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Ana Vujanović, Marta Popivoda

Narodna sprava: Krajine svobode

National Reconciliation: Freedom Landscapes

Režija / Direction:
Ana Vujanović, Marta
Popivoda

Igrači / Cast:
Damjana Černe
Vida Rucl k. g. / as guest
Katarina Stegnar

Besedilo / Text:
Ana Vujanović v
sodelovanju z Marto
Popivoda po pričevanjih in
intervjujih Zore Konjajev,
Sonje Vujanović in Zdenke
Kidrič /
Ana Vujanović in
collaboration with Marta
Popivoda based on the
testimonies by Zora
Konjajev, Sonja Vujanović
and Zdenka Kidrič

Dodatekna besedila /
Additional texts:
Damjana Černe, Katarina
Stegnar

Dramaturgija /
Dramaturgy:
Ana Vujanović

Video / Video:
Marta Popivoda

Asistentka režije in
dramaturgije / Direction
and dramaturgy assistant:
Tery Žeželj

Koreografija /
Choreographer:
Sheena McGrandles

Scenografija /
Set design:
Matej Stupica

Sodelavka za
kostumografijo /
Costume design
collaborator:
Slavica Janošević

Filmska fotografija /
Film photography:
Lev Predan Kowarski

Svetovalec za montažo /
Editing consultant:
René Frölke

Lektorica /
Language consultant:
Mateja Dermelj

Strokovna sodelavca /
Consultants:
Ana Hofman, Gal Kirn

Asistent dramaturgije
(študijsko) /
Dramaturgy assistant
(internship):
Jernej Potočan

Asistentka kamere /
Camera assistant:
Gaja Naja Rojec

Prevod v slovenščino /
Translation to Slovenian:
Sonja Dolžan

Prevod v angleščino /
Translation to English:
Vid Ropoša, Sandra Lukič
(Zdenka Kidrič, Zora
Konjajev), Žarko Cvejić
(Sonja Vukičević)

Lektorica za angleščino /
English language
consultant: Jana Renée
Wilcoxon

Oblikovanje svetlobe /
Lighting design:
David Cvelbar

Oblikovanje tona /
Sound design:
Silvo Zupančič

Video tehnika in mapiranje /
Video engineering and
mapping:
Dušan Ojdanič

Vodja predstave /
Stage manager:
Liam Hlede

Premiera / Première:
29. II. 2018, Slovensko mladinsko gledališče
(v okviru CoFestivala / as a part of the
CoFestival programme)

Pevski zbor / Choir: Amila Adrović, Teja Bitenc, Urška
Cocej, Sabina Črnila, Polona Glavan, Anja Kocman,
Mateja Kuntarič, Mojca Peternel, Ana Smerdu, Tanja
Urek, Silvia Viviani, Gaja Vudrag, Anamarija Žagar

Lokacije snemanja / Shooting locations:
Hvala / Thank you: Zora Konjajev, Adreana Družina, Ivanka
Mežan, Miklavž Komelj, Marko Brdar, Dunja Nanut

Nekaj spominov Zdenke Kidrič smo pridobili iz gradiva
v Arhivu Republike Slovenije. / Zdenka Kidrič's
recollections were partly gathered from the material
in the Archives of the Republic of Slovenia.

Lučna mojstra / Lighting engineers: Matjaž Brišar, David Cvelbar
Tonski mojster / Sound engineer: Silvo Zupančič
Asistent tonskega mojstra / Sound technician: Marijan Sajovic
Asistent video tehnik / Assistant video
technician: Gašper Milkovič Biloslav
Vodenje podnapisov / Surtitle operator: Tina Malič
Garderoberki / Wardrobe mistresses:
Slavica Janošević, Andreja Kovač
Maskerka in frizerka / Make-up artist and
hair stylist: Nathalie Horvat
Rekviziter / Property master: Dare Kragelj
Odrski mojster / Chief stage technician: Boris Prevec
Odrski tehniki / Stage technicians: Tomaž Erzetič,
Valerij Jeraj, Tina Mazalovič, Mitja Strašek
Klijčavničar / Master welder: Sandi Mikluž
Mizar / Master carpenter: Boštjan Kljakič Kim
Izdelava scenografije / Set construction: Martin Lovšin, Miran
Bratuš (Woodmood Woodcraft) & delavnice Slovenskega
mladinskega gledališča / Mladinsko Theatre workshops
Ekonom / Production services: Ivan Šikora
Čistilki / Facilities maintenance: Ljubica Letić, Nevezeta Šabić

2018/19

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Gal Kirm

Narodna sprava s fašizmom? Ne, hvala!

Narodna sprava v Sloveniji je poskušala zaježiti največji konflikt med drugo svetovno vojno in neposredno po njej. Spomnimo se, da so poleg fašistov, ki so deželo brutalno okupirali, v zločinah proti partizanom in civilistom sodelovali tudi lokalni fašistični kolaboranti (belogardisti in domobranci) in tako pripomogli k deportaciji Judov in političnih zapornikov v koncentracijska taborišča. Bila se je državljanska vojna, takoj po koncu vojne pa je sledila mešanica politike povračilnih ukrepov, maščevanja in revolucionarnega nasilja s strani tajne policije (OZNA) in ločenih enot partizanske vojske, v kateri je bilo v Kočevskem rogu usmrčenih okoli 12.500 kolaborantov iz vse Jugoslavije.¹ V izogib nesporazumom: ta članek podpira partizansko gibanje in njegov odpor, a čeprav se moramo zoperstavljati fašizmu in imeti v mislih fašistične zločine, ki so se zgodili pred povojskimi pobojev, slednjih ne bi smeli politično ali moralno zagovarjati. Obenem pa obsojanje povojskih pobojev ne bi smelo biti orodje, ki bi opravičevalo zločine fašistov in kolaborantov med vojno. Članek trdi, da je diskurz o narodni spravi v Sloveniji prvi odpril vrata enačenju partizanov in fašistov kot enakih žrtv vojne in ideologije, ki so konec concev vsi pri-padali slovenskemu narodu. Zagovorniki sprave niso le dekontekstualizirali vzrokov za drugo svetovno vojno in političnih in etičnih prepričanj znatnej konflikta samega, temveč so, da bi zacetili rane naroda, izvedli spravo dveh nespravljenih političnih polov. Trdim, da je »izvirni greh« narodne sprave »zakrivila« moralna filozofija Spomenke Hribar;² njen slogan je kmalu postal temelj slovenske nacionalistične ideologije in stičišča novega vladajočega političnega sloja.

Nacionalizacija političnega telesa in denacionalizacija družbene lastnine kot ključ do razumevanja natančne poti Slovenije v neodvisnost

Pionirska besedilo Spomenke Hribar je nosilo naslov »Avantgardno sovraštvo in sprava«. Šlo je za simbolični most čez reko preteklih grehov, krivde in nepravičnosti, ki bi ozdravil slovenski narod. Dotaknil se bom dveh velikih problemov razmišljanja Spomenke Hribar: prvič, kot dobro utemeljuje Irena Šumi, je poziv Hribarjeve »moralno ohlapan«, saj je »[resnick] razpršila med storilce in žrtve na natančno recipročen način, ki je ustavil zgolj iztek v vzajemno opravičilo kot cilj spravnega procesa, ta pa ni hkrati razumljen tudi kot brezpogojno priznanje krivide.«³ Drugič, avtorica dekontekstualizira drugo svetovno vojno in zamolči nacizem (boj proti njemu) in antisemitizem, ki je poleg antikomunizma opredeljeval slovenske domobrancs, konservativne politične sile in katoliško cerkev. Spomenka Hribar v krščansko-humanistični zagovor sprave, ki bi zacetila rane slovenskega naroda, torej ni vključila antisemitizma. Dodal bi, da to zatajitev in moralno relativizacijo omogoča trenutek, ko Hribarjeva potegne ločnico med posameznikom kot »človekom« in »ideologijo«:

Sprava pa pomeni tudi »pristanek« na našo zgodovino. Omogoča nam, da tako v revolucionarjih kakor v kontrarevolucionarjih vidimo konec concev nesrečne »sinove svoje matere«, se pravi, da jih primarno vidimo in priznamo kot ljudi (neke epohe). To seveda nikakor ne pomeni sprejemanja ideologije! Zmote so človeške, ni pa jih mogoče sprejemati in perpetuirati. Toda nesprejemanje ideologije še ne pomeni ekskomunicirati njihove nosilce; razločiti moramo torej človeka IN ideologijo.⁴

