo gledališče Kranj

Susan Sontag
Alice v postelji
Alice in Bed
Režiser Director Dorian Šilec Petek
SNG Drama Ljubljana

Po motivih Marka Breclja
in Marka Mlačnika
Based on motifs by Marko Breclj
and Marko Mlačnik
Biokokozmizem::Izreka
Biocosmism::Utterance
Režiser Director Dragan Živadinov
Zavod Delak

Florian Zeller
Sin The Son
Režiser Director Eduard Miler
Mini teater

Katarina Morano, Žiga Divjak
Sedem dni Seven Days
Režiser Director Žiga Divjak
Mestno gledališče Ljubljansko

Avtorski projekt po delih
Rudi Šeliga A devised theatre
project based on writings
by Rudi Šeligo
Izobčenke Female Outcasts*
Režiserka Director Mirjana Medojević
SNG Drama Ljubljana

* Predstava na festivalu ne bo izvedena.
The production will not appear at the festival.

17. & 18. 10. 2020 > 16.00 <
Lutkovno gledališče Maribor

Lutkovno gledališče Ljubljana & Slovensko mladinsko gledališče

Sedem vprašanj o sreči Seven Questions About Happiness

Gledališko potovanje po motivih
Modre ptice Mauricea Maeterlincka
A theatre journey based on the motifs of
Maurice Maeterlinck's Blue Bird

Premiera Première 10. januar 2020,
različna prizorišča Lutkovnega gledališča
Ljubljana

Predstava traja 7 ur. Sestavni del predstave
so odmori, v katerih sta obiskovalcem
na voljo hrana in piča.
Running time 7 hours. Intermittions are
a part of the performance, during which food and
drinks are available for the guests.

Režiser in dramaturg Director and Dramaturg
Tomi Janežič

Scenograf in avtor likovne podobe lutk
Set and Puppet designer

Branko Hojnik

Kostumografka Costume designer

Marina Sremac

Avtorji besedil Authors of texts
ustvarjalci predstave

creators of the performance

Asistenti režije in dramaturgije
Assistant directors and Dramaturgs

Tjaša Črnigoj, Mirjana Medojević,
Daniel Day Škufca

Asistenti scenografije

Assistant set designers

Nina Rojc, Aleksander Vujović, Liza Privšek

Izbor glasbe Music selection

ustvarjalci predstave

creators of the performance

Svetovalka za jezik Language consultant

Mateja Dermelj

Oblikovalci svetlobe Lighting designers

Tomi Janežič, Branko Hojnik, Maša Avsec

Oblikovalci zvoka Sound designers

Tomi Janežič, Sven Horvat, Luka Bernetič

Oblikovalki maske Make-up designers

Marina Sremac, Nina Jordanovski

Vodje predstave Stage managers

Sven Horvat, Luka Bernetič, Peter Samotorčan

Producenkta Producer

Alja Cerar Mihajlović

Lučni vodje Lighting technicians

Maša Avsec, Srečo Brezovar, Gregor Kuhar

Vodja tona in multimedije

Sound and multimedia technician

Luka Bernetič

Koordinatorja luči
Lights coordinators

Niko Štabuc, Danilo Korelec

Scenski tehniki Stage technicians

Darko Nedeljkovič, Alojz Milošič, Iztok Vrhovnik, Luka Moškrič, Slobodan Ilić, Jure Popovič, Sašo Kitić, Stanko Božanić, Kemal Vrabac Kordiš, Klemen Sašek

Rekviziter Props

Sašo Kitić

Garderoberki in maskerki

Wardrobe and make-up

Daša Jordanovski, Nina Jordanovski

Izdelava scene, lutk, rekvizitov in kostumov

Set, puppets, props and costumes production

Zoran Srdić, Iztok Bobić, Polona Černe, Zala Kalan, Sandra Birukov, Marjetka Valjavec, David Klemenčič, Milenko Pavlović, Uroš Mehle, Mateja Šušteršič, Aleksandra Kovačević, Snežana Janjić Horvat, Danica Čeran, Vesna Sačić, Branko Hojnik, Liza Privšek, Nina Rojc, Zlatko Djogi, Anja Borsan, Jan Raman, Olga Milić

Zasedba Cast

Lovro Finžgar, Tomi Janežič k. g. a. g., Nataša Keser k. g. a. g., Sonja Kononenko, Boris Kos, Maja Kunšič, Jure Lajovic, Iztok Lužar, Gašper Malnar, Anja Novak, Matej Recer, Nina Skrbinšek, Daniel Day Škufca k. g. a. g., Matija Vastl



Ustvarjalci so kot izhodišče ustvarjalnega procesa izbrali Maeterlinckovo *Modro ptico*, zgodbo o arhetipskem potovanju v iskanju sreče. Skozi zgodbo o iskanju modre ptice ustvarjalci predstave pišejo lastno, osebno in družbeno zgodbo o družini, nasiљju, spominu, sanjah, smrti, radostih, ljubezni, prihodnosti, slovesu, smislu. *Sedem vprašanj o sreči* je dolgo gledališko potovanje, predstava o predstavi, zgodba o zgodbi; po svoje je nadaljevanje ustvarjalnega procesa, ki se je z delom ekipe začel pri uprizoritvi še ni naslova. Janežič je sicer v zadnjih letih v različnih državah ustvaril več nenavadno dolgih predstav, ki skušajo z dekonstrukcijo gledališča poudariti njegovo čudežnost ter v ospredje postavljam skupnost, udeleženo v

dogodku. Glede na sodobno obsedeno s srečo ni odveč omeniti, da otroka modre ptice – vsaj takšne, ki bi preživelu na dnevni svetlobi – v zgodbi nikoli ne najdeti. A to ne pomeni, da ne doživita in preživita ogromno (morda kar vse življenje?), niti da se na poti zaradi vsega, kar srečata, ne spremenita – in prav s tem se spremeni tudi njun pogled na svet, v katerega se po sanjskem življenju vrneta. Z drugimi besedami: ni rečeno, da sreča ne najdeti. Toda ne smemo pozabiti, da se modre ptice nista odpravila iskat zaradi sebe ...   Jaka Varmuž

19. 10. 2020 > 20.00 <
Stara dvorana

Drama Slovenskega narodnega gledališča Maribor,
v koprodukciji s Konservatorijem za glasbo in balet Maribor

Dane Zajc

Grmače Rocky Peak

Tragedija A tragedy

Premiera Première 27. september 2019,
Stara dvorana SNG Maribor

Predstava traja 2 uri 40 minut
in ima en odmor.
Running time 2 hours 40 minutes.
One intermission.

Režiserka
Director

Nina Rajić Kranjac

Odrska priredba
Stage adaptation

Tibor Hrs, Nina Rajić Kranjac
Dramaturg Dramaturg

Tibor Hrs Pandur
Scenografka
Set designer

Urša Vidic

Kostumografka
Costume designer

Marina Sremac

Skladatelj Composer

Branko Rožman

Lektorica

Language consultant

Moja Marič

Oblikovalec svetlobe
Lighting designer

Borut Bučinel

Vodja predstave
Stage manager

Jernej Jerovšek

Šepetalka Prompter

Polonca Rajšp

Zasedba Cast

Andraž Andrazh Vladimir Vlaškalić

Jur, njegov sin Yur, his son Benjamin Krnetič k. g. a. g.

Matija Matija Nejc Cijan Garlatti

Kolomč Kolomč Žan Koprivnik

Sevšek Sevshek Matevž Bibar

Potovka Errand-woman Nataša Matjašec Rošker

Polona Minca Lorenci

Gospa Smrt Lady Death Liza Marijina

Lah The Italian Gorazd Žilavec

Člani Orkestra Konservatorija za glasbo in balet Maribor

Members of the Maribor Conservatory of Music and

Ballet Orchestra

Urban Erker, klarinet clarinet

Domen Baša, harmonika accordion

Matic Kavcl, trobenta trumpet

Nik Zendzianowski, evfonij euphonium

Grmače, napisane v začetku devetdesetih let preteklega stoletja in prvič uprizorjene leta 1994, sklepajo tragiški dramski svet Daneta Zajca, ki s pomočjo radikalne avtokritike tematizira uničenje ali razpad družine (rodu) in s tem določene skupnosti v celoti. Nekateri so Grmače skušali predstaviti kot slovenskega Hamleta ali kot medgeneracijsko tragedijo konca arhaične skupnosti, ki dreza v nevralgične točke slovenske zgodovine in topografira njeno psihogeografijo samozavrtosti, užitka v samospodbijanju, nehnega prelaganja krivde, samopomilovanja, demobilizacije drugih, sramote glede nezmožnosti vzpostavljive pristnega stika, vključno z jalovostjo izdajstev

in maščevanj, samoizgubljanja v onkrajnosti, predvsem pa nebogljeno tistih, ki se imajo za odreševalce, kot je ugotovil že Taras Kermauner. Dramaturg Tibor Hrs Pandur zapiše, da so Grmače v režiji Nine Rajić Kranjac mikroskopiranje in poskus preleta omenjene gore slovenskega pannihilizma, ki kraljuje nad Grmačani kot kamnit božanstvo. So poskus njenne subverzije, iskanja svetlobe v temi te negativne teologije s pomočjo kontrapunktov brutalne samorefleksije, svobode distance in specifike gledališča, kjer je polje smrti na videz odsotno, kjer smrti pravzaprav ni: je zgolj potencial katarze preko spoznanja predstavljenih zablod protagonistov. ¶



The play *Rocky Peak*, written in early 1990s and premiered in 1994, encapsulates the tragic theatre world of Dane Zajc, who epitomizes a destruction or rather a split-up of a family (or one's lineage) and therefore the destruction of the whole community through radical self-criticism. Some scholars and interpreters have drawn distinct parallels between the play *Rocky Peak* and Shakespeare's *Hamlet*, considering Zajc's drama as a cross-generational tragedy of the decline of a certain prehistoric community, with the potency to re-enact neuralgic points of the Slovenian history, thus mapping its psycho-geography of the plethora of dysfunctions, such as auto-frustration, the pleasure of self-negation, continuous postponement and transferring of one's guilt, self-pity, demonization of others, futility of treason and revenge, loosing oneself in transcendence, etc., as was pointed out by Taras Kermauner. As the dramaturg Tibor Hrs Pandur suggests, the play *Rocky Peak*, directed by Nina Rajić Kranjac, is an act of micro-scoping and an attempt to fly over the mountain of Slovene all-encompassing pan-nihilism that reigns over people of *Rocky Peak* as a stone deity. Furthermore, it is an experiment of subversion, an undertaking to find light in the darkness of its 'negative theology' through counterpoint between brutal self-reflection and freedom of distance that outlines the features of the theatre, where the sphere of death is seemingly suspended, where there really is no death at all: there is only a possibility of catharsis through recognition of pertinently presented delusions of protagonists. ¶

Damjan Švarc

20.10.2020 > 18.00 <

Tribuna na Velikem odru

Slovensko mladinsko gledališče & Maska Ljubljana v okviru programa Nova pošta

Gejm The Game

Avtorski projekt A devised theatre project

Premiera Première 10. junij 2020,
Spodnja dvorana Slovenskega mladinskega gledališča

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

Besedilo predstave je nastalo na podlagi
pričevanj, zbranih v bazi podatkov
mreže Border Violence Monitoring.
*The text of the performance is based
on testimonies from the Border Violence
Monitoring Network database.*

Režiser Director

Žiga Divjak

Pomoč pri raziskavi

Research assistant

Maja Ava Žiberna

Asistentki režije Assistant directors

Ana Lörger, Nika Prusnik Kardum

Dramaturška sodelavka

Dramaturgical collaborator

Katarina Morano

Scenograf Set designer

Igor Vasiljev

Kostumografka Costume designer

Tina Pavlović

Skladatelj Composer

Blaž Gracar

Svetovalka za jezik

Language consultant

Mateja Dermelj

Oblikovalec luči Lighting designer

Igor Remeta

Oblikovalec zvoka in videa

Sound and video designer

Blaž Gracar

Prevajalka po tonskem posnetku

Audio recording translator

Barbara Skubic

Producenkta in vodja predstave

Producer and Stage manager

Tina Dobnik

Tehnični vodja predstave in rezviziter

Technical manager and property master

Igor Remeta

Zasedba Cast

Primož Bezjak

Sara Dirnbek k. g. a. g.

Maruša Oblak

Matej Puc k. g. a. g.

Vito Weis

Na posnetku

In the recording

Hamza Aziz, Zaher Amini, Khalid Ali,

Behnaz Aliesfahanipour

Ljudje, ki so prepešačili pol sveta, da bi pobegnili pred vojno-
mi, preganjanjem, nasiljem in uničajočo revščino, zadnjih
dobrih sto kilometrov poti – kijih v Bosni in Hercegovini še loči-
jo od njihovega cilja v Evropski uniji – imenujejo *gejm* (iz angleške
besede *game* za igro). *Gejm* nima pravil, zakoni tukaj ne veljajo,
policijska pooblastila so neomejena, nasilje postaja vse bolj bru-
talno, nevarnosti vse večje, možnosti za vstop v *svobodno Evropo*
pa vse manjše, pri čemer se vzpostavlja nehumano sizifovstvo no-
vega paradoksa: bliže ko so migranti meji, vedno bolj oddaljena se
zdi Evropa ... Številni poskušajo večkrat,
tudi po dvajset- in tridesetkrat, saj so
prepričani, da jim bo enkrat pač že us-
pelo priti skozi šivankino uho. Za mar-
sikoga se *gejm* konča usodno. Po dosto-
pnih podatkih je na naših mejah do tega
trenutka življenje izgubilo okoli dvajset
ljudi. Avtorski projekt *Gejm* preizprasu-
je vlogo in odgovornost Slovenije in nje-
ne mejne politike za življenje ter usodo
ljudi, ki so na begu natanko pred vsem
tem, kar doživljajo tudi tako rekoč na
pragu naših domov. 1 © Matej Povše



People who have walked across half of the world to escape wars, per-
secution, violence and crushing poverty, call the last stretch of
their route – the stretch that takes them from Bosnia and Herzegovina
to a safe destination in the European Union – *the game*. *The game* has
no rules, the law does not apply, the power of the police is limitless,
the violence increasingly brutal, the dangers increasingly perilous
and the possibilities of entering the free Europe are getting small-
er by the minute. A new paradox of inhumane Sisyphism is at work
in this particular situation: the closer the migrants get to the border, the far-
ther seem their respective destinations
in Europe ... Many have tried several
times, even twenty or thirty times to
cross the border; it is a numbers game.
For many, *the game* is fatal. Available
records show that around twenty peo-
ple have thus far lost their lives on our
borders. *The Game*, an original stag-
ing project, studies the role and re-
sponsibility of Slovenia and its border
policy for lives and fates of the people,
who are running from the very things
they experience on our doorsteps. 1

20. 10. 2020 > 20.00 <
Stara dvorana

Slovensko ljudsko gledališče Celje & sadsongscomplex.fi

Sofi Oksanen

Očiščenje Purge

Tragedija A tragedy

Naslov izvirnika Original title Puhdistus

Premiera Première 21. februar 2020,
SLG Celje

Predstava traja 2 uri 15 minut in ima en odmor.
Running time 2 hours 15 minutes. One intermission.

Režiser Director

Jari Juutinen

Prevajalka Translator

Julija Potrč Šavli

Dramaturginja Dramaturg

Alja Predan

Scenograf Set designer

Teemu Nurmelin

Kostumografka

Costume designer

Tinja Salmi

Avtor glasbe in zvoka

Composer and Sound designer

Ville Hyvönen

Oblikovalec svetlobe

Lighting designer

Teemu Nurmelin

Lektor Language consultant

Jože Volk

Oblikovalca videa

Video designers

Teemu Nurmelin, Ville Hyvönen

Svetovalec za gib

Stage movement consultant

Boris Ostan

Asistentka režiserja

Assistant director

Eva Kokalj

Vodja predstave

Stage manager

Anže Čater

Zasedba Cast

Stara Aliide Truu Old Aliide Truu Živa Selan

Mlada Aliide Truu Young Aliide Truu Živa Selan

Zara Maša Grošelj

Hans Pekk, Ingelin mož

Ingel's husband Luka Bokšan

Martin Truu, Aliidejin mož, partijski

organizator oz. stranka Aliide's husband,

a Communist party organizer, A client Aljoša Koltak

Pavel oz. Paša, mlad ruski mafijec Pavel or Pasha,

a young Russian mafioso Rastko Krošl

Lavrentij oz. Lavruša, nekdanji častnik

v KGB v srednjih letih, zdaj mafijec

Lavrentij or Lavrusha, a middle-aged ex-KGB officer,

currently a mafioso Damjan M. Trbovc

Finsko-estonska pisateljica in dramatičarka Sofi Oksanen, sicer angažirana borka za enakopravnost spolov in aktivistka LGBT, je širše mednarodno priznanje doživela z dramo *Očiščenje* (*Puhdistus*), ki je bila krstno uprizorjena leta 2007 v Finskem narodnem gledališču v Helsinkih. Leto kasneje je avtorica po drami napisala istoimenski roman, ki je bil preveden v več kot petdeset jezikov, med drugim tudi v slovenščino, in s katerim se je utrdila kot eno najstrezjih peres svoje generacije. Leta 2012 so po romanu uprizorili opero v Finski narodni operi ter posneli film, ki je prejel nominacijo za tujejezičnega oskar-

ja. Nosilki dogajanja sta ženski različnih generacij – Aliide Truu, preprosta starka, ki živi popolnoma izolirano življenje na estonskem podeželju, in Zara, ki je žrtev trgovine z ljudmi in na begu pred krutimi zvodeniki. Ženski sta pod različnimi oblastmi doživeli ekstremno nasilje in se borita za preživetje v represivnem svetu izredno omejenih možnosti. Aliide pred svojo hišo najde nezavestno in močno pretepeno Zaro, za katero se izkaže, da je vnučinja Aliidejine sestre Ingel. Ob srečanju z mlado Zaro se je Aliide prisiljena soočiti z bolečo in kruto preteklostjo, z zločini v imenu lastnega izdajstva. *Očiščenje* je ostra, bridka in kruta drama o ceni preživetja v razčlenjenem in okrutnem represivnem sistemu, je drama o ljubezni, izdaji in žrtvovanju, ki zastavlja vprašanja o intimnih odločitvah posameznika in politični odgovornosti predstavnikov represivnih režimov. ¶



Sofi Oksanen, a Finnish-Estonian writer and playwright, a committed gender equality activist and LGBT activist, gained wider international acclaim with her play *Purge* (*Puhdistus*), which premiered in 2007 at the Finnish National Theatre in Helsinki. A year later, the author reworked the narrative of the play and wrote a novel of the same name, which was translated into more than fifty languages, including Slovene, and with which she established herself as one of the pivotal authors of her generation. In 2012, the Finnish National Opera presented an opera based on the novel, which was then adapted into a movie, a Finnish can-

didate for a foreign language Oscar. The main protagonists are two women of different generations: Allide Truu, a simple old woman, lives a completely isolated life in the Estonian countryside, while Zara is a victim of human trafficking on the run from violent pimps. Under different jurisdictions, both women have experienced extreme violence and have been struggling ever since to survive in the repressive world of extremely limited opportunities. Aliide finds a badly beaten and unconscious Zara in front of her house. As it turns out, Zara is the granddaughter of Aliide's sister Ingel. Upon their meeting, Aliide is forced to face her painful and cruel past and the crimes she committed due to her treachery. *Purge* is a gripping and cruel play about the cost of survival in a dehumanized and utterly repressive system. It is also a play about love, betrayal and sacrifice. It raises many questions about one's intimate decisions and political responsibility in totalitarian regimes. ¶ Uroš Hočvar

21. 10. 2020 > 20.00 <
Stara dvorana

Prešernovo gledališče Kranj

Henrik Ibsen

Strahovi Ghosts

Drama A drama

Naslov izvirnika Original title Gengangere

Premiera Première 10. oktober 2019,

Prešernovo gledališče Kranj

Predstava traja 1 uro 50 minut in nima odmora.
Running time 1 hour 50 minutes. No intermission.

Režiser Director

Igor Vuk Torbica

Prevajalec Translator

Janko Moder

Urejevalka prevoda

Translation editor

Tatjana Stanič

Priredba besedila

Text adaptation

Igor Vuk Torbica, Katarina Pejović

Dramaturinja

Dramaturg

Katarina Pejović

Scenograf

Set designer

Branko Hojnik

Kostumografka

Costume designer

Sara Smrajc Žnidarčič

Skladatelj Composer

Vladimir Pejković

Lektorica

Language consultant

Maja Cerar

Oblikovalec svetlobe

Lighting designer

Igor Berginc

Oblikovalec maske

Make-up designer

Matej Pajntar

Tehnični vodja

Technical manager

Igor Berginc

Vodja predstave in rezviziter

Stage manager and props

Jošt Cviki

Šepetalka Prompter

Judit Polak

Zasedba Cast

Helene Alving, vdova a widow **Vesna Jevnikar**

Osvald Alving, njen sin, slikar her son,

a painter **Blaž Setnikar**

Pastor Manders **Borut Veselko**

Engstrand, mizar a carpenter **Peter Musevski**

(izvirna zasedba original cast), **Matjaž Tribušon** k. g. a. g.

Regine Engstrand, služkinja pri Alvingovi

Mrs. Alving's maid Vesna Pernarčič

Kot je zapisala Marinka Poštrak, se zdijo Ibsenovi *Strahovi* z vzponom novega konservativizma in z vnovičnim postavljanjem vprašanja ženske emancipacije dejansko še kako strahovi današnjega časa, saj nas ti iz preteklosti strašijo s ponovnim vznikom preizprševanja vloge ženske v svetu in družini, pa tudi v družbi naspoploh. In ne zgolj to ... Pri Ibsenovih *Strahovih* se plast za plastjo razpirajo na novo tisti strahovi, ki nas strašijo s poglobljenim vpogledom v zapletena brezna človeških odnosov na horizontu prevlade hipokrizije, moralne spreveržnosti in zategnjene ter okostenelih družbenih nazorov, ki jim vlada kapital – prav tako kot davnega leta 1881, ko je delo nastalo. Kajti v svetu, ki smo mu priče, ni nič drugače kot v Ibsenovem času, čeprav so se vmes zgodile dve svetovni vojni in seksualna revolucija. Še vedno smo priče prevladi hipokrizije, ki dirigira družbeno sprejemljive norme, prikrivanju resnic, nabijanju krivde, triumfu zlagane morale nad etiko, prevladit t. i. razuma ali – bolje rečeno – utesnjujočih družbenih norm nad pristnimi čustvi, logiki skrajno spreverženega kapitalističnega pragmatizma ... in navsezadnje pometanju pod preprogo vsega, kar bi lahko ogrozilo in zamajalo družbeni red na temeljih, ki sta jih ustoličili Cerkev in Država. ¶



With the rise of the new conservatism and re-opening the question of women's emancipation, as remarked by Marinka Poštrak, Ibsen's *Ghosts* seem very much the ghosts and fears of our time, as they come from the past to frighten us with the resurgence of questioning the role of women in the world and family, and in society in general. Moreover, in Ibsen's *Ghosts*, a layer after layer of those fears re-open that frighten us with an in-depth look into complex pits of human relationships on the horizons of the governance of hypocrisy, moral perversion and the restrained and ossified social beliefs ruled by capital – just like in 1881 when the work was created. Because in the world we're living, there is nothing different than in Ibsen's time, despite the occurrence of two world wars and a sexual revolution. We're still witnessing the rule of hypocrisy that instigates the socially acceptable norms, covering truths, hammering guilt, a triumph of fake morals over ethics, the rule of the so-called *reason*, or – more precisely – phony social norms over genuine feelings, the logic of completely perverted capitalist pragmatism ... and finally, we are witnessing the act of *sweeping under the carpet* of everything that could endanger and undermine the social order on the foundations set by the Church and the State. ¶ Nada Žgank

22. 10. 2020 > 20.00 <
Stara dvorana

Slovensko narodno gledališče Drama Ljubljana

Susan Sontag

Alice v postelji Alice in Bed

Drama A drama

Premiera Première 8. november 2019,

Mala drama

Predstava traja 1 uro 20 minut
in nima odmora.

Running time 1 hour 20 minutes.
No intermission.

Režiser in scenograf
Director and Set designer

Dorian Šilec Petek

Prevajalka
Translator

Darja Dominkuš

Dramaturginja
Dramaturg

Staša Prah

Kostumografka
Costume designer

Tina Bonča

Skladatelj
Composer

Mitja Vrhovnik Smrekar

Lektorica

Language consultant

Tatjana Stanič

Oblikovalec svetlobe

Lighting designer

Andrej Hajdinjak

Zasedba Cast

Alice James Maša Derganc

Sestra Myrtha Nurse Myrtha Sabina Kogovšek

Oče Father Vojko Zidar

Henry (Harry), Alicin brat Alice's brother

Saša Tabaković

Margaret Fuller Iva Babić

Emily Dickinson Eva Jesenovec

Kundry Veronika Drolc

Mladenič A Young man Timon Šturbej

Alice v postelji je prva in edina v celoti objavljena igra znamenite ameriške filozofinje, literarne ikone šestdesetih let in vsestranske ustvarjalke Susan Sontag, v kateri avtorica poglobljeno razmišlja o ženskah, o njihovih bolečinah in samozavedanju. Igra, ki jo je Sontagova razdelila na osem prizorov in označila za fikcijo, temelji na resnični osebi, Alice James, edini hčerki in najmlajši od petih otrok izjemno ugledne ameriške družine v devetnajstem stoletju. Oče, dedič velikega poslovnega premoženja, je zaslovel kot pisec o verskih in moralnih temah. Čudaški človek močne volje, ki je pri trinajstih v nesreči izgubil nogo, je bil glavni učitelj svojih otrok in jih je že v zgodnjem mladosti večkrat peljal v Evropo. Ko je imela Alice trideset let, naj bi očeta soočila s svojo odločitvijo, da želi narediti samomor. Oče jo je sprva resno oštrel, nato pa dal svoje privoljenje. Leta 1884 se je Alice preselila v London, kjer se je ustalil njen brat Henry (Harry), in tam priklenjena na posteljo prezivela naslednjih sedem let in pol, vse do smrti zaradi raka na dojki. Zanimivo je dejstvo, da je bila Alice James deležna enake izobrazbe kot njeni bratje, čeprav kaj takega v 19. stoletju ni bilo ravno običajno. Kljub navidezno enakim možnostim in priložnostim za razvoj lastnih potencialov je ostala omrtevičena in okamnela v svoji sobi. Preprosto ni vedela, kaj naj naredi z vsem tem znanjem, s svojim širokim umom in neverjetnim smisлом za humor – pokopalajo je lastna genialnost.  Peter Uhan / SNG Drama Ljubljana



Alice in Bed is the first and the only fully published play by the famous American philosopher and literary icon of the 1960s, Susan Sontag. In her play, Sontag reflects deeply on women, their pain and self-awareness. The play, which Sontag divided into eight scenes and described as fiction, is based on a real person, Alice James, the only daughter and youngest of five children of an extremely prominent American family of the nineteenth century. Alice's father, the heir to a large business estate, became famous as a writer on religious and moral topics. The eccentric and strong-willed man, who lost his leg in an accident at the age of thirteen, was the main teacher of his children and took them to Europe several times at an early age. When Alice James was thirty, she was said to confront her father with her desire to commit suicide. He severely scolded her at first, but then he gave his consent. In 1884, she moved to London, where her brother Henry (Harry) had settled down. There she spent the next seven and a half years, chained to bed, until her untimely death from breast cancer. Interestingly, Alice James received the same education as her brothers, although this was still uncommon in the 19th century. Despite seemingly equal opportunities to develop her own potential, she remained numb and petrified in her room. She simply did not know what to do with all this knowledge, with her brilliant mind and incredible sense of humour – ultimately, her genius was her own undoing. 

23. 10. 2020 > 18.00 & 21.00 <

Mali oder

Zavod Delak

Biokozmizem::Izreka Biocosmism::Utterance

Po motivih Marka Breclja in Marka Mlačnika
Based on motifs by Marko Breclj and Marko Mlačnik

Premiera Première 26. november 2019,
Osmo/za, Ljubljana

Predstava traja 70 minut in nima odmora.
Running time 70 minutes. No intermission.

Režiser Director

Dragan Živadinov

Avtor zlogomelodij

Syllablelodies

Marko Breclj

Scenografka in kostumografka

Set and Costume designer

Dunja Zupančič

Oblikovalec svetlobe

Lighting designer

Janez Kocjan

Oblikovalec zvoka

Sound designer

Dario Seraval

Oblikovalec videa

Video designer

Gregor Mesec

Asistent režije

Assistant director

Anže Rogelja

Fotografinja Photographer

Dunja Zupančič

Zasedba Cast

Damjana Černe

Marko Breclj

Marko Mlačnik

Ivan Peternej

Dragan Živadinov

Dragan Živadinov je nedvomno eden izmed najbolj smelih in avtorsko samosvojih gledaliških ustvarjalcev, katerega opus zaznamujejo skupni začetki v okviru gibanja Neue Slowenische Kunst (NSK) v 80. letih 20. stoletja, nato pa vedno bolj ambiciozni poskusi v smeri gledališkega retrogardizma, kozmokinetizma in telekozmizma. Kot je zapisala Zala Dobovšek o eksperimentalnem gledališkem projektu Dragana Živadinova in Marka Breclja, se med natančno odmerjene ploskve, izostrene vektorje in gibalno disciplino vrine neobičajna niša, vanjo pa neprilagojen tujek, ki se s svojo odsotnostjo markantno naseli v zareze biomehanične govorce. Natančne numerične in kozmokinetične koordinate ujamejo in upodobijo tistega, ki je izmazljiv, razpršen in hkrati zemeljski v vsej širini te besede. BIOKOZMIZEM::IZREKA, odrsko srečanje Dragana Živadinova in Marka Breclja, je dogodek (navidezne) protislovnosti, ki kljub siceršnjima globoko raznolikima estetskima izrazoma obeh ustvarjalcev najde in uprizori njuno temeljno zavezništvo. Zavezništvo v ekscentričnosti vztrajanja, robnih praks, unikatnosti in družbene neupogljivosti. 



Dragan Živadinov is undoubtedly one of the most audacious and independent theatre artists, whose body of work is marked by his beginnings as a part of the Neue Slowenische Kunst (NSK) movement in the 1980s; later his ambitions shifted increasingly towards theatre retrogardism, cosmokinetism and telecosmism. As Zala Dobovšek wrote about the experimental theatre project by Dragan Živadinov and Marko Breclj, an unusual niche appears between the carefully measured planes, sharp vectors and disciplined movement, and with it comes an unadjusted foreign body that strikingly inhabits the notches of biomechanical speech with its absence. The precise numeric and cosmokinetic coordinates catch and portray the one who is elusive, dispersed and yet earthy in every sense of the word. **BIOCOSMISM::UTTERANCE**, a stage encounter of Dragan Živadinov and Marko Breclj is an event of a (seeming) contradiction, which despite the otherwise deeply different aesthetic expression of both artists finds and stages their fundamental alliance. An alliance in the eccentricity of persistence, marginal practices, uniqueness and social indomitability.  Dunja Zupančič

23. 10. 2020 > 20.00 <
Stara dvorana

Mini teater

Florian Zeller

Sin The Son

Psihološki triler A psychological thriller

Naslov izvirnika Original title Le Fils

Premiera Première 18. januar 2020,
Mini teater

Predstava traja 1 uro 25 minut

in nima odmora.

Running time 1 hour 25 minutes.

No intermission.

Režiser

Director

Eduard Miler

Prevajalec

Translator

Miha Medved

Dramaturginja

Dramaturg

Žanina Mirčevska

Scenograf in kostumograf

Stage and Costume designer

Jean Guy Lecat

Asistentka scenografije

in kostumografije

Assistant Stage and

Costume designer

Slavica Janošević

Lektor

Language consultant

Jože Faganel

Zasedba Cast

Pierre Branko Šturbej

Anne Polona Juh

Nicolas Gašper Lovrec

Sofia Saša Pavlin Stošić

Doktor Doctor Robert Waltl

Dramsko besedilo *Sin* Floriana Zellerja bi lahko opredelili kot psihološki triler, v katerem se avtor pod napetim lokom briljantnega kresanja dialogov loteva občutljive tematike – depresije kot trajnega bolezenskega stanja. Zeller s svojo zadnjo precizno psihološko študijo, ki jo vpne v pripoved o razpadu družine in krutih posledicah ločitve Nicolasovih staršev, predvsem pa z na videz enostavnimi jezikovnimi konstrukti dosega karseda prepričljive odrske situacije, ki potrjujejo njegov mednarodni ugled enega najbolj izvajanih francoskih dramatikov sodobnega časa. S svojo avtentično in neobsojajočo pisavo Zeller naturalistično oriše psihološko erozijo in zevajočo duševno praznino, ki jo najstnik Nicolas doživlja po ločitvi staršev in se nadaljuje v popolno izgubo življenskega smisla. Ta se v skrbi, da bi Nicolas spravili na *pravo pot*, poloti tudi drugih članov družine (matere, očeta in njegove nove partnerke). Bi (spodleteli) poskus same momora morda lahko bil priložnost za novo Nicolasovo rojstvo – ali pa zgolj dokončno spoznanje, da nismo kos izzivu, ki mu vse preveč zlahka rečemo smisel življenja? ¶



Florian Zeller's play *The Son* (*Le Fils*) could be defined as a psychological thriller, in which the author tackles a sensitive topic – depression as a permanent medical condition – through bittersweet interplay of witty dialogue and emotional numbness. With his latest precise psychological study, Zeller achieves the most convincing stage situations as possible, confirming his international reputation as one of the most performed French playwrights of our time. With his authentic and non-judgmental writing, Zeller naturalistically outlines the psychological erosion and yawning emptiness of a teenage soul that Nicolas experiences after his parents' divorce. In consequence, Nicolas finds himself utterly powerless and his life eventually serves no purpose. During their effort to help Nicolas getting on the "right path" again, the depression and loss of meaning take their toll on other family members (mother, father and his new female partner). Could a (failed) suicide attempt perhaps be an opportunity for Nicolas to be born again – or just the final realization that we are not up to the challenge we all too easily call the meaning of life? ¶ © Miha Fras

24. 10. 2020 > 19.30 <

Stara dvorana

Mestno gledališče Ljubljansko

Katarina Morano, Žiga Divjak

Sedem dni Seven Days

Drama A drama

Premiera Première 19. september 2019,
Veliki oder MGLPredstava traja 2 uri 30 minut
in ima en odmor.Running time 2 hours 30 minutes.
One intermission.**Režiser Director**

Žiga Divjak

Dramaturginja Dramaturg

Katarina Morano

Scenografka**Set designer**

Barbara Kapelj

Kostumografka**Costume designer**

Tina Pavlović

Avtor videa Video

Domen Martinčič

Skladatelj Composer

Blaž Gracar

Oblikovalec svetlobe**Lighting designer**

Boštjan Kos

Lektor Language consultant

Martin Vrtačnik

Asistent režije (študijsko)**Assistant director (as student)**

Žiga Hren

Vodja predstave Stage manager

Borut Jenko

Šepetalka Prompter

Neva Mauser Lenarčič

Zasedba Cast

Jette Ostan Vejrup

Matej Puc

Mojca Funkl

Ajda Smrekar

Lotos Vincenc Šparovec

Iztok Drabik Jug k. g. a. g.

Ljudje in živali smo si v marsičem podobni. Naša skupna lastnost je denimo osnovni strah – strah pred smrtjo. Med evolucijo je bil obojim prirojen nagon preživetja, ki nas poskuša ohranjati pri življenju. Vendar pa je človek v primerjavi z živalmi edino bitje, ki se zaveda neizbežnosti smrti, edino bitje, ki se zaveda, da bo moralo umreti. Od smrti pa nas loči samo čas, in to določen čas. Toda meje tega trajanja večina ne more predvideti, kar daje danemu času neskončno vrednost. Izhodišče avtorskega projekta *Sedem dni* je občutek, da nam zaradi nenehne naglice, sredi katere si prizadevamo zagotoviti boljši oziroma mirnejši jutri, kakšni dnevi prepogosto spolzijo iz rok. To je predstava o življenju malih ljudi, ki se po najboljših zmožnostih trudijo preživeti iz tedna v teden, ob tem pa upajo, da ne bo tako tudi iz leta v leto. To je predstava o malem človeku, ki se mora kljub dejству, da svet, ki mu pripada, gotovo drvi v katastrofo, ukvarjati s svojim vrtičkom, ki že dolgo ne uspeva tako, kot je nekoč (če sploh kdaj je), ali pa uspeva zgolj toliko, da mali človek ob njem vztraja z upanjem – ali pa celo brez njega. Tako zelo se trudi preživeti, da skoraj pozabi, da morda niti ne živi.

Sedem dni je omnibus usod, s katerimi si delimo ulice, stanovanjske bloke, pisarniške mize, vrste na blagajnah nakupovalnih središč, garderobe na bazenih, stranišča v najljubšem baru, je omnibus usod, s katerimi se zvrstimo za mizami v priljubljenih gostilnah, usod, s katerimi si delimo usodo.  Peter Giodani



People and animals are in many ways alike. Our common characteristic is, for instance, the basic fear – fear of death. During the evolution, both were endowed with inherent survival instincts striving to keep us alive. However, humans, in contrast to animals, are the only beings aware of death's inevitability, the only beings aware that they will have to die. Only time separates us from death – limited time, to be precise. However, for most of us, it is impossible to predict how much time is in question, which bestows priceless value on the time that is given to us. The basic premise of the theatre project *Seven Days* is the feeling that our constant hurry to ensure ourselves a better or calmer future can often makes us lose our grip and another day goes by. This is a performance tackling the life of ordinary people, who are doing their best to survive week by week, hoping it won't extend to a year by year. It is a performance about the ordinary people, who are burdened with the idea of cultivating their "gardens" (even though it has not been thriving for a long time, or never), despite the fact that their world is heading for a disaster. Those people strive to survive so badly that they sometimes almost forget that they are still alive. *Seven Days* is an omnibus of fates we are sharing streets with, as well as blocks of flats, office desks, cashier lines in shopping malls, changing rooms at swimming pools, toilets in our favourite bar; it is an omnibus of fates, with which we line up at tables in popular restaurants, fates we share our fate with. 

Slovensko narodno gledališče Drama Ljubljana

Izobčenke Female Outcasts

Avtorski projekt po delih Rudija Šeliga
A devised theatre project based
on writings by Rudi Šeligo

Premiera Première 27. september 2019,
Mala drama

Predstava traja 2 uri 45 minut
in ima en odmor.
Running time 2 hours 45 minutes.
One intermission.

Odrska priredba Stage adaptation
ustvarjalci predstave
creators of the staging

Režiserka Director
Mirjana Medojević
Dramaturga Dramaturgs

Eva Kraševac

Ilija Đurović

Scenograf Set designer

Branko Hojnik

Lektorica

Language consultant

Tatjana Stanič

Avtorja glasbe

Composers

Ina Puntar

Samo Kutin

Oblikovalci luči

Lighting designers

Nina Ivanišin

Vlado Glavan

Branko Hojnik

Zasedba Cast

Tina Vrbovsek

Nina Ivanišin

Tamara Avguštin

Ina Puntar

Samo Kutin

Upriporitev na festivalu ne bo izvedena,
saj se je poslovila z repertoarja že pred
uvrstitvijo v program.

The production will not be shown at the
festival due to an urgent repertoire change
of the participating theatre.

