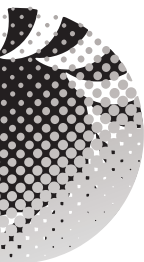
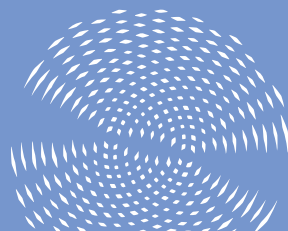


# 56.b rštnikovo

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





# 56.borštnikovo

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

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

📷 Damjan Švarc

## Se je medtem sploh kaj spremenilo? *Has Anything Even Changed in the Meantime?*



**O**d oktobra lani, ko so se kmalu po pričetku 55. Borštnikovega srečanja zaprta vrata slovenskih gledališč, smo se soočali in na različne načine spopadali s svojimi in tujimi strahovi, ogledovali smo si posnetke predstav in preizkušali digitalne formate, ob tem premišljevali o (ne)smiselnosti tovrstne gledališke izkušnje, iz tedna v teden čakali na izboljšanje epidemične situacije in upali, da slovenskemu gledališču ne bo prizadela nepopravljive škode. Gledališke dvorane so samevale, odri so bili pogreznjeni v temo, bili smo ujetniki tega mirovanja in odtekanja časa v prazno, slovenska gledališka skupnost je razpadla v mehurčke. Skušali smo si predstavljati, kaj se bo spremenilo, ko se ponovno vrnemo v gledališke dvorane, in sčasoma se je pojavljalo vse več dvomov, ali se bomo sploh lahko vrnili vsi. Pred nekaj tedni so gledališča vendarle pričela odpirati svoja vrata, produkcijski mehanizmi so se ponovno zagnali in morda se sedaj vrtijo še hitreje kot prej. Vsaj nekoliko nam je odleglo (negotovost ostaja), vračamo se v utečene tirnice. Kako so se spremenili razmerja in odnosi na področju uprizoritvenih umetnosti?

**S**ince last October, when soon after the beginning of the 55<sup>th</sup> Maribor Theatre Festival, the doors of Slovenian theatres closed, we have in different ways faced and confronted our own and other people's fears. We watched recorded productions and tested digital forms while contemplating whether such theatre experiences make (any) sense. We waited, from one week to another, for the epidemic situation to improve and hoped that Slovenian theatre would not suffer irreparable damage. Theatre halls were deserted, stages were plunged into darkness, we were captives of this stillness and time that

seeped away into the void. The Slovenian theatre community was fragmented into bubbles. We tried to imagine what would change once we returned to theatre halls, and in time, doubts crept in that we could even all return. Some weeks ago, theatres finally started opening their doors, production mechanisms have restarted, and perhaps now they are turning even faster than before. At least we feel a slight relief (the uncertainty remains); we are returning to our old tracks. How have the relations and relationships within the field of performing arts changed? Will this extended break reshape the image of Slovenian theatre? Has anything even changed in the meantime? ¶ This year's Maribor Theatre Festival was initially planned for a slightly earlier date, but the uncertain situation made us postpone it until the second half of June. The planning and organisation of theatre festivals in such uncertain circumstances bring additional organisational risks and numerous adjustments, to which we must add the exceptional concentration of theatre activity in the period of re-starting. Some theatres have heavily tailored their



Bo ta dolgi premor preoblikoval podobo slovenskega gledališča? Se je medtem sploh kaj spremenilo? ▶ Letošnje Borštnikovo srečanje je bilo sprva načrtovano v nekoliko zgodnejšem terminu, vendar smo ga zaradi negotove situacije zamaknili v drugo polovico junija. Načrtovanje in organizacija gledaliških festivalov v tako negotovih okoliščinah prinaša dodatna organizacijska tveganja in številne prilagoditve, temu je potrebno prišteti še izjemno zgostitev gledališkega dogajanja v obdobju ponovnega zagona. Številna gledališča so močno prilagodila svoje urnike in aktivnosti, da se lahko udeležijo festivala. Ko so se vodstva mnogih evropskih festivalov odločala za hibridne, digitalne in spletne izvedbe, smo vztrajali pri odločitvi, da bo letošnje Borštnikovo izvedeno v živo, pred občinstvom in da bo torej ostalo srečanje. ▶ Odločitev o premiku festivala na pomladni čas, ki postaja stalen festivalski termin, je zorela več let. To je namreč obdobje, ko slovenska in tuja gledališča zaključujejo sezono in zato lažje načrtujejo svojo festivalsko udeležbo, hkrati pa se sprostijo jesenski termin, delovno intenziven čas premier in zagona nove gledališke sezone. S tem premikom ne posegamo v temeljne programske usmeritve – Borštnikovo srečanje tudi v prihodnje ostaja avtorski izbor vrhunskih gledaliških predstav v tekmovalnem in spremljevalnem programu, prostor za refleksijo gledališke prakse in teorije, povezovalac slovenskega gledališkega prostora in promotor slovenske gledališke ustvarjalnosti. Tudi v prihodnje bomo utrjevali mednarodno razsežnost festivala, nagrajevali najvidnejše dosežke slovenskih ustvarjalcev in vključevali nova občinstva, skupaj bomo premišljevali o gledališču in razvoju gledališkega izraza, drug pri drugem se bomo navdihovali in gradili gledališko skupnost. ▶ Programsko jedro ostaja lani nerealiziran tekmovalni program po izboru selektorja Roka Bozovičarja, od desetih izbranih predstav si jih bomo ogledali osem, o podelitvi festivalskih nagrad pa bo odločala petčlanska mednarodna strokovna

schedules and activities to be able to participate in the Festival. While many European festivals have opted for hybrid, digital and web-based editions, we insisted on the decision to produce this year's Festival live, in front of the audience and keep it – true to its Slovenian name – a Meeting. ▶ The decision to move the Festival to the spring, which is also the new Festival time, has been growing for several years. Spring is the period when theatres in Slovenia and abroad are finishing their seasons and thus plan their Festival participation more easily while freeing the autumn, which can be fully dedicated to intensive preparations for premières and the start of a new theatre season. This shift does not interfere with the primary programme orientation. The Maribor Theatre Festival continues to be a signature selection of outstanding theatre productions in the Competition and Accompanying programmes, a space for reflection of theatre practice and theory, a connecting factor in the Slovenian theatre space and a promoter of the Slovenian theatre creativity. In the future, we will continue to reinforce the international dimension of the Festival, award the most prominent achievements of Slovenian artists and include new audiences, together we will think about theatre and the development of theatre expression, we will find inspiration in each other and build the theatre community. ▶ The programme core remains last year's unrealised Competition Programme, chosen by the selector Rok Bozovičar. Of the ten selected productions, we will see eight, and a five-member international expert jury will decide on the Festival awards. We have re-conceived the opening segments dedicated to the development of young audiences and professional training. We are expanding the traditional collaboration with the University of Ljubljana's Academy of Theatre, Radio, Film and Television (UL AGRFT). Despite uncertain times, we are retaining the international dimension. We are hosting eight

žirija. Na novo smo zasnovali uvodna sklopa, posvečena razvoju mladih občinstev in usposabljanju strokovnih delavcev, poglobljamo že tradicionalno sodelovanje s slovensko gledališko akademijo. Kljub negotovim časom ohranjamo mednarodno razsežnost, gostimo kar osem tujih predstav in številne goste iz tujine, vključno s slovitim Berliner Ensemble in skupino Eastman mednarodno uveljavljenega režiserja in koreografa Sidiya Larbija Cherkaoui. Tudi v spremljevalnem programu se bo zvrstilo osem gledaliških predstav, gostimo več okroglih miz in panelnih diskusij z mednarodno udeležbo ter niz zanimivih glasbenih dogodkov. Tudi tokrat bodo na festivalu knjige. Strokovni program že tradicionalno pripravljamo v sodelovanju s številnimi partnerji in soorganizatorji, z Evropsko gledališko konvencijo, Društvom gledaliških kritikov in teatrologov Slovenije, Združenjem dramskih umetnikov Slovenije, Mariborsko knjižnico, SLOGI-jem, UL AGRFT in drugimi. ▶ Borštnikovo srečanje je torej pripravljeno zares, v polnem obsegu in upamo, da mu bo sledila s presežki bogata gledališka sezona brez novih valov, prekinitev in zastojev. Poslanstvo letošnjega festivala je obuditi in utrditi kolektivno zavedanje izpraznjenosti individualne in družbene realnosti, oropane umetnosti in ustvarjalnosti, medsebojne povezanosti. Želimo slaviti gledališče-umetnost-kulturo in se ob tem soočati s svojo ranljivostjo, empatijo, medsebojno povezanostjo in soodvisnostjo. ▶ Dobrodošli na Festivalu Borštnikovo srečanje! ▶

foreign productions and several international guests, including the celebrated Berliner Ensemble and the company Eastman of the internationally renowned director and choreographer Sidi Larbi Cherkaoui. The Accompanying Programme will also present eight theatre productions and host a series of round tables and panel discussions with international participation and a series of exciting music events. Books will once again be a part of the Festival. The Expert Programme is traditionally prepared in collaboration with several partners and co-organisers – the European Theatre Convention, the Association of Theatre Critics and Researchers of Slovenia, the Slovenian Association of Dramatic Artists, the Maribor Public Library, the Slovenian Theatre Institute, the UL AGRFT and others. ▶ The Maribor Theatre Festival is thus prepared for real, in its full scope. We hope that it will be followed by a rich, outstanding season without new waves of the epidemic, interruptions and standstills. The mission of this year's Festival is to revive and reinforce the collective consciousness about the current emptiness in the individual and societal reality, a reality that has robbed us of art and creativity, of connection. We wish to celebrate theatre-art-culture and at the same time face our vulnerability, empathy, connection and interdependence. ▶ Welcome to this year's Maribor Theatre Festival! ▶

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

## Ponovno v soju žarometov *In the Limelight Once Again*



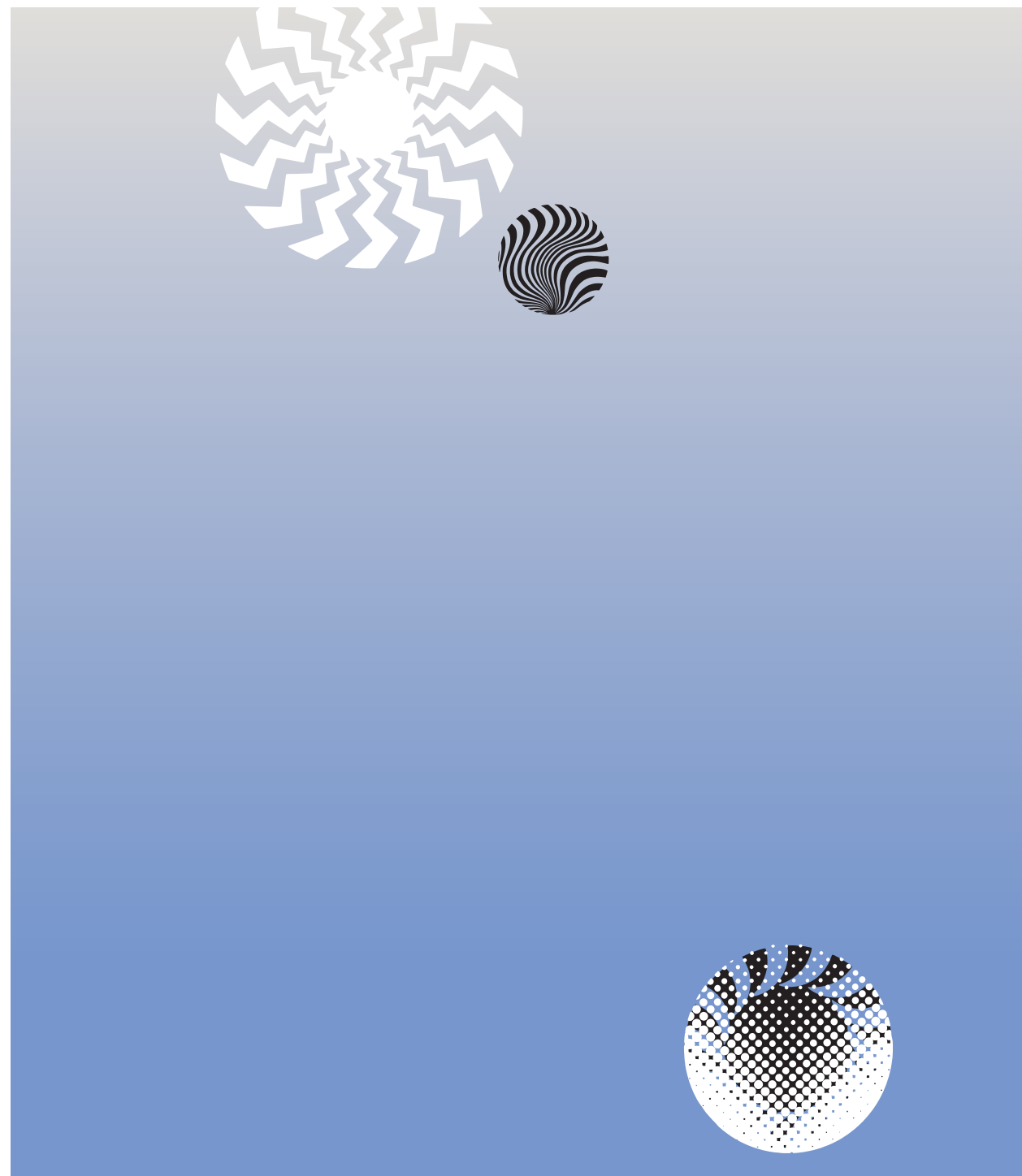
**D**ear Artists and Friends of Theatre Art, Dear Supporters and Donors, and Dear Founders, the Ministry of Culture of the Republic of Slovenia and the City of Maribor! If at the beginning of last autumn, we had hope that we would soon return to our houses of culture, the unwavering pandemic of the new coronavirus squarely and cruelly grounded us – a fact particularly obvious with the swiftly interrupted 55<sup>th</sup> edition of the Maribor Theatre Festival. But despite the dire consequences of this crisis that paralysed almost all cultural activity, the events in the past few weeks have encouraged us

**D**ragi ustvarjalci, ljubitelji gledališke umetnosti, spoštovani podporniki in donatorji ter cenjena ustanoviteljja, Ministrstvo za kulturo RS in Mestna občina Maribor! Če smo še na začetku preteklega jesen gojili upanje, da se bomo lahko kmalu vrnili v kulturne hrame, nas je nepojenljiva pandemija koronavirusa postavila na kruta, a realna tla, kar se je še posebej očitno pokazalo pri naglo prekinjeni izvedbi 55. Festivala Borštnikovo srečanje. Toda kljub izrazito negativnim posledicam te krize, ki je ohromila domala vse kulturno življenje, nas dogajanje v preteklih tednih opogumlja, da smo nemara že blizu konca najtežjega obdobja, čemur pritrjujejo tudi zdravstvene statistike. Prav to nas navdaja z upanjem, da bo gledališka umetnost lahko ponovno zaživela v soju žarometov pred živo publiko kot v času pred pandemijo. Krizni čas, ki nas je tako rekoč prisilno usmerjal v iskanje številnih digitalnih alternativ gledališča, nam je namreč pokazal prav to, da ostaja gledališče kot fenomen žive časovno-prostorske izkušnje nenadomestljivo in da si ljudje želimo več *analognosti*, bolj pristnih izkušenj kulture in umetnosti. Med pozitivnimi impulzi za gledališkega življenja

to think that we might be nearing the end of the hardest time, and the health statistics nod in agreement. Thus, we now have hope that theatre art will once again live in the limelight in front of live audiences, just like in the time before the pandemic. The time of crisis, which forced us to search for numerous digital alternatives to theatre, showed us this very thing – that theatre as a phenomenon of live spatial and temporal experience remains irreplaceable and that people wish for more *analogue*, more genuine experiences of culture and art. Among the positive impulses for the opening of theatre life is also the Festival's shift to the early summer, which promises to give impetus to the tourist activity in the wider region of Štajerska and its metropolis. It is also encouraging that the artistic offer of this central celebration of Slovenian theatre – the 56<sup>th</sup> this year – remains very rich despite many organisational and production hindrances; this richness is predominately reflected in the increasingly comprehensive and recognisable programme segments. Even more, the innovative moment that fills the programme contents intended

se kaže tudi prestavitev festivalskega dogajanja v zgodnji poletni čas, kar obeta poživitev turističnega življenja v štajerski prestolnici in širši regiji. Med razveseljivimi ugotovitvami je tudi dejstvo, da ostaja osrednji, tokrat že 56. praznik slovenskega gledališča kljub številnim organizacijskim in produkcijskim oviram v svoji umetniški ponudbi izrazito bogat, kar se odraža predvsem v vsebinsko vedno bolj zaokroženih in prepoznavnih programskih sklopih. Še več, inovativni moment, ki preveva programske vsebine, namenjene mladim, je usmerjen v intenzivno umetniško opismenjevanje nadobudnih ustvarjalcev in spodbujanje divergentnih kreativnih pristopov pri obravnavi najrazličnejših tematik, ki jo tako umetnikom kot občinstvu v premislek ponuja sodobna družbena realnost. ¶ Prepričan sem, da bo tudi 56. edicija Festivala Borštnikovo srečanje ostala zvesta predstavljanju najboljšega, kar trenutno obstaja v slovenskem in širšem evropskem gledališču, ter strokovno utemeljenemu nagrajevanju izstopajočih dosežkov slovenske gledališke produkcije in velikanov gledališke igre. Za konec mi preostane, da vam, dragemu občinstvu, zvestim podpornikom in ljubiteljem uprizoritvenih umetnosti, zaželim veliko nepozabnih trenutkov v mariborskem gledališču, ki se z letošnjim festivalom – vsaj tako upam – nepreklicno odpira. ¶ Vsem umetnikom, ustvarjalcem in izvajalcem, ki so kakorkoli povezani z gledališčem, pa že vnaprej čestitam za njihovo vztrajnost, profesionalizem in osebno požrtvovalnost, ki so jih vsakodnevno izkazovali v času pandemije. Naj sadovi odličnosti požanjejo priznanje javnosti in naj bučnost več kot zasluženi aplavzov spet napolni vse predolgo samevajoče dvorane slovenskih gledališč. ¶ Pristrčno vabljeni na 56. Borštnikovo! ¶

for young people focuses on the intensive artistic literacy training of aspiring artists and encourages divergent creative approaches in dealing with different themes that contemporary social reality offers as thinking material to artists and audiences. ¶ I am confident that the 56<sup>th</sup> edition of the Maribor Theatre Festival will remain faithful to presenting the best that is currently happening in Slovenian and European theatre and to professionally recognising and awarding the outstanding achievements of Slovenian theatre production and the giants of stage acting. In the end, dear audience, loyal supporters and lovers of stage arts, I wish you many unforgettable moments in our theatre, which with this year's Festival – I hope – remains permanently open. ¶ To all the artists, creators and performers who are in any way connected to theatre, I congratulate you in advance for your persistence, professionalism and personal commitment that you have shown every day during the pandemic. May these fruits of excellence reap the public's accolades, and may the roar of the more than earned applause fill the long deserted halls of Slovenian theatres once again. ¶ You are all cordially invited to the 56<sup>th</sup> Maribor Theatre Festival! ¶



## Beseda selektorja A Word From the Selector

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

Boštjan Lah



**L**etošnje gledališke sezone ni mogoče definirati z udarno povedjo, s pavšalno oceno ali povprečnimi meritvami ravni kvalitete uprizoritev. Le stežka jo je smiselno 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 narokuje snovanje prihodnjih repertoarnih, programskih 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 cezure izredno produktivna, institucionalni mehanizem, ki je proizvedel približno dve

**T**his 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 organisms – 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 percep-

tion 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 is also reflected in the

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. Produkcija 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 zaostrejuje, 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 rekel, 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 dodobra izčrpal sprememb potreben sistemski okvir, misliti v neki drugi normalnosti? Kako uprizoritveni konteksti pretekle gledališke sezone resonirajo v pretresih in premenah sedanjosti, kako osmisliti odprtost gledališkega dogodka in spremembe njegovega zaznavanja ter družbene vpetosti, so nekatera od vprašanj, ki prevevajo sklepne dni sezone 2019/2020. Vanjo smo vstopili brez vpogleda v njen zaključek 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 zarezi 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, ki jih obravnavajo skozi osebno perspektivo vsakdanjega mikro pogleda ali dialoški trk principov v različnih odtenkih,

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 the movement, dance and musical theatre. ¶

mestoma zresnjenih, drugje zopet humornih ideoloških slikah. Formalna raznolikost uprizoritvenih modelov sestoji tako iz prevladujočih dramskih uprizoritev, avtorskih pristopov snovalnega, dokumentarnega gledališča in gledališča objektov, iz razrahljanih performativnih pristopov in hibridnih oblik gibalnega, 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 vznemirljive gledališke ustvarjalce. ¶ V selektorskem procesu sem različnim perspektivam interpretacij sveta, družbenih relacij, posameznikov ter njihovih zgodb, vsem oblikamčasne gledališke so-prisotnosti, njihovim funkcijam in družbenim umeščenostim ter zamišljenim preobrazbam in drugačnim 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 izvajalci 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 predstavljajo. Program je vsebinsko raznolik, saj nudi vpogled v ideološki konstrukt vsakdanjosti (*Sedem dni*), stigmatizacijo bolezni in njenih posledic (*Sin, Alice v postelji*), hkrati pa tudi stapljanje

Many voices of the world literature and drama addressed me from the stage, canonised texts by Slovenian authors, and also young, up-and-coming playwrights. 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 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 (*Biocosmism::Utterance*), deconstructing of the imperative of happiness and the search for it (*Seven Questions About Happiness*),

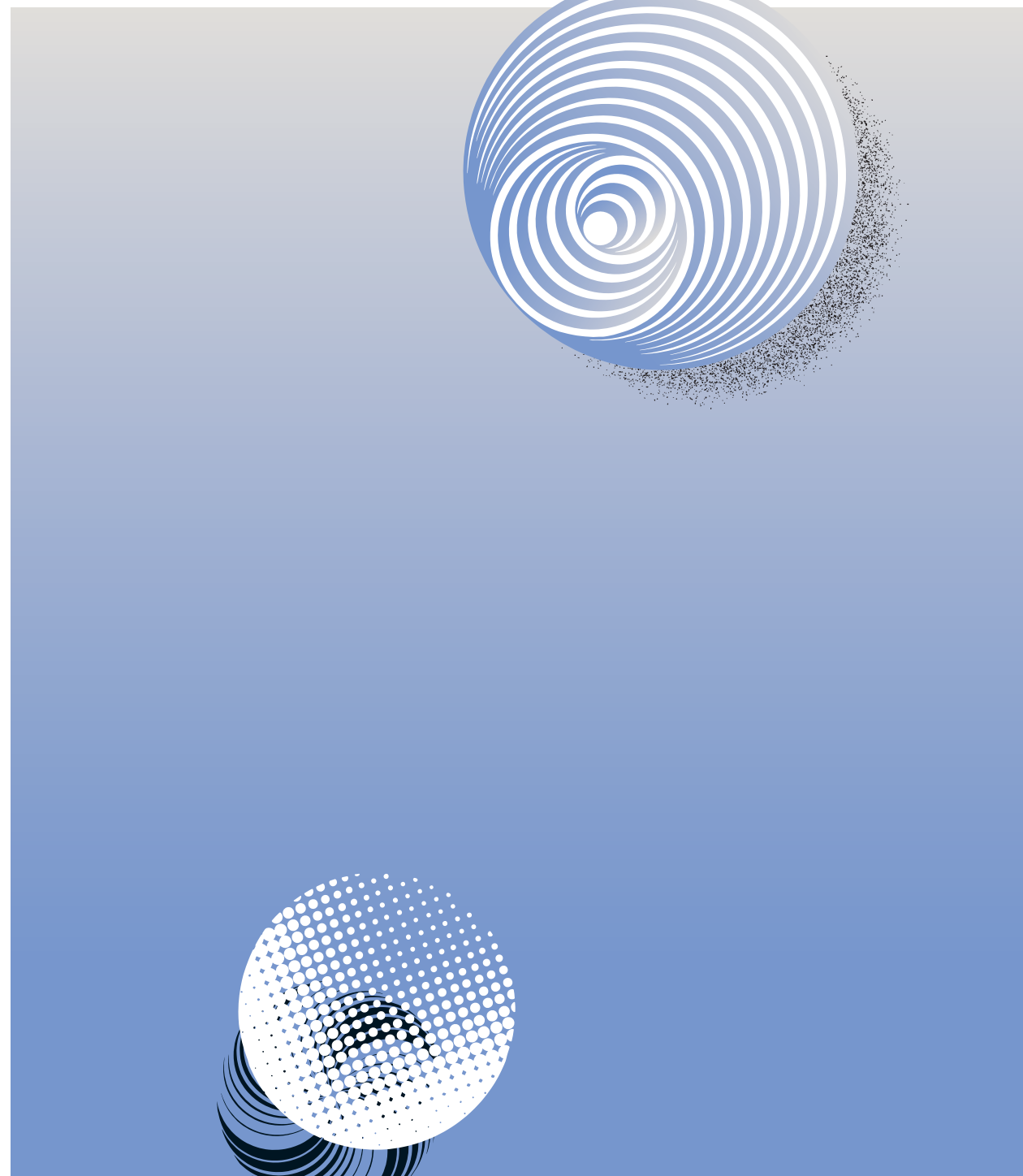


horizontov gledališke in človeške minljivosti ter slovesa (*Biokozmizem::Izreka*), dekonstrukcijo imperativa sreče in njenega iskanja (*Sedem vprašanj o sreči*), generacijsko surovo obračuna s preteklostjo (*Očiščenje*) in prekine njeno cikličnost (*Grmače, Strahovi*), razkrije protipravne sistemske 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 sestavljajo uprizoritve, ki z ustvarjalno vizijo napolnjujejo vzpostavljene 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 razvejanimi 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. ¶

*Besedilo o izboru tekmovalnega programa je bilo objavljeno v katalogu 55. Festivala Boršnikovo srečanje. ¶*

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. ¶

*The text on the selection of the Competition Programme was published in the catalogue of the 55<sup>th</sup> Maribor Theatre Festival. ¶*



## Selektor Selector

**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 Radiem 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 teatrologov 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 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 11<sup>th</sup> Biennial of Puppetry Artists of Slovenia. ¶

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

**Barbara Orel** je teatrologinja, redna profesorica za področje dramaturgije in scenskih umetnosti ter vodi 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 150<sup>th</sup> 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 pritiski okupatorskih sil se je Pašović vrnil v svoje rojstno mesto, 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 Edinburghu, 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 umetniško instalacijo *Rdeča črta Sarajeva* (*Sarajevska crvena linija*) je obeležil spomin na padle žrtve obleganja bošnjaške prestolnice. Pašović se poleg umetniškega vođenja 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 Preforming Arts Academy Sarajevo, Academy of Arts Novi Sad and IEDC Bled School of Management. Pašović directed the performing arts festival Mittelfest 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 *Modelatornia*, in sicer z idejo

neposrednega implementiranja postulatov Jerzija Grotowskega v sodobno gledališko prakso, 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 *Modelatornia*. 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 diplomom 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 leto 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 kritičnih 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 pozornje 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 pozornje 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 of the Borštnik Ring Award*

**Peter Boštjančič** (r. 1952 v Mariboru) je po maturi na II. gimnaziji Maribor najprej študiral primerjalno književnost na Filozofski fakulteti v Ljubljani, nato pa se je posvetil študiju dramske igre na UL AGRFT, kjer je leta 1976 diplomiral v predstavi *Ozri se v gnevu* pod mentorskim vodstvom Franceta Jamnika. Za vlogo je prejel študentsko Prešernovo nagrado. Igralski debi je v istem letu doživel na odru SNG Maribor z vlogo Tanaska v uprizoritvi Simovičevega *Čudeža v Šarganu*. Sedemnajst let je bil zaposlen v SLG Celje, sodeloval pa je tudi s PDG Nova Gorica, PDG Kranj, Gledališčem Pekarna idr. Od leta 1997 pa vse do upokojitve je bil član igrskega ansambla Drame SNG Maribor. Kot vsestranski karakterni igralec širokega ekspresivnega razpona je posegal po najvidnejših vlogah klasičnega in sodobnega gledališča, igral pa je tudi v številnih slovenskih filmih, med drugim je bil Emil v filmu *Trije prispevki k slovenski blaznosti* v režiji Borisa Jurjaševiča, Jože v filmu *Brezno* v režiji Igorja Šmida in Laco v filmu *Ljubezni Blanke Kolak* prav tako v režiji Borisa Jurjaševiča. V TV-filmu *Poletna idila* režiserja Tuga Štiglica je igral Trstenjaka, bil je Jakobus Gallus v istoimenski TV-nadaljevanki v režiji Frana Žižka. Leta 1998 je ustanovil Studio Gledališče, kjer je režiral Sofoklejevo *Antigono*, Pinterjevo *Prevaro*, dramo Gorkega *Na dnu*, Grumovo dramo *Pierrot in Pierrette*, Bettijev *Zločin na kozjem otoku*, *Medveda* in *Snubača* Čehova, dramatisiral in režiral je Cankarjev roman *Hiša Marije Pomočnice*. Prejel je vrsto pomembnih nagrad, med drugimi več Borštnikovih, nagrado Združenja dramskih umetnikov Slovenije (1982), nagrado Prešernovega sklada (1988), Glazerjevo listino (2007), zlato plaketo Zveze kulturnih društev Slovenije (2009), odličje Marija Vera (2017) ter Borštnikov prstan (2020) za izjemne umetniške dosežke in življenjski igralski opus. ¶

**Peter Boštjančič** (b. 1952 in Maribor) first studied comparative literature at the UL Faculty of Arts after graduation from Second Gymnasium Maribor, and then acting at the UL AGRFT, where he graduated in 1976 in the class of France Jamnik with the production of *Look Back in Anger*. He won the Prešeren Award for Students for his role. That same year, he debuted on the stage of the Drama

of SNT Maribor in the role of Tanasko in Simović's *The Miracle in Šargan*. He worked in the Celje City Theatre for seventeen years but also collaborated with the SNT Nova Gorica, Prešeren Theatre Kranj, Theatre Pekarna and others. From 1997 until his retirement, he was a member of the Drama of SNT Maribor ensemble. As a versatile actor with a broad expressive spectrum, he created some of the most prominent roles of the classical and modern theatre and has also acted in numerous Slovenian films; among others, he was Emil in *Three Contributions to the Slovenian Madness* directed by Boris Jurjaševič, Jože in *The Rift* by Igor Šmid, and Laco in Branka Kolak's *Love*, also by Jurjaševič. He played Trstenjak in the TV film *Summer Idyll* directed by Tugo Štiglic and Jacobus Gallus in Fran Žižek's eponymous TV series. In 1998, he founded Studio Gledališče, where he directed Sophocles's *Antigone*, Pinter's *Betrayal*, Gorki's *The Lower Depths*, Grum's *Pierrot and Pierrette*, Betti's *Crime on Goat Island*, Chekhov's *The Bear* and *A Marriage Proposal*. He also dramatised and directed Ivan Cankar's *The Ward of Our Lady of Mercy*. He has received many important awards, among them several Borštnik Awards, the the Slovenian Association of Dramatic Artists Award (1982), Prešeren Foundation Award (1988), the Glazer Award (2007) the Union of Cultural Organisations of Slovenia Award (2009), the Marija Vera Award (2017) and the Borštnik Ring Award (2020) for his lifetime achievements in acting. ¶

**Mojca Jan Zoran** (gledališka kritičarka, esejistka, kustosinja in avtorica radijskih dram) je diplomirana 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 sistemske zadeve na področju kulture. Od avgusta 2014 je direktorica Slovenskega gledališkega inštituta. Ustvarila je več deset radijskih dram, objavila več kot sto recenzij 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 Poštrak** je diplomirala iz dramaturgije na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. Že med študijem se je posvečala gledališki kritiki, esejistiki in refleksiji pri revijah *Tribuna* in *Mladina*. Prvo prelomnico v njeni karieri predstavlja ustvarjalno delo v Eksperimentalnem gledališču Glej, ki se mu je pridružila na povabilo Matjaža Zupančiča. Kot dramaturginja je sodelovala s številnimi uglednimi režiserji, poleg Zupančiča z Miletom Korunom, Eduardom Milerjem, Martinom Kušejem, Vitom Tauferjem, Matejo Koležnik, Ivico Buljanom, Oliverjem Frlićem, Jernejem Lorencijem idr. Med letoma 1990 in 1997 je bila dramaturginja v SLG Celje, od decembra 1998 pa deluje kot umetniška vodja Prešernovega gledališča Kranj. Leta 2000 je prejela Grün-Filipićevo nagrado za dramaturgije v predstavah Eduarda Milerja in Vita Tauferja, leta 2012 pa veliki bršljanov venec Združenja dramskih umetnikov Slovenije za življenjsko delo na področju dramaturgije ter za ustvarjalno, prodorno in inovativno oblikovanje umetniškega programa Prešernovega gledališča Kranj in Tedna slovenske drame. Leta 2014 je na 48. Festivalu Borštnikovo srečanje prejela tudi nagrado za umetniško vodstvo predstave 25.671 v produkciji Prešernovega gledališča Kranj in režiji Oliverja Frlića. ¶

**Marinka Poštrak** graduated from UL AGRFT with a degree in dramaturgy. As a student, she wrote theatre

reviews and essays for *Tribuna* and *Mladina*. The first milestone in her career was the invitation from Matjaž Zupančič to join the Glej Experimental Theatre. As a dramaturg, she has worked with many renowned directors, besides Zupančič, also Mile Korun, Eduard Miler, Martin Kušej, Vito Taufer, Mateja Koležnik, Ivica Buljan, Oliver Frlić, Jernej Lorenci and others. Between 1990 and 1997, she was a dramaturg at the Celje City Theatre. From December 1998, she has been the director of the artistic department at the Prešeren Theatre Kranj. In 2000, she received the Grün-Filipič Award for her dramaturgical work in productions by Eduard Miler and Vito Taufer, and in 2012, the Great Ivy Wreath (now Polde Bibič) Lifetime Achievement Award from the Slovenian Association of Dramatic Artists for her achievements in dramaturgy and her creative, breakthrough and inventive creation of the programme of the Prešeren Theatre Kranj and the Week of Slovenian Drama. In 2018, she won the award at the 48<sup>th</sup> Maribor Theatre festival for the artistic direction of 25.671, produced by the Prešeren Theatre Kranj and directed by Oliver Frlić. ¶

**Petra Vidali** je med študijem primerjalne književnosti in sociologije kulture na ljubljanski Filozofski fakulteti delovala kot gledališka kritičarka in urednica kulture študentskega in akademskega časopisa *Katedra*. Po diplomi je sodelovala z različnimi strokovnimi revijami in bila članica uredniškega odbora revije *Literatura*. Po zaposlitvi pri dnevniku *Večer* (od leta 1999) se posveča predvsem refleksiji gledališke in literarne umetnosti, od leta 2009 je urednica Večerove kulture redakcije. Bila je članica žirij več literarnih nagrad (večernica, Rožančeva nagrada, Veronikina nagrada, Prešernov sklad), gledaliških nagrad (Festival Borštnikovo srečanje, Festival komornega gledališča, Bienale lutkovnih ustvarjalcev) in članica upravnega odbora Prešernovega sklada. Za svoje delo je prejela Stritarjevo nagrado za kritiko (1999) in Glazerjevo listino (2004). Med letoma 2004 in 2014 je pri založbi Litera urejala zbirko sodobne prevodne proze *Babilon*. Bila je selektorica tekmovalnega programa 51. in 52. Festivala Borštnikovo srečanje. ¶