Temeljna naivnost take domneve – pretvarjanje, da posameznika oz. državljana, razen morda v nekakšnem moralnem laboratoriju, lahko ločimo od ideologije – je simptomatična za ideološko operacijo v besedilu Hribarjeve. Spravo razume pred-vsem kot moralni proces, ki ga je treba graditi počasi, saj se »zadeva srca«⁵ in se vehementno postavlja nasproti »avantgardnemu sovraštvu« (boljševizmu). Sprava je iskanje na »zemlji«, iz katere rasteta ljubezen in spomin,⁶ do nje pa lahko pride le »med nami kot ljudmi«.⁷ Najpomembnejše je – in tu nastopi očiten ideološki poziv –, da naj se sprava izvrši med nami kot ljudmi, vendar, *nota bene*, v nacionalnem kontekstu, torej v okviru »slovenskega naroda«. Nič več nima opraviti z evropsko (proti) fašistično ali jugoslovansko zgodovino. Operacijo odtegnitve ideoloških identifikacij posamezniku, da pridemo do globoke »človeške narave« na narodni »zemlji«, je dobro kritiziral zgodovinar Lev Centrih:

[Narodna sprava] je bila razumljena kot vzajemno priznanje in spoštovanje vseh strani, ki so bile nekoč udeležene v konfliktu. Takšno razumevanje pa je bilo mogoče le na podlagi predpostavke, da vsi udeleženi pripadajo isti domovini, istemu Narodu, čeprav to predanost tolmačijo na različne načine in kljub bremenu napak in zločinov. Narod in domovina sta po tem ključu razumljena kot vnaprej dani lastnosti vsakega posameznika, kar pomeni ločeni od posameznikove omrežnosti v političnih, ideoloških in produkcijskih praksah.⁸

Kljud avtoričinem predteoretskemu razumevanju ideologije in interpretaciji z očitnimi nacionalističnimi pridihi, bi bilo narobe, če bi Hribarjevi pripisali rehabilitacijo fašizma, saj njeno besedilo obravnava potrebo po obsodbi fašistične ideologije ter napak in zločinov, ki so bili storjeni v njenem imenu. Če smo velikodušni, lahko razumemo, da je avtorica posredovala v času poznega socializma, ko je molk o povojskih pobojih močno obremenjeval družbo, njena prva tarča, »avantgardno sovraštvo«, pa je služila za napad na politične birokrate in cenzuro.

Vendar pa težave nastopajo, ko mora Spomenka Hribar za doseglo narodne sprave poraziti sovražnika številka ena oziroma »avantgardno sovraštvo«. Le-to naj bi se ohranilo, v prihodnosti pa nam bo na slovenski »zemljici« kot ljudem preprečilo spravo. Če že lahko vidimo, kako bi bila njena kritika logike »avantgarde« z njenim vztrajanjem pri nezmotljivosti partije morda lahko epistemološko in politično plodna, moramo vendarle ostati pozorni na veliko ideološko premestitev

besedila. Zakaj ni resne diskusije o načelih sovraštva, ki so zanetila drugo svetovno vojno? Avtorica ne omeni, da sta ravno načeli etničnega sovraštva in »narodne zemlje« prav-zaprav začeli drugo svetovno vojno. Ne omenja zgodovine fašistične invazije na Jugoslavijo in ne razloži, da so domači kolaboranti prevzeli fašistična načela etničnega in rasnega sovraštva in na strani fašistov ostali do samega konca vojne. Fašistični kolaboranti so bili ključni del vojaško-političnega aparata, ki je teroriziral in izvajal usmrtnitev slehernega političnega nasprotnika (antikomunizem) in etničnih manjšin (antisemitizem, sovraštvo do Romov), ki se ni skladal z novo ureditvijo. Etnično čiščenje in pripadnost sta postala osrednja politična ločnica, ki je delila partizane in fašiste. Partizansko telo je še naprej sprejemalo vse – ljudje vseh slojev, narodnosti in spolov so bili del skupnosti odpora – razen fašistov. Ta ločnica predstavlja veliko delitev naroda, in ko to povežemo z zagovarjanjem materialnih interesov politično-gospodarskih elit stare Jugoslavije, nam postane jasne, zakaj se celoten narod ni z združenimi močmi zoperstavil okupatorju. Narodnoosvobodilni boj se ni bil zgolj proti fašistični okupaciji in lokalnim kolaborantom, temveč tudi za socialno revolucijo.

V okviru druge svetovne vojne lahko govorimo o dveh nespravljenih načelih. Na eni strani je fašistično načelo etničnega oziroma rasnega sovraštva pod kolaboracionističnim režimom, na drugi pa je partizansko vključevanje vseh, ki so se borili proti fašizmu, izgrajevale večnacionalno solidarnost in ustvarili drugačno, federativno in večnacionalno politično entiteto. V političnem kontekstu to pomeni jasno etično izbiro: ali fašistična okupacija ali narodnoosvobodilni boj? Spreverženost, ki jo zdaj za nazaj predpisuje moralni univerzum narodne sprave, pa je, da smo že vnaprej prisiljeni v moralno relativiziranje in zgodovinsko abstrakcijo konflikta med drugo svetovno vojno. Pomislite le na Boruta Pahorja, predsednika Slovenije, pa boste razumeli, kaj pomeni ves čas sedeti na dveh stolih.

Pa vendar, če avtorica že poziva k narodni spravi – bi si morali torej predstavljati tretjo možnost, ki naj bi presegla dve izključujoči se alternativi? Kaj pa bi to dejansko pomenilo? Bi to pomenilo pozivati državljane, naj se ne borijo na strani nacistov ali partizanov, in jih namesto tega prositi, naj postanejo moralne avtoritete, lepe duše, ki lahko pozneje moralno obsodijo obe strani in njune zločine? Bolj ko premlevamo to etično razmišljanje, bolj nam postaja jasno, da so njegovih okvirjev neuporabni za razumevanje druge svetovne vojne, hkrati pa so v službi prav posebnega spominskega cilja: vsiliti retroaktivno žalovanje tako za žrtvami fašistov kot antifašistov.

Kljud nacionalističnemu receptu za moralni univerzum moramo Spomenki Hribar čestitati za besedilo z jasnovidno močjo. Povečini je začrtala pot prevladujoče politike spominjanja, ki je vrhunec doživel v Spomeniku žrtvam vseh vojn, ki so ga leta 2014 postavili v Ljubljani, ob čemer se je na njem znašel verz iz pesmi Otona Župančiča, ki je nastala za partizanski spomenik. Spomenka Hribar je že leta 1986 pozvala h gradnji »spomenika narodni spravi«:

Sredi Ljubljane bi moral stati obelisk, ki bi kričal v nebo o tragediji malega naroda, ki je boju za svoj obstoj po nedoumljivi človeški usodi postal obnenom svoj lastni krvnik in kaznovalec. Na tem obelisku naj bi preprosto pisalo: »Umrla za domovino«. Res so vsi umrli za domovino. Vsek za svojo ljubljeno, izsanjano ... Mi pa smo ostali, in če kot narod nismo zmožni vzeti nase vsega tega trpljenja kot trpljenja našega naroda, tedaj tudi nismo sposobni končati državljanske vojne, ki nas je zdesetkala. Če nismo sposobni v zločincu videti človeka, če se ti človeško ne smili tudi zločiniec sam, strupenega žela vojne nisi premagal in katarze, očiščenja ne boš dosegel.⁹

Njen klic k orožju »nas« interpelira v potomce slovenskega naroda, ki morajo v partizanih in fašističnih prepoznati del iste »domovine«. Če hočemo živeti v svobodi in slogi, moramo čutiti pomilovanje in drug drugemu odpustiti, tudi zločincem z obeh strani državljanske vojne. Tako smo podvrženi obeleževanju žrtv vojn – ne glede na to, kateri strani ali političnemu prepričanju so pripadale –, ključno pa je tudi omemba »narodne zemlje«, ki je tako vtisnjena v nacionalistično ideologijo.