Predstava *Izobčenke* temelji na izbranih besedilih iz opusa Rudija Šeliga, a jih uporablja kot vozlišča mreže, ki se plete preko kolektivnega spomina ustvarjalcev. Izbrana Šeligova besedila so v *Izobčenkah* postala gradivo, ki ga mlinsko kolo gledališkega procesiranja stavlja z individualno izkušnjo. Ključne pri tem procesu so igralke, njihov osebni stik z gradivom, ter glasbenika, ki s svojim medijem enakovredno dopolnjujeta performativ. *Izobčenke* pričajo o nas, pravzaprav o tistih delih v nas, kijih lahko poimenujemo dušni prostori. Kar pa je prostor duše, je tudi prostor rituala, predvsem gledališkega. Šeliga fascinira magija v gledališču. In ta upriporitev se dotika tistega vidika magije, ki nagovarja najbolj raničive plati človeka, dotika se tiste poškodovane in nedolžne snovi, ki se navezuje na instinktivno odzivanje na svet. Če pomislimo, da v vsakem od nas, ne glede na to, ali je moški ali ženska, obstaja *homo ludens*, potem bi ta predstava hotela tega človeka priklicati na površje in iz njega nekako izvabiti nedolžnost, ker se najbrž prav tam skriva duša. Šeligo je pisal o izobčeni animi in skoznjo navsezadnje o sebi – ne o tistem svojem delu, ki je znan, priznan in prepoznan, temveč o delu, ki ga odkriva in odpira sko-

The performance *Female Outcasts* is based on selected texts from Rudi Šeligo's opus, pa s tem nam ponuja prostor, da predstava, ustvarjena po njegovih izbranih delih, hodi po isti poti. To je pot zrcal, usode, preroke, trpljenja, hkrati pa pot ezoterike in igre. Navsezadnjeno živi izobčenka v vsakem človeku kot njegova senca. ¶

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ritual, especially a theatre ritual. One of Šeligo's keen interests was the magic of theatre. The performance explores the aspect of magic that tackles the most vulnerable human features, i.e. the vulnerable and innocent substance that is related to one's instinctive response to the world. If we consider that there is *homo ludens*, whether male or female, in each and every one of us, the aim of the production would be to conjure that being to the surface, and to induce the innocence, in which one can most certainly find the soul. Šeligo wrote about the outcast anima ... and by doing so also about himself – although not about that part of himself that is familiar, well-known and recognized, but the part that he keeps discovering and opening through his act of creation. Thus, Šeligo offers us a space, so that the play could go along the same path with his writings. This is the path of mirrors, fate, prophecy, suffering, and at the same time, the path of esotericism and play. After all, a female outcast resides in every human being as one's shadow. ¶



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Režiserji tekmovalnih predstav

Directors of the Competition Programme

Tomi Janežič, režiser in pedagog, ki deluje tudi kot psihodramski terapevt, je redni profesor na UL AGRFT. Po mnenju mednarodnih kritikov je eden najzanimivejših evropskih gledaliških režiserjev svoje generacije in mednarodno priznan strokovnjak na področju kreativnih igralskih tehnik. Prejel je več kot trideset mednarodnih nagrad in priznanj, prav tako je bil nominiran za zlato masko, najuglednejšo nagrado s področja uprizoritvenih umetnosti Ruske federacije, in za nagrado Hedda – enako pomembno priznanje za gledališko ustvarjalnost na Norveškem, kjer je prejel tudi nagrado UT za najboljšo predstavo leta 2016. (režiser predstave *Sedem vprašanj o sreči*) ¶

Tomi Janežič, stage director and educator, who also works as a psychodrama therapist, is employed as a full professor at the UL AGRFT. Many international critics regard him as one of the most interesting European theatre directors of his generation. He is also internationally recognised as an expert in creative acting techniques. He has received more than thirty international awards and recognitions. In addition, he was nominated for the Gold mask award, the highest Russian prize in the field of performing arts, and for the Hedda award – an equally important recognition in Norway, where he won the UT award for the best staging in 2016. (director of *Seven Questions About Happiness*) ¶

Nina Rajić Kranjac, ena najprodornejših in estetsko profiliranih režiserk najmlajše generacije, je že med študijem na UL AGRFT prejela več nagrad: za uprizoritev 1981 nagrado za najboljšo produkcijo na Mednarodnem festivalu dramskih umetnosti v Zagrebu in Šeligo nagrado za najboljšo slovensko uprizoritev na Tednu slovenske drame; za režijo 1981 in igralski avtorski projekt *ZDAJ letim!* akademjsko Prešernovo nagrado; za režijo *Zborovanje ptic* Prešernovo nagrado Univerze v Ljubljani in na 56. festivalu MESS v Sarajevu nagrado za najboljšo mlado režiserko. Leta 2017 je magistrirala iz gledališke režije pod mentorstvom Tomija Janežiča, s katerim je kot asistentka sodelovala pri številnih predstavah. Za uprizoritev Slobodziankove drame *Naš razred* (PGK) je leta 2018 prejela Boršnikovo nagrado za najboljšo režijo. (režiserka predstave *Grmače*) ¶

Nina Rajić Kranjac, one of the most successful and

aesthetically prominent directors of the youngest generation, won several awards when she was still a student at the UL AGRFT (the best production at the International Festival of Dramatic Arts in Zagreb and the Šeligo Award for the best production at the Week of Slovenian Drama for 1981; UL AGRFT Student Prešeren Award for the directing of 1981 and her solo project *NOW I'm Flying!*; Student Prešeren Award of the University of Ljubljana and the award for Best Young Director at the 56th MESS Festival in Sarajevo for *The Conference of Birds*). In 2017, she received her master's degree in directing; her mentor was Tomi Janežič, whose assistant director she was for many productions. In 2018, she won the Boršnik Award for the Best Directing for directing Tadeusz Słobodziąnek's *Our Class*. (director of *The Rocky Peak*) ¶

Žiga Divjak je v slovensko kulturno javnost že med študijem na UL AGRFT vstopil s trilogijo *Tik pred revolucijo* (2013–2015), ki je gostovala v Nemčiji in na Hrvaškem in s katero si je prislužil akademjsko Prešernovo nagrado. Družbeno angažirani drži je ostal zvest tudi v svojem ustvarjanju po študiju, kar se kaže v režiranju več uprizoritev v Slovenskem mladinskom gledališču, Maski Ljubljana, Prešernovem gledališču Kranj, Cankarjevem domu in UL AGRFT, SNG Drama Ljubljana in Mestnem gledališču Ljubljanskem. S tankečutno obravnavo družbenih vprašanj je leta 2017 prepričal tekmovalno žirijo FBS, ki mu je dodelila Boršnikovo nagrado za režijo predstave *Človek, ki je gledal svet* (SMG), leto pozneje pa je njegov avtorski projekt 6 (v koprodukciji Maske in Slovenskega mladinskega gledališča v okviru programa Nova pošta) prejel veliko Boršnikovo nagrado za najboljšo uprizoritev. (režiser predstave *Gejm in Sedem dni*) ¶

Žiga Divjak entered the Slovenian theatre scene (still as a student) with the series of events and performances titled *Right Before the Revolution* (2013 – 2015) that toured in Germany and Croatia and for which he won Student Prešeren Award from the UL AGRFT (UL AGRFT) in Ljubljana. Even after his studies, his socially engaged position remained the central impetus of his creative work, which has so far led him to direct at the Mladinsko Theatre, Maska Institute, Prešeren Theatre Kranj, Cankarjev dom and UL AGRFT, Drama Ljubljana and Ljubljana City Thea-

tre. His susceptible and attentive way of approaching social questions brought him a Boršnik Award for direction for *The Man Who Watched the World* (Mladinsko Theatre) in 2017, while the original staging project 6 (in coproduction with Maska and Mladinsko Theatre in the scope of The New Post Office programme), which he directed, won the Boršnik grand prix for best production. (director of *The Game and Seven Days*) ¶

Jari Juutinen je študiral književnost na univerzi v Ouluju in režijo na Finski gledališki akademiji v Helsinkih. Delal je kot dramaturg v gledališčih v Ouluju in Lahtiju, nato pa kot umetniški direktor in ustanovitelj gledališča Vanha Juko v Lahtiju ter Mestnega gledališča Lappeenranta. Je ustanovitelj in umetniški vodja skupine sadsongskomplex:fi, ki deluje od leta 2015. Prav tako je soustanovitelj finskega gledališkega festivala LainŠuojattomat (Izobčenci). Je večkratni prejemnik umetniških štipendij, ki jih izjemnim (po-)ustvarjalcem podeljuje Finska. Ob obsežnem režiskem opusu na Finskem se zadnja leta vedno bolj uveljavlja v tujini. Uprizoritev *Sad Songs from the Heart of Europe* (Žalostne pesmi iz srca Evrope) avtorja Kristiana Smedsa je v njegovi režiji in produkciji sadsongskomplex:fi gostovala na uglednih festivalih v Rusiji, Estoniji, Litvi, Belgiji, Franciji (Avignonski festival), v Belorusiji in tudi na Festivalu Boršnikovo srečanje (2017). V letu 2019 je dosegel velik uspeh z režijo drame *Utvá Čehova* v tbilisijskem Gledališču Gribojedova. (režiser predstave *Očiščenje*) ¶

Jari Juutinen is said not to shy away from difficult topics as the plays he works with often have a strong social point of view. Juutinen is the founder of the Finnish ensemble Theatre Vanha Juko and a co-founder of a Finnish theatre festival LainŠuojattomat (Outlaw\$). He has worked in three major city theatres in Finland (Oulu City Theatre, Lahti City Theatre, and as the artistic director in Lappeenranta City Theatre.) In 2015, he founded an internationally working theatre company sadsongskomplex:fi. Besides Finland, Juutinen has directed in Russia, Luxembourg, Georgia and Slovenia. His works have toured internationally in Russia, Cuba, Georgia, Lithuania, Belgium, Estonia, Luxembourg, France and USA. He has been honoured with a three-year

Finnish Cultural Fund artistic grant in 2005 and appreciated five-year Finnish State artist grant in 2016. (director of *Purge*) ¶

Igor Vuk Torbica je leta 2013 diplomiral iz režije na Fakulteti dramskih umetnosti v Beogradu in prejel fakultetno nagrado Hugo Klein za najboljšega študenta gledališke režije. Veliko pozornosti kritikov in gledalcev je pozel z režijo Nušičeve komedije *Pokojnik*, za katero je ob zaključku tretjega letnika prejel tudi glavno nagrado festivala Studio fest, na Nušičevih dnevih v Smederevu pa je bila predstava razglašena za najboljšo uprizoritev festivala. Po izjemno odmevnem režiji Kleistove komedije *Razbiti vrč* v Jugoslovenskem dramskem gledališču v Beogradu (predstava se je udeležila rekordnega števila festivalov) so se mu odprla vrata številnih gledališč v Srbiji, na Hrvaškem in v Sloveniji. V zadnjih nekaj letih je režiral vrsto izjemnih in večkrat nagrajenih predstav, med drugimi Tollerjevega *Hinkemanna* in Shakespearovega *Tita Andronika* v Zagrebškem gledališču mladih, Molièrovega *Ljudomrznika* v HNK Reka, Horváthove *Zgodbe iz Dunajskega gozda* v zagrebškem gledališču Gavella, Molièrovega *Tartuffa* v koprodukciji Narodnega gledališča Sombor in Srbskega narodnega gledališča Novi Sad, Tolstojevo *Moč teme* v Narodnem gledališču v Beogradu, Lorcovo *Krvavo svatbo* v koprodukciji Srbskega narodnega gledališča Novi Sad in festivala Grad Teatar iz Budve ter v lanski sezoni tudi Lessingovo tragedijo *Emilia Galotti* v SNG Drama Ljubljana. Uprizoritev *Moč teme* je na letosnjem 6. Drama festivalu v Ljubljani prejela nagrado Jerneja Šugmana, ki jo podeljuje občinstvo za najboljšo uprizoritev festivala. Nušičeva *Žalujoča družina*, komedija v koprodukciji Prešernovega gledališča Kranj in SLG Celje, je bila njegova prva režija v Sloveniji, zanj pa je prejel nagrado Žlahtri režiser 2017 na Dnevih komedije v Celju, predstava pa je doživelila zavidljivo število ponovitev in se udeležila številnih mednarodnih festivalov (Sterijevi pozorje, 40. Dnevi satire Fadila Hadžića, festival Grad Teatar Budva in Gledališki maraton Sombor). (režiser predstave *Strahovi*) ¶

Igor Vuk Torbica graduated in theatre directing from the Faculty of Dramatic Arts in Belgrade in 2013 and received the faculty award Hugo Klein for the best student of theatre directing. He attracted a lot

of attention from critics and audience when as a third-year student he directed Nušić's *The Deceased* which won the Grand Prix at the Studio Fest Festival when and was declared the best production of the Nušić Days in Smederevo. After the widely acclaimed direction of Kleist's *The Broken Jug* at the Yugoslav Drama Theatre in Belgrade (the production participated at a record number of festivals) the doors opened for him to direct a series of outstanding and much awarded productions, among them Toller's *Hinkemann* and Shakespeare's *Titus Andronicus* at the Zagreb Youth Theatre, Molire's *The Misanthrope* at the HNK Rijeka, Horvath's *Tales from the Vienna Woods* in the Gavella Theatre in Zagreb, Molire's *Tartuffe* in co-production of the National Theatre in Sombor and Serbian National Theatre Novi Sad, Tolstoy's *The Power of Darkness* at the National Theatre in Belgrade, Lorca's *Blood Wedding*, co-produced by the Serbian National Theatre Novi Sad and festival Theatre City Budva, and in the last season, Lessing's *Emilia Galotti* at the SNT Drama Ljubljana. The production *The Power of Darkness* won the Jernej Šugman Audience Award for the best production at the 6th Drama Festival in Ljubljana this year. Nušić's *Bereaved Family*, a comedy co-produced by Prešeren Theatre Kranj and Celje City Theatre was his first direction in Slovenia and he won the Noble Director Award at the Days of Comedy in Celje in 2017, while the production enjoyed an enviable run and participated at a number of international festivals (Sterijevo pozorje Festival, 40th Fadil Hadžić Days of Satire, Festival City Theatre Budva and Sombor Theatre Marathon). (director of *Ghosts*) ¶

Dorian Šilec Petek ustvarja na področju gledališke režije in scenografije. Njegova dela so bila predstavljena na Milanskem trienalnu, Festivalu radikalnega gledališča v Veliki Britaniji, na študentskem festivalu Istropolitana v Bratislavi, Festivalu Borštnikovo srečanje, Opernih dnevih (Operadagen) v Rotterdamu in newyorškem Watermill Centru. Ustvaril je več avtorskih projektov, med njimi *Stabat Mater: Passion*, performans *Drugi, slepi, Se mi vsaj ni treba poljubljati ter You Need the Glass and You Need the Milk*. Kot scenograf je sodeloval pri predstavah v SNG Drama Ljubljana, Mestnem gledališču Ljubljanskem, SLG

Celje in Watermill Centru (ZDA). V SNG Drama Ljubljana je režiral *Solzice* (2018), *Amelio E.* (2019) in *Alice v postelji* (2019). ¶ (režiser predstave *Alice v postelji*) Dorian Šilec Petek creates in the field of theatre direction and scenography. His works have been presented at Triennale di Milano, FLARE – Festival of Radical Theatre (GB), Istropolitana Theatre Festival (SK), Maribor Theatre Festival (SI), Operadagen Rotterdam (NL) and Watermill Centre, New York (USA). He directed several original theatre projects such as *Stabat Mater: Passion; The Others, the Blind; At Least I Need not Kiss; You Need the Glass and You Need the Milk*. He designed sets and visuals for several performances in SNT Drama Ljubljana (SI), Ljubljana City Theatre (SI), SLG Celje (SI), SNT Opera and Ballet Ljubljana (SI), Carmina Slovenica (SI) and Watermill Centre (USA). In SNT Drama Ljubljana (SI) he directed *Mary's Tears* (by P. Voranc, 2018), *Amelia E.* (based on the play *The One Who Survived* by M.G. Štromar, 2019) and *Alice in Bed* (by S. Sontag, 2019). ¶ (director of *Alice in Bed*) ¶

Dragan Živadinov je študiral na UL AGRFT in sredi 80. let ustanavljal in vodil tedaj najradikalnejše eksperimentalne projekte v Sloveniji (Gledališče sester Scipion Nasice, Rdeči pilot, Kozmokinetični kabinet Noordung). Leta 1985 se je v zgodovino slovenske avantgardne umetnosti vpisal kot soustanovitelj umetniškega gibanja Neue Slowenische Kunst. Ukvaja se z gledališčem na medmrežju in z zgodovinsko-estetskimi prispevki sodeluje v Centru za raziskave scenskih umetnosti Delak (1996). Je utemeljitelj retrogardističnega postopka v gledališču in eden najvidnejših proponentov historičnih avantgard 20. stoletja (futurizma, konstruktivizma, konceptualizma itd.), pri tem pa verjame tudi v graditeljsko in preroško moč gledališke umetnosti. Prestal je selekcijo za kozmonavta in se posveča gradnji postgravitacijskih gledaliških abstraktov. (režiser predstave *Biokozmizem::Izreka*) ¶

Dragan Živadinov studied at the UL AGRFT. In the mid-1980s, he cofounded the then most radical and state-of-the-art experimental projects in Slovenia (such as Scipion Nasice Sister Theatre, Red Pilot and Cosmokinetic Cabinet Noordung). He went down in history of the Slovene art as one of the cofounders

of the art movement Neue Slowenische Kunst (New Slovene Art). He is particularly interested in internet theatre and actively collaborates with the Centre for Performing Arts Research Delak through his contributions on historical aesthetics. He pioneered the "retrogardist" theatre method, advocating the principles of the 20th-century historical avantgardes (futurism, constructivism, conceptualism, etc.) and strongly believes in constructive potential of art, as well as its prophetic capacity. Furthermore, he passed the selection of becoming an astronaut and is currently engaged in constructing postgravitational abstract theatre objects. (director of *Biocosmism::Utterance*) ¶

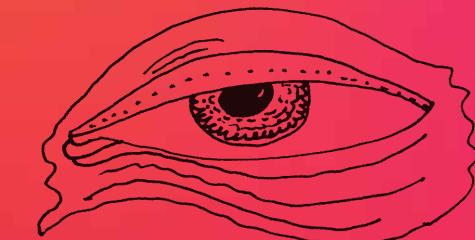
V svoji dolgoletni gledališki karieri je režiser **Eduard Miler** v sodelovanju z najpomembnejšimi slovenskimi, hrvaškimi, jugoslovanskimi, avstrijskimi in nemškimi igralskimi ansamblji oblikoval več kot sto izrazito samosvojih uprizoritev in za številne med njimi prejel več nagrad. Med drugimi je prejel nagrado Prešernovega sklada (1987), dve Borštnikovi nagradi za režijo (za predstavi *Baal* in *Beneški trgovec* v letih 1988 in 2011 v produkciji SNG Drama Ljubljana), tri lovoročne vence mednarodnega gledališkega festivala MESS v Sarajevu (v letih 1986, 1989 in 1999) ter več drugih mednarodnih nagrad. Deloval je kot umetniški vodja Slovenskega mladinskega gledališča v Ljubljani, Črnogorskega narodnega gledališča v Podgorici, SNG Drama Ljubljana, bil je tudi umetniški konzultant Kraljevskega gledališča Zetski dom na Cetinju ter umetniški koordinator Slovenskega stalnega gledališča v Trstu. Režiral je drame velikih avtorjev klasičnega in sodobnega gledališča, kot so Bertolt Brecht, Heiner Müller, Henrik Ibsen, Oscar Wilde, William Shakespeare, Bernard-Marie Koltès, Ernst Toller, Georg Büchner ter mnogi drugi. (režiser predstave *Sin*) ¶

During his long theatrical career, director Eduard Miler, collaborated with some of the most important Slovenian, Croatian, Yugoslav, Austrian and German acting ensembles, and created more than a hundred distinctly unique productions, for which he received numerous awards. Namely, he received the Prešeren Foundation Award (1987), two Borštnik Awards for directing (*Baal* of 1998 and *The Merchant of Venice* of 2011; both productions of the SNG Drama Ljubljana) and three "Laurel Wreath" awards at the MESS Inter-

national Theatre Festival in Sarajevo (in 1986, 1989 and 1999) and several other international awards. He was appointed artistic director of Mladinsko Theatre in Ljubljana, the Montenegrin National Theatre in Podgorica, and SNG Drama Ljubljana; he was also an artistic consultant of the Royal Theatre Zetski dom Cetinje and an artistic coordinator of the Slovene Permanent Theatre in Trieste. He has directed plays by many great authors of the classical and modern theatre, such as Bertolt Brecht, Heiner Müller, Henrik Ibsen, Oscar Wilde, William Shakespeare, Bernard-Marie Koltès, Ernst Toller, Georg Büchner and many others. (director of *The Son*) ¶

55 borštnik ovo

55. Borštnikovo
Maribor, 12.–25. oktober 2020
12–25 October 2020



Spremljevalni program Accompanying Programme



Oliver Sacks, Ivana Djilas

Muzikofilija:

Zgodbe o glasbi in možganih

Musicophilia:

Tales of Music and the Brain

Anton Podbevšek Teater

Klemen Janežič

Postaja samobitno Station Selbstsein

Flota Ljubljana & Zavod Flota Murska Sobota, koprodukcija Bunker, Zavod 0.1

Bobo Jelčić po motivih Antona Pavloviča Čehova *based on motifs by Anton Pavlovich Chekhov*

Tri sestre Three Sisters

Hrvatsko narodno kazalište u Zagrebu (HR)

Mateja Bučar

Parquet Ball – Nad parketom

Above the Parquet

Društvo umetnikov & Maska Ljubljana

Sharon Eyal

Soul Chain

tanzmainz, Staatstheater Mainz (DE)

Barbara Pia Jenič,

po motivih D. Alighierija

Based on motifs by D. Alighieri

Božanska komedija

The Divine Comedy

Zavod Senzorium

Simona Semenič

jerebika, štrudelj, ples pa še kaj

rowan, strudel, dance, and then some

Slovensko mladinsko gledališče & Maska Ljubljana v okviru programa Nova pošta

Simona Semenič

to jabolko, zlato this apple, golden

Zavod Imaginarni, Cankarjev dom Ljubljana, SNG Drama Ljubljana, Mestno gledališče Ljubljansko

Vsak zdaj je čas, prostor

Every Now Is Time, Space

Zavod Federacija, koprodukcija Nomad Dance Academy Slovenija

Borut Šeparović po motivih Ödöna von Horvátha in Franca Bifa Berardi based on motifs by Ödön von Horváth and Franco Bifo Berardi

Mladina brez boga

Youth Without God

Zagrebačko kazalište mladih & Montažstroj (HR)

Urška Vohar, Feminalz

Matilda in njene žemljice

Matilda and Her Buns

Zavod Emanat v sodelovanju s Klubom Gromka in Mestom žensk

Tanja Zgonc
Poklon A Tribute

Plesni teater Ljubljana & Platforma sodobnega plesa

Po motivih Williama Shakespeara in Bernarda-Marie Koltësa
Based on motifs by William Shakespeare and Bernard-Marie Koltès

H genotipu Hamlet

Towards Genotype Hamlet

UL AGRFT & Zavod Delak

Beton Ltd.

Mahlzeit

Bunker

Olja Grubić

Golo življenje

Naked Life

Via Negativa

Po motivih Günterja Grassa
Based on motifs by Günter Grass

Pločevinasti boben The Tin Drum

Berliner Ensemble (DE)

13. 10. 2020 > 20.00 <
Stara dvorana

Anton Podbevšek Teater

Oliver Sacks

Muzikoflija: Zgodbe o glasbi in možganih *Musicophilia: Tales of Music and the Brain*

Premiera Première 28. februar 2020,
Anton Podbevšek Teater

Predstava traja 65 minut in nima odmora.
Running time 65 minutes. No intermission.

Režiserka in avtorica odrske adaptacije
Director and adaptation

Ivana Djilas

Dramaturginja
Dramaturg

Jera Ivanc

Skladatelj
Composer

Boštjan Gombač

Avtorica videa
Video

Vesna Krebs

Scenografka
Set designer

Sara Slivnik

Kostumografka
Costume designer

Jelena Proković

Asistentka kostumografije
Assistant costume designer

Katarina Šavs

Svetovalka za jezik
Language consultant

Barbara Rogelj

Oblikovalka izvirne podobe
Creative designer

Eva Mlinar

Fotografinja
Photographer

Barbara Čeferin

Koproducent
In coproduction with

Cankarjev dom Ljubljana

Zasedba Cast

Aleš Valič

Aljaž Jovanović

Boštjan Gombač

Britanski klinični nevrolog, profesor in pisec Oliver Sacks (1933–2015), ki se je skromno označil za »preprostega po-deželskega zdravnika in pripovedovalca zgodb«, je avtor številnih znanstvenih člankov in kar nekaj svetovnih knjižnih uspešnic, za katere je prejel več prestižnih nagrad najvidnejših ameriških literarnih, znanstvenih in akademskih ustanov. Sacks je zaslovel predvsem s knjigo *Prebujanja (Awakenings)* o kliničnih primerih pacientov, ki so preživeli pandemijo spalne bolezni z začetka dvajsetih let 20. stoletja, po motivih knjige pa so posneli tudi istoimenski film z igralskima zvezdnicoma Robinom Williamsom in Robertom de Nirom. Strokovna javnost je bila ob njegovih znanstvenih uspešnicah dolgo zadržana, pri čemer so mu zamerili popularnost, češ da je nezdružljiva z resno znanostjo, nekateri pa so mu očitali, da služi na račun svojih pacientov, ki jih v slogu *freak showa* Phineasa Taylorja Barnuma prikazuje kot bizarre in eksotične primerke človeške vrste. Sam je bil prepričan, da so prikazi kliničnih primerov v njegovih knjigah eksemplarični in da z njimi ne osvetljuje zgolj vpliva in doživljanja nevroloških bolezni pri posameznih pacientih, temveč tudi temeljne, morda celo nepričakovane vidike delovanja možganov. Odgovoru na vprašanje o smislu človekovega bivanja, ki si ga že od nekdaj zastavljajo filozofija, umetnost in znanost, se je Sacks najbolj približal v knjigi *Muzikoflija: zgodbe o glasbi in možganih*, ki jo je kot cikel različnih zgodb nesistematično snoval vse od šestdesetih let 20. stoletja. Zgodbe o neverjetni terapevtski moći glasbe ter o vztrajnosti glasbenega spomina, ki se upira številnim možganskim poškodbam, sicer usodnim za avtobiografski, zgodovinski ali jezikovni spomin, namreč kažejo, da je glasba močnejša in nevarnejša, kot si sploh lahko predstavljamo, in da igra ključno vlogo pri razumevanju človeka, njegovih možganov in njegove zavesti. ¶ Barbra Čeferin



Oliver Sacks (1933 – 2015), a British clinical neurologist and university professor, or, as he described himself, a “simple rural physician and storyteller”, was the author of numerous scientific articles and several international bestsellers, and the winner of prestigious awards from the most eminent American literary, scientific and academic institutions. He rose to prominence with his book *Awakenings*, which recounts clinical cases of patients suffering the effects of the encephalitis lethargica pandemic (also known as “sleeping sickness”) that broke out in the early 1920s. Less than twenty years after its release, the book was reworked into a motion picture starring Robin Williams and Robert de Niro. For a long time, the expert public seemed rather disapproving of his science-based bestsellers; the scientific community rather resented his popularity, claiming it was incompatible with “serious” science, and criticized him for exploiting his patients by portraying them as bizarre and exotic specimens in the style of Phineas Taylor Barnum’s freak show. However, Sacks was convinced that the case histories in his books were “exemplary”, and that they shed light not only on the impact and experience of neurological diseases in individual patients, but also on the crucial and perhaps unexpected aspects of the functioning of the human brain. He came closest to answering the question about the meaning of human existence, which has been addressed by philosophy, art and science since the dawn of humankind, in his book *Musicophilia: Tales of Music and the Brain*, conceived as a cycle of stories, which he was collecting since the 1960s. These stories about the incredible therapeutic power of music and the endurance of musical memory that can persist in many cases of various brain injuries – otherwise devastating to autobiographical, historical or linguistic memory – show that music is more powerful and more perilous than we can imagine, and that it plays a key role in understanding ourselves, our brains, and our consciousness. ¶

14.10.2020 > 19.00 <

Kazinska dvorana

Flota Ljubljana & Zavod Flota Murska Sobota
Koproducenta Bunker, Zavod 0.1

Klemen Janežič

Postaja samobitno Station Selbstsein

Plesni performans A dance performance

Premiera Première 12. marec 2020,
Stara mestna elektrarna Ljubljana

Predstava traja 1 uro 50 minut
in nima odmora.
Running time 1 hour 50 minutes.
No intermission.

Avtor in izvajalec
Author and performer

Klemen Janežič
Dramaturginja
Dramaturg

Sara Živkovič Kranjc
Skladatelj
Composer

Branko Rožman

Glas

Voice

Nina Ivanišin

Letalni dron

Tiny whoop

Mark Bizilj

Oblikovalec svetlobe

Lighting designer

Borut Bučinel

Kostumograf

Costume designer

Timotej Rosc

Vizualni oblikovalec

Visual design

Pikto

Fotografija

Photographer

Urša Premik

Asistenti

Expert assistance

Sandi Skok

Fabio Libert

Jernej Bizjak

Dušan Janežič

Nina Ivanišin

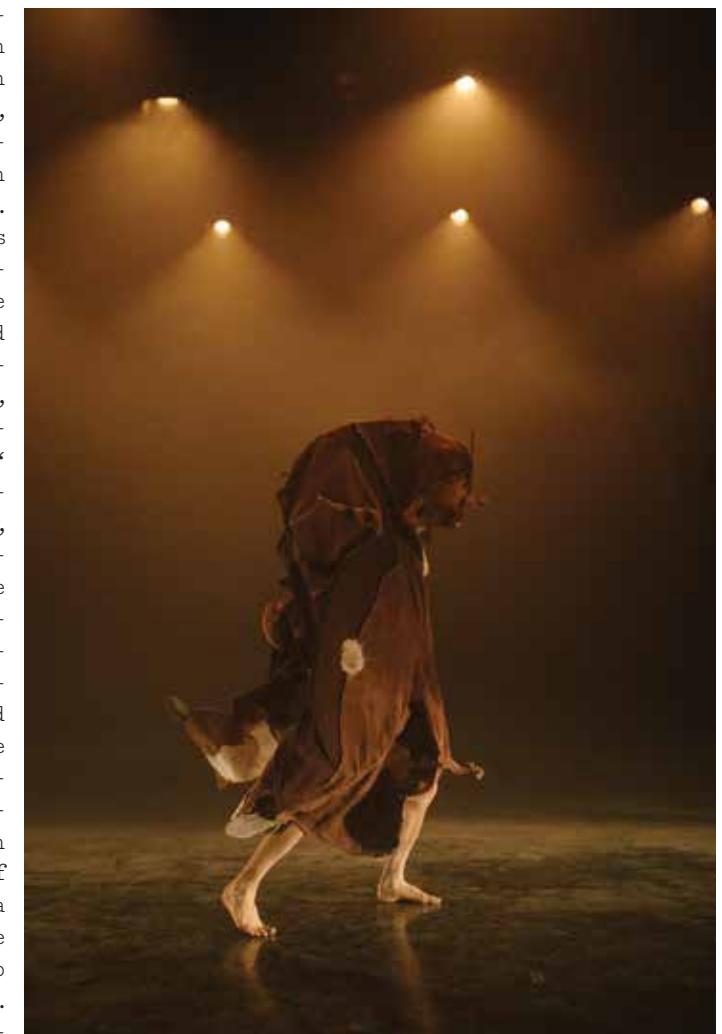
Zahvala Special thanks to

Andrej Omejec

Brigita Janežič

temveč tudi raziskujejočemu subjektu. Ta zavzame prastaro šamanško podobo človeka, odetega v živalsko kožo, ki se v stiku z vsem neznanim na svoji poti, v prostoru, ki ga zamejujeta prva ločnica teme in svetlobe, transformira – pravzaprav ga vseskozi zaznamuje izkušnja drugega, ki se refleksivno vpisuje v subjekt kot travma *rojevanja* v novo. Janežičeve koreografsko kartografiranje človeške in ne nazadnje posameznikove evolucije se tako zgodi v dveh etapah – prvo bi lahko označili kot porajanje iz kokona in privajanje na svetlobo, gre torej za proces individuacije, medtem ko se v drugi fazi subjekt *zavozla* z letalnikom (dronom), simboliom tehnološkega tujka, ki ga raziskuječi spoznava med dvema skrajnima roboma – fascinacijo in zavračanjem v obliki tesnobe. Z najdenjem ničelne točke, v kateri postane gib alegorija za podobo misli oziroma čisto energijo, Janežič sklene svojo pot telesno-duhovne prebudenosti v odrskem kontekstu, ki spominja na Dalíjevo nadrealistično likovno kompozicijo *Postaja Perpignan* (*La Gare du Perpignan*). Prav to delo je slikar po domnevnu izkustvu kozmogonične ekstaze leta 1963 razglasil za *središče vesolja*, ki je v Janežičevem primeru subjekt sam v končni podobi navidezne statičnosti, v kateri pa se v resnici vrtinčjo intenzivni, mikroskopski gibi z nakopičeno energijo, ki naposled eksplodira v končnem prizoru razdetja kot nepovratni točki v samobitnost. ¶ Urška Premik

The production explores our integration into and autonomy within today's Western structure, and the impact of the surrounding environment on our primordial nature. The basis for the author's existentialist and relational questions are the different situations and states significantly determined by the negational, or negative, by the inflections that signify "no" – powerlessness, non-acceptance, irresponsibility, indecisiveness, uncertainty –, as well as his desire for a meaningful and increasingly necessary balance between natural human reality and contrived systemic objectivity. Since he is embedded into the existing system, but also because he is researching into what is essentially hidden inside the physical, the exploration of the subject's individuality presents a double choreography challenge, as the independence is unknown not only to the audience, but also to the subject. The subject thus takes an ancient shamanic image of a human clad in animal skin, who transforms in contact with everything unknown on his path, in the space limited by the first demarcation line between dark and light – in fact, he is constantly defined by the experience of other, reflexively inscribed into the subject as the trauma of a new birth. Janežič's choreographic mapping of human and also individual evolution can thus happen in two stages – the first one could be described as a birth from the cocoon and adjustment to light, it is, thus, a process of individuation, while in the second stage the subject gets *entangled* with the drone, a symbol of a technological alien object which the researcher learns about between the two extremes – fascination and rejection manifested as anxiety. By finding point zero, in which the movement becomes an allegory for the image of thought, or pure energy, Janežič concludes his path of the physical-spiritual awakening in the stage context reminiscent of Dalí's surrealist composition *La Gare du Perpignan*. This is the work which the painter, after a supposed experience of cosmogonic ecstasy in 1963, declared to be the "Centre of the Universe", which in Janežič's case is the subject himself in his final image of perceived quiescence, in which in fact intense, microscopic movements filled with energy spin, and the energy finally *explodes* in the final scene of revelation as a point of no return into independence. ¶



15. 10. 2020 > 20.00 <
Stara dvorana

Hrvatsko narodno kazalište u Zagrebu (HR)

**Avtorski projekt Boba Jelčića po motivih istoimenske drame
Antona Pavloviča Čehova A theatre project by Bobo Jelčić after motifs
of the eponymous play by Anton Pavlovich Chekhov**

Tri sestre Three Sisters

Premiera Première 19. oktober 2019,
HNK Zagreb

Predstava traja 2 uri 20 minut in nima odmora.
Running time 2 hours 20 minutes. No intermission.

Hrvaški jezik z nadnapisi v slovenščini.
In Croatian with Slovenian surtitles.

Režiser
Director
Bobo Jelčić
Dramaturginja
Dramaturg
Mirna Rustemović
Scenograf in oblikovalec luči
Stage and lighting designer
Aleksandar Denič
Kostumografka
Costume designer
Zdravka Ivandija Kirigin
Vodja predstave in šepetalka
Stage manager and prompter
Suzana Bogdan Pavlek

Zasedba Cast
Olga Nina Violić
Maša Masha Jadranka Đokić
Ivana Iva Jerković
Andrej Andrey Marin Klišmanić
Nataša Ivanovna Natasha Ivanovna Daria Lorenci Flatz
Veršinin Vershinin Ugo Korani
Kuligin Kulygin Siniša Popović
Tuzenbach Tuzenbach Krešimir Mikić
Čebutikin Chebutykin Dušan Gojić
Soljoni Solyony Ivan Colarić

S svojim senzibilnim psihološkim profiliranjem likov, ki izhaja iz globokega razumevanja človeške hrsti, in mojstrskim razpletanjem priповednega toka se je Anton Pavlovič Čehov v zgodovino zapisal kot veliki inovator gledališča in kratke zgodbe. Njegova kanonska dramska dela, med katerimi je tudi predzadnjna drama *Tri sestre*, ki jo je dokončal leta 1900, prav na prelomu 19. in 20. stoletja, so še danes zvesti sopotni gledaliških odrov in kompleksni kompendij človeških značajev. Zgodbo o treh sestrah – Olgi, Maši in Irini –, ki vse po vrsti idealizirajo svojega brata Andreja in se na ruskem podeželju nikakor ne morejo otresti misli na vrnitev v Moskvo, pretresajo prihodi in odhodi različnih vojaških oficirjev, ki z golj podžigajo razplamtnelo ozračje, zasičeno s prizori zaljubljenosti, praznimi ljubezenskimi obljudbami, velikimi upi, trpljenjem, intrigami in nenazadnje z resignacijo. Izvirno zgodbo Čehova uporabi avtor in režiser Bobo Jelčić kot osnovo za nadaljnja raziskovanja človeških usod, pri tem pa ustvarja odprto gledališko formo, v kateri se vrednost nekega življenga vzpostavlja neodvisno od njegovega zaznamka v literaturi; gre za formo, v kateri se vseskozi zabrisujejo meje med igralcem in gledalcem. Čehov je tako posledično s svojim dramskim besedilom postavljen v vlogo zrcala, ki se v sedanjem trenutku večkratno preslikava v slojevit pletež dejanj med igralci in gledalci, ta pa se nemalokrat razplete v povsem nepričakovano smer. ¶ Mara Bratoš



One of the finest Russian and world authors, writer and playwright Anton Chekhov, who was a true innovator of depicting human characters and one of the most prominent authors of short fiction, wrote his canonical play *Three Sisters* in 1900, at the turn of the 19th and 20th century. The three sisters of the Prozorov family – Olga, Masha, Irina – and their brother Andrey live in a provincial Russian town. The military officers keep visiting them in their home and soon become regular guests of the Prozorov household, yet the sisters cannot get over leaving Moscow and all dream about returning to the big city. Here we witness scenes of love, misunderstanding, empty promises, great hopes, despair and resignation, suffering and intrigue; in these scenes, Chekhov shapes memorable characters who have been delighting lovers and creators of theatre alike for more than a hundred years. In his original staging project, Bobo Jelčić uses Chekhov's famous play as the point of departure from which the director and actors delve into exploration of

the fates of Chekhov's protagonists, as well as the fates all of us. The project seeks answers to the numerous questions posed in the original text, and it will explore the boundaries of theatrical art, creating an open form, in which life is as precious as literature; a form that erases boundaries between a dramatic actor/actress and the spectator. Chekhov and his text thus become a mirror that is multiplied by the actions of actors and spectators, creating a complex form of interrelationships, always reflecting the present moment. ¶

16. & 17. 10. 2020 > 19.00 <
Kazinska dvorana

Društvo umetnikov & Maska Ljubljana

Mateja Bučar

Parquet Ball – Nad parketom Parquet Ball – Above the Parquet

Premiera Première 9. september 2020,
Zlata dvorana Narodne galerije Ljubljana

Predstava traja 2 uri in nima odmora.
Prva izvedba predstave je v krajši obliki in traja 40 minut.
Running time 2 hours. No intermission.
First performance in abridged version with a duration of 40 minutes.

Gibalki, plesalki, soustvarjalki
Movement, dance, co-creation
Kristina Aleksova, Maja Kalafatić
Avtorica in koreografinja
Concept and choreography

Mateja Bučar
Avtor vizualne podobe
Visual designer

Vadim Fiškin
Oblikovalec zvoka
Sound designer
Borut Savski
Izdelava parketne žoge
Parquet ball manufacture
Matija Jakin, MOJ HOBI
Vodja produkcije
Head of production
Tina Dobnik

Zahvala
Special thanks to
Stephan Doeppner
Aleša Valič
Zavod ZET

V sodelovanju
z Narodno galerijo Ljubljana
in Kinom Šiška.
In collaboration with
National Gallery Ljubljana
and Kino Šiška

Parquet Ball je najnovejše plesno delo Mateje Bučar. Bolj kot nakazovanje vsebine in bistva predstave, njene skrivne poante in implikacije, je naslov tukaj vse, kot zapoveduje znamenit latinski pregor: *nomen est omen*. Parquet Ball v prvi vrsti asocira na detajlno stilizirane dvoranske plese, bale in vrhunce družabnega življenja, kot jih je anticipirala plesna umetnost v meščanski družbi: lahko si predstavljamo, kako po razkošnih dvoranah krožijo pari v večernih oblekah, kako se ob slokih silhuetah v frakih vrti muslin ... Vendar tej živopisni aluziji stoji nasproti stroga dobesednost naslova, Parquet ball – krogla, narejena iz parketa, parketna žoga. V srcu predstave ždi materializacija naslova, okrogel predmet iz parketa, ki se v svoji asociativni nemosti, avtoreferenčnosti, tautološkosti in ob izmenjujoči se prisotnosti plesnega telesa giblje po prostoru. Med plesalko in žogo se dogaja svojevrstna vzporednost brez dramatičnega loka intencionalne interakcije dveh akterk. Namesto tega v prostoru najdemo dve telesi, dve zasebni entiteti, ki izvajata medosebno razmeroma neodvisno koreografijo ter ustvarjata dva momenta, ki ju opredeljuje izrazita materialnost gibanja in zvoka. Plesalka in krogla delujeta kot dve dinamični enoti, ki znotraj očitne medsebojne materialne razlike uravnnavata in merita svoje gibanje. Dvojnost funkcionalnosti in fizičnosti preveva celotno dogajanje predstave: kljub pogostim reminiscencam na poteze klasičnega baleta, presenetljivo opazne v točkah, ki jih izvaja žoga, se ples vendarle dogaja kot študija lastne elementarnosti. Refleksijo radikalne materialnosti predstava izrecno zgosti v sekvenkah, v katerih se v plesu znajdeta dve parketni žogi – potem trenutku ni več nobenega dvoma: vse nastopajoče so le material, ki točkovno zadeva drugi material in zarisuje določeno arhe-shemo teles plesnega gibanja. // Vladimir Vidmar



Parquet Ball is the title of Mateja Bučar's latest dance piece. More than just a general indication of the contents, or the essence of the production, its secret point and the implication, the title here is everything, or as the famous Latin adage dictates, *nomen est omen*. Parquet Ball does first remind us of precisely stylised ballroom dances, balls and highlights of the social season as dance art in the bourgeois society anticipated them: perhaps we imagine couples in formal attire circulate luxurious halls, and muslin swirl around the elegant figures in tails ... But this colourful allusion is confronted with the austere literality of the title Parquet Ball – a ball made of parquet wood, in other words, an actual parquet ball. In the core of the production there is, thus, the literal materialisation of the title, a round object made of parquet which in its associative restlessness, self-reference, tautology and in alternating presence of a dancing body moves around the space. The duality of the functionality and the physicality thus permeates the entire course of the show: despite the frequent reminiscences of the movements from the classical ballet, surprisingly obvious in the parts that the ball performs, the dance nevertheless occurs as a study of its own elementarity. The reflection of the radical materiality becomes particularly dense in the sequences in which two parquet balls appear in the dance – after that moment, there is no longer any doubt: all the performers are just material that shares touching points with other materials and draws a designed arch-scheme of the bodies in dance movement.//Vladimir Vidmar

Vadim Fiškin

16. 10. 2020 > 20.00 <
Velika dvorana

tanzmainz, Staatstheater Mainz (DE)

Soul Chain

Sodobni balet *A contemporary ballet*

Premiera Première 28. oktober 2017,
Staatstheater Mainz

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

Koreografinja *Choreographer*

Sharon Eyal

Umetniški svetovalec

Artistic consultant

Gai Behar

Skladatelj Composer

Ori Lichtik

Kostumografka Costume designer

Rebecca Hytting

Scenograf in oblikovalec luči

Set and Lighting designer

Alon Cohen

Zasedba *Cast*

Madeline Harms

Daria Hlinkina

Bojana Mitrović

Nora Monsecour

Amber Pansters

Maasa Sakano

Marija Slavec

Milena Wiese

Zachary Chant

Finn Lakeberg

Cornelius Mickel

Sándor Petrovics

Matti Tauru

Louis Thuriot

John Wannehag

Mednarodna predstava
International performance

Znavdihom močnih čustev, ki se spletajo okrog fenantoma ljubezni, je koreografinja projekta Soul Chain (*Veriga duš*) Sharon Eyal združila dve na videz precej različni načeli – balet in elektronsko glasbo – v dih jemajočo podobo sodobnega plesa. Celoten plesni ansambel se posledično prelevi v gomazeč stroj energije, ki si je zaradi izredno zahtevne koreografije upravičeno prislužil nemško gledališko nagrado Faust v letu 2018. Čeprav sta po besedah koreografinje glavni temi plesne predstave ljubezen in hrepenenje, bi bilo zmotno pričakovati preveč romantične, saj so gibi vpričeni predvsem v estetiko animalističnega in čistega uniformiranega skupinskega gibanja, za katerega sta potrebni stroga disciplina in visoka raven ritmične uglašenosti. Dlje ko traja ta usklajenost, več časa ima gledalec na voljo, da pozorno opazuje bistvene razlike med plesalci in odkrije celovito namero njihove odrske prezence. Kot trdi koreografinja, se prav iz strukture Enega opazi, kako zelo se ljudje razlikujemo, in kontrasti, ki se vzpostavlajo med posameznico, posameznikom in skupino, reflektirajo avtorično ljubezen do absolutne enkratnosti vsakogar. Prav ta je paradoksnega namreč edina kategorija, ki nam je vsem skupna – in tudi to je navsezadnjne formalni plesni okvir, v katerem se prej ali silej zgodi ljubezen. ¶



Inspired by strong emotions all around love, the Soul Chain choreographer Sharon Eyal connects ballet and electro – the two very unlike phenomena – into a thrilling contemporary dance. The ballet ensemble thus becomes a swarming dance machine, full of energy, that is reflected in an extremely challenging choreography that won the German theatre prize “Der Faust” in 2018. Even though the choreographer defines Soul Chain as a play about love and longing, one should not expect too much romance. Rather, the movements are animalistic and pure, a swarming group that moves with the highest discipline in rhythmic unison. The longer this unison lasts, the more time we have to search for the differences and can find the dancers in full intention. As the choreographer says, one can see in the homogenous structure of the One, how different we are. So here, in the contrast between the group and the individual, the choreographer expresses her love for the absolute uniqueness of each individual. After all, paradoxically as it may seem, uniqueness is the only category that is universal to us – and this, too, is ultimately a formal dance frame, in which the “Love” can take place eventually. ¶

Andreas Etter

17. 10. 2020 > 12.00 & 16.00 <
Preddverje SNG Maribor

Zavod Senzorium

Barbara Pia Jenič, po motivih Danteja Alighierija

Based on motifs by Dante Alighieri

Božanska komedija The Divine Comedy

Senzorialna predstava

A sensorial performance

Premiera Première 2. december 2019,

Muzej novejše zgodovine Slovenije

Predstava traja 60–70 minut in nima odmora.

Prvih 45 minut imajo obiskovalci prevezte čez oči.

Running time 60–70 minutes. No intermission.

For the first 45 minutes, visitors are blindfolded.