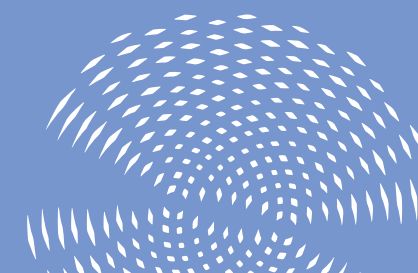
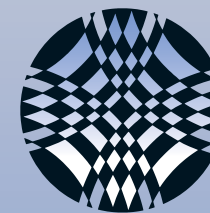
**Petra Vidali** worked as a theatre critic, essayist and editor of the culture section of the student and

academic magazine *Katedra*. Upon her graduation, she collaborated with various professional magazines and was a member of the editorial board of *Literatura* magazine. In 1999, she got a post at the daily *Večer*, with reflections on theatre and literature remaining her focus; since 2009, she is editor of its culture section. She has been a member of numerous juries for awards in literature (Večernica, the Rožanc Award, the Veronika Award, Prešeren Fund), theatre (Maribor Theatre Festival, Chamber Theatre Festival, Puppet Theatre Biennial), and was a member of the executive board of the Prešeren Fund. For her achievements in theatre and literary criticism, she won the 1999 Stritar Award and the 2004 Glazer Charter. For her achievements in criticism, she won the 1999 Stritar Award and the 2004 Glazer Charter for her theatre and literary criticism. From 2004 to 2014, she was editor of Litera Publishing House's contemporary foreign literature collection *Babylon*. She was also the selector of the competition programmes of the 51<sup>st</sup> and 52<sup>nd</sup> editions of the Maribor Theatre Festival. ¶

**Matjaž Zupančič** je po diplomski iz režije na UL AGRFT nadaljeval študij v Londonu v okviru programov British Theatre Association. V osemdesetih letih prejšnjega stoletja je vodil Eksperimentalno gledališče Glej. Osnova njegovega umetniškega opusa so gledališke režije, ki jih povezuje z dramskim pisanjem. Je eden najpomembnejših uprizarjanih slovenskih dramatikov v tujini, z režijami lastnih del in besedil drugih avtorjev pa mu je uspel prodor na pomembne evropske gledališke odre in festivale (Bonnski bienale, Festival Avignon, Inštitut sodobnih umetnosti v Londonu, Cameri Theater v Tel-Avivu Ex Ponto, Sterijevo gledališče v Novem Sadu idr.). Za svoje delo je prejel številne državne in mednarodne nagrade in priznanja, med drugim je tudi petkratni dobitnik Grumove nagrade za najboljše dramsko besedilo na Tednu slovenske drame. Je redni profesor za gledališko režijo na UL AGRFT. ¶

**Matjaž Zupančič** graduated in theatre directing from the Academy of Theatre, Radio, Film and Television, University of Ljubljana (UL AGRFT), furthering his studies in London through the programmes of the British Theatre Association. In the 1980s, he was the head of

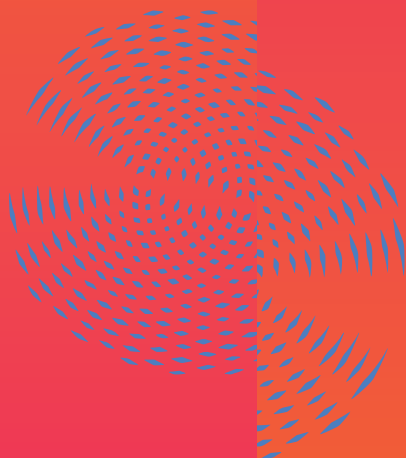
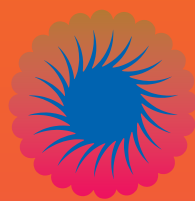
the experimental Glej Theatre. Not only is he one of the most often staged Slovenian playwrights abroad, but his directions, either of his own works or those by other authors, have been presented by many prestigious European theatre stages and festivals (Bonn Biennial, Avignon Festival, London Institute of Contemporary Art, Cameri Theatre in Tel-Aviv, Ex Ponto, Sterijino pozorje Festival in Novi Sad, etc.). He has won numerous Slovenian and international awards for his work, including five Grum Awards for the best new Slovenian play at the Week of Slovenian Drama. He is a professor for theatre directing at the UL AGRFT. ¶



# 56. borštnikovo

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

## tekmovalni program competition programme



Gledališko potovanje po motivih  
*Modre ptice* Mauricea Maeterlincka  
*A theatre journey based on motifs by  
Maurice Maeterlinck's The Blue Bird*  
**Sedem vprašanj o sreči**  
**Seven Questions About Happiness**  
Režiser *Director* Tomi Janežič  
Lutkovno gledališče Ljubljana,  
Slovensko mladinsko gledališče

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

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

Florian Zeller  
**Sin** *The Son*  
Režiser *Director* Eduard Miler  
Mini teater

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

Avtorski projekt  
*A devised theatre project*  
**Gejm** *The Game*  
Režiser *Director* Žiga Divjak  
Slovensko mladinsko gledališče,  
Maska Ljubljana

Dane Zajc  
**Grmače** *Rocky Peak*  
Režiserka *Director* Nina Rajić Kranjac  
Drama SNG Maribor,  
Konservatorij za glasbo in balet Maribor

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

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

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

\* Predstavi na festivalu ne bosta  
izvedeni. *The productions will  
not appear at the Festival.*

19. 06. 2021 > 18.00 <  
Lutkovno gledališče Ljubljana

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 The Blue Bird*

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

Predstava traja 7 ur in ima več odmorov.  
*Running time 7 hours with intermissions.*

**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 Medojevič,  
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**  
Aleš Erjavec, Luka Bernetič, Mitja Vasič

**Producentka Producer**  
Alja Cerar Mihajlovič

**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 Kitič, Stanko Božanič,  
Kemal Vrabec Kordiš, Klemen Sašek

**Rekviziter Property master**

Sašo Kitič

**Garderoberki in maskerki**

*Wardrobe and make-up*

Daša Jordanovski, Nina Jordanovski

**Izdelava scene, lutk, rekvizitov in kostumov**

*Set, puppet, prop and costume production*

Zoran Srdić, Iztok Bobič, Polona Černe, Zala Kalan,  
Sandra Birjukov, Marjetka Valjavec, David Klemenčič,  
Milenko Pavlovič, Uroš Mehle, Mateja Šušteršič,  
Aleksandra Kovačević, Snežana Janjič Horvat,  
Danica Čeran, Vesna Sačič, Branko Hojnik, Liza Privšek,  
Nina Rojc, Zlatko Djogi, Anja Borsan, Jan Raman, Olga Milič

**Zasedba Cast**

Lovro Finžgar, Tomi Janežič k. g. as guest,

Nataša Keser k. g. as guest, Sonja Kononenko,

Boris Kos, Maja Kunšič/Polona Kores,

Jure Lajovic, Iztok Lužar, Gašper Malnar,

Anja Novak, Matej Recer, Nina Skrbinšek,

Daniel Day Škufca k. g. as guest, Matija Vastl

Ustvarjalci s kotizhodišče 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, nasilju, 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 postavljajo skupnost, udeleženo v dogodku. Glede na sodobno obsedenost s srečo ni odveč omeniti, da otroka modre ptice – vsaj takšne, ki bi preživela 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 vrnete. Z drugimi besedami: ni rečeno, da sreče ne najdeti. Toda ne smemo pozabiti, da se modre ptice nista odpravila iskat zaradi sebe ...

The creative process for the performance drew from Maeterlinck's *The Blue Bird* – a story of the archetypal journey of one's pursuit of happiness. The creators of the performance have used the story to describe the search for the blue bird and to write their own stories about family, memory, dreams, death, joy, love, future, parting and purpose. *Seven Questions About Happiness* is a long theatre journey, a performance about a performance, a story about a story, and in some way a sequel to the creative process that started – at least for some members of the team – with the performance *no title yet*. In fact, in recent years, Janežič has staged a several unusually long performances in various countries, aiming to deconstruct theatre, highlight its miraculous nature, and put forward the community, which is part of the event. Due to the obsession with happiness that is typical of our time, it is worth mentioning that the two children in the story never catch a blue bird – at least not one that could survive daylight. However, this does not

mean that the two children do not see and experience a great deal (perhaps all of life?) and that they remain unaffected by all the things that they encounter on their path. On this journey, their view of the world, in which they return after their dream-like life, changes. In other words: this does not mean that they failed to find happiness. And yet we should not forget that they haven't set out on the journey to find the blue bird for their own sakes ...



20. 06. 2021 > 19.30 <  
Stara dvorana

Slovensko narodno gledališče Drama Ljubljana

**Susan Sontag**

# Alice v postelji *Alice in Bed*



**Premiera Première** 8. november 2019,  
Mala drama

**Prva slovenska uprizoritev**  
*The first Slovenian performance*

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**  
**Kostumografinja**  
*Costume designer*  
**Tina Bonča**  
**Avtor glasbe 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), Alicein brat *Alice's brother*  
**Saša Tabaković**  
Margaret Fuller **Iva Babić**  
Emily Dickinson **Eva Jesenovec**  
Kundry **Veronika Drolc**  
Mladenič *Young man* **Timon Šturbej**

**A**lice 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. Čudaki človek močne volje, ki je pri trinajstih v nesreči izgubil nogo, je bil glavni učitelj svojih otrok in jih je že v zgodnji 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 oštel, 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 preživela 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 omrtvičena in okamnena v svoji sobi. Preprosto ni vedela, kaj naj naredi z vsem tem znanjem, s svojim širokim umom in neverjetnim smislom za humor – pokopala jo je lastna genialnost.   Peter Uhan / SNG Drama Ljubljana



**A**lice 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 foremost 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 19<sup>th</sup> 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. 

21. 06. 2021 > 21.00 <  
Stara dvorana

Slovensko ljudsko gledališče Celje, sadsongskomplex:fi

Sofi Oksanen

# Očiščenje *Purge*

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 *Lavrenti or Lavrusha, a middle-aged ex-KGB officer, currently a mafioso* **Damjan M. Trbovc**

Finsko-estonska pisateljica in dramatičarka Sofi Oksanen, sicer angažirana borba 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 najostrejših peres svoje generacije. Leta 2012 so po romanu uprizorili opero v Finski narodni operi ter posneli film, ki je prejel nominacijo za tujejezičnega oskarja.

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 zvodniki. 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 vnukinja 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 razčlovečenem 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 play's narrative and wrote a novel of the same name, which was translated into more than fifty languages, including Slovenian, 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; it was later adapted into a movie, a Finnish candi-

date for a foreign-language Oscar. The main protagonists are two women of different generations: Aliide Truu, a simple, old woman who lives a completely isolated life in the Estonian countryside, and Zara, 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 dehumanised and utterly repressive system. It is also a play about love, betrayal and sacrifice, raising many questions about one's intimate decisions and political responsibility in totalitarian regimes. 📖 Uroš Hočevar

22. 06. 2021 > 20.00 <  
Stara dvorana

Mini teater

Florian Zeller

# Sin *The Son*

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

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 Walti

**D**ramsko besedilo *Sin* Florian 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 pos-

ledicah 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 življenjskega smisla. Ta se v skrbi, da bi Nicolasa spravili na *pravo pot*, poloti tudi drugih članov družine (matere, očeta in njegove nove partnerke). Bi (spodleteli) poskus samomora 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? 



**F**lorian Zeller's play *The Son* (*Le Fils*) could be defined as a psychological thriller in which, under the tense arc of brilliant dialogue, the author tackles a sensitive topic – depression as a permanent medical condition. With his latest precise psychological study, Zeller achieves the most convincing stage situations 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 efforts to help Nicolas get back on the "right path", the depression and loss of meaning take their toll on other family members (mother, father, and his new partner). Could a (failed) suicide attempt be an opportunity for Nicolas to be born again – or is it just the final realisation that we are not up to the challenge we all too lightly call the meaning of life?  Miha Fras



24. 06. 2021 > 18.00 & 21.00 <  
Mali oder

Zavod Delak

Po motivih Marka Breclja in Marka Mlačnika

Based on motifs by Marko Breclj and Marko Mlačnik

# Biokozmizem::Izreka Biocosmism::Utterance

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

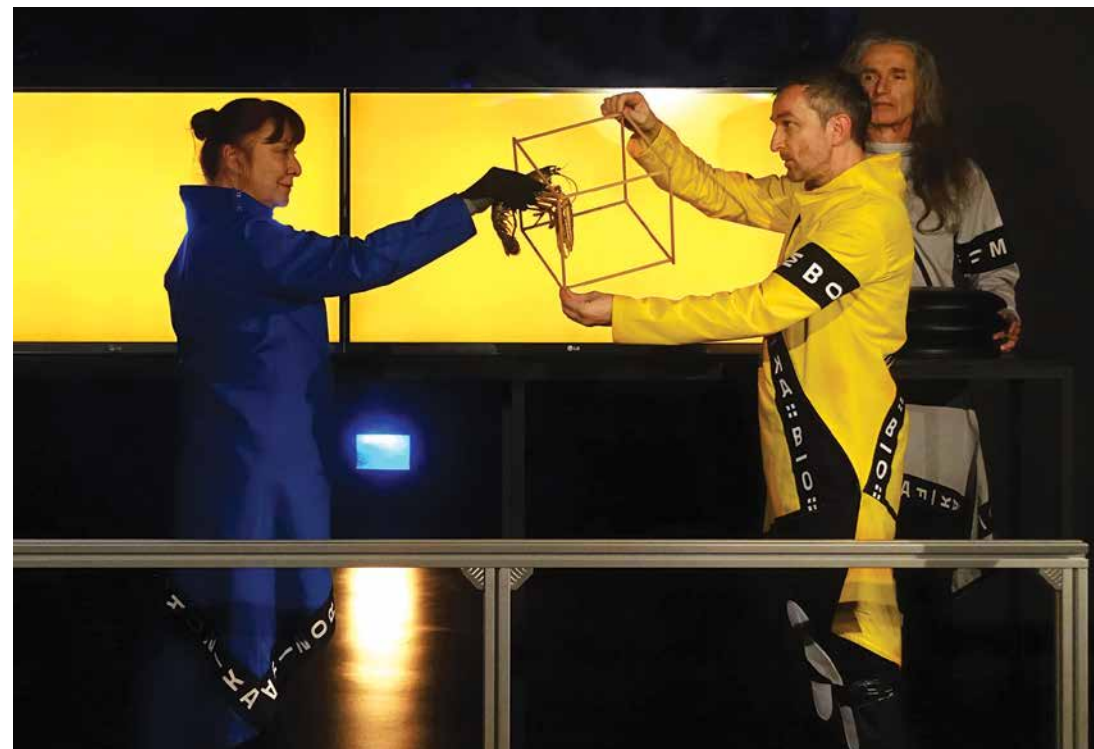
Ivan Peternelj

Dragan Živadinov

**D**ragan 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 telekozmozma. 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 neprimerno tuje, ki se s svojo odsotnostjo markantno naseli v zareze biomehanične govornice. Natančne numerične in kozmokinetične koordinate *ujamejo* in upodobijo tistega, ki je izmuzljiv, razpršen in hkrati zemeljski v vsej širini te besede. BIO-KOZMIZEM::IZREKA, odskočno srečanje Dragana Živadinova in Marka Breclja, je dogodek (navidezne) protislovnosti, ki kljub siceršnjima globoko raz-

nolikima estetskima izrazoma obeh ustvarjalcev najde in uprizori njuno temeljno zavezništvo. Zavezništvo v ekscentričnosti vztrajanja, robnih praks, unikatnosti in družbene neupogljivosti. **1**



**D**ragan 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*, the stage encounter of Dragan Živadinov and Marko Breclj, is an event of a (seeming) contradiction that, 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. **1** Dunja Zupančič



24. 06. 2021 > 20.00 <  
Tribuna na Velikem odru

Slovensko mladinsko gledališče, Maska Ljubljana v okviru programa Nova pošta

Avtorski projekt *A devised theatre project*

# Gejm *The Game*

**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 Lorger, Nika Prusnik Kardum

**Dramaturška sodelavka**

*Dramaturgical collaborator*

Katarina Morano

**Scenograf *Set designer***

Igor Vasiljev

**Kostumografka *Costume designer***

Tina Pavlovič

**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

**Producentka in vodja predstave**

*Producer and stage manager*

Tina Dobnik

**Tehnični vodja predstave in rekviziter**

*Technical manager and property master*

Igor Remeta

**Zasedba *Cast***

Primož Bezjak

Sara Dirnbek k. g. as guest

Maruša Oblak

Matej Puc k. g. as guest

Vito Weis



**Na posnetku**

*On the recording*

Hamza Aziz, Zaher Amini, Khalid Ali,

Behnaz Aliesfahanipour

Ljudje, ki so prepešali pol sveta, da bi pobegnili pred vojna-  
mi, preganjanjem, nasiljem in uničujočo revščino, zadnjih  
dobrih sto kilometrov poti – ki jih 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* preizprašu-  
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.   Matej Povše



People who have walked across half of the world to escape wars,  
persecution, 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 smaller 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 farther seem their respective destina-

tions in Europe ... Many have tried  
several times, even twenty or thir-  
ty times, to cross the border; it is a  
numbers game. For many, *the game*  
is fatal. Available records show that  
around twenty people have thus far  
lost their lives on our borders. The  
devised theatre project *The Game*  
studies the role and responsibility  
of Slovenia and its border policy for  
the lives and fates of the people who  
are running from the very things  
they experience on our doorsteps. 

25. 06. 2021 > 19.30 <  
Stara dvorana

Drama Slovenskega narodnega gledališča Maribor,  
Konservatorij za glasbo in balet Maribor

Dane Zajc

# Grmače Rocky Peak

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 Rajič Kranjac

Odrska priredba

*Stage adaptation*

Tibor Hrs, Nina Rajič Kranjac

Dramaturg *Dramaturg*

Tibor Hrs Pandur

Scenografka

*Set designer*

Urša Vidic

Kostumografka

*Costume designer*

Marina Sremac

Skladatelj *Composer*

Branko Rožman

Lektorica

*Language consultant*

Mojca Marič

Oblikovalec svetlobe

*Lighting designer*

Borut Bučinel

Vodja predstave

*Stage manager*

Jernej Jerovšek

Šepetalka *Prompter*

Polonca Rajšp

Zasedba *Cast*

Andraž Andrazh Vladimir Vlačalič

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

Matija Matiya Nejc Cijan Garlatti k. g. as guest

Kolomč Kolomch Žan Koprivnik

Sevšek Sevshek Matevž Biber

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 Orchestra of  
the Maribor Conservatory of Music and Ballet*  
Urban Erker klarinet *clarinet*  
Domen Baša harmonika *accordion*  
Matic KavcI trobenta *trumpet*  
Nik Zendzianowski evfonij *euphonium*

**G**rmače, 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, nenehnega prelaganja krivde, samopomilovanja, demonizacije drugih, sramote glede nezmožnosti vzpostavitve pristnega stika, vključno z jalovostjo izdaistev in maščevanj, samoizgubljanja v onkrajnosti,

predvsem pa neboljenost tistih, ki se imajo za odreševalce, kot je ugotovil že Taras Kermauner. Dramaturg Tibor Hrs Pandur za piše, da so *Grmače* v režiji Nine Rajič Kranjac mikroskopiranje in poskus preleta omenjene gore slovenskega pannihilizma, ki kraljuje nad Grmačani kot kamnito božanstvo. So poskus njene subverzije, iskanja svetlobe v temi te negativne teologije s pomočjo kontrastov brutalne samorefleksije, svobode distance in specifične gledališča, kjer je polje smrti na videz odsotno, kjer smrti pravzaprav ni: je zgolj potencial katarze preko spoznanja predstavljenih zablod protagonistov. **1**



**T**he play *Rocky Peak*, written in the early 1990s and premièred in 1994, encapsulates the tragic theatre world of Dane Zajc. Through radical self-criticism, it epitomises the destruction or rather the split-up of a family (or one's lineage) and, therefore, the destruction of the entire community. Some scholars and interpreters have drawn distinct parallels between *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 the neuralgic points of 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, the demonisation of others, the futility of treason and revenge, losing oneself in transcendence, etc., as Taras Kermauner pointed out. As dramaturg Tibor Hrs Pandur writes, the play *Rocky Peak*, directed by Nina Rajič Kranjac, is an act of microscoping and an attempt to fly over the mountain of the all-encompassing Slovenian pannihilism that reigns over the people of Rocky Peak as a stone deity. It is an experiment of subversion, an undertaking to find light in the darkness of its "negative theology" through the 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 is no death at all: there is only a possibility of catharsis through the recognition of the pertinently presented delusions of the protagonists. **1** Damjan Svarc



26. 06. 2021 > 20.00 <  
Stara dvorana

Mestno gledališče ljubljansko

Katarina Morano, Žiga Divjak

# Sedem dni *Seven Days*

Premiera *Première* 19. september 2019,  
Veliki oder MGL

Predstava 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 Pavlovič  
**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. as guest

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 pre pogosto 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 dejstvu, 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

va 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 alike in many ways. Our common characteristic is, for instance, the primal fear – the fear of death. During evolution, both humans and animals 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 which is given to us. The basic premise of the auteur performance *Seven Days* is the feeling that our constant hurry to ensure ourselves a better or calmer future can often make us lose our grip. And then another day goes by. The performance tackles the lives of ordinary people who are doing their best to survive week by week, hoping it will not extend to year by year. It is a performance about ordinary people who are burdened with the idea of cultivating their “gardens” (even though they've not been thriving for a long time, or ever), even though 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 with whom we are sharing streets, 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, the fates with whom we share our fate. 🍌

## 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 najprodnostnejših 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 Šeligovo nagrado za najboljšo slovensko uprizoritev na Tednu slovenske drame; za režijo 1981 in igralski avtorski projekt *ZDAJ letim!* akademsko 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 mentorskim vodstvom Tomija Janežiča, s katerim je kot asistentka sodelovala pri številnih predstavah. Za uprizoritev Slobodziankove drame *Naš razred* (PGK) je leta 2018 prejela Borštnikovo 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 56<sup>th</sup> 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 Borštnik Award for the Best Directing for directing Tadeusz Słobodzianek's *Our Class*. (director of *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 akademsko Prešernovo nagrado. Družbeno angažirani drži je ostal zvest tudi v svojem ustvarjanju po študiju, kar se kaže v režiranju več uprizoritev v Slovenskem mladinskem gledališču, Maski Ljubljana, Prešernovem gledališču Kranj, Cankarjevem domu in UL AGRFT, SNG Drama Ljubljana in Mestnem gledališču ljubljanskem. S tančno obravnavo družbenih vprašanj je leta 2017 prepričal tekmovalno žirijo FBS, ki mu je dodelila Borštnikovo 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 Borštnikovo nagrado za najboljšo uprizoritev. (režiser predstav *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 Theatre. His susceptible and attentive way of approaching social questions brought him a Borštnik 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 Borštnik 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 Lainšuoattomat (Izobčenci). Je večkratni prejemnik umetniških štipendij, ki jih izjemnim (po)ustvarjalcem podeljuje Finska. Ob obsežnem režijskem 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 Borštnikovo srečanje (2017). V letu 2019 je dosegel velik uspeh z režijo drame *Utva* 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 Lainšuoattomat (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*) ¶

**Dorian Šilec Petek** ustvarja na področju gledališke režije in scenografije. Njegova dela so bila predstavljena na Milanskem trienalu, 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

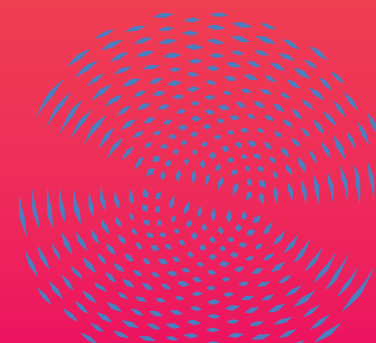
Noordung). Leta 1985 se je v zgodovino slovenske avantgardne umetnosti vpisal kot soustanovitelj umetniškega gibanja Neue Slowenische Kunst. Ukvarja se z gledališčem na medmrežju in z zgodovinsko-estetskimi prispevki sodeluje v Centru za raziskave scenskih umetnosti Delak (1996). Je utemeljitelj retrogardističnega postopka v gledališču in eden najvidnejših proponentov historičnih avantgard 20. stoletja (futurizma, konstruktizma, 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 20<sup>th</sup>-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 ansambli oblikoval več kot sto izrazito samosvojih uprizoritev in za številne med njimi prejel več nagrad. Med drugimi je prejel nagrado Prešernovega sklada (1987), dve Boršnikovi nagradi za režijo (za predstavi *Baal* in *Beneški trgovec* v letih 1988 in 2011 v produkciji SNG Drama Ljubljana), tri lovorove 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*) ¶

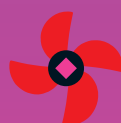
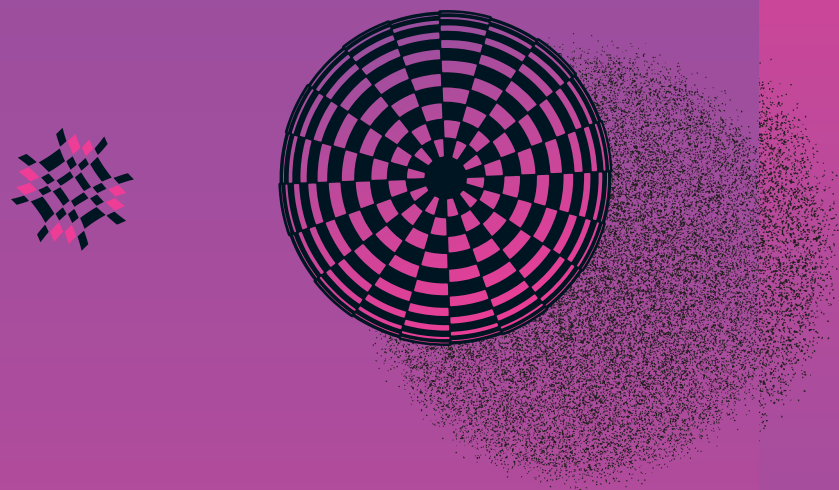
During his long theatrical career, director **Eduard Miler** collaborated with some of the most important Slovenian, Croatian, Yugoslav, Austrian and German acting ensembles, and created more than a hundred distinctly unique productions, for which he received numerous awards. Namely, he received the Prešeren Foundation Award (1987), two Boršnik 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 International 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*) ¶



# 56. borštnikovo

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

spremljevalni program  
accompanying programme



Simona Semenič  
**jerebika, štrudelj, ples pa še kaj  
rowan, strudel, dance, and then some**  
Slovensko mladinsko gledališče,  
Maska Ljubljana

Feminalz  
**Tatovi podob Image Snatchers**  
Emanat, Klub Gromka, Zavod Maska,  
Kino Šiška

Tanja Zgonc  
**Poklon A Tribute**  
Plesni teater Ljubljana

Beton Ltd.  
**Mahlzeit**  
Bunker

Snježana Premuš  
**Vsak zdaj je čas, prostor  
Every Now Is Time, Space**  
Zavod Federacija, Nomad Dance  
Academy Slovenija

Sidi Larbi Cherkaoui  
**Nomad**  
Eastman (BE)

Industria Independente  
**Klub Taiga - Dear Darkness**  
Teatro di Roma - Teatro Nazionale (IT)

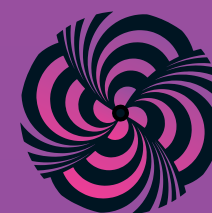
Po motivih W. Shakespeara  
in B.-M. Koltèsa *Based on motifs by  
W. Shakespeare and B.-M. Koltès*  
**H genotipu Hamlet  
Towards Genotype Hamlet**  
UL AGRFT, Zavod Delak

Po motivih Günterja Grassa  
*Based on motifs by Günter Grass*  
**Pločevinasti boben  
The Tin Drum**  
Berliner Ensemble (DE)

Simona Semenič  
**to jabolko, zlato this apple, golden**  
Zavod Imaginarni, Cankarjev dom  
Ljubljana, SNG Drama Ljubljana,  
Mestno gledališče ljubljansko

Borut Šeparović, po motivih  
Ö. v. Horvátha in F. B. Berardija  
*Borut Šeparović, based on motifs by  
Ö. v. Horváth and F. B. Berardi*  
**Mladina brez boga  
Youth Without God**  
Zagrebačko kazalište mladih,  
Montažstroj (HR)

Anita Wach, Bojan Jablanovec  
**Physis**  
Via Negativa





14. 06. 2021 > 20.00 <  
Mali oder

Slovensko mladinsko gledališče, Maska Ljubljana v okviru programa Nova pošta

**Simona Semenič**

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

**Premiera Première** 26. oktober 2018,  
Slovensko mladinsko gledališče

Predstava 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 Raon  
**Producentka**  
*Producer*  
Tina Dobnik

**Zasedba Cast**  
Simona Semenič

**B**esedilo Simone Semenič je izjemna, bravurozna komedija, ki se po eni strani igra z lastnim žanrom, tako da preizprašuje 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 nekateri umetniški vodje slovenskih gledališč to besedilo zavrnil: »Če imajo igralke in igralci kakršenkoli predsodek ali težave z goloto in seksualnostjo na odru, naj ne sodelujejo pri uprizorjanju tega besedila.«<sup>1</sup> Na prvi pogled je *jerebika, štrudelj, ples pa še kaj* igra o nekem zgodovinskem času (o 60. letih prejšnjega stoletja) in o manifestacijah temeljne slovenske ideološke razklanosti (klerikalni in liberalni pol) v Vipavski dolini. A bolj ko se zadeva 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.<sup>1</sup>



**T**his 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. The 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."<sup>1</sup> 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 ideolog-

ical 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 the 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.<sup>1</sup>  Andraž Kobe

15. 06. 2021 > 20.30 <  
Dvorana generala Maistra  
Narodni dom

Emanat, Klub Gromka, Zavod Maska, Kino Šiška

**Feminalz**

# Tatovi podob *Image Snatchers*

Predstava traja 1 uro 30 minut in nima odmora

*Running time 1 hour 30 minutes.*

*No intermission.*

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

**Feminalz:** Matilda Buns, Tristan Bargeld,  
H. P. D. (Hormonal Perturbator in Decay),  
Crucial Pink, Mad Jakale, Rebellious KITCH  
Controversy, Rosa Dolor, Dee Dee Void, Ariela,  
GlitterAid, Musée-Cunt & gostje *guests*

**Izvirna glasba in izbor glasbe**  
*Original music and music selection*

Feminalz, Luka Prinčič

**Oblikovalka maske in frizur**

*Make-up and hair design*

Tinka Prpar

**Kostumografka**

*Costume designer*

Tanja Pađan/Kiss the Future

**Oblikovalec luči**

*Lighting designer*

Janko Oven

**Tehnični sodelavec**

*Technical assistant*

Damjan Delak

**Koordinatorica**

*Coordinator*

Sabrina Železnik

**Video EPP**

*Video EPP*

Feminalz

**Video montažer**

*Video editor*

Luka Prinčič

**T**ehnoburleska *Tatovi podob* je nema komedija telesa, ki v izvedbi kolektiva transspolnih entitet, imenovanega Feminalz, parodira okorelost družbenih vlog. Nekritično si prisvaja, kopira in lepi ženstvenost, moškost, družinska razmerja, mačizem in druge spervtirane družbene vloge, ki po krivem veljajo za normativne. Ko se tatovi povsem razgalijo in sloj za slojem odvržejo družbene preobleke, ne pridejo do bistva, temveč ugotovijo, da je bistvo ništrc, uprizorjene travestije telesa pa opij, ki dela bivanje znosno. Ta zabavna igra v preoblačenju in vedenju je rezultat velike zgodovinske osvoboditve seksualnosti in teles posameznikov od družbenih spon. Zadovoljni v eklektičnem hrupu medijskega imaginarija raztegujejo popularne posnetke in jih zgrizejo do nezaslišanih oblik, ki zbujajo krohot ali obup. *Tatovi podob* ne iščejo smisla, temveč užitek, kajti prav užitek je hedonistično loščilo, s katerim so premazali vsakdanje predmete in iz njih napravili nekaj izjemnega. Tehnoburleska s fizičnimi in čustvenimi telesi spreminja kibernetiko kodo v družbi, ki naposled dopušča odprto kodiranje lastne omejenosti in neumnosti. **1**



**T**he techno-burlesque *Image Snatchers* is a modular and perpetually reinvented art-social event performed by Feminalz, a group of unique transgender entities. The collective uncritically appropriates, copies and glues together femininity, masculinity, family relationships, machismo and other perverted social roles that are unrighteously considered normative. When the snatchers completely expose themselves, removing their social attires layer by layer, they do not find the essence but realise that the essence is nothingness and the performed travesties of the body are opium which makes living bearable. This amusing play in cross-dressing and behaviour results from the great historical liberation of sexuality and the body from social bonds. Satisfied in the eclectic noise of media images, they stretch popular snapshots and bite them to their unheard-of forms that provoke a burst of laughter or despair. *Image Snatchers* does not seek meaning but pleasure that becomes the hedonistic polish with which they smear everyday objects and make out of them something exceptional. With its physical and emotional bodies, the techno-burlesque changes the cybernetic code of society, which ultimately gives way to the open coding of one's own shallowness and stupidity. **1** Domen Pal



16. 06. 2021 > 20.30 <  
Lutkovno gledališče Maribor

Plesni teater Ljubljana

**Tanja Zgonc**

# Poklon A Tribute

Buto performans *A butoh performance*

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

**Premiera *Première* 7. junij 2019,**  
Plesni teater Ljubljana

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

Predstava je pospremljena  
z izborom video posnetkov avtoričinih/  
plesalkinih buto predstav.  
*The performance is accompanied  
by a selection of videos of butoh  
performances by the author/dancer.*

**Avtorica 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**

**V sodelovanju**  
*In collaboration with*  
Zavod MOJa KreacijA

**S** predstavo *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 plesalke v zraku ali kraljice prostora ter štiri aktivnosti buto telesa: umirjajoča, bogateča, navdušujoča in energična varujoča aktivnost, ki tako kot lunine mene odmerjajo ritem življenju in stopnjam razvojnega ciklusa v zaporedju rojstva, mladosti, zrelosti in starosti. Ta cikel ustreza 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 poglobljanjem 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 instinktivno dojema kot informacijsko omrežje z neštetimi komunikacijskimi sistemi. **!**



**T**he author created the performance *A 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 Khandro, the so-called “sky dancer – traveller”, and the four activities of the butoh body: the calming, enriching, inspiring

and energetic protective activities, which – much like the phases of the Moon – give rhythm to life, to the stages of the development cycle: birth, youth, maturity, old age. This cycle reflects the development of individuals, societies and civilisations, 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, of concentration on details, the spine and facial language, and of 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. **!**

16. 06. 2021 > 21.30 <  
Dvorana generala Maistra  
Narodni dom

Bunker

Beton Ltd.