Njen poziv je izšel v slavnih 57. številki Nove revije, ki je oznanjala nacionalistični program in propad Jugoslavije, najočitnejša realizacija le-tega pa se je uresničila julija 1990. Takrat je prišlo do najslavnejše simbolične geste, zgodovinskega stiska rok med (zdaj pokojnim) metropolitom katoliške cerkve Alojzijem Šuštarjem in predsednikom bivšo komunistične partije in prvim predsednikom samostojne Slovenije Milanom Kučanom. Slednji je v svojem govoru k spravi pozval vse Slovence. Šlo je za vrhunec dolgotrajnega procesa, ki je vključeval različne predstavnike Cerkve, intelektualce, predstavnike civilnih iniciativ in politike, ki so vztrajali pri poravnavi računov, povezanih z drugo svetovno vojno in državljansko vojno, ki je razdelila Slovenijo. Podporniki sprave so se strinjali, da bi morali v celoti priznati zločine partizanov in kolaborantov fašistov, da bi kot narod lahko naredili korak naprej. Nastala je specifična slovenska protitotalitarna ideologija: obsojamo tako fašistično totalitaristično oblast (partizanski) komunistični totalitarizem. Dodamo lahko, da je ravno narodna sprava pripomogla k rojstvu nove oblike totalitarizma: totalitarizma naroda, ki se je šel etnične vojne v 90-ih. Trditev, da je bil jugoslovanski socializem pravzaprav totalitarizem, ni resnična in je del očitne desničarske paranoje. Če že, bi lahko trdili, da je razvoj jugoslovanskega eksperimenta iz partizanskega odpora do samoupravljanja dokaz, da je oba totalitarizma, tako nacifašizem kot stalinizem, mogoče premagati. Če poenostavimo: Tito je premagal tako Hitlerja kot Stalina, to pa mu ne bi uspelo brez izjemne podpore (delovnega) ljudstva in vere v drugačen svet.

Če sploh kaj, je moralno dolgočezenje o narodni spravi očitno postala ideologija nove oblasti, kar je stare komunistične funkcionarje pomirilo z novimi desničarskimi strankami in Cerkvenim gospodarjem, obenem pa je ta diskurz odpril vrata rehabilitaciji fašizma. Namesto da bi postavljali protifašistične in partizanske spomenike, so se v Sloveniji začeli širiti spomeniki, posvečeni fašističnim kolaborantom, z vrhuncem v Grahovem (2014), s čimer se javno rehabilitira fašizem, tako v obliki spomina kot tudi v dejanski politiki. Zato je še pomembnejše, da odklonimo narodno spravo s fašisti in fašistično rehabilitacijo in znova mobiliziramo pretekla partizanska in revolucionarna sredstva.

Prevedel: Vid Ropoša

gleđališče

MLADINSKO slovensko

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- 2 Hribar, Spomenka, Krivda in greh, *Katedra*, 1986, let. 28, št. 1, 2, 3.
- 3 Šumi, Irena, *Slovenski antisemitizem, živ pokopan v ideologiji slovenske narodne sprave*, ČKZ 260, 2015, str. 73.
- 4 Hribar, Spomenka, Avantgardno sovraštvo in sprava, *Nova revija*, št. 57, 1987, str. 102.
- 5 Prav tam.
- 6 Prav tam, str. 101.
- 7 Prav tam, str. 100.
- 8 Centrih, Lev, *O pomenu Komunistične partije Slovenije med drugo svetovno vojno in po njej, Oddogodenje zgodovine: primer Jugoslavije*, posebna številka revije *Borec* 60, 2008, str. 70–71.
- 9 Hribar, Spomenka, Krivda in greh, *Katedra*, let. 28, št. 3, 1986, str. 8.



Gal Kurn

5 National Reconciliation with Fascism? No, thanks!

National reconciliation in Slovenia has aimed to manage the largest conflict during and immediately after WWII. Let's remember that, apart from brutal fascist occupation, local fascist collaborationists (White Guards and Home Guards) participated in crimes against partisans and the civilian population, facilitating the deportation of Jews and political opponents to concentration camps. There was a civil war, while immediately after the war, in a mix of reprisal policy, revenge and revolutionary violence carried out by the secret police (Ozna) and detachments of the partisan army, some 12,500 local collaborationists from all over Yugoslavia were executed in the post-war killings in Kočevski Rog.¹ To avoid misunderstanding: this text is written from an affirmative position towards the partisan struggle, but despite the necessity to fight fascism and think about the fascist crimes preceding the post-war killings, one should not provide political or moral justification for the post-war killings. At the same time, the condemnation of the post-war killings should not function as the absolving of the crimes of the fascist collaborators during the war. This text claims that it was the discourse of national reconciliation in Slovenia that first opened the gates to equate partisans and fascists as all equal victims of the war/ideology, who, in the end, all belonged to the Slovenian nation. Advocates of reconciliation not only decontextualised the causes of WWII, the political and ethical positions within the struggle, they also executed a reconciliation of two irreconcilable political positions in order to heal the wounds of the nation. I claim that the "original sin" of national reconciliation was "committed" by the moral philosopher Spomenka Hribar;² her slogan soon became the major point of Slovenian nationalist ideology and a point of cohesion of the new ruling political class.

The nationalisation of the political body and the denationalisation of social property as the key to understanding the specific Slovenian road to independence

Spomenka Hribar's pioneering text carried the title "Avant-garde Hate and Reconciliation" and made a symbolic bridge about how to overcome the past sins, guilt and injustices in order to heal the Slovenian nation. I will touch on two major problems with Spomenka Hribar's meditation: firstly, as Irena Šumi well argues, Hribar's call is "morally vague" since it "dispersed the perpetrators and victims in a reciprocal way which would demand a mutual apology and the goal of reconciliation without the unconditional recognition of guilt".³ Secondly, Hribar decontextualises WWII and remains silent about (the fight against) Nazism and about the anti-Semitism that was part of anti-communism, defining part of the Slovenian Home Guards, the conservative political forces and the Catholic Church. Another key moment in Hribar's embrace of reconciliation is the demand for a separation between the individual as a "human being" and "ideology":

Reconciliation should be understood as agreement about our history. It would enable us to see both in revolutionaries and counterrevolutionaries at the end of the day unlucky "sons from the same mother", that is, that we primarily see them and recognise them as people (of one epoch). That does not mean that we accept ideology! Errors are human, and one should not accept them and perpetuate them. But not accepting ideology does not already mean to excommunicate their carriers; we need to separate thus between the man AND ideology.⁴

The elementary naivety of such a premise to pretend there is a way to separate the individual/citizen from ideology other than in some moral laboratory is symptomatic of the ideological operation at work in Hribar's text. She understands reconciliation primarily as a moral process that should be built slowly, while it "concerns heart"⁵ and is vehemently juxtaposed to the "avant-garde hate". Reconciliation is a search on the "soil", where *love and memory grow*⁶ and can only happen "between us as human beings".⁷ Most importantly, and here the evident ideological call comes into play, reconciliation should take between us as human beings, but *nota bene*, within the national context, that is, within the "Slovenian nation". It no longer has anything to do with European (anti)fascist or Yugoslav history. The operation of stripping the individual of all his/her ideological identifications but national belonging was criticised by historian Lev Centrih:

[National reconciliation] has been understood as a call for the mutual recognition and respect of all sides engaged in the conflict, on the grounds that they all belong to the same motherland, to the same Nation, even though they may perceive their devotion differently and are marked by errors and crimes. Nation and motherland have been perceived as pre-given qualities of every individual, that is, as essentially separate from one's affiliations to political, production, or ideological practices.⁸

Despite Hribar's pre-theoretical understanding of ideology and, clearly, the nationalist twist of her interpretation, it would be wrong to ascribe to Hribar a rehabilitation of fascism, while her text talks about the need to condemn fascist ideology and the mistakes and crimes made in its name. If a reader is generous, one can understand that her intervention came in the time of late socialism, when the silence around the post-war killings weighed heavily and her first target "avant-garde hate" was there to attack political bureaucrats and censorship.