Avtorka, režiserka, oblikovalka vonjev
Author Director and Scent designer

Barbara Pia Jenič

Avtor zvočne podobe Sound designer

Peter Penko

Scenografki Raja Set designers of Paradise

Barbara Pia Jenič, Nataša Skušek

Avtorka reklamnega besedila osmega kroga
Advertisement copy in the 8th circle

Barbara Pia Jenič, Peter Penko

Avtorka motivacijskega besedila osmega kroga
Motivational speech in the 8th circle

Vesna Hauschild

Strokovni sodelavec Professional consultant
dr. Igor Areh

Izvajalke in soustvarjalke

Cocreators and sensorial guides

Vesna Hauschild, Barbara Pia Jenič,
Nataša Skušek, Luna J. Šribar, Liza Šimenc,
Janja Vranjek (2019) Vesna Hauschild,
Barbara Pia Jenič, Jerica Majerhold Ostrovrišnik,
Janja Vranjek (2020)

Glas Danteja Alighierija (posnetek)
Voice of Dante Alighieri (audio recording)

Tomaž Gubenšek

Glas Beatrice (posnetek)

Voice of Beatrice (audio recording)

Barbara Pia Jenič

Glas reklamnega govora v osmem
krogu (posnetek) *Voice of the commercial
in the 8th circle (audio recording)*

Barbara Pia Jenič

Glas motivacijskega govora osmega
kroga (posnetek) *Voice of the motivational speech
in the 8th circle (audio recording)*

Vesna Hauschild

Podoba Beatrice v Raju

The image of Beatrice in Paradise

Janja Vranjek/Liza Šimenc

Na senzorialnem potovanju v 21. stoletju vstopamo v Descartesovo trditev »Cogito, ergo sum ... Mislim, torej sem«. Izhodišče za pot in kontekst Božanske komedije je koncept placebo, kot ga je na novo premislila kvantna fizika. Gre za misel, ki jo naši možgani proizvajajo, pri tem pa tvorijo pekel, vice ali raj tukaj in zdaj. Da bi izkusili vsa tri stanja bivanja, nam ni treba umreti, saj že tukaj in zdaj doživljamo najhujše. Tudi zato je *La Divina Commedia* za današnji čas tako zelo potrebna in nujna – ne kot ideja o posmrtnem življenju, temveč kot ideja o sedanjem, tuzemskem bivanju. ¶ Vsa tri stanja zavesti – Pekel, Vice in Raj – v sebi in v svetu zelo dobro poznamo. Dante govorí o posmrtnem življenju, saj naj bi bila zavest edina nematerialna esenca, ki odide z nami v posmrtno bivanje, če to seveda obstaja. V kakršnem stanju zavesti bomo na koncu življenja (koliko grehov ali dobrega bomo imeli *na vesti*), takšno bo naše bivanje po smrti. ¶ Tudi v predstavi ne gre za religiozne predele onostranstva, temveč za stanja zavesti, v katerih se nahaja duša, posledično naše misli in dejanja. Božanska komedija nas vodi do očiščenja, zato je njena dramska struktura zasnovana kot potovanje, ki je zelo blizu uprizoritvenim metodam senzoričnega gledališča. Še več, z bogato slikovitostjo krogov ponuja ogromno možnosti za celo vrsto osebnih senzoričnih doživetij. Kot je Vergil spremjal Danteja, tako senzorialni izvajalci osebno spremeljajo obiskovalce predstave. ¶ Nada Žgank



Ona sensorial journey in the 21st century, we enter into the concept: *“I think, therefore I am.”* The starting point for the journey and context of *The Divine Comedy* is the placebo concept as reassessed by the quantum physics. It's about the thought that our brain produces, forming hell, purgatory or paradise right here and now. To experience all three states of being, we do not need to die, as we are already experiencing the worst right here and now. This is also the main reason why *Divina Commedia* is still relevant for this time – not the idea of the afterlife itself, but the idea of being here and now. ¶ We are all well aware of all three states of mind, within ourselves and in the world. Hell, Purgatory and Paradise are states of consciousness. That is why Dante talks about the afterlife because consciousness is supposedly the only intangible substance that goes with us into the afterlife. And depending on what state of consciousness we will be at the end of life (how many sins or good deeds we will be held accountable for), this will be our existence after death. ¶ But even here it is not a matter of hell, purgatory or paradise, it is a state of consciousness, in which the soul is located, and consequently our thoughts and actions. *Divine Comedy* thus leads us to purification from all the bad and the good in man. At the same time, its dramatic structure is conceived as a journey, which is very close to the performing methods of sensorial theatre. Moreover, in its rich picturesqueness of the various stages, circles, it offers tremendous potential for a sensorial experience. Just as Virgil accompanied Dante, the sensorial performers will personally accompany visitors through the show. ¶

17. 10. 2020 > 19.00 <

Vetrinjski dvor

Slovensko mladinsko gledališče & Maska Ljubljana v okviru programa Nova pošta

Simona Semenič

jerebika, štrudelj, ples pa še kaj *rowan, strudel, dance, and then some*

Komedija A comedy

Premiera Première 26. oktober 2018,
Slovensko mladinsko gledališčePredstava traja
2 uri 30 minut
in ima en odmor.
Running time
2 hours 30 minutes.
One intermission.Režiser
Director
Janez Janša
Avtor animacije
Animation
Luka Umek
Avtor glasbe in zvoka
Music and sound
Eduardo RaonZasedba Cast
Stane Tomazin

Besedilo Simone Semenič je izjemna, bravurozna komedija, ki se po eni strani igra z lastnim žanrom, tako da preizpravi meje komičnega, po drugi strani pa z meščansko predpostavko gledališča, ki je provokacijo pripravljeno sprejeti, a le do določene mere. Že v napotkih za uprizoritev avtorica neizprosno zahteva redukcijo kakršnihkoli kompromisov, zato ne preseneča, da so nekatere umetniški vodje slovenskih gledališč to besedilo zavrnili: »Če imajo igralke in igralci kakršenkoli predsodek ali težave z goloto in seksualnostjo na odrnu, naj ne sodelujejo pri uprizarjanju tega besedila.« ¶ Na prvi pogled je *jerebika, štrudelj, ples pa še kaj* igra o nekem zgodovinskem času (o 60. letih prejšnjega stolletja) in o manifestacijah temeljne slovenske ideološke razklanosti (klerikalni in liberalni pol) v Vipavski dolini. A bolj ko se zadava razpleta, bolj postaja igra portret sodobne slovenske družbe, v kateri ideološko prepričanje zlahka zamenja pragmatizem koristi. Besedilo v svoji intenziteti nenehno prehaja med časi in kraji in je v tem smislu celo bolj podobno filmskemu scenariju. Filmska in metagledališka govorica je podlaga za neke vrste ambientalno filmsko postavitev. Besedilo je uprizorjeno kot (nemi) film s podnapisi. ¶



This text by Simona Semenič is a remarkable comedy, a truly striking bravura that tackles its own comic genre by questioning the very limits of comedy, while on the other hand addresses the perception of theatre by the bourgeois society, which is ready to accept provocation, yet only up to a certain point. Author's "staging instructions" demand a reduction of any compromises in a rather ruthless tone, so it was not really surprising that some Slovenian theatre arts managers rejected this text: "If actors and actresses have any prejudice or feel uncomfortable being naked and sexual on stage, they should not be involved in the staging of this text." ¶ At first glance, *rowan, strudel, dance, and then some* strikes us as a play about a certain historical era (the 1960s) and the manifestations of the underlying Slovenian ideological schism (as manifested in the clerical bloc vs. the liberal fraction) in the Vipava Valley. But as the story unfolds, the more the play evolves into a portrait of a modern Slovenian society, in which pragmatic benefits can quickly replace ideological convictions. In its intensity, the text continually moves between times and places, and is in this regard more like a film script. Specifically, its film- and meta-theatre speech form the basis for a rather ambient film set-up, as the text is staged as a (silent) movie with subtitles. ¶ © Andraž Kobe

17. 10. 2020 > 20.30 <
Velika dvorana

Zavod Imaginarni
Koproducenti Cankarjev dom Ljubljana,
SNG Drama Ljubljana, Mestno gledališče ljubljansko

Simona Semenič

to jabolko, zlato *this apple, golden*

Sodobna drama A contemporary drama

Premiera Première 5. decembra 2019,
Štihova dvorana Cankarjevega doma

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

Režiser Director

Primož Ekart

Dramaturginja Dramaturg

Simona Hamer

Lektorica Language consultant

Maja Cerar

Kostumografka Costume designer

Jelena Proković

Skladatelja Composers

Duo Silence (Boris Benko, Primož Hladnik)

Vokalistka Vocalist

Nina Šardi (JUNEsHELEN)

Koreografinja Choreographer

Rosana Hribar

Oblikovalec svetlobe

Lighting designer

Andrej Hajdinjak

Asistentka dramaturgije (študijsko)

Assistant dramaturg (as student)

Helena Šukljan

Asistentka kostumografije

Assistant costume designer

Katarina Šavs

Mojster luči

Master electrician

Luka Malovrh

Tonski mojster

Sound engineer

Drago Potočnik

Zasedba Cast

Barbara Cerar k. g. a. g.

Mirjam Korbar

Nika Rozman k. g. a. g.

Mia Skrbinac

Primož Vrhovec k. g. a. g.

Simona Semenič s svojo prepoznavno pisavo vsekakor predstavlja vrh slovenske sodobne dramatike. Večkratna Grumova nagrjenka in nagrjenka Prešernovega sklada v tekstu *to jabolko, zlato* osvetljuje žensko seksualnost, ki se je loteva iskreno, igriivo, tudi žegečkljivo, predvsem pa osvobajajoče prizemljeno. Njeni (ženski) liki slalomirajo med željo in obvezo, zaupnostjo in odtujenostjo, intimnim hrepenenjem in družbenimi pričakovanji, med prav in narobe ... vse do vrhuncev, kjer »se cajt ustavi in potem cajt stoji«. Gledališko potentno panorama prizorov in zgodb, ki se v edinstvenem prepletetu duhovitih dialogov, mojstrskih monologov in poetičnih didaskalij postavlja pred gledalca, je režiral Primož Ekart, ki se je v preteklosti že dvakrat uspešno spopadel z dramatičnim opusom Simone Semenič. ¶ Besedilo *to jabolko, zlato*, ki je bilo leta 2017 nominirano za Grumovo nagrado v okviru 47. Tedna slovenske drame, vzpostavlja povsem svoja pravila, ki se spletajo okrog avtorice (ženskega avtorja), spolnosti, kot jo poznajo ženske, odnosov, kot jih videjo ženske, in ne nazadnje v realnosti, v kateri sodobne ženske (iz)živijo svoje fantazije. Na prvi pogled bi se lahko zdelo, da so moški z odgovorom radikalnega feminizma doživelji lastno objektivacijo, a jim protagonistke vseeno puščajo dovolj prostora, da v medsebojnih odnosih razberemo dileme obeh spolov glede partnerskega odnosa, ljubezni, varanja, celo do spovedovanja. Gre za dinamično prepletet diskurz vzporednih zgodb, ki v dialoški in didaskalijski obliki omogoča fleksibilne in odprte režijske rešitve, oblikovanje dramskih vlog, ki so lahko drzne ali pritajene, simbolne ali eksplicitne, surove in spet romantične. Jabolko – simbol prepovedanega sadeža, spoznaja, svobode in božanskega – v predstavi združuje ženske, žensko in moškega, žensko in svet v čisto erotično igro ter jo tako s plaščem spodobnega spretno obvaruje pred tem, da bi se pogreznila v pornografijo, in to povrh vsega v gledališču, v odprttem diskurzu z gledalcem. ¶



With her recognisable style, Simona Semenič definitely represents the pinnacle of contemporary Slovenian drama. In her play *this apple, golden*, the winner of several Slavko Grum Awards and a Prešeren Foundation Award laureate sheds light on female sexuality and deals with it in a way that is playful, honest, titillating, but most of all liberating, yet grounded. Her (female) characters slalom between desire and duty, intimacy and alienation, intimate longing and social expectations, between right and wrong ... all the way to the climaxes where “the time stops and then the time stands still”. This theatrically potent panorama of scenes and stories, which stands in front of the spectators as a unique network of witty dialogues, masterful monologues and poetic stage directions, was directed by Primož Ekart, who has twice before successfully tackled the plays by Simona Semenič. ¶ *this apple, golden*, which was nominated for the Grum Award at the 47th Week of Slovenian Drama in 2017, establishes a set of rules that are entirely its own, and weave around the author (*a woman author*), sexuality as women know it, relationships as women see them and finally, reality, in which contemporary women live (out) their fantasies. At a first sight, it

might appear that with the response of radical feminism men have experienced their own objectification, but the protagonists still leave them enough space, which then allows us, from their relationships, to discern the dilemmas of both genders when it comes to partnerships, love, cheating, even confession. The text is a dynamic discourse of intertwined stories that allow open and flexible directorial solutions in both, stage directions and dialogue, and creating dramatic roles that can be daring or subtle, symbolic or explicit, crude, and yet again romantic. In this production an apple – the symbol of a forbidden fruit, knowledge, freedom and the divine – joins women, a woman and a man, a woman and the world into a pure erotic game and thus cleverly shields it with a coat of *the respectable* and saves it from sliding into pornography – in theatre of all places, in an open discourse with the spectator. ¶ Marko Povše

18. 10. 2020 > 20.00 <
Tribuna na Velikem odru

Zavod Federacija

Snježana Premuš

Vsak zdaj je čas, prostor *Every Now Is Time, Space*

Sodobnoplesni avtorski projekt *A contemporary dance project*

Premiera Première 30. september 2019,
Stara mestna elektrarna Ljubljana

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

Koproducent In coproduction with
Nomad Dance Academy Slovenija

Partnerji projekta Project partners
Zavod Bunker, Workshop Foundation Budapest,
Lokomotiva Center for New Initiatives in Arts
and Culture, CUK Kino Šiška

Avtorski projekt je del programskega sklopa
Creative Crossroads v okviru večletnega programa
Long life burning (EU program Ustvarjalna Evropa).
*The project was created as a part of the programme
incentive Creative Crossroads within the framework
of the multiannual programme Long life burning
(EU programme Creative Europe)*

**Avtorka koncepta in principov, umetniška vodja
projekta Concept, principles and artistic direction**
Snježana Premuš

Sousvarjalci, plesalci

Cocreation and dance performance

Dragana Alfirević, Anja Bornšek,
Snježana Premuš, Dejan Srhoj, Tina Valentan,
Gregor Zorc, Ivan Mijačević

Avtor zvočnih pokrajin in glasbenik
Soundscaping and music performance

Boštjan Perovšek

Oblikovalka svetlobe in izvajalka

Lighting designer and performance

Špela Skulj

Kostumografka Costume designer

Barbara Kapelj

Fotograf Photographer

Madster

Avtorka videa Video

Maša Nonković

Prevajalka in lektorika

Translation and proofreading

Jana Wilcoxon

Koordinatorka in podpora producentka

Coordination and production assistance

Jasminka Založnik

Zahvala Special thanks to

Suzana Koncut, Sonda4

Fizične manifestacije so del raziskovalnega sodobnoplesnega projekta, ki ga Snježana Premuš razvija od leta 2012 z različnimi sodelavci. S kinestetično-plesnim sistemom se osredotoča na študij koreografskih situacij, opazovanja, refleksije z različnimi občinstvi, umetniki in strokovnjaki ter generiranja specifičnih partitur in predstavnih formatov, ki najbolj ustrezajo posameznemu segmentu raziskave. V osebni, družbeni in javni prostor sodelavci vnaša premislek o telesnosti. Nasproti discipliniranemu telesu avtorica postavlja dinamično telo, ki se iznika discipline, ker svoje gibalne in čutne procese zaznava, proizvaja in artikulira onstran predpostavljenih telesnih kodov in oblik. V predstavi *Vsak zdaj je čas, prostor* avtorica ohranja svoj osnovni fokus, pri tem pa misli somatsko praks kot gradivo in sistem za revitalizacijo družbenega telesa ter vstopa v nova razmerja skozi raziskavo percepceije, kjer skupaj z občinstvom doživlja in opazuje, kaj nas poganja ter kako neozaveščene podobe percepceije vznikajo v t. i. skupnih simultanih prostorih. Predstava, ki se ukvarja predvsem s percepциjo v današnjem hiperproduktivnem svetu ter z vprašanjem, kako zaznavamo lastno telo in telo drugega, je zato zrežiran multimodalni prostorski sistem, v katerem se različne podobe integrirajo in razpadajo v edinstvene kompozicije. Občinstvo se ne sooča z linearno dramaturško strukturo, ampak meandrira v vedno bolj razširjeni pokrajini simultanih dogodkov, podob, možnih povezav in izkušenj, ki jih gledalec ne ureja zgolj v svojo zgodbo, temveč se kaže predvsem v njegovi odzivnosti in ustvarjalnem kopiranju možnih občutkov, pomenov in dejanj. ¶



Physical manifestations represent a significant part of a dance research project that Snježana Premuš has been developing since 2012 with various collaborators. With its kinaesthetic dance system, the study focuses on various choreographic situations, observations, reflections provided by different audiences, artists and professionals, while generating specific scores and presentation formats that would suit best the particular segment of the research. The author introduces some plausible reflections on physicality within personal, social and public space by questioning the disciplined body as a contrast to the dynamic body that is able to detect, produce and articulate movement and sensory processes beyond the presupposed body codes and forms. In the performance *Every now is time, space*, the main focus of the research remains our perception in the modern world of hyperproduction, as well as the question, how we perceive our own bodies and bodies of others. Moreover, by introducing the somatic practise as a system for revitalisation of the social body and by tackling the question what initiates the actions, decisions and how perceptual images that we are unaware of emerge in so-called collective simultaneous spaces, the performance is thus directed into a multimodal spatial system where different images integrate and disintegrate into unique compositions. As a result, the audience is not exposed to a linear dramaturgical narrative but rather encouraged to wander about in an ever-expanding landscape of simultaneous events, images, possible connections and experiences. Consequently, each viewer not only "arranges" these perceptions into his/her own "story", but also incorporates them into his/her own set of plausible responses and creative accumulation of possible forms of sensations, meanings and acts. ¶ © Madster

19.10.2018 > 19.00 <

Tribuna na Velikem odru

Zagrebačko kazalište mladih & Montažstroj (HR)

Borut Šeparović, po motivih istoimenskega romana Ödöna von Horvátha in socio-filozofske študije Franca Bifa Berardija Heroji: množični umori in samomor Based on motifs of the eponymous novel by Ödön von Horváth and inspired by Franco Bifo Berardi's socio-philosophical study: Heroes: Mass Murder and Suicide

Mladina brez boga Youth Without God

Izvirni naslov predstave Original title of the play

Mladež bez boga

Izvirni naslov romana Original title of the novel

Jugend ohne Gott

Premiera Première 22. februar 2019,
ZKM Zagreb

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

Hrvaški jezik z nadnapisi v slovenščini.
In Croatian with Slovenian surtitles.

Avtor koncepta in režiser

Concept and director

Borut Šeparović

Scenarista in dramaturga

Script and Dramaturgs

Borut Šeparović, Ivana Vuković

Sodelavec za odrski gib

Stage movement

Damir Klemenčić

Scenografa Set designers

Borut Šeparović, Konrad Mulvaj

Avtorja videa in multimedije

Video and multimedia

Montažstroj & Mitropa

Oblikovalci zvoka in glasbe

Sound and music

Montažstroj, Michel Corrette,

Antonio Vivaldi

Kostumografka Costume designer

Marta Žegura

Oblikovalec luči Lighting designer

Aleksandar Čavlek

Oblikovalec zvoka Sound designer

Bruno Fretze

Vodja predstave Stage manager

Petra Prša

Zasedba Cast

Rakan Rushaidat

Ugo Korani

Boris Barukčić

Lucija Dujmović

Ivana Gulin

Ivan Pašalić

Bernard Tomić

Mednarodna predstava
International performance

Avtorski projekt Boruta Šeparovića *Mladina brez boga* bi lahko definirali tudi kot intertekstualno gledališko intervencijo ali celo fuzijo dveh kanonskih besedil – istoimenskega romana Ödöna von Horvátha (*Jugend ohne Gott*), ki je nastal leta 1938, v ključnem zgodovinskem trenutku, ki ostaja zaznamovan z nepreklicnim vzponom nacional-socializma in tretjega rajha, ter socio-filozofske študije *Heroji, množični umori in samomor* Franca Bifa Berardija iz leta 2015. Temeljno vprašanje, ki si ga zastavlja avtor in režiser Šeparović, je, kaj se poraja na senčni strani oziroma v praznem medprostoru ideologije nekega političnega sistema v relaciji do nosilcev njegove paradigm. Sprožilni dogodek Horváthovega romana – učiteljevo oštrevanje učenca zaradi politično nekorektnega komentarja in skupinski napad na nemočnega učenca javnosti na očeh – porodi celo vrsto vprašanj, ki si jih v prvi vrsti zastavljajo nosilci slike herne paradigm že od Platonove *Države* naprej: »Kakšna bo ta generacija? Bodo njeni pripadniki dovolj trdni ali pa bo v njih prevladala krunata narava?« Ödön von Horváth je kot možni izhod iz te konfliktne *praznine* – še posebej ko ni več nobene avtoritete, nobenega boga, ki bi bdel nad nami – videl v mladih, ki berejo prepovedane knjige in se ne udeležujejo množičnih vojaških parad. Berardi trdi nasprotno in zavrača Horváthovo slepo upanje, pri tem pa do konca izpelje svoj pesimistični credo: demokracija v resnici nikoli ne bo vzpostavljena in kapitalizem nikoli ne bo premagan. Ko ni nobenega nasprotovanja več, se lahko zgolj vprašamo: »Kaj nam je storiti, ko so vse možnosti izčrpane?«



Borut Šeparović's theatre project *Youth Without God* could also be defined as an intertextual theatrical intervention or even a fusion of two canonical texts – the eponymous novel by Ödön von Horváth (*Jugend ohne Gott*), written in 1938, at a crucial historical moment, which remains marked by the irreversible rise of National Socialism and the Third Reich, and a 2015 socio-philosophical study *Heroes: Mass Murders and Suicide* by Franco "Bifo" Berardi. The fundamental question posed by author and director Šeparović is: "What arises from the shade, or rather, from the void of the interspace of the ideology of a political system in relation to the agents of its paradigm?" The triggering event of Horváth's novel – a schoolteacher reprimanding a student for his "politically incorrect" commentary, and a group attack on a helpless student in the public eye – thus raises a number of questions that have been posed by the agents of every paradigm since Plato's *Republic*: "What will this generation be like? Will they be strong or just cruel?" Ödön von Horváth saw a hope, a possible exit form this conflicting vortex of 'void' – especially when there is no authority left, no God above us – in the young people who read forbidden books and refused to join mass military parades. However, Franco Berardi rejects Horváth's blind hope and work and proposes an utterly pessimistic conclusion: democracy will never be established, and capitalism will never be defeated. When there is no more opposition, there is only one question left to ponder on: "What to do when nothing can be done?"

Marko Ercegović

19.10.2020 > 21.30 <
Narodni dom Maribor

Zavod Emanat v sodelovanju s Klubom Gromka in Mestom žensk

Urška Vohar, Feminalz

Tatovi podob predstavlajo: Matilda in njene žemljice *Image Snatchers Present: Matilda and Her Buns*

Burleskni performans A burlesque performance

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

Premiera Première 14. september 2017,
Klub Gromka, AKC Metelkova, Ljubljana

Avtorica in izvajalka
Author and performer

Urška Vohar (Matilda Buns)

Odrske intervencije in svetovanje
Stage intervention and advisors

Feminalz, Tatovi podob *Image Snatchers*
(Loup Abramovici, Maja Delak, Daniel
Petković, Nataša Živković)

Kostumografka

Costume designer

Urška Recer

Oblikovalka maske

Make-up designer

Tina Prpar (Tinka Pobalinka)

Skladatelj in avtor glasbene opreme
Composer and music selection

Luka Prinčič

Oblikovalec luči

Lighting designer

Janko Oven

Fotografinja

Photographer

Nada Žgank

Izvršna producentka

Executive producer

Sabina Potočki

Matilda je ženska, vsaj po navadi je videti kot ženska. Ni umetnica, vendar najde navdih v vsakdanjih stvareh, kot so banane in opice, bazeni in mleko, elastan in trikoji, disco ples, njene prsi, in v konceptih, kot so ženska, mati, družina, dvoumnost, neumnost in svoboda. Matilda rada pojde, udarja po

bobnih in piše pesmi. Dela s podobami, ki izhajajo iz njenih sanjarjenj, vendar ne izključno. Oder je njen dom in tam resnično zaživi. ¶ Redni, modularni, presenetljivi, nikoli isti in predvsem umetniško-družabni večer *Tatovi podob* so v različnih oblikah sodelovanja vzpostavile sodelavke in sodelavci skupine Feminalz. Ta burleskni kolektiv pod okriljem zavoda Emanat deluje od leta 2013. Jedro sestavlja stalna skupina performer/performerjev, medse pa pogosto povabijo tudi druge odklonske gostje/goste. V petih letih obstoja je nastalo več kot petdeset različnih točk, ob vsaki izvedbi pa z uspešnimi strategijami apropiacije in reciklaže poskrbijo za čisto novo izkušnjo. S serijo *Tatovi podob predstavlajo* skupina Feminalz vzpostavlja način dela, kjer bodo članice in člani skupine podrobneje pogledali v življenje enega izmed tehnoburlesknih likov. Septembra 2017 se je v solo večeru kot prva predstavila Urška Vohar, ki kot članica skupine Feminalz nastopa pod umetniškim imenom Matilda Buns. ¶



Matilda is a woman, at least usually she looks like one. She is not an artist, but she finds inspiration in ordinary things, like bananas and monkeys, swimming pools and milk, spandex and leotards, disco dancing, her breasts and concepts like woman, mother, family, ambiguity, foolishness and freedom. Matilda loves singing, slamming drums and song writing. She works with images that are based on her daydreaming, but not exclusively. Stage is her home and where she truly comes alive. ¶ *Image Snatchers* is a regularly held, modular, always surprising, and never the same art-social event, constituted collectively by members of the group Feminalz. This burlesque collective has been working under patronage of Emanat Institute from 2013 onward. The core is composed of a permanent group of performers while they also frequently invite other outlandish guests to join them. In five years of existence they have created over 50 acts, in every show they use successful strategies of appropriation and recycling to deliver a brand-new experience. With series *Image Snatchers Present* the collective Feminalz embarked on a new way of working, as the members of the group took a closer look into the life of one of the techno-burlesque characters. The first act of this framework was a debut by Urška Vohar, who appeared as a member of the group Feminalz under her stage name Mathilda Buns in September 2017. ¶ Nada Žgank

20. 10. 2020 > 17.30 <

Lutkovno gledališče Maribor

Plesni teater Ljubljana & Platforma sodobnega plesa

Tanja Zgonc**Poklon
A Tribute**

Buto performs A butoh performance

Predstava traja 1 uro in nima odmora.
Running time 1 hour. No intermission.Premiera Première 7. junij 2019,
Plesni teater LjubljanaPredstava traja 1 uro in nima odmora.
Running time 1 hour. No intermission.Predstava je pospremljena
z izborom video posnetkov avtoričnih/
plesalkinj buto predstav.
The performance is accompanied
by a selection of videos of butoh
performances by the author/dancer.**Avtorka koncepta,
koreografinja in izvajalka**
*Author, choreographer
and performer***Tanja Zgonc****Kostumograf
Costume designer****Alan Hranitelj****Skladatelj
Composer****Aldo Kumar****Oblikovalec luči****Lighting designer****Andrej Hajdinjak****Kreativna producentka****in asistentka****Creative****producer and assistant****Katja Somrak****Fotografinja
Photographer****Barbara Čeferin****Izvršna producentka****Executive producer****Mojca Kasjak,****Zavod MOJa KreacijA**

Spredstavo *Poklon* želi avtorica počastiti šestdeset let od nastanka buta, izvirne japonske oblike plesnega gledališča, in hkrati svojo tridesetletno pot, predvsem pa se pokloniti svojim učiteljem – začetnikom buta, učencem in sodelavcem, ki so jo spremljali na ustvarjalni poti. Rdeča nit predstave so lik Khandre oziroma plessalke v zraku ali kraljice prostora ter štiri aktivnosti buto telesa: umirajoča, bogateča, navdušuječa in energična varujoča aktivnost, ki tako kot lunine mene odmerajo ritem življenju in stopnjam razvojnega ciklusa v zaporedju rojstva, mladosti, zrelosti in starosti. Ta ciklus ustrezata tako razvoju posameznika kakor tudi družb in civilizacij ter pomeni ciklično menjavanje in večno začenjanje. S predstavo se avtorica približuje izvornemu butu, pri čemer izhaja iz svoje avtorske estetike, ki jo je desetletja gradila s poglavljajnjem v ta plesni izraz in temelji na raziskavah pozornosti, osredotočenosti na detajle, hrbtenico in obrazno govorico ter na povezavi gibalnih arhetipov, predvsem pa na *modrosti telesa*. Telo nosi spomin, ki je v obliki podob in občutij shranjen v celicah, pri tem pa duševnost instinkтивno dojema kot informacijsko omrežje z neštetimi komunikacijskimi sistemi. ¶



The author created the performance *Tribute* to celebrate sixty years of butoh dance, originally a Japanese form of dance theatre, as well as her thirty-year journey, and above all, to pay tribute to her teachers – the pioneers of butoh, to her pupils, and to her colleagues who accompanied her on her creative path. The story revolves around Kandro, the so-called “sky dancer – traveller”, and the four activities of the butoh body: the calming, enriching, inspiring and energetic protective activity, which – much like the phases of the Moon – give rhythm to life, to the stages of the development cycle: birth, youth, maturity, age. This cycle reflects the development of individuals, societies and civilizations, and represents cyclical change and eternal restarting. The performance draws inspiration from the original butoh and incorporates author’s personal aesthetics, which she has developed over the decades of delving into butoh and is based on the exploration of attentiveness, on concentration on details, the spine and facial language, and on connecting movement archetypes, and above all, on the “wisdom of the body”. The body carries a memory, stored in cells in the form of images and senses, instinctively perceiving the psyche as an information network with endless communication systems. ¶ © Barbara Čeferin

21.10.2020 > 18.00 & 21.00 <
Mali oder

UL AGRFT & Zavod Delak

Po motivih Williama Shakespearea in Bernarda-Marie Koltësa
Based on motifs by William Shakespeare and Bernard-Marie Koltès

H genotipu Hamlet Towards Genotype Hamlet

Študijska predstava 3. letnika UL AGRFT
A 3rd-year student production of UL AGRFT

Premiera Première 1. februar 2020,
Konzorcij OSMO/ZA

Predstava traja 70 minut in nima odmora.
Running time 70 minutes. No intermission.

Režiser
Director
Dragan Živadinov
Dramaturginja
Dramaturg
Katja Markič
Scenografka
Set designer
Katarina Majcen
Kostumografki
Costume designers
Nika Dolgan, Katja Vrenko
Oblikovalec zvoka
Sound designer
Dario Seraval
Oblikovalec svetlobe
Lighting designer
Janez Kocjan
Fotograf
Photographer
Željko Stevančić

Zasedba Cast
Hamlet Hamlet Klemen Kovačič
Ofelija Ophelia Klara Kuk
Gertruda Gertrude Lea Mihevc
Klavdij Claudius Jure Žavbi

Mentorji Mentors
Gledališka režija in dramska igra
Theatre directing and acting
izr. prof. Jernej Lorenci, doc. Branko Jordan
Dramaturgija Dramaturgy
doc. dr. Blaž Lukan, izr. prof. Tomaž Toporišič
Scenografija Set design
izr. prof. mag. Jasna Vastl
Kostumografija Costume design
prof. Janja Korun, asist. mag. Tina Kolenik
Jezik in govor Language and speech
asist. dr. Nina Žavbi, doc. Alojz Svetle

Kot je o predstavi zapisala dramaturinja Katja Markič, se Shakespeareova renesančna kraljevska tragedija skozi predelavo francoskega dramatika Bernarda-Marie Koltësa zgodi v času enega dneva in noči. Zgoščenost, stroge poteze in nenehna aktivnost protagonistov drama jasnih vektorskih odnosov predstavijo kot neizprosno sodobno, v kateri se morajo vse štiri dramske osebe odreči vsemu, kar je v njih človeškega. Takšna je zahteva časa. Norost in hoja po robu duševnega miru nista več lastna le Hamletu, saj se vse osebe gibljejo na meji razuma. Klavdij se kot predstavnik oblasti sooča z omahovanjem in dvomi, ki so po navadi imenovani hamletovski, s svojo nepredvidljivostjo na poziciji moči je zato še nevarnejši, pravzaprav zločinski, saj je zlo gonilo aktualnega časa. Predstava se s pretresanjem hamletovskega *genskega materiala*, ki je v umetnost vpisan skozi vprašanja biti in ontološke disonance nasploh, loteva boleče resničnosti sodobnih skrajnosti, ki izzovejo upor še posebej v tistih akterjih, ki morajo s težo kolektivne zavesti o preteklosti človeštva vedno znova stopati na oder ne le Shakespearovega, ampak predvsem našega sveta. ¶



As the dramaturg Katja Markič wrote about the production, Shakespeare's renaissance royal tragedy in the adaptation by the French playwright Bernard-Marie Koltës happens over one day and one night. Concentration, sharp features and incessant activity of the protagonists show this drama of clear vectorial relationships to be mercilessly modern, one in which all four characters have to renounce everything that is human in them. Such is the demand of the time. The madness and the walking on the edge of mental peace are no longer just pertinent to Hamlet, because all the characters move on the verge of madness. Claudius, as the representative of the powers, is faced with hesitation and doubts, usually described as Hamlet-like, and this unpredictability in a position of power only makes him all the more dangerous, criminal, as evil is the drive of the contemporary time. The production, by examining genetic material of Hamlet, written into the art through the questions of essence and the ontological dissonance in general, tackles the painful reality of the contemporary extremes that provoke revolt even in those actors who have to, with the weight of collective consciousness about the past of the humankind, get onstage again and again, not only Shakespeare's, but particularly our world. ¶ © Željko Stevančić

22.10.2020 > 21.30 <
Tribuna na Velikem odru

Bunker

Beton Ltd.

Mahlzeit

Glasbeni performans A musical performance

Premiera Première 19. decembra 2019,
Stara mestna elektrarna Ljubljana

Predstava traja 50 minut in nima odmora.
Running time 50 minutes. No intermission.

Avtorji koncepta in izvajalci
Concept and performance
Beton Ltd.

Zasedba Cast

Katarina Stegnar
Branko Jordan
Primož Bezjak
Jure Vlahovič
Janez Weiss
Marko Brdnik
Maksim Špelko
Toni Soprano Menegleje 004
Maja Vižin

Novo poglavje nemškega cikla, v katerega je kolektiv Beton Ltd. zagrzel s predstavama *Ich kann nicht anders* (2016) in *Große Erwartungen* (2018), se tokrat začenja s performansom *Mahlzeit*, ki je – kot razkriva naslov, ki bi ga lahko prostodušno prevedli v *Dober tek* – posvečen času obedovanja, krmljenja, prigrizovanja in spontanega druženja. Tokrat v ospredje performansa stopa glasba, konkretno ta, ki sta jo Jure Vlahovič in Janez Weiss v tandemu Dead Tongues za kolektiv Beton Ltd. ustvarjala v preteklem desetletju. Ob odrskem sene nosledu performansa pa je svoje mesto glasbene eksprese našla tudi izdaja vinilne plošče, ki poleg ustvarjalnih dosežkov tandemu predstavlja tudi nove skladbe

ter aranžmaje v navidezno nerazpoznavni preobleki, h kateri sta pripomogla tudi Maksim Špelko in Marko Brdnik in v kateri se napoveduje že nova odskočna deska potencialnega nadaljevanja, zajetega v naslovu *Hoppla, wir leben*. Performans, ki v isti sapi razpira konvencionalne, celo komodificirane glasbene forme v

inovativen in ravno prav prikupno zmelen gledališki kontekst, se tako razteza med melanholičnostjo napredujoče sivine zgodnjih srednjih let, nedefiniranim hrepenjem in poetično nostalgičnostjo ter osamelimi vzklikki izzvenevajočega političnega radikalizma. Kot zapiše glasbeni kritik Muanis Sinanović, je konkreten skupni zvočni imenovalec performansa »sladkobno afektirana kitara«, ki intonira »v nekakšno pisano volno zaobljene zvočne slike, medtem ko se domiseln in živahni bobni skoznjo zaletavajo ob trdo in neupoglivo podlago«. Performans *Mahlzeit* se torej kljub avtoreferencialnosti na zgodovino svojih izvajalcev kaže kot fluiden zvok sedanjega časa, spremenljivih identitet, usmeritev in v barvito paletto spletenih življenjskih zgodb, ki kakor hrana, ki je pripravljena s pozornostjo in ljubeznijo, ne nasiti z golj telesa, ampak lahko kdaj pak daj osreči tudi duha. ¶



The new chapter of the German cycle, which Beton Ltd. started with the productions *Ich kann nicht anders* (2016) and *Grosse Erwartungen* (2018) now begins with a performance *Mahlzeit*, which – as the title that could simply be translated as Bon appétit! reveals – is dedicated to the time of eating, grazing, snacking and spontaneous socializing. Music is in the front of this performance, more specifically, the music created in the past decade for Beton Ltd. by Jure Vlahovič and Janez Weiss who work as a tandem Dead Tongues. Together with the stage outline of the performance, a vinyl record came out; another place of music expression, which along with the creative achievements of the tandem also presents new pieces and arrangements in a seemingly unrecognizable versions, reworked also by Maksim Špelko and Marko Brdnik, and which announces a new springboard for potential continuation, expressed in the title *Hoppla, wir leben*. The performance, which simultaneously opens the conventional, even commodified musical forms into an innovative and simply adorably confused theatre context, thus stretches between the melancholy of the advancing greyness of the early middle age, undefined longing and poetic nostalgia, and the lonely cries of dying political radicalism. As the music critic Muanis Sinanović writes, the concrete common denominator of the performance is “a sugary, affected guitar” which intones into “some kind of colourful wool of a rounded sound image, while the clever and lively drums slam through it into a hard and unbendable foundation.” Despite being self-referential when it comes to the history of its performers, *Mahlzeit* thus appears to be a fluid sound of modern time, changeable identities, orientations and life stories mixed into a colourful palette, which just like food, prepared with attention and love, doesn’t satiate just body, but at times makes the spirit happy. ¶ Nada Žgank

23. 10. 2020 > 19.00 <
Kazinska dvorana

Via Negativa

Olja Grubić

Golo življenje Naked Life

Performans A performance

Premiera Première 11. oktober 2019,
Avditorij Moderne galerije, Ljubljana

Predstava traja 50 minut in nima odmora.
Running time 50 minutes. No intermission.

Avtorica koncepta
Concept

Olja Grubić

Skladatelj in avtor glasbene opreme
Composer and music selection

Eduardo Raon

Uporabljeni odlomki iz glasbenih del
Music excerpts from

Gustav Mahler:

Pesem o Zemlji – Slovo

(Das Lied von der Erde – Der Abschied)

Carl Philipp Emanuel Bach:

Solfeggiotto

Vizualna oblikovalka
Visual design

Olja Grubić

Umetniški vodja
Artistic direction

Bojan Jablanovec

Producenčka
Producer

Špela Trošt

Sodelavka za odnose z javnostjo
Public relations

Sara Horžen

Performerke Performers

Olja Grubić

Anita Wach

Kristina Aleksova

Sara Horžen

Anja Novak

Ena Kurtalić

Lana Zdravković

Projekt je nastal v laboratoriju
Via Negative za uprizarjanje – VN Lab.
The project was conceived in the
Via Negativa laboratory for contemporary
performing arts – VN Lab.

Performans vsebuje
prizore golote.

The performance contains
scenes of nudity.

Golo življenje je performans, ki drsi skozi preizprševanje, kaj pomeni biti živo bitje v živem svetu, imeti telo, pogoje bivanja, življenjski potencial, individualne in kolektivne pogoje razvoja, moč za njihovo spremjanje, pri tem pa skozi poetični jezik vizualizira intimnost žive prisotnosti človeškega (ženskega) telesa in dinamike med njegovo fizično, duševno in čustveno identiteto. Performans »transhumanistične vizije humanizma«, kot ga je poimenovala kritičarka Anja Radaljac, v zgolj enem samem kontinuiranem in stopnjevanem zamahu fizičnega napora, skoncentriranem v trichotomni (realni-simbolni-imaginarni) gesti ribanja, postavi ženski subjekt v fizični in simbolni kot seksualne objektivacije kot posledice patriarhata in večino- sočletne moške dominacije, ki jo ponazori izhodiščna pozicija žensk za rožami. Performerke s svojo goloto, s humorom-bolečim obsesivnim ribanjem vsega faličnega, kar jim je na razpolago – korenčkov, bučk in kumar –, ter ob posnetkih fragmentiranih monologov večsmerno aludirajo na lastno marginaliziranost, prekarnost, na nemogoče pogoje dela in ustvarjanja, na neslutene strahove, ki jih porajajo nove eko-, bio- in transhumanistične ideologije, in ne nazadnje tudi na vrednostno razmerje do samih sebe in drugih (žensk), s katerimi si delijo prostor. Zdi se, kot da se s performansom odpira zgolj vprašanje, ki mora nujno voditi v kolektivistično politično akcijo: »Kako trajno preseči obstoječe stanje ženskega sizifovstva?« ¶



Naked Life invites us to rethink what it means to be a living species in a living world, to have a body, conditions of existence, and possibility of life, individual and collective conditions for development, the power to change them, while visualising through poetic language the intimacy of a human (female) body's living presence and the dynamics between its physical, psychological and emotional identity. The performance of a "transhumanistic vision of humanism," as the critic Anja Radaljac defined it, in a single continuous and graduated swipe of physical effort, concentrated in a trichotomous (real-symbolic-imaginary) gesture of grating, places the female subject into a physical and symbolic corner of sexual objectification as a consequence of patriarchy and millennia of male domination, which is represented by the starting position of women behind the flowers. With their nudity, with the humorous-and-painful grating of everything phallic that is on display – carrots, courgettes, cucumbers – and with the recordings of fragmented monologues – the performers display multi-dimensional allusions to their own marginality, precarity, impossible conditions for work and creativity, the unimagined fears born from the new eco- bio- and transhumanistic ideologies and finally also to the value relationship to themselves and others (women), with whom they share their space. It is as if this performance opens only the question that must necessarily lead to a collectivist political action: "How to permanently overcome the existing situation of female Sisyphism?" ¶ © Marcandrea

24. 10. 2020 > 20.00 <
Tribuna na Velikem odru

Berliner Ensemble (DE)

Po istoimenskem romanu Günterja Grassa
Based on the eponymous novel by Günter Grass

Pločevinasti boben

The Tin Drum

Monodrama A monodrama

Izvirni naslov predstave
Original title of the play
Die Blechtrommel

Premiera Première 11. januar 2015,
Frankfurt

Predstava traja 1 uro 50 minut
in nima odmora.

Running time 1 hour 50 minutes.

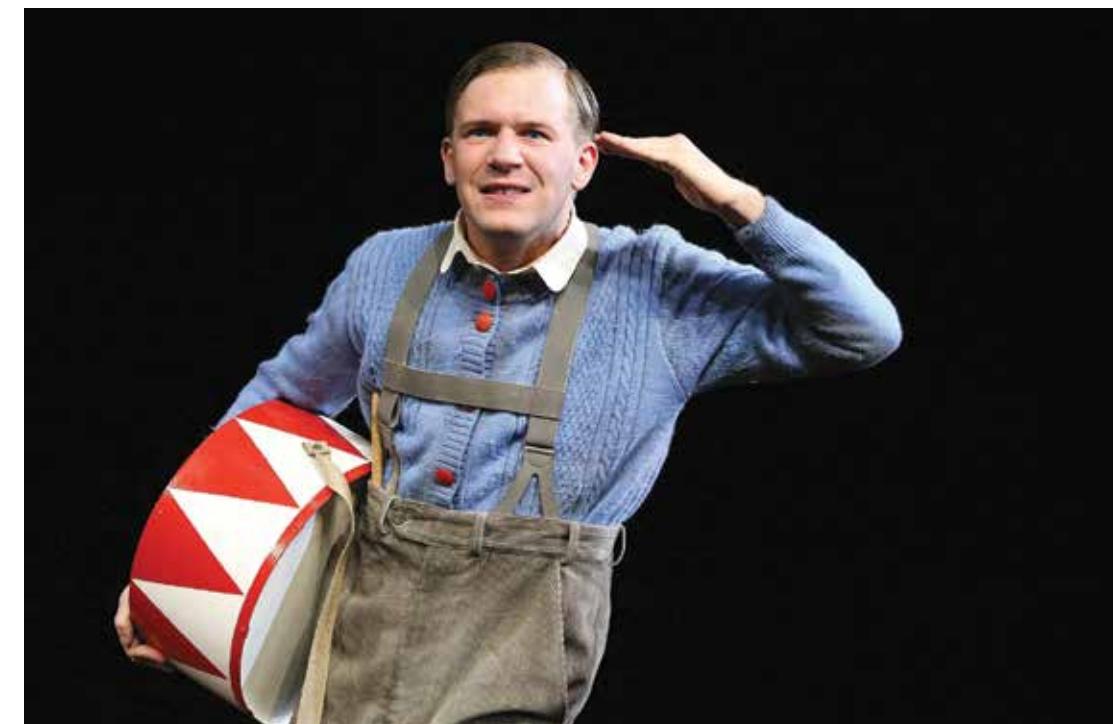
No intermission.