# Mahlzeit

**Premiera** **Première** 19. december 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 Meneglejte 004  
Maja Vižin

**N**ovo poglavje nemškega cikla, v katerega je kolektiv Beton Ltd. zagrizel s predstavama *Ich kann nicht anders* (2016) in *Große Erwartungen* (2018), se tokrat začne 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 scenosledu performansa pa je svoje mesto glasbene ekspresije našla tudi izdaja vinilne plošče, ki poleg ustvarjalnih dosežkov tandema 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 zmeden gledališki kontekst, se tako razteza med melanholičnostjo napredujoče sive zgodnjih srednjih let, nedefiniranim hrepenenjem in poetično nostalgijnostjo ter osamelimi vzkliki izvenevajočega 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 domiselni in živahni bobni skozi zaletavajo ob trdo in neupogljivo podlago«. Performans *Mahlzeit* se torej kljub avtoreferencialnosti na zgodovino svojih izvajalcev kaže kot fluiden zvok sedanjega časa, spremenljivih identitet, usmeritev in v barvito paleto spletenih življenjskih zgodb, ki kakor hrana, ki je pripravljena s pozornostjo in ljubeznijo, ne nasiti zgolj telesa, ampak lahko kdajpakdaj osreči tudi duha. ¶



**T**he 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 the 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 socialising. 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 the 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 seemingly unrecognisable 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 the 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 the body, but at times even makes the spirit happy. ¶ Nada Zgank

18. 06. 2021 > 17.30 & 18.40 <  
Kazinska dvorana

Zavod Federacija, Nomad Dance Academy Slovenija

**Snježana Premuš**

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

**Premiera** 30. september 2019,  
Stara mestna elektrarna Ljubljana

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

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  
*Life Long 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 Life Long Burning  
(EU programme Creative Europe)*

**Avtorica koncepta in principov, umetniška vodja  
projekta** *Concept, principles and artistic director*  
**Snježana Premuš**

**Soustvarjalci, plesalci**

*Co-creators and performers*

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

**Avtor zvočnih pokrajin in glasbenik**

*Soundscape designer and musician*

**Boštjan Perovšek**

**Oblikovalka svetlobe in izvajalka**

*Lighting designer and technician*

**Špela Skulj**

**Kostumografka** *Costume designer*

**Barbara Kapelj**

**Fotograf** *Photographer*

**Madster**

**Avtorica videa** *Video*

**Maša Nonković**

**Prevajalka in lektorica**

*Translation and proofreading*

**Jana Renée Wilcoxon**

**Koordinatorica in podpornica producentka**

*Coordination and production assistance*

**Jasmina Založnik**

**Zahvala** *Special thanks to*

**Suzana Koncut, Sonda4**

**F**izične manifestacije so del raziskovalnega sodobno-plesnega projekta, ki ga Snježana Premuš razvija od leta 2012 z različnimi sodelavci. S somatskim plesnim sistemom se osredotoča na študij koreografskih situacij, opazovanja, refleksije z različnimi občinstvi, umetniki in strokovnjaki ter generiranja specifičnih partitur in predstavitev formatov, ki najbolj ustrezajo posameznemu segmentu raziskave. V osebni, družbeni in javni prostor s sodelavci vnaša premislek o telesnosti. Nasproti discipliniranemu telesu avtorica postavlja dinamično telo, ki se izmika discipliniranosti, 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 prakso kot gradivo in sistem za revitalizacijo družbenega telesa ter vstopa v nova razmerja skozi raziskavo percepcije, kjer skupaj z občinstvom doživlja in opazuje, kaj nas poganja ter kako neozaveščene podobe percepcije vznikajo v t. i. skupnih simultanih prostorih. Predstava, ki se ukvarja predvsem s percepcijo 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 sooča z nelinearno dramaturško strukturo in posledično meandriira v vedno bolj razširjeni pokrajini simultanih dogodkov, podob, možnih povezav in izkušenj, ki jih gledalec ne ureja zgolj v svojo zgodbo, ampak jih ustvarjalno vključuje v svojo množico odzivov, občutkov, pomenov in dejanj. ¶



**P**hysical manifestations represent a significant part of the dance research project that Snježana Premuš has been developing since 2012 with various collaborators. With its somatic 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 the bodies of others. Moreover, by introducing somatic practise as a system for revitalisation of the social body and by tackling the question of what initiates the actions, decisions and how the 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 exposed to a non-linear dramaturgical narrative and is 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. ¶



18. 06. 2021 > 20.00 <  
Velika dvorana

Eastman, Sidi Larbi Cherkaoui (BE)

# Nomad

Otvoritvena predstava  
Opening performance

Premiera *Première* 4. junij 2017,  
Jatka 78, Praga (CZ)

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

Koreograf in režiser

*Choreographer and director*

Sidi Larbi Cherkaoui

Avtorji glasbe *Composers*

Sidi Larbi Cherkaoui, Felix Buxton,  
Kaspy N'dia

Dodatna glasba *Additional music*

Yarkin, The Sufi Vocal Masters, Al Adhan,  
Al Qantarrah, Fadia Tomb El-Hage, Oli Savill  
(tolkala *percussion*), tradicionalni napevi z  
Amamijskih otokov na Japonskem *traditional*  
*songs from the Amami Islands, Japan*

Oblikovalec zvoka *Sound designer*

Felix Buxton

Glasbenik *Musician*

Kaspy N'dia

Kostumograf *Costume designer*

Jan-Jan Van Essche

Scenografa *Set designers*

Willy Cessa, Adam Carrée

Oblikovalca luči *Light designers*

Willy Cessa, Sam Mary

Oblikovalec videa *Video designer*

Paul Van Caudenberg


Koproducenta *Co-producers*

420PEOPLE, Cultuurcentrum Berchem


Izvajalci *Performers*

Oscar Ramos, Pol Van den Broek, Wang Qing,  
Kazutomi 'Tsuki' Kozuki, Nemo Oeghoede,  
Verdiano Cassone, Mabrouk Gouicem,  
Nick Coutsier, Stephanie Amurao, Jonas  
Vandekerckhove, Mohamed Toukabri

Mednarodna predstava  
International performance

V ečkrat nagrajen koreograf in mednarodno priznan režiser Sidi Larbi Cherkaoui je v plesni predstavi *Nomad* sestavil barvit mozaik, v katerem sobivajo živi in neživi elementi puščave. Pusta pokrajina se sprva dozdeva kot prostor neomejene svobode, a hkrati ne omogoča preživetja. Prebivalci, plešoč begunci, so ostali na drugem planetu in se zdijo izločeni kot v današnjem svetu številne manjšine. Četudi se zdi, da v puščavi nevarnosti kar prežijo, pa lahko bežno uzremo pretočnost in prilagodljivost, ki uspevata tudi v najtežjih bivanjskih pogojih. Še več, začutimo lahko duh skupnosti, prijateljstva in sožitja, ključnih za preživetje in evolucijo v puščavskem svetu, ki bi sicer ostal obsojen na brezizhodno samoto. Prepoln je čudovite igre vetrov, ki spreminjajo smer, in peščenih sipin, katerih linije komaj zaznavno spreminjajo oblike. Intenzivna telesna in čustvena žeja, hrepenenje po vodi, zavetju in tolažbi, narekuje živalsko vedenje in iskanje duhovnosti hkrati. Koreografske sekvence predstave so zasnovane na arabskih motivih, tudi cvetu življenja. Risbe, temelječe na matematičnih formulah, delujejo organsko, celovitost pa krepi še zvočna krajina s Cherkaouijevimi klavirskimi deli in z glasbo sufijev, ki zamaknjeno zaokrožuje ambient.  Filip Van Roe



In his full-length performance *Nomad*, the multi-award-winning choreographer and internationally acclaimed director Sidi Larbi Cherkaoui has pieced together a mosaic drawn from the animate and inanimate elements of the desert. The desert is a metaphor: the desert landscape stands for the ultimate freedom and the impossibility of survival. Its inhabitants, dancing refugees, have been left on another planet. They seem isolated in this environment, as today's world must often appear in the eyes of minorities. Even though the desert is a dangerous place, we also get a glimpse of the fluidity and adaptability that thrive in the harshest of conditions. One senses the spirit of togetherness, friendship and symbiosis, the key to survival and evolution in an arid world that would be insurmountable alone. There is the beautiful transience of dunes and winds that change direction, shape and speed in the twinkling of an eye; the intense physical and emotional thirst, the yearning for water and safety, for consolation that guide both animal actions and the human quest for spirituality. The choreographic sequences are based on Arabic motifs such as the flower of life. These drawings, based on mathematical formulas, give a very organic impression. The soundscape completes the universe: it draws on Sufi music and merges it with piano pieces composed by Sidi Larbi Cherkaoui. 

S podporo Fundacije BNP Paribas,  
flamske vlade ter programa Tax Shelter  
zvezne belgijske vlade  
*With the support of the BNP Paribas  
Foundation, the Flemish Government and  
the Belgian Federal Government's Tax  
Shelter programme*

19. 06. 2021 > 20.00 <  
Tribuna na Velikem odru

Teatro di Roma – Teatro Nazionale (IT)

# Klub Taiga - Dear Darkness

**Premiera Première** 19. september 2020,  
48. mednarodni festival gledališča,  
Benetke


Predstava traja 1 uro 15 minut  
in nima odmora.  
*Running time 1 hour 15 minutes.  
No intermission.*

**Koncept Concept**  
Industria Independente  
Erika Z. Galli, Martina Ruggeri  
**Umetniški sodelavci**  
*Artistic collaborators*  
Dario Carratta  
Floating Beauty  
Timo Performativo  
T.E.I.N. Clothing  
**Podporniki projekta**  
*With the support of*  
Angelo Mai (Rim/Rome)  
Santarcangelo Festival

**Izvajalci Performers**  
Silvia Calderoni  
Erika Z. Galli  
Martina Ruggeri  
Steve Pepe  
Federica Santoro  
Yva & The Toy George  
Luca Brinchi



Gostovanje je podprl Italijanski  
inštitut za kulturo v Ljubljani –  
Istituto Italiano di Cultura Lubiana.  
*The guest performance  
is supported by the Italian Institute  
of Culture in Ljubljana.*

**K**lub si običajno predstavljamo kot tema-  
čen prostor, kjer se zbirajo kolegi z isti-  
mi kodi in pravili, kdaj pa kdaj pravil tudi  
ni. *Klub Taiga* sestavljajo relikti drugega  
časa, prekrit je s preprogami, tkaninami,  
pohištvom, svetilkami, spominskimi pred-  
meti, oblačili, venčki, ožganimi kostmi.  
Slutiti je telesa, ki se mešajo z glasbo, pojav-  
ljajo se in v spremenljivi klubski svetlobi  
izgubljajo stvarne poteze. Podnaslov *Draga  
tema* namiguje na temačnost, na zamolklo,  
zadimljeno in presvetljeno temo, ki se lesketa in odseva raz-  
nolike, spremenljive podobe in dejanja. Glasbo ustvarjajo sin-  
tetizatorji, električni bobni, gramofonske plošče, mikrofoni,  
tolkala in leseni inštrumenti v spremljavi izrazitih, sinte-  
tično in analogno obdelanih vokalov. *Klub Taiga* je špekula-  
cija, prostor možnih podob in zgodb – ahistorične mitologije,  
izhodišča nove verjetnosti, novih vzporednih in prepletenih  
oblik bivanja. Vstop v pepelnato sivino Taige je vstop v stvar-  
no in namišljeno, negotovo in ogroženo kraljestvo.  Martina Leo



Mednarodna predstava  
International performance

**W**e usually imagine a club as a dark space  
where colleagues who follow the same  
rules and codes gather, but sometimes there are  
no rules. *Klub Taiga* is made up of relics from an-  
other time; it's covered with rugs, fabrics, fur-  
niture, lamps, mementoes, garments, wreaths,  
burnt bones. We can sense bodies mixing with  
music; they appear and, in the changeable club  
light, lose their traits of reality. The subtitle  
*Dear Darkness* hints at the dimness, the gloomy,  
smoky and illuminated darkness that glitters and  
mirrors the different, changeable images and acts. The mu-  
sic is created by synthesizers, electric drums, vinyl albums,  
mics, percussions and wooden instruments accompanied by  
distinct synthetically and analogously doctored vocals. *Klub  
Taiga* is a speculation, a space of potential images and stories  
– an ahistorical mythology, the beginnings of new probabili-  
ties, new parallel and intertwined forms of existence. The en-  
trance into the ashy greyiness of the Taiga is the entrance into  
a real and imaginary, precarious and endangered kingdom. 

21. 06. 2021 > 18.00 & 21.00 <  
Mali oder

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

**Po motivih Williama Shakespeara in Bernarda-Marie Koltès**

**Based on motifs by William Shakespeare and Bernard-Marie Koltès**

# H genotipu Hamlet Towards Genotype Hamlet

Študijska predstava 3. letnika UL AGRFT  
*A production of the 3<sup>rd</sup> year of UL AGRFT*

**Premiera *Première* 1. februar 2020,**  
Konzorcij OSMO/ZA

Predstava traja 1 uro 10 minut in nima odmora.  
*Running time 1 hour 10 minutes.*

**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 Stevanić


**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 Svete

**K**ot je o predstavi zapisala dramaturginja Katja Markič, se Shakespeareova renesančna kraljevska tragedija skozi predelavo francoskega dramatika Bernarda-Marie Koltès zgoditi v času enega dneva in noči. Zgoščenost, stroge poteze in nenehna aktivnost protagonistov dramo

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. **1**



**A**s the dramaturg Katja Markič wrote about the production, Shakespeare's renaissance royal tragedy in the adaptation by the French playwright Bernard-Marie Koltès 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 authority, 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 art through the questions of essence and 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 that of our world. **1**  Željko Stevanić



21. 06. 2021 > 19.00 <  
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  
Dramaturginja  
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 obljubil 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 rasel, ampak bo raje opazoval boben in nanj igral. Oskar nato kot *nezanesljivi* pripovedovalec 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 Günter Grass se je čutil soodgovorne za zločine, ki so bili med vojno storjeni v imenu nemškega naroda, zato velja njegov *Pločevinasti boben* brati tudi kot avtobiografsko namero, da bi lažje prepoznali mehanizme lastne zavedenosti oziroma zapeljanosti. Kljub vsem kontroverznostim, ki so se spletle okrog romana in avtorja, je besedilo svojevrstna prelomnica nemške povojne literature, saj se v njem pod okriljem družbenokritične avtorske pisave prepletajo strogi realizem in elementi magičnega. Režiser Oliver Reese je izvirno konstelacijo pripovednega toka romana z namenom večje koherentnosti dramske naracije in diferenciacije igralskih registrov adaptiral skozi perspektivo zgolj ene osebe – glavnega junaka Oskarja, ki ga upodobila 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 of 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 civilisation, as in the Holocaust, is possible. Throughout his life, Nobel Prize laureate Günter Grass felt not guilty but responsible for the crimes that were 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 monologue by the actor Nico Holonics. ¶ Birgit Hupfeld

22. 06. 2021 > 21.30 <  
Tribuna na Velikem odru

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

**Simona Semenič**

# to jabolko, zlato *this apple, golden*

Premiera *Première* 5. december 2019,  
Štirova 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

**Skladatelj 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. as guest

Mirjam Korbar

Nika Rozman k. g. as guest

Mia Skrbina

Primož Vrhovec k. g. as guest

Simona Semenič s svojo prepoznavno pisavo vsekakor predstavlja vrh slovenske sodobne dramatike. Večkratna Grumova nagrajenka in nagrajenka Prešernovega sklada v tekstu *to jabolko, zlato* osvetljuje žensko seksualnost, ki se je loteva iskreno, igrivo, tudi žgečljivo, 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 panoramo prizorov in zgodb, ki se v edinstvenem prepletu 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 vidijo 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 doživeli 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 prepleten 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 eksplisitne, surove in spet romantične. Jabolko – simbol prepovedanega sadeža, spoznanja, 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 odprtem 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 47<sup>th</sup> 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. 🍏 📷 Matej Povše



23. 06. 2021 > 19.00 <  
Stara dvorana

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**  
**Tina Orlandini**  
**Toma Medvešek**  
**Lucija Dujmović**  
**Ivan Pašalić**  
**Bernard Tomić**

**A**vtorski 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 dogodek Horváthovega romana – učiteljevo oštevanje 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 sleherne paradigme že od Platonove *Države* naprej: »Kakšna bo ta generacija? Bodo njeni pripadniki dovolj trdni ali pa bo v njih prevladala kruta 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?«

Mednarodna predstava  
International performance



**B**orut 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 Murder 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 from 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?"

23. 06. 2021 > 19.30 <  
Tribuna na Velikem odru

Via Negativa

# Physis

Koreografiranje kužnosti *Choreographing contagion*

Premiera *Première*

Spletna premiera *Online première*

9. april 2021

Predstava traja 1 uro 30 minut

in nima odmora.

*Running time 1 hour 30 minutes.*

*No intermission.*

Predstava vsebuje prizore golote.

*Performance contains scenes of nudity.*

**Zamisel** *Idea*

Anita Wach, Bojan Jablanovec

**Koncept in režija** *Concept and direction*

Bojan Jablanovec

**Koreografinji** *Choreographers*

Anita Wach, Kristina Aleksova

**Avtor glasbe in oblikovalec zvoka**

*Music and sound designer*

Eduardo Raon

**Dirigentka** *Conductor*

Ana Erčulj

**Oblikovalec svetlobe** *Lighting designer*

Igor Remeta

**Kostumografinja** *Costume designer*

Olja Grubić

**Izvršna producentka in sodelavka**

*za odnose z javnostjo*

*Executive producer and public relations*

Sara Horžen

**Fotograf** *Photographer*

Matjaž Rušt

**Avtorica video napovednikov**

*Creator of video trailers*

Špela Škulj

**Producentka** *Producer*

Špela Trošt

**Izvajalci** *Performers*

Friedrich Nietzsche **Grega Zorc**

Odvečni *Superfluous*

Aleksandra Kmetič, Anita Wach,

Daniele Tenze, Jernej Škof,

Kristina Aleksova, Loup Abramovici,

Mitja Lovše, Neža Blažič, Nina Goropečnik,

Olja Grubić, Rok Kravanja, Sara Horžen,

Timotej Novakovič, Tina Habun,

Tjaša Črnigoj (Ena Kurtalič),

Rea Vogrinčič, Vesna Hauschild, Lena

Glasovi *Voices*

Vokalna skupina Gallina

Gallina Vocal group

**K**užnost ni zgolj medicinski, temveč tudi ideološki fenomen. Bolezni, prepričanja in ideje se širijo v družbenih interakcijah ter razkrivajo moč in nevarnost teles v stiku, pa tudi krhkost družbenih vezi. »Gledališče kot kuga,« pravi Antonin Artaud, »sproža konflikte, sprošča moči, osvobaja možnosti.« In ogroža, prevprašuje, razpira ustaljene konvencije kulturne hierarhije. Moč gledališča je virulentnost njegovih idej in prepričanj. Država potrebuje ljudi, ki so dovolj šibki, da postanejo odvisni, in dovolj pridni, da ostanejo koristni. Demokracija se je vkopala v katakombe zdravih, odgovornih in normalnih. Ni demokracije za bolezen in umiranje, ni demokracije za vizije upornega duha ali trepetanje šibkega srca – ni demokracije za naravo. Toda narava, čeprav je navajena umirati, ima še vedno dovolj moči, da se upre civiliziranju; in civilizacija, čeprav je pripravljena tvegati vse za lastno samoohranitev, ima še vedno dovolj časa, da ustavi teror *dobrih in pravičnih*. *Physis* je posvečen Friedrichu Nietzscheju, ki je 3. januarja 1889 doživel živčni zlom, po letu 1898 pa serijo možganskih kapi, zaradi katerih je utrpel delno paralizo in ni več mogel hoditi in govoriti. Umrl je 25. avgusta 1900 za posledicami pljučnice. Diagnoza njegove duševne bolezni je še vedno predmet medicinskih razprav. **!**

**Država?** Kaj je to? Država pravim temu, kjer se počasni samomor vseh – imenuje življenje ... Za odvečne je bila iznajdena država! Tam, kjer se neha država, se šele začne človek, ki ni odvečen.« Friedrich Nietzsche



**C**ontagion is not merely a medical but an ideological fact. Diseases, beliefs and ideas spread in social interactions and expose the power and danger of bodies in contact, as well as the fragility of social relationships. “The theatre, like the plague,” says Antonin Artaud, “releases conflicts, disengages powers, liberates possibilities,” and threatens, doubts, disturbs the conventions of the established cultural hierarchy. The power of theatre is the virulence of its ideas and beliefs. Democracy has become a catacomb of the healthy, responsible and normal. The state needs people who are weak enough to become dependent and obedient enough to remain useful. There is no democracy for sickness and dying, no democracy for visions of a rebellious spirit or for the trembling of a weak heart – there is no democracy for nature. But nature, though accustomed to dying, still has the power to resist the brutality of civilisation; and civilisation, though willing to risk everything for its own self-preservation, still has enough time to stop the terror of the “*good and just*”. We The creative team dedicates the performance to Friedrich Nietzsche, who suffered a nervous breakdown on 3 January 1889, and a series of strokes after 1898, which partially paralysed him, leaving him unable to speak or walk. After contracting pneumonia, he died on 25 August 1900. The diagnosis of his “mental illness” is still the subject of medical debate. **!** **!** Matjaž Rust

**A state? What is that?**

The state, I call it, where the slow suicide of all – is called life. For the superfluous ones was the state devised!

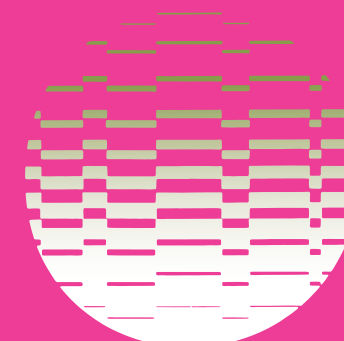
There, where the state ceases – there only commences the man who is not superfluous.”

Friedrich Nietzsche

# 56. borštnikovo

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

**mlado gledališče**  
young theatre



Tin Grabnar, Tjaša Bertoncelj

**Tihožitje *Still-Life***

Devet poskusov, kako ohraniti življenje  
*Nine attempts to Preserve Life*  
Lutkovno gledališče Ljubljana, Zavod  
Flota Murska Sobota, Flota Ljubljana

Tery Žeželj, Ivana Vogrinc Vidali

**Arhiv samozadostnosti**

***Archive of Self-Sufficiency***

Idejni zemljevid  
*A conceptual map*  
Bunker, Ljubljana

Insectotropics

**Neverjetno potovanje Rdeče kapice**

***La Caputxeta Galactica***

Galaktična pravljica za mlade in odrasle  
*A galactic fairy-tale for youth and adults*  
Insectotropics (ES)

Volker Gerling

**Portreti v gibanju *Portraits in Motion***

Portretna slikofrca  
*A flipbook cinema*  
Aurora Nova, Volker Gerling (DE)

Julie Tenret, Sicaire Durieux,

Sandrine Heyraud

**Nedelja *Dimanche***

Gibalno-predmetno-lutkovna misija  
*A physical-object-puppetry mission*  
Focus, ChaliWaté (BE)

Ajda Rooss, Tin Grabnar

**Lutka med življenjem in smrtjo**

***The Puppet Between Life and Death***

Predstavitve z demonstracijo  
*A presentation with demonstration*

**Pismenost za gledališče**

***Literacy for Theatre***

Predstavitve projektov kulturno-  
umetnostne vzgoje v gledališču  
*A presentation of cultural and artistic  
education projects in theatre*

**Montaža na odru**

***Assembly on Stage***

Delavnica raznorodnih  
uprizoritvenih jezikov  
*A workshop of versatile  
performing arts expressions*

**Ljubezen v času epidemije**

***Love in the Time of Epidemic***

Predstavitve spletnih projektov  
*Digital projects presentation*

**Fragmenti mesta**

***Fragments of Maribor***

Pripovedovalska delavnica  
*A story-telling workshop*

**Mlado gledališče *Young Theatre***

Treking z refleksijo  
*Trekking with reflection*



## Mlado gledališče Young Theatre

**Katalonski** tehno ritmi v opečnati finski hali in občutek letenja med sestavljanjem predstave so krivi za letošnjo temo programskega sklopa. Ni res, kriv je ogromen severni medved, ki izumira tudi ob nedeljah. Ne, krive so ganljive zgodbe v rokah pohodnika, tudi tiste duhovite ženske prsi, ki jih bežno ugledamo. (Je bilo sploh res?) Ne, ne, v resnici so krivi zajci. Natančneje, druženje z njihovimi mrtvimi fotografijami v ljubem nadstropju med počasnim peskom in glasnim Krpanom. Ne, Tery in Ivana sta krivi, pravzaprav njuno premišljevanje o tehnoloških rešitvah okoljske krize, o nepovezanem flikanju posameznih naravnih katastrof, ki jih ustvarjamo v okvirih udobnega kapitalizma. Mogoče pa Nika? V pogovoru z njo se na misel kar sama lepi ekologija odnosov. Zdaj pa čisto iskreno – krivi smo mi. A takšni, kot smo, si želimo biti, ker nam je udobno. Premaknimo se: na stežaj odprimo oči in ušesa, obdajmo se s kopico mladih ljudi in se odpravimo na potovanje. Nujna oprema je med hojo zmeraj na voljo: predstavitve, delavnice, pogovori, druženja. Eno je gotovo: na poti bomo večkrat spremenili velikost in na cilju ne bomo enaki. ¶

Vodja pogovorov po predstavah **Nika Švab**  
Mladi sodelavki **Lara Magdič, Maja Senekovič**

**The Catalan** techno rhythms in the brick, Finnish hall and the feeling of flying while composing the show are to blame for this year's programme theme. No, that's not true. The huge polar bear is to blame, which also goes extinct on Sundays. No, it must be the compelling stories in the hands of the hiker that are to blame, even those female breasts we sometimes glimpse. (Was it true at all?) No, no, it is the rabbits' fault. Specifically, socialising with their dead photos on the cherished storey (of the Ljubljana Puppet Theatre) between the slow sand and the loud Krpan. No, Tery and Ivana are to blame. In fact, their thinking about the technological solutions to the environmental crisis, about the unconnected flickering of individual natural disasters that we create within the framework of comfortable capitalism. Or is it perhaps Nika? In conversation with her, the ecology of relationships comes to mind. Now, quite honestly – it is our fault. But we are the way we are because we are comfortable. Let's move on: let's open our eyes and ears wide, surround ourselves with a bunch of young people and go on a journey. All the necessary equipment is always available while walking: presentations, workshops, talks, socialising. One thing is for sure: we will resize (ourselves) several times along the way, and we will not be the same at the finish line. ¶

*Post-performance discussions moderator* **Nika Švab**  
*Young collaborators* **Lara Magdič, Maja Senekovič**



14. 06. 2021 > 11.00 <  
Stara dvorana

Lutkovno gledališče Ljubljana,  
Zavod Flota Murska Sobota, Flota Ljubljana

**Tin Grabnar, Tjaša Bertoncelj**

# Tihožitje *Still Life*

Devet poskusov, kako ohraniti življenje *Nine Attempts to Preserve Life*

16+

**Premiera** *Première* 7. oktober 2020,  
Lutkovno gledališče Ljubljana

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

Predstavi sledita pogovor z ustvarjalci in ogled razstave.  
*With post-performance discussion and exhibition.*

## Režiser Director

Tin Grabnar

## Dramaturginja Dramaturg

Tjaša Bertoncelj

## Scenografka Set designer

Sara Slivnik

## Kostumografka Costume designer

Sara Smrajc Žnidarčič

## Avtor glasbe Composer

Mitja Vrhovnik Smrekar

## Oblikovalec zvoka in glasbenih učinkov

## Sound & music designer

Eduardo Raon

## Lektorka Language consultant

Maja Cerar

## Lutkovni tehnolog Puppetry technologist

Zoran Srdić

## Avtorica videa Video

Vesna Krebs

## Oblikovalec svetlobe Lighting designer

Gregor Kuhar

## Zasedba Cast

Asja Kahrmanović Babnik

Iztok Lužar

Zala Ana Štiglic

## Vodja predstave in oblikovalec zvoka

## Stage manager & sound designer

Luka Bernetič

## Producentka Producer

Alja Cerar Mihajlovič

## Lučni vodja Lighting technician

Gregor Kuhar

## Scenski tehnik Stage technician

Kemal Vrabac Kordiš

## Izdelovalci lutk in scene Puppet & set makers

Zoran Srdić, Izток Bobič, Polona Černe,

Sandra Birjukov, Marjeta Valjavec, Zala Kalan,



David Klemenčič, Olga Milič, Uroš Mehle,

3dimension, Roglab

Teme življenje – smrt – odnos do živali –  
narava – animacija


Topics life – death – attitude to animals –  
nature – animation

**T**ihožitje obravnava težko ulovljivo vprašanje živega. Kaj je notranja sila, ki ji pravimo življenje? Kaj sploh je življenje? Kako razumeti obstoj in kako njegovo nasprotje – smrt? Kaj pomeni – to življenje vzeti? Z obravnavo teh vprašanj se vzpostavlja senzibilen uprizoritveni jezik, ki se dotika temeljnih filozofskih raziskovanj bivanja, hkrati

pa pri občinstvu poizkuša vzbuditi spoštovanje do vsega, kar razumemo kot živo. Umetnost ohranjanja živalskih teles se je uveljavila v kolonialistični viktorijanski dobi kot simbol prestiža in fizična manifestacija posedovanja in moči, predvsem v povezavi z eksotičnimi preparati iz osvojenih dežel. Do danes se je taksidermija razvila v različne smeri, ki presegajo naturalistično odslikavanje narave: v etično, antropomorfno, umetniško, lovsko-trofejno idr. Ta mnogoterost odslikava problematiko dvojnosti odnosa med človekom in živaljo, tudi konflikta med namenom in posledico. Lahko da simbolizira ljubezen do narave, a predstavlja tudi njeno svetohlinsko izkoriščanje. Ponazarja tanko mejo med spoštovanjem in čaščenjem ter okoriščanjem in popredmetenjem skozi prizmo polasčanja življenja in smrti. Za razpiranje te radikalne teme so potrebni tudi radikalni uprizoritveni postopki, ki neposredno razgrinjajo zaveso in soočajo s tematiko, v občinstvu pa lahko razprejo globoka čustvena, etična in filozofska vprašanja. Predstava manifestira in preizkuša taksidermijo kot idejo ohranjanja življenja v potencirani obliki. Ustvari iluzijo življenja tam, kjer ga ni. Uporabi bit lutkovnega medija: oživlja ne-živo. Animacija poseže v realno življenje: animirana entiteta je bitje, ki je nekoč živelo in je umrlo pod človeško roko.   Jaka Varmuž



**W**ith its form and content, *Still Life* addresses the elusive question of the phenomenon of life. What is the inner force that we call life? What is life like? How can we understand existence and its opposite – death? And finally, what does it mean to take this life away? By exploring these questions, a sensible performance language takes shape – one that addresses fundamental questions

of the existence of animals and at the same time strives to engender respect in the audience for all that we refer to as being alive. In the Victorian era, taxidermy – the art of preserving animals' bodies – gained popularity mainly as a peculiarity and a symbol of prestige or as a trendy decor for high society disguised as science. Up to today, this form of art has developed different expressions reaching beyond its original purpose to depict nature in its naturalistic dimension. These expressions include anything from ethnic taxidermy, anthropomorphic taxidermy and art taxidermy to the taxidermy treatment of game trophies. Taxidermy may serve as a metaphor for the love of nature. But it may also serve as a metaphor for social hypocrisy and the anthropocentric exploitation of nature. Taxidermy shows the thin line between respect and worship, exploitation and objectification. It does this through the prism of taking ownership of death and life. The unfolding of such radical themes required radical performance approaches that pull back the curtains and expose the theme. These processes may raise deep emotional, ethical and philosophical questions with the audience. The performance *Still Life: Nine Attempts to Preserve Life* demonstrates taxidermy and the idea of preserving life and tests them by potentiating them. It creates the illusion of life, where there is no life. It uses the essence of the puppet medium: to animate the inanimate. The animation in *Still Life* reaches into real life: the animated entity is a creature that once lived and was killed by humans. 

14.–18. 06. 2021 > 18.00 <  
Razstavišče Lutkovnega  
gledališča Maribor

Bunker, Ljubljana

**Tery Žeželj, Ivana Vogrinc Vidali**

# Arhiv samozadostnosti *Archive of Self-Sufficiency*

Idejni zemljevid *A conceptual map*

14+

**Premiera *Première*** 10. junij 2020,  
Stara mestna elektrarna – Elektro Ljubljana

Organizirani ogledi med 14. in 18. junijem ob 18.00  
bodo opremljeni z uvodom in pogovorom.  
*With introduction and post-performance discussion.*

Ogledi 17. in 18. junija ob 18.00 so prosti, Arhiv  
samozadostnosti pa bo na ogled še od 19. do 24.  
junija 2021 med 12.00 in 18.00

*The exhibition of the Archive of Self-Sufficiency is  
entrance free on 17 and 18 June. Also available on  
exhibit from 19 to 24 June, 12 am – 6 pm.*

## Avtorici *Authors*

**Tery Žeželj, Ivana Vogrinc Vidali**

**Interpreti posnetih besedil**

***Readers of the recorded text***

**Benjamin Jeram, Klemen Kovačič,**

**Nika Vidic, Eva Stražar**

**Lektorica *Language consultant***

**Tana Benčan**

**Tehnični pomočnik in svetovalec**

***Technical assistant and consultant***

**Blaž Pavlica**

**Tehniki *Technicians***

**Igor Remeta, Andrej Petrovčič, Duško Pušica**

**Izvršna producentka**

***Executive producer***

**Maja Vižin**


**Sodelavka za stike z javnostmi**

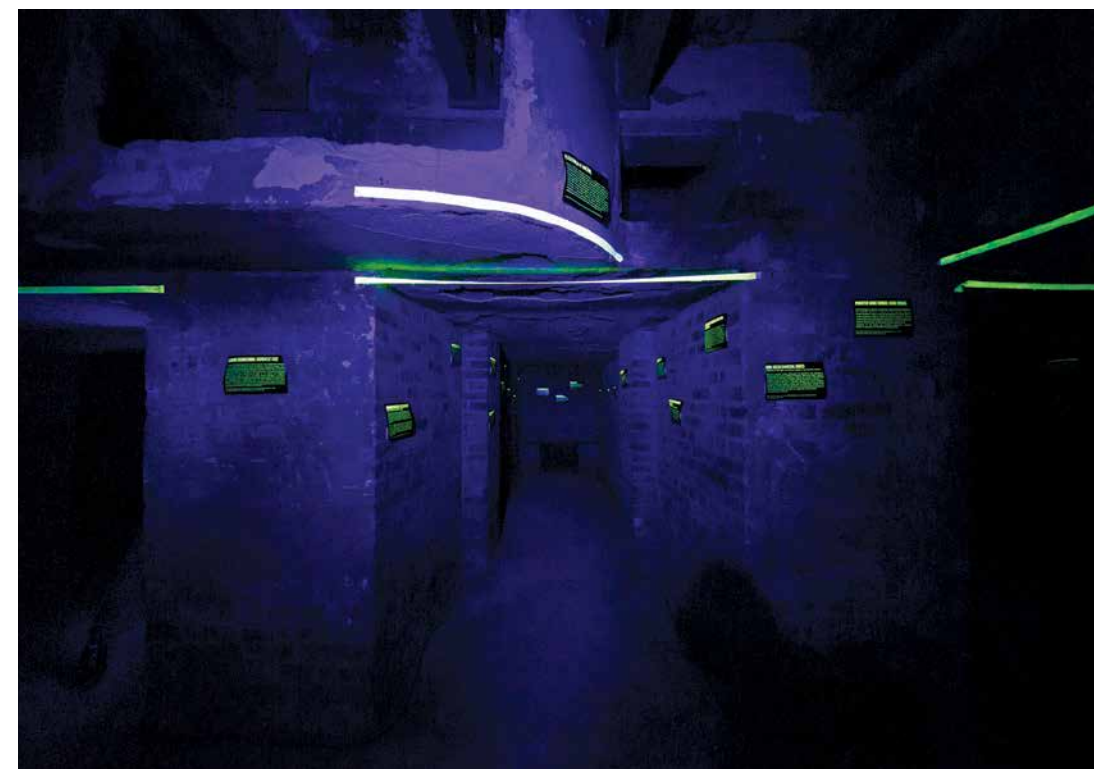
***Public relations collaborator***

**Tamara Bračič Vidmar**

**Teme** okolje – okoljske strategije – ekologija –  
odgovornost – kriza človeštva – stiska  
**Topics** *environment – environmental strategies –  
ecology – responsibility – humanity  
crisis – anxiety*

Instalacija je vključena v mrežo ACT – Art,  
Climate, Transition, Imagine 2020, ki ga  
sofinancira program Ustvarjalna Evropa.  
*The installation is included in the ACT network – Art,  
Climate Transition, Imagine 2020, cofunded  
by the Creative Europe programme.*

Izhodišče interaktivne avdio-vizualne in-  
stalacije je nabor raznovrstnih naključnih  
informacij o znanstvenih in tehnoloških  
predlogih za alternativno produkcijo, or-  
ganizacijo in razvoj. Okoljske rešitve terjajo  
sistemske spremembe, ki jih upočasnjujejo  
katastrofični narativi. Okoljsko krizo in  
posledično krizo človeštva spodbuja sis-  
temska razdrobljenost, koherentne vizije ni.  
Odgovornost postaja indivi-  
dualna, občutek, da ne more  
umisliti nove strukturne  
ureditve, pa v posamezniku  
zbuja tesnobo. Nujen je ce-  
losten premislek o svetu, ki  
si ga tako močno prilajamo  
že stoletja. Instalacija preko  
mapiranja rešitev v poznem  
kapitalizmu ustvarja idejni  
zemljevid možnih soočanj  
z okoljskimi dogmami in  
spodbuja imaginativno raz-  
mišljanje o alternativni pri-  
hodnosti. Kdo smo mi, ki smo  
okoljsko krizo ustvarili? Kdo  
smo mi, ki jo občutimo? Či-  
gav je ta svet, ki se končuje? 