However, where her operation becomes more problematic is that, for the goal of national reconciliation, Hribar needs to beat the major enemy, the "avant-garde hate". The latter is allegedly perpetuated and will prevent us from reconciling as humans on Slovenian "soil". If one can see where her critique of the logic of "avant-garde" with its insistence of infallibility of Party can be epistemologically and politically fruitful, one needs to stay tuned for the major ideological displacement of the

text. Why is there no serious discussion of the principle of hate that started WWII? Hribar does not mention that the principle of ethnic hate and "national soil" actually started WWII. She does not mention the history of the fascist invasion of Yugoslavia and does not explain that local collaborationists took over the fascist principle of ethnic and racial hate and stood on their side till the very end of the war. Fascist collaborators were a vital part of the military-political apparatus that terrorised and executed any political opponents (anticommunism) and ethnic minorities (anti-Semitism, anti-Roma sentiment) that did not fit into the new order. The ethnic cleansing and belonging became the central political border that differentiated partisans from fascists. Partisan formation remained all-inclusive – everyone, from all classes, nations, genders belonged to this community in resistance except fascists. This border represents the major split in the nation, and once we connect this to the defence of material interests of old political-economical elites of old Yugoslavia, we get a clearer explanation as to why the nation as a whole was not fighting together against the occupation. The national liberation struggle was not only fought against the fascist occupation and local collaborationists, but also for a social revolution.

Within WWII, we can speak of two *non-reconcilable* principles: on the one hand, the fascist principle of ethnic/racial hate under the collaborationist regime, and on the other, the partisan inclusion of everyone who fought against fascism, built multinational solidarity and constructed a different, federative and multinational political entity. In the

political sense, this translates to a clear ethical choice: either fascist occupation or national liberation struggle. The perversity that the moral universe of national reconciliation prescribes now retrospectively is to already be forced to a moral relativisation and historical abstraction of the struggle of WWII. Think of the president of Slovenia, Borut Pahor, and you will find meaning as to how to sit on both sides of the fence all the time. Then again, if one calls for national reconciliation, should we then imagine the existence of a third option that goes beyond the two exclusive alternatives? What would that mean in the actual sense? Would this mean to call citizens to fight neither with Nazis nor with partisans, but rather to wait or become moral authorities – beautiful souls who can later on morally condemn both sides and their crimes? The more we dwell on this ethical meditation, the more we see its frame is useless for understanding WWII, while also serving a specific memorial goal: to force the retroactive mourning of fascist and antifascist victims alike.

Despite the nationalist prescription of the moral universe of Spomenka Hribar, we need to give her text the credit of having visionary powers. She largely defined the coordinates of the dominant memory politics in the Slovenian context, which achieved its memorial peak in the *Monument to Victims of all Wars* in Ljubljana (2014) that even took the poem of Oton Župančič from a partisan memorial. Already in 1986, she called for a "monument to national reconciliation":

The obelisk should stand in the middle of Ljubljana ... and scream to the sky about the tragedy of a small nation that while in the struggle for its own existence along incomprehensible human destiny became at the same time its own executioner and punisher. On this obelisk there should simply be written "Fallen for the Homeland". Indeed they all died for their homeland. Each for their own beloved and dreamt homeland ... All of us that still live are descendants of this yearning and suffering. If as nation we are not able to take all this suffering as the suffering of our nation, then we are not able to finish the civil war that decimated us. If we are not able to see the human being in the criminal, and if in a human way we do not feel pity for a criminal himself, then the sting of war was not beaten, and catharsis will not be reached.⁹

Her mnemonic call to arms interpellated "us" into the descendants of the Slovenian nation that have to recognise partisans and fascists as a part of the same "homeland". If we are to live freely and united, we need to feel pity and forgive each other, even the criminals on the both sides of the civil war. We become subjects supposed to commemorate the victims of the wars – no matter which side or politics they followed – with a crucial reference to "national soil", which is framed in nationalist ideology.

Her call was written in the famous 57th issue of *Nova Revija* that announced the nationalistic program and the destruction of Yugoslavia, while its most evident political realisation was materialised in July 1990. It was then that the most famous symbolic gesture, a historical shaking of hands between the (now late) bishop of the Catholic Church Alojzij Šuštar and the head of the former Communist Party and the first president of independent Slovenia, Milan Kučan, took place. The latter also held a speech announcing the necessary reconciliation of all Slovenians. This was the announcement of a long-term process that gathered very different agents from the Church, intellectuals, civil initiatives and politicians alike, who all insisted on settling accounts related to WWII and the civil war that divided Slovenia. The agents of reconciliation agreed that the crimes of both the partisan and fascist collaborationist sides should be fully acknowledged in order that we be able to move forward as a nation. The specific Slovenian anti-totalitarian ideology was formed: we should condemn both fascist totalitarian rule and (partisan?) communist totalitarianism. One could add that it was national reconciliation that ended up with a new form of totalitarianism: totalitarianism of the nation that waged ethnic wars in the 1990s. The claim that Yugoslav socialism was totalitarianism does not hold water and is a clear part of right-wing paranoia, if something, we could claim that the Yugoslav experiment from partisan struggle to self-management showed how both totalitarians could be defeated: Nazi-fascism and Stalinism. In simplified dictum: Tito defeated both Hitler and Stalin, but this could not be done without tremendous popular support and the belief in another world.

If something, the moral ramblings of national reconciliation clearly show that it became the ideology of new ruling class that appealed old communist apparatchiks with new right-wing parties and Church masters, while on the other hand this discourse opened a gate towards the rehabilitation of fascism. Instead of the erection of antifascist and partisan monuments, Slovenia saw the proliferation of monuments dedicated to fascist collaborators, which received its peak in Grahovo (2014) and which openly rehabilitates fascism, both as a form of memory and as an actual politics today. Thus, it becomes even more necessary for us to reject both national reconciliation with fascists and fascist rehabilitation and remobilise past partisan and revolutionary resources.

1 Čepič, Zdenko, Guštin, Damijan and Troha, Nevenka, *Slovenija v vojni, 1941–1945*, Ljubljana: Založba Modrijan, 2017.

2 Hribar, Spomenka, Krivda in greh, *Katedra*, Vol. 28, No. 1, 2, 3., 1986.

3 Šumi, Irena, *Slovenski antisemitizem, živ pokopan v ideologiji slovenske narodne sprave*, ČKZ 260, 2015, p. 73.

4 Hribar, Spomenka, Avantgardno sovrašto in sprava, *Nova revija*, No. 57, 1987, p. 102.

5 Ibid.

6 Ibid., p. 101.

7 Ibid., p. 100.

8 Centrih, Lev, *O pomenu Komunistične partije Slovenije med drugo svetovno vojno in po njej, Oddogodenje zgodovine: primer Jugoslavije*, Borec 60 – Special edition, 2008, pp. 70–71.

9 Hribar, Spomenka, Krivda in greh, *Katedra*, Vol. 28, No. 3, 1986, p. 8.

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Zvoki zareze, upora in upanja

Partizanske pesmi so bile po razpadu Jugoslavije potisnjene na rob javnega prostora kot ideološko kontaminiran in formaliziran glasbeni žanr – konstrukt komunističnega režima, brez pravega družbenega pomena in potenciala. V luči militantnega nacionalizma devetdesetih let prejšnjega stoletja in uvajanja radikalnih neoliberalnih politik je antifašizem postal del problematične socialistične preteklosti ter predmet negacije in revizionizma. Zaradi svoje dvojne narave, in sicer hkratne povezave z jugoslovansko identiteto in socialistično preteklostjo, so bile partizanske pesmi označene kot nezaželene in problematične.

Z novimi generacijami se pod vplivom zgodovinskega konteksta prvega desetletja 21. stoletja ter aktualnega trenutka globalnega kapitalizma (in njegove križe) v postjugoslovanskem prostoru pojavlja novo zanimanje za antifašistično zvočno preteklost in njene nove interpretacije. Partizanske pesmi so postale znova aktualne v trenutku, ki ga zaznamuje dražbena dezintegracija in politična apatija in v katerem si je vse teže zamisliti prihodnost kapitalizma. Za ta čas so značilni tudi novo razmišlanje, praksa in domišljija za politično delovanje – predvsem zaradi ponovnega vrednotenja razuma in racionalnosti v politiki, etiki in estetiki. V 21. stoletju je postal ključno politično vprašanje, kako s pomočjo čutnih in čustvenih sredstev dosegti politične in ideološke učinke.