Režiser
Director
Oliver Reese
Scenograf
Set designer
Daniel Wollenzin
Kostumografka
Costume designer
Laura Krack
Skladatelj
Composer
Jörg Gollasch
Oblikovalec luči
Lighting designer
Steffen Heinke
Dramaturinja
Dramaturg
Sibylle Baschung

Zasedba Cast
Oskar Matzerath Nico Holonics

Mednarodna predstava
International performance

Novorojenček Oskar Matzerath svet prepozna kot univerzalno katastrofo in ga zavrne. Le kovinski boben, ki mu ga je obljubila mati, zanj razpre sprejemljivo perspektivo preživetja: privzame groteskno eksistenco bobnarja, sicer umetnika z ambivalentno izrazno potenco in dvomljivo motivacijo. Na svoj tretji rojstni dan se Oskar nenadoma odloči, da ne bo več rastel, ampak bo raje opazoval boben in nanj igral. Oskar nato kot *nezanesljivi* priposedovalec s perspektive črva opisuje vzpon fašistične ideologije in njene akcije, poroča o prešuštvu in o noči pogroma, pri tem pa povezuje osebno zgodbo s tragično zgodovino 20. stoletja. Oskar postane opazovalec in hkrati udeleženec sveta, v katerem je mogoč propad civilizacije, kakršen se je zgodil s holokavstom. Nobelovec Günther Grass se je čutil soodgovornega za zločine, ki so bili med vojno storjeni v imenu nemškega naroda, zato velja njegov *Pločevinasti boben* brati tudi kot avtobiografsko namero, da bi laže prepoznali mehanizme lastne zavedenosti oziroma zapeljanosti. Kljub vsem kontroverznostim, ki so se spletile okrog romana in avtorja, je besedilo svojevrstna prelomnica nemške povojsne literature, saj se v njem pod okriljem družbenokritične avtorske pisave prepletajo strogi realizem in elementi magičnega. Režiser Oliver Reese je izvirno konstelacijo priovednega toka romana z namenom večje koherentnosti dramske naracije in diferenciacije igralskih registrov adaptiral skozi perspektivo zgolj ene osebe – glavnega junaka Oskarja, ki ga upodobi igralec Nico Holonics. ¶



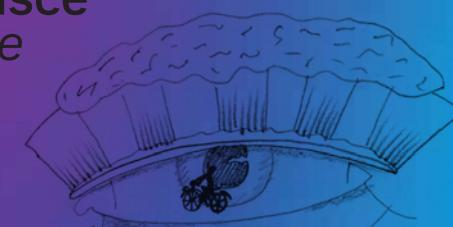
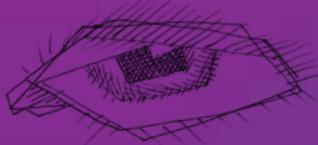
Barely born, Oskar Matzerath recognizes the world as a universal disaster and rejects it. Only the metal drum promised by his mother opens an acceptable perspective of survival to him: the grotesque existence as a drummer, an artist with ambivalent motivations and effects. On his third birthday, Oskar decides to stop growing, but rather to watch and play the drum. He describes the development of fascist thoughts and actions from a worm's eye view, reporting from adultery and the pogrom night, linking a personal story with history. Oskar becomes an observer and at the same time a participant in a world, where a collapse of the civilization like the Holocaust is possible. For all time of his life, Nobel Prize winner Günther Grass has felt not guilty but responsible for the crimes that have been committed in the name of the German people. *The Tin Drum* is also an attempt to make the mechanisms of the own seduction transparent. Despite all controversies around the novel and the author, this

text is a milestone in German post-war literature. Director Oliver Reese has adapted the original version by telling the story of the eternal drummer from the perspective of the main character played in a solo by the actor Nico Holonics. ¶ Birgit Hupfeld

55 borštnik ovo

Mlado gledališče
Young Theatre

55. Borštnikovo
Maribor, 12.–25. oktober 2020
12–25 October 2020



**David Greig
Rumena Iuna
Yellow Moon**

Balada o Leiji in Leeju s pogovorom *The Ballad of Leila and Lee with post-performance discussion* Gledališki laboratorij Lutkovnega gledališča Ljubljana, Vzgojni zavod Planina, Srednja vzgojiteljska šola, gimnazija in umetniška gimnazija Ljubljana

Zala Ana Štiglic, Zoran Petrovič, Marek Turošik, Monika Pocrnjič, Toni Soprano

**Viktorija 2.0
Victoria 2.0**

Avtorski projekt s pogovorom *A devised theatre project with discussion* KUD Moment & GT22

**Bratje in sestre
Brothers and Sisters**

Avtorski projekt s pogovorom *A devised theatre project with discussion* New International Encounter & Brageteatret (NO)

**Saško Brama
Jesen na Plutonu
Fall on Pluto**

Dokumentarni gledališki projekt s pogovorom *A documentary theatre project with discussion* Sashko Brama Company (UA)

**Muzikofilija:
Zgodbe o glasbi in možganih
Musicophilia:
Tales of Music and the Brain**

Anton Podbevsek Teater

**Vključevanje
Inclusion**

Javni premislek o umetnosti in družbeni odgovornosti *A public reflection on art and social responsibility*

**Gledališki laboratorij
Theatre Lab**

Izkusenjska delavnica za mentorje *A workshop for mentors*

**Uporaba tehnologije iz
vsakdanjega življenja na odru
Everyday Technology on Stage**

Ustvarjalna delavnica za mlade *A workshop for young creators*

**Predstava od spočetja do
odmeva Performance form
Conception to Perception**

Seminar za učitelje in ustvarjalce *A seminar for teachers and artists*

**Občutenje mesta
Sensing the City**

Senzorialni sprehod po Mariboru *A sensorial walk through Maribor*

Mlado gledališče Young Theatre



Uvodni programski sklop Mlado gledališče oblikuje platformo za križanje stališč, potreb in vprašanj na preseku kakovostne kulture in umetnosti ter sodobne vzgoje in izobraževanja. V gledališču vključuje mlade gledalce in njihove vzgojitelje in jih postavlja v središče ustvarjalnega dialoga. Letosnji program se usmerja v obravnavo tem *na robu kadra* in spodbuja k inkluzivnemu družbenemu ravnanju. Vsebuje kakovostne predstave za mlade s pogovori po ogledu, seminar za učitelje, izkušensko delavnico zanje, ustvarjalno delavnico za mlade, čutni sprehod po mestu ter javni premislek o umetnosti in družbeni odgovornosti. ¶

Usposabljanje Mlado gledališče sooblikujeta projekta kulturno-umetnostne vzgoje na področju gledališča **Prvi prizor: gledališče kot prostor učenja simbolnih jezikov** (Drama SNG Maribor) in **Gleda(l)išče** (Slovenski gledališki inštitut). Sofinancerja projektov sta Evropska unija iz Evropskega socialnega sklada in Republika Slovenija. ¶

The introductory programme module Young Theatre provides a relevant platform for the confluence of points of view, needs and questions that appear at the intersection of quality culture and art and contemporary education. It includes young viewers and their educators into theatre and places them at the centre of creative dialogue. This year's programme focuses on topics at the edge of the frame and promotes inclusive social activity. It contains quality productions for young audiences followed by discussions after the performances, a seminar for teachers, an experiential workshop for them, a creative workshop for the young, a sensorial walk through the city and a public discussion about art and social responsibility. ¶

Young Theatre is realised by the culture-art education projects **The First Scene: theatre as a space for learning symbolic languages** (Drama SNT Maribor) and **Gleda(l)išče (See(k)ing Theatre)** (Slovenian Theatre Institute). The projects are co-financed by the European Social Fund and the Republic of Slovenia. ¶

12.10.2020 > 12.00 <

Tribuna na Velikem odru

Gledališki laboratorij Lutkovnega gledališča Ljubljana,
Vzgojni zavod Planina & Srednja vzgojiteljska šola,
gimnazija in umetniška gimnazija Ljubljana

David Greig

Rumena luna Yellow Moon

Balada o Lejli in Leeju *The Ballad of Leila and Lee*

14+

Premiera *Première* september 2020,
Plesni in gledališki center SVŠGUGL

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

Predstavi sledi pogovor z ustvarjalci.
Post-performance discussion.

Režiser Director

Primož Ekart

Prevajalka Translator

Tina Mahkota

Dramaturinja in mentorica *ustvarjalnega procesa*

Dramaturg and mentor

Ana Duša

Scenograf Set designer

Damir Leventič

Kostumografka Costume designer

Vasilija Fišer

Avtori glasbe Composers

Silence, Koala Voice

Koreografinja Choreographer

Rosana Hribar

Oblikovalec svetlobe Lighting designer

Andrej Hajdinjak

Lektorica Language consultant

Maja Cerar

Vodja predstave in oblikovalec zvoka

Stage manager and Sound designer

Aca Ilić

Lučni vodja Lighting technician

Srečo Brezovar

Scenski tehnik Stage technician

Stanko Božanić

Zasedba Cast

Rok Kunaver

Jan Bučar

Alenka Tetičkovič

Neža Dvorščak k. g. a. g.

Ronja Matijevec k. g. a. g.

Tibor Anželj k. g. a. g.

Maks Mihajlovič k. g. a. g.

Teme: družina, identiteta, odnosi,
odraščanje, cilji, nasilje, stiska, beg,
zaupanje, resnica

Topics: family, identity, relation(ship)s,
coming of age, life goals, violence,
distress, escapism, trust, truth

Rumena luna, balada o Lejli in Leeju je ljubezenska zgodba o dveh najstnikih, ki se najdeta v trenutku, ko se enemu izmed njiju življenje usodno obrne na glavo. Lee ima sedemnajst let, živi z mamo in njenim fantom ter s spominom na očeta, ki je odšel, ko je bil Lee star pet let. Za seboj je pustil kapo z našitim jelenom in razglednico graščine v škotskem višavju. Tja se Lee zateče v trenutku najhujše stiske. Na poti se mu nepričakovano pridruži Lejla – tiba Lejla, muslimanka, ki ne govori. Dekle iz dobro situirane družine si želi, da bi jo svet opazil. Da bi jo opazili ljudje in jo poslušali, da bi jih zanimalo, kdo je. Lejla in Lee najdeta drug drugega, a nad njima se zgrinjajo temni oblaki preteklosti, ki ji je težko ubežati. ¶ Kljub težkim temam, ki se jih dotika, je zgodba mešanica tragedije, socialne komedije in romantične najstniške melodrame – nekakšna sodobna najstniška zgodba o Bonnie in Clyde. Priovedni tok besedila izmenično prehaja iz dramskega v epsko, iz dialogov v notranje monologe ter iz didaskalij v prozne opise dogajanja. Takšno besedilo je izvrstno izhodišče za uprizoričev, ki je odprta za uporabo raznovrstnih in nadvse netipičnih gledaliških sredstev. ¶ V predstavi sodelujejo mladostniki in profesionalni igralci. Namen Gledališkega laboratorija LGL je prav tako vzgoja sodelujocih mladih v gledališčnike in ljudi, ki bodo znali in si upali artikulirati lastno misel o najrazličnejših gledaliških fenomenih. Lutkovno gledališče Ljubljana s svojim laboratorijem mlade aktivno vključuje v gledališki in širši kulturni in družbeni prostor, odraslim pa ponuja možnost poglobljenega uvida v razmišlanje mladih generacij, prav s tem pa na presečišču odpira prostor za dialog. ¶ Predstava je nastala v okviru evropskega projekta ConnectUp. ¶ © Soni Rahul/Zedge



Yellow Moon, the Ballad of Leila and Lee is a love story of two teenagers who find each other at the moment when one of them sees his life take a fateful turn. Lee is seventeen; he lives with his mother and her boyfriend, and with a memory of his father who left when Lee was five. He left behind a hat with a patch with a stag on it and a postcard of a castle in the Scottish Highlands. This is where Lee escapes in his moments of greatest need. On the road, Leila unexpectedly joins him – the quiet Leila, a Muslim who doesn't speak. A girl from a well-off family wants the world to notice her. She wants people to notice her, listen to her and be interested in her. Leila and Lee find each other, but dark clouds of the past that is hard to escape gather above them. ¶ Despite the difficult topics it tackles, the story is a mixture of a tragedy, social comedy and romantic teenage melodrama – some sort of contemporary teenage story of Bonnie and Clyde. The narrative of the text shifts between the dramatic and the epic, from dialogues to internal monologues and from stage directions to prose descriptions of the events. Such a text is an excellent starting point for a performance open to using different and very atypical theatre devices. ¶ The cast of the production includes young adults and professional actors. The purpose of the LGL Theatre Lab is also training young adults as thespians, as people who will know how and dare to articulate their own thoughts about very different theatre phenomena. With its laboratory, the Ljubljana Puppet Theatre actively involves young adults in theatre and wider cultural and social space and offers adults a possibility of an in-depth insight into the thinking of young generations, thus opening space for dialogue at this intersection. ¶ The production was created as a part of the European project ConnectUp. ¶

12. 10. 2020 > 18.00 < 13. 10. 2020 > 10.00 <
Intimni oder GT22

KUD Moment & GT22

Zala Ana Štiglic, Zoran Petrovič, Marek Turošik, Monika Pocrnjić, Toni Soprano

Viktorija 2.0 Victoria 2.0

Avtorski projekt A devised theatre project

14+

Premiera Première december 2016,
Intimni oder GT22

Predstava traja 35 minut in nima odmora.
Running time 35 minutes. No intermission.

Obema izvedbama sledi pogovor z ustvarjalci.
Post-performance discussions after both runs.

Režiser Director

Zoran Petrovič

Dramaturg Dramaturg

Marek Turošik

Scenografski, soavtorici likovne podobe

Set and visual designers

Monika Pocrnjić, Toni Soprano

Fotografinja Photographer

Toni Soprano

Izdelovalci scene Set producers

Mojmir Ferenc

Matjaž Capi Capuder

Drago Pšunder

Zasedba Cast

Zala Ana Štiglic

Teme: samopodoba, osebni cilji,
popoln videz, sreča, vključenost,
tekmovanje, zmagovanje
Topics: self-image, personal goals,
perfect look, happiness, inclusion,
competition, winning

Nagradi Grünschnabel, nagradna dotacija za inovativen razvoj na področju lutkovnega in predmetnega gledališča. Figura Theaterfestival: Baden, Švica, 2018. ¶ Nagrada za uporabo sodobne tehnologije v lutkovni animaciji. Mednarodni festival lutkovnega gledališča in animiranega filma *Puppet is a Human Too*: Varšava, Poljska, 2018. ¶ Predstava je uvrščena v katalog kako-vostnih predstav za mlade na spletni platformi *Zlata palčica*: <https://www.zlatapalicica.si/predstava/viktorija-2-0/>

Awards Grünschnabel, a sponsorship award for innovative development in the field of puppet and object theatre. Figura Theaterfestival: Baden, Switzerland, 2018. ¶ An award for the use of modern technology in puppet animation. International Festival of Puppet Theatre and Animated Films for Adults Puppet is a Human Too: Warsaw, Poland, 2018. ¶ The production is listed in the catalogue of quality productions for young audiences on the Zlata palčica web platform: <https://www.zlatapalicica.si/predstava/viktorija-2-0/>.

Zmagovalci so samozavestni. Zmagovalci so strastni. Zmagovalci se cenijo. Zmagovalci vedo, kaj hočejo in kako to dosegči. Zmagovalci nikoli ne odnehajo. Zmagovalci so disciplinirani. Zmagovalci ne čakajo na popolne pogoje. Zmagovalci vedo, da je največje tveganje ne tvegati. Zmagovalci se primerjajo izklučno s seboj. Zmagovalci ne potrebujejo nikogaršnje potrditve. Zmagovalci so zdravi in se zdravo prehranjujejo. Zmagovalci so lepo grajeni in imajo čudovite, čvrste, polne zadnjice. Zmagovalci imajo partnerje. S čudovitim, čvrstimi, polnimi zadnjicami. Zmagovalci imajo spolne odnose. Strastne spolne odnose. Mnogo teh. Prijateljev tudi. Zmagovalci so ljubljeni. Zmagovalci ljubijo življenje. In življenje ljubi njih. Zmagovalcev ni veliko. Zmagovalcev je zelo malo. Zmagovalci zmagujejo. ¶ Viktorija pluje med pogostimi temami, ki nas trajno zaposlujejo, in jih obravnava poglobljeno, presenetljivo in zabavno. Uprizoritvena sredstva, ki se nahajajo v širokem razponu med precej abstraktnim in neusmiljeno konkretnim, zajemajo iz različnih žanrov – od predavanja z demonstracijo preko duhovite lutkovne, predmetne in dramske igre, podprtne z video projekcijo, do priprave in zaužitja zdravega napitka. ¶ Predstava, kolektivno dejanje skupine, je del širšega dvoletnega projekta *Izštekani/Unplugged*. ¶



Winners are self-confident. Winners are passionate. Winners value themselves. Winners know what they want and how to get it. Winners never quit. Winners are disciplined. Winners don't wait for perfect conditions. Winners know that the greatest risk is to not take risk. Winners only compare themselves to themselves. Winners don't need anyone's approval. Winners are healthy and eat healthfully. Winners are well-built and have fine, firm and round behinds. Winners have partners. Winners have sex. Passionate sex. Lots of it. Lots of friends. Winners are loved. Winners love life. And life loves them. Winners are not many. Winners are very few. Winners win. ¶ Victoria sails between the common topics that occupy us all the time and deals with them in a way that is thorough, surprising and entertaining. The means of performance, ranging widely from rather abstract to the mercilessly concrete, borrow from different genres – from a lecture-demonstration to a witty puppet, object and drama show supported with a video screening, to the preparation and consummation of a health drink. ¶ The performance, a collective act of a group, is a part of a wider two-year project *Izštekani/Unplugged*. ¶

© Toni Soprano

13.10.2020 > 11.00 <

Lutkovno gledališče Maribor prenos v živo live streaming

New International Encounter & Brageteatret (NO)

Po resničnih zgodbah mladih Based on young people's real-life experiences

Bratje in sestre Brothers and Sisters

Avtorski projekt A devised theatre project

14+

Premiera Première september 2018,
BrageteatretPredstava traja 60 minut in nima odmora.
Running time 60 minutes. No intermission.V angleščini s povzetkom v slovenskem jeziku.
In English, with Slovenian abstract.Sledi pogovor z ustvarjalci.
Post-performance discussion after screening.**Režiser Director**

Kjell Moberg

Scenografka in kostumografka*Set and costume designer*

Katja Ebbel Frederiksen

Oblikovalec luč Lighting designer

Norunn Standal

Oblikovalec glasbe Music designer

Helder Deploige

Producencki Producers

Iva Moberg, Uta Gildhuis

Zasedba CastHelder Deploige, Ingeborg Larsen,
Moa Johanne Meinich, Viggo VennTeme: **resnične izkušnje,**
duševne motnje,
prijateljstvo, zaupanje,
koncepcionalno gledališčeTopics: **real-life experience,**
mental disorders, friendship,
trust, conceptual theatre

Mednarodna predstava
International performance

Predstava izhaja iz resničnih zgodb mladih ki so se na lastni koži soočali s težavami, povezanimi s težavami z duševnim zdravjem ali so bili vpleteni v tovrstne težave bližnjih. ¶ »Ko sem zbolela, je bilo, kot bi nekdo izbrisal barve in ugasnil svetlogo. Vse je bilo sivo. Če si zlomiš roko ali krvaviš iz nosu, to vsi vidijo. Jaz pa sem zbolela tukaj (v glavi),« pravi dekle v predstavi. Tega pa nihče ne vidi ... In nato lahko že malenkost poruši vse. ¶ Svetovna zdravstvena organizacija opredeljuje zdravje kot »stanje popolnega telesnega, psihološkega in socialnega blagostanja«. Zdravje torej ne pomeni samo odsotnosti bolezni, temveč tudi določeno raven telesnega in duševnega razvoja ter socialne blaginje. Tudi duševno zdravje je stanje dobrega počutja, ko posameznik prepoznavata svoje zmožnosti, se spoprije- ma z običajnimi življenskimi izzivi, dela in prispeva k skupnosti ter ustvarja in vzdržuje zadovoljujoče medosebne odnose. Duševne težave se lahko pojavijo samo občasno, v povezavi s stresnimi dogodki, lahko pa so posledica posebnega osebnostnega vzorca doživljanja, čustvovanja in vedenja, ki povzroča kronične težave v funkcioniranju – duševne motnje. To je oznaka za širok spekter težav, ki jih opredeljuje atipična kombinacija misli, čustev, vedenja, odnosov z drugimi ter ovir pri opravljanju vsakdanjih obveznosti. Med znake duševnih motenj lahko prištevamo trajno slabo počutje, tesnobnost in depresivnost, resne težave s samopodobo, samouničevalno vedenje, šibko frustracijsko toleranco, nizko odpornost na stres, moten stik z resničnostjo, prekinjanje odnosov z drugimi, nezmožnost skrbeti zase. Gre za cel kup odbijajočih znakov, ki pa so zgolj pokazatelji bolezni, ki jo je treba zdraviti. Se znamo odzvati, ko zbuli kdo v naši bližini? ¶ Rahločutna zgodba govori o štirih prijateljih, ki se po več letih srečajo, da bi ugotovili, kaj je povzročilo njihov razhod, ko so bili starci petnajst let. Predstava vzpostavi optimističen, četudi grenek pogled na povezanost, ki preživi tudi najtemnejše čase, in ponudi toploto zavetje nevednosti, strahu in odporu. ¶ Nils Petter Mørland



The production is based on true stories of young people who either experienced mental health problems personally or were involved in their loved one's experiencing them. ¶ "When I got sick it was like somebody washed out the colours and turned off the light. Everything was grey. If you break your arm or have a nosebleed, everybody can see that. But I got ill here (in the head)," says a girl in the show. And nobody sees that ... And then a tiny thing can destroy it all. ¶ The World Health Organisation defines health as a state of "complete physical, mental and social well-being". Health thus does not mean merely the absence of disease, but also a certain level of physical and mental development and social welfare. And mental health is a state of well-being in which an individual recognises her or his own potential, deals with the usual challenges of life, works and contributes to the community and creates and maintains satisfactory interpersonal relationships. Mental issues can surface only occasionally, in connection to stressful events, or they can be a consequence of a particular personal pattern of experiencing, emotions and behaviour, which causes chronic problems in functioning – mental disorders. This is a label for a broad spectrum of issues that are defined by an atypical combination of thoughts, emotions, behaviour, relations with others and obstacles in everyday chores. The signs of mental disorder can include permanent feeling of indisposition, anxiety and depression, serious problems with self-image, self-destructing behaviour, low tolerance for frustration, low tolerance for stress, distorted contact with reality, interruption of relationships with others, inability to take care of oneself. In short, a cluster of unpleasant signs, which are merely symptoms of the disease that needs to be treated. Do we know how to react when someone close to us gets ill? ¶ The heartfelt story follows four friends who meet up after years of separation to figure out what made them go their separate ways when they were fifteen years old. The production builds an optimistic, albeit bitter, view of connectedness that survives through even the darkest times, and offers a warm shelter to our ignorance, fear and resistance. ¶

14.10.2020 > 12.00 & 20.00 <

Tribuna na Velikem odru

Skupina Saška Brame Sashko Brama Company (UA)

Saško Brama

Jesen na Plutonu

Fall on Pluto

Dokumentarni gledališki projekt A documentary theatre project

14+

Premiera Première oktober 2016,
Gledališče Lesja Ukraїnka, Lvov (UA)

Predstava traja 80 minut in nima odmora.
Running time 80 minutes. No intermission.

Prvi izvedbi sledi pogovor z ustvarjalci.
Post-performance discussion after the first run.

V ukrajinskini s slovenskimi nadnapisi.
In Ukrainian, with Slovenian surtitles.

Avtor koncepta, dramaturg, režiser
Concept, dramaturgy, director

Saško Brama

Soavtorja in dramaturga

Coauthors of concept and dramaturgy

Maria Bakalo, Andre Erlen

Lutkovna sodelavca Puppetry

Oksana Rossol, Oleksandr Sergienko

Oblikovalec zvoka Sound designer

Timur Gogitidze

Snemalec in montažer zvoka

Sound recording, remastering

Faust

Oblikovalec luči Lighting designer

Volodimir Fanta

Fotografinja in oblikovalka

Photographer, visual designer

Marjana Kločko

Organizator Programme organization

Dmitro Makara

Tehnični vodja Technical director

Sergij Červonji

Svetovalka projekta Expert consultant

Viktoria Brindza

Zasedba Cast

Danilo Hromov, Ksenija Arnaut,

Isabel Merkulova, Nadja Kalinjuk,

Margarita Pidlužna, Viktor Dikij

Teme: staranje, minljivost, hrepenenje, odrinjenost, sočutje, dokumentarno gledališče, lutke

Topics: aging, mortality, longing, detachment, compassion, documentary theatre, puppets

Do leta 2006 je pritlikavi Pluton veljal za najbolj oddaljen planet našega sončja. Sedaj vemo, da je premajhen za status planeta, zato nekje na osamelem robu izpada iz planete držine. V svoji senčni legi vsekakor ni napoti planetom sončja, zato bi jesen življenja bila tam zares dobro skrita očem, kot v kakšnem domu za starejše. ¶ Ustvarjalci predstave se so z varovanci takega (iz družbe odrinjenega) doma v ukrajinskem Lvovu leta dni družili in pogovarjali. Svoje izkušnje so pomenljivo vnesli v umetniški projekt, ki se osredotoča na temo neskončnega človekovega hrepenerja po boljšem svetu in z multimedijsko zasnovno v prepletu dokumentarnega, lutkovnega, performativnega in zvočno ambientalnega gledališča prenaša, kar so ustvarjalci tam videli, slišali in doživeli. Projekt želi dati glas starejšim – tako simbolno kot dobesedno (v predstavi so uporabljeni izvirni zvočni posnetki) – in jih prestaviti v jedro družbe, kamor po prepričanju mlade ekipe sodijo. V Ukrajini je 16 odstotkov populacije starejše od 65 let, kar znaša sedem milijonov ljudi – sedem milijonov glasov, ki jih moramo slišati, sedem milijonov zgodb. V predstavi jih zastopajo lutke Marina, Miroslav, Venčeslav in Ženja z glasovi oskrbovancev Svitlane Lysinske, Andrie Buchko, Yura Syluka in Marka Banka, izbranih izmed približno sto starejših sogovornikov, ki so bili pripravljeni svoje življenjske zgodbe javno deliti. ¶ Predstava Jesen na Plutonu vabi gledalce k soočenju z lastnimi strahovi, k neusmiljenemu srečanju z demenco, o kateri v družbi neradi razpravljamo. Obravnava življenjske vrednote s stališča osebe, ki je podlegla času, ujeta v bolečino in spomine. Ni še umrla, živi pa tudi ne več. ¶



Before 2006, Pluto was the most distant planet of our solar system. We now know it is too small to be considered a planet, so somewhere on the lonesome frontier, it is falling out of the family of planets. Its position in the shade certainly doesn't bother the other planets of the solar system, so the autumn of life there would indeed be hidden to the eyes, similar to a life in a retirement home. ¶ The creators of the production spent a year socialising and talking to the residents of such an (ostracised) home in Lviv, Ukraine. They found a meaningful way to integrate their experience into an art project that focuses on the topic of endless human longing for a better world and, in a multi-media concept intertwining documentary, puppet, performative and sound and ambience theatre conveys what the artists said, heard and experienced there. The project wants to give a voice to elderly – symbolically and literally (by using original sound recordings in the production) – and place them in the centre of the society, where, as the young team believes, they belong. In Ukraine, 16 percent of the population is older than 65, that is seven million people – seven million voices that we have to hear, seven million stories. In the production, they are represented by puppets Marina, Miroslav, Vencheslav and Ženja with the voices of the residents Svitlana Lysinska, Andria Buchko, Yur Syluk and Mark Banko, selected from around one hundred elderly interviewees who were prepared to share their life stories publicly. ¶ *Fall on Pluto* invites the spectators to face their own fears, to the merciless encounter with dementia, which as a society, we don't like to discuss. It deals with life values from the point of view of a person that succumbed to time and is caught in pain and memories. Not dead yet, but no longer living, either. ¶ © Artem Galkin

13. 10. 2020 > 20.00 <

Stara dvorana

Anton Podbevšek Teater

Oliver Sacks**MUZIKOFILIIA:****ZGODBE O GLASBI IN MOŽGANIH****MUSICOPHILIA:****TALES OF MUSIC AND THE BRAIN**

Glasbenogledališki performans

A musical theatre performance



14+

Premiera Première februar 2020,
Anton Podbevšek Teater

Predstava traja 65 minut in nima odmora. Pogovor po predstavi.
Running time 65 minutes. No intermission. Post-performance discussion.

Teme:

**človekovi možgani, nevrološke
motnje, zdravje, spomin, glasba,
terapevtska moč glasbe**

Topics:

**human brain, neurological
disorders, (mental) health, memory,
music, therapeutic power of music**

Za podrobnejše informacije o vsebini, ustvarjalcih
in nastopajočih glej opis predstave v sklopu

Spremljevalni program (strani 56–57). Petra Čeferin

For more detailed information about the content, creators and performers
of the staging, see the description of the show in the
Accompanying Program section (pages 56–57).

12. 10. 2020 > 10.30 <

Kazinska dvorana

VKLJUČEVANJE INCLUSION**Javni premislek o umetnosti in družbeni odgovornosti***A public reflection on art and social responsibility*Guest Guest **Áron Horváth Botka**

Dogodek traja 60 minut in nima odmora. Running time 60 minutes. No intermission.



Javni premislek v uvodnem delu vključuje ogled kratkega igranega filma *Delčki* (2020) o dečkih, ki morata prehitro odrasti, o zaupanju, poslavljaju in odgovornosti. Sledi premislek mladega režiserja in scenarista, ki v precepu nacionalnih identitet, odraščanja v razdeljeni družini, osamosvajanja samozaposlenega ustvarjalca, občutljivega umetniškega poklica, postavljenega pred športno kariero, utrjuje svojo angažirano pot s pomočjo brezpogojne vere v umetnost, prijateljstvo in skupnost. »Ko ustvarjam, se vedno vračam k izkušnjam, ki so me oblikovale. Velikokrat se tega zavem šele, ko je film končan. Zame je najpomembnejše ostati iskren – črpati iz sebe in si upati deliti z drugimi. To je preklemeno težko, ker notranji glas konstantno nagovarja k ugajanju,« pove. **Áron Horváth Botka** je režiser, scenarist in snemalec madžarskega rodu iz Lendave. Je človek mnogih talentov: pet let je bil član državne mladinske plavalne reprezentance, tudi mladinski državni prvak; še zmeraj rad skejta; študiral je likovno umetnost na PF UL. Po treh letih se je vpisal na Akademijo za gledališče, radio, film in televizijo Univerze v Ljubljani in tam diplomiral iz filmske in televizijske režije. Med njegovimi kratkimi igranimi in dokumentarnimi filmi, opaženimi na pomembnejših mednarodnih festivalih, so *Csillag*, *Zbudi se*, *Muha*, *Rebrasto popoldne*, *Sanjsko stanje*, *Jogi in škatla*, *Moral bi bila nekam iti* in *Delčki*. Živi in dela v Ljubljani, a rad ustvarja filme v domačih krajih in o njih, organizira filmske dogodke in uveljavlja filmsko umetnost. **Áron Horváth Botka** is a Hungarian director, screenwriter and cinematographer from Lendava. He is a man of many talents: for five years, he was a member for Slovenia's junior swim team, and also the junior national champion; he still likes to skate; he studied fine arts at the UL Faculty of Education. After three years he enrolled to the UL Academy of Theatre, film, Radio and Television and graduated in film and television directing. Among his short films are *Csillag*, *Wake Up*, *A Fly*, *A Ribbed Afternoon*, *State of Dreams*, *A Mattress And A Box*, *We Should Go Somewhere* and *Bits*. He lives and works in Ljubljana, but he has a great passion for making films in and about his native region, organising film events and promoting film art. Arhiv Árona Horvátha Botke

12. 10. 2020 > 15.30 <
Komorni oder

GLEDALIŠKI LABORATORIJ THEATRE LAB
Izkustvena delavnica za mentorje A workshop for mentors

Vodja delavnice Workshop leader
Primož Ekart

Delavnica se navezuje ne ogled predstave *Rumena luna* in z udeleženci praktično preizkuša metode vodenja gledališkega laboratorija za mlade. Osredotoča se na vaje za skupinsko dinamiko, s katerimi lahko mentor poveže skupino in jo pripravi za ustvarjalni proces, na izkušnjo biti/stati na odru ter na nekatere mehanizme in orodja, ki omogočajo izražanje vsakokratnega doživljanja, tako aktualnega kot tistega, ki je posledica imaginarnih okoliščin. Praktičnemu delu sledi pogovor z refleksijo. ¶ **Primož Ekart** je igralec, gledališki režiser in producent, diplomiral je iz dramske igre na UL AGRFT. Igral je v več kot osemdesetih gledaliških predstavah, nekaj celovečernih filmih, TV-nadaljevankah, radijskih igrah in v predstavah uličnega gledališča. V zadnjem času se posveča predvsem gledališki režiji. Na SVŠ-GUGL (umetniška gimnazija – smer gledališče in film) v okviru gledališko-filmske delavnice poučuje igro in govor. V Lutkovnem gledališču Ljubljana je z ekipo strokovnjakov zasnoval gledališki laboratorij, ki mlade aktivno vključuje v ustvarjalne procese in v katerem je kot mentor oblikoval gledališko avanturo *Vihar v glavi* in balado *Rumena luna*. ¶

In the workshop following the viewing of the production *Yellow Moon*, participants can empirically test the methods of running a theatre lab for youth. The workshop focuses on exercises for group dynamics which allow mentors to unite the group and prepare it for a creative process, for the experience of being/standing on stage and certain mechanisms and tools that allow to express the present experience, both actual and the one that is a consequence of imaginary circumstances. The practical part will be followed by a discussion with reflection. ¶ **Primož Ekart** is an actor, theatre director and producer with a degree in acting from the UL AGRFT. He appeared in over eighty theatre productions, several films and TV series, radio dramas and street theatre productions. Recently, he has mostly been working as a theatre director. He teaches acting and speech as a part of the theatre-film workshop at the SVŠGUGL (Performing Arts Grammar School – programme for theatre and film). Together with a group of experts at the Ljubljana Puppet Theatre he founded a theatre lab that actively includes young people into creative processes, and in which he mentored the theatre adventure *Brainstorm* and the ballad *Yellow Moon*. ¶

13. 10. 2020 > 11.00 <
Knjižnica GT22

UPORABA TEHNOLOGIJE IZ VSAKDJENEGA ŽIVLJENJA NA ODRU
EVERYDAY TECHNOLOGY ON STAGE
Ustvarjalna delavnica za mlade A workshop for young creators

Vodji delavnice Workshop leaders
Zala Ana Štiglic, Monika Pocrnjić

Delavnica traja 90 minut z odmori po dogovoru.
Running time 90 minutes. Intermittions upon request.

Delavnica se navezuje na ogled predstave *Viktorija 2.0*, ki združuje igro, lutke in video tehnologijo. V prvem delu delavnice bodo udeleženci skozi pogovor povzeli teme, identificirali in formirali dramske zaplete, konflikte in situacije, ki jih bodo nato v drugem delu poustvarili. Pri tem bo posebna pozornost namenjena likovni podobi prizora, tehniki in izvedbi, ki jih bodo udeleženci zasnovali z uporabo novih medijev, video tehnologije in predmetov iz vsakdanjega življenja. ¶

Zala Ana Štiglic je zaključila študij igre na drugi bolonjski stopnji ULAGRFT, je soavtorica in izvajalka v predstavi *Viktorija 2.0*. Kot samozaposlena dramska in lutkovna igralka, plesalka in performerka je sodelovala v številnih neodvisnih in institucionalnih projektih, tudi v televizijski in filmski produkciji, sedaj je zaposlena v Lutkovnem gledališču Ljubljana. ¶

Monika Pocrnjić je študirala likovno pedagogiko na Pedagoški fakulteti UM. Zanimajo jo umetnost, estetika, biologija, tehnologija, antropologija in pedagogika, vsa ta področja pa zgledno povezuje na področju eksperimentalne umetniške elektronike po načelu »D.I.Y.« (naredi sam). Raziskuje vrednosti estetske dimenzije, ki opredeljuje umetnost kot komunikacijsko izkušnjo. ¶

The workshop follows the viewing of the production *Victoria 2.0* which integrates acting, puppets and video technology. Through a discussion in the first part of the workshop, the participants will summarise the themes, identify and formulate dramatic plots, conflicts and situations which they will then recreate in the second part. Particular attention will be given to the visual image of the scene, as well as the technique and execution, all of which the participants will create using new media, video technology and objects from everyday life. ¶

Zala Ana Štiglic completed the second cycle degree programme at the ULAGRFT, she is the co-author and performer of *Victoria 2.0*. As a self-employed actor and puppeteer, dancer and performer, she has collaborated on a number of independent and institutional projects, as well as theatre and film productions, she is currently employed at the Ljubljana Puppet Theatre. ¶

Monika Pocrnjić studied Fine Arts Education at the UM Faculty of Education. She is interested in arts, aesthetics, biology, technology, anthropology and pedagogy, and she successfully merges all these fields in the field of experimental artistic electronics, which follows the D.I.Y. principle. She researches the worth of the aesthetic dimension, which determines art as a communication experience. ¶

13. 10. 2020 > 12.30 & 16.00 <
 14. 10. 2020 > 15.30 <
 Lutkovno gledališče Maribor

**PREDSTAVA OD SPOČETJA DO ODMEA
 PERFORMANCE FROM CONCEPTION TO PERCEPTION**

Seminar za učitelje in ustvarjalce *A seminar for teachers and artists*

Seminar poteka v treh delih, vsak traja 90 minut. Odmori po dogovoru.

Running time 90 minutes per part. Intermittions upon request.

Vodja seminarja Seminar leader **Iva Moberg**

Seminar se navezuje na predstavo *Bratje in sestre* ter detajljno in praktično pojasniti metode in načela ustvarjanja skupine NIE, ki je za svoje odlično dvajsetletno delo prejela več pomembnih mednarodnih nagrad. Uspodbujanje poteka v treh delih, ki obravnavajo posamezne faze v vsebinskem življenju predstave za mlade:

- ▶ spočetje – zasnova ideje, oblikovanje metode in postopka, preverjanje merodajnosti teme
- ▶ razvoj – raziskava, zbiranje in urejanje gradiv, ustvarjalni proces, rojstvo predstave
- ▶ odmev – igranje predstave, vključevanje občinstev v spremlevalne delavnice in pogovore, razvoj predstave

Vsebina postopoma prehaja od perspektive ustvarjanja do vidika *gledanja*, pri čemer izpostavlja ključne značilnosti procesov, pomembne učinke rezultatov in bistvene naloge odraslih v vseh fazah življenja katere koli kakovostne predstave za mlade. ¶

Iva Moberg je magistrirala na gledališki akademiji DAMU v Pragi, na katedri za alternativno in lutkovno gledališče. Skupaj z Alexom Byrnom in Kjellom Mobergom je leta 2011 ustanovila mednarodno skupino New International Encounter, ki ustvarja vrhunske predstave, organizira usposabljanja, delavnice in gostuje po vsem svetu. Znani so po posebnih metodih procesnega ustvarjanja, ki rezultira v tematsko, sporočilno in estetsko merodajnih ter komunikativnih uprizoritvenih formah za mlado občinstvo. ¶

Tretjemu delu ob 17.00 sledi kratka refleksija tridnevne izkušnje z naslovom *Kaj pa zdaj?*, ki je namenjena izmenjavi vtisov, spoznanj in predlogov. ¶

At 17.00, after the part three, a brief reflection will follow on the three-day experience titled *And Now What?*, aimed at exchanging impressions, knowledge and suggestions. ¶

The seminar follows the viewing of the production *Brothers and Sisters* and explains, in detail and with practical examples, the creative methods and principles of the NIE group, a recipient of several important international awards for its outstanding two decades of work. The training will be in two parts, tackling the individual phases in the life of a production for young audience:

- ▶ conception – a concept of the idea, designing the method and the procedure, testing the merit of the theme
- ▶ development – research, gathering and organising materials, creative process, birth of the show
- ▶ perception – performing the show, including the audience into accompanying workshops and debates, developing the show

The content gradually shifts from the perspective of creating to the aspect of watching, with the emphasis on the key characteristics of the processes, important effects of the results and essential tasks of the adults in all the phases of life of any quality production for the young. ¶

Iva Moberg got her master's degree at the theatre academy DAMU in Prague, at the Department of Alternative and Puppet Theatre. In 2011, she, Alex Byrn and Kjell Moberg founded the international group New International Encounter, where they create high quality productions, organise trainings, workshops and tour all over the world. The group is famous for a special method of process creation which results in performance formats for young audiences that are a benchmark in themes, message and aesthetic, and are also communicative. ¶

14. 10. 2020 > 10.00 <
 Vetrinjski dvor

OBČUTENJE MESTA SENSING THE CITY

Senzorialni sprehod po Mariboru

A sensorial walk through Maribor

Voditelj Guide **Rajko Muršič**

Dogodek traja 90 minut. Running time 90 minutes.

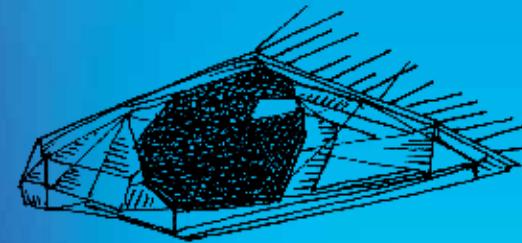
Čutni sprehod po središču mesta, tudi v izbranih notranjih prostorih, je voden dogodek, na katerem sprehajalci in sprehajalke usmerijo svojo pozornost na celotno čutno zaznavo v posameznih ambientih, pri tem sledijo voditelju sprehoda in med seboj ne govorijo ter ne uporabljajo mobilnih telefonov. Sam sprehod traja okoli pol ure, pri čemer sam uvod zajema kratko predstavitev pravil in namena, sprehodu pa sledita refleksija in diskusija. ¶ Dogodek se navezuje na izkušnjo žanrsko raznolikih predstav v programske sklopu *Mlado gledališče*, ki nagovarjajo vse gledalčeve čute, pri tem pa ozavešča nesporno dejstvo kompleksnega doživljanja umetnosti in življenja. ¶ Dr. Rajko Muršič je etnolog in kulturni antropolog, redni profesor na Oddelku za etnologijo in kulturno antropologijo Filozofske fakultete Univerze v Ljubljani in velik ljubitelj glasbe. Raziskuje in piše na področjih epistemologije in metodologije, antropologije popularne glasbe, urbane antropologije, antropologije prostora, identifikacijskih procesov, rasizma, antropologije čutov idr. Angažiran je v več kot ducat mednarodnih in domačih strokovnih društvih, uredništvih in drugih telesih, redno sodeluje pri pripravah znanstvenih in strokovnih srečanj. Je tudi član organizacijskega odbora mednarodne konference *Senzorialno v gledališču – na sledi vonjav v vsakdanjem življenju in onkraj njega*. ¶ V sodelovanju s Slovenskim gledališkim inštitutom (SLOGI) ¶

A sensorial walk through the city centre, including some selected interiors, is a guided event during which the participants direct their attention to the wholesome sensorial perception in individual environments, while following the guide, without any communication between the participants or using mobile phones. The walk itself takes about half an hour; it is introduced with a brief presentation of the rules and purpose and followed by a reflection and discussion. ¶ The event relates back to the experience of the diverse productions in the Young Theatre module, which address all the spectator's senses, while raising awareness about the indisputable fact of a complex experiencing of art and life. ¶ Rajko Muršič (PhD) is an ethnologist and cultural anthropologist, a professor at the Department of Ethnology and Cultural Anthropology at the UL Faculty of Arts, and a great music aficionado. He researches and writes in the areas of epistemology and methodology, anthropology of popular music, urban anthropology, anthropology of space, identification processes, racism, anthropology of senses etc. He is a part of more than a dozen international and Slovenian professional associations, editorial boards and other bodies, and regularly collaborates in preparing of scientific and academic meetings. He is also the member of the organising committee of the international conference *Sensorian in Theatre - On the Scent Trail In And Beyond Everyday Life*. ¶ In collaboration with the Slovenian Theatre Institute (SLOGI) ¶

55 borštnik ovo

Študentsko gledališče
Student Theatre

55. Borštnikovo
Maribor, 12.–25. oktober 2020
12–25 October 2020



Heiner Müller
Kvartet
Quartet
Produkcija VI. semestra
DI, GLR in DSU UL AGRFT

Gregor Strniša
Ljudožerci
Cannibals
Produkcija VII. semestra
DI in GLR UL AGRFT

Ödön von Horváth
Kazimir in Karolina
Kasimir and Karoline
Produkcija III. semestra
DI, GLR in DSU UL AGRFT

Minutna drama
Minute Drama
Mednarodni projekt
An international project
UL AGRFT

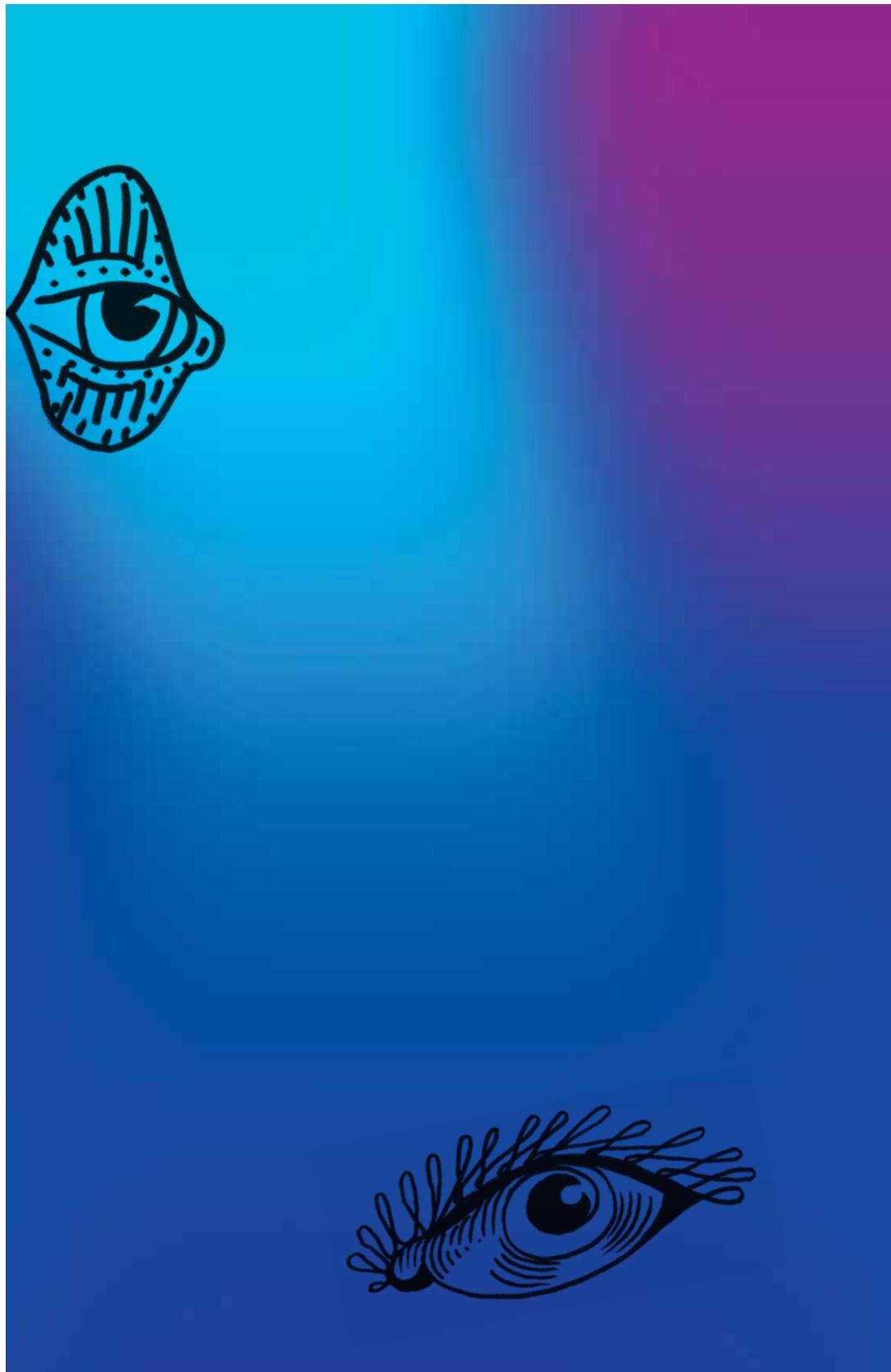
Kakšna plodna predstava:
muzej naših ljubezni
What a Fruitful Performance:
Museum of Our Loves
Razstava v okviru projekta Kvartet
An exhibition within
the Quartet project
UL AGRFT, FBS, GT22

Kako ravnati s tem strojem?
How to Handle this Machine?
Delavnica v okviru projekta Kvartet
A workshop within the Quartet project

Saško Brama
Izkustveno gledališče
Experiential Theatre
Praktični seminar
A practical seminar

Borštnikov blog
Borštnik Blog
UL AGRFT, FBS

Študentsko gledališče Student Theatre



Program Študentskega gledališča se zaradi *rdečih seznamov* brez mednarodne razsežnosti odziva na nelagodno stanje v aktualnem medprostoru, ki ga na eni strani zaznamujeta kipeča nuja ustvarjati, na drugi pa hromeča *socialna distanca*. Program se usmerja v premoščanje slednje, razpira se kot povačilo na potopitev v intimne (so)ustvarjalne procese in k skupnemu doživetju nove uprizoritvene realnosti – brez distance. ¶

Due to *red lists*, the Student Theatre programme has to let go of its international dimension and react to the uneasy situation in the current interspace, on the one side marked by an overwhelming urge to create and on the other, by a crippling social distancing. The programme is oriented towards overcoming the latter; it opens like an invitation to submerge into intimate (co-)creative processes and towards a common experience of the new performing reality – without distance. ¶

15. 10. 2020 > 20.30 <
 16. 8. 17. 8. 18. 8. 19. 10. 2020 > 18.00 <
 Intimno zaodrje GT22

Akademija za gledališče, radio, film in televizijo
 Univerze v Ljubljani, Festival Borštnikovo srečanje & GT22

Heiner Müller

Kvartet Quartet

Produkcija VI. semestra DI, GLR in DSU UL AGRFT
Production of the VI semester of SA, TD and DPA of the UL AGRFT

Premiera Première 15. oktober 2020,
 Intimno zaodrje GT22

Predstava traja 75 minut in nima odmora.
Running time 75 minutes. No intermission.