**T**he basis of the interactive audio-visual instal-  
lation is a random set of various technological  
and scientific discoveries that provide alternative  
production, organisation and development. Envi-  
ronmental solutions call for systematic change,  
sadly slowed down by catastrophic narratives. The  
environmental crisis and, as a consequence, the cri-  
sis of humanity are being strengthened by particu-  
larisation with no coherent vision. Responsibility  
becomes individual, but the lack of participation  
in structural arrangements fortifies a person's  
anxiety. There is a strong need for a comprehensive  
reflection of the world that we have been trying so  
hard to possess throughout the centuries. Through mapping the solu-  
tions of late capitalism, the installation creates a conceptual map of  
possibilities for dealing with environmental dogmatism and encour-  
ages imaginative thinking about an alternative future. Who are we,  
the ones who created the environmental crisis? Who are we, the ones  
who feel it? Whose world is it, which is coming to an end?   Nada Žgank



14.06.2021 > 19.00 < 15.06.2021 > 11.00 <  
Lutkovno gledališče Maribor

Insectotropics (ES)

# Neverjetno potovanje Rdeče kapice *La Caputxeta Galactica*

Avtorski projekt *A devised theatre project*

14. junij: 19.00 Galaktična pravljica za odrasle 16+

15. junij: 11.00 Galaktična pravljica za vse 9+

Premiera *Première* marec 2012,  
Barcelona

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


V angleškem jeziku z nadnapisi v slovenščini.  
*In English with Slovenian surtitles.*

Predstavi sledi pogovor s predstavitvijo.  
*With post-performance discussion and presentation.*


Avtor in režiser  
*Created & directed by*  
Insectotropics

Zasedba *Cast*  
**Slikarja** *Painters*  
Esteve Martinez,  
Xavier Martinez  
VJ Laia Ribas,  
Maria Thorson,  
Vicenç Viaplana  
**Glasbenik** *Musician*  
Danilo Catanuto  
**Igralka** *Actress*  
Mar Nicolás

Teme (9+) **potovanje – prijateljstvo –**  
**pustolovstvo – domišljija – sanje**  
*Topics (9+) travel – friendship – adventure –*  
*imagination – dreams*

**M**ultimedijska predstava *La Caputxeta Galactica* ponuja izvirni predelavi priljubljene pravljice o Rdeči kapici: mladim zastavlja vprašanja o tradicionalnih vrednotah, recimo prijateljstvu, zvestobi, solidarnosti, starejšim gledalcem pa odpre še vpogled v nezavedne procese oblikovanja osebnosti. Večžanrski dogodek poveže raznovrstne umetniške izraze v inovativno uprizoritveno formo, ki sproti vznika pred očmi občinstva. Sodelujejo trije video umetniki, dva slikarja, glasbenik in igralka, ki hkrati v živo ustvarjajo film tako, da lahko gledalci sledijo projekciji na velikem platnu, obenem pa opazujejo njegovo nastajanje: vidijo upravljanje različnih naprav, tehnične opreme in neposredno interakcijo med umetniki. Ne samo razkritje procesa nastajanja predstave, odprta scenografija in umestitev tehnične podpore, temveč tudi karakterizacija umetnikov na odru in njihovo stilizirano gibanje zbuja občutek, da je predstava spontano umetniško dejanje.  Insectotropics



**L**a *Caputxeta Galactica* is a multimedia stage show based on the well-known tale of Little Red Riding Hood. Offering a unique view of the popular story, it addresses young spectators to think about traditional values, such as friendship, loyalty, solidarity, and leads the adult audience to dip into the subconscious processes of personal formation. This multidisciplinary piece explores various modes of artistic expression, the combination of which results in a new and original expressive form that emerges in front of the audience. The show brings together three video artists, two painters, a musician and an actress, who, at the same time, create a live film in a way that the audience can enjoy both the finished work projected on a large screen and simultaneously see its making of. The spectators can follow the operation of various devices, techniques and the direct interaction between the artists, revealing not only how the show is created, the bare scenery and the technical grid but also how the characterisation of the artists and their final adjustments form the show as a spontaneous act. 

15.06.2021 > 19.00 < 16.06.2021 > 11.00 <  
Stara dvorana

Aurora Nova, Volker Gerling (DE)

**Volker Gerling**

# Portreti v gibanju *Portraits in Motion*

Portretna slikofrca *Flipbook Cinema*

12+

Premiera *Première* 2005

Predstava traja 1 uro 15 minut in nima odmora.  
*Running time 1 hour 15 minutes. No intermission.*

V angleškem jeziku z nadnapisi v slovenščini.  
*In English with Slovenian surtitles.*

Predstavi sledita pogovor in predstavitev.  
*With post-performance discussion and presentation.*

**Avtor in izvajalec Created and performed by**  
**Volker Gerling**

**Teme** hoja – trajanje – ljudje – srečanja –  
pripovedovanje zgodb – fotografija  
in film – *flipbook*

**Topics** *environment – environmental strategies –*  
*ecology – responsibility – humanity*  
*crisis – anxiety*

**V**olker Gerling je strasten ustvarjalec slikofrc in ne-umoren popotnik. Od leta 2003 je prehodil čez 4.000 kilometrov in na poti preživel več kot leto dni. Naključna srečanja z neznanci izkoristi za povabilo na obisk razstave svojih gibljivih fotografij, ob tem pa portretira skrito čarobnost na videz vsakdanjih srečanj in jih pretvarja v fotografski kino. Verjame, da se »slike naučijo hoditi, če jih nosiš naokrog«. V predstavi lista nekajsekundne albume pod kamero in podobe projicira na platno. Ob tem pripoveduje zgodbe o portretirancih, o vrzelih med podobami in prednostih počasnega potovanja. Serija očarljivih in dragocenih

utrinkov, ki jih je naključno ujel njegov fotoaparati, sproti oživi in sporoča o minljivosti trenutkov in pomembnosti medčloveških srečevanj. Avtor redno potuje, zato je predstava trajen projekt v nastajanju – dodaja fotografije in nove zgodbe z ležernim korakom sprehajalca. **1**



**V**olker Gerling is a passionate creator of flipbooks and an intrepid traveller. Since 2003, he has walked some 4,000 km on foot, inviting people to visit his travelling “thumb book cinema” exhibition and from time to time capturing the hidden magic of seemingly everyday encounters, transforming these into new photographic flipbooks. He believes that “Pictures learn to walk when you carry them around.” In his show, Gerling moves through the flipbooks with his thumb underneath a video camera and projects the images onto a screen. He tells stories about the people he portrays. In a series of enchanting and precious moments, the people he photographed come to life as he shares a gentle but profound reflection upon the transitory nature of the moment and the significance of interpersonal encounters. The author regularly walks, so his show constantly develops – he adds photographs and stories at the leisurely pace of a walker. **1**  Franz Ritschel



16. 06. 2021 > 11.00 & 19.00 <  
Tribuna na Velikem odru

Focus, ChaliWaté (BE)

**Julie Tenret, Sicaire Durieux, Sandrine Heyraud**

# Nedelja *Dimanche*

Gibalno-predmetno-lutkovna misija *A physical-object-puppetry mission*

10+

**Premiera *Première*** 22. marec 2018,  
Théâtre National Bruxelles

Predstava traja 1 uro 15 minut in nima odmora.  
*Running time 1 hour 15 minutes. No intermission.*

Predstava je brez besed.  
*Non-verbal performance.*

Na odru se kadi. *Contains smoking on stage.*

Prvi izvedbi sledi pogovor z ustvarjalci.  
*With post-performance discussion after the first show.*

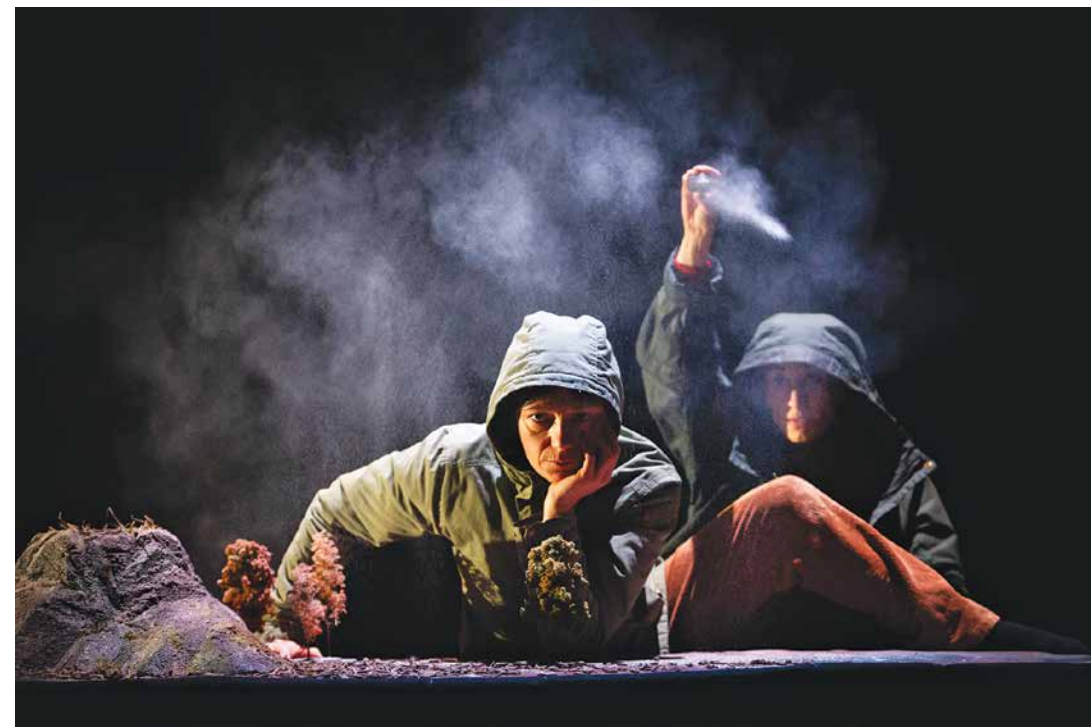
**Režiserji *Directors***  
Julie Tenret, Sicaire Durieux, Sandrine Heyraud  
**Dramaturginja *Dramaturg***  
Alana Osbourne  
**Scenografka *Set designer***  
Zoé Tenret  
**Izdelovalci scene *Set constructors***  
Zoé Tenret, Bruno Mortaignie (LS Diffusion),  
Sébastien Boucherit, Sébastien Munck  
**Avtorja lutk *Puppet designers***  
Waw ! Studios / Joachim Jannin,  
Jean-Raymond Brassinne  
**Asistenti kreacije lutk *Assistant puppet creators***  
Emmanuel Chessa, Aurélie Deloche,  
Gaëlle Marras  
**Kostumografka *Costume designer***  
Fanny Boizard  
**Oblikovalec svetlobe *Lighting designer***  
Guillaume Toussaint Fromentin  
**Oblikovalec zvoka *Sound designer***  
Brice Cannavo  
**Vodja predstave *General stage manager***  
Léonard Clarys  
**Inspicienti *Stage managers***  
Leonard Clarys z/with Isabelle Derr  
ali or Guillaume Toussaint Fromentin

**Zasedba *Cast***  
Julie Tenret, Sicaire Durieux,  
Sandrine Heyraud / Muriel Legrand,  
Thomas Dechaufour, Shantala Pèpe /  
Christine Heyraud

Teme **družina – civilizacija – narava –**  
katastrofa

Topics **family – civilisation – nature – ecology –**  
catastrophe

**N**ekoč v bližnji prihodnosti ... Človeštvo se ni prilagodilo novi ekološki stvarnosti in uradno je konec znanega sveta. Doma v središču mesta skuša družina preživeti tradicionalno skupno nedeljo. Zidovi se tresejo, zunaj divja vihar, naliv se stopnjuje, nevihta se šele dobro ogreva. Sredi klimatskega kaosa si protagonisti prizadevajo nadaljevati običajno družinsko življenje. Medtem pa si nekje drugje na planetu trije terenski poročevalci o življenju v divjini močno prizadevajo dokumentirati apokalipso. S skromno opremo snemajo zadnje še živeče vrste na planetu – divje živali na robu izumrtja. Kolektivna blaznost in popolna slepota za očitno katastrofo sta bogati temi sladko-grenkega guncanja predstave med morasto domišljijo in z dejstvi podprto resnico, za duhovit in tankočuten portret človeštva, ki ga kar iznenada presenetijo nenadzorovane sile narave. Z uporabo lo-fi zvočnih efektov, miniaturnih vozil, lutk, videa, zamrznjene mimike in izvirne fizične poustvaritve filmskega izraza predstava obravnava iznajdljivost in trmo ljudi, ki neomajno vztrajajo pri svojih starih navadah. Raje silimo v absurdne skrajnosti, kot da bi se soočili z ekološkim kolapsom. **1**



**S**ometime in the near future ... Humanity has failed to adapt to the new ecological reality. It is officially the end of the world as we know it. In a small building in the city centre, a family is about to spend their Sunday together, a family tradition. But the walls are shaking, strong winds and torrential rain rage outside, and the storm has only just begun. Amidst this climatic chaos, the protagonists absurdly attempt to maintain a normal family life. Meanwhile, somewhere else on the planet, three travelling wildlife reporters are doing their best to document the apocalypse. They film, with what little equipment they have, Earth's last living species: three wild animals on the brink of extinction. Collective insanity, blindness to the bleeding obvious; it is a rich subject for bittersweet clowning. Between dreamlike fiction and factual reality, *Dimanche* paints a witty and tender portrait of humanity surprised by the uncontrollable forces of nature. Using lo-fi FX, min-

iature vehicles, puppetry, video, deadpan mime and ingeniously simple physical recreations of film language, *Dimanche* observes the ingenuity and stubbornness of humans as they try to preserve their day-to-day habits, going to absurd extremes to keep up a sense of normalcy despite the chaos of an ecological collapse. **1** Virginie Meigné

14. 06. 2021 > 13.00 <  
Kazinska dvorana

**LUTKA MED ŽIVLJENJEM IN SMRTJO  
THE PUPPET BETWEEN LIFE AND DEATH**

Predstavitve z demonstracijo *Presentation and demonstration*

Izvajalca *Speakers*

**Ajda Rooss, Tin Grabnar**

**Lutkarstvo** je več kot 3000 let stara oblika gledališča, ki za prikazovanje zgodbe oživilja nežive predmete. V tradicionalni lutkovni umetnosti so ti predmeti – lutke – pogosto v človeški ali živalski podobi. Lutkar z dlanmi in rokami upravlja vzvode, palice in vrvice, s katerimi premika telo, okončine, glavo, včasih tudi usta in oči lutke, ob tem lahko posnema njen glas. Raznolika in raznovrstna lutkovna umetnost od izvora dalje služi zabavi, čaščenju, praznovanju, reprezentaciji, transformaciji, sodobne lutkovne prakse pa definicijo lutke in lutkovnega širijo preko meja tradicionalnih oblik, saj animirajo tudi prostor, zvok, svetlobo, snov. Lutka sledi razvoju sodobnih materialov in medijev ter njihovi fuziji, povezuje se z drugimi uprizoritvenimi zvrstmi. V vsej razsežnosti razvoja pa je njeno bistvo nespremenjeno – v temelju je oživljanje neživega, ustvarjanje lutkovne iluzije, ki združuje naturalistično in abstraktno, mrtvo in živo. Naravovarstveno-filozofsko zasnovana lutkovna predstava Tihožitje idejo oživljanja manifestira in preizkuša v potencirani obliki. Animacija ustvari iluzijo življenja z grobim posegom v realno življenje – animirana entiteta (nagačeni eksponat) je nekoč živel, nato je umrla pod človeško roko. Predstava premišljuje, kako se boriti proti prilaščanju narave, proti uporabi živali kot sredstva za zadovoljevanje človeških želja in fascinacij. Kako ohraniti življenje? ¶

**Puppetry** is a more than 3,000-year-old form of theatre that brings inanimate objects to life to show a story. In traditional puppetry, these objects – puppets – are often in human or animal form. Puppeteers use movements from hands and arms to control devices such as rods or strings to move the body, head, limbs and, in some cases, the mouth and eyes of the puppet. The puppeteer sometimes speaks in the puppet character's voice. From its origin onwards, the diverse and varied puppetry art has been used for entertainment through performance, as sacred objects in rituals, as symbolic effigies in celebrations and as a catalyst for social and psychological change in transformative arts. Modern puppetry extends the definition of puppet beyond the boundaries of traditional forms, as they also animate space, sound, light, material. The puppet adjusts to modern materials, media, and their fusion, mixing with other performing genres. In such variety, however, its essence is unchanged – at its core remains the revival of the inanimate, the creation of a puppet illusion that combines the naturalistic and the abstract, the dead and the living. The nature-preserving and philosophical performance Still Life manifests the idea of revival in a potentiated size. Animation creates the illusion of life by grossly interfering with real life – an animated entity (stuffed exhibit) once lived, then died under a human hand. The performance considers how to fight against the appropriation of nature, against the use of animals as a means of satisfying human desires and fascinations. How to preserve life? ¶

14. 06. 2021 > 16.00 <  
Kazinska dvorana

**PISMENOST ZA GLEDALIŠČE LITERACY FOR THEATRE**

Predstavitve projektov KUV v gledališču *Presentation of EU projects in theatre*

Izvajalke *Speakers* **Mojca Jan Zoran, SLOGI** – Gledališče

**Alma R. Selimović, Bunker** – Igrišče za gledališče 2.0

**Mateja Kokol, Mojca Redjko, Drama SNG Maribor** – Prvi prizor

**Jeseni** leta 2016 so po uspešno izvedenem razpisu Ministrstva za kulturo RS stekli trije petletni projekti kulturno-umetnostne vzgoje v gledališču, namenjeni razvoju inovativnih učnih okolij in prožnih oblik učenja za dvig splošnih in drugih kompetenc na področju kulture različnih ciljnih skupin s poudarkom na osnovnošolski in srednješolski populaciji. Izvajajo jih Slovensko narodno gledališče Maribor, Slovenski gledališki inštitut in zavod Bunker v okviru Operativnega programa za izvajanje Evropske kohezijske politike v obdobju 2014–2020. Operacijo sofinancirata Evropska unija iz Evropskega socialnega sklada in Republika Slovenija. V letu 2021 se projekti zaključijo, vsak pa se ob izteku usmerja tudi v zagotovitev trajnih učinkov in dostopnost vsebin v obliki publikacij in spletnih platform. ¶

**In autumn** 2016, after a successful tender by the Ministry of Culture of the Republic of Slovenia, three five-year projects of cultural and artistic education in theatre were launched, aimed at developing innovative learning environments and flexible forms of learning to raise general and other competencies in the field of culture for primary and secondary schooling population. The leaders of the projects are the Slovene National Theatre Maribor, the Slovenian Theatre Institute (SLOGI) and Bunker Institute, within the Operational Programme for the Implementation of European Cohesion Policy in the Period 2014–2020. The operation is co-financed by the European Union from the European Social Fund and by the Republic of Slovenia. In 2021, the projects are coming to a close. Thus, each has been focusing on ensuring lasting effects and content accessibility in the form of publications and digital platforms. ¶

15. 06. 2021 > 13.00 <  
Lutkovno gledališče Maribor

### MONTAŽA NA ODRU **ASSEMBLY ON STAGE**

Delavnica raznorodnih uprizoritvenih jezikov  
*Workshop of versatile performing arts expressions*  
Izvajalci Mentors **Insectotropics**

**Delavnica** poteka na odru z opremo, ki so jo izvajalci uporabili v multidisciplinarni predstavi *Neverjetno potovanje Rdeče kapice*. Udeleženci na ta način praktično izkusijo prenos fuzije novih tehnologij v uprizoritveno umetnost. Delavnica je izobraževalna in izkustvena – udeleženci se razdelijo v skupine igralcev, slikarjev, VJ-ev in praktično preizkusijo tri ustvarjalna načela skupine *Insectotropics*: RAZNORODNOST. Povezovanje več umetniških področij omogoča izvedbo številnih različic predstave, saj se umetniški in tehnični elementi lahko prilagajajo širšim okoliščinam in uprizoritvenemu prostoru, ne da bi se pri tem izgubljali celovitost, smisel in kakovost izvedbe. BLIŽINA. Gledalci so v dvorani umeščeni na isto raven kot izvajalci, zato so veliko bolj neposredno vključeni v dogodek – ne spremljajo samo končnega rezultata, temveč tudi delo v nastajanju. IZVIRNOST. Bližina pa ne omogoča samo vpogleda v proces ustvarjanja, temveč razkriva tudi scensko in tehnično opremo, izraz izvajalcev in njihova prizadevanja, da se predstava oblikuje v spontano odrsko dejanje. ¶

**La Caputxeta Galactica** to show participants the company's application for the fusion of new technologies in the performing arts. It aims to be both dynamic and educational. It is a participatory experience – participants are divided into groups of actors, painters, VJs. Participants experience three main guidelines that the company follows when creating: VERSATILITY. The combining of several artistic disciplines allows the possibility of presenting multiple versions of the show. As such, the artistic and technical requirements can be adapted as determined by the context and performance space without losing any essence of the action of diminishing the quality of the work. CLOSENESS. The fact that the artists are at the same level as the audience allows the viewers to receive the stimuli much more directly. They have observed not only the final result of the artistic process but also the work in progress. ORIGINALITY. This closeness of the performers comes into its own not only when revealing how the show is created but also the scenery and the technical set-up, as well as the characterisation of the artists and their final adjustments to form the show as a spontaneous act. ¶

15. 06. 2021 > 16.00 <  
Kazinska dvorana

### LJUBEZEN V ČASU EPIDEMIJE **LOVE IN THE TIME OF EPIDEMIC**

Predstavitve spletnih projektov *Presentation of digital projects*  
Izvajalci *Speakers*  
**Alma R. Selimović**  
in udeleženci *and participants*

**Povsod** maske, maske zunaj, znotraj in vmes, mehurčki, balončki, brezstičnost, distanca, pretnja, nevarnost, resnobnost, krivda, zoom zabave, šepeti o tistih, ki jih ni vzela bolezen, jim je pa korona odnesla projekte, delo, zaslužek in veselje do življenja. To ozračje je porodilo vprašanje, kako se počutijo v tem času gledališki ustvarjalci. Bistvo gledališča je vendar živ stik z gledalci! In se je rodil projekt PAPIR. Mogoče pa je to čas, da gledalec igralcu pove, kaj gledališče pomeni njemu? In so gledalci v času brez objemov in poljubov začeli pisati pisma igralcem (in drugim gledališkim ustvarjalcem) in jih še vedno pišejo. Pisma je mogoče prebrati na spletnem portalu slovenskega gledališča SiGledal, prvih sto, napisanih med 16. oktobrom in 31. decembrom 2020, pa je izšlo v knjigi 100 PISEM mojemu igralcu. V knjigi se drenjajo različni pristopi, slogi, ravni jezika, členitve, nagovori in podpisi – prav tako kot barvito občinstvo v nabito polnem gledališču. In igralci, ko za tesno zaprtimi gledališkimi vrati pripravljajo nove predstave na zalogo in se trudijo ostati v čim boljši kondiciji? V ZAPISIH IZ BRLOGA lahko beremo o tem. Gledališče iz svoje zgodovine pozna obdobja mirovanja in prekinitve zaradi epidemij in drugih razlogov ... nič do sedaj ga še ni ubilo. Gledališki sev je močnejši in proti njemu ni cepiva – ustvarjalci in gledalci ga gojijo in vzajemno prenašajo med seboj. ¶

**Everywhere** masks, masks outside, inside and in between, bubbles, contactlessness, distance, threat, danger, seriousness, guilt, Zoom parties, whispers about those who were not taken by the disease, but the virus took away their projects, work, earnings and joy of life. This atmosphere raised the question of how theatre creators feel at this time. The essence of theatre, however, lies in contact with the audience! And the PAPER project was born. Maybe, it is time for spectators to tell the actor what the theatre means to them? In a time without hugs and kisses, the theatre audience started writing letters to actors (and other theatre creators) and have still been writing them. The letters can be read on the Slovenian theatre web portal SiGledal, and the first hundred, written between 16 October and 31 December 2020, were published in the book 100 LETTERS to My Actor. The book is full of different approaches, styles, language levels, articulations, addresses and signatures – just like the picturesque audience in a packed theatre hall. And the actors who have been preparing new performances in stock behind closed doors and trying to stay in their best possible condition? In RECORDS FROM THE LAIR, we can read about that. The theatre knows, from its history, of dormancy and interruptions due to epidemics and other reasons ... nothing has killed it so far. The theatrical strain is more potent, and there is no vaccine against it – creators and spectators cultivate it and pass it on to each other. ¶

16. 06. 2021 > 13.00 <  
Stara dvorana

### FRAGMENTI MESTA *FRAGMENTS OF MARIBOR*

Pripovedovalska delavnica

*Story-telling workshop*

Izvajalec Mentor **Volker Gerling**

**Delavnica** je namenjena krepitvi občutka za lepoto v vsakdanjih situacijah in srečanjih. Temelji na mentorjevih popotnih in fotografskih izkušnjah ter na delu nizozemske gledališke režiserke Lotte van den Berg z naslovom *Gerucht* (*Govorica*). Udeleženci bodo sami izbrali in posamično obiskali javni prostor v Mariboru. Prepustili se bodo opazovanju, predvsem pa spremljanju občutkov, ki jih to doživetje v njih sproža. Iz opazanj, ugotovitev, spominov, vtisov, podob, pogovorov z neznanci bo vsak oblikoval (do) petminutno predstavitev v povsem svobodnem izrazu: pripoved, ples, pantomima, razstava najdenih predmetov, branje, pogovor z ljudmi z ulice, mešani žanri itd. Predstavitve, ki se ne bodo vadile in vnaprej uredile v zaporedje prikazovanja, niso namenjene uprizoritvenemu vrednotenju celotnega obiska, temveč skušajo odkriti en sam ključni trenutek izkušnje mesta, droben fragment, ki ostane za vedno. ¶ Udeleženci prejmejo uvodna navodila po ogledu predstave v torek, 15. junija. Individualnim doživetjem mesta pa sta namenjena dva termina PREBUJANJA, in sicer v torek, 15. junija, in v sredo, 16. junija, ob 10.00. V torek se udeleženci sprehodijo naokoli in raziskujejo, v sredo pa (ponovno) obiščejo eno izbrano lokacijo. ¶

**In this workshop**, the aim is to sharpen our awareness of the beauty of everyday situations and everyday encounters. Based on the mentor's work as a walking, flipbook filmmaker and the work *Gerucht* by Lotte van den Berg (a Dutch theatre director), the participants will go to a self-chosen public place in Maribor for one hour. During this time, the participants are to let themselves be gifted by what they observe, what they experience internally and/or externally. From their observations, findings, memories, inner and outer images, conversations with strangers (...), the participants should create a presentation/performance of a maximum of five minutes each. The participants freely choose the form of the presentation/performance: narration, dance, mime, presentation of found objects, reading of a text, even people from the street can be brought along, and mixed forms can also be chosen ... The performances may not be rehearsed, and no order of the performances will be set in advance. Thus, what was experienced by the participants is presented as direct and raw as possible. The aim of the performance is not to performatively "evaluate" the entire one hour that the participants have spent at their locations but to be open to the one (short or long) moment in which something essential happened. ¶ The participants will receive instructions after the performance on 15 June. There are two AWAKENING sessions dedicated to the individual experiences of the city, on Tuesday, 15 June, and on Wednesday, 16 June, both at 10:00 am. On Tuesday, participants walk around and explore, and on Wednesday, they (re)visit one location. ¶

16. 06. 2021 > 15.00 <  
Kazinska dvorana

### MLADO GLEDALIŠČE *YOUNG THEATRE*

Treking z refleksijo *Trekking reflection*

Moderatorke *Moderators*

**Nika Švab, Lara Magdič, Maja Senekovič**

**Treking** združuje poti z ljudmi in gibanje s kulturno avanturo. Zaznamuje ga počasen način premikanja – hoja –, ki pohodnikovo pozornost usmeri na podrobnosti, za katere v siceršnjem vsakodnevem hitenju nima časa. Tudi programski sklop Mlado gledališče predstavlja zapleteno pokrajino, skozi katero se pomikamo počasi in peš. Po prehojeni poti pa je čas za refleksijo, kartiranje izkušenj in katalogiziranje spoznanj. Kje vse smo bili in kaj smo doživeli? Kaj na mladem trekingu nas je zaznamovalo, spodbudilo, spremenilo? ¶

**Trekking** joins routes to people and movement to cultural adventure. It is characterised by slow travelling – walking – which directs the hiker's attention to details for which one does not have time in the usual daily rush. The Young Theatre programme also presents a complex landscape through which we move slowly and on foot. After walking the path, it is time to reflect, map experiences and catalogue knowledge. Where have we been, and what have we experienced? What has marked, encouraged and changed us on this young trek? ¶



# 56. borštnikovo

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

študentsko gledališče  
student theatre



Miroslav Krleža  
**V agoniji In Agony**  
Akademija dramske umetnosti  
Univerze v Zagrebu (HR)

Po literarni predlogi Samante Kobal  
*Based on a play by Samanta Kobal*  
**Fatamorgana Mirage**  
Akademija za gledališče, radio,  
film in televizijo Univerze v Ljubljani,  
Slovenski filmski center

Gregor Strniša  
**Ljudožerci Cannibals**  
Akademija za gledališče, radio,  
film in televizijo Univerze v Ljubljani

Dane Zajc  
**Jagababa Yagababa**  
Akademija za gledališče, radio,  
film in televizijo Univerze v Ljubljani

Bertolt Brecht & Heiner Müller  
**Strah in beda Fear and Misery**  
Akademija za gledališče, radio,  
film in televizijo Univerze v Ljubljani

Mednarodni projekt  
*An international project*  
**Minutna drama**  
**One-Minute Plays**  
Akademija za gledališče,  
radio, film in televizijo  
Univerze v Ljubljani

Po motivih dram H. Achternbuscha,  
J. Cocteauja in M. T. Blanca  
*Based on plays by H. Achternbusch,  
J. Cocteau and M. T. Blanco*  
**Mislila sem, da bo**  
**konec sveta drugačen**  
**I Thought the End of**  
**the World Would Be Different**  
Akademija za gledališče,  
radio, film in televizijo  
Univerze v Ljubljani

**Akademijski Borštnikov blog**  
**Academy Borštnik Blog**  
Akademija za gledališče,  
radio, film in televizijo  
Univerze v Ljubljani, Festival  
Borštnikovo srečanje

## Študentsko gledališče *Student Theatre*

**Študentski** program se odziva na nelagodno stanje žive gledališke kulture v aktualnem prostoru in času, ki ju zaznamujeta na eni strani kipeča nuja ustvarjati in naravna potreba po svobodi, na drugi pa s pandemijo in politično krizo hromeča socialna distanca. Usmerja se v iskanje novih možnosti gledališkega medija, premoščanje razpoka, ki nastajajo med realnostjo in simulakri. Kot gledališka ljubezen v času pandemije je predvsem povabilo občinstvu na skupno potopitev v intimne (so)ustvarjalne prostore in procese gledališča, k skupnemu doživetju nove uprizoritvene realnosti – brez odmika in na glas. ¶

**The student** programme reacts to the uneasy state of the live theatre culture in the present space and time, marked by the bursting urge to create and the natural need for freedom on the one side, and by crippling social distancing propped by the pandemic and political crisis on the other. It shifts towards searching for new possibilities of the theatre medium and bridging the gaps created between reality and simulacra. As theatre love in the time of the pandemic, it is primarily an invitation to the audience to dive together into the intimate (co-)creative spaces and processes of theatre and to partake in a shared experience of the new performing reality – without retreat and out loud. ¶

17. 06. 2021 > 19.00 <  
Stara dvorana

Akademija dramske umetnosti Univerze v Zagrebu (HR)

**Miroslav Krleža**

# V agoniji *In Agony*

Produkcija V. letnika DSG SZ ADU

A production of the 5<sup>th</sup> year of stage acting UZ ADA

**Premiera Première** marec 2021,  
Oder ADU ADA Stage

Predstava traja 2 uri in ima odmor.  
Running time 2 hours. One intermission.

Predstavi sledi pogovor z ustvarjalci.  
With post-performance discussion.

**Profesorica Professor**

doc. art. Dora Ružđjak Podolski

**Strokovni sodelavec Assistant**

Adrian Pezdirc

**Asistent režije Assistant director**

Patrik Sečen, 2. letnik DSKRR ADU

2<sup>nd</sup> year at DSTDR ADA

**Mentorja Mentors**

red. prof. art. Ozren Prohić,

izr. prof. art. Tomislav Pavković

**Svetovalki za govor Speech advisors**

red. prof. art. Ivana Legati, Lana Meniga

(nemščina German)

**Kostumografke Costume designers**

Melani Medeši, Emma Stephanie Gaunt,

Karla Kos, Karmen Polović, 2. letnik DSK TTF

2<sup>nd</sup> year at DSC TTF

**Oblikovanje svetlobe Lighting designer**

Andela Kusić, 1. letnik DSOS ADU

1<sup>st</sup> year at DSLD ADA

**Mentor** izr. prof. art. Deni Šesnić

**Producenta Producers**

David Uranjek, 1. letnik DSP ADU 1<sup>st</sup> year at DSP ADA,

Karla Abramović, 2. letnik DSP ADU 2<sup>nd</sup> year at DSP

ADA (**Mentorica Mentor** doc. art. Ana Letunić);

Giorgia Pezzolato, 2. letnik DSK TTF 2<sup>nd</sup> year at DSC TTF

(**Mentorica Mentor** doc. dr. art. Ivana Bakal)

**Fotografinja Photographer**

Dora Čaldarović

**Oblikovalka plakata Poster designer**

Matija Jandrić, 2. letnik DSVK 2<sup>nd</sup> year at DSVK

**Zahvale Thanks to**

Gavella, ZKM, Anastasija Jankovska

**Zasedba Cast**

Baron Lenbach

Dominik Dolenc

Laura Lenbachova

Lana Meniga

Dr. Ivan plemeniti Križovec Ivan von Krizovec

Kristijan Petelin

Grofica Countess Madeleine Petrovna

Laura Bošnjak

Gluhonemi berač Deaf Beggar

Patrik Sečen, k. g. as guest

**D**rama najbolj znanega hrvaškega dramatika modernizma je bila prvič objavljena v *Hrvaški reviji* leta 1928, čez tri leta je samostojno izšla v Beogradu, leto zatem (1932) pa kot osrednji del tridelnega cikla *Glembajevi* v Zagrebu. Do leta 1962 je bila dvodejanka, nato je avtor drugemu dejanju spremenil konec in dodal tretjega. Vse novejšje izdaje vsebujejo tri med seboj jasno razmejena dejanja, drama pa do danes velja za Krležovo največkrat izvajano in najboljše ocenjeno delo. 📌 Študenti so za izhodišče izbrali izvirno različico,

tisto brez tretjega dejanja. Krleževi liki so v besedilu potisnjeni na rob materialne eksistence, emocionalnih svetov in psihične celovitosti. Soočajo se intenzivno in globoko, na trenutke živalsko. Razgalijo se in razkrijejo polomljene ostanke nekdanjega titanskega sveta. Njihovi konflikti so trajni, plešejo na meji med civilno uglajenostjo in nenadzorovano emocionalnostjo. Atmosfera meščanskega salona se z eno potezo pretvori v prizorišče borbe ega na življenje in smrt, ki jo izzovejo travme iz preteklosti, nasilje, alkoholizem in ljubezen. 📌 📸 Dora Čaldarović



**T**he play by the best-known Croatian modernist playwright was first published in *Croatian Review* in 1928. It was published three years later as a self-standing edition in Belgrade and a year later in Zagreb as a part of the three-part cycle *The Glembays*. Until 1962, it was a two-act play, then the author changed the ending of the second act and added a third. All newer versions include three separate acts, and the play remains Krleža's most often produced and best-reviewed work. 📌 The students took the original version, the one without the third act, as their starting point. Krleža's characters in the text are pushed to the edge of their material existence, emotional worlds and psychological completeness. Their confrontations are deep, at times bestial. They reveal themselves and disclose the broken remnants of the erstwhile world of the titans. Their conflicts are permanent; they dance on the border between civilised manners and uncontrolled emotions. The atmosphere of a bourgeois salon changes, with a single move, into an arena where the fight of the ego is about life and death triggered by past trauma, violence, alcoholism and love. 📌

18. 06. 2021 > 17.00 <  
Mali oder

Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani,  
Slovenski filmski center, javna agencija RS

Po literarni predlogi Samante Kobal *Based on a play by Samanta Kobal*

# Fatamorgana *Mirage*

Kratka TV-drama, Oddelek za film in televizijo UL AGRFT

*A short TV drama, Department for Film and Television, UL AGRFT*

**Premiera Première 2021**

Film traja 23 minut in nima odmora.