Partizanske pesmi dandanes slišimo na različnih prizoriščih, prostorih in v različnih okoliščinah: na protestih, shodi, ob zanemarjenih spomenikih v spomin na dogodke iz druge svetovne vojne, zapuščenih privatiziranih tovarnah, med odpuščenimi delavci ali deložiranimi družinami na gentrificiranih obrobjih mest, na aktivističnih festivalih poezije, proslavah, posvečenih drugi svetovni vojni, koncertih in festivalih. Na vseh teh raznolikih prizoriščih je ključna »osnovna« vloga, ki smo jo partizanske pesmi imeli med drugo svetovno vojno – da ljudi v izjemnih zgodovinskih okoliščinah nagovorijo k uporu. Besedila izražajo neomajnega duha in zavezost k uporu in boju v najtežjih trenutkih: od kmečkih vstaj proti fevdalnim gospodarjem, bojev za delavske pravice v dvajsetih in tridesetih letih prejšnjega stoletja, do partizanskega upora med drugo svetovno vojno. Zato so partizanske pesmi tako zvok upora kot zvočna podlaga za družbeno revolucijo – glas zatiranih, na obrobje potisnjениh in izkorščanih. Razumevanje partizanskega upora ideološko polnijo z novimi pomeni in potencialnimi rabami. Opominajo nas na to, da se je pomembno sklicevati na glasbeno preteklost, saj je to način političnega angažmaja, in, nenazadnje, na nujnost reaktualizacije revolucionarnih idej in vrednot. V trenutni postpolitični in postresničnostni družbeni realnosti, ki jo zaznamujeta dvoumnost in nezmožnost zavzemanja jasnih stališč, nas partizanske pesmi spomnijo na to, kako pomembno je, da se do nečesa nedvoumno opredelimo in se z nečim radikalno soocimo.

Sporočila, vrednote in ideje, ki jih pesmi nosijo, niso edino, kar sproža njihovo mobilizacijsko moč: dejstvo, da so bile »rojene« v trenutku boja in upora, jih prežema s posebnim gonom, ki omogoča telesno in čutno mobilizacijo. Partizanske pesmi čutimo kot polne energije, strasti ter čustvene in čutne moči. Ker so bile rojene v skupinskem petju, jih prežemajo močna občutja, kakršna ustvarijo čustvena srečanja in kolektivna izkušnja zvoka. Pokaže se, da je prav njihov skupinski zvok najučinkovitejše sredstvo, ki omogoča vzpostavitev posebnih vrst čustveno-energijskih kolektivov.

Zato so partizanske pesmi dandanes zmožne zarezati v politično ozračje, ki ga čustveno zaznamujeta apatija in politična izčpanost. V uporu proti temu so uporabljene kot budnice, da bi ljudje politično usodo spet vzeli v svoje roke in odkrito zavrnili položaj pasivnega opazovalca. Njihov vrojeni mobilizacijski potencial priča o politični zmožnosti glasbe, da ponudi vpogled v tiste vidike političnega delovanja, ki bi drugače ostali skriti ali hevidni. Še več, te pesmi nas nagovarjajo, naj razmišljamo onkraj konservativne ideje »politike« in v prid čustveni moči, ki je na voljo v vsakdanjem življenju, in v časih, ki so kruti in gluhi za vse, tudi za življenje samo, prinaša novo energijo in upanje.

Prevedla: Urška Brodar

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Sounds of Rupture, Resistance and Hope

After the disintegration of Yugoslavia, partisan songs were pushed to the edge of the public sphere as an ideologically contaminated and formalised music genre – as a construct of the communist regime without any social meaning and potential. In the light of the militant nationalism of the 1990s and the introduction of radical neoliberal politics, antifascism became a part of the problematic socialist past, subject to negation and revisionism. Due to their double nature – the simultaneous connection to the Yugoslav identity and the socialist past – partisan songs were labelled unwanted and problematic.

With new generations under the influence of the historic context of the first decade of the 21st century and the contemporary moment of global capitalism (and its crisis), new interests and interpretations of the antifascist sonic past are emerging in the post-Yugoslav setting. In a moment marked by social disintegration and political apathy, in which it is getting harder and harder to imagine the future of capitalism, partisan songs have become relevant again. It's also a time that fosters new attempts in thinking, practising and imagining capacities to act politically – primarily through a re-evaluation of reason and rationality in politics, ethics and aesthetics. Producing ideological and political effects by sensorial and affective means has become a key political issue in the 21st century.

Today, partisan songs resound in various performance settings, spaces and occasions: at protests and rallies, at the sites of neglected monuments of WWII, in abandoned privatised factories, among fired workers or evicted families in gentrified city outskirts, at activist poetry festivals, at commemorations dedicated to WWII, at concerts and festivals. Across these diverse settings, the “primary” function of partisan songs during WWII – to appeal to people to resist in extreme historical circumstances – is utilised. Their lyrics portray a strong spirit and dedication to resist and fight in the most difficult moments: from the peasants' uprisings against feudal masters, the workers' struggle for their rights during the 1920s and 1930s, to the partisan resistance in WWII. This is why partisan songs are at the same time sounds of resistance and a soundtrack of social revolution – a voice of the oppressed, marginalised and exploited. Through their new use, the songs are transformed discursively, sonically, spatially, symbolically. Ideologically, they populate the notion of “partisan resistance” with new meanings and uses. They remind us of the importance to reference the musical past as a means of political engagement and the urgency to reactivate the revolutionary thought and values. In the current post-political and post-truth social reality, which is marked by ambiguity and the impossibility of taking clear positions, partisan songs remind us of the importance of taking sides unequivocally, and of radical confrontation.

However, the messages, values and ideas the songs carry are not the only trigger of their mobilising force: the fact that they were “born” in the moment of struggle and resistance suffuses them with a special drive that enables an embodied and sensorial mobilisation. Partisan songs are perceived as highly energetic, passionate, affectively and sensorially powerful. Conceived in the collective singing, they are characterised by a strong intensity of feeling produced through the affective encounters in the collective experience of sound. Their collective sound proves to be the most powerful tool for enabling the emergence of specific kinds of emotional-energetic collectives.

This is why partisan songs today are able to make a rupture in the political atmosphere affectively structured by apathy and political exhaustion. Going against this grain, partisan songs are a wake-up call for people to start retaking their political destiny into their own hands and to openly express their disagreement with the passive bystander position. The inherent mobilising potential of these songs is witness to the political capacities of music to provide insights into invisible aspects of political activity which would otherwise remain hidden or out of view. Moreover, they call on us to think beyond the conservative idea of “politics”, towards the affective powers available to everyday life that bring new energy and hope in a time of atrocity and deafness for everything, including life itself.

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Ana Vujanović

O krajinski dramaturgiji danes

Dramaturgija je danes bolj kot kdajkoli umetniško cvetoče polje, ki se po eni strani nenehno širi, po drugi pa ga poseljujejo različni diskurzi in prakse, izhajajoči iz drugih družbenih in kulturnih krogov. Hkrati s tem, ko opazujemo, kako se je dramaturgija izlučila iz drame, gledališkega odra, črne škatle in celo uprizoritev v najširšem umetniškem smislu, lahko sledimo tudi temu, kako nanjo vplivajo današnji mediji, kino, spletni, upravljanje dela, izobraževalni sistem, popularna glasba, živiljenjski slogi, organizacija zaznavanja in pozornosti, kakor tudi finančna kriza, protesti, skupščine in samoorganizirane skupnosti, ki so se v zadnjih letih pojavile v Evropi. V tem članku se bom posvetila presečišču teh dveh tokov. Tam, kjer dramaturgija in uprizoritvene umetnosti odzvanjajo s kontekstom, ki jih obdaja, in nas na isti mah vabijo, naj prek ogleda predstav o tem kontekstu premisljamo, na sodobni evropski plesni sceni in sceni uprizoritvenih umetnosti opažam težnjo, ki jo imenujem krajinska dramaturgija. Zavedam se, da se zdi ideja krajine z njenimi širokimi obzorji in praznimi prostori ravno nasprotne temu, kako vizualiziramo svoje hitro spreminjače se, turbulentno in prenasičeno družbeno okolje. Do določene mere takšna tudi res je, še zlasti, če jo povezujemo s pastoralno idilo; vendar pa je za koga drugega krajina natanko sublimacija tega okolja, zlasti če ga povezujemo z brezbrinjo »stvarnostjo« sveta okoli nas. Prav tu se začenja moje zanimanje za to težnjo.