Izvedbi 18. oktobra 2020 sledi
 pogovor z ustvarjalci.
*Post-performance discussion
 on 18 October 2020.*

Režiserka

Director

Živa Bizovičar

Dramaturga

Dramaturgs

Iva Štefanija Slosar

Nik Žnidaršič

Scenografka

Set designer

Nika Curk

Kostumografka

Costume designer

Nina Čehovin

Oblikovalca zvoka

Sound designers

Matej Kastelic, Melani Popit

Svetovalec za dramaturgijo

Dramaturgy adviser

Aljoša Lovrič Krapež

Zasedba Cast

Lea Mihevc

Blaž Dolenc

Mentorji Mentors

Dramska igra in gledališka režija

Theatre acting and directing

doc. Branko Jordan

izr. prof. Jernej Lorenci

Dramaturgija Dramaturgy

doc. dr. Blaž Lukan

izr. prof. dr. Tomaž Toporišič

Scenografija Set design

izr. prof. mag. Jasna Vastl

Kostumografija Costume design

red. prof. Janja Korun

asist. mag. Tina Kolenik

Jezik in govor

Language and speech

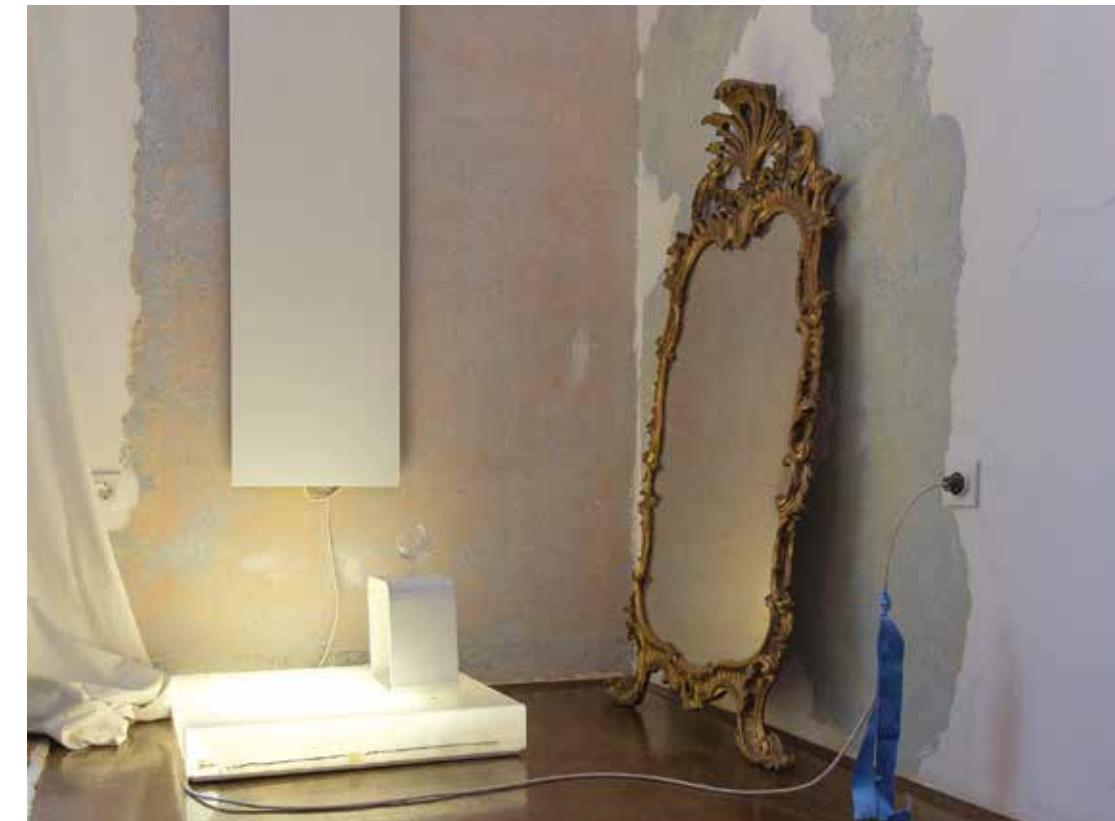
asist. dr. Nina Žavbi

Casovni okvir: salon pred francosko revolucijo/bunker po tretji svetovni vojni ¶ Zdi se, da je Heiner Müller že s prvo in edino didaskalijo v tekstu Kvartet povzel velik del svojih pogledov na svet in zgodovino. Didaskalija med časom pred francosko revolucijo in časom po tretji svetovni vojni postavlja pošechnico. Eno ali drugo, tik preden se zgodi ena najbolj slavnih revolucij ali po tretji svetovni vojni, ki danes nosi prizvok konca sveta, saj gre za isto stvar. Takšno vzpostavljanje dveh radikalnih obdobij iznaruje njuni lastni radikalnosti, zavrača spremembo in briše njuno posebnost. ¶ Pri pisanku Kvarteta je Heiner Müller izhajal iz romana v pismih *Nevarna razmerja*, ki ga je leta 1782 kot svoje edino literarno delo napisal Pierre

Choderlos de Laclos. Izbor materiala je zanimiv in na prvi pogled nima dosti zveze s siceršnjimi Müllerjevimi obravnavanimi problematikami. Med časovnim okvirjem in dramatiko situacijo, igro markize de Merteuil in vikonta de Valmonta (osrednjih likov iz *Nevarnih razmerij*), pa se prav z njuno navidezno kontradiktornostjo vzpostavlja

eno najprepoznavnejših razmerij Müllerjeve dramatike, radikalizirana oblika odnosa *homo homini lupus*. // Iva Š. Slosar ¶ Projekt Kvartet zaokrožuje razstava *Kakšna plodna predstava: muzej naših ljubezni* in delavnica *Kako ravnati s tem strojem?* ¶

Sara Rman



Time frame: a salon before the French Revolution/a bunker after World War III ¶ With his first and only stage direction in Quartet, Heiner Müller seems to have summarised a large part of his view of the world and history. The stage direction places a slash between the time before the French Revolution and the time after World War III. One or the other, just before one of the most famous revolutions happens, or after World War III, which today has a ring of the end of the world to it, as it appears to be one and the same thing. Such parallelism of two radical eras negates their own radicalism, rejects change and erases their uniqueness. ¶ When writing Quartet, Heiner Müller started from the only literary work by Pierre Choderlos de Laclos: his 1782 epistolary novel *Dangerous Liaisons*. The choice of material is interesting and at first sight does not have much in common with Müller's other usual topics. Between the time frame and the drama situation, the game of the Marquise de Merteuil and the Vicomte de Valmont (the central characters from *Dangerous Liaisons*), it is through their apparent contradiction that one of the most recognisable relationships of Müller's drama is established, a radicalised form of the *homo homini lupus* relationship. // Iva Š. Slosar ¶ The Quartet project is accompanied by the exhibition *What a Fruitful Performance: Museum of Our Loves* and the workshop *How to Handle this Machine?* ¶

17. 10. 2020 > 20.00 <
Stara dvorana

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

Gregor Strniša

Ljudožerci Cannibals

Produkcija VII. semestra DI in GLR UL AGRFT
Production of the VII semester of SA and TD of the UL AGRFT

Premiera Première januar 2020,
Levi oder SNG Drama Ljubljana

Predstava traja 2 uri 45 minut in nima odmora.
Running time 2 hours 45 minutes. No intermission.

Predstavi sledi pogovor z ustvarjalci.
Post-performance discussion.

Režiser Director

Luka Marcen

Dramaturgija Dramaturgy

Tony Žeželj

Scenografka Set designer

Sara Slivnik

Kostumografka Costume designer

Ana Janc

Avtorja glasbe Composers

Ema Kobal, Martin Vogrin

Oblikovalka svetlobe Lighting designer

Moja Sarjaš

Oblikovalka odrskega giba

Stage movement designer

Aja Zupanec

Zasedba Cast

Peter Pajot Žan Brelih Hatunić

Florijan Falac Gal Oblak

Matilda Lara Fortuna

Marta Julija Klavžar

Marija, kasneje tudi Goščarka

Maria, later also Resistance member Nika Vidic

Majdalena Lara Wolf

Srčev fant, kasneje tudi Tenente

Jack of Hearts, later also Tenente Andraž Haruer

Križeva dama Queen of Clubs Lana Bučevac

Pikov as Ace of Spades Martin Mlakar

Prior, kasneje tudi Major

Prior, later also Major Luka Bokšan

Mentorji Mentors

Dramska igra in gledališka režija

Acting and directing

doc. Matjaž Tribušon, red. prof. Matjaž Zupančič

Scenografija Set design

izr. prof. mag. Jasna Vastl

Kostumografija Costume design

red. prof. Janja Korun, asist. mag. Tina Kolenik

Jezik in govor Language and speech

izr. prof. dr. Katarina Podbevšek

izr. prof. mag. Alida Bevk

Ljudožerci so poetična drama enega najbolj samosvojih in izpovedno najmočnejših slovenskih pesnikov in dramatikov Gregorja Strniše. Avtor je igro podnaslovil kot *Mrtvaški ples* in skoznjo zaril s svet, ki ga poganjata brezmejna lakota in vseprisoten strah. ¶ Druga svetovna vojna gre h koncu in revna družina na begu išče primeren prostor za skrivališče in bivališče. Nапослед se zatečejo v zapuščeno kapelo, ki jo njen prior beguncem odstopi za miren dom, spokojno spanje. A oče Pajot, mesar in klobasar, ritual bogoslužja blasfemično zamenja za ritual krpanja svoje lakote in celo divjega in donosnega poslovanja. Noben biznis namreč ni boljši, kot je vojni biznis. V priročno skriti kripti si uredi delavnico in z izgovorom, da je pač treba preživeti, pobija, kolje, razkosava, melje, prodaja in kupčuje – s človeškim mesom. ¶ Dva groteskna klovna, skoraj gluhi Pajot in njegov pajdaš, napol slepi kuhar Falac, se ujameta v peklenski mehanizem ubijanja, ki s porogljivo kanibalско logiko omogoča preživetje. Družino to nasiti in ji zagotovi mir sredi bomb in strelskih rafalov, hkrati pa jih njihovo početje zavrti na plesu ironizirane ljudožerške klovnade, kjer plesalce za roke (in za vratove) držijo potrebe polnih trebuuhov, izdaj, laži, mesenega poželenja in grabežljivosti. ¶ Željko Stevančić



Cannibals are a poetic drama by one of the most unique and expressive Slovenian poets and playwrights, Gregor Strniša. The author subtitled the play as *A Dance macabre* and through it sketched a world perpetuated by endless hunger and omnipresent fear. ¶ The Second World War is drawing to a close and a family of poor refugees is in search of a hiding place and shelter. They finally take refuge in an abandoned chapel, which its prior lets them use for a peaceful home, serene sleep. But Pajot, the father, also a butcher and a sausage maker, sacrilegiously replaces the ritual of worship with the ritual of patching his hunger and even the ritual of wild, profitable business. There's no business like war business, after all. In a handily hidden crypt he sets up his workshop and with the excuse that one must survive, kills, slaughters, dismembers, grinds, sells and trades – human flesh. ¶ Two grotesque clowns, the almost deaf Pajot and his accomplice, the half-blind cook Falac, are caught up in the hellish mechanism of killing, which enables survival using the sarcastic cannibalistic logic. It feeds the family and provides it with peace amidst the bombs and machine-gun fire, but at the same time their actions spin them in the dance of the ironized cannibalistic clown carnival, where dancers' hands (and necks) are held by the needs of full bellies, betrayals, lies, carnal desire and greed. ¶

17. 10. 2020 > 21.00 <
 18. 10. 2020 > 20.00 <
 Mali oder

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

Ödön von Horváth

Kazimir in Karolina

Kasimir and Karoline

Produkcija III. semestra DI, GLR in DSU UL AGRFT

Production of the III semester of SA, TD and DPA of the UL AGRFT

Premiera Première februar 2020,
 Velika gledališka dvorana UL AGRFT

Predstava traja 70 minut in nima odmora.
 Running time 70 minutes. No intermission.

Izvedbi 18. oktobra 2020 sledi
 pogovor z ustvarjalci. Post-performance
 discussion on 18 October 2020.

Prevajalec Translator

Borut Treklman

Režiserja Directors

Žiga Hren, Aljoša Živadinov Zupančič

Dramaturgini Dramaturgs

Manca Lipoglavšek, Helena Šukljan

Scenografka Set designer

Maruša Mali

Kostumograf Costume designer

Claudi Sovré Mikelj

Oblikovalca svetlobe in zvoka

Lighting and sound designers

Žiga Hren, Aljoša Živadinov Zupančič

Zasedba Cast

Kazimir Kasimir Nejc Jezernik

Karolina Karoline Julita Kropec

Schürzinger Mak Tepšić

Merklov Franc Franz Merkl Maks Dakskobler

Erna Merklovega Franca Erna Merkl Diana Kolenc

Rauch Jure Rajš

Speer Žiga Hren

Bolničar Orderly Aljoša Živadinov Zupančič

Elli Manca Lipoglavšek

Marija Maria Helena Šukljan

Mentorji Mentors

Dramska igra Stage acting

prof. Branko Štrubej

Gledališka režija Theatre directing

Janusz Kica

Dramaturgija Dramaturgy

Izr. prof. dr. Tomaz Toporišič

Scenografija Set design

prof. mag. Jasna Vastl

Kostumografija Costume design

prof. Janja Korun, doc. mag. Tina Kolenik

Oblikovanje svetlobe Lighting design

doc. David Orešič



Leto 1932, Nemčija, Oktoberfest. ¶ Revščina in lakota, kiju je pred tremi leti začela gospodarska kriza, ljudi čedalje bolj in bolj potiskata v obup. Kazimir je včeraj ostal brez službe in se boji, da bo tudi on postal del obubožane množice, medtem ko se želi Karolina ta večer sprostiti, pozabiti na pisarniško delo in se prepustiti sanjarjenju o višjem družbenem položaju. Na kratko: Kazimir, ki se boji za tla pod nogami, in Karolina, ki si želi leteti. ¶ Predstava se ukvarja z vprašanji o navzkrižnih hrepenenjih v človeških odnosih. ¶ Je konec odnosa zapisan že na njegovem začetku ali gre pri vsem tem zgolj za splet naključij in napačnih odločitev? Kaj se zgodi z ljudmi, ko v želji, da bi utopili spomine in pozabili, posežejo po alkoholu? ¶ Ali so sanje zares zgolj prazne marnje? In če v času krize obstaja upanje, kdaj ga človek izgubi? ¶

Germany, Oktoberfest, 1932. Poverty and hunger, triggered three years earlier by the economic crisis, increasingly push people towards desperation. Kazimir lost his job yesterday and now fears that he, too, will become a part of the impoverished mass, while Karolina wants to let go this evening, forget about the office work and lose herself in day-dreaming about a higher social position. In short: Kazimir, afraid to lose the ground beneath his feet, and Karolina, who wants to fly. ¶ The production asks questions about star-crossed longing in human relationships. Is the end of a relationship already inscribed into its beginning, or is it merely a set of coincidences and wrong decisions? What happens to people who, in the desire to drown their memories and forget, reach for the bottle? Are dreams really just a pile of twaddle? And if there is hope in the time of crisis, when does one lose it? ¶ © Željko Stevančić

19. 10. 2020 > 17.00 <

Komorni oder

MINUTNA DRAMA ▲ MINUTE DRAMA

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

Mednarodni projekt An international project

Vodja projekta Project leader Žanina Mirčevska

Strokovna žirija v sestavi asist. Eva Mahkovic, asist. dr. Zala Dobovšek, izr. prof. dr. Tomaž Toporišič, doc. dr. Blaž Lukan, Benjamin Zajc in Jakob Ribič z veseljem ugotavlja, da se je število prispevki besedil precej povečalo. Prebrali so vseh petindvajset enominiutnih dram, ki so v roku prišle na mednarodni natečaj. Po razpravi so se soglasno odločili, da podelijo nagrade naslednjim dramam: Tradicija kratkih uprizoritvenih besedil (od futurističnih sintez, Fluxus scores (navodil za performanse) do slovitih kratkospanske Beckettovih igre *Breath*) napeljuje k temu, da kratek format avtorje spodbuja k drznejšim in inventivnejšim postopkom na ravni dramske forme. Menimo, da kratka forma avtorjem omogoča več eksperimentiranja z dramsko pisavo in njenimi zakonitostmi. V nasprotju s pričakovanji pa je bila večina besedil napisanih in strukturiranih v klasični, pretežno dialoški obliki, in ni stopila v dialog s svojim formatom. Kljub vsemu je nekaj prispevki besedil preseglo klasične okvire dramskega pisanja, bilo pa je tudi kar nekaj takšnih, ki so izstopala znotraj sicer tradicionalne dramske strukture. Pri tem kot posebej uspešna izpostavljamo in nagrajujemo tri besedila: ¶ Prvo nagrado podeljujemo besedilu *The End*, v katerem je avtor v do stotinke natančno izpisano časovnem poteku podal zgodovino našega planeta (od velikega poka do današnjega časa) in jo v distopičnem duhu zaključil s koncem sveta. Besedilo, izpisano v invenciozni večplastni dramski formi, ima velik uprizoritveni potencial, saj napotuje k drugačnim in ambicioznijim uprizoritvenim postopkom. Poleg tega v besedilu prepoznavamo tudi pogumno in jasno izraženo kritično držo, ob tem pa avtorjevo odločitev, da v kratko, enominiutno dramsko formo vpiše gostoto celotne zemeljske zgodovine, izpostavljamo kot izjemno domiselno in produktivno. ¶ Drugo nagrado podeljujemo besedilu *A Suicide Note*, v katerem avtor izpisuje zgodbo o očetu, ki na svoj rojstni dan prebira poslovilno pismo. V zadnjem trenutku ga zaloti družina in izkaže se, da gre le za njegov vsakoletni ritual: besedilo naj bi napisal že v mladosti, za rojstni dan pa ga vsako leto prebere sebi v opomin. Avtor presenetljivi iztek besedila spiše v spretini maniri, zaradi česar bralcu ni povsem jasno, ali je

The members of the jury (Eva Mahkovic, Zala Dobovšek, Tomaž Toporišič, Blaž Lukan, Benjamin Zajc and Jakob Ribič) have read all 25 texts. In doing so, we can happily note that the number of received texts has significantly increased since last year. Below we share our observations on this year's competition and the justifications for the prizes. ¶ The tradition of short plays (ranging from the futuristic synthesis, Fluxus scores (instructions for performers) to Beckett's famous play *Breath*) aims for the short format to encourage authors to utilize more daring and innovative approaches to the dramatic form. We believe that the short form allows authors more experimentation with dramatic writing and its laws. Contrary to expectations, however, most of the texts were written and structured in a classical, predominantly dialogical form, and did not enter into a dialogue with the format itself. Despite this, some received texts did exceed the traditional framework of playwriting, but there were also quite a few of those that stood out within the otherwise traditional dramatic structure. We highlight and honour three texts as particularly successful; ¶ The first prize is awarded to the text *The End*, in which the author (with painstaking decimal precision) unfolds the timeline of our planet's history (from the big bang up to today) and in a dystopian fashion, terminates it at its destruction. The text, written in an inventive and multi-layered form of playwriting has a great staging and potential, since it lends itself to different and more ambitious staging procedures. In addition, the text also boasts a courageous and clearly expressed critical attitude; furthermore, the author's decision to inscribe the density of the entire earth's history into a short, one-minute dramatic form is highlighted as extremely imaginative and productive. ¶ The second prize is awarded to the text *A Suicide Note*, in which the author writes the story of a father who is reading a farewell letter on his birthday. At the last moment he is caught by his family; it turns out that this is just an annual ritual for him: the text had been written in his youth, each birthday he reads it as a reminder for himself. The text's surprising unfolding is written in a skilful and subtle manner that makes the reader unsure whether the father's explanation is true or not; thus, leaving room for

očetova razlaga resnična ali ne, s tem pa pušča prostor za različne interpretacije. Pri tem posebej izpostavljamo dobro izbrano dramsko situacijo (rojstnodnevna zabava), ki zgošča atmosfero besedila in dinamizira njegov potek (smrt in slavje življenja loči le nekaj sekund). ¶ Tretjo nagrado podeljujemo besedilu *Who's there?*, v katerem protagonist v paniki pred nekom bežita čez reko. Pri tem avtor ne določi, kdo točno sta prebežnika (označena sta samo kot *On* in *Ona*), zaradi česar je besedilo možno interpretirati na različne načine, tudi takšne z implicitno politično konotacijo. Avtorja odlikuje izčiščen slog, s poetizirano govorico pa ob koncu ustvarja učinkovit kontrast s sicer intenziviranim dramskim ozračjem. V didaskalijah se besedilo zvečine osredotoča na opisovanje zvokov, zaradi česar na koncu izstopa predvsem izvrstna in izjemno bogata zvočna slika. Ta odločitev napotuje h kar najbolj različnim načinom uprizorjanja besedila. ¶

different interpretations. We especially emphasize the well-chosen dramatic situation (birthday party), which succeeds in thickening the atmosphere of the text and dynamizing its course (death and the celebration of life are separated by only a few seconds). ¶ The third prize is awarded to the text *Who's there?*, in which protagonists are feeling from a threat across a river. The author does not determine who exactly the protagonists are (they are referred to only as "He" and *He and She*) which makes it possible to interpret the text in various ways, including those with implicit political connotations. The author is distinguished by a refined style and a poeticized type of expression which creates an effective contrast with the otherwise intense dramatic atmosphere. The stage directions mostly focus on describing sounds, which makes the masterful and rich sound design really stand out. This decision points to as many different ways of staging the text as possible. ¶

1. Avtorica Helena Šukljan

Konec The End

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

Mentorica red. prof. mag. Žanina Mirčevska

2. Avtor Filip Gažo

Samomorilsko sporočilo A Suicide Note

Janačkova akademija uprizoritvenih umetnosti, Gledališka fakulteta v Brnu (CZ)

3. Avtor Tomáš Ráliš

Kdo je tam? Who's there?

Akademija uprizoritvenih umetnosti v Pragi, Gledališka akademija DAMU (CZ)

Mentor prof. dr. Jan Vedral

Režiser minutnih uprizoritev Director Luka Marcen

Dramaturginja Dramaturg Urša Majcen

Scenografka Set designer Sara Slivnik

Kostumografka Costume designer Ana Janc

Avtor glasbe Composer Martin Vogrin

Svetovalka za gib Movement consultant Aja Zupanec

Igralci Actors

Gaja Filac, Lara Fortuna,

Filip Mramor, Gal Oblak

Dogodek traja 60 minut in nima odmora.

Running time 60 minutes. No intermission.

Uprizoritvam treh nagrjenih besedil sledi pogovor z avtorji nagrjenih minutk in ustvarjalci uprizoritev. A discussion with awarded authors and creators after performances of all three staged texts.

14.10.2020 > 18.00 <
GT22

KAKŠNA PLODNA PREDSTAVA: MUZEJ NAŠIH LJUBEZNI ▲ WHAT A FRUITFUL PERFORMANCE: MUSEUM OF OUR LOVES
Razstava v okviru projekta Kvartet An exhibition within the Quartet project
Produkcija VI. semestra DI, GLR in DSU UL AGRFT
A production of the VI semester of SA, TD,DPA of the UL AGRFT

V edinstvenih okoliščinah, ki so neposredno in radikalno posegle v ustaljene študijske procese, so znotraj okvirja dramskega besedila Kvartet Heinerja Müllerja, ki se začne z enigmatično, skrajno precizno didaskalijo *salon pred francosko revolucijo/bunker po tretji svetovni vojni*, nastajali materiali, raziskave in izdelki, na podlagi katerih se študenti VI. semestra dramske igre, gledališke režije in dramaturgije pod mentorstvom vodstvom doc. Branka Jordana in izr. prof. Jerneja Lorencija na Festivalu Boršnikovo srečanje in v sodelovanju z GT22 predstavljajo s knjigo, razstavo, delavnico in naposled tudi s predstavo/producijo. Seveda v duhu časa in prostora, ki ga živimo. ¶ Projekt je destilacija *nevarenih razmerij*, ki so jih narekovali virus, fizična distanca, študij na daljavo, novi mediji, politične in družbene spremembe, občutek nemoči in želja po ustvarjanju. ¶ »Kakšna plodna predstava: muzej naših ljubezni. Mrtve sanje, razvršcene po abecedi ali po kronološkem redu, osvobojene naključij mesa in grozljivosti spremenjanja.« ¶

Razstava bo na ogled v GT22 med 15. in 22. oktobrom 2020 vsak dan od 10.00 do 20.00. ¶

Avtorji

Živa Bizovičar, Gaja Filač,
Klemen Kovačič, Klara Kuk,
Gašper Lovrec, Lea Mihevc,
Filip Mramor, Domen Novak,
Ivana Percan Kodarin,
Tina Resman, Iva Štefanija Slosar,
Jure Žavbi, Veronika Železnik,
Blaž Dolenc k. g. a. g.

In unique circumstances, which directly and radically interfered with the set study processes, within the frame Heiner Müller's *Quartet* that begins with an enigmatic, and extremely precise stage direction *a salon before the French Revolution/a bunker after World War III*, materials, research and products were created and the students of VI semester of stage acting, theatre directing and drama-turgy under the mentorship of Branko Jordan and Jernej Lorenci are now presenting them at the Maribor Theatre Festival (and in collaboration with GT22) in the format of a book, an exhibition, a workshop and finally a performance/production. Of course in the spirit of time in which we live. ¶ The project is a distillate of *dangerous liaisons*, dictated by the virus, physical distance, distance learning, new media, political and social changes, the feeling of powerlessness and the desire to create. ¶ »What a Fruitful Performance: Museum of our Loves. Dead dreams, alphabetically or chronologically, liberated from the coincidences of the flesh and the horror of changing.« ¶

The exhibition is open for visitors in GT22 from 15 to 22 October 2020, every day from 10.00 am to 8.00 pm. ¶

Authors

Živa Bizovičar, Gaja Filač,
Klemen Kovačič, Klara Kuk,
Gašper Lovrec, Lea Mihevc,
Filip Mramor, Domen Novak,
Ivana Percan Kodarin,
Tina Resman, Iva Štefanija Slosar,
Jure Žavbi, Veronika Železnik,
Blaž Dolenc k. g. a. g.

16.10.2020 > 15.00 <
GT22

KAKO RAVNATI S TEM STROJEM? ▲ HOW TO HANDLE THIS MACHINE?
Delavnica v okviru projekta Kvartet A workshop within the Quartet project
Vodja delavnice Workshop leader doc. **Branko Jordan**, UL AGRFT
Delavnica traja 2 uri 30 minut z odmori po dogovoru.
Running time 2 hours 30 minutes. Intermittions upon request.



Gledališče mora biti igrivo in svobodno.

Vzemimo stavek iz *Manifesta igralke*: »Gledališče mora biti igrivo in svobodno.« ¶ Poglejmo v globino njenih oči, kjer se nabira solza. Na eni strani želja, potreba, nuja po ustvarjalnosti, na drugi strani kontekst, ki nas obdaja: tesnoba, strah, izolacija. Med obema neskončno polje neznanega. Kako vstopiti vanj, kako ga napolniti, kako se odzvati, v kaj se usmeriti, na kakšen način delovati. ¶ Ustvarjanje kot temeljni princip. Okoliščine, ki so za to potrebne. Odločitve, ki so za to najne. ¶ Metodologija, ki temelji na izkušnjah iz korona semestra, v obliki delavnice omogoča vpogled v proces igralčevega dela. ¶ Delavnica poteka ob razstavi Kakšna plodna predstava: muzej naših ljubezni. ¶

Let's take a sentence from the *Manifesto of an Actress*: "Theatre must be playful and free." ¶ Now, let's look into the depth of her eyes, where a tear is forming. On the one side, the desire, the urge for creativity, on the other, the context that surrounds us: anxiety, fear, isolation. Between the two, there is an endless field of the unknown. How to enter it, how to fill it, how to respond, where to turn, how to act. ¶ Tackling creativity as the basic principle. Circumstances that are required. Decisions that are necessary. ¶ Methodology based on the experience from the *corona semester*, in the form of a workshop, allows the insight into the process of the actor's work. ¶ The workshop takes place along with the exhibition *What a Fruitful Performance: Museum of our Loves*. ¶

Docent **Branko Jordan** je doštudiral dramsko igro in umetniško besedo na UL AGRFT, po diplomi se je na ISTA dodatno izobraževal iz gledališke antropologije. Bil je član različnih institucionalnih umetniških ansamblov, sodeloval v številnih, nekaterih mednarodnih koproducijah, dejaven je v neodvisnem prostoru (Betontanc, Beton Ltd.) – tudi kot avtor, soavtor, dramaturg ali snovalec uprizoritvenega koncepta. V gledališču ga ne zanima zgolj igra, niti vezanost na posamezen igralski ansambel, ampak gleda na gledališče kot na celoto, v kateri lahko soustvarja v različnih segmentih. Je pedantan ustvarjač s ponotranjeno energijo, ki vloge oblikuje navidezno umirjeno, s ščepcem hudomušnosti, ter visokošolski učitelj za dramsko igro in umetniško besedo na Katedri za dramsko igro UL AGRFT. ¶

Assistant professor **Branko Jordan** studied stage acting and artistic word at the UL AGRFT. After graduation he continued his education in theatre anthropology at ISTA. He was a member of several institutional artistic ensembles, and participated in many, often international, co-production, he is active on the independent scene (Betontanc, Beton Ltd.) – as well as an author, co-author, dramaturg or creator of the concepts for performances. In theatre, he is not only interested in acting, nor in being committed to a single ensemble, but views theatre as a whole in which he can create in different segments. He is a studious artist whose energy is internalised, and his creative method ostensibly calm, with a pinch of humour, and a university lecturer for stage acting and artistic word at the chair of stage acting of the UL AGRFT. ¶

14.–20.10.2020 >10.00 < Komorni oder

IZKUSTVENO GLEDALIŠČE ▲ EXPERIENTIAL THEATRE

Praktični seminar A practical seminar
Voditelj Leader
Saško Brama (UA)

Seminar se navezuje na predstavo *Jesen na Plutonu* – ogled uprizoritve 14. oktobra 2020 ob 20.00 in pogovor z ustvarjalci po ogledu predstavljata izhodišče za spoznavanje izkustvenih načel uprizoritvenih postopkov. ¶ Na petih štirih srečanjih med 15. in 19. oktobrom 2020 ob 10.00 na Komornem odru SNG Maribor Saško Brama udeležencem predstavi teoretična izhodišča, potek in izzive dveh projektov, *Jesen na Plutonu* in *Orfej UA*, ob koncu pa vpelje še razvojni karantenski projekt *WE*. Udeleženci sprejemajo slikovite in emotivne vsebine preko vizualnih gradiv in obravnavajo proces preoblikovanja teh zbranih izkušenj v družbenokritične umetniške projekte s poudarkom na konkretnih transformacijskih izzivih. ¶ Seminar se zaključi s pogovorom 20. oktobra 2020 ob 10.00 na Komornem odru SNG Maribor, ki je namenjen refleksiji in izmenjavi izkušenj, predvsem pa usmerja pozornost na avtobiografska/osebna ustvarjalna izhodišča in kompleksne dokumentarne pristope, ki vodijo v angažirano uprizoritveno komunikacijo. ¶

Saško Brama je ukrajinski dramatik in režiser mlajše generacije. Deluje na področju eksperimentalnega dokumentarnega gledališča. Diplomiral je iz gledališke režije na Dramski fakulteti Nacionalne univerze Ivana Franka v Lvovu. Njegov diplomski projekt je kritično obravnaval ukrajinski izobraževalni sistem. Politično situacijo v Ukrajini je reflektiral v performativnem koncertu *R+J* in dokumentarnem projektu *Klicni znak Rama*. Svoje stvarite opredeliuje kot gledališče izkustva – ustvarjanje temelji na njegovi osebni življenski izkušnji, v katero se poglobi ob soočanju z obravnavano tematiko: ko je denimo raziskoval tematiko staranja, demencije in (ne)izpolnjenih hrepnenj, je z ekipo soustvarjalcev leta dni redno obiskoval dom za starejše; zasnova je multimedijski projekt, ki izhaja iz sedemmesečne ekspedicije po ukrajinski meji; v času epidemije je kot odziv na novo vzpostavljeni distanco zasnova globalni multimedijski projekt kratkih dokumentarcev, sopostavljenih v mozaik individualnih karantenskih zgodb. Piše drame, med njimi *Svinjska jetra* (2011), *COMA* (2012) in *iDream* (2013). ¶

The seminar is connected to the production *Fall on Pluto* – the performance on 14 October 2020 at 20.00 and the discussion with the creators afterwards are the starting point to learn about the experiential principles of performative procedures. During five four-hour meetings between 15 and 19 October and 2020 at 10.00 on the SNT Maribor Chamber Stage, Sashko Brama will present the theoretical foundations, process and challenges of two projects, *Fall on Pluto* and *Orpheus UA*, and at the end also introduce his quarantine project in development, *WE*. The participants take in picturesque and emotive content via visuals and study the process of transformation and collected experiences into socio-critical art projects with an emphasis on concrete transformational challenges. ¶ The seminar concludes with a debate on 20 October 2020 at 10.00 on the SNT Maribor Chamber Stage, which is aimed at reflection and exchange of experience, and particularly point the attention to personal starting points and complex documentary approaches that lead into engaged performative communication. ¶

Sashko Brama is a Ukrainian playwright and director of a younger generation. He works in the field of experimental documentary theatre. He graduated in theatre directing from the Faculty of Arts and Culture of the Ivan Franko National University in Lviv. His graduation project was a critical study of the Ukrainian education system. He reflected the political situation in Ukraine in his performative concert *R+J* and in a documentary project *Call Sign Rama*. He defines his work as theatre experiences – creativity is based on his personal life experience into which he delves when faced with the topic he is dealing with: when he was researching the topic of ageing, dementia and (un)fulfilled longings, he and a team of co-creators regularly visited residential homes for the elderly; he conceived a multimedia project that followed a seven-month expedition along the Ukrainian border; during the epidemic his response to the newly established distance was a global multi-media project of short documentaries, set into a mosaic of individual quarantine stories. He writes plays, among them *Pork Liver* (2011), *COMA* (2012) and *iDream* (2013). ¶

12.–25.10.2020

BORŠTNIKOV BLOG ▲ 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 Editors
Manca Lipoglavšek, Urša Majcen, Helena Šukljan

Redaktor Editorial office

Nik Žnidaršič

Blogarji in vlogarji Bloggers and vloggers

študenti UL AGRFT in gostje UL AGRFT students and guests

Mentorja Mentors

izr. prof. **dr. Tomaž Toporišič**, izr. prof. **dr. Aldo Milohnić**

Blog z vlogom je nadaljevanje in nadgradnja projekta, ki so ga študenti UL AGRFT na pobudo festivala zasnovali in uspešno izvedli že leta 2019. Urejajo ga študentke in študenti Oddelka za dramaturgijo in scenske umetnosti v sodelovanju s študenti Oddelka za film in televizijo, nastaja pa v sodelovanju s študentkami in študenti vseh smeri. Vključuje najrazličnejše besedilne zvrsti, filmske formate in fotografije, ki jih nadgrajujejo tematski pogovori po predstavah študentske selekcije festivala. Namen projekta je živa(hna) in artikulirana festivalska refleksija, sveža v premisleku in suverena v stališču, ki zagotavlja neposredno vključevanje študentov v profesionalno okolje. ¶ Borštnikov blog letos poteka kot del pilotnih projektov neobveznih praks Univerze v Ljubljani. ¶

The blog with a vlog is a continuation and an upgrade of the project that the UL AGRFT students conceived and realised successfully in 2019. It is edited by the students from the Department of Dramaturgy and Performing Arts in collaboration with the students from the Department of Film and Television and created in collaboration with students from all the programmes. It includes different text genres, film formats and photos that are complemented with topical discussions after the productions from the student theatre module of the festival. The objective of the project is a live(ly) and articulate festival reflection, fresh in its thinking and sovereign in its opinions, which allows the students to enter the professional environment directly. ¶ This year, Borštnik Blog is a part of the pilot project for extracurricular practical work at the University of Ljubljana. ¶

55 borštnik ovo

Dodatni program
Other Events

55. Borštnikovo
Maribor, 12.–25. oktober 2020
12–25 October 2020



Boštjan Lah
Prehodi Transitions
Fotografska razstava
A photography exhibition
Anita Wach, Bojan Jablanovec
Physis
Video projekt A video project
Via Negativa
Petrica Tanko, Ana Perne
Oder, oddaja o sočasnem gledališču: 50 let Borštnikovega prstana The Stage, a radio show about contemporary theatre: 50 Years of the Borštnik Ring Award
Radio Slovenija, Tretji program
Petrica Pogorevc
RAC, biografija Radka Poliča RAC, A Radko Polič Biography
Predstavitev monografije
A monograph presentation
V sodelovanju z založbo Beletrina

Senzorialno v gledališču Sensorial in Theatre
Mednarodni znanstveno-umetniški simpozij An international scientific and artistic symposium
FBS, SLOGI, Senzorium, ULAGRFT & ULFF

Rajko Muršič
Občutenje mesta Sensing the City
Senzorialni sprehod po Mariboru
A sensorial walk through Maribor
Gledališče Glej
Pol stoletja neinstitucionalnih praks Half A Century of Non-Institutional Practices
Okrogl miza A round table discussion

Maska ... 100 let. 200 številk Maska ... Performing Arts Journal ... 100 Years. 200 Issues
Razstava z vodenim ogledom
A guided tour exhibition
Maska Ljubljana

Matjaž Zupančič
Zadnje drame Latest Plays
Predstavitev knjig na Festivalu Borštnikovo srečanje
A book presentation at the Maribor Theatre Festival

Dramatika Stanka Majcna in njen uprizoritveni potencial
Stanko Majcen's Drama Oeuvre and Its Staging Potential
Okrogla miza A round table discussion
V sodelovanju z Mariborsko knjižnico

Pogoji za ustvarjalnost: Projekcija izgubljenega prostora Conditioning Creativity: An Outline Of the Lost Space
Okrogla miza A round table discussion
Združenje dramskih umetnikov Slovenije

Marjan Platovšek, Tjaša Platovšek
Poklon Velikanom slovenskega gledališča A Tribute to the Giants of Slovenian Theatre
Razstava portretov prejemnikov Borštnikovega prstana
A portrait exhibition of the Borštnik Ring laureates

Gledališče, ples in performans po COVID-19 Theatre, Dance and Performance After COVID-19
Mednarodni simpozij An international symposium
Društvo gledaliških kritikov in teatrolologov Slovenije

Meta Hočvar
Prostori igre & Prostori mojega časa Play Spaces & Spaces Of My Time
Predstavitev knjig na Festivalu Borštnikovo srečanje
A book presentation at the Maribor Theatre Festival

Maria Keck & Tomaž Pačnik
Ex Auro
Glasbenoplesni performans
A dance and music performance

Knjižna zbirka: Borštnikov prstan The Borštnik Ring Book Series
FBS

E-razstava: Festival Borštnikovo srečanje 2019 E-Exhibition: Maribor Theatre Festival 2019
FBS, Novi ZATO, slovenska gledališča in kulturno-izobraževalne institucije

24. 10. 2020 > 22.00 <
Mali oder

EX AURO

Glasbenoplesni projekt A dance and music project
Maria Keck & Tomaž Pačnik

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



Ex Auro je glasbenoplesni projekt, ki ga pomenljivo določajo tri koordinate – *world, jazz, fusion* – in v katerem sta svoje *zlate vizije* združila Maria Keck in Tomaž Pačnik. Je rezultat njunega skupnega raziskovanja ter izjemno zvočno popotovanje, skozi katerega na kreativen način ter v sodobnih in živih priredbah predstavlja mešanico flamenka ter ostalih, z njim povezanih eksotičnih glasbenih zvrsti. ¶ Maria Keck je umetnica iz Madžarske, ki je dolga leta živelna in delovala v Španiji. S plesom in glasbo je prepotovala dobrošen del sveta, skozi različne zasedbe in projekte pa predstavlja tako tradicionalne kot moderne zvrsti flamenka in etna. ¶ Pianist Tomaž Pačnik je kot aktivni član številnih glasbenih skupin že dolgo del slovenske in mednarodne glasbene scene ter je med drugim tudi ustanovni član etno jazz zasedbe Jazoo. V zadnjih letih ga je obsedel flamenko, s katerim se vedno bolj aktivno ukvarja. ¶ Ex Auro je tako spoj dveh umetnikov iz različnih ustvarjalnih okolij, ki skozi glasbo in ples najdetra vsak sebe in drug drugega. Napetost, ki jo v prostoru ustvarita že s prihodom na oder, poslušalcu postopoma odstira najgloblja čustva, ga vodi skozi lastne zgodbe in intimno nostalgijo, pri tem sproži bitko med egom in razgaljenostjo, energijo v prostoru pa mu skozi čutne melodije in zvoke slej ko prej odpre vrata ter ga ponese v stanje rahle zamaknjenosti. ¶

Ex Auro is a music and dance project that is significantly defined by three coordinates – *world, jazz and fusion* – and in which Maria Keck and Tomaž Pačnik combined their “golden visions”. It is the result of their joint research and an exceptional sonic journey, through which they present a mixture of flamenco and other related “exotic” musical genres in a creative way and in modern and live arrangements. ¶ Maria Keck is an artist from Hungary who has lived and worked in Spain for many years. She has travelled a great deal around the globe performing dance and music, and she presents both traditional and modern genres of flamenco and world music through various ensembles and projects. ¶ The pianist Tomaž Pačnik has long been a part of the Slovenian and international music scene and a founding member of the ethno jazz ensemble Jazoo. In recent years, he has been obsessed with flamenco, with which he is increasingly involved. ¶ *Ex Auro* is a fusion of two artists from different creative backgrounds who find themselves and each other through music and dance. The tension they create in the space as soon as they arrive on stage gradually reveals the deepest emotions to the listener, guides him through his own stories and intimate nostalgia, triggers a battle between ego and nakedness, and energy in the room opens the door to him through sensual melodies and sounds. and takes it into a state of slight ecstasy. ¶

12. – 25. 10. 2020
SNG Maribor

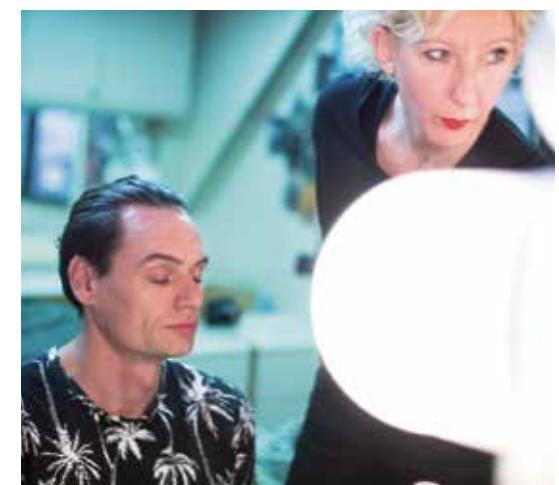
PREHODI ▶ TRANSITIONS

Fotografska razstava A photography exhibition
Avtor Author **Boštjan Lah**

Kje in kdaj se v gledališču zgodi prehod v vzporedni svet? Je to točka v času, prostor, dogajanje v njem? Na odru, v parterju, v ložah, na balkonu? Z vstopom v dvorano, v foaje ali že na stopnišču v teater? Koliko se zgodi v garderobah, fundusu, tehničnih delavnicah? Se prehod iz vsakdanjega v umetniško zgodi z nanosom ličil, s preobleko, s prizgom reflektorjev, z dvigom zavese? ¶ Fotograf Boštjan Lah, mogoče zato ker je tudi sociolog, najpogosteje fotografira ljudi. Ujame jih v drži, dogajanju, osredotočenosti, odzivu. Beleži situacije. Nagovarja k misli, ki gre od ujetne situacije naprej. Kot gledalcem se nam zdi, da ga fotografirani po večini niso opazili, pa naj gre za ulično, gledališko ali katero drugo zvrst. K uspehu zagotovo pripomore optična naprava, ki lahko močno približa pogled, ne da bi pri tem nujno v neposredno bližino fizično postavljala tudi fotografa. A pri ujetih trenutkih Boštjana Laha gre za več: ostaja nekako neizpostavljen v načinu opazovanja in odzivanja. Pogosto ga srečujemo, nikoli pa ni zares vpadeljiv, saj se zna zliti. Iz te zlitosti nato opazuje, zaznava in stiska na sprožilec. Zdi se, da sproža z mešanico vnaprejšnjega koncepta in trenutnega, ne-načrtovanega odziva. ¶ Serija fotografij iz gledališkega zaodrija vzbuja močan dvojni vtis. Prvi nedvomen in jasen gradi osnovno sporočilo – teater nikakor ni samo čas trajanja predstave, ni zgolj končna interakcija med igralci in gledalci, je tudi *prej, potem in ozadju*. Marsikaj, česar gledalčeve oči ne vidi neposredno, morda skozi učinek. Drugi, še močnejši vtis pa je občutek pričakovanja. Skoraj otipljivo se zdi, da se bo vsak čas nekaj zgodilo. Vse se pripravlja na začetek prehoda. Osredotočenost narašča in z njim napetost. V tem naraščanju se giblje človek z aparatom, ki je drugače osredotočen, pri tem pa se zdi miren, preudaren in pozoren. Osredotočen na osredotočenost. ¶ dr. **Jerneja Ferlež** Boštjan Lah

When and where does a transition into a parallel world happen in theatre? Is it a point in time, a space, or events in it? On the stage, in the stalls, in the boxes, on the balcony? With the entrance into the hall, the foyer, or perhaps on the stairs leading to the theatre? How much happens in the wardrobes, warehouses, technical workshops? Does the transition from the everyday to the artistic happen by putting on make-up, changing clothes, turning on the spotlights, raising the curtain? ¶ Photographer Boštjan Lah, perhaps because he's also a sociologist, most often photographs people. He

captures them in a pose, action, focus, response. He records situations. He invites us to a thought that begins with a situation he captured. At spectators, we feel that the majority of his subjects did not notice they were photographed, be it a street, theatre or other genre of photography. Adding to the success is definitely an optical device that can bring the look closer without necessarily posing the photographer in *physical* proximity. But there is more in the moments that Boštjan Lah has captured: somehow, he remains *unexposed* in the way he observes and responds. We meet him often but he's never really obvious, because he knows how to *blend in*. And from this blending in he then observes, notices and presses the shutter release. He seems to take photos with a mixture of predetermined concept and momentary, unplanned response. A series of photos from theatre backstage evokes a strong double impression. The first, indisputable and clear, builds the basic message – theatre is never just the time of the performance, never only a finite interaction between actors and spectators, it is also the *before, after and in the background*. Many things that the spectator's eye can't see directly, but perhaps through effects. The other, even stronger effect is through expectations. It is almost palpable that any moment now, something will happen. Everything is getting ready for the beginning of the *transition*. The focus is increasing and with it, the tension. In the midst of this increase, a man moves with a camera is moving, focused *differently*, and he seems calm, deliberate and attentive. Focusing on the focus. **Jerneja Ferlež** (PhD)



12.-25.10.2020 Medetaža SNG Maribor

POKLON VELIKANOM SLOVENSKEGA GLEDALIŠČA ► A TRIBUTE TO THE GIANTS OF SLOVENIAN THEATRE

Portreti prejemnic in prejemnikov Borštnikovega prstana

Portraits of the recipients of the Borštnik Ring Award

Avtorja projekta in postavitve, oblikovalca Project authors, design, set-up

Marjan Platovšek, Tjaša Platovšek

Uradno odprtje razstave portretov 21. 10. 2020 ob 17.00.