*Running time 23 minutes. No intermission.*

Projekciji sledita pogovor z ustvarjalci in razširjena razprava. *With post-performance discussion.*

**Režiserka in scenaristka**  
*Director and screen writer*

Lana Bregar

**Direktor fotografije**  
*Director of photography*

Jure Stušek

**Montažer**

*Film editor*

Ambrož Pivk

**Scenografka**

*Set designer*

Neža Dali Novak

**Kostumografka**

*Costume designer*

Katarina Šavs

**Oblikovalka maske**

*Make-up artist*

Eva Uršič

**Producentka Producer**

mag. Jožica Blatnik

**Zasedba Cast**

Jan Filip Mramor

Tadej Klemen Kovačič

Hana Klara Kuk

**Mentorji Mentors**

Režija *Film and TV directing*

red. prof. Igor Šmid

Scenaristika *Screenwriting*

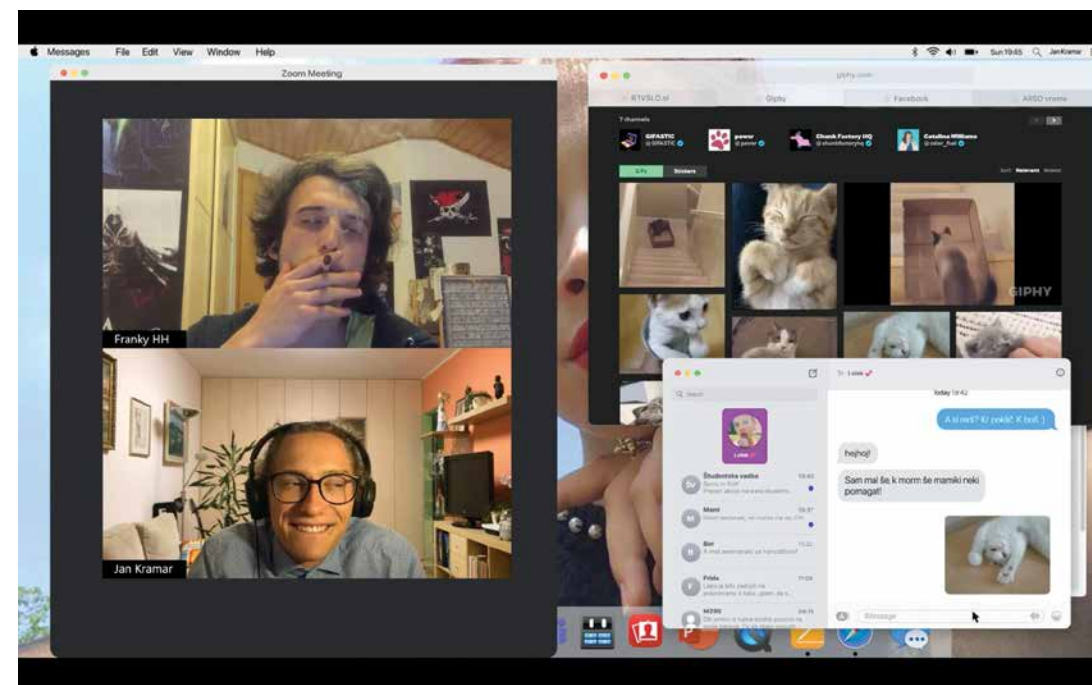
doc. Barbara Zemljič,

doc. Klemen Dvornik

Ogledu kratkega filma sledi pogovor z ustvarjalci, namenjen tudi predstavitvi online študijskih in ustvarjalnih procesov, osebnih izkušenj, ugotovitev in stališč.

*Following the screening of the short film is a discussion with the creators, also intended to present online study and creative processes, personal experiences, findings and views.*

**K**ratka TV-drama, posneta v obdobju prvega vala pandemije, obravnava spremenjene odnose, mladostniško naivno ljubezen in posledice, ki jih ta prinaša. Priznati ljubezen je že tako težko, še težje pa, če je edini način v času dolgotrajne omejitve socialnih stikov prek računalnika. Dogodke spremljamo na računalniških zaslonih treh likov: 17-letnega Jana, ki je do kraja zatrapan v prijateljico Hano, Tadeja, ki se v karanteni dolgočasi in išče zabavo, in Hane z ustaljenim dnevnim ritmom. Jan se le opogumi in želi Hani priznati ljubezen. Njegov načrt se ne odvije po pričakovanjih ... **1**



**T**he short TV drama, shot during the first wave of the pandemic, deals with changed relationships, youthful, naive love and the consequences it brings. Confessing love is hard but even harder if needed to be said online in the long-lasting period of limited social contact. The story is told on the computer screens of three characters: Jan, a 17-year-old boy, crazy in love with his friend Hana; Tadej, bored in quarantine, searching for fun; and Hana with quite a steady daily rhythm. Finally, Jan takes courage and tries to confess his love to Hana. His plan does not go as expected ... **1** Jure Stušek



19. 06. 2021 > 17.00 <  
Stara dvorana

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

**Gregor Strniša**

# Ljudožerci *Cannibals*

Produkcija 7. semestra DI in GLR UL AGRFT

*A production of the 7<sup>th</sup> semester of stage acting, theatre directing, and dramaturgy and performing arts 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

**Dramaturginja *Dramaturg***

Tery Žeželj

**Scenografka *Set designer***

Sara Slivnik

**Kostumografka *Costume designer***

Ana Janc

**Avtorja glasbe *Composers***

Ema Kobal, Martin Vogrin

**Oblikovalka svetlobe *Lighting designer***

Mojca 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

Majdalenka Lara Wolf

Srčev fant, kasneje tudi Tenente *Jack of Hearts,*

*later also Tenente* Andraž Haruer

Križeva dama *Queen of Clubs* Lana Bučevic

Pikov as *Ace of Spades* Martin Mlakar

Prior, kasneje tudi Major

*Prior, later also Major* Luka Bokšan

**Mentorice in 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

**L**judožerci so poetična drama enega najbolj samosvojih in izpovedno najmočnejših slovenskih pesnikov in dramatikov Gregorja Strniše. Avtor je igro podnaslovil kot *Mrtvaški ples* in skozenjo zarisal svet, ki ga poganjata neskončna lakota in vseprisoten strah. Druga svetovna vojna gre h koncu in revna družina na begu sredi vojne vihre

išče primeren prostor za skrivališče in bivališče. Najdejo zapuščeno kapelo, ki jo njen prior beguncem odstopi za *miren dom, spokojno spanje*. A oče Pajot, mesar in klobasnik, 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 kanibalsko logiko omogoča preživetje. Družino to nasiti in ji zagotovi mir sredi bomb in strelov, hkrati pa jih njihovo početje zavrti na plesu ironizirane ljudožerske klovnade, kjer plesalce za roke (in za vratove) držijo potrebe polnih trebuhov, izdaj, laži, mesenega poželenja in grabežljivosti. 



**C***annibals* is a poetic drama by one of the most unique and expressive Slovenian poets and playwrights, Gregor Strniša. The author subtitled the play *A Dance Macabre* and, through it, sketched a world perpetuated by endless hunger and omnipresent fear. World War II is drawing to a close, and a family of poor refugees is searching for 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, get caught in the hellish mechanism of killing, which enables survival using the sarcastic cannibalistic logic. It feeds the family and provides them with peace amidst the bombs and machine-gun fire but, at the same time, their actions spin them in the dance of the ironised cannibalistic clown carnival, where dancers' hands (and necks) are held by the needs of full bellies, betrayals, lies, carnal desire and greed.   Željko Stevančić, IFP/Arhiv CTF UL AGRFT

20. 06. 2021 > 21.00 <  
Komorni oder

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

**Dane Zajc**

# Jagababa Yagababa

Produkcija VIII. semestra DI, GLR in DSU UL AGRFT

*A production of the 8<sup>th</sup> semester of the stage acting,*

*theatre directing, and dramaturgy and performing arts UL AGRFT*

**Premiera Première** maj 2021

Predstava traja 2 uri in ima odmor.  
*Running time 2 hours. One intermission.*

Predstavi sledi pogovor z ustvarjalci.  
*With post-performance discussion.*

## Režiser Director

Živa Bizovičar

**Dramaturga Dramaturgs**

Iva Štefanija Slosar, Nik Žnidaršič

**Scenografki Set designers**

Nika Curk, Nastja Miheljak

**Kostumografka Costume designer**

Nina Čehovin

**Oblikovalec zvoka Sound designer**

Matej Kastelic

## Zasedba Cast

Gregor Klemen Kovačič

Nace, (Kravčkov) Tevž Domen Novak

Matjaž Jure Žavbi

Voranc Gašper Lovrec

Dekelca Maiden Ivana Percan Kodarin

Perkmandelc Filip Mramor

Jagababa Yagababa Tina Resman

## Mentorice in mentorji Mentors

Dramska igra in gledališka režija

*Stage acting and theatre directing*

doc. Branko Jordan, izr. prof. Jernej Lorenci

Dramaturgija *Dramaturgy*

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

**M**ladi pesnik in oglar Gregor se odloči, da bo, kljub svari-  
svarilom starejših kolegov, na kvatrno noč os-  
tal na planoti in čuval kopo. Kvatrna noč pa je polna  
skrivnosti in prevar. Gregor se  
znajde v vrtincu podob mrtvih  
oglarjev, čudnih kozlovskih  
bitji, spominov na snežne ne-  
vihte. Čez njegovo pot po svetu,  
ki je in ga ni, pa ga spremlja za-  
kleta Dekelca. Srka zadnje dihe  
z ustnic moških, ki umrejo v  
gorah. Zajčeva zadnja pesniška  
igra prepleta slovanske mitolo-  
ške figure z bogatim jezikom in  
slikovitostjo podob. Pretresljiva zgodba je polna krivde  
storjenih moralnih zločinov, ki vselej ujamejo tistega,  
ki jih je storil. Predstava se giblje med obrednim in  
ljudskim, med besedo in tišino, gledalca vodi skozi po-  
novno obujeni svet Zajčevih oseb.  Nika Curk



**Y**oung poet and charcoal burner Gregor decides, against the advice  
of his older colleagues, to stay on the plain on Ember night to guard  
the charcoal pile. The Ember night is full of mystery and deception.  
Gregor finds himself in a whirlwind of images of dead charcoal burn-  
ers, weird goat creatures, memories of snowstorms. He is accompanied  
on his last journey across the world,  
that is and isn't, by a hexed Maid-  
en who quaffs the final breaths  
of the lips of men who die in the  
mountains. Zajc's last poetic play  
intertwines mythological Slavic  
figures with a rich language and  
a wealth of images. The stirring  
tale is full of the guilt of commit-  
ted moral crimes that always catch  
up with those who committed  
them. The performance oscillates  
between ritual and folklore, be-  
tween words and silence, and leads  
the spectator through a newly re-  
vived world of Zajc's characters. 

21. 06. 2021 > 17.00 <  
Komorni oder

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

**Bertolt Brecht & Heiner Müller**

# Strah in beda *Fear and Misery*

Produkcija III. in IV. semestra DI, GLR in DSU UL AGRFT

*A production of the 3<sup>rd</sup> and 4<sup>th</sup> semesters of stage acting, theatre directing, and dramaturgy and performing arts UL AGRFT*

**Premiera Première** junij 2021

Predstava traja 3 ure 30 minut in ima odmor.  
*Running time 3 hours 30 minutes. One intermission.*

Predstavi sledi pogovor z ustvarjalci.  
*With post-performance discussion.*

## Režiser Director

Bor Ravbar, Jernej Potočan

## Dramaturgi Dramaturgs

Tajda Lipicer, Brina Jenček,  
Tilen Oblak, Nik Žnidaršič

## Scenografki Set designers

Katarina Majcen, Katarina Planinc

## Kostumografka Costume designer

Nika Dolgan, Katja Vrenko

## Koreografki Choreographers

Mina Švajger, Suzana Krevh

## Svetovalka za gib Movement consultant

izr. prof. mag. Uršula Teržan

## Svetovalka Consultant

Urška Brodar

## Avtorja video vložkov Video inserts

Katarina Majcen, Bor Ravbar

## Fotografinja in oblikovalka projekcij fotografij

*Photographer and projection designer*

Živa Brglez

## Oblikovalca luči in zvoka

*Lighting and sound designers*

Bor Ravbar, Jernej Potočan

## Producentka Producer

Mija Špiler

## Zasedba Cast

Mojka Končar, Suzana Krevh,  
Svit Stefanija, Matevž Sluga, Mina Švajger,  
Nika Manevski, Jan Slapar, Filip Štepec

## Mentorice in mentorji Mentors

Dramska igra in gledališka režija  
*Stage acting and theatre directing*

prof. mag. Sebastijan Horvat,

prof. Nataša Barbara Gračner

Dramaturgija *Dramaturgy*

izr. prof. dr. Aldo Milohnić

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

**P**rodukcija drugega letnika UL AGRFT z naslovom *Strah in beda* skozi motive besedil *Strah in beda Tretjega rajha* Bertolta Brechta ter *Bitka* Heinerja Müllerja preizprašuje pojavne oblike fašizma in načine, kako se ta skoraj neopazno zažre v vsakdanje navede, dogodke in medosebne stike, tako v polju javnega kot tudi najbolj intimnega. Brecht in Müller sicer obdelujeta zgodovinski fašizem 20. stoletja, znotraj katerega raziskujeta intimo vsakdanjih ljudi, kljub temu pa njuna tenkočutna analiza meče senco tudi v sodobnost, ko se fašizem prepogosto razumeva le kot fantom iz preteklosti. Fašizem niso le kljukasti križi, uniforme in tanki. Fašizem niso le obrito-glavci, koncerti skupine Skrewdriver in militantne navijaške skupine. Morda je še bolj nevaren tisti fašizem, ki se naseli v prestrašene ali razočarane posameznike in jih s časom spremeni v prestrašeno ali razočarano večino. Morda še bolj nevaren je fašizem, ki deluje po tihem in počasi, razrašča se za štirimi stenami in zatira upor, v zameno pa ponudi udobje. Fašizem, ki ni versko fanatičen, temveč praktičen. Nazadnje sploh ni več važno, ali masa ljudi sploh veruje v fašistično ideologijo, dovolj je že to, da se življenje slehernika podredi njegovim režimom zaznavanja in delovanja.  Živa Brglez



**T**he production of the 2<sup>nd</sup> year UL AGRFT titled *Fear and Misery* uses Bertolt Brecht's *Fear and Misery of the Third Reich* and Heiner Müller's *The Battle* to question the incarnations of fascism and the way it almost imperceptibly eats into our daily habits, events and relationships, in public and in intimate realms. Brecht and Müller talk about the historical fascism of the 20<sup>th</sup> century, within which they study the intimacy of ordinary people. Yet, their sensitive analysis nevertheless throws a shadow on the present, when fascism is too often only understood as a phantom from the past. Fascism is not just swastikas, uniforms and tanks. Fascism is not just skinheads, Skrewdriver concerts and militant sports fan groups. Perhaps more dangerous is the fascism that inhabits the scared or disappointed individuals and, in time, changes them into a scared and disappointed majority. Fascism that has no religious fanaticism, but mere practicality. In the end, it no longer matters if the mass of people even believes in the fascist ideology; it is enough that the life of everyman subdues to its regimes of perception and operation. 



22. 06. 2021 > 18.00 <  
Mali oder

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

# Minutna drama One-Minute Plays

Mednarodni projekt *An international project*

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

Uprizoritvam treh nagrajenih besedil sledi pogovor z nagrajenimi avtorji minutk in ustvarjalci uprizoritev.  
*Post-performance discussion with the awarded authors and the creators*

**Vodja projekta Project leader**

**Žanina Mirčevska**

**Režiser 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**

**Zasedba Cast**

**Gaja Filač**

**Lara Fortuna**

**Filip Mramor**

**Gal Oblak**

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 prispelih besedil precej povečalo. Prebrali so vseh petindvajset (25) enominutnih dram, ki so v roku prišle na mednarodni natečaj. Po razpravi so se soglasno odločili, da podelijo nagrade naslednjim dramam:

1. nagrada **Konec (*The End*)**. Avtorica **Author Helena Šukljan**, Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani. Mentorica **Mentor red. prof. mag. Žanina Mirčevska**.

2. nagrada **Samomorilsko sporočilo (*The Suicide Note*)**. Avtor **Author Filip Gažo**, Janačkova akademija za glasbo in uprizoritvene umetnosti (JAMU), Gledališka fakulteta v Brnu (CZ) Janáček Academy of Music and Performing Arts (JAMU), Theatre Faculty in Brno, Czech Republic.

3. nagrada **Kdo je tam? (*Who's There?*)**. Avtor **Author Tomáš Ráliš**, Akademija uprizoritvenih umetnosti v Pragi, Gledališka akademija DAMU (CZ) Academy of Performing Arts in Prague, Theatre Faculty (DAMU), Czech Republic. Mentor prof. dr. Jan Vedral.

**T**radicija kratkih uprizoritvenih besedil (od futurističnih sintez, Fluxus scores (navodil za performanse) do slavne Beckettove 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 eksperimentalnosti 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 prispelih 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: **1** Prvo nagrado podeljujemo besedilu *The End*, v katerem je avtor v do stotinke natančno izpisanem 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 in večplastni dramski formi, ima velik uprizoritveni potencial, saj napotuje k drugačnim in ambicioznejšim uprizoritvenim postopkom. Poleg tega v besedilu prepoznavamo tudi pogumno in jasno izraženo kritično držo, ob tem pa avtorjevo odločitev, da v kratko, enominutno dramsko formo vpiše gostoto celotne zemeljske zgodovine, izpostavljamo kot izjemno domiselno in produktivno. **2** 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 presentljivi iztek besedila spiše v spretni maniri, zaradi česar bralcu ni povsem jasno, ali je 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). **3** Tretjo nagrado podeljujemo besedilu *Who's there?*, v katerem protagonista 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 uprizarjanja besedila. **1**

**T**he tradition of short plays (ranging from the futuristic synthesis, Fluxus scores (instructions for performances) to Beckett's famous play *Breath*) aims for the short format to encourage authors to utilise 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 of the submitted texts did exceed the traditional framework of playwriting. Still, there were also quite a few that stood out within the otherwise traditional dramatic structure. We highlight and honour three texts as particularly successful: **1** 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 Earth's entire history into

a short, one-minute dramatic form is highlighted as highly imaginative and productive. **2** The second prize is awarded to the text *The 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 skilfully and subtly written, making the reader unsure whether the father's explanation is true or not, thus leaving room for different interpretations. We especially emphasise the well-chosen dramatic situation (birthday party), which succeeds in thickening the atmosphere of the text and dynamising its course (death and the celebration of life are separated by only a few seconds). **3** The third prize is awarded to the text *Who's There?*, in which the protagonists feel a threat from across a river. The author does not determine who exactly the protagonists are (they are referred to only as "*He*" and "*She*"), which makes it possible to interpret the text in various ways, including those with implicit political connotations. The author's refined style with a poeticised expression effectively contrasts with the otherwise intense dramatic atmosphere. The stage directions primarily focus on describing sounds, making the masterful and rich sound design especially stand out. This decision points to a multitude of ways of staging the text. **1**



22. 06. 2021 > 20.30 <  
Kazinska dvorana

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

# Mislila sem, da bo konec sveta drugačen *I Thought the End of the World Would Be Different*

Po motivih dram Herberta Achternbuscha *Susn*,  
Jeana Cocteauja *Človeški glas*, Mariana Tenconija Blanca *Izjemno življenje*  
*Based on motifs from Herbert Achternbusch's Susn, Jean Cocteau's*  
*The Human Voice, Mariano Tenconi Blanco's The Extraordinary Life*

Produkcija VIII. semestra DI UL AGRFT  
*A production of the 8<sup>th</sup> semester of stage acting UL AGRFT*

**Premiera** *Première* maj 2021,  
Moderna galerija Ljubljana

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

Predstavi sledi pogovor z ustvarjalci.  
*With post-performance discussion.*

## Prevajalci *Translators*

Dorica Nadoh *Susn*;  
Marko Bratuša *Človeški glas The Human Voice*;  
Eva Balantič, Mojca Ficko, Ines Metličar,  
Svetlana Pavlin, Iva Vogrič, Vanesa Zaman  
*Izjemno življenje The Extraordinary Life*

## Režiser *Director*

Dorian Šilec Petek  
**Dramaturg** *Dramaturg*  
Jaka Smerkolj Simoneti  
**Scenografka** *Set designer*  
Sara Slivnik  
**Kostumografka** *Costume designer*  
Tina Bonča  
**Izbor glasbe** *Music selectors*  
ustvarjalna ekipa **Creative team**

## Zasedba *Cast*

Gaja Filač  
Klara Kuk  
Lea Mihevc  
Veronika Železnik

## Mentorji *Mentors*

Dramska igra in gledališka režija  
*Stage acting and theatre directing*  
doc. Branko Jordan, izr. prof. Jernej Lorenci  
Jezik in govor *Language and speech*  
asist. dr. Nina Žavbi

Izrečena beseda postane stvar. Kot stvar začne govoriti druge stvari. Te govorijo nadaljnje in nadaljnje in nadaljnje. Božja kreacija je jezikovni postopek, stvarstvo je zgodovina imenovanih pojmov. Človek govori Boga in Bog govori človeka. Govor je popoln drugi, človekov dvojniki, človekov genij in njegov odsev; odgovor na samoto in neznosnost svobode. Govor je partner, brat, oče, ki ga potrebujemo, da smo z njim eno in v tem enem varni pred nepoznanim svetom zunaj. V kakofoniji nerazumljivega govora je moč občutiti strah pred inflacijo stvari, inflacijo besed, ki vse želijo govoriti cel svet in nobenega hkrati. Uborne besede se borijo za moč in obstoj. Usihajo in umirajo, da se iz njih rojevajo druge, za kanec siromašnejše. Padajo, kričijo, vreščijo, se govorijo v neresnico in nerazpoznavno tragedijo človekovega truda ne biti sam, ne biti gol. Biti varen. Biti poln. Želeti si konec sveta je odziv. Upanje v drugačen svet, ki ga ne bo mogoče več misliti skozi besede. Konec sveta je želja po tišini, iskanje intimnega jezikovnega soočenja s svetom, ki bi ostal po smrti besede. Nazaj v tišino. V mir. ♣

A spoken word becomes a thing. And as a thing, it starts saying other things. These things speak other and other and other things. God's creation is a linguistic procedure; reality is a history of named concepts. The human speaks God, and God speaks the human. Speech is the perfect other, the human's double, genius and reflection, a response to solitude and the unbearableness of freedom. Speech is a partner, a brother, a father, with whom we need to be one and in this oneness safe from the unknown world outside. In the cacophony of the incomprehensible speech, we can feel the fear of the inflation of things, the inflation of words that all at the same time wish to speak the entire world, and none at once. Meagre words that fight each other for power and existence. They wither and die so that others can be born out of them, just a little bit poorer. They fall and shout, scream and talk themselves into the lie and unrecognisable tragedy of the human effort to not be alone, to not be naked. To be safe. To be full. To wish for the end of the world is a response. A hope for another world that we won't be able to think through words. The end of the world is a desire for silence, a search for intimate linguistic confrontation with the world that remains outside after the word dies. Back into silence. Into peace. ♣

14.–27. 06. 2021

**AKADEMIJSKI BORŠTIKOV BLOG ▲ ACADEMY BORŠTIK 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, Nik Žnidaršič**

Blogarji in vlogarji Bloggers and vloggers

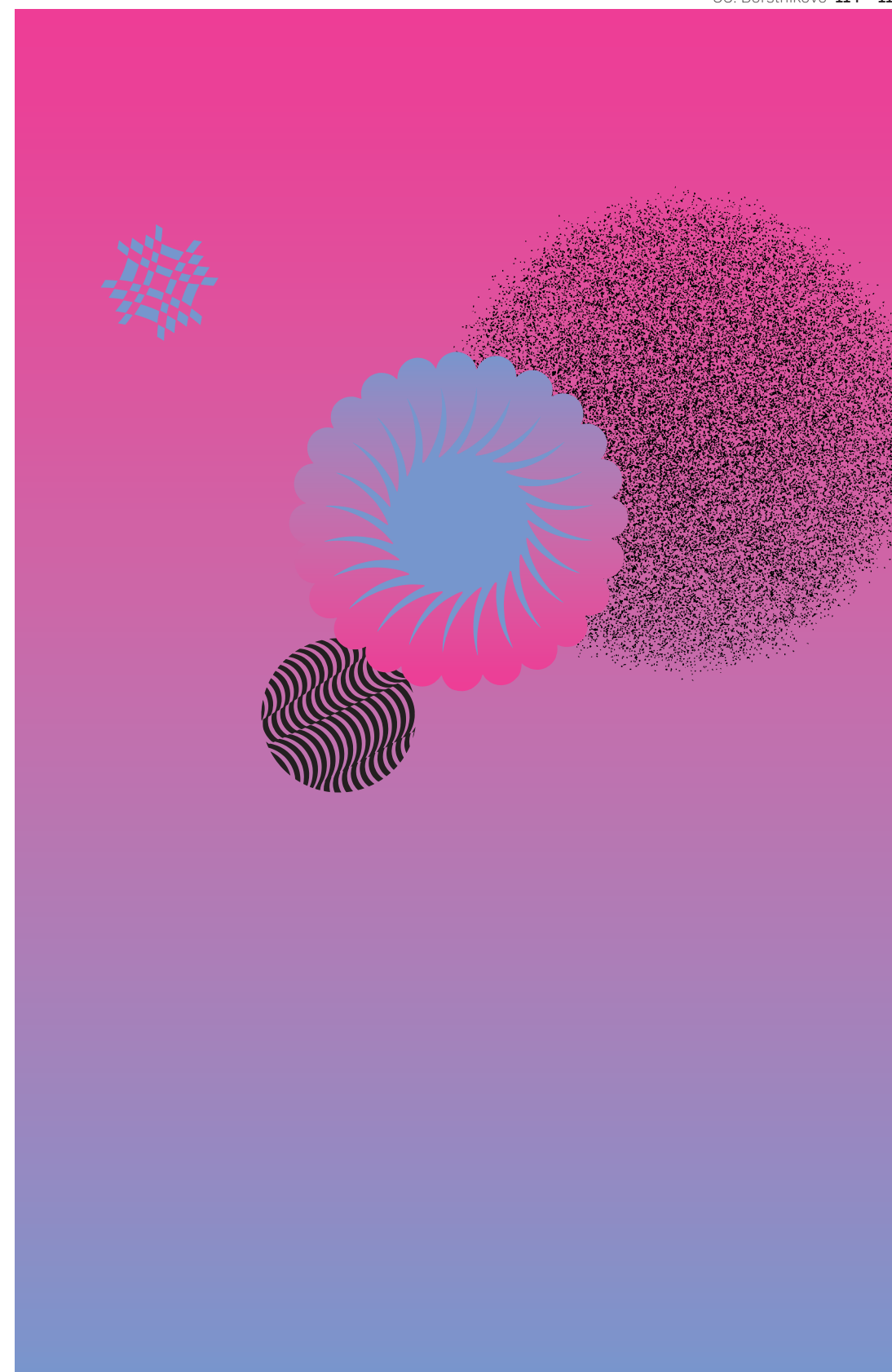
**Študenti UL AGRFT in gostje Students of UL AGRFT & guests**

Konzultanta Consultants

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

**Akademijški** Borštnikov blog z vlogom je nadaljevanje in nadgradnja projekta, ki so ga študentje UL AGRFT na pobudo festivala zasnovali in uspešno izvedli že v letih 2019 in 2020. Kreirajo in urejajo ga študentke in študenti Oddelka za dramaturgijo in scenske umetnosti v sodelovanju s študenti vseh smeri. Vključuje raznorodne besedilne vrste, avdio in video formate ter fotografije. Nadgrajujejo jih tematski pogovori po predstavah študentske selekcije festivala. Namen projekta je živa in živahna festivalska refleksija, sveža v premisleku in suverena v stališču, ki zagotavlja vključevanje študentov v profesionalno okolje. ¶

**Academy** Borštnik Blog with a vlog is a continuation and an upgrade of the project that the UL AGRFT students conceived and realised successfully in 2019 and 2020. 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. ¶



# 56. borštnikovo

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

## dodatni program other events

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

Vasko Atanasovski  
**Adrabesa Quartet**  
Koncert *A concert*

Insan  
Koncert *A concert*

SLOGI, Knjižnica MGL, Zavod Maska,  
Festival Borštnikovo srečanje  
**Slovenski gledališki založniki**  
**Slovenian Theatre Publishers**  
Knjižni sejem *A book fair*

Ana Pandur, Damir Avdić  
**Črni zvoki**  
**Black Sounds**  
Plesno-glasbena predstava  
*A dance and music performance*  
PKD Flamenko, Ana Pandur &  
Založba Sanje

Matjaž Zupančič  
**Zadnje drame**  
**Latest Plays**  
Predstavitev knjige *A book presentation*  
V sodelovanju z UL AGRFT

Anja Zag Golob & Drago Ivanuša  
**da ne da ne bo več prišla ...**  
**not that she won't come again ...**  
Koncert poezije  
*A poetry concert*

Združenje dramskih umetnikov  
Slovenije  
**Pogoji za ustvarjalnost -**  
**projekcija izgubljenega prostora**  
**Conditioning Creativity -**  
**An Outline of the Lost Space**  
Okrogla miza *A round table discussion*

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

Gledališče Ane Monro  
**Cirkus Korona Circus Corona**  
Interaktivna ulično-gledališka predstava  
*An interactive street-theatre show*

Evropska gledališka konvencija (ETC)  
**Renesansa Renaissance**  
Video projekt *A video project*  
V sodelovanju z evropskimi gledališči

Festival Borštnikovo srečanje & ETC  
**V iskanju renesanse:**  
**Gledališče in digitalno**  
**Seeking Renaissance:**  
**Theatre and Digitality**  
Mednarodno omizje  
*An international panel discussion*

Tomaž Hostnik &  
**Nerodnozabavni ansambel**  
Koncert *A concert*

Petra Pogorevc  
**RAC, biografija Radka Poliča**  
**RAC, A Radko Polič Biography**  
Predstavitev knjige  
*A book presentation*  
V sodelovanju  
z založbo Beletrina

Rok Vevar  
**Ksenija, Xenia**  
Predstavitev knjige  
*A book presentation*  
V sodelovanju  
z Zavodom Maska

**Silence**  
Koncert *A concert*

**Rajzefirbčni sprehodi**  
**Culturally Curious with Rajzefiber**  
V sodelovanju  
z Rajzefibrom in Živimi dvorišči

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

**Brencl banda**  
Koncert *A concert*  
V sodelovanju  
s Festivalom Lent

**Uršula Ramoveš & Fantje**  
**z Jazbecove grape**  
Koncert *A concert*



15. 06. 2021 > 21.00 <  
Mali oder

**MARIA KECK & TOMAŽ PAČNIK ► EX AURO**

Glasbenoplesni projekt *A dance and music project*

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



V sodelovanju  
*In collaboration with*  
**Zavod MOJa Kreacija**

**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 predstavljata mešanico flamenka ter ostalih, z njim povezanih *eksotičnih* glasbenih zvrsti. 📍 Maria Keck je umetnica iz Madžarske, ki je dolga leta živela in delovala v Španiji. S plesom in glasbo je prepotovala dobršen 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 najdeta 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, energija 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. 📍

17. 06. 2021 > 21.00 <  
Lutkovno gledališče Maribor

**VASKO ATANASOVSKI ADRABESA QUARTET**

Koncert *A concert*

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



Izvajalci *Musicians*  
**Vasko Atanasovski** kompozicije, saksofon, flauta *compositions, saxophone, flute*  
**Simone Zanchini** (IT) akordeon *accordion*  
**Žiga Golob** kontrabas *double bass* **Marjan Stanič** bobni *drums*  
Posebni gost *Featuring*  
**Ariel Vei Atanasovski** violončelo *cello*

**Kvartet Adrabesa** sestavljajo glasbeniki, ki jih je za snemanje novega albuma *Phoenix* združil mednarodno uveljavljen skladatelj in saksofonist Vasko Atanasovski z izjemnim glasbenim opusom, znan po mojstrskem obvladovanju številnih glasbenih zvrsti. Podobno velja za ostale člane kvarteta, začeni s izvrstnim italijanskim akordeonistom Simonejem Zanchinijem, ki že skoraj dvajset let nastopa z Vaskom, dvakrat (2016, 2021) je prejel italijansko nagrado Orpheus za najboljši jazz album. Ritmično sekcijo predstavljata bobnar Marjan Stanič in kontrabasist Žiga Golob, prav tako stalna izvajalca Vaskove glasbe. Pestri glasbeni zasedbi se pridružuje Vaskov sin Ariel Vei, violončelist, skladatelj in prejemnik mednarodnih nagrad. Zasedba bo predstavila skladbe z novega albuma *Phoenix*, izdanega pri uveljavljeni newyorški založbi MoonJune. Album je prejel vrsto odličnih mednarodnih kritik, zato si lahko obetamo vrhunsko zvočno potovanje v izvedbi glasbenih mojstrov. 📍 Matjaž Vrečko

**The Adrabesa Quartet** consists of musicians whom internationally renowned composer and saxophone player Vasko Atanasovski, an artist with an exceptional musical opus, known for his mastery of different musical genres, gathered to record the new album *Phoenix*. The other quartet members are equally accomplished musicians: the excellent Italian accordionist Simone Zanchini, who has been performing with Atanasovski for almost twenty years, and twice (in 2011 and 2016) won the Italian Orpheus Award for the best jazz album; the rhythm section with drummer Marjan Stanič and bass player Žiga Golob, both long-term performers of Atanasovski's music, and Vasko's son Ariel Vei, an international award-winning cellist and composer. The band will present music from the new album *Phoenix*, issued on the renowned New York label MoonJune. The album has received some excellent international reviews; thus, we can expect a superb sound journey performed by masters of music. 📍