Krajina ni zares nov dramaturški pojem, čeprav način, kako se manifestira na sodobni/-h evropski/-h sceni/-ah, docela pripada našemu sedanemu družbenemu in kulturnemu kontekstu. V različnih oblikah se je pojavljala skozi celotno 20. stoletje, od iger Gertrude Stein do postdramatskega gledališča devetdesetih let prejšnjega stoletja.²

Krajinska dramaturgija: problemi in težnje

Ko govorim o krajinski dramaturgiji, razmišjam prej v poetičnih kot analitskih okvirih. Torej tega pojma ne izpeljujem iz formalnih ali strukturnih analiz določene skupine del in avtorjev niti nimam jasnega in trdnega koncepta dramaturškega modela, ki ga bom pri določenih uprizoritvah uporabila. Bolj gre za dejstvo, da sem bila zaradi svojih profesionalnih obveznosti v zadnjih letih izpostavljena velikemu številu evropskih uprizoritev, tako del uveljavljenih umetnikov kot tudi tistih, ki šele začenjajo svojo ustvarjalno pot. Na teh predstavah si dovolim, da v njih uživam, da sem z njimi, jih spoznam ... in odlagam pretvorbo te izkušnje v poklicno obveznost z orodji in pojmi, ki jih že poznam. Tako sem vnovičen interes za krajinsko dramaturgijo opazila na uprizoritvah, kot so *La Substance, but in English* (*La Substance, ampak v angleščini*, 2014), *The Internet* (*Splet*, 2015) in *Natten* (2016) Mártena Spångberga; *more than naked* (več kot goli, 2014) in *Boom Bodies* (*Bum teles*, 2016) Doris Uhlich; *Collective Jumps* (*Kolektivni poskok*, 2014) Isabelle Schad in Laurenta Goldringa; serijo *Groove Space* (2014–2016) Sebastiana Matthiassa ter *Angst II* (*Strah II*, 2016) Anne Imhof. Pozneje sem prepoznala podobne pristope v prvencih več novih avtorjev, denimo *Cosmos the Beach* (*Kozmos plaža*, 2015) Linde Blomqvist, *Coordinates* (*Koordinate*, 2017) Sigrid Stigsdatter Mathiassen in *Monumental – The Fallen* (*Monumentalno – Padli*, 2017) Tee Tearau. Poleg tega se spominjam, da je bilo nekaj krajinskega razmišljanja v *Four Choreographic Portraits* (*Štirje koreografski portreti*, 2011–2012) Christine de Smedt, ki jih na različne načine povezujem z *Wellness* (2013) in *Schönheitsabend* (*Večer lepote*, 2015) Florentine Holzinger in Vincenta Riebeeka ter plesnim filmom *Novaciéries* (2015) kolektiva (*La*)*Horde*. In v tem, kako Ivana Müller ustvari prostor in *Edges* (*Robovi*, 2016) in ga razvije v času, navsezadnje vidim dobesedno potovanje po pokrajini. Te uprizoritve ne tvorijo kakega novega gibanja in razlike med njimi so večje kot tisto, kar imajo skupnega. Vendar so glede tega, kako organizirajo našo izkušnjo in kako človeka kot bitje-in-agens umeščajo v svet, med njimi določene podobnosti, kar imenujem krajinska dramaturgija.

Krajinske dramaturgije ne vidim kot izključno umetniške iznajdbe. To, kako umetniki, kakršni so med drugim Doris Uhlich, Márten Spångberg,

Isabelle Schad, Sebastian Matthias, Christine de Smedt, Ivana Müller in (*La*)*Horde*, dramaturško prisotajo s svojim nedavnimi uprizoritvami, je vpisano v družbeni, kulturni in umetniški kontekst, v katerem te uprizoritve ustvarjajo. V okviru umetnostnega sveta vidim podobnosti in sorodnosti med krajinsko dramaturgijo in postinternetno umetnostjo na eni strani ter krajinsko dramaturgijo in počasnim filmom na drugi, čeprav se postinternetna umetnost in počasni film zdita zelo oddaljeni umetnostni praksi in med njima ne opažam pomembnih stičnih točk. Poleg tega je na plesni sceni pustila pečat tudi sedanja težnja umeščanja plesa v muzeje, tako da bi na krajinsko dramaturgijo in uprizoritvenih umetnostih lahko gledali kot na pomemben odmev tega trenda. Če pogledam širše, bi ob tem krajinsko dramaturgijo povezala tudi z nedavnimi protesti, skupščinami in samoorganiziranimi skupnostmi po neoliberalni Evropi, ki so preizkušali nove načine zbiranja, povezovanj, navzočnosti in sonavzočnosti. Te povezave in mreže so goste in prostrane in v nadaljevanju se bom dotaknila le nekaj presečišč, ki se mi zdijo neobhodna, drugo pa pustila za kakšno prihodnje pisanje.

Časovnost kot vizualna kompozicija: logika spletja

Krajinsko dramaturgijo s postinternetno umetnostjo druži zavedanje o neznanskem vplivu spletja na naše preživljvanje časa, uporabo ustvarjalnosti, strukturiranje znanja, mišljenje, komuniciranje in organizacijo naših zaznav in pozornosti. To se kaže, vendar ne tudi izčrpa, denimo v Spångbergovi uprizoritvi *The Internet* in (*La*)*Hordinem* »posinternetnem plesu« skupaj z instalacijo *Danse Post-Internet Dance* (2017), ter v uporabi spletja kot glavnega komunikacijskega in promocijskega ter pomembnega produkcijskega sredstva tako pri Mártenu Spångbergu, Doris Uhlich in Ivani Müller kakor pri postinternetnih umetnikih Ryanu Trecartinu, Jesse Darling in Amalii Ulman.

Razen v teh očitnih tematskih, tehničnih in tehnoloških povezavah je dramaturško stičišče tudi to, kako se tako v postinternetni umetninah kakor tudi v sodobnem plesu in uprizoritvenih umetnostih pojavlja vizualna logika spletja s svojo spacializacijo mišljenja prek hiperteksta in hiperpovezav ter proizvodnjo in kroženjem podob kot novega prevladujočega sredstva komunikacije, pa tudi nemudostjo komuniciranja v družbenih medijih. V mislih imam na primer Schada, ki je *Collective Jumps* koreografiral kot diaprojekcijo, v kateri se ena živa skupinska slika preoblikuje v drugo, ali (*La*)*Hordine Novaciéries*, kjer se liki zbirajo, drug drugega »razumejoči in družbeno skupino izoblikujejo zgoj s tem, da plešejo jumpstyle. Drugačen medij, ki pa še vedno uporablja nemudno vizualno komunikacijo, predstavlja vsakodnevne uprizoritve sebe v blogerskem slogu v *Excellences and Perfections* (*Izvrstnosti in popolnosti*, Instagram, 2014) Amalie Ulman, *The Scandalious Project* (*Škandalastični projekt*, YouTube, 2008) Ann Hirsch in film *I-Be Area* (2007) Ryana Trecartina, v katerem so slike, sekvence in prizori zmontirani predvsem tako, da nastane močno vizualno povezano zaporedje, čeprav bi se lahko zdele naključno, če bi se osredotočili na pomen, na zgodbo. Pri tem se mi zdi samo svoje, da je dramaturški problem časovnosti, časa, ki je potreben, da se razvije komunikacija, obravnavan kot stvar vizualne kompozicije. Umetniki za ta problem ponujajo različne rešitve. V Spångbergovi uprizoritvi *The Internet* dramaturgija rekonstruira brskanje po spletu. Njena časovnost ni linearna, temveč se širi skozi vizualno sugestivne milje, milje, katerih razberljivost ne šteje (le) v semantičnem registru. Predstava je tam, na odru, jasno prikazana in simbolo ločena od občinstva. Sledimo mreži situacij, v katerih se skupina izvajalcev pogovarja med seboj, gledalci pa komajda kaj slišimo; izvajalci se preoblečajo, in ni nujno, da nam je jasno, zakaj; njihova skupinska dinamika se spreminja, vendar ji odzivi izvajalcev, ki bi nam lahko ponudili ključ za logiko sprememb, ne sledijo. Yse spominja na izkušnjo časa, ko kdaj ure in ure kaj iščete po spletu: najdete članek, ki vas pripelje do bloga, prebirate poezijo in potem izgubite rdečo nit, odprete pesem v novem oknu in ga pustite v ozadju, se vrnete vrnete na eno prejšnjih strani, odprete forum, kjer

poteka žolčna debata, vi pa ste popoln avtsajder, ki nima pojma, kaj se dogaja, ker ste vskočili na 78. strani razprave, zapustite stran in preverite slike na Googlu, medtem pa poslušate glasbo z enega od odprtih zavirkov. Kar se med tem iskanjem dogaja s človekovo zaznavo časa, je povezano z zmedo okoli samega kronološkega časa, zaradi katere kategorije prej, zdaj in potem, ki zadobjijo novo, vizualno dimenzijo, postanejo ohlapne, če že ne neprimerne.