Official opening of the portrait exhibition on 21 October 2020 at 17.00.

Partnerji projekta Project partners

Slovenski gledališki inštitut - Gledališki muzej

Slovenian Theatre Institute - Theatre Museum

Festival Borštnikovo srečanje Maribor Theatre Festival

Občina Velike Lašče Velike Lašče Municipality

Grad Turjak Turjak Castle Mart, Turjak

Meceni portretov Patrons of portraits

Občina Velike Lašče Velike Lašče Municipality

Družina Petrović Family Petrović, Gradež pri Turjaku

JUB, d. o. o., Dol pri Ljubljani

Tjaša Platovšek, Ljubljana

Slikar in upokojen grafični oblikovalec Marjan Platovšek pri ustvarjanju portretov popularnih osebnosti izhaja iz fotografij, zato so njegove slike, kot je zapisal likovni kritik Dejan Mehmedovič, »videti kot fotografije, čeprav niso fotografije. Natančneje rečeno, videti so kot nenavadne fotografije, ki izpolnjujejo svojo dokumentacijsko vlogo na poseben način, kajti ustvarjajo mimetičnost, preslikavo realnega, v stilizirani obliki.« S portreti, izdelanimi v tehniki akrila na platnu (velikosti 80 x 90 cm), se slikar zgleduje po Andyju Warholu kot značilnem predstavniku pop arta. Toda pri Platovšku, kot opozarja Mehmedovič, »ne gre za mimetizacijo, temveč za vizualni efekt, ki deluje na podlagi osnovnih optičnih likovnih prvin, s to abstraktnostjo pa upodablja objektivno realnost, konkretnje ljudi, njihove obraze.« ¶ V slikarjevem velikem planu, kjer se celota izoblikuje s skrbnim nanosom nians, je upodobljena prva serija portretov znotoraj projekta, ki ga bo avtor v naslednjih letih nadaljeval z obrazi nosilcev najvišjega igralskega odličja za živiljenjsko delo pri nas. Slike, ki nastajajo po predlogi fotografij Marka Modica in drugih fotografov, bodo po predstavitev v okviru festivala stalno razstavljene na Turjaškem gradu. ¶

A painter and a retired graphic designer Marjan Platovšek uses photographs to create portraits of popular personalities, so his paintings are, as the art critic Dejan Mehmedovič wrote, “like photos, although they’re not photos. To be more precise, they look like unusual photos that fulfil their documentary role in a special way, because they create mimesis, a transformation of the real, in a stylised form.” With his portraits – acrylic on canvass (80 x 90 cm) – the painter follows Andy Warhol as the typical representative of pop art. But with Platovšek, as Mehmedovič says, “it is not about the process of mimesis, but rather about a visual effect, which functions by using fundamental optical elements of visual arts, and with this abstraction portrays objective reality, concrete people, their faces.” ¶ The existing close-ups, in which the whole is formed through a careful layering of nuances, are the first series of portraits of the project that the author will continue in the next years with the faces of the laureates who received the highest lifetime achievement acting award in Slovenia. After the festival, the paintings based on the photos by Marko Modic and other photographers will be permanently exhibited at the Turjak Castle. ¶

12.-25.10.2020 SNG Maribor

PHYSIS

Video projekt A video project

Via Negativa

Anita Wach, Bojan Jablanovec

Video traja 10 minut in 14 sekund.

Video je nastal v času karantene med epidemijo COVID-19 marca 2020.

Running time 10 minutes and 14 seconds.

The video was created during the COVID-19 lock-down in March 2020.

Skladatelj Composer

Eduardo Raon

Dodatna glasba Additional music

Dooley Wilson: As Time Goes By

Video je nastal na povabilo

Zavezništva mednarodnih produkcijskih hiš
(Bündnis internationaler Produktionshäuser) iz Nemčije.

Commissioned by Bündnis internationaler

Produktionshäuser from Germany.

Fizis (φύσις) je telo narave – harmonično, graciozno in vzvišeno, a hkrati kruto, nasilno, gnušno in boleče pragmatično. Aristotel je fizis definiral v razmerju med naravnim in umetnim. Narava (φύσις) naj bi bila svoj lastni izvor gibanja, medtem ko umetnost (τέχνη, τέχνη) vedno zahteva vir gibanja zunaj sebe. V tem smislu je človeško telo teritorij napetosti med téhne in fizism ter večno bojišče kulture, ideologije, religije in drugih sfer človeške eksistence in delovanja. Naša telesa še zmeraj kolonizira zakon narave, naš um je obseden z nadzorovanjem, obvladovanjem in osvobajanjem. Naš intimni politik zahteva popoln nadzor telesa in uvaja protokole, ki bodo za zmeraj likvidirali jezik bolečine. Naš skriti anarchist protestira, naj pustimo telesu do besede in sprejmemo kaos primarne narave. Video Physis je študija za razvoj novega projekta Vie Negative, ki temelji na raziskavi telesa kot kulturno, ideološko in religiozno pogojenega medija razlikovanja med bolnim in zdravim, dobrim in slabim, koristnim in nekoristnim, lepim in grdim, vzvišenim in nizkotnim ter med vsemi nadalje zamisljivimi antinomijami, ki jih je v diskurz filozofije, znanosti in umetnosti vnesel človeški um. ¶

Physis is the body of nature. Beautiful, graceful and sublime – yet also cruel, violent, disgusting and painfully pragmatic. Aristotle defined physis in the relationship between the natural and the artificial. Nature (physis) is its own source of movement, while art (techne) always requires a source of motion outside of itself. In this sense, the human body is a territory of tension between techne and physis and an eternal battleground of culture, ideology, religion. Our bodies are still colonized by the law of nature, our minds are obsessed with control, mastery and liberation. Our inner politician requires control of the body and introduces protocols that will liquidate the language of pain forever. Our hidden anarchist protests that we should let the body to speak and accept the rules of a primary chaos. Video Physis was created as a study of the new Via Negativa project based on the research of the body as a culturally, ideologically and religiously conditioned medium to establish a distinction between sick and healthy, good and bad, useful and useless, beautiful and ugly, sublime and degenerate, and all other possible conceived antinomies that have been introduced by the human mind into philosophical, scientific and art discourse. ¶

13. & 20. 10. 2020 > 14.05 <

SNG Maribor

**ODER, ODDAJA O SOČASNEM GLEDALIŠČU: 50 LET
BORŠTNIKOVEGA PRSTANA ► THE STAGE, A RADIO BROADCAST ABOUT
CONTEMPORARY THEATRE: 50 YEARS OF THE BORŠNIK RING AWARD**

Javno predvajanje oddaje, 3. program Radia Slovenija – ARS

Radio broadcast, 3rd Programme of Radio Slovenia – ARS

Avtorici oddaje Authors of the radio broadcast

Petra Tanko, Ana Perne (Slovenski gledališki inštitut Slovenian Theatre Institute)



Letos mineva petdeset let, odkar je bil na Borštnikovem srečanju prvič podeljen Borštnikov prstan, najvišje (stavovsko) priznanje za igralski opus. Prva prejemnica leta 1970 je bila Elvira Kralj. Načelo podeljevanja prstana izmenično igralki in igralcu se je uveljavilo zelo zgodaj, v letu 2020 tako pričakujemo prejemnika. ¶ Avtorici Petra Tanko in Ana Perne pripravljata dve oddaji, s katerima želite spomniti na umetnice in umetnike, ki slovensko gledališče dvigajo na najvišjo umetniško raven, obenem pa skušata poslušalcem predstaviti nesnovno kulturno dediščino, ki jo v obliki zvočnih zapisov hrani Gledališki muzej Slovenskega gledališkega inštituta. ¶ Glede na kronologijo podeljevanja nagrade je prva oddaja posvečena prejemnicam, druga pa prejemnikom Borštnikovega prstana. Da bi se izognili suhoparnemu naštevanju, strokovnemu utemeljevanju in obnavljanju večkrat slišanih – vsekakor upravičenih – pohval, se avtorici oddaj osredotočata na odlomke iz zvočno posnetih predstav, arhivskih posnetkov, v katerih nastopa več prejemnic in prejemnikov Borštnikovega prstana. Veličini igralk in igralcev lahko prisluhnemo v dialogih, kot jih oblikujejo različne konstellacije igralskih zasedb, prav tako pa se lahko seznanimo z njihovimi stvaritvami, o katerih zgovorno pričajo odlomki iz predstav, ki se s sedanje perspektive zdijo časovno oddaljene in današnjim obiskovalkam in obiskovalcem gledališč morda neznane: posnetki so iz šestdesetih in sedemdesetih let prejšnjega stoletja, v njih so ujeti glasovi danes že preminulih prejemnic in prejemnikov Prstana. ¶ Zgodovina Borštnikovega prstana bo poleg igralskih bravur predstavljena tudi z anekdotičnimi in s stvarnimi paberki,

na primer z Gombačovo finančno zadrgo ob pripravah na prvo podelitev ali s pojasmilom, zakaj med prejemniki in prejemnicami Borštnikovega prstana ni nekaterih igralskih imen, ki bi jih pričakovali, denimo Staneta Severja ali Duše Počkaj, s pripovedjo o izgubljenem prstanu pa tudi z marsikaterim drugim trenutkom, ki se je zgodil bodisi pred gledališko zaveso ali izza nje. ¶ Arhiv FBS

Fifty years have passed since the Maribor Theatre Festival presented the first Borštnik Ring award, the highest (guild) lifetime achievement award for actors. The first laureate in 1970 was Elvira Kralj. The principle of alternating a male and a female winner was established very early on and in 2020 we look forward to a male laureate. ¶ The authors Petra Tanko and Ana Perne are preparing two broadcasts with which they would like to pay tribute to the artists who have elevated the Slovenian theatre to the highest level, and also introduce the listeners to intangible cultural heritage, preserved as recordings at the Slovenian Theatre Institute. ¶ Honouring the chronology of the award presentation, the first broadcast is dedicated to actresses, and the second to actors who won the "Borštnik Ring" award. To avoid mere listings, expert explanations and summarising the often heard – and definitely justified – laudations, the authors focus on the excerpts from the recorded productions, archival recordings in which several Borštnik Ring laureates appeared. We can listen to the greatness of the actors in dialogues shaped by the different constellations of casts and learn about their creations, so eloquently presented through the excerpts of the productions that seem distant in time from today's perspective, and are perhaps unknown to today's theatre audience: the recordings are from the 1960s and the 1970s and the voices captured on them are of the Ring laureates long deceased. ¶ The history of the Borštnik Ring award will be introduced not only through the acting bravuras, but also through anecdotes and realistic titbits, for example Gombač's financial distress when he was preparing the first awards ceremony, or the explanation why some of the greats we would expect, for example Stane Sever or Duša Počkaj, are not among the laureates, the tale of the lost ring and many other moments that happened either in front of the main curtain or behind it. ¶

13. 10. 2020 > 18.00 <

Mali oder

**PREDSTAVITEV MONOGRAFIJE RAC, BIOGRAFIJA RADKA POLIČA ►
PRESENTATION OF THE MONOGRAPH RAC, A BIOGRAPHY OF RADKO POLIČ**

Beletrinina okrogle miza Beletrina's Round Table

Gosta Guest speakers Radko Polič Rac, Petra Pogorevc, avtorica knjige author of the book

Moderator Discussion moderator Matej Bogataj

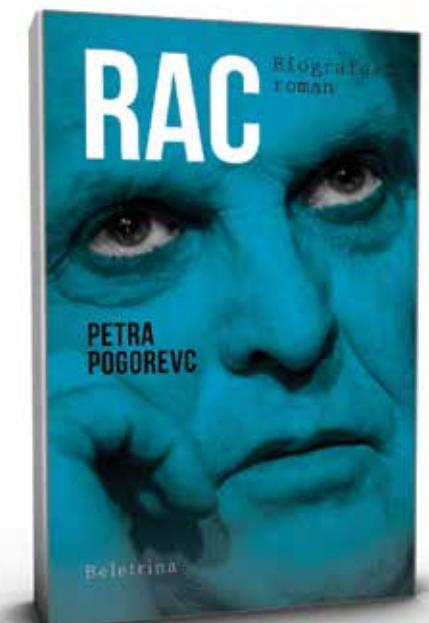
Okrogle miza traja približno 1 uro.

Approximate running time is 1 hour.

Ko je **Radko Polič** leta 2007 prejel Prešernovo nagrado za živiljenjsko delo, je režiser Sebastijan Horvat o njem zapisal, da je igralec, ki igra na vse ali nič, vrhohodec brez varovalne mreže ter igralec fanatik, ki sebi in drugim postavlja najvišje zahteve. Radko Polič Rac bi lahko postal gozdar ali kirurg, toda nazadnje je izbral poklic igralca, se v njem izmojstril do skrajnosti in dosegel praktično vse, kar igralec lahko doseže. Knjiga odstira in prepleta spomine na njegovo živiljenjsko in ustvarjalno pot ter razkriva, da je na odrnu enako straten in zahteven kot za njim, vrača se v njegovo otroštvo, ki ga je v nemirnih povojnih letih preživel razseljen med Črnomelj, Beogradom, Berlinom in Ljubljano, pojasnjuje njegovo vseživljenjsko povezanost s starši in bratom ter obudi spomine na tri zakone, iz katerih ima danes dva odrasla sinova. Predstavlja njegov pristop k oživljjanju vlog, zajame njegovo pojmovanje lepega in težkega poklica igralca ter iz prve roke spregovori o nepozabnih likih, ki jih je v šestih desetletjih ustvaril na odrnu in platnu. »Igra je hoja čez rob, moraš si upati,« razmišlja Radko Polič Rac. Tako kot v življenju. ¶

explains his life-long closeness to his parents and his two brothers, and revives the memories of his three marriages that produced two – now adult – sons. It presents his approach to creating roles, captures his understanding of this beautiful and hard profession of an actor, and speaks, first-hand, about the unforgettable characters he created in the six decades on stage and on screen. "Acting is stepping over the edge, you have to dare," contemplates Radko Polič Rac. Just like in life. ¶

Petra Pogorevc obtained her bachelor's degree in comparative literature and literary theory and English at the Faculty of Arts, University of Ljubljana. Between 1993 and 2007 she worked as a journalist, critic, theatre author and translator, and in 2007 she moved to the Ljubljana City Theatre as a dramaturg and the editor of the MGL Library Book Collection. In 2017, she enrolled in the doctoral programme at the Department of Dramaturgy and Performing Arts (UL AGRFT). ¶



Petra Pogorevc je diplomirala iz primerjalne književnosti in literarne teorije ter angleškega jezika na Filozofske fakulteti Univerze v Ljubljani. Med letoma 1993 in 2007 je delovala kot novinarka, kritičarka, publicistka in prevajalka, leta 2007 pa se je zaposnila v Mestnem gledališču ljubljanskem kot dramaturginja in urednica zbirke Knjižnica MGL. Leta 2017 se je vpisala na doktorski študij na Oddelku za dramaturgijo in scenske umetnosti na ULAGRFT. ¶

When **Radko Polič** received the Prešeren Award for his work, the director Sebastijan Horvat described him as an all-or-nothing type of actor, a tightrope walker without a safety net and an actor-fanatic who sets the highest demands for himself and others. Radko Polič Rac could have become a forester or a surgeon, but he finally chose to become an actor, honed his craft to perfection and achieved practically everything an actor can achieve. The book unveils and intertwines the memories of his life and creative path and reveals that he is equally passionate and demanding onstage and off it, it goes back to the turbulent post-war years of his childhood, which he spent between Črnomelj, Belgrade, Berlin and Ljubljana,

15.10. > 14.00 < 16.10.2020 > 11.00 & 15.00 <

Vetrinjski dvor

SENZORIALNO V GLEDALIŠČU: NA SLEDI VONJAV V VSAKDANJEM ŽIVLJENJU IN ONKRAJ NJEGA ► SENSORIAL IN THE THEATRE: ON THE SCENT TRAIL IN AND BEYOND THE EVERYDAY

Mednarodni znanstveno-umetniški simpozij International Scientific and Artistic Symposium
Vodji simpozija Symposium leaders **Tomaž Toporišič, Rajko Muršič**

Organizacijski odbor Organizing committee

David Howes, Barbara Pia Jenič, Mojca Jan Zoran, Rajko Muršič, Aleš Novak, Tomaž Toporišič

Koordinatorka organizacijskega odbora Coordinator of the organizing committee **Barbara Pia Jenič**

Organizatorji Organizers **Festival Borštnikovo srečanje, Slovenski gledališki inštitut SLOGI, Senzorium, Oddelek za dramaturgijo in uprizoritvene študije ter raziskovalna skupina UL AGRFT, Oddelek za etnologijo in kulturno antropologijo UL FF**

Delovni jezik simpozija je angleščina. The working language of the symposium is English.

V okviru festivala poteka mednarodni znanstveno-umetniški simpozij, ki se posveča estetsko-senzorični revoluciji, pri čemer združuje raziskovalne moči Akademije za gledališče, radio, film in televizijo ter Filozofske fakultete Univerze v Ljubljani, Slovenskega gledališkega inštituta in gledališča Senzorium, ki se osredotoča na umetniške raziskave senzorialnega jezika. Glavni cilj simpozija je preiskati pretežno neznano in neraziskano, a pomembno področje uprizoritvenih in vizualnih umetnosti, ga na novo osvetliti z uprizoritvenimi študiji, antropologijo, kulturologijo in drugimi področji umetnosti in kulture. ¶ Senzorialno in senzorično gledališče je danes povezano z zelo priljubljeno vejo čutno vključujočih oziroma potopitvenih gledališč, ki so nastala ob prelomu tisočletja kot privlačna uprizoritvena forma. V odnos med izvajalcem, občinstvom in performansom vnaša posebno igrivost. Medtem ko so se razprave in razpravljanja o imerzivnih gledaliških praksah v glavnem osredotočila na produkcijo in fenomene urbanih gledaliških skupin, ki so si pridobile sloves začetnikov na tem področju, se zdi, kot da smo zanemarjali ali celo pozabili na praktike senzorialnega ali senzoričnega gledališča, ki že več desetletij razvijajo imerzivne metodologije, a so te na žalost še vedno v veliki meri ostale nedokumentirane in neraziskane. ¶ Cilj simpozija je spodbuditi raziskave in razprave o senzorialnem v gledališki kulturi in razprostreti krila teorije in refleksije tudi na *poetike čutov* kolumbijskega gledališkega režiserja Enriqueja Vargasa in njegovih privržencev. S tem skuša razširiti dosedanja okvirjanja senzoričnih uprizoritvenih praks in raziskati njihov transformacijski potencial. Cilj je tudi povezati sodobno senzorialno gledališče in kulturo z Victorjem Turnerjem in njegovim »prestopanjem praga, ki ločuje dve ločeni področji, tisto, povezano s predritualnim ali preliminarnim statusom subjekta, drugo pa z njegovim postritualnim ali postliminalnim statusom«. ¶ Senzorialno gledališče se je v Sloveniji začelo leta 1996 s

An international scientific and artistic conference will take place in October 2020 as a part of the Professional Programme of the 55th Maribor Theatre Festival. The symposium will join forces of Academy of Theatre and Faculty of Arts, both part of University of Ljubljana, Slovenian Theatre Institute and Sensorium Theatre, specialised in sensorial language. The basic aim of the symposium is to map this largely unexplored but important field of performing and visual arts with the performance studies, anthropology, cultural studies and other fields studying art and culture. ¶ Sensorial theatre is today linked to a highly popular branch of immersive theatres that has emerged since the turn of the millennium as a popular form of performance. It interweaves playfulness into the relationship between performer, audience, and performance space. While the discussion of immersive theatres has largely focused on a selection of urban theatre companies who have acquired reputations as the forerunners in the field, it neglected the practitioners of the sensorial or sensory theatre developing immersive methodologies within theatre that are, as yet, largely undocumented. The conference's aim is to contribute to the field of sensory within the theatre culture, and to extend its discussion by considering the work and the 'poetics of the senses' of the Columbian theatre director Enrique Vargas as well as his followers. In doing so it will try to expand the current conceptualisation of immersive sensorial theatres and examine the possible transformative potential of its specific performative practice. ¶ The conference will also try to link sensorial theatre to Victor Turner and his "crossing of a threshold which separates two distinct areas, one associated with the subject's pre-ritual or pre liminal status, and the other with his post-ritual or post liminal status". ¶ Sensorial theatre started in Slovenia in 1996, with a premiere of *Oracles* by Enrique Vargas, the world-renowned director of *Teatro de los sentidos* (*Theatre of the senses*), whose creative work introduced this specific system to a

premiero *Oraculos* Enriqueja Vargasa, svetovno znanega režiserja *Theatro de los sentidos* (Gledališča čutil), ki je ta specifični sistem preko svojega ustvarjalnega dela predstavil skupini sodelujočih slovenskih umetnikov in kulturni sferi. V Sloveniji senzorialni jezik razvija zavod Senzorium, v svetu obstaja več kot trideset tovrstnih raziskovalnih skupin. Eden najvidnejših protagonistov senzoričnih oziroma multisenzoričnih raziskav, antropolog David Howes, izpostavljeni gost mariborskega simpozija, poudarja, da čas pravcate senzorične revolucije šele prihaja, pri čemer presega kontekst performativnih, jezikovnih, kulturnih, afektivnih, prostorskih, ontoloških in drugih obratov sodobne humanistike in družboslova. ¶ Na dogodku pričakujemo »zoom« intervencijo vabljenega umetnika in uvodnega govorca Enriqueja Vargasa iz Barcelone ter mednarodno antropološko in kulurološko udeležbo raziskovalcev: Davida Howesa iz Montreala v Kanadi, Helmi Järviluoma-Mäkelä s Finske, Rajka Muršiča (UL FF), Mojco Terčelj (FHŠ Koper); raziskovalce in praktike uprizoritvenih praks: dramaturginjo Jano Pavlič, režiserko Barbaro Pio Jenič ter Barbaro Orel in Tomaža Toporišiča (oba z UL AGRFT); teoretične vpoglede filozofa Simona Hajdinja (UL FF) in psihologa Igorja Areha (FVV Maribor) ter teoretično-kreativne uvide v umetnost vonjev nizozemske kustosinje Care Verbeek in belgijskega kreativnega raziskovalca vonjev Petra de Cupera. ¶ Prispevke o raziskavah specifičnih predstav in uprizoritvenih modelov ter primerov senzorialnega v gledališču, uprizoritvenih praks in senzorične kulture ter čutnega na splošno, o posebnostih senzorialnih jezikov znotraj sodobne imerzivne kulture ter o senzoričnem kot možnem orodju za socialno posredovanje in združevanje različnih družbenih skupin nadgrajnjeta senzorialna predstava in čutni sprehod po Mariboru. ¶

group of participating Slovenian artists. One of the most prominent researchers in sensory, i.e. multisensory studies, David Howes, points out that the time of the sensorial revolution is coming, not just a turnaround or a turn (in terms of performative, linguistic, spatial, ontological and other turns). ¶ The conference will focus on the following issues and topics: studies of specific performances and performing models, as well as examples from the field of sensorial in theatre, performing practices and culture in general. Its aim will be to outline specificities of the sensorial languages within the immersive and devising contemporary art; mapping, defining and foreseeing, which new tools bring sensory theatre to the stage, to galleries and museums and to the spaces of the everyday. It will try to define how does a sensorial method activate the process of self-examination by unlocking images, memories and associations and builds up a specific self-reflection and self-awareness; how do performing and visual arts use specifically the scents; what sensorial revolution brings to the future of art and culture scholarship, locally and globally? ¶ At the conference, we expect an intervention (via zoom conference) by the guest artist and introductory speaker Enrique Vargas from Barcelona and attendance of an international anthropological research group: David Howes from Montreal, Helma Järviluoma-Mäkelä from Finland, Rajko Muršič (Faculty of Arts University of Ljubljana), Mojca Terčelj (Faculty of Humanities Koper), researchers and performance practitioners from Slovenia – Jana Pavlič, Barbara Pia Jenič, Barbara Orel, Tomaž Toporišič, Simon Hajdini, Igor Areh – and curators, researchers of art of scents, Caro Verbeek from the Netherlands and Peter de Cupere from Belgium. ¶ Contributions on research of specific performances and performance models, performing practices and sensory culture, sensory as a possible tool for social mediation and association of different social groups, will be accompanied by a sensorial performance and a trip around Maribor. ¶

GOSTJE ▶ GUEST SPEAKERS

Marko Bulc, režiser in nekdanji umetniški vodja Gledališča Glej
Glej theatre director and the former artistic director of Glej Theatre

Marko Bratuš, umetniški vodja SNG Nova Gorica in nekdanji umetniški vodja Gledališča Glej
artistic director of SNG Nova Gorica and the former artistic director of Glej Theatre

Jure Novak, režiser, nekdanji umetniški vodja in član sedanjega umetniškega sveta Gledališča Glej
director, the former artistic director and current member of Artistic Council of Glej Theatre

Barbara Poček, producentka in članica sedanjega umetniškega sveta Gledališča Glej
producer and the current member of Artistic Council of Glej Theatre

**Glej, let, let, let, let, let, let, let, let,
let, let, let, let, let, let, let, let, let,
let, let, let, let, let, let, let, let, let,
let, let, let, let, let, let, let, let, let,
let, let, let, let, let, let, let, let, let,
let, let, let, let, let, let, let, let, let,
let, let, let, let, let, let, let, let.**

15.10.2020 > 17.00 <
Mali oder

**POL STOLETJA NEINSTITUCIONALNIH PRAKS: POGLED V PRIHODNOST ▶
HALF A CENTURY OF NON-INSTITUTIONAL PRACTICES: A LOOK INTO THE FUTURE**

Diskusija ob petdesetletnici Gledališča Glej
A round table discussion in honour of the 50th anniversary of Glej Theatre

Predvidena dolžina diskusije je 1 ura 30 minut.
Approximate duration of discussion is 1 hour 30 minutes.

Najstarejše neinstitucionalno gledališče na območju nekdanje Jugoslavije, Gledališče Glej, letos obeležuje petdeset let svojega delovanja. Prva predstava, drama *Kaspar* v režiji Iztoka Toryja, je bila uprizorjena 25. junija leta 1970. V diskusiji želimo osvetliti predvsem zadnje desetletje Gledališča Glej, ki so ga pomembno zaznamovali novi premiki v polju neinstitucionalnega teatra: Kako se ob vse slabših producijskih pogojih na neodvisni sceni spreminja programsko kreiranje in poslanstvo neinstitucionalnih gledališč? Na kakšen način se rojevajo eksperimentalni podporni in diskurzivni programi, predvsem pri delu z mladimi, ki so se v zadnjem desetletju prelevili v prakse številnih javnih zavodov? Kakšen je pomen povezovanja producentov, denimo v obliki neodvisnega abonmaja Transferzala in mednarodne platforme Trigger? In seveda, kako si tudi v luči situacije s koronavirusom predstavljamo mednarodno sodelovanje, ki postaja vse pomembnejši del Glejeve produkcije in usmeritve? ¶

V diskusiji sodelujejo umetniški vodje v zadnjem desetletju. Gledališče Glej z njo zaključuje celoletno praznovanje obletnice. ¶

Glej Theatre, the oldest independent theatre on the territory of the former Yugoslavia, celebrates the fiftieth anniversary of its operation. The first production, Peter Handke's *Casper*, directed by Iztok Tory, premiered on 25 June, 1970. The discussion aims to focus in particular on the last decade of Glej, importantly influenced by new shifts in the field of independent theatre: How are the deteriorating production conditions on the independent scene changing the programme forming and the mission of independent theatres? How are the experimental supporting and discursive programs (which have in the last decade become practice in many public institutions), created, particularly those for young adults? How important is a network of producers, for example an independent annual theatre subscription Transverzala and the international platform Trigger? And, of course, how do we, in the light of the coronavirus situation envision international collaboration, which is becoming increasingly important part of Glej's production and direction? ¶ Participating in the discussion will be the artistic directors from the last decade. The discussion concludes the year-long celebration of the anniversary. ¶

SODELUJOČI ▶ PARTICIPANTS

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

Avtorica zasnove in oblikovalka prostora Spatial design and concept **Toni Soprano Meneglejte**

Grafična oblikovalka Graphic design **Nika Lapkovski**

Vodja produkcije Head of production **Tina Dobnik**

Asistentka produkcije Assistant producer **Nataša Božič**

Sodelavka za odnose z javnostmi Public relations **Urška Comino**

Tehnični vodja Technical manager **Igor Remeta**

12.-30.10.2020

Vetrinjski dvor

MASKA ... 100 LET. 200 ŠTEVILK ▶**MASKA, PERFORMING ARTS JOURNAL ... 100 YEARS. 200 ISSUES**

Uradno odprtje razstave z vodenim ogledom 16. 10. 2020 ob 18.00.

Official opening of the exhibition on 16 October 2020 at 6.00 pm.

Ogled razstave vodi Tour of the exhibition lead by **Janez Janša**.

Vodenje poteka v slovenščini. The tour is in Slovenian only.

Strokovna revija za scenske umetnosti Maska v letu 2020 obležeje dva velika jubileja – stoletnico izdaje prve številke in dvestoto številko revije. To leto je zastavljeno v prazničnem ritmu, saj bodo izšle kar tri dvojne 200. številke: 200aa, 200bb in 200cc. Gestra želi na simbolni ravni upočasnitri čas, ki v modusu projektivne časovnosti naših življjenj prehitro odteka.

¶ Razstava predstavlja razgibano dejavnost zavoda Maska, ki se je od začetnega izdajanja revije postopoma razširila na knjižne izdaje, umetniško produkcijo in izobraževanje. Posebnost revije Maska je tudi v njeni bogati oblikovalski zgodovini, ki je nanizala vrsto imen: France Kralj, Matjaž Vipotnik, Irena Woelle, Samo Lapajne, Martin Bricelj, Martin Mistrik, Miha Turšič, Ajdin Bašić, vsi še vedno pomembno ozvezvajo v širši oblikovalski krajini. Vizualna podoba Maske se v sodelovanju z mentorjem Boštjanom Botasom Kendo in študenti magistrskega študija grafičnega oblikovanja na ljubljanski ALUO letos prenavlja, prvo izmed treh dvestotih številk sta oblikovali Nika Lapkovski in Nina Ninković. ¶ Umetniška praksa Maske v svoji dolgi zgodovini priča o tem, da je v osišču njenega zanimanja vselej preizprševanje producijskih formatov in ne-nehna ekspanzija misli o gledališču. Tudi praznovanje vključuje dva umetniška projekta v Maskini produkciji, in sicer performans *Parquet Ball* Mateja Bučar in uprizoritev besedila Simone Semenič *jerebika, štrudelj, ples pa še kaj*. Ob 100. številki so si umetniki, o katerih je Maska pisala, na povabilo zavoda zamislili projekte za izvedbo ob izidu 200. številke, sprva načrtovane v letu 2023. ¶ Razstavo, ki vključuje različne ravni materialnosti – fizično, grafično, digitalno –, je oblikovala Toni Soprano Meneglejte. ¶

In 2020, *Maska, Performing Arts Journal*, is celebrating two major milestones – a centennial of its first issue, and its 200th issue. The year was planned to be celebratory, as three double issues will be published: 200aa, 200bb and 200cc. The gesture aims to symbolically slow down time which seeps away too quickly in the mode of projected temporality of our lives. ¶ The exhibition represents the dynamic activities of the *Maska* Institute, which gradually expanded from the initial publishing of a journal to publishing book editions, artistic production and education. *Maska* is also special because of its rich design history, with a string of names attached to it: France Kralj, Matjaž Vipotnik, Irena Woelle, Samo Lapajne, Martin Bricelj, Martin Mistrik, Miha Turšič, Ajdin Bašić, who all still resonate in our cultural landscape.

The visual image of *Maska* is currently being redesigned under the mentorship Boštjan Botas Kenda and masters' students of graphic design of the UL ALUO, the first of the three 200th issues was designed by Nika Lapkovski nad Nina Ninković. ¶ Throughout its long history, *Maska*'s artistic practice testifies to the fact that the core of its interest is always the questioning of production formats and a permanent expansion of the thought about theatre. The celebration, as well, includes two artistic projects produced by *Maska*, a performance *Parquet Ball* by Mateja Bučar and a production of Simona Semenič's text *rowan, strudel, dance, then more*. To celebrate the 100th issue, the artists that were featured in *Maska*, were invited to conceive projects to be produced to celebrate the 200th issue, originally planned for the year 2023. ¶ The exhibition, which includes several levels of materiality – physical, graphic, digital – was designed by Toni Soprano Meneglejte.

18.10.2020 > 18.00 <

Komorni oder

MATJAŽ ZUPANČIČ:

ZADNJE DRAME ▶ LATEST PLAYS

Predstavitev knjig na Festivalu Boršnikovo srečanje

A book presentation at the Maribor Theatre Festival

Vodja pogovora Discussion moderator **Darja Dominkuš**

Gost pogovora Guest speaker **Matjaž Zupančič**

Pogovor o knjigi traja približno 1 uro in nima odmora.

Running time 1 hour. No intermission.

Režiser in dramatik, profesor režije na Akademiji za gledališče, radio, film in televizijo, Matjaž Zupančič (r. 1959) je eden najbolj plodovitih gledaliških ustvarjalcev pri nas. Od sedemnajstih iger, ki jih je napisal, jih je kar pet dobito Grumovo nagrado za najboljše izvirno dramsko besedilo. Dela so bila predvedena v številne tuje jezike, nekatera med njimi pa so bila v tujini tudi večkrat uspešno uprizorjena. Štiri besedila, ki so izšla v knjigi z naslovom *Zadnje drame* pri Cankarjevi založbi, so na prvi pogled žanrsko in tematsko zelo različna, vendar prav vsa prinašajo svojevrsten vpogled v današnji čas in družbo. Skupna jim je avtorjeva ostra kritičnost, humor, ki v širokem razponu niha od sarkastičnega do tragikomicnega, ter poglobljena občutljivost, značilna za avtorjevo zrelo obdobje. Z Matjažem Zupančičem se bo pogovarjala poznavalka njegovega dela, dramaturginja, publicistka in prevajalka Darja Dominkuš. Z interpretacijo odlomkov bodo sodelovali študentje Akademije za gledališče, radio, film in televizijo Univerze v Ljubljani. ¶

Matjaž Zupančič (b.1959), a director, playwright and a professor of directing at the UL AGRFT is one of the most prolific theatre artists in Slovenia. Of the seventeen plays he has written, five have won the Grum Award for the best new original play. His works have been translated into several languages, and some were staged internationally with considerable success. The four plays, published in the book *Latest Plays* (Cankarjeva založba, Ljubljana) are, at the first sight, very different in genre and theme, yet all of them provide a unique insight into today's time and society. What they have in common is the author's sharp criticism, his humour that oscillates from sarcastic to tragicomic, and a profound sensitivity, characteristic of the author's mature period. Matjaž Zupančič will discuss his book with Darja Dominkuš, a dramaturg, translator and author, and an expert on Zupančič's work. UL AGRFT students will interpret excerpts of his plays. ¶

22.10.2020 > 18.00 <

Komorni oder

META HOČEVAR:

PROSTORI IGRE & PROSTORI MOJEGA ČASA ▶

PLAY SPACES & SPACES OF MY TIME

Predstavitev knjig na Festivalu Boršnikovo srečanje

A book presentation at the Maribor Theatre Festival

Vodja pogovora Discussion moderator **Petra Pogorevc**

Sodelujoči Participants **Meta Hočevsar, Tomaž Toporišič ter igralke in igralci**

Drame SNG Maribor actresses and actors of the Maribor Drama

Predstavitev knjig traja približno 1 uro in nima odmora.

Running time 1 hour. No intermission.

Knjižica *Prostori igre* Mete Hočevsar je takoj po izidu leta 1989 spremenila poglede in interpretacije fenomenov slovenskega, jugoslovanskega in tudi evropskega gledališča. Pokazala in ponazorila je, da scenografija ni več ločen prostorski element, ki ga dodamo predstavi, del scenerije, pobarvana zadnja stena, interier – prav nasprotno! Je nekaj, kar se stavlja z drugimi elementi in vsebuje vse druge komponente, ki sestavljajo predstavo.

Gledališki prostor – Meta Hočevsar bi rekla »prostor igre« – je prostor, v katerem se vse združuje in v katerem potrebujemo vsa svoja čutila. Je tudi prostor, ki ga moramo razumeti – tako kot Paul Klee sliko – kot nekaj, kar je tudi časovna oznaka. ¶ Prostori igre za Meto Hočevsar zato niso več scenografija. Ponatis te knjige je namenjen vsem gledalcem, ki želijo razumeti in brati gledališče skozi njegove prostorske in časovne komponente. Te so

povezane z zgodbami dramskih in nedramskih tekstov ter z živo prezenco igralca, ki šele vzpostavlja gledališki prostor. Ta temeljna knjiga bo skupaj z novo knjigo *Prostori mojega časa*, posvečeno fenomenologiji prostorov gledališča kot ustvarjalkinega in razmišljevalkinega časa, tvorila celoto, s pomočjo katere bomo lahko vstopali v prostore in čase gledališča, hkrati pa nam bosta knjigi omogočili, da bomo lahko te prostore skupaj z avtorico, ki jih kreira in razlagata, tudi mislili. ¶

Knjiga *Prostori mojega časa* ob izbranih primerih dramskih besedil, ki razkrivajo in zahtevajo različne načine pristopa k oblikovanju prostora igre, raziskuje odnose in medsebojne vplive med tekstrom, tj. izreceno mislio, in prostorom, med igralcem in prostorom ter ostalimi odnosi v uprizoritvi. Meta Hočevsar se v njej ukvarja s prostorom in časom v različnih situacijah, predvsem v gledališču in arhitekturi. Prostor obravnava v povezavi s časom, kot prostor-čas, krono-topos. V gledališki predstavi je izhodišče zgodba, torej dramski tekst ali kakršnakoli druga akcija, ki določa dolžino gledanja. Upriporjena zgodba definira čas v prostoru. Razlika med ostalimi prostori in prostorom igre je v tem, da čas teče drugače in da je nekako zgoščen. S kratkotrajnimi posegi v prostor, kot je upriporitev dogodka, ali trajnostnimi, kot je arhitektura, spremjam prostor: »*Prostor. Vedno je prisoten, v mislih, v realnem, v fantaziji. Brez njega ni nič. Je dokaz, je alibi, je krivec, je rešitelj, in terorizira tudi. Ko vstopiš v gozd ali v hišo, ti pokaže, kje si, in te usmerja, kam se lahko obrneš, kam lahko greš.* ¶ *Prostor omejuje in osvobaja. Vsaka upriporitev ustvari sebi lasten sistem odnosov v času dogajanja med zgodbo, prostorom in gledalcem, med slišnim in vidnim. Prostor ne govori, je pa zelo zgovoren.*» ¶

Meta Hočevsar je priznana slovenska arhitektka, scenografinja in gledališka režiserka. Po študiju in delovanju na področju arhitekture se je začela ukvarjati z gledališko režijo in scenografijo. Je avtorica vrste odmevnih gledaliških predstav v Sloveniji in tujini, med pomembnejšimi so predstave, izvedene v okviru festivala Wiener Festwochen (Dušan Jovanović: *Antigona*, adaptacija Ibsenove *Divje račke*: *Družinski album* in Jukio Mishima: *Obisk*), režije in scenografije v SNG Drama Ljubljana, med njimi največ dela Daneta Zajca, Gregorja Strniša, Dominika Smoleta in Dušana Jovanovića. Kot scenografinja je sodelovala z gledališči v ZDA, Nemčiji, Avstriji, Italiji, Rusiji, Grčiji idr. Za svoje gledališko delo je prejela celo vrsto nagrad, med najpomembnejšimi Prešernovo nagrado za gledališko ustvarjanje, več Boršnikovih in Sterijevih nagrad, leta 2005 nagrado za najboljšo scenografijo v Grčiji. Leta 1998 je izdala knjigo *Prostori igre*, v kateri se loteva problema prostora v uprizoritvenih

umetnostih in je prevedena v srbsčino in angleščino.