18. 06. 2021 > 22.00 <  
Vetrinjski dvor

## SLOVENSKI GLEDALIŠKI ZALOŽNIKI ► SLOVENIAN THEATRE PUBLISHERS

Knjižni sejem A book fair

**Slovenski** gledališki založniki je bila vzpostavljena leta 2016 z namenom, da poveže slovenske založnike, ki izdajajo strokovno literaturo s področja uprizoritvenih umetnosti. Sprva so želeli doseči večjo vidnost na velikih založniških prireditvah, kakršni sta Slovenski knjižni sejem in Slovenski dnevi knjige, sčasoma pa so se začeli vse bolj zavedati tudi dejstva, da jih kljub specifikam založniških programov vežejo vsebinske in produkcijske sorodnosti, pa tudi skupno bralno občinstvo. Prav posebej jih družijo vloga na izdajateljskem področju, lahko bi rekli, da gre za manjšinsko pozicijo, saj gledališki založniki s svojo izdajateljsko politiko v prostor pogosto vnašajo nevidne, obrobne in nišne vsebine, ki se ob raznovrstnih populizmi vse teže borijo za obstanek in že s svojim vztrajanjem močno prispevajo k širitvi založniške krajine. V tem je zagotovo nekaj temeljno političnega. 📖 Družijo pa jih tudi posebnost, da se nobena od gledaliških založb ne ukvarja izključno z izdajanjem knjig, temveč so vpete v širše sisteme, saj delujejo pod okriljem zavodov in institucij, ki se ukvarjajo tudi s produkcijo, arhiviranjem ter festivalsko in pedagoško dejavnostjo na področju uprizoritvenih umetnosti. To pomeni, da si prostor za izdajanje knjig vedno znova nekako odščipnejo in si ga izborijo. Njihovo sodelovanje se vse bolj prepleta tudi vsebinsko, v tem približevanju pa še vedno ohranjajo temeljno medsebojno razliko, saj skupno prihodnost vidijo prav v ločenih strateških obravnavah heterogenosti odrskih praks in njihovih interdisciplinarnih navezav. 📖 V SLOGI poleg zbirke Dokumenti, *Slovenskega gledališkega letopisa* ter znanstvene revije za teorijo scenskih umetnosti *Amfiteater* (v sozaložništvu z UL AGRFT) izdajajo tudi monografske študije o slovenskih gledaliških ustvarjalcih, gibanjih in fenomenih. V knjižnici MGL, ki deluje pod okriljem Mestnega gledališča ljubljanskega, izdajajo izvorna in prevodna strokovna dela s področja sodobnega gledališča, plesa, performansa in drugih oblik uprizoritvenih umetnosti, obenem pa raziskujejo pristope k arhiviranju in zgodovinenju slovenske gledališke prakse. Knjižni program Maske sestavljajo zbirke TRANSformacije, Mediakcije in Posebne izdaje, ki vsaka po svoje pokriva široko razvejano področje sodobnih scenskih umetnosti, od gledališča, sodobnega plesa in baleta do performansa, multimedijske ter novomedijske umetnosti, ter družbene in politične teorije. Založniška dejavnost zavoda Emanat obsega zbirke Prehodi, Prehodi

**The Slovenian** Theatre Publishers network was established in 2016 to connect Slovenian organisations that publish professional and academic literature in the field of performing arts. Their initial goal was to achieve greater visibility at large publishing events, such as the Slovenian Book Fair and Slovenian Book Days. In time, they realised that despite the specifics of their publishing programmes, they are similar in content and production and share the same pool of readers. As publishers, they are further connected through their minority position in the publishing market: theatre publishers' programming policies often introduce the invisible, marginalised and niche contents that have to fight for survival alongside different populist topics. Thus, their sheer perseverance contributes significantly to the expansion of the publishing landscape. Indeed, within this stance lies something fundamentally political. 📖 Another thing they have in common is that, as theatre publishers, they are not exclusively publishers but parts of comprehensive systems operating under the umbrella of institutions that are also producers, archivists, festival organisers and educators in the field of performing arts. They must therefore carve their space in publishing and fight for it over and over. Their collaboration is increasingly more intertwined contentwise yet still manages to retain their fundamental differences. They see the common future in the separate strategic studying of the heterogeneity of performing practices and their interdisciplinary connections. 📖 In addition to the Documents collection, *the Slovene Theatre Annual and Amfiteater Journal of Performing Arts Theory* (co-published with the UL AGRFT), the Slovenian Theatre Institute (SLOGI), also publishes monographs about theatre artists, movements and phenomena. The MGL Library Book Collection, which is a part of the Ljubljana City Theatre, publishes original and translated works in the fields of contemporary theatre, dance, performance art and other stage arts. They also research approaches to archiving and historicising Slovenian theatre practice. Maska Institute's book programme consists of the series TRANSformations, Mediactions and Special editions, each in its own way covering the broad and diverse field of contemporary performing arts, from theatre, contemporary dance and ballet to performance, multimedia and new media arts and social and political theory. The publishing activities of Emanat Institute consist of the series Transitions, Transitions XS and Kamizdat. They are

XS in Kamizdat, namenjena pa je izdajanju domačih in prevodnih strokovnih del s področij, ki so na različne, tudi potencialne načine prepletena s plesom. 📖 Festival Borštnikovo srečanje ob programskih publikacijah od leta 2018 izdaja edicijo *Borštnikov prstan*, občasno pa tudi posebne in priložnostne knjižne izdaje. Zbirka *Borštnikov prstan* je posvečena poglobljeni predstavitvi prejemnic in prejemnikov najpomembnejše slovenske nagrade za igralsko ustvarjalnost – Borštnikovega prstana. 📖

dedicated to original and translated works in fields that in various – even only potential – ways intertwine with dance. 📖 The Maribor Theatre Festival, along with programme publications, has been publishing the *Borštnik Ring* edition since 2018 and occasionally special book editions. The *Borštnik Ring* collection is dedicated to an in-depth presentation of the recipients of the most important and prestigious Slovenian award for lifetime achievements in acting – the Borštnik Ring Award. 📖

18. 06. 2021 > 22.00 <  
Vetrinjski dvor

### INSAN

Koncert *A concert*

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



Izvajalci Performers

**Benjamin Krnetić** vokal vocals

**Lara Vouk** sintetizator synthesiser

**Miha Možina** pozavna, sintetizator trombone, synthesiser

**Voranc Boh** bas bass

**Matija Kuzman** bobni drums

**Kolektiv** igralcev se je kot glasbena skupina Insan prvič zbral na debati po izpitu zimskega semestra ljubljanske AGRFT in se prvič sestel ob koncu leta 2014. Skozi kreativno džemanje in eksperimentiranje, ki se je na začetku še spogledovalo z zapuščino jugoslovanskega novega vala, nato pa z vedno bolj smelim subvertiranjem popa, trapa in hardcora, je skupina kmalu našla uravnoteženo zvočno podobo, v kateri svojevrstno harmonično sobivajo analognost Rolandovih sintetizatorjev, ritmična surovost bobnov in prožna manipulacija na softveru temelječe zvočnosti. Koncert skupine Insan, po izbruhu pandemije koronavirusa v nekoliko spremenjeni zasedbi, predstavlja avtorsko glasbo z debitantskega albuma *Insan & grupa Ljudi*, ki je izšel pri zagrebški založbi Više manje zauvijek. Tematsko izpostavlja razpetost dveh različnih ideologij ljubezni, ko subjekt ne prenese spoznanja o lastni sebičnosti. Trivialni elementi sodobne eksistence se vpenjajo v koordinate iznajdevanja poezije od plemenite in z melanholijo prežete želje po predruženosti stvarnosti vse do nepremišljenega eskapizma ter preverjanja lastne svobode in prihodnosti. 📍 Asiana Jurca Avc

**A collective** of actors first gathered in the Insan group during a debate after the winter term exams at UL AGRFT and first rehearsed at the end of 2014. Through creative jamming and experimenting, which in those early stages still flirted with the legacy of the Yugoslav New Wave, but then shifted to the increasingly brave subversion of pop, trap and hardcore, the group soon found a balanced sound identity, in which a unique, harmonious symbiosis is created between the analogue Roland synthesizers, the rhythmical crudeness of drums, and the flexible manipulation of software-based sonority. The concert of the group Insan, which has since the breakout of the pandemic appeared with a changed line-up, will present their music from the debut album *Insan & grupa Ljudi*, which came out on the Zagreb record label Više manje zauvijek. Thematically, it focuses on the division between two different ideologies of love, when the subject cannot bear the knowledge of their own selfishness. Trivial elements of contemporary existence attach themselves to the coordinates of inventing poetry from the noble and melancholy-imbued desire to changing reality all the way to the careless escapism and testing one's own freedom and future. 📍

19. 06. 2021 > 21.30 <  
Sodni stolp

### ANA PANDUR & DAMIR AVDIČ ČRNI ZVOKI ► BLACK SOUNDS

Plesno-glasbena predstava po motivih predavanja *Duende: igra in teorija* Federica Garcie Lorce  
*A dance and music performance based on motifs by Federico Garcia Lorca's lecture Play and Theory of the Duende*



Premiera *Première* 29. september 2020, Divaška jama

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

Avtorica koncepta, koreografinja *Concept, choreography* **Ana Pandur**

Soavtor koncepta, avtor glasbe in besedila *Concept co-author, music and lyrics* **Damir Avdič**

Izvajalca Performers **Ana Pandur, Damir Avdič**

Konceptualni sodelavec *Concept collaborator* **Sebastijan Horvat**

Oblikovalec svetlobe *Light designer* **Mitja Novak**

Oblikovalec zvoka *Sound designer* **Daniel Bauman**

Avtor videa *Video* **Tomaž Pavković**

Fotograf *Photographers* **Drago Videmšek, Darja Štravs Tisu**

**S Črnimi zvoki** se podajamo v raziskavo polj svobode, upora veljavni konvenciji, presečišča trenutka osebnega in resničnega v ustvarjalnem aktu in njunih implikacij v družbenem. Lorcovo besedilo kot navdih in idejna podstat osmišlja osrednjo temo v paradoksalnem razmerju sprejemanja pomena, ki je bilo besedilo deležno v 20. stoletju, s poudarkom na ponavljanju zgodovine. Izpovedovanje (nad)žanrske svobode, iskanje smisla in lepote znotraj danih razmer – ali pa njim navkljub – je ključno. Predstava *Črni zvoki* nadaljuje in pogloblja misel predstave *Firebird* Ane Pandur, ki tematizira večno vračanje enakega in hrepenenje po svobodi v letenju. Lorca v naslovu predavanja kot izhodišče postavlja igro, ki ima (kot vsak sistem) tudi možnost napake oziroma zdrsa, trenutnega zamika, ki odpira nove horizonte in nosi transformativen potencial, odpira polje nove svobode in vodi v novo igro. Istočasno lahko zdrs privede do ideološke subverzije, ki lahko novo nastalo igro sprevrže v orodje in predmet manipulacije. V iskanju presečišča med dvema svetovoma, kjer je bližina konca-smrti zmeraj že vnaprej predvidena, bodisi zaradi produkcijskih, ideoloških ali političnih razlogov, predstava odpira vnovičen premislek o pomenu posledic ideološke zlorabe ustvarjalne misli. 📍 Darja Štravs Tisu

**With Black Sounds**, we venture into the research of the fields of freedom, revolt against the existing convention, the crossroads of the personal and the real in the act of creation and their implication within the societal. Expressing the freedom that transcends genre, searching for meaning and beauty within the given circumstances – or despite them – is the key. *Black Sounds* continues and deepens the thought of Ana Pandur's *Firebird*, which thematises the eternal return of the same and the longing for the freedom that comes with flying. In the title of his lecture, Lorca starts with *play*, which (as any other system) has the possibility of mistake or lapse, a momentary delay that opens new horizons and carries transformative potential, opens a field of new freedom and leads towards new play. At the same time, this lapse can bring about ideological subversion that can turn the play into a tool and subject of manipulation. In search of the intersection between the two worlds, where the nearness of the end-death is always anticipated, be it for the production, ideological or political reason, the production opens a new reconsideration about the meaning of ideological abuse of creative thought. 📍



20. 06. 2021 > 18.00 <  
Kazinska dvorana

**MATJAŽ ZUPANČIČ:  
ZADNJE DRAME ► LATEST PLAYS**

Predstavitel knjige na Festivalu Borštnikovo 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.*

**Matjaž Zupančič** (r. 1959), režiser in dramatik, profesor režije na Akademiji za gledališče, radio, film in televizijo, je eden najbolj plodovitih gledaliških ustvarjalcev pri nas. Od sedemnajstih iger, ki jih je napisal, jih je kar pet dobilo Grumovo nagrado za najboljše izvirno dramsko besedilo. Dela so bila prevedena 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 tragikomičnega, 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. ¶

20. 06. 2021 > 21.00 <  
Sodni stolp

**ANJA ZAG GOLOB & DRAGO IVANUŠA  
DA NE DA NE BO VEČ PRIŠLA ... ► NOT THAT SHE WON'T COME AGAIN ...**

Koncert poezije *A poetry concert*

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

Izvajalca *Performers*

**Anja Zag Golob** poezija, glas *poetry, voice*

**Drago Ivanuša** glasba, klavir, računalnik, teremin *music, piano, computer, theremin*

**Koncertni** projekt pesnice Anje Zag Golob ter skladatelj in pianista Draga Ivanuše je nastal poleti 2020. Navdihnilo ga je prijateljstvo med umetnikoma, predvsem pa pesničina zadnja zbirka z naslovom *da ne da ne bo več prišla* (samozaložba, 2019). Projekt presega zgolj branje ob glasbi, glasbo obravnava kot poezijo, v poeziji pa raziskuje melodičnost in ritmičnost. Skladatelj je pri ustvarjanju navdihoval pesničin izraz, poseben način interpretacije: ritmiziranje, glasovne nianse, glasbenost avtoričinega izraza. Klavirju je postopoma dodajal druge elemente, kot so računalnik, sintetični zvoki, posnetek pesničinega gla-

**The concert** project by poet Anja Zag Golob and composer and pianist Drago Ivanuša was conceived in the summer of 2020. It was inspired by the friendship between the two artists and, particularly, by the poet's latest collection *not that she won't come again* and *not that it won't burn me* ... (self-published, 2019). The project goes beyond a mere reading with music; it treats music like poetry and, in poetry, researches the melody and rhythm. The composer was inspired by the poet's expression, her special interpretation style: rhythm, vocal nuances, the musicality of her expression. He gradually added other elements to the piano, such as computer, synthetic sounds, the recording of the poet's

su, glas glasbenika, pa tudi enega najstarejših elektronskih instrumentov – teremin. Rezultat pesniško-zvočne fuzije je barvita paleta zvokov in šumov, med katerimi se sprehajajo besede in glasovi, glasba in poezija tvorita novo umetniško materijo z drugačnim pomenom in estetsko razsežnostjo. ¶

voice, the voice of the musician, and also one of the oldest electronic instruments – the theremin. The result of the poetry-sound fusion is a colourful palette of sounds and noises, among which the words and voices saunter and where the music and poetry create a new artistic matter with a different meaning and aesthetic dimension. ¶

21. 06. 2021 > 11.00 <  
Vetrinjski dvor

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

Moderatorica pogovora *Discussion moderator* **Katarina Stegnar**

Okrogla 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 neprijazni 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, dramatik 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 mahujemo 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. ¶

22. 06. 2021 > 8.00 & 13.30 <  
Vetrinjski dvor

Društvo gledaliških kritikov in teatrologov Slovenije (DGKTS)

Mednarodni simpozij *An international symposium*

**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**

Simpozij traja 8 ur in ima en odmor. *Running time 8 hours. One intermission.*

Avtorja *Authors* **dr. Tomaž Krpič** in **mag. Alja Lobnik**

Udeleženci *Participants* **dr. Bojana Kunst** (DE), **dr. Bryce Lease** (US), **Ophelia Huang** (CN), **dr. Laura Gemini, Giovanni Boccia, Stefano Brilli, Francesca Giuliana** (IT), **dr. Ivan Medenica** (RS), **Renida Baltrusaitytė** (LT), **dr. Maja Šorli** (SI), **Pia Brezavšček** (SI), **Rok Vevar** (SI), **Jasmina Založnik** (SI)

**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 poznem 19. in celotnem 20. stoletju. Prav nasprotno, kajti šele na ozadju novih medijev lahko sedaj v celoti cenimo tesno razmerje med gledališčem in njegovim občinstvom. Toda neobhodnost sinhronizacije 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, vendar tokrat ne le lokalno, temveč tudi globalno. Gledališki svet se je dobesedno zaustavil. Ni (bilo) prvič, da so (bila) gledališča zaprta zaradi izbruha pandemije. Tej relaciji lahko sledimo daleč v zgodovino. Od Williama Shakespeara do Antonina Artauda so številni gledališki učenjaki, kritiki in ustvarjalci snovali drame, vizije, koncepte in teorije, v katerih so obravnavali posledice nalezljivosti v gledališču in gledališča samega, ne da bi pri tem podali dokončni odgovor. ¶ Simpozij 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 mukotrpno odkrivanje novih estetskih praks, s katerimi bi gledališču povrnilo nedavno izgubljeno uprizoritveno moč in s tem povzročili njegov zagon. Mnogi umetniki se soočajo še 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 brezbrizen, 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 outbreak 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 ubiquitously. 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 have 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. ¶

23. 06. 2021 > 09.00 & 11.00 <  
24. 06. 2021 > 17.00 & 20.00 <  
Domovi Danice Vogrinec

**GLEDALIŠČE ANE MONRO  
CIRKUS KORONA ► CIRCUS CORONA**

Interaktivna ulično-gledališka predstava *An interactive street theatre show*

Premiera *Première* 7. maj 2021, Dvorišče stanovanjske soseske BS3, Ljubljana-Bežigrad

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

Režiser, scenarist *Director, screenwriter* **Goro Osojnik**

Kostumografinja, snemalka *Costume designer, Camerawoman* **Tina Žen**

Izvajalci *Performers*

**Goro Osojnik, Tea Vidmar, Ankica Radivojevič, Matjaž Ocvirk**

**Cirkus Korona** je atraktiven interaktiven šov svetovno znanega družinskega cirkusa Anabele M., prve in edine originalne bradate ženske. Člani tega nenavadnega cirkusa – Anabelin prapravnuk, cirkuški direktor in oče familije Alessandro M., njegov s čistočo obsedeni brat Džezva M., primadona in *wannabe* hči Anastazija M., nečakinja Magda M. z razklano glavo ter s streamanjem obsedena deloholična posvojenka Valentina M. – so posebnosti, ki trdijo, da je *Cirkus Korona* mešanica komedije, drame absurda in freak showa, skratka zrcalna slika realnosti, v kateri živimo že dobro leto dni. Zbrana družina na zabaven in lahko način obravnava občutke, stiske in konkretne bivanjske situacije, s katerimi se vsakodnevno soočamo v času korone, ko je življenje postalo cirkus. Predstava v produkciji Gledališča Ane Monro začenja projekt sosedskega gledališča *Art Yard*, ki bo povezal ulične ustvarjalce in prebivalce lokalnih stanovanjskih skupnosti. Projekt je zrasel iz protikoronskega ukrepa – serije umetniških intervencij *Ana pod oknom*, ki so jih spomladi 2020 izvajali na dvoriščih stanovanjskih sosesk v Ljubljani, da bi kljub omejitvam ostali v živem stiku z občinstvom na domačih oknih in balkonih. Uprizoritve bodo tudi v prihodnje neposredno predvajane v večkanalnem spletnem prenosu na platformi SIMS ([sims.anamonro.si](https://sims.anamonro.si)). ¶

**Circus Corona** is an attractive, interactive show by the world-famous family circus of Anabela M., the original bearded woman. The members of this unusual circus – Anabela's great-great-grandson, the circus director and patriarch Alessandro M., his cleanliness-obsessed brother Džezva M., prima donna and wannabe daughter Anastasia M., niece Magda M. with a split head, and streaming-obsessed workaholic and adopted daughter Valentina M. – are eccentrics consider the show as a mixture of comedy, absurd drama and freak show – in short, it is the spitting image of the reality in which we have been living for more than a year. The show aims to address in a fun and easy way the feelings, hardships, and unique situations that we face every day during the corona pandemic when life has literally become a circus. The show, produced by the Ana Monro Theatre, has launched their neighbourhood theatre project, *Art Yard*, that connects street artists and residents of local communities. This project grew out of the series of artistic interventions *Ana Under the Window*, carried out by the Ana Monro Theatre to stay in live contact with the audience, who could watch the performances from their windows and balconies of their homes. The performances took place in the courtyards of residential neighbourhoods in Ljubljana in the spring of 2020. Individual performances of the show will be broadcast live in a multi-channel web-cast on the SIMS platform ([sims.anamonro.si](https://sims.anamonro.si)). ¶

23. 06. 2021 > 18.00 <  
Kazinska dvorana

## V ISKANJU RENESANSE: GLEDALIŠČE IN DIGITALNO ► SEEKING RENAISSANCE: THEATRE AND DIGITALITY

Mednarodno omizje o (digitalni) prihodnosti gledališča  
An international panel discussion about the (digital) future of theatre  
Moderator *Discussion moderator* Rok Bozovičar

**Gledališče** in mediatizacija imata kar zajetno skupno zgodovino, a je pandemija COVID-19 ponovno in bolj radikalno zastavila vprašanje gledališča in digitalizacije. *Renesansa* v naslovu tako ni ciničen ali posmehljiv komentar stanja, v katerem se je znašlo gledališče, temveč v pričakovanju odpiranja in možnosti digitalnega prehoda, ki ga tematizira tudi istoimenski projekt Evropske gledališke konvencije (European Theatre Convention), označuje morebitne spremembe in premike znotraj umetniškega polja. Mednarodno omizje bo pretresalo vprašanja gledališča v digitalni dobi, digitalnosti v gledališču, učinkov in posledic streamizacije gledališča ter spremenjenih relacij in pozicij publike ter javne sfere. ¶ V sodelovanju z Evropsko gledališko konvencijo (ETC) ¶

**Theatre** and mediatisation share a relatively long history, but the COVID-19 pandemic has once again and more radically posed the question of theatre and digitalisation. *The Renaissance* in the title is thus not a cynical or scornful commentary on the situation in which theatre finds itself but – in the expectation of the opening and possibility of the digital transition that is thematised by the eponymous project of the European Theatre Convention – marks the potential changes and shift in the field of arts. The international panel will debate questions about theatre in the digital era, the digital in theatre, the effects and consequences of the live streaming of theatre and the changed relations and positions of the audience and the public sphere. ¶ In collaboration with the European Theatre Convention (ETC) ¶

14. – 27. 06. 2021  
Medetaža SNG Maribor

Evropska gledališka konvencija – *European Theatre Convention*  
**RENESANSA RENAISSANCE**

Video projekt *A video project*  
22 GLEDALIŠČ. 18 EVROPSKIH DRŽAV. 250 UMETNIKOV.  
22 THEATRES. 18 EUROPEAN COUNTRIES. 250 ARTISTS.

**Renesansa** (Renaissance) je veliki mednarodni projekt Evropske gledališke konvencije (ETC), največje mreže javno financiranih gledališč v Evropi, v katerem sodeluje dvaindvajset gledališč iz osemnajstih evropskih držav. Vsak udeleženec se predstavi s petminutnim filmom, odzivom na dramatični klic po renesansi. Omenjeno zgodovinsko obdobje je zaznamovala eksplozija ustvarjalnosti, ki je pregnala temen in kužen srednji vek, pri tem pa se je razplamtela v raznoliko in bohotno čaščenje lepote, modrosti, znanosti in arhitekture. Renesansa je bila prav tako čas dramatičnih sprememb, pretresov in naglih prelomov obstoječih družbenih vzorcev, saj se je v tem obdobju zgodil temeljit premik evropske misli v napoved novega duha časa (zeitgeist). ¶ V kontekstu projekta lahko renesanso razumemo dobesedno kot prepodoba oziroma ponovno rojstvo gledališč(a) v virtualnem prostoru po enoletnem življenju s pandemijo. Soudeležena evropska gledališča, med katerimi so Slovensko narodno gledališče Nova Gorica, Gledališče Jan Kochanowski Opole

**Renaissance** is a major international project by the European Theatre Convention, the largest network of publicly-funded theatres in Europe. The project sees 22 theatres from 18 European countries each write and produce a five-minute short film that responds to the dramatic prompt of “Renaissance”. The Renaissance was an explosion of creativity after the “dark and diseased” Middle Ages – a complex and uneven celebration of beauty, wisdom, science and architecture. It was a time of dramatic changes, of upheavals, of brutal ruptures with societal patterns. It was also a time that led to a shift in European thought and introduced a new Zeitgeist. ¶ Here, in this project, “Renaissance” also stands for the rebirth of theatre(s) in the virtual space after a year of living with the pandemic. The leading European theatres involved – among them, the Slovene National Theatre Nova Gorica, JK Opole Theatre and the National Theatre in Belgrade – have tested and unveiled new texts and formats, creating work for the digital stage, and developing digital dramaturgies. They

(PL) in Narodno gledališče v Beogradu (RS), so preizkusila in predstavila nova besedila in formate, primarno zasnovane za digitalni oder z razvijanjem digitalnih dramaturgij. Da bi lahko razmislili o realnosti življenja v času pandemije ter potencialu ponovnega rojstva gledališča, so se avtorji naslonili na filozofijo, domišljijo in nove tehnike pisanja. ¶ Tako lahko različna občinstva spremljajo obupanega dvornega norčka v plinski maski, kako roti za ožvitev gledališča, fantazijsko pustolovščino po prelepih kamnitih ulicah Malte, izvedbo Shakespearove mojstrovine na razdeljenem ekranu, naglo improviziran skeč na podlagi komentarjev uporabnikov instagrama ali denimo predstavo s psom Baldrikom. S projektom Renesansa prav tako odštevamo čas do Tedna nove evropske drame, ki bo potekal med 7. in 13. junijem letos in ga organizira Evropska gledališka konvencija. ¶ Seznam vseh sodelujočih gledališč, ki prihajajo tudi iz Francije, Nemčije, Italije, Malte, Švedske, Ukrajine in Slovaške, je dostopen na spletni strani ETC: [www.europeantheatre.eu](http://www.europeantheatre.eu). ¶

23. 06. 2021 > 21.00 <  
Sodni stolp

## TOMAŽ HOSTNIK & NERODNOZABAVNI ANSAMBEL

Koncert *A concert*  
Koncert traja 1 uro in nima odmora. *Running time 1 hour. No intermission.*  
Izvajalci *Performers*  
**Tomaž Hostnik** vokal *vocal*  
**Janez Dovč** harmonika, elektronika *accordion, electronics*  
**Goran Krmac** tuba, elektronika *tuba, electronics*

**Tomaž Hostnik** z Nerodnozabavnim ansamblom potuje skozi svetove, za katere si navkljub aktualnosti ne bi nikdar upali povsem suvereno trditi, da so nastali v današnjem času. Težko si namreč tu in zdaj zamislimo glasbeni jezik, ki bi se manj prilegal kontekstu sodobne glasbene produkcije in *radiu prijaznih* konceptov ter jih hkrati tako neizprosno ironiziral. Razvpiti suški trubadur se tokrat razgali z narečnimi štorijami ob spremljavi prekaljenih godcev. Tako za tradicionaliste kot za obiskovalce z bolj ekstravagantnim okusom se obeta obilna glasbena gostija, na eni strani izbruh nostalgije po zlatih časih zimzelenih melodij in kabareta, po drugi strani široka paleta nadvse izvirnih avtorskih domislic, ki navdihuje s svežino, hudomušnostjo in z norostjo. ¶

**Tomaž Hostnik** and his Nerodnozabavni Ensemble (Funny Folk Ensemble) travel through worlds that, despite their pertinence to current events, we could never dare to confidently declare as created in modern times. It is difficult to imagine, here and now, a musical language less fit for contemporary music production and *radio-friendly* concepts that would at the same time tackle them with such heavy irony. The notorious troubadour from the settlement of Suha this time reveals his soul through stories in the local dialect, accompanied by seasoned musicians. The traditionalists and those with more extravagant tastes will enjoy this musical feast, on the one hand, an outburst of nostalgia for the golden age of evergreens and cabaret, and on the other, a wide palette of exceptionally original ideas that inspire with their freshness, wit and madness. ¶



24. 06. 2021 > 18.30 <  
Stara dvorana

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

Beletrina okrogla miza *Beletrina's Round Table*

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

Moderator *Discussion moderator* **Matej Bogataj**

Okrogla miza traja približno 1 uro. *Approximate running time is 1 hour.*

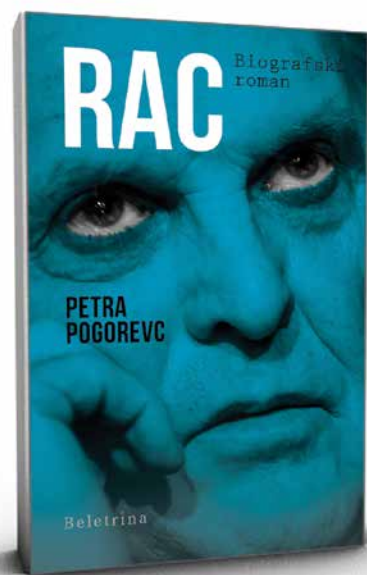
Ko je **Radko Polič** leta 2007 prejel Prešernovo nagrado za življenjsko delo, je režiser Sebastijan Horvat o njem zapisal, da je igralec, ki igra na vse ali nič, vrvo-hodec brez varovalne mreže ter igralec fanatik, ki sebi in drugim postavlja najvišje zahteve. Radko Polič Rac bi lahko postal gozdar ali kirurg, toda nazadnje je izbral poklic igralca, se v njem izmojstril do skrajnosti in dosegl praktično vse, kar igralec lahko doseže. Knjiga odstira in prepleta spomine na njegovo življenjsko in ustvarjalno pot ter razkriva, da je na odru enako strasten in zahteven kot za njim, vrača se v njegovo otroštvo, ki ga je v nemirnih povojnih letih preživel razseljen med Črnomljem, Beogradom, Berlinom in Ljubljano, pojasnjuje njegovo vseživljenjsko povezanost s starši in bratoma ter obudi spomine na tri zakone, iz katerih ima danes dva odrasla sinova. Predstavlja njegov pristop k oživiljanju 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 odru in platnu. »Igra je hoja čez rob, moraš si upati,« razmišlja Radko Polič Rac. Tako kot v življenju. ¶

**Petra Pogorevc** je diplomirala iz primerjalne književnosti in literarne teorije ter angleškega jezika na Filozofski fakulteti Univerze v Ljubljani. Med letoma 1993 in 2007 je delovala kot novinarka, kritičarka, publicistka in prevajalka, leta 2007 pa se je zaposlila 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 UL AGRFT. ¶

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, 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). ¶



25. 06. 2021 > 18.00 <  
Mali oder

Rok Vevar  
**KSENIIJA ► XENIA**

Pogovor ob knjigi o londonskih plesnih letih Ksenije Hribar  
*A book discussion about Ksenija Hribar's London dance years*

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

Sodelujoči *Speakers*

**Rok Vevar, Sinja Ožbolt & Marko Mlačnik**

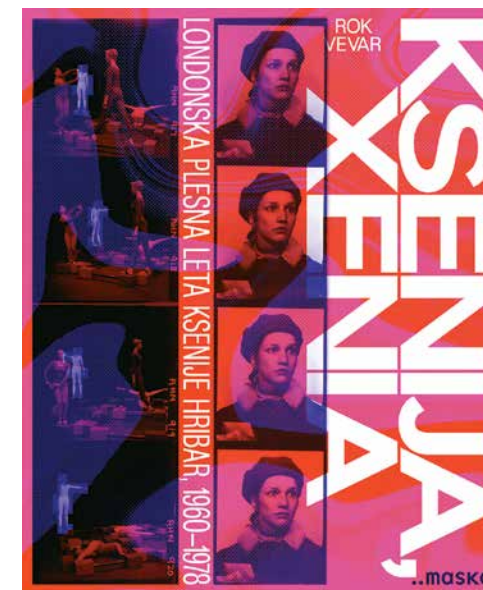
Vodja pogovora *Discussion moderator*

**Mojca Kumerdej**

Knjiga avtorja **Roka Vevarja** *Ksenija, Xenia – londonska plesna leta Ksenije Hribar 1960–1978* je kulturna zgodovina sodobnega plesa, ki rekonstruira britansko sodobnoplesno zgodbo, da bi v njej poiskala plesalko in koreografinjo Ksenijo Hribar, ji dala glas in zgodbo povedala z njene perspektive. Spremlja jo na njenih plesnih začetkih, med prvimi obiski Londona, predvsem pa vpeto v programe Plesnega sklada filantropa, mecena in ljubitelja plesa Robina Howarda (1924–1989), ki je med drugim zaslužen za ustanovitev plesne šole London Contemporary Dance School (1965), študentskih in profesionalnih ansamblov London Contemporary Dance Group in London Contemporary Dance Theatre (1967–1994) ter za vzpostavitev plesnega centra The Place, ki je leta 2019 praznoval petdesetletnico. Ksenija se je v letih, ko je bila študentka (1965–1967) in članica ansamblov (1967–1974), srečala z izjemnimi posamezniki iz sveta sodobnega plesa, umetnosti in novinarstva, sodelovala z vrsto enciklopedičnih koreografov in koreografinj ter nastopila na velikih prizoriščih sodobnoplesnega sveta. Knjiga njeno britansko sodobnoplesno zgodbo sklene v letih, ko je študirala in hkrati poučevala na Viktorijini univerzi v Manchestru in se nato dve leti vračala domov. Konča se v času, ko se je začela poigravati z mislijo, da bi bilo britansko sodobnoplesno zgodbo mogoče ponoviti v Ljubljani. O pomenu Ksenije Hribar za razvoj sodobnega plesa na Slovenskem se bo z avtorjem knjige in s poznavalci plesalkinega dela pogovarjala Mojca Kumerdej. ¶

**Rok Vevar's** book *Ksenija, Xenia – Ksenija Hribar's London Dance Years 1960–1978* is a cultural history of contemporary dance that reconstructs the story of British contemporary dance to find dancer and choreographer Ksenija Hribar in it, give her a voice and tell the story from her perspective. It follows her dance beginnings, her first visits to London and her involvement in the programmes of the Contemporary Dance Trust of the philanthropist, and dance patron and aficionado Robin Howard (1924–1989), who was, among other things, responsible for the establishment of the

London Contemporary Dance School (1965) and the student and professional ensembles London Contemporary Dance Group and London Contemporary Dance Theatre (1967–1994) and for setting up The Place, which turned fifty in 2019. As a student (1965–1967) and an ensemble member (1967–1974), Ksenija met exceptional individuals from the worlds of contemporary dance, arts and journalism, worked with a series of referential choreographers and performed on the grand stages of contemporary dance. The book wraps up her British contemporary dance story when she was both studying and teaching at the Victoria University of Manchester and her two-year homecoming. It ends with her starting to entertain the idea that a similar story could be repeated in Ljubljana. Ksenija Hribar's importance for contemporary dance in Slovenia will be discussed by the book's author Rok Vevar, other experts familiar with the dancer's work and moderator Mojca Kumerdej. ¶



25. 06. 2021 > 20.30 <  
Tribuna na Velikem odru

**SILENCE**  
**TURISTIČNI VODIČ PO OBČUTKIH IZGUBLJENOSTI ►**  
**A TOURIST GUIDE TO FEELING LOST**  
Koncert *A concert*



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

**Primož Hladnik** sintetizator *synthesiser* **Boris Benko** vokal *vocals*  
**Igor Vičentič** klavir *piano* **Petra Vidmar** sintetizator *synthesiser*