Pozornost in prisostvovanje

Z drugega vidika lahko na zgoraj opisano vizualno in prostorsko obravnavo časa gledamo kot na nov predpogoj za prisostvovanje občinstva, za njegovo gledanje in poslušanje, ki je primerljivo z izkušnjo udeležbe na razstavi v galeriji ali muzeju. Nadalje, prisostvovanje občinstva v krajinski dramaturgiji, ki po eni strani izhaja iz podobne miselnosti, iz kakršne izvirata postinternetna umetnost in počasni film, bi lahko na polju sodobnega plesa in uprizoritvenih umetnosti videli kot kar najbolj neposreden odmev umeščanja plesa in uprizoritev v muzeje. Lahko bi ga povzeli v frazi »preživljati čas z«. Osredotočena pozornost namreč navadno ni potrebna in gledalci so pogoste deležni le povabila, naj bodo z umetnino, prosto lahko vstopajo in odhajajo, brez strahu, da bodo izgubili rdečo nit, če bodo zamudili kak člen v vzročno-posledični pripovedni verigi. Ta dramaturgija pozornosti in prisostvovanja gledalcev bi se lahko zdale nezahtevna, lahketna in pravzaprav precej všečna. Vendar po mojem izraža tudi skrb, kako krmariti po svetu, ki ni tu za nas, in nazadnje, kako se umestiti vanj. Opis moje izkušnje prisostvovanja *Natten* bo morda pomagal razumeti, zakaj se nočem prenagliči pri kritiziraju tega pristopa.³

Natten se dogaja v odprttem prostoru (ki ni razdeljen na gledališki oder in avditorij s sedeži), občinstvo sedi na blazinah in odejah okoli igralnega prostora. Predstava poteka skoraj vso noč, v mračnem in skrivnostnem vzdušju, v katerem je vse počasno ali upočasnjeno. Kot član občinstva si bil skoraj prepričen samemu sebi z drugimi, bil si skupaj in sam, skupaj z uprizoritvijo in sam. To je bil »čas za spanje«, plesalci so sedeli na tleh in peli, ponavljali se zelo počasno in nežno, dozdevno ljudsko pesem (*Ásgeirjevo Going Home*), ki je zvenela kot uspavanka. Večina nas je res zaspala, in to je bil edini kolektivni trenutek, trenutek, ko se je občinstvo vedlo kot skupina. Sicer so obiskovalci svoj »prostorskič« organizirali vsak zase. Ko sem se ozrla naokoli, sem videla, da se je moški ob meni naslonil na steno, odložil svoj pametni telefon v naročje in zadremal. Moška levo od njega sta sedela v istem položaju, a strmela na prizorišče. Mlada ženska na moji desni je prebirala knjigo *Natten*, ki spremlja uprizoritev. Kako lahko bere v temi, sem se spraševala. Par nekdajih hipijev srednjih let pred mano si je prinesel pivo in se žličkal na tleh ... Tudi jaz nisem ves čas z odprtimi očmi sledila predstavi. Nekaj časa sem bila recimo dovolj radovedna, da sem spremljala plesalca, ki je zapustil skupino in odšel na svojo »postajo« na odru, kjer je srknil malo vode in bral iz notesnika. Potem me je nehalo zanimati in sem gledala naokrog. Velikokrat sem opazovala izvajalko Hano Lee Erdman. Poskušala sem ugotoviti, zakaj jo lahko vedno prepoznam v polmraku, in zалотила sem se pri misli, da je ona tista, ki uteleša samo idejo uprizoritve. Toda kaj je bila ideja *Natten*? ... Spet sem opazovala Hano Lee Erdman: pleše, kakor da bi sledovi njenih prejšnjih gibov ostajali vidni, kakor na fotografijah z dolgim osvetlitvenim časom. Potem sem to na kratko omenila prijateljici, ki je sedela ob meni, nakar sva se začeli pomenkovati o nečem povsem drugem. Potem sem se vrnila k videu, kjer je na zaslonu lebdela podoba megle. Enkrat pa sem samo zaprla oči in uživala ob poslušanju Princeeve *Purple Rain* ...

To izkušnjo lahko primerjam z doživetjem ogleda filma *Freedom* (*Svoboda*, 2001) Lisandra Alonso. Spångberg se poigrava z nočjo, časom, ko se utegne zgoditi nepričakovano, Alonso pa je še radikalnejši, saj se v *Svobodi* pred našimi očmi odvija (delovni) dan drvarja in jasno je, da se »ne bo zgodilo nič«. V obeh primerih pa je glede zahtev, postavljenih občinstvu, zaznati velikodušnost: gledalcem samim je prepričena odgovornost za lastno zaznavanje, sprejemanje in doživljanje. Prav to je povezava, ki me intrigira. Ne le da počasni film njegovi kritiki obtožujejo, da je dolgočasen in potem takem elitističen – torej namenjen samo sofisticiranemu in potprežljivemu občinstvu –, spomnim se tudi, da so po ogledu *Natten* nekateri dejali, da niso »veliko odnesli od predstave«. Ko sem si poskušala razložiti ta vtip, mi je prišlo na misel, da si pravzaprav dobil, kar si vložil. Če si bil zaposlen pretežno s tem, da si preverjal Facebook – in nihče na prizorišču ti tega ni preprečeval –, seveda nisi veliko odnesel od predstave. Torej bi z *Natten* – in podobno velja za *Svobodo* – lahko bilo takole ker sam nisi posvečal pozornosti dogajanju na sceni, kjer se je vseskozi »ne-kaj« dogajalo, tega »ne-česa« pač nisi dobil. To utegne biti daljnosežna zamisel, to povabilo, da svojo pozornost posvetite nečemu, kar je ne terja, in se potem domov vrnete z »ne-čim«, kar je vašo pozornost zapolnilo ali brez tega »ni-česar«. Krajinska dramaturgija je zatorej enako zahtevna, kot je tudi prijetna, in ko gre za pozornost in prisostvovanje občinstva, jo vidim kot poziv, naj vsakdo najde lastni tempo bivanja z umetnino in se sam odloči za svojo držo ob njej: kontemplacijo, konzumacijo ali raztresenost. Podobno kot prisostvovanje razstavam; ne le ko so razstavljene slike in kipi, temveč celo takrat, ko videi zahtevajo veliko več časa, da si jih ogledamo v celoti.

slovensko MLADINSKO gledališče



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Dramaturgija kot organizacija izkušnje

Na tej točki bi rada omenila tezo Maaike Bleeker o stratigrafiji kot dramaturškem orodju krajinskega gledališča.⁴ Ko je pred petnajstimi leti pisala o njej, se je dobro prilegal postdramskemu gledališču osemdesetih in devetdesetih let prejšnjega stoletja in zgodnjim letom novega tisočletja, v uprizoritvah, ki jih omenjam tu, pa sem opazila preoblikovanje stratigrafije, ki izvira iz spremenjenega razumevanja tega, kaj so glavne sestavine uprizoritve. Gre za premik od razmišljanja o »tekstih uprizoritve« v semiotičnih kategorijah (besedilo, scenografija, glasba, svetloba itd.) proti razmišljjanju o afektih in doživetju kot glavnem tkuju uprizoritve. Medtem ko stratigrafija potemtakem implicira semantične plasti in njihovo koordinacijo in nalaganje, krajinska dramaturgija danes implicira organizacijo izkušnje.