Bila je redna profesorica za scenografijo na UL AGRFT in gostujuča profesorica na magistrskem študiju na univerzah umetnosti v Beogradu, Skopju in Novem Sadu. Je zaslužna profesorica Univerze v Ljubljani. ¶

Immediately after its publication in 1989, Meta

Hočevar's book *Play Spaces* changed the views and interpretations of the phenomena of the Slovenian, Yugoslav, and also European theatre. It showed and illustrated that scenography is no longer a separate space element, to be added add to the production, a part of scenery, a painted back wall, an interior – quite the opposite! It is something that blends with other elements and includes other components that make up a performance. Theatre space – Meta Hočevar would call it "play space" – is a space in which everything merges and in which we need all our senses. It is also a space which we need to understand – just like Paul Klee must understand a painting – as something that is also a temporal marker. For Meta Hočevar, the play spaces are thus no longer scenography. The second printing of this book is for all the spectators who wish to understand and read theatre through its spatial and temporal components. These are linked to the stories of dramatic and non-dramatic texts and with the live presence of the actor who is only just setting up theatre space. This seminal book will – together with the new book *Spaces of My Time*, which is dedicated to the phenomenology of spaces of theatre as the creator's time – form a whole which will help us enter the spaces and times of theatre, and at the same time allow us to think these spaces together with the author who creates and explains them. ¶

Spaces Of My Time uses selected examples of drama texts which display and demand different methods of approaching the creation of play space, researches relationships and mutual influences between the text – the spoken thought – and the space, between the actors and the space and other relationships in the staging. In the book, Meta Hočevar studies the space and the time in different situations, particularly in theatre and architecture. She tackles the space in connection with time, the space-time, chronotopos. ¶ In a theatre production the starting point is a story, that is, a play or any other action that determines the length of the look. The staged story defines time in space. The difference between other spaces and the play space is that the time flows differently and that it is somehow denser. With short-term interventions into space, such as staging of an event, or permanent ones, such as architecture, we change the space: "Space. It is always present, in thoughts, in reality, in fantasy. Without it, there's nothing. It's a proof, an alibi, a

perpetrator, a saviour, and it terrorises people. When you enter a forest or a house, it shows you where you are and directs you where you can turn, where you can go. ¶ The space limits and liberates. Every production creates its own system of relationships in the time of action between the story, space and spectator, between the audible and the visible. The space doesn't speak, but it is very eloquent.” ¶

Meta Hočvar is a renowned Slovenian architect, stage designer and theatre director. After qualifying and working as an architect, she started out as a theatre director and scenographer. She is the author of a number of acclaimed theatre productions in Slovenia and abroad; some of the most important ones are those produced as a part of the Wiener Festwochen festival (Dušan Jovanović: Antigone, the adaptation of Ibsen's *The Wild Duck: Family Album* and Jukio Mishima: *Visit*), as well as her directions and stage designs at the SNT

Drama Ljubljana, predominantly the works by Dane Zajc, Gregor Strniša, Dominik Smole and Dušan Jovanović. As a scenographer she has worked in theatres in the United States, Germany, Austria, Italy, Russia, Greece and elsewhere. She received numerous awards for her work, the most important among them are the Prešeren Award for lifetime achievement, several Borštnik Awards, several Sterija Awards and in 2005 a stage design award in Greece. In 1998 she published her book *Play Spaces* in which she studies the problem of space in performing arts, the book has been translated into Serbian and English. She was a professor for scenography at the UL AGRFT and a visiting professor at the master degree programme at the University of Arts in Belgrade, in Skopje and Novi Sad. She is also professor emeritus at the University of Ljubljana. ¶

GOSTJE ▶ GUEST SPEAKERS

Andrej Brvar, Mateja Pezdirc Bartol, Krištof Jacek Kozak, Denis Poniž

Uvod Introductory presentation **Zorko Simčič**

Moderatorka Discussion moderator **Melita Forstnerič Hajnšek**

19. 10. 2020 ▶ 18.00 <

Mali oder

DRAMATIKA STANKA MAJCNA IN NJEN UPORIZITVENI POTENTIAL ► STANKO MAJCEN'S DRAMA OEUVRE AND ITS STAGING POTENTIAL

Omizje o Stanku Majcnu in njegovi dramatiki A round table discussion about Stanko Majcen and his plays

V sodelovanju z Mariborsko knjižnico In cooperation with the Maribor Library

Predvidena dolžina dogodka je 1 ura. Approximate time of discussion is 1 hour.

Zakaj ne uprizarjamo Majcnove dramatike? Ali ta nima uprizitvenega potenciala za današnji čas? (Sedanjik velja za obdobje, dolgo dobrej sedem desetletij.) Kateri del obsežnega dramskega opusa Stanka Majcna je danes še relevanten in aktualen? To so temeljna vprašanja, na katera skuša odgovoriti omizje teatrologov in literarnih zgodovinarjev. ¶ Gre za nedoumljivo nesrečno poglavje tukajšnje literarne zgodovine, predvsem pa gledališke repertoarne politike. Ta namreč celoten Majcnov opus povečini ignorira, ga (ideološko) zavrača in se ne potrdi o njem razmišljati kot o pomembnem polju slovenske religiozne literature, ki se je iztrgala iz prevladujočega konzervativnega večerništva. Majcnov literarni opus se je opiral na sklep 23. evharističnega kongresa na Dunaju leta 1912, po katerem je »božjo idejo mogoče izražati v vseh stilih, tudi najmodernejših«, medtem ko je literarni zgled, ki je pri nas na tem področju prevladoval, predstavljalo statično gledališče Mauricea Maeterlincka. Kot je v Majcnovem zborniku (Založba Obzorja, 1990) zapisal

Lado Kralj, je večji del Majcnove dramatike zasnovan po naslednjih premisah: drame so tako rekoč brez konflikta in akcije, namenjene so bolj branju kot uprizarjanju, hkrati je značilnost tega žanra tudi kratkost. Današnji recepciji je bližji tisti del dramatike Stanka Majcna, v kateri se je avtor zgledoval po Cankarju in dramaturških načelih Henrika Ibsena. Takšne so tri Majcnove drame – *Kasija*, *Prekop* in *Revolucija*, ki so izšle leta 1988 pri Mladinski knjigi v zbirki Kondor v uredništvu Gorana Schmidt. ¶ Morda pa utegne koga izmed odločevalcev in oblikovalcev gledališkega repertoarja vendarle zamikati avtor, ki je iz notranjega eksila po vojni v enem izmed pisem Francetu Koblarju zapisal: »Delam, pišem, kakor si nemara misliš, sam, vendar v bedi neke posebne vrste. (Nikar materialni!) Nimam publike, nimam bralca, ker sem se zaril v tolikšno samoto, da nihče za mano ne more. Torej: Odmeva ni!« Skrajni čas je torej za odmev, ki si ga avtor nedvomno zaslubi, že zaradi »dostojanstva življenja in dostojanstva literature«, kot bi rekel Alojz Rebula. ¶

Why aren't Majcen's plays staged? Do they have no potential for our time? (The present tense is used for a period of good seven decades.) Which part of Stanko Majcen's extensive drama opus is still relevant and topical today? These are some fundamental questions which the round table of theatre researchers and literary historians tries to answer. ¶ This is an incomprehensibly unfortunate chapter of our literary history, and particularly theatre repertoire policy. The latter mostly ignores Majcen's entire opus, (ideologically) rejects it and doesn't even attempt to think about it as of an important segment of Slovenian religious literature that broke away from its prevalent and clichéd conservative styles. While Majcen's literary opus was based on the conclusions of the 23rd International Eucharistic Congress in Vienna in 1912, which proclaimed that "God's idea can be expressed in all, even the most modern styles", the most influential literary model prevalent in the Slovenian territory at that time was Maurice Maeterlinck's static theatre. As Lado Kralj wrote in *Majcnov zbornik* (Obzorja, 1990), the majority of Majcen's drama is conceived

according to the following premises: the plays are essentially without conflict and action, they're meant more for reading than for staging, and are, as is characteristic of this genre, rather short. For today's reception, the segment of Stanko Majcen's drama modelled after Ivan Cankar and Henrik Ibsen's dramaturgical principles is probably more appropriate. Three Majcen's dramas are like this – *Kasija*, *Prekop* and *Revolucija*; they were published as a part of the Kondor collection (Mladinska knjiga, 1988), edited by Goran Schmidt. ¶ Perhaps some of the decision makers and theatre repertoire creators might be tempted by the author, who wrote in one of his letters to France Koblar from his internal exile after the war: "I work, I write alone, as you can probably imagine, and in a particular kind of misery. (Never material!) I don't have an audience, I don't have a reader, because I buried myself into so much solitude that nobody can follow me. Hence: There is no echo!" It is therefore high time for some echo, which the author undoubtedly deserves, if only for the "dignity of life and dignity of literature," as Alojz Rebula would say. ¶

21. 10. 2020 ▶ 11.00 <

Vetrinjski dvor

POGOJI ZA USTVARJALNOST: PROJEKCIJA IZGUBLJENEGA PROSTORA ► CONDITIONING CREATIVITY: AN OUTLINE OF THE LOST SPACE

Moderatorka pogovora Discussion moderator Katarina Stegnar

Okrugla miza Združenja dramskih umetnikov Slovenije

A round table discussion of the Slovenian Association of Dramatic Artists

Če smo v preteklih letih mislili, da so časi za gledališče nepriajzni in težki, kaj naj danes sploh še rečemo o tem? Ali bo gledališče brez gledalcev zaradi ukrepov za omejevanje epidemije preživel? Ali bodo preživeli njegovi ustvarjalci, institucije, številni samozaposleni, igralke in igralci, strokovni sodelavci, kostumografi, scenografi, režiserji, dramatiki in drugi? Preden začnemo braniti svojo legitimno pravico do obstoja, obstoja umetnosti nasploh, preden privlečemo na dan številke in multiplikativne učinke, preden se začnemo pritoževati nad slabimi razmerami, nad razdorom med institucijami in neodvisno sceno, nad vtikanjem politike v našo ustvarjalnost, poskusimo misliti novo gledališče, idealno gledališče, fantazijo. Da bi lahko sprevideli, kam si želimo priti, jo mahnimo v nasprotno smer in si zamislimo idealne razmere: neomejeno količino denarja, urejene odnose, politično zrelost, radikalne ideje ... Šele nato lahko začnemo govoriti o nujnih pogojih za delo in človeka vredno življenje, predvsem pa za rehabilitacijo kulture v kontekstu javnega *mnenja*. Bodimo realisti, zahtevajmo nemogoče. ¶

If we found times recently were unkind and tough for theatre, what can we possibly say about them now? Will theatre even survive without spectators, a result of the measures to control the epidemic? Will its creators, institutions, numerous self-employed, actors and actresses, theatre experts, costume and stage designers, directors, playwrights and others survive? Before we start defending our legitimate right to exist, and the existence of art in general, before we bring up the numbers and multiplication effects, before we start complaining about the unfavourable situation., about the schism between institutions and the independent scene, about interference of politics into our work, let's try and think new theatre, ideal theatre, fantasy. To see where we want to go, let's set off in the opposite direction and imagine the ideal circumstances: limitless resources, clean relationships, political maturity, radical ideas ... Only then can we start talking about the essential condition for work and a life worth living, and particularly about the rehabilitation of culture in the context of the public opinion. Let's be realistic and demand the impossible. ¶

15. 10. 2020 > 18.00 < 16. 10. 2020 > 17.00 <
Vetrinjski dvor

**OBČUTENJE MESTA
SENZORIALNI SPREHOD PO MARIBORU ▶ SENSING THE CITY
A SENSORIAL WALK THROUGH MARIBOR**

Voditelj Guide **Rajko Muršič**

V sodelovanju s Slovenskim gledališkim inštitutom (SLOGI)
In collaboration with the Slovenian Theatre Institute (SLOGI)

Čutni sprehod po središču mesta, tudi v izbranih notranjih prostorih, je voden dogodek, na katerem sprehajalci in sprehajalke usmerijo svojo pozornost na celotno čutno zaznavo v posameznih ambientih, pri tem sledijo voditelju sprehoda in med seboj ne govorijo ter ne uporabljajo mobilnih telefonov. Sam sprehod traja okoli pol ure, pri čemer sam uvod zajema kratko predstavitev pravil in nomena, sprehodu pa sledita refleksija in diskusija. ¶ Dogodek se navezuje na izkušnjo žanrsko raznolikih predstav v programske sklopu Mlado gledališče, ki nagovarjajo vse gledalčeve čute, pri tem pa ozavešča nesporno dejstvo kompleksnega doživljanja umetnosti in življenja.

Dr. Rajko Muršič je etnolog in kulturni antropolog, redni profesor na Oddelku za etnologijo in kulturno antropologijo Filozofske fakultete Univerze v Ljubljani in velik ljubitelj glasbe. Raziskuje in piše na področjih epistemologije in metodologije, antropologije popularne glasbe, urbane antropologije, antropologije prostora, identifikacijskih procesov, rasizma, antropologije čutov idr. Angažiran je več kot ducat mednarodnih in domačih strokovnih društvi, uredništvi in drugih telesih, redno sodeluje pri pripravah znanstvenih in strokovnih srečanj. Je tudi član organizacijskega odbora mednarodne konference Senzorialno v gledališču – na sledi vonjav v vsakdanjem življenju in onkraj njega. ¶

A sensorial walk through the city centre, including some selected interiors, is a guided event during which the participants direct their attention to the wholesome sensorial perception in individual environments, while following the guide, without any communication between the participants or using mobile phones. The walk itself takes about half an hour; it is introduced with a brief presentation of the rules and purpose and followed by a reflection and discussion. ¶ The event relates back to the experience of the diverse productions in the Young Theatre module, which address all the spectator's senses, while raising awareness about the indisputable fact of a complex experiencing of art and life.

Rajko Muršič (PhD) is an ethnologist and cultural anthropologist, a professor at the Department of Ethnology and Cultural Anthropology at the UL Faculty of Arts, and a great music aficionado. He researches and writes in the areas of epistemology and methodology, anthropology of popular music, urban anthropology, anthropology of space, identification processes, racism, anthropology of senses etc. He is a part of more than a dozen international and Slovenian professional associations, editorial boards and other bodies, and regularly collaborates in preparing of scientific and academic meetings. He is also the member of the organising committee of the international conference Sensorial in Theatre – On the Scent Trail In And Beyond the Everyday. ¶

22. 10. 2020 > 8.00 & 13.30 <
Vetrinjski dvor

Mednarodni simpozij Društva gledaliških kritikov in teatrologov Slovenije
International Symposium by the Association of Theatre Critics and Researchers of Slovenia
**GLEDALIŠČE, PLES IN PERFORMANS PO COVID-19: MED TRENUTNO
POGUBO IN PRILOŽNOSTMI ZA PRIHODNOST ▶ THEATRE, DANCE AND
PERFORMANCE AFTER COVID-19: AT A CROSSROADS BETWEEN CURRENT
DAMNATION AND OPPORTUNITIES FOR THE FUTURE**

Avtorja Authors dr. **Tomaž Krpič** in mag. **Alja Lobnik**
Udeleženci Participants dr. **Bojana Kunst** (DE), dr. **Bryce Lease** (UK), **Ophelia Huang** (CN), dr. **Laura Gemini**,
Giovanni Boccia, **Stefano Brilli**, **Francesca Giuliana** (IT), dr. **Ivan Medenica** (RS), **Renida Baltrusaitytė** (LT),
dr. **Maja Šorli**, **Pia Brezavšček**, **Rok Vevar**, **Jasmmina Založnik**

Za gledališče, ples in performans kot enkratne umetniške forme je značilen poseben uprizoritveni element – fizična prisotnost človeškega telesa tako na odru kot v parterju. Te značilnosti ni odrinila na stran ali izbrisala niti vpeljava tehnologije v pozmem 19. in celotnem 20. stoletju. Prav nasprotno, kajti še na ozadju novih medijev lahko sedaj v celoti cenimo tesno razmerje med gledališčem in njegovim občinstvom. Toda neobhodnost sinhronne prisotnosti igralcev, plesalcev, performerjev in gledalcev v času in prostoru, temelječem na *kvarnem* človeškem telesu, je ob nedavnem izbruhu epidemije razkrila občutljivost in krhkost gledališke umetnosti. Uprizoritveno telo je bilo kot potencialni prenašalec koronavirusa začasno suspendirano, a tokrat ne le lokalno, ampak tudi globalno. Gledališki svet se je tako dobesedno zaustavil. ¶ Ni (bilo) prvič, da so (bila) gledališča zaprta zaradi izbruha pandemije. Tej relaciji lahko sledimo daleč v zgodovino. Od Williama Shakespearja do Antonina Artauda so številni gledališki učenjaki, kritiki in ustvarjalci snovali drame, vizije, koncepte in teorije, s katerimi so naslavljali posledice nalezljivosti v gledališču in gledališča samega, ne da bi pri tem dali dokončni odgovor. Simpozij tako združuje raziskovalce in kritike iz gledališkega sveta z namenom osvetlitve novih načinov razumevanja mnogoštevilnih posledic COVID-19 na gledališče, ples in performans. Zaradi novega zdravstvenega režima, ki sprevrača temelje gledališke produkcije, so umetniki sedaj prisiljeni v mukotrplno odkrivanje novih estetskih praks, s katerimi bi gledališču povrnili nedavno izgubljeno uprizoritveno moč in s tem povzročili njegov zagon. Mnogi umetniki se prav tako soočajo s surovo socialno negotovostjo zaradi pomanjkanja profesionalnega dela. Ali bo vpliv družbe in pa predvsem (kulturne) politike na ta ključni proces revitalizacije gledališča odobravajoč ali pa bo na žalost brezbržen, je še nejasno in vredno nadaljnje presoje. A kot je ob neki priložnosti dejal Bertolt Brecht, novi časi obudijo nove gledališke forme, na kar lahko entuziastično računamo, le da to zahteva tudi nove koncepte, teorije in novo kulturno politiko na področju gledališča. ¶

Theatre, dance and performance are unique artistic forms distinct in one particular performing element: physical proximity of human bodies, both on the stage and in the auditorium. This characteristic was not pushed aside or eradicated even with the introduction of modern technology in the late 19th and during the 20th century. On the contrary, for only on the background of new media, one can now fully appreciate a close relationship of theatre and its audience. However, the inevitability of synchronic presence of the actors, dancers, performers and spectators in time and space, dependent on the corruptive human body, unveil sensitiveness and brittleness of theatre art during the out brake of the latest epidemic. Being recognized as a potential carrier of COVID-19, the performing body was temporarily suspended, this time not only locally, but globally. The theatrical world was thus literally arrested. ¶ It is not the first time theatre is (was) closed due to the pandemic outbreak. This relationship goes way back in human history. From William Shakespeare to Antonin Artaud, countless theatre scholars, critics and practitioners produced plays, visions, concepts and theories addressing the issue of contagiousness in and of theatre, yet each time not given us the final answer. The symposium thus brings together researchers and theatre critics from around the theatrical world to elucidate new ways of understanding the numerous consequences of the COVID-19 on theatre, dance and performance. Due to the new health regime, which fundamentally restricts the theatre production, artists are now forced to painstakingly invent new ways of aesthetic practices to regain recently lost performing strength and stamina of theatre. Many of them also face brutal social insecurity because of lack of professional engagement. Whether the influence of society and above all (cultural) politics on this vital process for theatre will be appreciative or, unfortunately, negligent is unclear and still has to be put on trial. Yet, as Bertolt Brecht once said new times evoke new theatre forms, so we should enthusiastically count on that, adding that this also demands new concepts, theories and new cultural politics about theatre as well. ¶

KNJIŽNA ZBIRKA: BORŠTNIKOV PRSTAN ► THE BORŠTNIK RING BOOK SERIES

Na Festivalu Borštnikovo srečanje smo z namenom počastitve umetniških dosežkov prejemnikov in prejemanici Borštnikovega prstana pred tremi leti uvedli novo knjižno edicijo *Borštnikov prstan*. Prejemnice in prejemniki te nagrade v času zenita svoje ustvarjalnosti globoko in neizbrisljivo zaznamujejo slovensko gledališče, nemalokrat pa vplivajo tudi na generacije ustvarjalcev, sodobnikov in prihajajočih generacij. Borštnikov prstan, ki ga festival tradicionalno podeli na zaključni slovesnosti, žaromete usmeri k izjemnemu ustvarjalnemu opusu igralke ali igralca, ki se s prejemom te nagrade trajno vpiše med velikane slovenskega gledališča. Kot poklon nagradi in predvsem prvakom slovenskega gledališča Festival Borštnikovo srečanje vsako leto izda publikacijo o prejemniku ali prejemnici nagrade. ¶

V zbirki so doslej izšle tri knjige:

Saša Pavček

(prejemnica Borštnikovega prstana v letu 2017),

Janez Škof

(prejemnik Borštnikovega prstana v letu 2018),

Marinka Štern

(prejemnica Borštnikovega prstana v letu 2019).

V vseh so reflektirana dela, ki osvetljujejo življenje in umetniško snovanje teh vrhunskih ustvarjalcev, zbrana je bibliografija njihovih predstav ter dosežkov na širšem področju ustvarjanja, raznorodna besedila pa dopolnjujejo in zaokrožujejo številne fotografije trenutkov iz gledaliških produkcij, ki so najmočneje zaznamovale njihovo ustvarjalno pot. ¶

Knjigo lahko kupite z naročilom

po pošti na naslov:

Festival Borštnikovo srečanje,
Slovenska ulica 27,
2000 Maribor;

po e-pošti:

info@borstnikovo.si.

Three years ago, the Maribor Theatre Festival launched the Borštnik Ring book series to celebrate and honour individual laureates. In the zenith of their creativity the laureates leave a strong, indelible mark on the Slovenian theatre and often influence generations of artists – their contemporaries as well as those who follow them. The Borštnik Ring Award, traditionally presented at the closing ceremony, turns the spotlight to the actor's or actress's incredible artistic career and places the laureate among the giants of the Slovenian theatre. As a tribute to the award, and of course to the giants of the Slovenian theatre, the Maribor Theatre Festival publishes a book each year about the most recent laureate. ¶

Since 2017, three books have been published

Saša Pavček

(2017 Borštnik Ring laureate),

Janez Škof

(2018 Borštnik Ring laureate),

Marinka Štern

(2019 Borštnik Ring laureate).

The essays in the book illuminate the lives and work of these outstanding theatre artists, and the photographs selected for the book show them in the productions that have in some way marked their creative path. ¶

You can order the books

by mail at:

Festival Borštnikovo srečanje,
Slovenska ulica 27,
2000 Maribor;

by email at

info@borstnikovo.si.

E-RAZSTAVA: FESTIVAL BORŠTNIKOVO SREČANJE 2019 ► E-EXHIBITION: MARIBOR THEATRE FESTIVAL 2019

Festival Borštnikovo srečanje v sodelovanju z Novim ZATO, s slovenskimi gledališči ter kulturno-izobraževalnimi institucijami. ¶

Na Festivalu Borštnikovo srečanje že osmo leto zapored pripravljamo e-razstavo Festival *Borštnikovo srečanje*. Na ta način želimo najvišje dosežke slovenskega gledališča in igralstva digitalizirati, jih arhivirati, hkrati pa jih preko svetovnega spleta približati čim širšemu krogu obiskovalcev. ¶

Tudi letos smo razstavo zasnovali v treh sklopih: v prvem so na ogled fotografije z lanskoletnega 54. Festivala Borštnikovo srečanje; drugi sklop je posvečen uprizoritvi še ni naslova v režiji Tomija Janežiča ter izvedbi Slovenskega mladinskega gledališča, najboljši predstavi lanskega leta. Tretji sklop je posvečen Marinki Štern, prejemnici Borštnikovega prstana 2019, s fotografiskim opusom. ¶

Razstava je od 1. oktobra 2020 dostopna na spletnem portalu www.sigledal.org, in sicer v slovenskem in angleškem jeziku na spletni strani borstnikovo.si ter spletnih straneh sodelujočih institucij. ¶

Pobudnik razstave Festival Borštnikovo srečanje 2019:

Aleš Novak, umetniški direktor Festivala Borštnikovo srečanje

Koordinator projekta: **Samo M. Strelec**

Kustosirje razstave in vnos podatkov: **Daša Šprinčnik**,

Mojca Kolar, Ana Gabrovec

Računalniška zasnova: **Gregor Matevc**

Urejanje avtorskih pravic: **Tamara Matevc**

Partnerji razstave: CTF UL AGRFT, Slovenski

gledališki inštitut, Slovensko mladinsko gledališče,

Mestno gledališče Ptuj, Gledališče Glej

Prevajalki v angleški jezik: **Barbara Skubic, Mojca Kolar**

Maribor Theatre Festival in collaboration with Novi ZATO, Slovenian theatres and cultural and educational institutions. ¶

For the eighth consecutive year, Maribor Theatre Festival has prepared the Maribor Theatre Festival E-Exhibition. Its purpose is to digitalise and archive the greatest achievements in Slovenian theatre and acting, as well as make them available online for the widest circle of spectators. ¶

This year's exhibition has three sections: the first one exhibits the photos from last year's 54th Maribor Theatre Festival; the second one is dedicated to last year's Grand Prix winner: *no title* yet directed by Tomi Janežič and produced by the Mladinsko Theatre. The third section honours Marinka Štern, the 2019 Borštnik Ring laureate. ¶

The exhibition will be accessible from the October 1st 2020 onwards at www.sigledal.org, in Slovenian and in English, on the festival website borstnikovo.si and on the websites of the participating theatres. ¶

Initiator of the Maribor Theatre Festival 2019

E-Exhibition: **Aleš Novak**, Artistic Director of the Maribor Theatre Festival

Project coordinator: **Samo M. Strelec**

Exhibition curators and data entry: **Daša Šprinčnik**,

Mojca Kolar, Ana Gabrovec

Computer programming: **Gregor Matevc**

IPR and copyright arrangements: **Tamara Matevc**

Partners: **CTF UL AGRFT, Slovenski gledališki inštitut**,

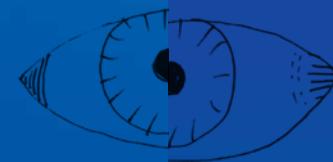
Slovensko mladinsko gledališče, Mestno gledališče

Ptuj, Gledališče Glej

Translators into English: **Barbara Skubic, Mojca Kolar**

55 borštnik ovo

55. Borštnikovo
Maribor, 12.–25. oktober 2020
12–25 October 2020



54. Festival Borštnikovo srečanje 54th Maribor Theatre Festival

Maribor 14.–27. 10. 2019

Umetniški direktor

Artistic director

Aleš Novak

Selektor tekmovalnega programa

Competition Programme Selector

Matjaž Zupančič

Direktor SNG Maribor

Managing Director SNT Maribor

Danilo Rošker

Strokovna žirija tekmovalnega programa

Expert Jury of the Competition Programme

Uršula Cetinski

Andreja Kopač

Aldo Milohnić

Dora Ruždjak Podolski

Giorgio Ursini Uršič

Strokovna žirija za Borštnikov prstan

Expert Jury for the Borštnik Ring Award

Tea Rogelj

Barbara Orel

Tomi Janežič

Janez Škof

Aleš Novak

Marinka Štern Prejemnica Borštnikovega prstana 2019 *Recipient of the Borštnik Ring Award 2019*



© Boštjan Lah

Marinka Štern, vrhunska igralka izjemnega spektra, je bila predana igralskim kreacijam od davnih začetkov vse do danes. Še kot študentka je tako rekoč inkognito začela svojo kariero v Gledališču Pekarna, izjemnem eksperimentalnem gledališču, ki je pomembno preverilo slovensko gledališko umetnost in opozorilo nase tudi na Borštnikovem srečanju in mednarodnih festivalih po Evropi. ¶ V svoji ustvarjalno bogati karieri je blestela v velikih in malih vlogah v vrsti legendarnih predstav, ki so vzpostavile ime in sloves slovenskega sodobnega gledališča, kot ga je od Dominika Smoleta do Dušana Jovanovića in njegovih naslednikov utelešalo Mladinsko gledališče, kasneje Slovensko mladinsko gledališče. Sodelovala je z režiserji, kot so Dušan Jovanović, Ljubiša Ristić, Paolo Magelli, Janez Pipan, Tomaž Pandur, Vito Taufer, Emil Hrvatin, Dragan Živadinov, Eduard Miler, Matjaž Berger, Matjaž Pograjc, Tomi Janežič, Diego de Brea, Jernej Lorenci, Matjaž Farič, Ivica Buljan in drugi. Z njihovo pomočjo in izjemno pronicljivostjo je oblikovala paletto vlog, za katere je bila večkrat nagrajena – z Borštnikovima in Severjevo nagrado, nagrado ZDUS, odličjem Marije Vere za življenjsko delo in zlatim lotorovim vencem na sarajevskem MESS-u. Tudi na filmu je sodelovala z zelo različnimi režiserji: Matjažem Klopčičem, Jožetom Galetom, Igorjem Pretnarjem, Sašem Podgorškom, Vinkom Möderndorferjem, Andrejem Mlakarjem in Metodom Pevcem. V zadnjih letih se je vpisala v spomin in srca tudi televizijskim gledalcem kot Neža Fažon v *Usodnem vinu* in Tereza Božič v *Reki ljubezni*. ¶ V svoji bogati igralski karieri je Marinka Štern razvila izjemno specifično in natančno fenomenologijo igre. V enem izmed pogоворov je takole strnila svoje misli o igri: »Ker igralec po mojem mnenju ne igra nekoga drugega, ne, v bistvu igra iz svojih izkušenj. Jaz ne morem čutiti tako kot vi, sploh ne vem, kako vi čutite. Lahko podobno, lahko pa drugače. Jaz ne morem vas igrati takih, kot ste v resnic; lik moram igrati tako, kot ga čutim, če hočem, da bo to organizem, ki mu bodo gledalci verjeli.«

Marinka ni človek, ki bi z veseljem in veliko govoril o sebi, ko pa spregovori, tako kot denimo v pogоворih z Jana Pavlič in Petro Tanko ob nagradah ali pomembnih jubilejih, ko je primerno izvana, spregovori z neposrednostjo, iskrivostjo in izjemnimi vpogledi v

Marinka Štern, an outstanding actress of an exceptional range, has been committed to acting creations since the early beginnings until today. As a student, she started her career more or less "incognito" at the unique experimental Pekarna Theatre, which brought important new currents to the Slovenian theatre art and attracted attention at the Maribor Theatre Festival and international festivals around Europe. ¶ In her creatively rich career, she shone in big and small roles in a series of legendary productions that established the name and reputation of the contemporary Slovenian theatre as was embodied by the Mladinsko Theatre (Slovensko mladinsko gledališče) since the days from Dominik Smole to Dušan Jovanovič and their successors. She has worked with directors such as Dušan Jovanović, Ljubiša Ristić, Paolo Magelli, Janez Pipan, Tomaž Pandur, Vito Taufer, Emil Hrvatin, Dragan Živadinov, Eduard Miler, Matjaž Berger, Matjaž Pograjc, Tomi Janežič, Diego de Brea, Jernej Lorenci, Matjaž Farič, Ivica Buljan and others. With their help and her exceptional insight she created a palette of roles that won her many awards – Borštnik Awards, the Sever Award, the ZDUS Award, the Marija Vera Lifetime Achievement Award and a Golden Wreath at the MESS festival in Sarajevo. On film as well, she has worked with very different directors: Matjaž Klopčič, Jože Gale, Igor Pretnar, Sašo Podgoršek, Vinko Möderndorfer, Andrej Mlakar and Metod Pevec. Recently, she has won over [Slovenian] television viewers – their minds and hearts – as Neža Fažon in *Usodno vino* (*Fateful Wine*) and Tereza Božič in *Reka ljubezni* (*The River of Love*). ¶ Throughout her rich acting career, Marinka Štern has developed an extremely specific and precise phenomenology of acting. In one interview, she summarised her thoughts on acting: "Because an actor, in my opinion, doesn't play someone else, no, she in fact acts from her own experience. I cannot feel the way you feel, I haven't the slightest idea how you feel. Perhaps similarly to me, perhaps differently. I cannot play you the way you really are; I have to play the character the way I feel it, if I want it to be an organism the spectators will believe." ¶ Marinka is not a person who would happily and frequently talk about herself, but when she does, for example, in the interviews with Jana Pavlič and Petra Tanko on the occasions of the

igralsko in človeško intimo. Igralec oziroma igralka je poklic. Zahteven in hkrati lep, če bi morali izbrati samo dva pridevnika. Torej je biti in postati igralec oziroma igralka zahtevno in hkrati lepo: »Kadar me zvečer čaka predstava, je ves dan podrejen tej nalogi,« pravi Marinka Štern. »Odgovornost do publike je bistvena.« Igralec se za svoj poklic uči vse življenje. Lahko bi rekli, da je prva igralčeva šola kar življenje samo, neprecenljiv in neizmerljiv rezervoar emotivnega spomina. Potem so tu igralske akademije in šole, delavnice, študiji predstav z vajami, učenje metod in tehnik, delo z režiserji, s soigralci. Biti na odru in »treba je delati, samo delati«, kot pravi Irina v *Treh sestrah* Antona Pavloviča Čehova, ki je v igralsko kariero Marinke Štern odtisnil neizbrisni pečat, saj je Marinka poleg vsega drugega tudi Arkadina, ob njej tudi Anfisa. ¶ »Moj FOKUS je bil TEATER,« pravi Marinka, »če je bilo doma vse narobe in je vse ležalo križkraž, je v nasprotju s tem TEATER MORAL ŠTIMAT!« ¶ Marinka se je za teater odločila zavestno. Tik pred diplomo je ekonomijo odložila na klin in se prepisala na UL AGRFT. Gledališču pripada do popolnosti. Kdor jo pozna, ve, da ne bo zamudila nobene gledališke vaje, da svoje delo postavlja pred vse. Kadar ima pred seboj vlogo, se je loti odločno in študiozno, poišče vzporednice v resničnem življenju. Za enigmatičen monolog z minimalnimi avtorjevimi napotki, kot ga je mojstrsko ustvarila v Achternbuschevi *Susn*, študira paciente v psihiatrični kliniki ali zapornice v zaporu in zmodelira svojo vlogo kot kiparka svojo skulpturo, do zadnjih podrobnosti. Sebe in svoje delo vidi takole: ¶ »Sem skromen človek in zelo rada delam. Vsakega dela sem se lotila z veseljem in tudi majhne vloge sem skušala izoblikovati z enako zavzetostjo kot zdanjo nagrajeni. Igrala sem Štokljo v Filipčičevih *Ujetnikih svobode*, oslička Sivčka v Milnovem *Medvedu Puju*, kjer sem naredila zelo občutljivo vlogo, četudi je bila oslovska, a me je spodbudila vleči človeške vsebine iz sebe. Igrala sem Pio v Bettijevem *Zločinu na Kozjem otoku*, Penelopo v *Odiseju in sinu* Vena Tauferja, eno of štirih Susn v Achternbuschevi istoimenski igri, in Arkadino v *Utvi Čehova*, ki je bila na festivalih in še kje prav tako prezrta, pa je bila po mojih občutkih in prepričanju moja najboljša vloga. Se pravi, da sem nekaj pomembnejših in vidnejših vlog vseeno ustvarila, čeprav se bo morda kdo nasmehnil,

awards or important anniversaries, when she is adequately challenged, she speaks with directness, spark and remarkable insight into acting and human intimacy. Being an actor (or actress) is a vocation. Hard, but beautiful, if we only had to choose two adjectives. Therefore, becoming an actor (or an actress) is hard, but beautiful: "If I have a performance in the evening, the entire day revolves around this task," says Marinka Štern. "The responsibility to the audience is key." An actor studies for her profession all her life. We could say that the actor's first school is life itself, the invaluable and immeasurable reservoir of the emotive memory. Then, there are theatre academies and schools, workshops, study processes for productions, with rehearsals, training in methods and techniques, work with directors, fellow actors. Being on stage and "having to work, only work," to paraphrase Irina in *Three Sisters* by A. P. Chekhov, a playwright who left an indelible seal in the career of Marinka Štern, as Marinka was, in addition to everything else, also Arkadina, she was also Anfisa. ¶ "My FOCUS was THEATRE," says Marinka, "if at home everything was upside down and strewn all around, the THEATRE, on the contrary, HAD TO BE SHIPSHAPE!" ¶ Marinka's decision for theatre was a conscious one. Just short of a degree in economics she dropped out and switched to the UL AGRFT. She belongs to the theatre in full. Whoever knows her, knows she won't miss a single rehearsal, she puts her work in front of everything. When she has a role in front of her, she tackles it with deliberation and studiousness, she finds parallels in real life. For the enigmatic monologue with minimal stage directions from the author, which she created masterfully in Achternbusch's *Susn*, she studied patients in a psychiatric ward, or inmates in prison: she models her role like a sculptor creates her sculpture, to the very last detail. ¶ This is how she sees herself and her work: "I am a modest person and I love working. I have approached every assignment with joy and have tried to create even small roles with the same enthusiasm as the last awarded one. I played the Stork in Filipčič's *The Prisoners of Freedom*, Eeyore in Milne's *Winnie-the-Pooh*, where I created a sensitive role, even if it was a donkey, but it encouraged me to draw human content from myself. I played Pia in

češ da to ni nič. Mogoče res ni veliko, če se šteje po količini.¶ Marinka Štern se zaveda, da igralka, ko takole leto za letom stopa čez oder z različnimi nalogami, v različnih vlogah zlahka zapade v nekakšno ponavljanje same sebe. Igralsko delo je sicer v veliki meri odvisno od intuicije, ampak ta se lahko z leti izčrpa, utrudi, lahko ji zmanjka zraka. Zato je prepričana, da je za igralski poklic potrebna tudi šola, ki te nauči tehnike in metod. Takole pravi: »Pomemben mejnik se mi tozadenvno zdi vloga Arkadine v *Utvi*, saj je sodelovanje z režiserjem Tomijem Janežičem v meni vzbudilo zanimanje za bolj osebno igro ter me



Betti's *Crime on Goat Island*, Penelope in *Odysseus and Son* by Veno Taufer, one of the four Susns in Achternbusch's eponymous play, and Arkadina in Chekhov's *The Seagull*, which was overlooked at festivals and elsewhere, but it was, I feel and believe, my best role. That is, I have created some important and more visible roles, even though perhaps someone might sneer, saying this is nothing. Perhaps it's not a lot if you look at the quantity. ¶ Marinka Štern is aware that an actress who, year after year, walks across the stage with different tasks, in different roles, easily falls into repeating herself. The labour of acting is largely dependent on intuition, but intuition gets depleted, exhausted, it runs out of air. This is why she is certain that acting requires education that teaches you techniques and methods. This is what she says: "An important milestone in this way seems to be the role of Arkadina in *The Seagull*, because my collaboration with the director Tomi Janežič triggered in me the interest for more personal acting, while at the same time encouraged me to think more intensively about what acting actually is." And also: "At the very moment when patterns ran me over, Tomi Janežič appeared with Lee Strasberg's method. I became aware of my mistakes and got back on my feet!" Describing the study process for the role of Arkadina in Chekhov's *The Seagull*, which Janežič directed at the Mladinsko Theatre, Marinka says that she cried and turned herself upside down, but those who saw her in this production know that she has won. She was exactly what the critic Ivan Medenica wrote: a grand European actress in the role of Arkadina. ¶ Marinka likes to emphasise that Strasberg's method can be very dangerous for the actor, because it builds upon the stock of her affective memory, which is unpredictable and can trigger an avalanche of chain reactions that crush her. This happened to Mikhail Chekhov, who, under Stanislavski's mentorship, suffered a nervous breakdown due to the unpredictable affective memory. He dug himself out of the pit by creating his own acting technique, to which Marinka swears today, because it "encourages acting through the entire body". His invention is called "the psychological gesture". "And this is something," said Marinka a few years ago, "that I still have to master." ¶ In her



sočasno spodbudilo k intenzivnejšemu razmišljjanju o tem, kaj je sploh igranje.« In še: »Ravno v času, ko so me povozili vzorci, se je pojavil Tomi Janežič z metodo Leeja Strasberga. Zavedla sem se svojih napak in se postavila na noge!« O študiju za vlogo Arkadine v *Utvi A. P. Čehova*, ki jo je v Slovenskem mladinskem gledališču režiral Tomi Janežič, Marinka pravi, da je jokala in hodila po trepalnicah, ampak tisti, ki smo jo videli v tej predstavi, vemo, da je zmagala. Bila je točno to, kar je zapisal kritik Ivan Medenica: vélka evropska igralka v vlogi Arkadine. ¶ Marinka rada poudari, da je Strasbergova metoda lahko za igralca zelo nevarna, saj gradi na njegovih zalogah emotivnega spomina, ta pa je nepredvidljiv in lahko sproži plaz verižnih reakcij, ki ga zdrobijo. To se je na primer zgodilo tudi Mihailu Čehovu, ko je pod učnim vodstvom Stanislavskega zaradi nepredvidljivega emotivnega spomina doživel živčni zlom. Iz brezna se je izkopal tako, da je izdelal lastno igralsko tehniko, na katero danes prisega tudi Marinka, saj »spodbuja igro skozi vse telo«. Njegov izum se imenuje psihološka gesta. »In te, je pred nekaj leti povedala Marinka, »se moram še naučiti.¶ V svoji igralski karieri, pravi, je ».../... dostikrat doživel, da mi je kak režiser rekel, 'Tole je treba pa takole' in sem mu verjela, ne da bi se zavedala, da njegov pogled sploh ni nujno edina pravilna možnost. Danes sem prepričana, da mora biti dobro gledališče odprto za različne pristope in da tako s strani ustvarjalcev kot kritikov in občinstva težko prenaša vnaprejšnje predstave o tem, kako naj bi kaj izgledalo. Tudi zato si zdaj želim bolj individualnih vlog, ki bi mi na odru omogočale raziskavo novih razmišljjanj in doganj o gledališki igri ... Uživam v tistem posebnem stanju, ko se na odru do te mere zliješ z osebo, ki jo igraš, da je pravzaprav težko reči, da še vedno samo igraš, čeprav si na odru in pred občinstvom. Uživam tudi v tem, da sem se naučila na odru, seveda v okviru vloge, uporabljati svoje osebno razpoloženje. Kadar denimo pridev zvečer na predstavo *Utve žalostna*, ne skušam skrivati razpoloženja. Arkadina bo na takšen večer morda za odtenek slabše razpoložena kot sicer, a bo vendarle vedno ona. Hočem reči, da zavestno izkorisčam svoj igralski organizem, tako da producira čim bolj resničnostne občutke.¶ Marinka Štern je izvenserijska igralka malih, srednjih in velikih vlog, po katerih si - ne glede

acting career, she says, she has "... often experienced that a director told me 'This needs to be done this way' and I believed him, without realising that his vision was not necessarily the only correct possibility. Today, I am certain that good theatre must be open for different approaches, and that it barely suffers - from creators, as well as critics and the audience - pre-emptive expectations about what something should look like. This is also why I now wish more individual roles that would allow me to research new thinking and findings about theatre acting when I'm onstage ... I enjoy that special state when onstage you merge with the character that you're playing to the point in which it becomes difficult to say that you're still only just acting, although you are onstage and in front of the audience. I also enjoy in the fact that I've learnt, in the frame of the role, of course, to use my own personal moods onstage. If, for example, I arrive sad to the evening performance of *The Seagull*, I'm not trying to hide my mood. Arkadina might be slightly more ill-disposed on a night like this, but she will nevertheless always be herself. I want to say that I consciously use my acting organism so that it produces as realistic emotions as possible.¶ Marinka Štern is a unique actress of small, medium and big roles which make us - regardless of their "size" - remember the productions. She is a sovereign actress always prepared to make the known out of the unknown, to link the unlinkable, and, above all, to enchant the audience with her precise acting presence - and sometimes put them under a spell. She often stresses that she wanted to become an actress when she was a little girl: "My aunts studied in Ljubljana. My mother took me to visit them, and they took me to the theatre." She says she was faithful to the Mladinsko Theatre for four decades and will remain faithful to her profession till the end of her days. "I was very devoted to this theatre and will always remain devoted to my work. I didn't see any other path, and I still don't. Some actors say that they've had enough, but not me! I don't believe I'll ever stop acting. I'll act three days after my death," she says mischievously and laughs loudly. ¶ The roles in theatre and on film and television have offered Marinka Štern chances to test her acting powers to the maximum: "Regardless of whether the

na njihovo velikost - zapomnimo predstave. Je surverena igralka, ki je vedno pripravljena iz neznanega narediti znano, povezati nepovezljivo, predvsem pa z natančno igralsko prezenco začarati in včasih kar uročiti gledalke in gledalce. Večkrat poudari, da si je že kot deklica želela postati igralka: »Moji teti sta študirali v Ljubljani. Mama me je peljala k njima na obisk, onidve pa mene v gledališče.¶ Pravi, da je bila štiri desetletja zvesta Slovenskemu mladinskemu gledališču, svojemu poklicu pa bo ostala zvesta do konca svojih dni. »Zelo sem bila predana temu gledališču, svojemu delu pa bom vedno. Druge poti nisem videla in je niti ne vidim. Nekateri igralci pravijo, da imajo dosti, jaz pa ne! Ne verjamem, da bom kdaj nehala igrati. Še tri dni po smrti bom igrala,« pove nagajivo in se glasno zasmeji. ¶ Vloge v gledališču, na filmu in na televiziji so Marinki Štern ponudile priložnosti, da v kar največji meri preizkusijo svojo igralsko moč: »Ne glede na to, ali so bile velike, srednje ali male,« pravi, »sem se vlog lotevala z enako zavzetostjo, čeprav je moj nastop na odru včasih trajal samo tri minute. Če sem hotela tiste tri minute izkoristiti, je bilo treba delati enako ali celo bolj intenzivno kot pri velikih vlogah, ki so mi že v osnovi ponudile več materiala. Kadar ima vloga manj besedila, je manj tudi podatkov, ki se skrivajo za njegovimi vrsticami in iz katerih igralci črpamo asociacije pri gradnji svoje osebe. V takih primerih sem si material iskala sama in pri tem nikoli nisem varčevala z energijo. Saj niti ne vem, kako bi to natančno povedala. Ko preberem besedilo, vidim, od kod je oseba, ki jo igram. Potem pa grem in jo iščem, dokler je ne najdem.¶ Marko Pigac

Pripravil Tomaž Toporišič
Strokovna žirija za nagrado
Borštnikov prstan: Tea Rogelj,
 Barbara Orel, Tomi Janežič,
 Janez Škof, Aleš Novak

roles were small, medium or big,« she says, "I've approached them with the same enthusiasm, even though my time onstage was sometimes a mere three minutes. If I wanted to make the best of those three minutes, I had to work with the same - or greater - intensity as for the big roles, which offered more material from the beginning. When a role has less text, there is also less data behind these lines and from which actors get the associations when constructing our characters. In such cases, I found my own material and I've never spared the energy. I don't even know how I'd explain it. When I read the text, I see where my character is coming from. And then I go and search for her, until I find her." ¶

Prepared by Tomaž Toporišič

The Borštnik Ring Award Expert Jury:

Tea Rogelj, Barbara Orel,

Tomi Janežič, Janez Škof,

Aleš Novak





Zaključno mnenje žirije tekmovalnega programa 54. Festivala Borštnikovo srečanje Concluding Remarks of the Competition Programme Jury for the 54th Maribor Theatre Festival

Maribor, 27. oktober 2019

Gledališče je umetnost, ki ima v Sloveniji dolgo in častitljivo tradicijo. Razpira pomembna bivanjska in družbenaa vprašanja, kar je seveda obarvano s posebnostmi prostora, v katerem je. Kljub temu na odrih po Sloveniji nastajajo predstave, ki navdihujejo in vznemirajo tudi gledalce in strokovno javnost po vsem svetu. ¶ Po čem si bomo zapomnili 54. Festival Borštnikovo srečanje? ¶ V predstavah, ki smo jih videli, ne moremo prezreti dejstva, da slovensko gledališče ni ustvarjalno področje, ki ga slovenska družba navdušeno podpira. Kot gledalci seveda vsakič, ko obiščemo gledališče, pričakujemo vznemirljivo doživetje, ki bogati življenje. Po drugi plati pa smo precej zadržani v trenutku, ko je gledališko ustvarjanje potrebno tudi v resnici podpreti. ¶ Če pogledamo evropski gledališki zemljevid, za našo državo ne moremo trditi, da je obljubljena dežela. Tudi predpisani modeli, v katerih ustvarjajo gledališki zavodi in neodvisne skupine, so ustvarjanju prej v breme kot v prid. Te razmere lahko razberemo tudi v predstavah letošnjega tekmovalnega programa. Povedano malo bolj po domače: trata je čisto drugače pokošena, kadar imamo res dobro kosilnico. ¶ Zato je izjemno vzpodbudna ustvarjalna moč igralk in igralcev vseh generacij, od najmlajših, ki so šele končali umetniško akademijo, do prekaljenih gledaliških mačk in mačkov. Igralke in igralci, ki so nastopili na letošnjem Festivalu Borštnikovo srečanje, so pokazali dobro obvladovanje različnih tehnik igre, gledaliških žanrov in pristopov, ki so jih obarvali s posebnostmi lastne osebnosti. V predstavah letošnjega festivala ni mogoče prezreti cele vrste dobrih igralskih vlog, med njimi tudi presežnih. ¶ Med predstavami letošnjega tekmovalnega programa posebej izpostavljamo predstavi še *ni naslova* in *Ali: Strah ti pojé dušo*, ki sodita v vrh slovenskega in evropskega gledališča. ¶ V predstavi še *ni naslova* režiser Tomi Janežič pravi, da se v življenju pojavijo trenutki, zaradi katerih se v hipu spremenimo, ker pa jih ne moremo racionalno razložiti, jim pravimo čudež. Žirija 54. Festivala Borštnikovo srečanje je z odločitvami za posamezne nagrade izpostavila umetniške čudeže – nepozabne, presunljive, krhkhe in silovite. Zaradi njih nikoli nič več ne bo tako kot prej. ¶

Strokovna žirija tekmovalnega programa
Uršula Cetinski, Andreja Kopač,
Aldo Milohnić, Dora Ruždjak Podolski,
Giorgio Ursini Uršič

Theatre is an art with a long and venerable tradition in Slovenia. It opens important existential and societal questions, which are of course tinged with the particularities of the space within which it exists. Nevertheless, Slovenian stages produce performances that also inspire and excite audiences and experts all over the world. ¶ What will we remember from the 54th Maribor Theatre Festival? ¶ In the productions that we've seen, we cannot ignore the fact that Slovenian theatre is a creative field that the state does not enthusiastically support. As spectators, of course, we expect an exciting experience that enriches our lives every time we go to the theatre. On the other hand, we're quite reserved when theatre creativity actually needs supporting. ¶ If we look at the European theatre map, we cannot claim our country is a promised land. The prescribed models within which the theatre institutions and independent groups create, are more of a burden than a benefit to creativity. These circumstances can also be observed in the productions from this year's competition programme. To speak plainly: the grass is cut completely differently when we have a really good lawn mower. ¶ This is why the creative power of actors and actresses of all generations, from the youngest ones fresh out of the academy to the experienced old thespians, is extremely encouraging. The actors who performed at this year's Maribor Theatre Festival showed mastery of different acting techniques, theatre genres and approaches that they tinged with the particularities of their own personalities. It is impossible to overlook a long series of well-created, even exceptional acting roles. ¶ Among the productions of this year's Competition Programme we would like to draw particular attention to the productions of *no title yet* and *Ali: Fear Eats Your Soul* that belong to the pinnacle of Slovenian and European theatre. ¶ In *no title yet*, the director Tomi Janežič says that there are moments in life that make us change instantly, but because we cannot rationally explain them, we call them miracles. The decision of the 54th Maribor Theatre Festival jury for individual awards thus highlights such artistic miracles – unforgettable, touching, fragile and powerful. Because of them, nothing will ever be as before. ¶

Expert Jury of the Competition Programme
Uršula Cetinski, Andreja Kopač,
Aldo Milohnić, Dora Ruždjak Podolski,
Giorgio Ursini Uršič

Nagrade Awards



**Velika nagrada Festivala
Borštnikovo srečanje za najboljšo uprizoritev
Boršnik Grand Prix for Best Production**

še ni naslova v režiji Tomija Janežiča
v produkciji Slovenskega mladinskega gledališča
no title yet directed by Tomi Janežič and
produced by the Mladinsko Theatre



Predstava **še ni naslova** izkazuje izjemno moč gledališča danes. Gre za intenzivno, deset ur trajajočo stvaritev, ki zaradi izjemnosti vseh gledaliških elementov in visoke koncentracije vztrajno tke vezi med igralci in gledalci in je zapeljiva ne le zato, ker se razgali, ampak tudi zato, ker nam pokaže, kako se razgali. Predstava se izkaže za gledališki čudež, za doživetje v polnem pomenu besede, ki ni ustvarjeno na način prevare očesa, ampak nasprotno, z globokim uvidom v posameznika in družbo.  Žiga Koritnik

no title yet demonstrates the exceptional power of today's theatre. This is an intense ten-hour creation which, because of the uniqueness of all its theatre elements and its profound focus, persistently weaves the connection between the actors and the spectators and is seductive not only because it reveals itself, but also because it shows us how it reveals itself. The performance thus turns out to be a theatre miracle, an experience in the full meaning of the word, which is not created as a trompe l'oeil, but quite the opposite, as a deep insight into an individual and the society. 