**Ustvarjalni** razpon dueta Silence, ki ga sestavljata Primož Hladnik in Boris Benko, se razteza med komponiranjem avtorske glasbe s prepoznavno eterično, avto-refleksivno noto in ambientnostjo, ki je že večkrat zašla v sfero gledališkega in filmskega. Sedanje ustvarjanje pomenljivo povzema naslednji nagovor: »Verjetno ste opazili, da živimo v stanju rahle zmedenosti. Prebijamo se skozi minsko polje delikatnih izbir, v iskanju prave poti, prežeti z občutkom negotovosti. Lahko bi dejali, da je izgubljenost okoliš, ki ga najbolj poznamo, naš stalni naslov – tako rekoč naš dom. Predstavljamo vam *Turistični vodič po občutkih izgubljenosti*, glasbeni potopis, s pomočjo katerega boste v temi tavalili s stilom. Uživajte v znamenitostih in selfie točkah, medtem ko vas nosi neznano kam. Ujemite nekaj sonca na pobočjih vaše rastoče negotovosti. Spijte kozarec vina med ruševinami vaše samozavesti.« *Turistični vodič po občutkih izgubljenosti* je premierno predstavljen v okviru letošnjega Festivala Borštnikovo srečanje. Duetu se med subtilnim glasbenim vijuganjem skozi labirint absurda, zmede in življenjskih kontradikcij pridružujeta klaviristka Petra Vidmar in pianist Igor Vičentič. ¶

**The creative** diapason of the duo Silence, consisting of Primož Hladnik and Boris Benko, stretches from composing original music with a distinct ethereal, self-reflexive note and fluid ambience, which has repeatedly manifested itself in the realm of theatre and film. The coordinates of the duo's creative flow in the given situation can be summarised in the following quote: "As you've probably noticed, we live in a state of confusion. We teeter through a minefield of delicate choices, struggling to find our way, plagued by uncertainty. In a way, being lost is our most familiar environment, our permanent address – our home, so to speak. We present *A Tourist Guide to Feeling Lost*, a musical travelogue that will help you stumble around in the dark with style. Enjoy landmarks and selfie spots while careering off course. Catch some sun on the slopes of your mounting insecurities. Savour a glass of wine among the ruins of your confidence." During the subtle meandering through the labyrinth of absurdity, confusion and existential contradictions, the duet will be joined on stage by the keyboardist Petra Vidmar and the pianist Igor Vičentič. ¶

26. 06. 2021 > 18.00 <  
Mali oder

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

Omizje o avtorju in njegovi dramati *A round table discussion about the author and his plays*  
V sodelovanju z Mariborsko knjižnico *In collaboration with the Maribor Library*  
Omizje traja približno 1 uro in nima odmora. *Running time c. 1 hour. No intermission..*

**Zakaj** ne uprizarjamo Majcnove dramatike? Ali ta nima uprizoritvenega potenciala za današnji čas? (Sedanjik velja za obdobje, dolgo dobrih 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 potruži o njem razmišljati kot o pomembnem polju slovenske religiozne literature, ki se je iztrgala iz prevladujočega konservativnega večernišstva. 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 Schmidta. ¶ 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 zasluži, že zaradi »dostojanstva življenja in dostojanstva literature«, kot bi rekel Alojz Rebula. ¶

**Why** are not Majcen's plays staged? Have they no potential for our time? (Meanwhile, the notion of "our time" has stretched into more than seven decades.) Which part of Stanko Majcen's extensive drama opus is still relevant today? These are just some basic questions that will be addressed by theatre researchers and literary historians of the round table. ¶ The status of Majcen's plays is a perplexing and ultimately unfortunate chapter of Slovenian literary history, particularly theatre repertoire policy. The latter mostly ignores Majcen's entire opus, (ideologically) rejects it and does not even attempt to consider it an essential segment of Slovenian religious literature that broke away from its prevalent and clichéd conservative styles. While Majcen's literary opus was based on postulates of the 23<sup>rd</sup> 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 are meant more for reading than 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. All three Majcen's dramas – *Kasija*, *Prekop* and *Revolucija* – reflect those principles as 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 a material one!) 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. ¶

26. 06. 2021 > 20.00 <  
Sodni stolp

### BRENCL BANDA

Koncert A concert



Izvajalci *Performers*

**Ana Mezgec** violina in vokal *violin and vocals*

**Rok Šinkovec** harmonika in vokal *accordion and vocals*

**Matjaž Bajc** kontrabas in vokal *double-bass and vocals*

**Andrej Boštjančič** kitara in vokal *guitar and vocals*

**Vesna Godler** vokal *vocals*

**Marko Lasič** bobni in vokal *drums and vocals*

Organizator *Organised by* Narodni dom Maribor, Festival Lent 2021

V sodelovanju s Festivalom Lent *In collaboration with Festival Lent*

Vstopnice *Tickets* [www.festival-lent.si](http://www.festival-lent.si)

**Brencl banda** je bila ustanovljena leta 2007 v Bistrici ob Sotli. Njihova avtorska glasba se je razvila pod vplivom navdušenja nad ljudskim izročilom z različnih koncev sveta, zvok pa premore močan slovanski duh, kot da je del prastarega izročila, kot da bi skladbe nastale na podlagi notnih zapisov ljudskih viž s podstrešja. Trenutno pripravljajo material za peto ploščo, ki bo zvokovno nekoliko drugačna od predhodnih. Kako drugačna, pa naj bo presenečenje, ki ga bodo razkrili na koncertu v Sodnem stolpu. 📷 Arhiv Brencl banda

**Brencl Banda** creates their original music under the spell of enthusiasm for folk traditions from different parts of the world. Thus, with its pronounced Slavic spirit, their sound seems to belong to an ancient tradition, as if they created their compositions based on the musical notation of folk melodies from the attic. Founded in 2007 in Bistrica ob Sotli, Brencl Banda is currently preparing material for their fifth album, which will sound a little different from the previous ones. Just how different shall remain a surprise for us to discover during their performance in JudgementTower. 📷

26. 06. 2021 > 22.00 <  
Sodni stolp

### URŠULA RAMOVEŠ & FANTJE Z JAZBECOVE GRAPE HRIBOVSKÉ BALADE IN PESMI Z ŽELEZNEGA REPERTOARJA ► MOUNTAIN BALLADS AND OTHER EVERGREEN SONGS

Koncert A concert



Koncert traja 1 uro 30 minut in nima odmora.

*Running time 1 hour 30 minutes. No intermission.*

Avtorji in izvajalci *Authors and performers*

**Uršula Ramoveš** avtorica glasbe, vokal *composition, vocals*

**Janez Ramoveš** poezija lyrics

**Joži Šalej** priredba glasbe, vokal, klavir, harmonika *arrangements, vocals, piano, accordion*

**Metod Banko** vokal, kitara *vocals, guitar*

**Po nekajletnem premoru** je skupina Uršula Ramoveš in Fantje z Jazbecove grape pri založbi Celinka izdala novi album *Hribovske balade*. Album vsebuje dvanajst pesmi, ki jih je skupina konec februarja 2020 posnela v ljubljanskem Studiu Metro. Tako kot na prejšnjih albumskih izdajah se tudi tokrat pod besedila podpisuje Janez Ramoveš, avtorica glasbe je nosilka zasedbe Uršula Ramoveš. Stalna člana sta vokalist, pianist in harmonikar Joži Šalej ter vokalist in kitarist Metod Banko. Pri nastanku novega albuma so sodelovali gostujoči glasbeniki, in sicer skupina Martin Ramoveš Band (Martin Ramoveš, Marko Petrič in Rok Skoliber) ter Boštjan Gombač, Blaž Celarec, Nino de Gleria in Jelena Ždrale. Kot je zapisal glasbeni kritik Mario Batelič, domala vse skladbe z albuma *Hribovske balade* »delujejo kot miniaturne glasbeno-besedne pripovedke, podobne kabaretskim songom«, obenem pa je njihova glasbena dramatičnost vedno znova preiščljeno uravnotežena z refleksijo in askezo. Obilje bridko-sladkih podob življenja, ujetih v zvočno-poezičnih finesah, se spleta med Uršulinim očarljivim vokalom in ubrano harmonijo instrumentov. 📷

**After a break of several years**, Uršula Ramoveš and Fantje z Jazbecove grape recorded a new album, *Mountain Ballads*, for the Celinka label. The album contains twelve songs that the group recorded in the Metro Studio in Ljubljana at the end of February 2020. Like their previous albums, the lyrics were written by Janez Ramoveš, and the music by the band's leader, Uršula Ramoveš. The two permanent members are vocalist, pianist and accordionist Joži Šalej and guitarist Metod Banko. The guest musicians who contributed to the album were the Martin Ramoveš Band (Martin Ramoveš, Marko Petrič and Rok Skoliber), Boštjan Gombač, Blaž Celarec, Nino de Gleria and Jelena Ždrale. Music critic Mario Batelič wrote that practically all songs from the *Mountain Ballads* album "function as miniature music-narrative tales, similar to cabaret songs", while thoughtfully balancing the musical drama in them with reflection and asceticism. The abundance of bitter-sweet images of life, captured in the sound and poetic details, is interlaced with Uršula's charming voice and the harmony of the instruments. 📷 Jaka Babnik



26. 06. 2021 > 10.00 <  
Maribor

**RAJZEFIRBČNI SPREHODI ►  
CULTURALLY CURIOUS WITH RAJZEFIBER**

V sodelovanju z Rajzefibrom in Živimi dvorišči *In collaboration with Rajzefiber & Live Yards*

**MARIBOR INŠPEKTORJA VRENKA DI VRENKO'S MARIBOR**

Sprehajalec *Walk master* **Avzugust Demšar**

Sprehod traja 1 uro 30 minut. *The walk is about 1 hour and 30 minutes long.*

**Sedem** lokacij v centru mesta in dva kilometra hoje. Začetek je tam, kjer se je vse skupaj začelo – na Gosposki ulici številka 11, kamor se je leta 1964 s svojim dvoletnim sinkom priselila učiteljica slovenskega in angleškega jezika Mara Zupančič. Kako je na nastanek najboljšejejšega slovenskega cikla kriminalnih romanov vplivalo dejstvo, da je bilo na dvorišču te stavbe skladišče trgovine gospodinjskih aparatov? Kje je Hilda Korenika podpisala svojo smrtno obsodbo? Kje je Blaž Mizani sunil moped? V katerih krošnjah domujejo ptiči, ki jutraj s čivkanjem zbujajo Martina Vrenka? In zakaj je dobro, da se serija *Primeri inšpektorja Vrenka* izogne policijski postaji ob parku? Sprehod se (z razlogom!) konča pod Boljkovim *Atomiumom* na pročelju Jemčevega vrta, kjer je Martin Vrenko vprašal Breznika, če bo pil kavo. ¶

**Seven** locations in the centre of the city and a two-kilometre walk. It starts where it all began – in the street Gosposka ulica 11, where, in 1964, a teacher of Slovenian and English, Mara Zupančič, moved together with her two-year-old son. How was the most extensive cycle of Slovenian crime novels influenced by the fact that the backyard of this building also housed a kitchen appliance warehouse? Where did Hilda Korenika sign her death sentence? Where did Blaž Mizani nick a moped? In which treetops live the birds that wake up Martin Vrenko with their chirping? And why is it a good thing that the TV series *The Cases of DI Vrenko* avoids the police station by the park? The walk ends (and with reason!) under Boljka's *Atomium* on the façade of Jemc's garden, where Martin Vrenko asked Breznik if he'd like some coffee. ¶

26. 06. 2021 > 17.00 <  
Maribor

**MARIBOR - METROPOLA ► MARIBOR - A METROPOLIS**

Sprehajalec *Walk master* **Vid Kmetič**

Sprehod traja 1 uro. *The walk is about 1 hour long.*

**O Mariboru** in Mariborčanih kroži veliko urbanih legend in klišejev. Nekaj jih drži, kakšen pa je privlečen za lase, a dobro zveni – čisto po mariborsko. Sprehod z naslovom *Maribor – Metropola* se dotika nekoliko skritih zgodb o mestu, ki prikazujejo Maribor takšen, kot je. Nekoliko robat in po robovih okrušen, a natančno tak, kakršnega imamo radi. Mnogi bi rekli, da ima Maribor vse, kar imajo veliki, najbrž še več, na posebno naš, mariborski način. In na koncu sprehoda to vemo vsi. ¶

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

27. 06. 2021 > 10.00 <  
Maribor

**ŠIMFTURA PO MARIBORU ►  
DISSTOUR AROUND MARIBOR**

Sprehajalec *Walk master* **Vid Kmetič**

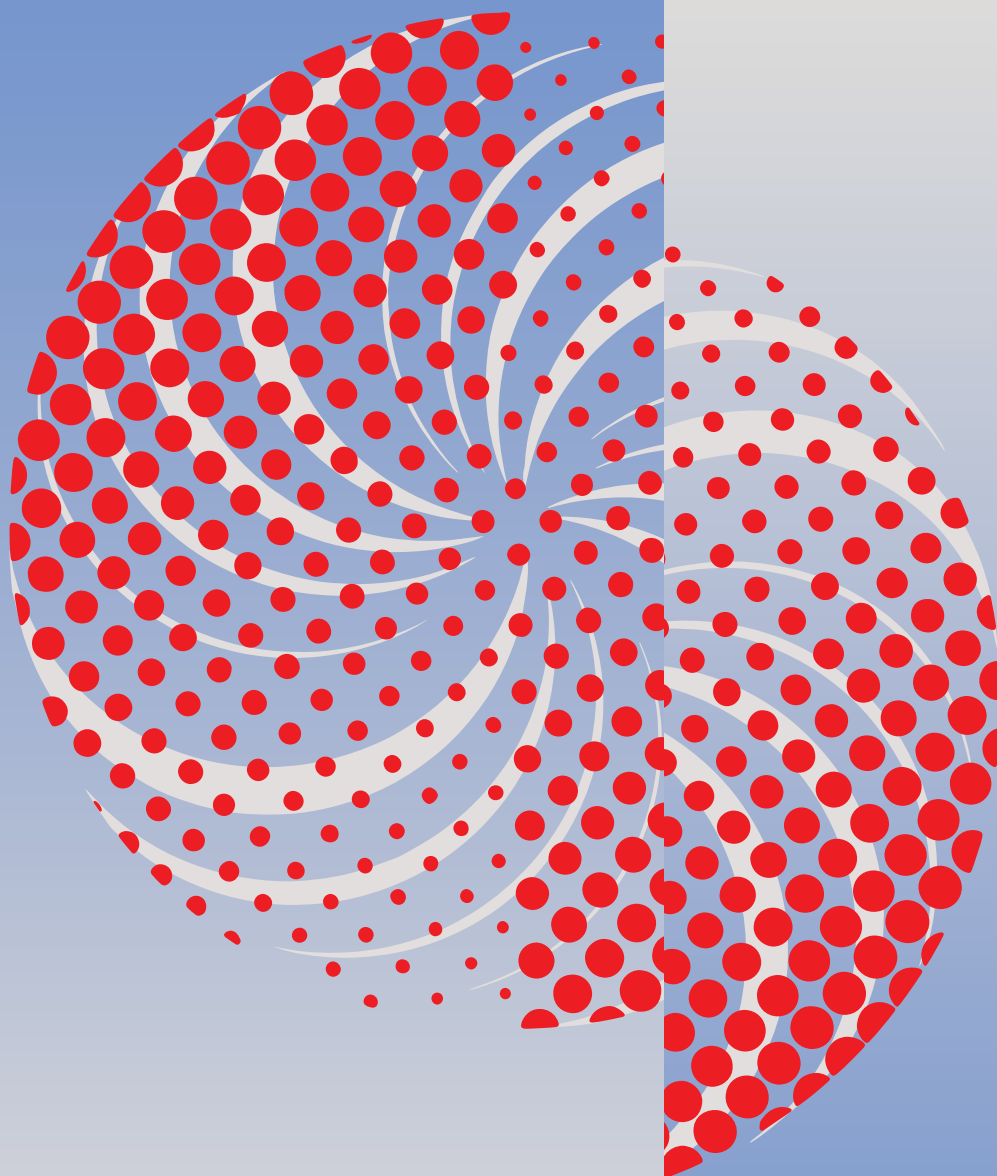
Sprehod traja 1 uro. The walk is about 1 hour long.

**Med** obvezne koreografije *mariborske folklore* zagotovo sodi šimfanje. Mariborsko šimfanje ni kaj slabega, prej nasprotno! Šimfanje je izraz popolne predanosti in ljubezni do svojega mesta – bolj ga imamo radi, bolj ga šimfamo. Vendar pozor! Šimfamo lahko le Mariborčani, drugim obiranja našega mesta ne dovolimo. Šimftura vodi po nekaterih *nevralgičnih točkah*, ki jih v Mariboru nikoli ne zmanjka, obdela pa jih po mariborsko. ¶ Vsi sprehodi se začenjajo ob navedeni uri pred sedežem Rajzefibra na Ulici škofa Maksimilijana Držečnika 2 v Mariboru. ¶

**One** of the essential choreographies of *Maribor folklore* is definitely dissing. Maribor dissing is not a bad thing, quite the opposite! Dissing is the expression of the full commitment and love to our city – the more we love it, the more we diss it. But careful! Only Maribor natives can diss it; others are banned from even participating. The DissTour takes us through some of the *neuralgic points* that Maribor never seems to run out of and tackles them the Maribor way. ¶ All walks begin at the stated hour in front of Rajzefiber offices in Ulica škofa Maksimilijana Držečnika 2, Maribor. ¶

# 56. borštnikovo

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



## 55. Festival Borštnikovo srečanje 55<sup>th</sup> Maribor Theatre Festival

Maribor 12.–25. 10. 2020

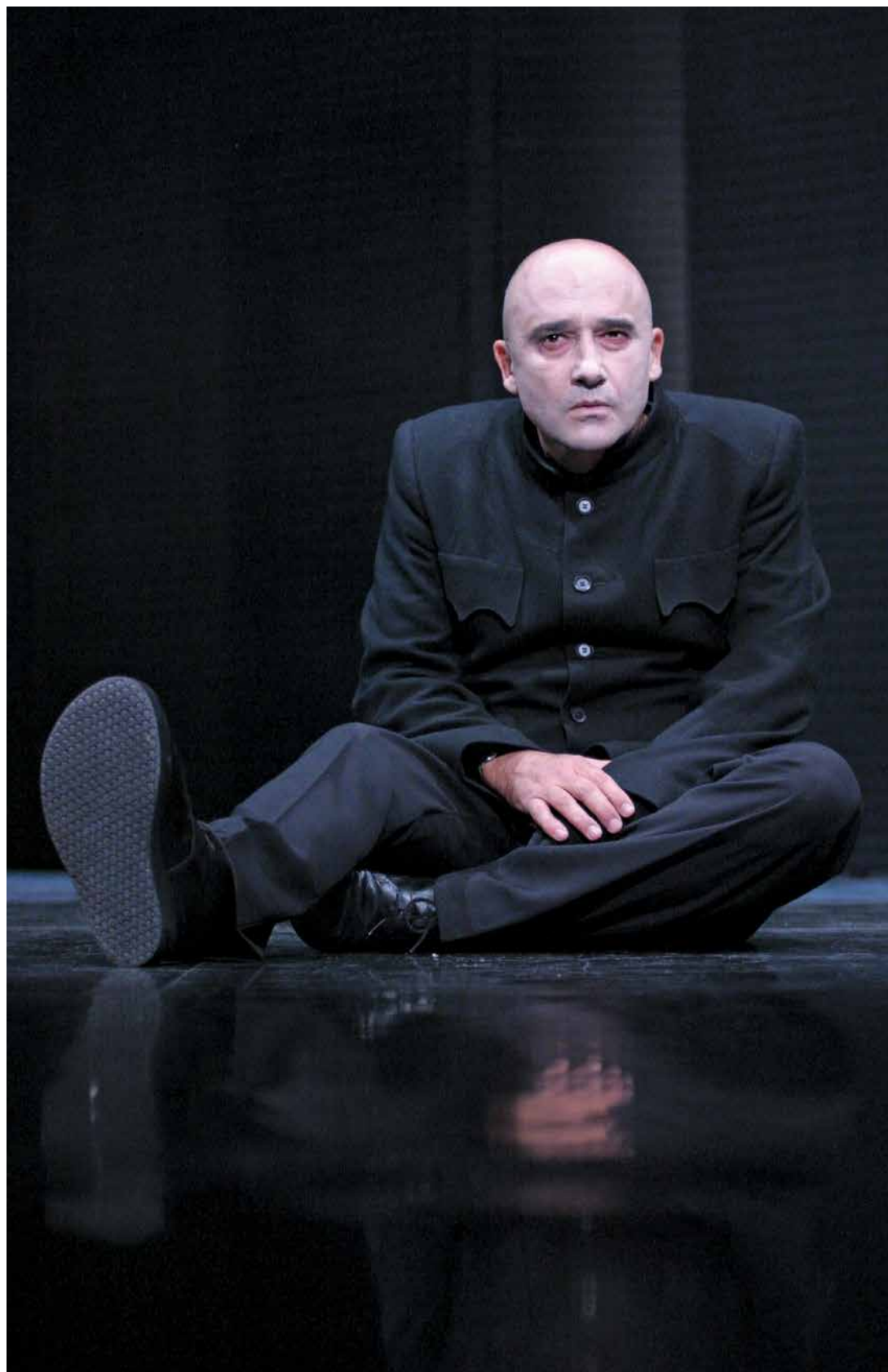
Umetniški direktor  
*Artistic Director*  
**Aleš Novak**

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

Direktor SNG Maribor  
*Managing Director SNT Maribor*  
**Danilo Rošker**

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

Strokovna žirija za Borštnikov prstan  
*Expert Jury for the Borštnik Ring Award*  
**Mojca Jan Zoran**  
**Aleš Novak**  
**Ira Ratej**  
**Marinka Štern**  
**Tomaž Toporišič**



## Peter Boštjančič Prejemnik Borštnikovega prstana 2020 Recipient of the 2020 Borštnik Ring Award

»Zato sem v gledališču že od vedno po malem outsider, vlekel sem poteze, ki jih mnogi niso hoteli razumeti, in res je, da sem jih ravno zaradi tega nešteto-krat dobil po glavi.« Te besede je dramski igralec Peter Boštjančič zapisal v knjižici o svojem igralskem delu, izdani pred dobrimi petnajstimi leti, in zagotovo bi jih ponovil tudi danes, ko prejema največjo nagrado za igralsko ustvarjanje, Borštnikov prstan. ■ Biti zunaj sistema je bilo njegovo stalno ustvarjalno vodilo, prav tako kot prepričanje, da je »biti igralec [...] najbolj samotna stvar na svetu«, vendar je oboje hočeš nočeš treba razumeti kot paradoks, saj sam po drugi strani nenehno poudarja, da ni igre brez soigre in predvsem ne brez gledalca, ki je igralčev »zadnji sodnik«. ■ Podobnih ustvarjalnih paradoksov je v igralskem opusu Petra Boštjančiča še veliko. Svojo gledališko pot je začel v igralski šoli Jožeta Zupana, delujoči v okviru amaterskega gledališča Slava Klavora, a se po končani gimnaziji ni takoj odločil za študij dramske igre, temveč je vpisal primerjalno književnost na ljubljanski Filozofski fakulteti. Literatura, predvsem ruska klasika, ostaja njegova velika ljubezen, zato morda ni nenavadno, da se Dušana Pirjevca, profesorja na primerjalni, spomni veliko raje kakor mentorjev na Akademiji za gledališče, radio, film in televizijo, kamor se je vpisal leta 1972. ■ Študij dramske igre je zaključil leta 1976 z vlogo jeznega mladeniča in upornika brez razloga Cliffa Lewisa v Osbornovi igri *Ozri se v gnevu*, ki ga je najbrž zaznamovala za vse življenje. Kritiki njegovih kasnejših vlog so namreč pogosto opozarjali prav na Boštjančičevo »poudarjeno ježno mladenišstvo« (Mirko Topalović) pa na njegovo »notranjo mladeniško razrvanost« (Tom Wingfield), »eksplozivnost v nepotešenem hrepenenju« (Roman) in podobno. ■ Druga vloga, ki ga je že iz študijskih časov brez prestanka spremljala, je Hamlet. Igral ga je kot študent na akademiji in zanj prejel študentsko Prešernovo nagrado in odigral ga je ponovno čez pet let v sezoni 1980/81 v Slovenskem ljudskem gledališču Celje ter zanj prejel nagrado za mladega igralca na Borštnikovem srečanju. Kritik Andrej Inkret je posvetil tej vlogi praktično celotno kritiko uprizoritve in pri tem natančno opredelil ne samo Boštjančičev dramski lik, temveč tudi njegov igralski karakter in nemara celo nadaljnjo igralsko

Simon Stojko Falk pot: »Tako hodi zamišljen iz prizora v

“And this is why I’ve always been a bit of an outsider in theatre, making moves that many didn’t want to understand, which meant I got coshed on the head countless times,” the actor Peter Boštjančič wrote about his work in a book, published just over fifteen years ago – words he would certainly repeat today as he is receiving the highest accolade for acting, the Borštnik Ring Award. ■ Being outside of the system was his permanent creative guideline, as was his conviction that “being an actor [...] is the loneliest thing in the world,” and both must necessarily be understood as a paradox, because, as Boštjančič himself constantly emphasises, there is no acting without co-acting, and particularly not without the spectator, who is the actor’s “ultimate judge”. ■ There are many similar creative paradoxes in Peter Boštjančič’s acting opus. He started his theatre career in Jože Zupan’s acting school, a part of the Slava Klavora amateur theatre. He did not commit to acting straight out of secondary school, but chose instead to study comparative literature at the Faculty of Arts (University of Ljubljana). Literature, particularly classical Russian literature, remains his great love, so perhaps it is not surprising that he remembers Dušan Pirjevec, a professor of comparative literature, far more fondly than he does his mentors at the UL AGRFT where he enrolled in 1972. ■ He completed his acting studies in 1976 with the role of the angry young man and the rebel without a cause Cliff Lewis in Osborne’s play *Look Back in Anger* that has probably marked him for life. The critics reviewing his later roles often specifically mention Boštjančič’s “vehement anger of a young man” (Mirko Topalović), his “inner youthful distress” (Tom Wingfield), “explosiveness in his unfulfilled longing” (Roman) and similar. ■ The second role that has followed him since his student days is Hamlet: at the Academy, Boštjančič received the Prešeren Award for Students for his Hamlet, and five years later – when in the season 1980/81 he was cast as the Danish prince at the Celje City Theatre – the Young Actor Award at the Maribor Theatre Festival. Theatre critic Andrej Inkret dedicated practically his entire review to Boštjančič’s role and precisely defined not only Boštjančič’s character in the play, but his entire acting persona, perhaps even his future career: “He thus walks, pensive, from one scene to



prizor – zdaj popadljiv kot pes, grozeč, na videz nevaren, zdaj poln ciničnega posmeha, zdaj spet razklan z obupom in grozo – vseskozi pa samotni, do kraja sam.«<sup>¶</sup> Zamišljenost, popadljivost, nevarnost, posmehljivost, razklanost in samotnost – to so zagotovo ustrezna poimenovanja Boštjančičeve *hamletovske* igre zlasti v njegovem prvem obdobju, ko se je ob začetku leta 1977 redno zaposlil v celjskem gledališču. Tam je kmalu postal nosilec repertoarja s celo paleto pomembnih nastopov. Tako je bil sodnik Hathorne v Millerjevih *Salemskih čarovnicah*, Mirko Topalović v Kovačevičevi komediji *Maratonci tečejo častni krog* (oboje 1976/77), Krsman Vučetić v Novkovičevem *Kamnu za pod glavo* (1978/79), Jurij v Lužanovem *Rdečem mlinu* (1979/80), Branko Mitić v Jovanovičevi *Prevzgoji srca* (*Karamazovih*, 1980/81), Evto v Stefanovskega *Letu na mestu* (1982/83), Ruy Blas v istoimenski Hugojevi tragediji, Škof Tomaž Hren v istoimenski Poniževi drami (oboje 1983/84), Aleksej pl. Gornik v Cankarjevi komediji *Za narodov blagor* (1984/85), Hudabivški Primož v Lainščkovih *Samorastnežih* (1985/86), Orsino v Shakespearovi komediji *Kar hočete* (1986/87), Deeley v Pinterjevih *Starih časih*, Tom Wingfield v Williamsovi *Stekleni menažeriji* (oboje 1987/88), Jazon v Zajčevi *Medeji*, Leonardo v Lorcovi *Krvavi svatbi* (oboje 1988/89), Roman v Kodričevi igri *Vida vidim* in Edmond v istoimenski Mametovi igri (oboje 1989/90).<sup>¶</sup> V svojem drugem celjskem obdobju (med letoma 1992 in 1996), po krajši mariborski epizodi, je bil Boštjančič Karl Moor v Schillerjevih *Razbojnikih*, Aron Salobir v Novačanovem *Hermanu Celjskem* (oboje 1992/93), Matiček v Linhartovi komediji *Ta veseli dan ali Matiček se ženi* (1993/94), Shylock v Shakespearovem *Beneškem trgovcu* in Friderik II. v Župančičevi *Veroniki Deseniški* (oboje 1994/95). Vlog v Boštjančičevem igralskem življenju se je nabralo več kakor sto in težko – pa tudi nesmiselno – bi bilo naštetih prav vse, med njimi nikakor niso samo nosilne ali velike, temveč prav tako manjše, epizodne vloge in tudi vloge v otroških predstavah.<sup>¶</sup> Bolj pomembna se zdi njihova vsebina. Spomnimo se na samo nekaj najznačilnejših kritičnih oznak Boštjančičeve igre iz tistega in nekoliko kasnejšega časa: »brez pretiranih zunanjih poudarkov v sebi trden in zanesljiv človek moči in oblasti« (Škof Tomaž Hren), ki ostaja »vseskozi v živi

another – at times, a biting dog, menacing and seemingly dangerous, at other times full of cynical scorn, then again, torn by despair and horror – always lonely, always completely alone.” Pensiveness, biting anger, danger, scorn, strife and loneliness – certainly appropriate labels for Boštjančič’s *Hamletian* acting, particularly in his first phase, when he joined the Celje City Theatre in the early 1977. There, he soon became the pillar of the repertoire, with a whole palette of important roles. He was Judge Hathorne in Miller’s *The Crucible*, Mirko Topalović in Kovačič’s comedy *The Marathon Family*, (both in the season 1976/77), Krsman Vučetić in Novaković’s *Stone Under the Head* (1978/79), Jurij in Pavle Lužan’s *The Red Mill* (1979/80), Branko Mitić in Dušan Jovanović’s *The Education of the Heart* (*The Karamazovs*, 1980/81), Evto in Stefanovski’s *Running On the Spot*, Ruy Blas in Hugo’s *Ruy Blas* and the Bishop Tomaž Hren in Denis Poniž’s eponymous play (both in 1983/84), Aleksej pl. Gornik in Ivan Cankar’s comedy *For the Good of Our Nation* (1984/85), Hudabivški Primož in Feri Lainšček *The Self-Sown* (1985/96) Orsino in Shakespeare’s *Twelfth Night or What You Will* (1986/87), Deeley in Pinter’s *Old Times*, Tom Wingfield in Williams’s *The Glass Menagerie* (both in 1987/88), Jason in Dane Zajc’s *Medea*, Leonardo in Lorca’s *Blood Wedding* (both 1988/89), Roman in Kodrič’s play *I See Vid* and Edmond in Mamet’s *Edmond* (both 1989/90).<sup>¶</sup> In his second Celje period (between 1992 and 1996), after a brief episode in Maribor, Boštjančič was Karl Moor in Schiller’s *The Robbers*, Aron Salobir in Novačan’s *Herman of Celje* (both 1992/93), Matiček in Linhart’s comedy *The Happy Day or Matiček Gets Married* (1993/94), Shylock in Shakespeare’s *The Merchant of Venice* and Friderik II in Župančič’s *Veronika of Deseniça* (both 1994/95). Peter Boštjančič’s career consists of more than one hundred roles and it would be difficult – and pointless – to list every single one, as they include not only main, leading roles, but also supporting roles, cameos and roles in productions for children.<sup>¶</sup> What matters more is their substance. Let us remember only a couple of the most typical critical descriptions of Boštjančič’s acting from that time (and a little later): “[w]ithout exaggerated external emphases and inside himself a firm, reliable man of power and

prezenci«, »predvsem pa je vse od igrivega začetka [...] do bolečega končnega poraza hkrati igralec in ujetnik svoje usode« (Deeley), odlikuje ga »suverena, nemalokrat kar pretirano samozavestna drža, a hkrati nenehno čudenje«, je »krotilec lastnega, nekoč najbrž bistveno bolj iskrivega temperamenta, vendar zdaj [...] očitno že popolnoma načetega« (Jerry), v njegovi vlogi je čutiti »gnevni jok, ki ga nihče ne sliši in ga skriva celo pred seboj« (Astrov), pa »dihotomijo jug-sever v njegovi igralski naturi« (Angelo) ali »ritualno fizičnost in presunljivo preprostost« (Kadmos).<sup>¶</sup> Iz povedanega lahko izluščimo še drugačno zaporedje



government” (Bishop Tomaž Hren), who remains constantly in a living presence “and is above all, from his playful beginning [...] to the painful final defeat at the same time an perpetrator and a captive of his own destiny” (Deeley), he is distinguished by “a sovereign, often rather too confident poise, but also by constant wondering”, he is a “tamer of his own, once upon a time probably far more scintillating temperament, which now [...] seems to be quite battered” (Jerry), one can sense in his role “an angry cry that nobody hears and which he hides even from himself” (Astrov), the “south-north dichotomy in the nature of his acting” (Angelo) or the “ritual physicality and shattering simplicity” (Cadmus).<sup>¶</sup> These descriptions can also provide us with an alternative sequence of epitomes for Boštjančič’s acting: absence of external emphases, living presence, duality between acting and fate, wondering, taming a scintillating temperament, anger and crying, south-north dichotomy, ritual physicality and shattering simplicity ... This sequence undoubtedly hides the other facet of Boštjančič’s acting paradox, the one that stems from his utterly earnest, almost ontological understanding of acting as artistic creation – but before that, hard work: “I do not consider myself an artist, but a worker,” he once said, but – we add – a worker constantly aware of the gravity of existence, the professional sincerity and ethical responsibility of acting, usually accompanied by dissatisfaction, doubt, feat, and persistent search for the meaning. “As if it were a matter of life and death,” was his picturesque, definitive commentary on how he confronts his roles.<sup>¶</sup> Even during his stint in Celje, Boštjančič was often a guest actor in the Drama SNT Maribor, and both theatres – with a couple of guest appearances in other Slovenian theatres – represent his true acting home. By the way: at the very beginning of his career, in 1976, he was cast in both theatres almost simultaneously, with a two-month difference, but then Celje won ... On the invitation from Vili Ravnjak at the end of the 1980s, Boštjančič played Archduke Visconti and Ivan Marojević in Prokić’s *Metastable Grail* (1986/87), Solyony in A. P. Chekhov’s *Three Sisters* and Vicomte de Valmont in P. C. de Laclos’s and Hampton’s *Dangerous Liaisons* (1988/1989). On the invitation of the artistic director Tomaž



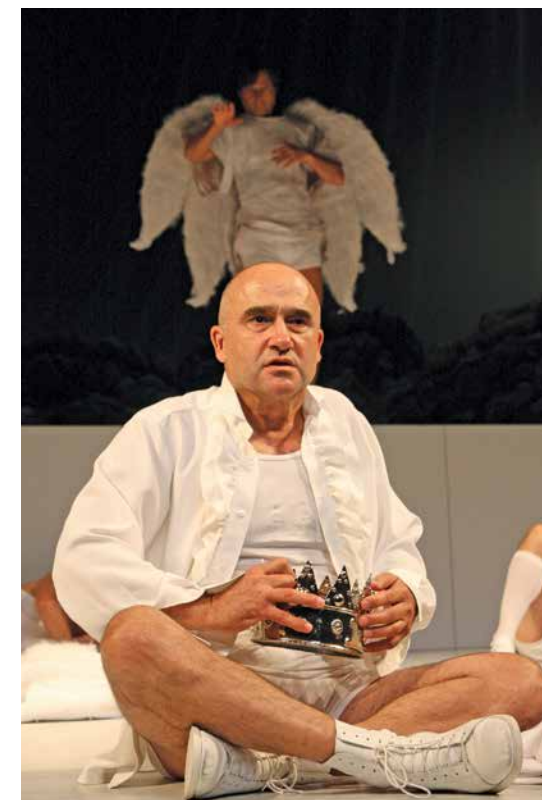


imen za Boštjančičevo igro: odsotnost zunanjih poučkov, živa prezenca, dvojnost med igro in usodo, čudenje, krotenje iskrivega temperamenta, gnev in jok, dihotomija jug-sever, ritualna fizičnost in presunljiva preprostost ... V tem zaporedju se brez dvoma skriva druga plat Boštjančičevega igralskega *paradoкса*, ki izhaja iz njegovega skrajno resnega, domala ontološkega razumevanja igre kot umetniškega ustvarjanja – najprej pa trdega dela: »Nimam se za umetnika, ampak za delavca,« je nekoč izjavil, a – dodajmo – delavca, ki se nenehno zaveda bivanjske teže, profesionalne resnosti in etične odgovornosti igre, ki jo praviloma spremljajo nezadovoljnost, dvom, strah in vztrajno iskanje smisla. »Kot da mi gre za življenje ali smrt,« je njegov slikovit, ultimativni komentar lastnega spopadanja z vlogo. ¶ Že v svojem celjskem obdobju je Peter Boštjančič gostoval v Drami Slovenskega narodnega gledališča Maribor, obe gledališči pa – ob še nekaj gostovanjih v drugih slovenskih teatrah – pomenita njegov resnični igralski *dom*. Mimogrede: še čisto na začetku svoje igralske poti, leta 1976, je odigral dve vlogi v obeh gledališčih tako rekoč hkrati, s samo dvomesečno razliko, a takrat je *zmagalo* SLG Celje ... Na povabilo umetniškega vodje Vilija Ravnjaka ob koncu 80. let prejšnjega stoletja je med drugim odigral Nadvojvodo Viscontija in Ivana Marojeviča v Prokičevem *Metastabilnem graalu* (1986/87), Saljonija v *Treh sestrah* Čehova (1987/88) in Vikonta de Valmonta v de Laclosovih in Hamptonovih *Nevarnih razmerjih* (1988/89). Na povabilo umetniškega vodje Tomaža Pandurja v začetku 90. let pa se je za kratek čas v mariborski Drami tudi zaposlil in tam med drugim odigral Tamburmajorja v Büchnerjevem *Vojčku* (1990/91), Preliha v Grumovem in Freyevem *Dogodku v mestu Gogi*, Garcio v Pandurjevi *Carmen* (oboje 1991/92). Ker ni prenesel »estetske in miselne unifikacije« Pandurjevega gledališča, se je po dveh sezonah vrnil v Celje. ¶ Za vloge Viscontija, Marojeviča in Saljonija je leta 1988 prejel nagrado Prešernovega sklada, ki je samo ena izmed številnih nagrad, prejetih za igralsko delo. Morda njegov nastop v *Graalu* najbolje opiše Ravnjak: »Nepozaben je bil npr. Peter Boštjančič, ki je v drugem delu govoril monolog o bedi našega življenja. [...] V dvorani je bila vedno smrtna tišina. Gledalci so preprosto

Pandur je briefly joined the Drama SNT Maribor in the early 1990s and played the Drum-Major in Büchner's *Wojczek* (1990/91), Prelih in Grum's and Frey's *An Event in the Town of Goga*, Garcia in Pandur's *Carmen* (both in 1991/92). Because he didn't fit with the "aesthetic and philosophical unification" of Pandur's theatre, he returned to Celje after two seasons. ¶ One of the many awards he has received for his acting was the Prešeren Foundation Award in 1988 for his roles of Visconti, Marojević and Solyony. Perhaps his work in the *Grail* is best described by Ravnjak: "Peter Boštjančič, for example, was unforgettable in his second-half monologue about the misery of our life. [...] The house was always dead silent. The spectators simply felt that this was the real thing, that what he says is not some distant, imaginary art, but reality in which we live." ¶ After 1996, Boštjančič made a permanent move to Maribor where in the following two decades he rounded up his mature phase as an actor. In this time he perfected his acting method; much credit for this goes to his work as a mentor and director to young amateurs in Studio gledališče, which he established in 1998. Although, even as a young actor, Boštjančič has successfully merged the physical and the spoken aspects of the role and is in this definitely a predecessor of today's physical actors, the source of theatre to him is drama, that is, text, dialogue, relationships between the dramatic characters. Never drama as dry literature, but as a living record of life, as a condition for the life of theatre, characters, play, to which the spectator reacts as well. For this reason, Peter Boštjančič always creates a physically recognisable characters, with a distinctive poise pertaining to him alone that carries the same fierce dramatic tension as the text itself. And this is why the critic, writing about his John Proctor could claim that Boštjančič, "ostensibly peaceful, with only some discrete outbursts [...] foretells his character as if he were a clockwork mechanism [Boštjančič] never quite lets explode," yet "Proctor's liberalism first inhabits his body and then enters the mind." ¶ This was a period of Boštjančič's inner travels through theatre, regressions – also escapes – inward, to the *centre of the role* or the play and to the impatient anticipation of the moment when a play is born from point zero, in other words: from life itself.

občutili, da gre zares, občutili, da to, kar govori, ni neka odmaknjena, domišljajska umetnost, ampak resničnost, ki jo živimo.« ¶ Po letu 1996 se je Boštjančič za stalno preselil v Maribor in tam v sledečih dveh desetletjih zaokrožil svoje zrelo igralsko obdobje. V tem času je izpopolnil igralsko metodo, nemalo zaslug za to ima tudi njegovo mentorsko in režisersko delo z mladimi ljubitelji v Studiu gledališče, ki ga je ustanovil leta 1998. Čeprav je Boštjančič že kot mlad igralec učinkovito združeval telesno in govorno plat vloge in je v tem pogledu zagotovo predhodnik današnjih fizičnih igralcev, je zanj vir gledališča drama, torej tekst, dialog, odnosi med dramskimi liki. A nikdar drama kot suhoparna literatura, temveč kot živi zapis življenja, kot pogoj za živost gledališča, lika, igre, na katero se odziva tudi gledalec. Zato Boštjančič na odru vedno ustvari tudi fizično prepoznaven lik, z neizgledljivo, zanj specifično držo, ki na sebi nosi enako intenzivno dramsko napetost kot besedilo samo. In zato je lahko kritik ob njegovem Johnu Proctorju zapisal, da Boštjančič svoj lik »z navidezno mirnostjo in posameznimi izbruhi [...] napoveduje kot tempirano bombo, ki ji ratio nikoli ne pusti prav eksplozivirati«, vendar »Proctorjev liberalizem naseli najprej v telo, šele potem daje vrsto mislim«. ¶ To je bilo obdobje Boštjančičevih notranjih potovanj po gledališču, umikov – tudi pobegov – navznoter, do *centra vloge* ali igre in nestrpnega pričakovanja trenutka, ko se igra rodi iz ničte točke, z drugimi besedami: iz življenja samega. Pri tem je nepopustljiv, na prvi pogled morda dogmatičen, a v resnici vselej odprt v življenje, kamor poleg resnosti sodita tudi veselje in užitek. Tako ni nič čudnega, če igrilstva ne razume kot pretežno tragičnega poklica, v nujnem minevanju – igre in življenja – je namreč po njegovih besedah neizmeren čar. In zato Boštjančič brez zadržkov nastopa tudi v komedijah, v katerih je njegov široki smeh nenavadno nalezljiv, pa čeprav se včasih zazdi, da globoko v njem tiči slutnja bolečine ... ¶ V svojem drugem mariborskem obdobju je bil Boštjančič Astrov v *Stričku Vanji* Čehova, John Proctor v Millerjevem *Lovu na čarovnice*, Angelo v Bettijevem *Zločinu na Kozjem otoku* (vse 1997/98), Kadmos v Evripidovih *Bakhah* (1998/99), Poveljnik straže v Bojetujeve *Filio ni doma* (1999/2000), Antonio Salieri v Shafferjevem *Amadeusu* (2000/01), Oče v Strindbergovem *Igranju z ognjem* (2001/02),

In that, he is strict, perhaps even dogmatic at first sight, but in reality always open to life to which joy and pleasure belong together with seriousness. It is thus not surprising that he doesn't understand acting as a primarily tragic profession, in the essential passing – of acting and of life – there is, in his words, an endless charm. For this reason Boštjančič never hesitates to perform in comedies, where his broad laughter is unbelievably infectious, although it sometimes seems that deep inside him there is a hint of pain ... ¶ In his second Maribor period Boštjančič was Astrov in A. P. Chekhov's *Uncle Vanya*, John Proctor in Miller's *The Crucible*, Angelo in Betti's *Crime on a Goat Island* (all in 1997/98) Cadmus in Euripides's *The Bacchae* (1998/99), Chief of Guard in Berta Bojetu *Filio Is Not at Home* (1999/2000), Antonio Salieri in Schaffer's *Amadeus* (2000/2001), Father in Strindberg's *Playing with Fire* (2001/2002), Howard Hogan and Dr. Nestor in Silver's *Fat Men in Skirts* (2002/03) Man in Fosse's *Dream of Autumn*, ☞ Matej Kristovič





Howard Hogan in Dr. Nestor v Silverjevih *Debeluhih v krilcih* (2002/03), Moški v Fossejevem *Jesenskem snu*, Brivec Šu Fu v Brechtovem *Dobrem človeku iz Sečuana* (oboje 2003/04), Gloster in Richard III. v Shakespearovi istoimenski tragediji (2004/05), Bohr v Fraynovem *Kopenhagnu*, Maks Kosi v Partljičevi komediji *Za nacionalni interes* (oboje 2006/07), Mitch v Williamsovem *Tramvaju Poželenje* (2007/08), dr. Pavel Gruden v Cankarjevem *Narodovem blagru*, Pangloss v Voltairovem *Kandidu ali optimizmu* (oboje 2008/09), Nevestin oče v Brechtovi *Malomeščanski svatbi* (2009/10), Teiresias v Smoletovi *Antigoni* (2010/11), Poncij Pilat in Berlioz v *Mojstru in Margareti* (2012/13) ter Sobakévič v *Mrtvih dušah* Bulgakova (2013/14), Rosig v Canettijevi *Ohceti* (2014/15), Kreon v Evripidovi *Medeji*, Prior v Strniševih *Ljudožercih* (2016/17) in Jakob v Partljič-Gazvodovih *Mostovih in bogovih* (2019/20). ¶ Tudi v teh nastopih kritiki in kritičarke vidijo več kakor samo utelešenje dramskih likov. Kritičarka tako pri Salieriju opozori na Boštjančičevo obvladanost, ki ne pozna patetike, navzven je miren, navznoter pa razjeden. Kritičarki v Boštjančičevih vlogah v dveh Partljičevih igrah pa vidita prva lik, ki mu »za masko poslovneža uspe odstreti tančico osebnega podvomljenja, izgubljenosti sodobnega človeka in mero negotovosti v družbi materialnih vrednosti brez trdnih vrednot« (Maks Kosi), in druga »utelešenje partljičevskega duha na odru [...] vez z minulostjo v vseh pogledih«, Boštjančičev lik pa je »poročevalec in živa priča partljičevske epohe [...] najsugestivnejša, najpretrsljivejša figura od vseh« (Jakob). Svojevrstno preseganje vloge vidi kritik tudi v njegovi stvaritvi Riharda III.: »Monolitni figuri do samouničenja zvestega uresničevalca volje do moči je dal mefistovske poteze izvrženca iz paradiža, a v njej odseval tudi večšine današnjih medijskih vračev zla.« ¶ Biti več od igre, večji od igralca v sebi? Nemara je res ravno nasprotno: zbližati igro z življenjem in življenje povzdigniti na raven umetnosti. »Fascinirajo me drame, ki jih je mogoče razbrati z obrazov ljudi, jih razumeti iz nekaj golih besed, ki mi jih mimogrede izrečejo. Uživam ob pogledu na nemo misel, ki šele išče besedo, in v tem trenutku vidim svoj igralski princip, ki naj bi z empatijo prodril vanje.« ¶ Peter

Shu Fu, the barber in Brecht's *The Good Person of Sichuan* (both 2003/2004) the Duke of Gloucester, King Richard III in Shakespeare' tragedy *Richard III* (2004/05), Niels Bohr in Frayn's *Copenhagen*, Maks Kosi in Partljič's comedy *National Interests* (both in 2006/07), Mitch in Williams's *A Streetcar Named Desire* (2007/08), Dr. Pavel Gruden in Cankar's *For the Good of Our Nation*, Pangloss in Voltaire's *Candide: Optimism* (both in 2008/09), the Bride's Father in Brecht's *The Respectable Wedding* (2009/10) Teiresias in Smole's *Antigone* (2010/11) Pontius Pilate and Berlioz in *The Master and Margarita* (2012/2013) and Sobakevich in *Dead Souls*, (2013/14), both by Bulgakov, Rosig in Canetti's *The Wedding* (2014/15), Creon in Euripides's *Medea*, Prior in Strniša's *Cannibals* (2016/17) and Jakob in Partljič-Gazvoda's *Bridges and Gods* (2019/20). ¶ The critics see more than just embodiment of the dramatic characters in these roles as well. One mentions how Boštjančič plays Salieri with restraint that knows no pathos, he is calm on the outside and ravaged on the inside. In his two roles in Partljič's plays, one critic sees a character "who manages to reveal personal doubt behind a mask of a businessman, a feeling of loss and a dose of uncertainty a contemporary man feels in the society of material worth without solid values (Maks Kosi), and another the "embodiment of that Partljič spirit onstage [...] a link to the bygone in all its aspects," with Boštjančič's character being a "rapporteur and a living testimony of the Partljič epoch [...] the most suggestive, the most touching figure of them all" (Jakob). Another critic sees a unique reach of the role in his creation of Richard III: "He provided the monolith figure of a self-destructive perpetrator of the will to power with Mephisto-like traits of someone banished from paradise, but also reflected in it the skills of today's media druids of evil." ¶ To be more than the acting, greater than the actor inside yourself? Perhaps the opposite is true: bring acting close to life and elevate the life to the level of art. "I am fascinated by the drama one can comprehend from people's faces, understand it from some dry works, spoken off the cuff. I enjoy the look of a silent thought still searching for a word, and it is in this moment that I see my acting principle that would penetrate them

Boštjančič je opazen del svojega igralskega opusa ustvaril tudi v slovenskem filmu in na televiziji. Tako je bil med drugim Emil v Jurjaševičevem delu filmskega omnibusa *Trije prispevki k slovenski blaznosti* (1983), Sebastijan Krelj v Stojanovem *Heretiku* (1986), Laco v Jurjaševičevih *Ljubeznih Blanke Kolak* (1987), Jacobus Gallus v Žižkovi istoimenski televizijski nadaljevanki (1991), Debeli Babič v Mlakarjevem *Halgatu* (1994), Trstenjak v Štiglicevi televizijski *Poletni idili* (1997) in Jože v Šmidovem *Breznu* (1998). ¶ Pot od mladega igralca, ki verjame, da še obstaja možnost spreminjanja sveta, do zrelega igralca, ki v to možnost ne verjame več, kljub temu pa ohrani vero v življenje, gledališče in predvsem vase in v lastno samoto, je Peter Boštjančič prehodil v velikem in – ponovimo – paradoksnem loku: svetu se vendarle ni odpovedal, še dodaten dokaz za to sta njegova brezkompromisna družbena kritičnost in angažiranost. Nekdanji jezni mladenič se potem-takem ni izgubil in tudi Boštjančičeva zrela umetniška figura ohranja sledi njegovega nekdanjega uporništva, le da je razlog za uporništvo zdaj oprijemljivejši, upor sam pa je dobil nov, veliko usodnejši smisel. Morda pa je to tista življenjska vloga, za katero – kolikor ga poznamo – nikdar ni prenehal upati, da ga »še vedno nekje čaka« ... ¶

#### **Blaž Lukan**

Strokovna žirija  
za nagrado Boršnikov prstan  
**Ira Ratej, Mojca Jan Zoran,  
Tomaž Toporišič, Marinka Štern,  
Aleš Novak**

with some empathy." ¶ A significant part of Peter Boštjančič's acting opus belongs to the Slovenian film and television. Among other roles, he was Emil in Jurjaševič's part of the omnibus *Three Contributions to Slovenian Madness* (1983), Sebastijan Krelj in Stojan's *Heretic* (1986), Laco in Jurjaševič's *Blanka Kolak's Love* (1987), Jacobus Gallus in Fran Žižek's eponymous TV series (1991), Fat Babič in Mlakar's *Halgato* (1994), Trstenjak in T. Štiglic's TV film *Summer Idyll* (1997), Jože in Šmid's *The Rift* (1998). ¶ The path from a young actor who believes that there is still a chance to change a world to a mature actor that no longer does, yet retains his faith in life, theatre and above all, himself and his own loneliness is a path that Peter Boštjančič has walked in a grand and – let us repeat – paradoxical arch: he never gave up the world, additional proof for that are his uncompromising social criticism and engagement. The erstwhile angry young man has thus not got lost, and Boštjančič's mature artistic figure retains traces of his youthful rebellion, except that the reason for the rebellion is now more tangible, and the resistance itself has gained a new, far more fateful meaning. Perhaps this is the life role that – as far we know him – Boštjančič has never stopped hoping "is still somewhere out there, waiting for him" ... ¶

#### **Blaž Lukan**

The Boršnik Ring  
Award Expert Jury  
**Ira Ratej, Mojca Jan Zoran,  
Tomaž Toporišič, Marinka Štern,  
Aleš Novak**

# Poročilo o izvedbi 55. Festivala Borštnikovo srečanje *Report on the 55<sup>th</sup> Maribor Theatre Festival*

12.–25. oktober 2020, SNG Maribor in druge lokacije  
12–25 October 2020, SNT Maribor and other venues

**55. Festival Borštnikovo srečanje** se je pričel v ponedeljek, 12. oktobra 2020, in se predčasno zaključil v petek, 16. oktobra 2020. Zaradi poslabšanja epidemiološke situacije, sprejetih ukrepov in priporočil Vlade RS ter na predlog kolegija direktorjev slovenskih gledališč smo v soglasju z Ministrstvom za kulturo in Mestno občino Maribor sprejeli odločitev, da ne izvedemo osrednjega dela festivala s tekmovalnim programom in letošnjo festivalsko edicijo predčasno zaključimo s slavnostnim dogodkom – predstavo *Plameneča voda* ter podelitvijo Borštnikovega prstana vrhunskemu igralcu Petru Boštjančiču. Na festivalu so se do prekinitve zvrstili devet gledaliških predstav in številni festivalski dogodki v uvodnih sklopih. Realizirali smo Mlado gledališče, Študentsko gledališče ter del spremljevalnega in strokovnega programa. Izdali smo načrtovane festivalske publikacije, vključno s knjigo o prejemnici Borštnikovega prstana, ob tem smo izvedli tudi vse podporne in marketinške dejavnosti. ¶ Festival je bil pripravljen na izvedbo v epidemiološko in zdravstveno zahtevnih okoliščinah, ohranjali smo visoko stopnjo prilagodljivosti in imeli pripravljenih več scenarijev. Ohranjali smo temeljno programsko usmeritev – izbrati in občinstvu ponuditi najboljše in najvznemirljivejše gledališke predstave, nagraditi vrhunske umetniške dosežke, povezati slovenski gledališki prostor in ga postaviti v epicenter družbenega dogajanja, ob tem pa spodbujati uveljavitev slovenske gledališke ustvarjalnosti doma in v tujini. ¶ Zaradi skokovitega porasta okužb, ki so zašle tudi v umetniške ansamble in ekipe, so se pričele vrstiti odpovedi predstav v jedrnem delu programa, tudi v tekmovalnem izboru. Nadaljevanje izvajanja programa v takih okoliščinah bi bilo povezano s številnimi tveganji, hkrati pa bi zaradi odpovedi nekaterih predstav porajalo tudi dileme o verodostojnosti festivalskih nagrad. Kljub zavezanosti in odločnim prizadevanjem za izvedbo festivala v zahtevnih okoliščinah, smo bili primorani sprejeti težko odločitev ter izvedbo tekmovalnega dela in nekaterih spremljevalnih vsebin festivala preložiti na prihodnje leto. Dan zatem je prišlo do zaprtja javnega delovanja slovenskih gledališč, ki bi v vsakem primeru onemogočila izvedbo festivala v celoti. ¶ Epidemija je dodatno

**The 55<sup>th</sup> Maribor Theatre Festival** began on Monday, 12 October 2020, and ended prematurely on Friday, 16 October 2020. Due to the rapidly deteriorating epidemiological situation, the adopted measures and recommendations of the Government of the Republic of Slovenia, and at the suggestion of the Board of Directors for Culture and the Municipality of Maribor, we decided not to carry out the central part of the Festival, i.e., the Competition Programme. Thus, we prematurely ended this year's Festival edition with a gala event – the performance *Flaming Water* and the bestowal of the Borštnik Ring to the outstanding actor Peter Boštjančič. Before its interruption, the Festival presented nine theatre performances and numerous preliminary Festival events. We managed to realise the Young Theatre, the Student Theatre and part of the Accompanying and Professional programmes. In addition, we published all the planned Festival publications, including a book about the Borštnik Ring Laureate, and we also carried out all the support and marketing activities. ¶ The Festival was prepared for implementation in epidemiologically and medically demanding circumstances. We maintained a high degree of flexibility and had several scenarios prepared. We maintained the basic programme orientation – choosing and offering the audience the best and most exciting theatre performances, rewarding top artistic achievements, connecting the Slovenian theatre space and placing it at the epicentre of social events, while encouraging the establishment of Slovenian theatre creativity at home and abroad. ¶ Due to the rapid increase in infections, which had also spread to artistic ensembles and teams, cancellations of performances in the core of the Festival, including in the Competitive Programme, began to occur. Continuing the implementation of the programme in such circumstances would have been associated with a number of risks. At the same time, the cancellation of only some performances would have also raised dilemmas about the credibility of the Festival awards. Despite our commitment and determined efforts to hold the Festival under challenging circumstances, we were forced to make a difficult decision and postpone the

osvetlila ranljivost in neposredno izpostavljenost gledališča kot zvrsti umetnosti, ki temelji na gosto tkani mreži medsebojnih odnosov in fizični bližini. Prepričani smo, da je tudi uvodni del festivalske izvedbe zmožal posredovati vsaj delček sporočila o ustvarjalni moči slovenskega gledališča ter vlogi in pomenu Borštnikovega srečanja. ¶

**Aleš Novak** umetniški direktor

presentation of the Competition Programme and some content from the Accompanying Programme of the Festival to next year. Shortly afterwards, the public activities of all Slovenian theatres were shut down, which, in any case, would have made it impossible for the Festival to take place in its entirety. ¶ The epidemic further highlighted the vulnerability and direct exposure of theatre as an art form based on a densely woven network of interpersonal relationships and physical closeness. We are convinced that the realisation of the preliminary part of the Festival was able to convey at least a part of the message about the creative power of Slovenian theatre and the role and significance of the Maribor Theatre Festival. ¶

**Aleš Novak** artistic director



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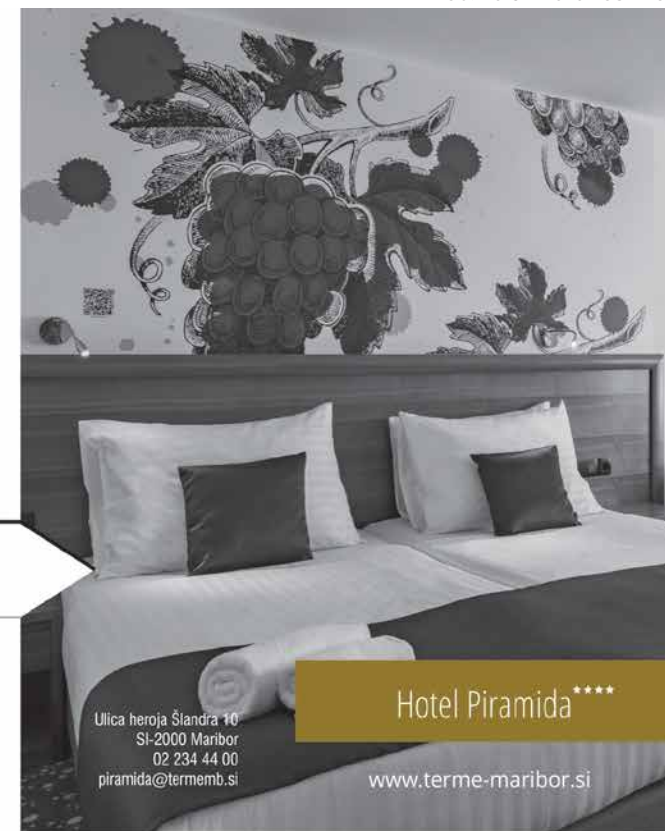
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RTV Slovenija je medijski pokrovitelj  
56. Festivala Boršnikovo srečanje



RADIO  
TELEVIZIJA  
SLOVENIJA

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Časopis,  
ki mi je  
blizu.

# Lepa gesta za kulturo

Dolgoletni ponosni medijski pokrovitelj  
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## VAŠA REGIONALNA TELEVIZIJA

Televizijo  lahko spremljate pri naslednjih operaterjih:



### DODATNE STORITVE

live streaming

snemanje porok

snemanje promocijskih spotov

snemanje korporativnih filmov

snemanje konferenc

snemanje oglasov

KONTAKT

info@bktv.si

041 / 396 - 426



# medijski odtis 2020

## TV in video

**24** prispevkov

**131 minut** pojavljanja

**303.268 €** oglaševalska  
vrednost objav AVE

## radio

**79** prispevkov

**151 minut** pojavljanja

**46.530 €** oglaševalska  
vrednost objav AVE

## spletni mediji

**513** objav

**78** različnih portalov

**226.000 €** oglaševalska  
vrednost objav AVE

## tiskani mediji

**290** člankov

**63** različnih medijev

**1.520.789 €** oglaševalska  
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VIDEO  
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PREPROST DOSTOP  
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IN S SODOBNIMI REŠITVAMI  
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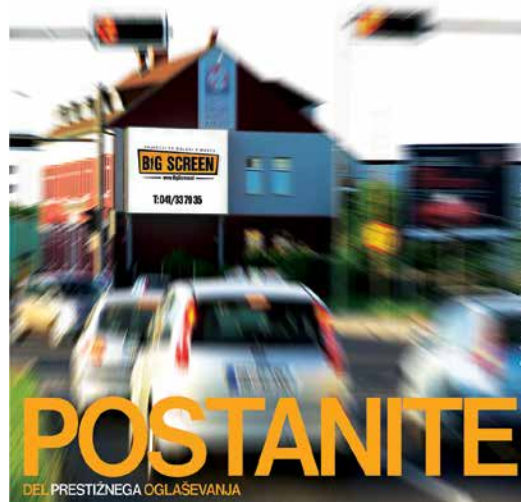
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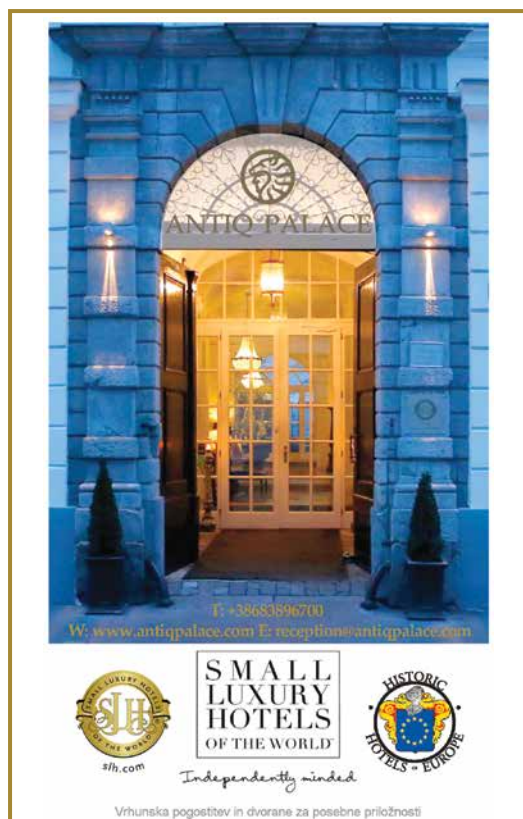
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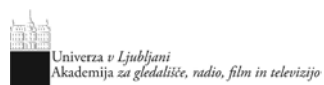
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25. 6.-3. 7. 2021

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PLESNA ■ IZBA ► MARIBOR



Festivalska ekipa  
Festival Team

56. Festival Boršnikovo srečanje  
56<sup>th</sup> Maribor Theatre Festival  
Slovenska ulica 27, SI-2000 Maribor, Slovenija  
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**

Producentka in odnosi z javnostmi /  
Producer and public relations  
**Daša Šprinčnik**  
Producentka in asistentka umetniškega direktorja /  
Producer and assistant to artistic director  
**Mojca Kolar**  
Producentka in programska sodelavka /  
Producer and programme associate  
**Mojca Redjko**  
Producentka /  
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**  
Koordinatorica dodatnega programa in skrbnica festivalskih lokacij /  
Other Events coordinator and location assistant  
**Ana Gabrovec**  
Koordinatorica 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**

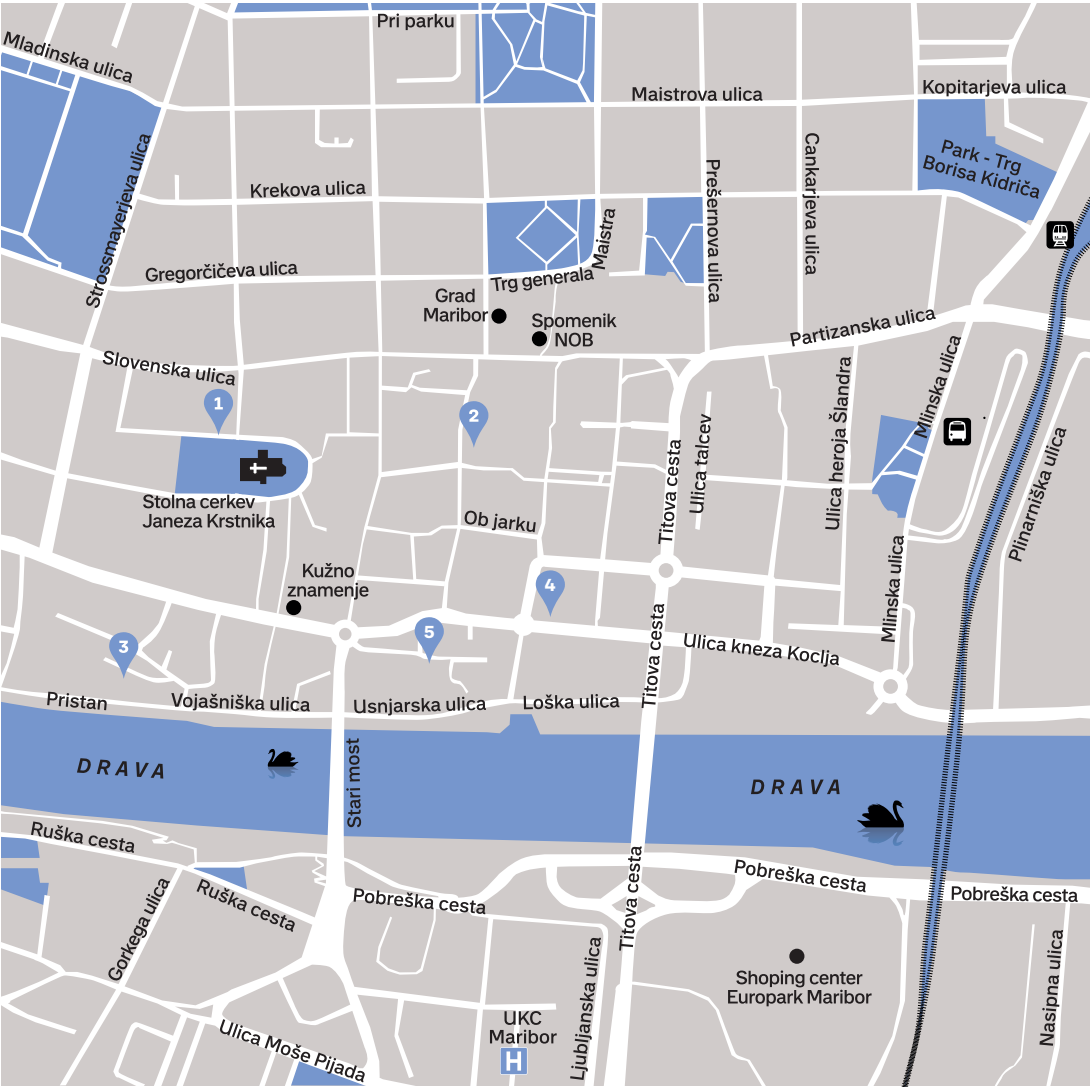
Selektor tekmovalnega programa /  
Selector of the competition programme  
**Rok Bozovičar**

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

Strokovna žirija za nagrado Boršnikov prstan /  
Expert jury for the Boršnik Ring Award  
**Peter Boštjančič, Mojca Jan Zoran, Marinka Poštrak,**  
**Petra Vidali, Matjaž Zupančič**

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

Festivalska 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

2 Vetrinjski dvor *Vetrinje Mansion*  
Vetrinjska ulica 30  
2000 Maribor

- 3 Lutkovno gledališče Maribor *Maribor Puppet Theatre*  
Vojašniški trg 2 A  
2000 Maribor

4 Narodni dom Maribor *House of Nation Maribor*  
Ulica kneza Koclja 9  
2000 Maribor

5 Sodni stolp  
Pristan 8  
2000 Maribor

# 56. boršnikovo

56. Festival Boršnikovo srečanje  
56<sup>th</sup> Maribor Theatre Festival

## 56. Festival Boršnikovo srečanje

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

Programski katalog / Programme Catalogue  
Maribor, 14.–27. junij / 14–27 June 2021

Izdajatelj / Publisher

**Festival Boršnikovo srečanje,  
Slovensko narodno gledališče Maribor /  
Maribor Theatre Festival  
Slovene National Theatre Maribor**

Za izdajatelja / Represented by

**Daniilo Rošker**

Umetniški direktor / Artistic director

**Aleš Novak**

Urednik / Editor-in-chief

**Benjamin Virc**

Prevajalki v angleščino / English translation

**Barbara Skubic, Mojca Kolar**

Lektorica za slovenski jezik / Slovenian language consultant

**Mojca Redjko**

Lektorica za angleški jezik / English language editing

**Jana Renée Wilcoxon**

Oblikovalec / Designed by

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Maribor, junij / June 2021

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CIP - Kataložni zapis o publikaciji  
Univerzitetna knjižnica Maribor  
792.079(497.4)"2021"  
FESTIVAL Boršnikovo srečanje (56 : 2021 : Maribor)  
56. Boršnikovo : Maribor, 14.-27. junij 2021 : [programski katalog]  
= [Maribor], 14-27 June 2021 : [programme catalogue] / [urednik Benjamin Virc ;  
prevajalki v angleščino Barbara Skubic, Mojca Kolar]. - Maribor : Festival Boršnikovo srečanje,  
Slovensko narodno gledališče = Maribor Theatre Festival, Slovenian National Theatre, 2021  
ISBN 978-961-95104-1-4  
COBISS.SI-ID 64308995



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