Borštnikova nagrada za najboljšo režijo

Borštnik Award for Best Directing

Tomi Janežič za režijo predstave še ni naslova v produkciji Slovenskega mladinskega gledališča

Tomi Janežič for directing no title yet produced by the Mladinsko Theatre



Režiser **Tomi Janežič** s predstavo še ni naslova ustvari kompleksno režijsko in dramaturško strukturo, ki je hkrati oboje, proces in stvaritev, ki temelji na različnih gledaliških tehnikah in metodah psihodramme. Vzporedno prepletanje besedila dramatičarke Simone Semenič z individualnimi zgodbami ustvarjalcev pripelje do zlitja mnoštva glasov v polifonično celoto, ki je nastajala več kot leto dni in izkazuje do-sežke onkraj običajnih gledaliških praks. ¶ © Žiga Koritnik

With no title yet, the director **Tomi Janežič** creates a complex directorial and dramaturgical structure, which is at the same time the process and the result, and which is based on different theatre techniques and the methods of psychodrama. The parallel intertwining of the text by the playwright Simona Semenič with the individual stories of the artists creates a coalescence of a multitude of voices into a polyphonic whole that took more than a year to perfect and shows the achievements beyond the usual theatre practices. ¶

Borštnikova nagrada za igro

Borštnik Award for Acting

Iztok Drabik Jug za vlogo Salema v predstavi *Ali: Strah ti pojé dušo* v produkciji Slovenskega narodnega gledališča Drama Ljubljana

Iztok Drabik Jug for the role of Salem in the production *Ali: Fear Eats Your Soul* by the SNT Drama Ljubljana. of Pekinpa, Via Negativa and Kino Šiška – Centre for Urban Culture



Iztok Drabik Jug v predstavi *Ali: Strah ti pojé dušo* uprizori lik tujca – kot človeka, ki je eden izmed nas. Svoje vloge ne stilizira, temveč jo upodobi z minimalnim znakovnim sistemom, kar ima subtilen učinek. S tem ponotranji niz družbenih in intimnih razklansnosti. Te se izkazujejo kot notranji boj med ljubeznijo in zanikanjem. ¶ © Peter Uhan / SNG Drama Ljubljana

In *Ali: Fear Eats Your Soul*, **Iztok Drabik Jug** portrays a foreigner – as a human who is one of us. He doesn't stylise his role, but rather portrays it with a minimal sign system, which creates a subtle effect. With this, he internalises a series of societal and intimate schisms. These appear as an internal struggle between love and denial. ¶

Borštnikova nagrada za igro

Borštnik Award for Acting

Nataša Barbara Gračner za vlogo Emmi v predstavi *Ali: Strah ti pojé dušo* v produkciji Slovenskega narodnega gledališča Drama Ljubljana
Nataša Barbara Gračner for the role of Emmi in *Ali: Fear Eats Your Soul* produced by the SNT Drama Ljubljana



Nataša Barbara Gračner v predstavi *Ali: Strah ti pojé dušo* iz melodramskega lika ustvari samosvojo kreacijo, ki gledalce angažira in se jih dotakne tako na čustveni kot na miselnih ravni. Psihološka stanja lika so prepletena z odzivi okolja in s pogojenostjo družbenega konteksta, s čimer doseže prepričljiv igralski gestus. Ta se kaže skozi filigransko izdelan lik – skozi telo, besede, obraz in nenazadnje oči igralke, kar predstavlja izjemen igralski dosežek.  Peter Uhan / SNG Drama Ljubljana

In *Ali: Fear Eats Your Soul*, **Nataša Barbara Gračner** turns a melodramatic character into a unique creation that engages the spectators and touches them on the emotional and the rational level. Gračner intertwines the psychological states of the character with the responses of the environment and the conditions of the social context, which helps her achieve a convincing acting *gestus*. This is shown through a filigree-like character – through the body, words, face and, lastly, the eyes of the actress – which is an exceptional acting achievement. 

Borštnikova nagrada za igro

Borštnik Award for Acting

Matej Recer za vlogo v predstavi še ni naslova v produkciji Slovenskega mladinskega gledališča
Matej Recer for his role in *no title yet* produced by the Mladinsko Theatre



Matej Recer v predstavi še ni naslova prepričljivo in neposredno vzpostavi kod deseturne uprizoritve. Njegove zgodbe postajajo naša skupna doživetja, saj z njimi ustvarja občutek gledalčeve premestitve v Matejev prostor in čas. Pri tem vzpostavlja edinstveno razmerje med pričevalcem in hkrati interpretom in na preprost način doseže visoko raven verjetnosti vsebin, o katerih pripoveduje in s katerimi ustvarja pristno gledališko izkušnjo.  Žiga Koritnik

In *no title yet*, **Matej Recer** convincingly and directly establishes the code of the ten-hour performance. His stories become our shared experiences, as through them, he creates the feeling of the spectator's shift into Matej's time and space. This helps Recer establish a unique relationship with the narrator, who is at the same time the interpreter, and in a simple way achieves a high likelihood of the content he talks about and with which he creates a genuine theatre experience. 

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

Stane Tomazin za vlogo v predstavi še ni naslova v produkciji Slovenskega mladinskega gledališča
Stane Tomazin for his role in *no title yet* produced by the Mladinsko Theatre



Stane Tomazin v predstavi še ni naslova pokaže izjemni igralski razpon. Ubesedi lik antijunaka, odrskega delavca, ki stopi v ospredje po ovinkih, v premorih, ki jih razvije v medigre, v katerih nastopi kot *homo ludens* z igrivo, duhovito mešanico veselja in žalosti. Gledališki marginalec tako postane protagonist uprizoritve, ki z razvojem lastnega lika hkrati vpelje kontrapunkt vsem drugim likom in omogoči demontažo gledališkega ustroja. ¶ Žiga Koritnik

In *no title yet*, **Stane Tomazin** shows an exceptional acting range. He embodies an antihero, a stagehand who steps to the front of the stage via byways, in the intermissions that he develops into interludes, in which he appears as a *homo ludens* with a playful, witty mixture of happiness and sadness. The theatre marginal thus becomes the protagonist of the performance, who by developing his own character also develops the counterpoint to all other characters and enables the deconstruction of the theatre structure. ¶

Borštnikova nagrada za mlado igralko**Borštnik Award for Young Actress**

Anja Novak za vlogo v predstavi še ni naslova v produkciji Slovenskega mladinskega gledališča
Anja Novak for her role in *no title yet* produced by the Mladinsko Theatre



Anja Novak v predstavi še ni naslova izkazuje način igre, ki deluje preprtičljivo prav s kombinacijo krhkosti in čustvene neposrednosti ter s silovitostjo igralske izraznosti. Ves čas predstave je hkrati v vlogi in onkraj nje, pri čemer vzpostavi edinstveno ravnotežje, v katerem ni ničesar premalo in ničesar preveč. Z vztrajanjem pri ženski krhkosti izkazuje tenkočutnost in suverenost, ki se nam vse do konca uprizoritve odkriva – in na novo razkriva. ¶ Žiga Koritnik

In *no title yet*, **Anja Novak** shows the kind of acting that convinces by combining fragility and emotional directedness, and a powerful acting expression. Throughout the performance she is at the same time inside her role and beyond it; she manages to establish a unique balance that lacks nothing and has nothing in excess. By insisting on female fragility, she shows sensitivity and sovereignty that we keep discovering throughout the entire performance – as it reveals itself anew. ¶

Borštnikova nagrada za dramsko besedilo

Borštnik Award for Best Original Text

Nejc Gazvoda za izvirno dramsko besedilo predstave *Tih vdih* v produkciji Mestnega gledališča ljubljanskega
Nejc Gazvoda for his original play *A Silent Breath*, produced by the Ljubljana City Theatre



Nejc Gazvodi v izvirnem dramskem besedilu *Tih vdih* uspe ujeti glas generacije navadnih ljudi v posttranzicijskem obdobju slovenske družbe skozi formo družinske drame. Avtor dosledno in natančno izpelje tako dramski lok družinske zgodbe kakor tudi lok dramskih likov in njihovih medsebojnih odnosov, ob čemer upošteva četrto steno, ki jo mestoma tudi preči. Poleg tega, da je avtor ujel trenutek življenja v Sloveniji danes, je dramsko besedilo univerzalno in prenosljivo tudi v druga okolja. ¶

© Peter Giodani

In his original play *A Silent Breath*, **Nejc Gazvoda** manages to capture the voice of a generation of ordinary people in the post-transitional period of the Slovenian society and shape it into a family drama. The author consistently and painstakingly draws the dramatic arch of the family, as well as the arches of individual characters and the relationships between them; he respects the fourth wall, but occasionally breaks through it. While the author has caught the moment of Slovenian life now, the play is universal and transposable into other environments. ¶

Borštnikova nagrada za oblikovanje svetlobe

Borštnik Award for Lighting Design

Borut Bučinel za oblikovanje svetlobe v predstavi *Ljudomrznik* v produkciji Slovenskega ljudskega gledališča Celje
Borut Bučinel for the lighting design in the production of *The Misanthrope* produced by the Celje City Theatre



Borut Bučinel v predstavi *Ljudomrznik* natančno spremišča dramaturgijo predstave in oblikuje svetlobo v razponu od klasične postavitve do večplastnih svetlobnih podob. Na ta način oblikovanje svetlobe – vzporedno s spremembami scenografije in razvojem režijsko-dramaturške postavitve – praraste v samostojen avtorski prispevki, ki spominja na distopičnost sodobnega časa. ¶ © Jaka Babnik

In *The Misanthrope*, **Borut Bučinel** closely follows the dramaturgy of the production and designs the light ranging from a classical set up to multi-layered light images. The lighting design – along with the scenography changes and the development of the directorial-dramaturgical structure – thus grows into an independent artistic contribution that reminds us of a dystopia of the modern time. ¶

Borštnikova nagrada za avtorsko glasbo

Borštnik Award for Best Original Music

Arturo Annecchino za avtorsko glasbo v predstavi *Macbeth* v produkciji Slovenskega narodnega gledališča Nova Gorica
Arturo Annecchino for music in *Macbeth*, produced by the SNT Nova Gorica



Arturo Annecchino v predstavi *Macbeth* premišljeno gradi glasbeno podlago skozi prepletanje različnih glasbenih struktur, ki natančno spremljajo tok uprizoritve. Ob tem ustvarja specifične akustične momente in poudarke, ki izrisujejo stanja likov in povezujejo zunanji prostor z notranjim občutjem. Avtor glasbe s tem ustvarja samostojno zvočno krajino. ¶

In *Macbeth*, **Arturo Annecchino** thoughtfully constructs the soundtrack through intertwining different musical structures that follow the flow of the production carefully. With that, he creates specific acoustic moments and emphases that chart the characters' states and connect the exterior space with the interior emotion. The author of the music thus creates an independent soundscape. ¶ Peter Uhan

Posebna nagrada žirije za umetniško gesto

Special Jury Award for Artistic Gesture

Sebastijan Horvat za umetniško gesto v predstavi *Ali: Strah ti pojé dušo* v produkciji Slovenskega narodnega gledališča Drama Ljubljana.
Sebastijan Horvat for artistic gesture in *Ali: Fear Eats Your Soul*, produced by the SNT Drama Ljubljana.



Gledalec je aktiven udeleženec, ki premišljuje situacije in kontekste skupaj z ustvarjalci predstave, pri čemer režiser pušča razpoke v strukturi, ki omogočajo drugačen pogled. Predstava *Ali: Strah ti pojé dušo* je kompleksna uprizoritev, v kateri se okoli vprašanja ljubezni med starejšo žensko in mlajšim tujcem vrtinči vihar pred sodkov. Tu ne gre le za prepovedano razmerje, ampak tudi za vprašanje ženske seksualnosti v starejšem obdobju, pri tem pa se kaže trdovratnost ponotranjene ideologije. ¶ Peter Uhan / SNG Drama Ljubljana

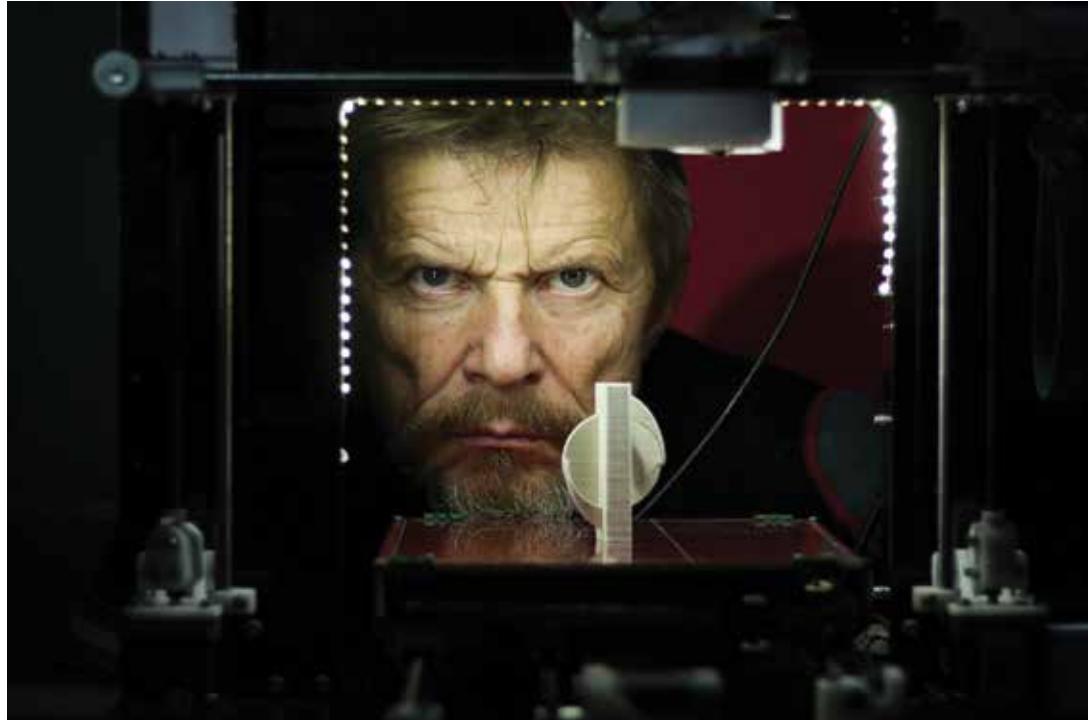
The spectator is an active participant who thinks through the situations and contexts together with the creators of the production, with the director leaving cracks in the structure that allow for alternative views. The production *Ali: Fear Eats Your Soul* is a complex performance in which a storm of prejudice swirls around the question of love between an older woman and a younger man. This isn't just about a forbidden relationship, but also about the question of female sexuality as women age. Thus, rendering the stubborn internalised ideology immanently obvious. ¶

Posebna nagrada žirije za umetniško vizijo

Special Jury Award to for Artistic Vision

Dragan Živadinov za umetniško vizijo v predstavi *REKA*, REKA/Syntapiens::IZ
v produkciji Zavoda Delak.

Dragan Živadinov for artistic vision in the performance *REKA*, REKA/Syntapiens::IZ,
produced by Delak Institute.



V zadnjem času se ukvarja z intimnejšim prostorom v gledališču, pri čemer je velike odre zamenjal z manjšimi, ki omogočajo svojevrstno gledališko izkušnjo. Ob tem dosledno udejanja svojo premišljeno umetniško vizijo, ki je kljub preprednosti z različnimi referencami zgodovine gledališča in gledaliških avantgard povsem avtentična, kar se izkazuje tudi v predstavi *REKA*, REKA/ Syntapiens::IZ. ¶ Jože Suhadolnik

He has been working with more intimate spaces in theatre, and he has exchanged large stages for smaller ones that allow for unique theatre experiences. With all that, he consistently realises his artistic vision, which despite being intertwined with different references from the history of theatre and theatre avant-gardes, is completely authentic, as is also clear from his production *REKA*, REKA/ Syntapiens::IZ. ¶

Nagrada Društva gledaliških kritikov

in teatrologov Slovenije

The Association of Theatre Critics and Researchers of Slovenia Award



Nagrado Društva gledaliških kritikov in teatrologov Slovenije za najboljšo predstavo pretekle gledališke sezone (2018/2019) prejme uprizoritev besedila

Ali: Strah ti pojé dušo Rainerja Wernerja Fassbinderja v režiji Sebastijana Horvata in v produkciji Slovenskega narodnega gledališča Drama Ljubljana. ¶ Predstava *Ali: Strah ti pojé dušo* v ambientu zapuščene industrijske hale na podlagi Fassbinderjevega filma izpelje prelez konkretnih družbenih, rasnih in razrednih protislovij, pri čemer podloženo aktualnost razvije s precizno občutljivostjo. Režija Sebastijana Horvata premišljeno in razplasteno uravnava specifično prostorsko situacijo, minimalistične, vendar vrhunske igralske geste, kadiriranje pogledov in zamrznitve z nevsiljivim komentarjem, ki jih v uprizoritvi pomensko nadgradi s spremembou scenske razpoloditve, z umestitvijo bližine mnoštva teles pa učinkovito vzpostavi točko kondenzirane napetosti. ¶ Nagrada je na sklepni slovesnosti 54. FBS podelila predsednica društva Alja Lobnik. ¶ Peter Uhan / SNG Drama Ljubljana

The Association of the Theatre Critics and Researchers of Slovenia Award for the best production of the previous season (2018/19) goes to the production of Rainer Werner Fassbinder's text **Ali: Fear Eats Your Soul**, directed by Sebastjan Horvat and produced by SNT Drama Ljubljana. ¶ Set in a deserted industrial hall, *Ali: Fear Eats Your Soul*, based on Fassbinder's text, creates a breakdown of concrete social, racial and class contradictions and develops the underlining relevance with precise sensitivity. Sebastjan Horvat's directing is thoughtful and through multiple layers organises a specific spatial situation; minimalist, yet exquisite acting gestures; framing the gazes and freeze-framing with unobtrusive commentary, the meaning of which he upgrades by changing the layout of the scene; by placing a multitude of bodies nearby, he efficiently establishes a point of condensed tension. ¶

The award was presented at the closing ceremony of the 54th Maribor Theatre Festival by the president of the Association, Alja Lobnik.

Poročilo o izvedbi 54. Festivala Boršnikovo srečanje Implementation Report of the 54th Maribor Theatre Festival

14.–27. oktober 2019, SNG Maribor in druge lokacije
14–27 October 2019, SNT Maribor and other venues

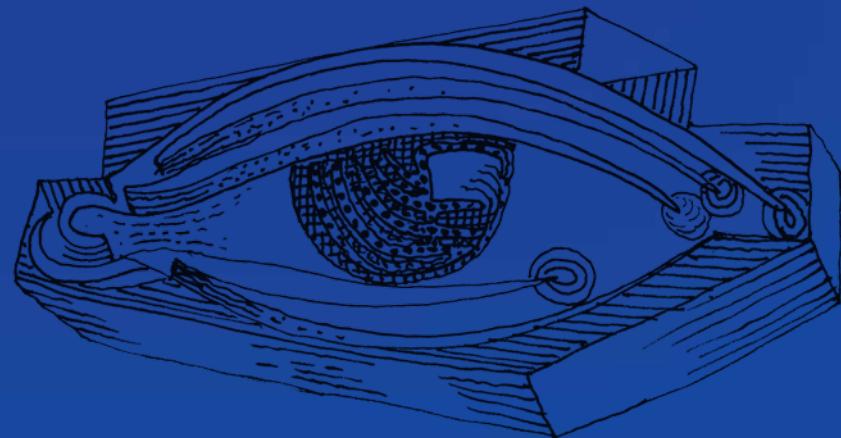
Festival Boršnikovo srečanje po desetletjih, v katerih je doživljalo tudi nemirna obdobja, ostaja osrednji slovenski gledališki festival tekmovalnega značaja ter vse bolj tudi mednarodna platforma, ki se razvija v smeri uveljavljanja slovenskega gledališča v tujini, usposabljanja, mreženja, razvoja novih občinstev in povezovanja slovenskega gledališkega prostora. Skladno s svojim poslanstvom je festival v letošnji izvedbi poudaril kompleksnost in širino gledališke ustvarjalnosti, ponudil širok razpon estetik in različnih pristopov, s tem pa želel spodbuditi raznolikost in povezanost našega gledališkega prostora in izraza – ponudil je več kot štrideset gledaliških predstav, obsežen spremiševalni ter strokovni program s številnimi slovenskimi in tujimi gosti, poudarjeno mednarodno razsežnost in usmerjenost v razvoj občinstev ter v promocijo in uveljavljanje slovenske gledališke ustvarjalnosti doma in v tujini. ¶ Tekmovalni program je sestavljalo dvanaest predstav po izboru selektorja – dramatika, režisera in gledališkega pedagoga Matjaža Zupančiča – in obsežen izbor predstav slovenskih in tujih producentov v spremiševalnem programu po izboru umetniškega direktorja. Spremiševalni program je sledil načelu, da je izbrana predstava pomemben dosežek, opaznejši premik v letošnji gledališki sezoni, tekmovalni in spremiševalni program pa skupaj omogočata sorazmerno celovit vpogled v aktualno stanje slovenske gledališke ustvarjalnosti. Predstavam v tekmovalnem sporedu in obeh sklopih za mlade gledalce so sledili pogovori z ustvarjalci (večino jih je vodila Alja Lobnik). V zadnjem obdobju vse pomembnejši mednarodni značaj festivala smo izkoristili tudi kot platformo za promocijo in uveljavitev slovenskega gledališča pri tujih selektorjih, umetniških direktorjih, kritikih in novinarjih, večina predstav je bila zato prevedena v angleški jezik in opremljena z nadnapisi. ¶ Razvijali smo že oblikovana partnerstva s strokovnimi organizacijami in vzpostavljeni nova. Razvoj novih občinstev in mednarodno zasnovano vključenost študentov smo že leta 2018 zasnovali kot trajna programska sklopa, Mlado in Študentsko gledališče smo nadgradili in vključili nove partnerje iz tujine, v sodelovanju z Akademijo za gledališče, radio, film in televizijo Univerze v Ljubljani pa razvili raznovrstne načine aktivnega vključevanja študentov (festivalski blog, ¶ Furthermore, we have greatly improved the existing

After having endured some challenging decades, the Maribor Theatre Festival remains the central Slovene theatre festival with a pronounced competitive feature and has established itself as an international platform that aims to promote the Slovene theatre abroad. Furthermore, one of main goals of the festival is facilitating training for theatre professionals, networking, audience development and enhancing the overall connectedness of the Slovene theatre field. ¶ In scope of its main mission, this year's festival edition emphasized the complexity and comprehensiveness of theatrical creativity, having offered a wide selection of aesthetics and various approaches in theatre production. As a result, the festival fostered the diversity and entanglement of the Slovene theatrical space and expression. Only last year, the festival offered more than forty theatrical performances, an extensive accompanying and professional programme with many Slovene and foreign guests, with an emphasis on the international dimension and focus on developing new audiences, as well as promoting and establishing the Slovenian theatrical creativity and abroad. ¶ The Competition Programme comprised of twelve performances selected by the selector – a playwright, director and theatre educator Matjaž Zupančič – and an extensive selection of performances by Slovene and international producers in the Accompanying Programme selected by the artistic director. The Accompanying Programme reflected the principle that any selected production is already an important achievement, if not a considerable shift in this year's theatre season, and that the Competition and Accompanying Programmes together provide a relatively in-depth insight into the current state of the Slovene theatrical creativity and production. The performances within the Competition Programme and both programme cycles for young audiences were followed by discussions with featured artists (most of the talks were hosted by Alja Lobnik). The increasing international character of the festival has been recently used as a platform for show-case events and promotion of the Slovene theatre to foreign selectors, artistic directors, critics and journalists; and with that in mind, the majority of the performances have been translated into English and subtitled accordingly. ¶ Furthermore, we have greatly improved the existing

pogovori po predstavah, usposabljanja itd.). Pripravili smo mednarodno konferenco o razvoju novih občinstev (CEI), z Društvom gledaliških kritikov in teatrologov Slovenije izvedli mednarodni simpozij o gledališki kritiki, z Mednarodnim gledališkim inštitutom pa osrednje regionalno srečanje s številnimi tujimi gosti. Dan gledaliških ustvarjalcev, ki smo ga ponovno pripravili skupaj z Združenjem dramskih umetnikov Slovenije, je bil posvečen tudi gledališkemu srečevanju in druženju, ob tej priložnosti je bil izveden javni posvet o položaju gledaliških ustvarjalcev in ukrepih za izboljšanje pogojev njihovega dela. S Platformo sodobnega plesa smo gostili plesno predstavo in dva performansa, programsko smo se povezali z Lutkovnim gledališčem Maribor in Mestom žensk. Z Umetnostno galerijo Maribor smo organizirali mariborsko postavitev pregledne razstave Slovenskega gledališkega inštituta *Prostor v prostoru: Scenografija na Slovenskem do leta 1991*. V novi festivalski zbirki Boršnikov prstan smo izdali knjigo, posvečeno prejemniku Boršnikovega prstana v letu 2018 Janezu Škofu, založniško dejavnost pa dopolnili z dvojezično fotografsko monografijo umetniških portretov prejemnic in prejemnikov Boršnikovega prstana fotografa Primoža Korošca, ki jo je spremljala razstava fotografij v Razstavišču Vetrinjski. ¶ Za nami je najobsežnejši festivalski program doslej, dva tedna povezanih gledaliških doživetij, vznemirljivo potovanje po pokrajinh gledališke lepote in radostno praznovanje gledališke ustvarjalnosti. ¶

Aleš Novak umetniški direktor Festivala Boršnikovo srečanje Artistic Director of the Maribor Theatre Festival

partnerships with professional organizations including the newly established ones. The development of new audiences as well as the inclusion of international students were founded in 2018 as an ongoing programme section titled as the Youth and Student Theatre. This section was significantly expanded upon collaboration with new partners from abroad. In turn, we also implemented various strategies in collaboration with the UL AGRFT in order to include students as active participants of the festival (through the festival blog, discussions after performances, etc.). In addition, we prepared an international conference on the development of new audiences (CEI) and hosted an international symposium on theatre criticism in collaboration with the Society of Theatre Critics and Researchers of Slovenia; furthermore, we also held a regional summit with the International Theatre Institute that featured numerous foreign guests. Following the last year's tradition, we hosted the Day of Slovene Theatre Artists in collaboration with the Association of Dramatic Artists of Slovenia that was also dedicated to meetings and gatherings of theatre professionals and the audience. On this occasion, a public conference was held concerning the situation of theatre artists and potential measures to improve their working conditions. In close collaboration with the Contemporary Dance Platform, we hosted a dance production and two additional performances, whereas we made further steps in artistic policy networking with the Maribor Puppet Theatre and the City of Women. With the Maribor Art Gallery, we organized the Maribor setting of the exhibition titled as *The Space within the Space: Set Design in Slovenia before 1991* by the Slovenian Theatre Institute. In the new edition of the Boršnik Ring festival book series we have published a novel volume dedicated to Janez Škof, the last year's recipient of the "Boršnik Ring" award. Finally, we have issued a bilingual photo monograph to present the artistic portraits of the "Boršnik Ring" award recipients photographed by Primož Korošec. The issue of the monograph was accompanied by a photo exhibition at the venue Razstavišče Vetrinjski. ¶ The most extensive festival programme to date is behind us, two weeks of overwhelming and compelling theatre experiences, an exciting journey through the landscapes of theatrical beauty and a joyful celebration of theatre creativity. ¶



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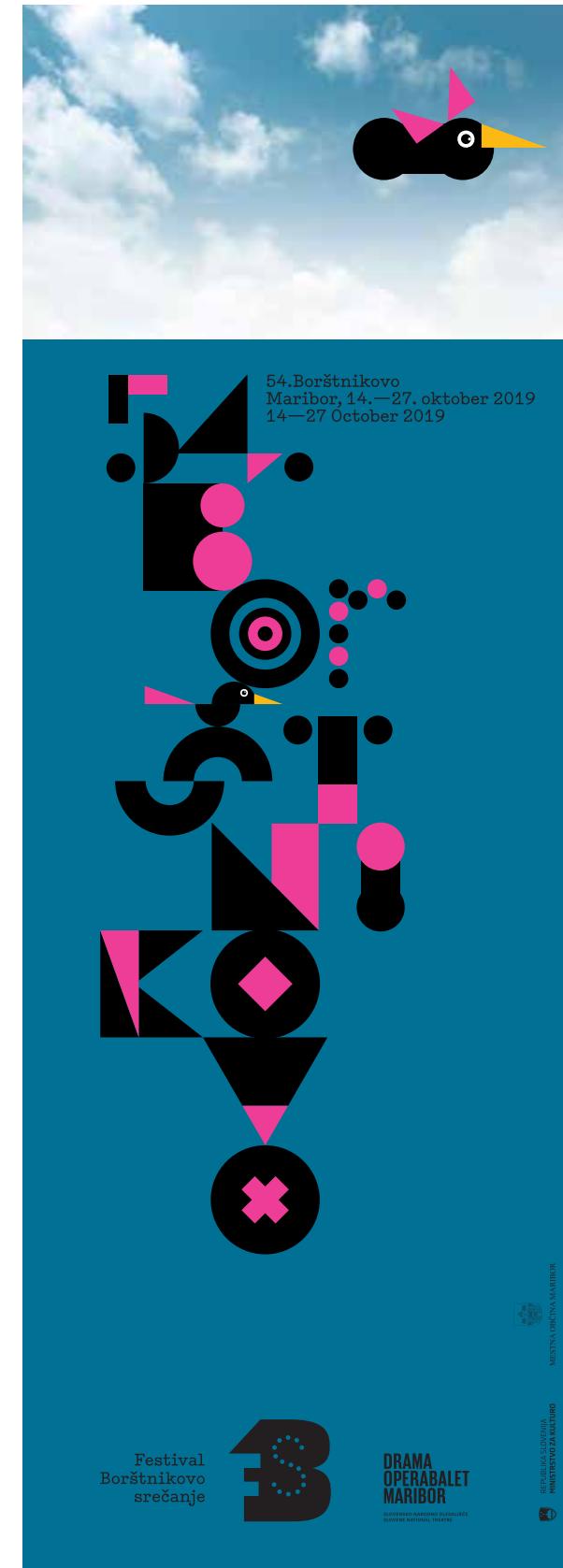


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- live streaming
- snemanje porok
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KONTAKT

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medijski
odtis **2019**

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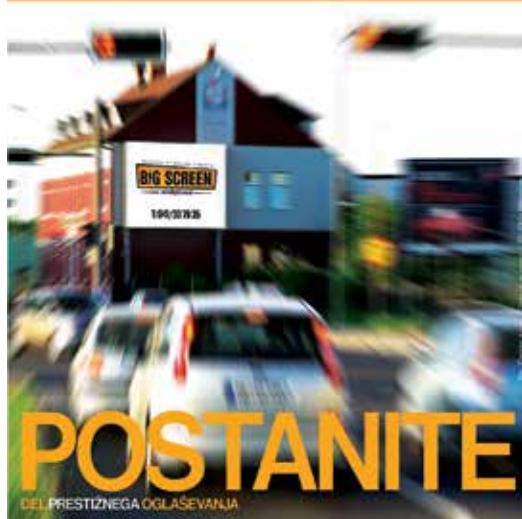
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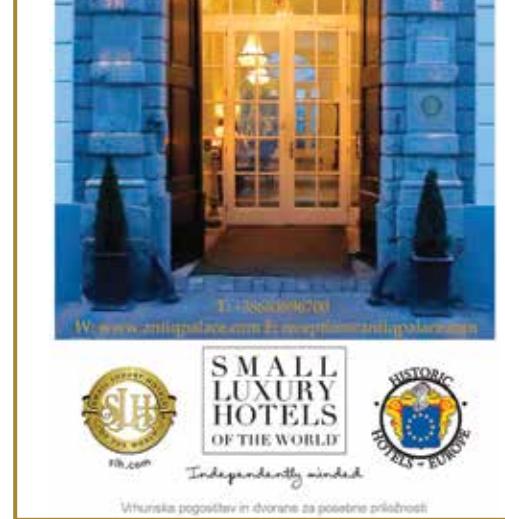
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 t → +386 (0)2 250 61 48, (0)2 250 61 00 f → +386 (0)2 250 62 28
 e → info@borstnikovo.si i → www.borstnikovo.si

Umetniški direktor / Artistic director
Aleš Novak
 Direktor SNG Maribor /
 Managing director SNT Maribor
Danilo Rošker

Producenkta in odnosi z javnostmi /
 Producer and public relations
Daša Šprinčnik
 Producenkta in asistentka umetniškega direktorja /
 Producer and assistant to artistic director

Mojca Kolar
 Producenkta in programska sodelavka /
 Producer and programme associate

Mojca Redjko
 Producenkta /
 Producer

Martina Magdič
 Projektni svetovalec /
 Project consultant

Miha Marinč
 Urednik publikacij festivala /
 Festival publications editor
Benjamin Virc

Oblikovalec vizualne podobe festivala /
 Festival visual identity designer
Radovan Jenko
 Koordinatorka dodatnega programa in skrbnica festivalskih lokacij /
 Other Events coordinator and location assistant

Ana Gabrovec
 Koordinatorka prostovoljcev /
 Volunteer coordinator
Marja Guček
 Fotograf / Photographer
Boštjan Lah

Tehnična vodja / Technical managers
Matic Gselman, Matic Kašnik
 Voditeljica pogovorov o tekmovalnih predstavah /
 Competition programme discussion moderator
Alja Lobnik

Selektor tekmovalnega programa /
 Selector of the competition programme
Rok Bozovičar

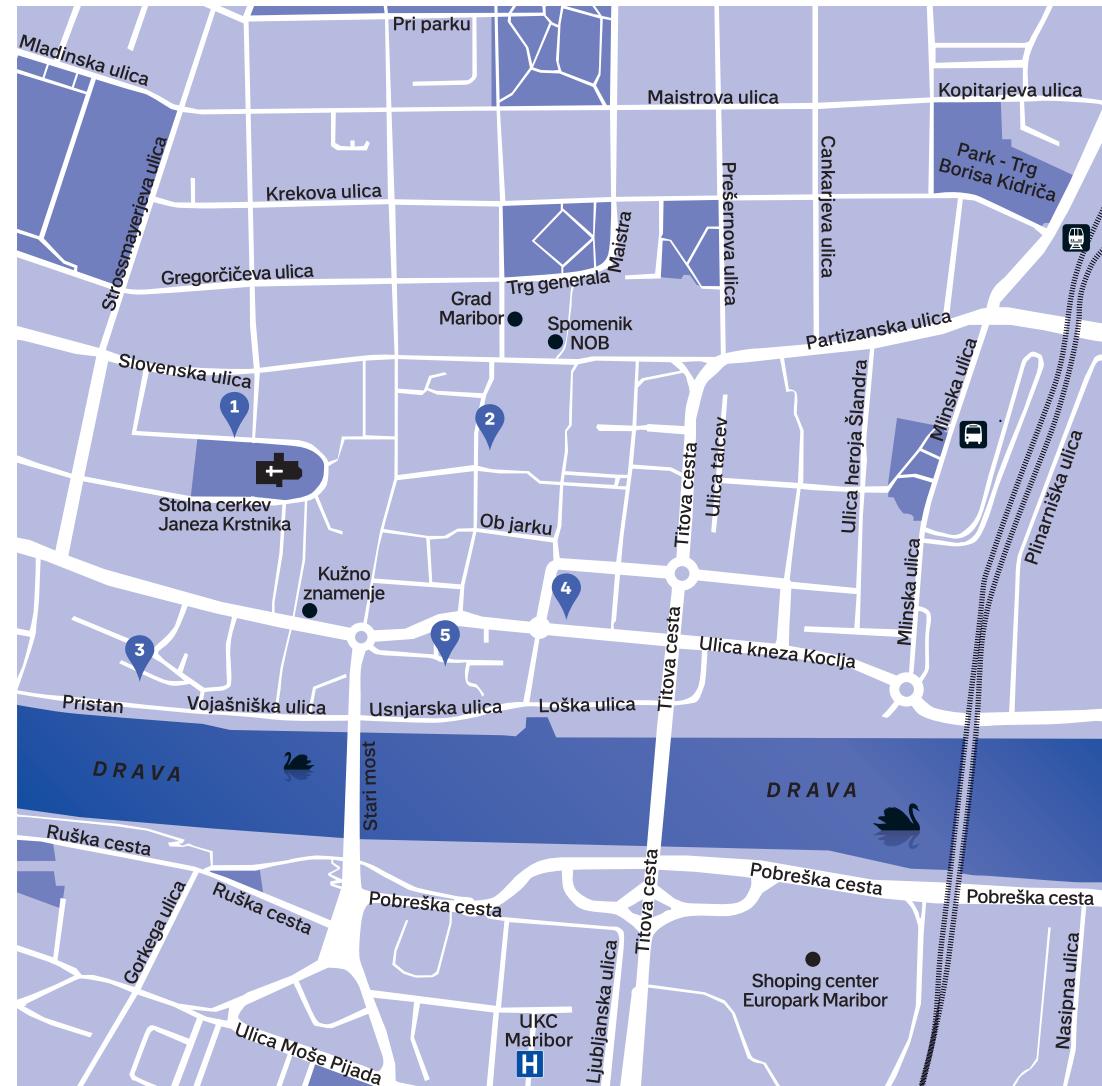
Strokovna žirija tekmovalnega programa /
 Expert jury of the competition programme
Barbara Orel, Ivan Medenica, Haris Pašovič,
Norbert Rakowski, Vilma Štritof

Strokovna žirija za nagrado Borštnikov prstan /
 Expert jury for the Borštnik Ring Award
Ira Ratej, Mojca Jan Zoran, Tomaž Toporišič,
Marinka Štern, Aleš Novak

Strokovna skupina / Board of experts
Tina Kosi, Tone Partljič, Neda Rusjan Bric,
Tomaž Toporišič, Nenad Jelesjević

Festivalna prizorišča

Festival Venues



1 Slovensko narodno gledališče (SNG) Maribor / Slovene National Theatre (SNT) Maribor
 Velika dvorana Grand Hall, Stara dvorana Old Hall, Kazinska dvorana Kazina Hall, Mali oder Small Stage, Komorni oder Chamber Stage
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 2000 Maribor

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55. Borštnikovo srečanje

55. Borštnikovo srečanje
Maribor, 12.-25. oktober 2020
12–25 October 2020

55. Festival Borštnikovo srečanje
55th Maribor Theatre Festival
Programski katalog / Programme Catalogue
Maribor, 12.–25. oktober / 12–25 October 2020

Izdajatelj / Publisher
Festival Borštnikovo srečanje,
Slovensko narodno gledališče Maribor /
Maribor Theatre Festival
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Za izdajatelja / Represented by
Danilo Rošker

Umetniški direktor / Artistic director
Aleš Novak

Urednik / Editor-in-chief
Benjamin Virc

Prevajalci v angleščino / English translation
Barbara Skubic, Mojca Kolar

Lektorica za slovenski jezik / Slovenian language consultant
Mojca Redjko

Oblikovalec / Designed by
Radovan Jenko

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CIP - Kataložni zapis o publikaciji
Univerzitetna knjižnica Maribor
792.079(497.4)"2020"
FESTIVAL Borštnikovo srečanje [55. : 2020 : Maribor]
55. Festival Borštnikovo srečanje, Maribor, 12.-25. oktober
= 55th Maribor Theatre Festival, 12–25 October 2020 /
Lurednik Benjamin Virc ; prevajalci v angleščino Barbara Skubic, Mojca Kolar]. - Maribor :
Festival Borštnikovo srečanje, Slovensko narodno gledališče = Maribor Theatre Festival,
Slovenian National Theatre, 2020
ISBN 978-961-95104-0-7
1. Virc, Benjamin
COBISS.SI-ID 28369155


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