Za Natten je na primer značilna počasna, neenakomerna uvijajoča se dramaturgija, ki se kaže v nenaravnosti dogodka, ki se nekam premakne, se nato vrne na eno prejšnjih točk in se od tam nadaljuje v novi smeri. Te točke – plesno gradivo (soli Birgit Akesson), melodija (Te deum Samuela Barberja) ali skupinska formacija (dva tria) – se, čeprav so ob ponovitvah nekoliko predvrgačene, nendoma pojavojo kot nekaj znanega, kot majava in kratka sidra za našo zaznavo, vendar le zato, da nas že v naslednjem trenutku razočarajo, ker se ne razvijajo po naših pričakovanjih. Mi pa pričakujemo nadaljevanje v določeni smeri, pač glede na to, kaj smo prejšnjic iz te točke videli vznikniti. Iščemo skratka vzorce, ki bi lahko sistematisirali našo izkušnjo. Vendar do tega ne pride, in zdi se, da se Natten ves čas vrača po svojih sledovih in jih briše. Dramaturgija izkušnje na robu jezika spominja na neurejene čačke vzmeti, ki se zvija in suče po listu papirja, se ves čas izgublja in spet najdeva ...

Drug pristop, ki mi vzbuja pozornost, je dramaturgija uprizoritve more than naked Doris Uhlich. Namesto da bi se ukvarjala s teksti uprizoritve in njihovim plstenjem, operira le v enim, izključno izkustvenem registru: odnosu med skupnim in posameznim, kakor ga preiskujejo človeška telesa, ki se premikajo/plešejo na glasbo. Filozofsko rečeno uprizoritev individualnosti ne jemlje kot nečesa prvotnega in nas pripelje nazaj do prehodov od skupnega k posameznemu: meso ima torej prednost pred telesom in telo pred identiteto. V dramaturškem oziru je njena temeljna premla telo kot tisto, kar imamo ljudje skupnega, uprizoritev pa nato razgrne izkušnjo dvajsetih izvajalcev, ki to splošno značilnost v posameznih medigrah med svojimi telesi in gibi (na isto glasbo) različno udejanjajo. Dramaturška specifika je, da se proces nikdar ne razvije naprej – ritmi tehn glasbe ta vtiš še poudarjajo – in da avtorica ne ponuja poenotenja, konflikta ali revolucionarnega zbiranja vseh teh teles, ki se srečujejo na odrui. Politična stran te sem ter tja nihajoče dramaturgije je, da se odvrača od pripisovanja identitet (s pomočjo abstraktnih lastnosti, kakršne so debelo, vitko, hitro, nizko, večje) golemu telesu in se obrača k temu, kako se ljudje v telesu premikamo in v njem bivamo, s tem pa pušča prostor resničnim telesom, da sama najdejo sebi lastne načine gibanja. Za osnovni očrt politične razsežnosti dramaturškega ukvarjanja z izkušnjo je pomembno, da skupina v more than naked ni posledica interakcije med izvajalci kot posamezniki, temveč pripadnosti posameznikov skupnemu. Prav tu bi morali iskati družbeno imaginarno te konkretno skupne izkušnje in prav tu izkušnja na splošno pokaže svojo prefigurativno politično moč.

Kako biti skupaj in problem perspektive

Zadnja točka današnje krajinske dramaturgije, ki bi se je dotaknila, je tale: če organizacija izkušnje prostor, v katerem se uprizoritev dogaja, pušča semantično nejasen, potem vprašanje, kako biti skupaj v tem ne docela določenem prostoru, postane neizogibno. Potem ko so sodobne uprizoritvene umetnosti v Evropi že načelno zavrnile suverenost avtorjevega pogleda kot perspektivo, ki oblikuje celoten prostor, se današnja krajinska dramaturgija ne nagiba niti k objektivnemu pogledu opisnega geografa.⁵ Gleda na to, kar sem v zadnjih letih videla po Evropi, lahko prepoznam dve različni taktiki.

Ena je preklapljanje osebnih pogledov, kar jasno prikazan prostor destabilizira in ga razprši v množico perspektiv in delcev, kakor v Groove Space. V takšnih uprizoritvah si občinstvo in izvajalci prostor delijo, gledalci se ozirajo in iščejo predstavo. Običajno jim ne uspe videti vsega ustvarjenega gradiva, ker so okoli njih drugi ljudje, ki jim zastirajo pogled, ali pa se prizori dogajajo hrakri. Zaradi oblikovanja občinstva kot množice posameznikov, ki imajo vsi pravico do svojega osebnega pogleda, medtem ko še zmeraj obstaja celota, ki je nihče ne more popolnoma užeti, bi take in podobne uprizoritve imela za simptomatiko neoliberalne sestave družbe, izražene v besednjaku pluralnosti. Ta dramaturška taktika je podedovana od postmodernizma in je zdaj prepletena z družbenim mreženjem in izkušnjo vsakodnevnega življenja urbanih pametnih množic. Zato ni presenetljivo, da na preklapljanje osebnih pogledov lahko naletimo tudi v Excellences and Perfections Amalie Ulman in The Scandalous Project Ann Hirsch; obe uprizoritvi razširja množica Instagramskih in youtubovskih objav in klipov, zaradi

česar sta odprti vsem, vsakdo ima do njiju oseben dostop in ju lahko v rubriki, namenjeni komentarjem sledilcev, interpretira.

V bolj radikalnih primerih krajinska dramaturgija uporablja drugačno taktiko: eksperimentira s popolno odpovedjo osebnemu pogledu na skupni prostor. To lahko vidimo v uprizoritvah Mártena Spångberga, v more than naked ali Boom Bodies Doris Uhlich in drugih delih, ki vzbujajo vtiš, da niso bila ustvarjena ali mišljena za nikogar posebej. Če se premaknem v kinematografiji, bo postal taktika še bolj očitna, saj film ne more drugače, kot da ustvari pogled. Kar na odru torej vidimo kot poskus nehierraričnega in neosebnega celovitega pogleda, ima dramaturški pendant v dekomponiranem kadru, vistaviziji, kader-sekvenci in sekvenčnih posnetkih »počasnih filmov« Bele Tarra, Apichatpongove Weerasethakula in Tsaijia Ming-lianga. Pasice z znakami in logotipi, slikarska platna, izvajalci, oblačila in objekti so v La Substance razpršeni po prostoru. Podobno kot plešoča telesa v more than naked in Boom Bodies so vsi ves čas navzoči na prorišču, vendar se zdi, da se ne zavedajo, da so opazovani, ali pa jih to ne zanima. To povzroči učinek nedolocenje – če ne celo enake – pomembnosti in vrednosti vsega, kar je tam. (Spet tako kot na spletu ali v galeriji in muzeju.) Podobno so bolnišnični prizori z moškimi v komi, gradbišč z buldožerjem ali prizor v kantini v Apichatpongovem Cemetery of Splendor (Veličastnem pokopalisci, 2015) zajeti v širokih planih in oddaleč, na številnih posnetkih lahko ključne igralce vidimo na obrobju, medtem ko prostor posnetka zapolnjujejo drugi – na primer koklja s piščančki –, ne, ker bi bili pomembni za pripoved, temveč zato ker so del življenja, o katerem govori pripoved. V njegovem Mekong Hotelu (Hotel Mekong, 2012) ta neosebni – morda bi mu lahko rekli tudi »anonimni« – pogled lahko opazujemo v prizorih z ljubimcem v hotelski sobi ali na koncu filma s šestminutnim posnetkom reke. To so totali, ki so tako izpraznjeni vznemirjenja in akcije, da se nam avtorjev pomežik, češ, »glejte to ali ono«, popolnoma izmuzne in moramo namesto tega opazovati vse, kar se pojavi na zaslonu. V uprizoritvi Edges Ivane Müller ta razsebljenost, ki izpodbija hierarhičnost vsega, kar je zbrano na prorišču, doseže svojo končno stopnjo. Predstava se začne s praznim odrom, nad katerim lebdi meglja. Uvodni dialog sogovornikov, ki ga slišimo iz offa, je takle:

JB: Sinoči se mi je nekaj sanjalo.
A: Res?
JB: Ja.
A: Kaj pa se je v tvorih sanjah dogajalo?
JB: No, sanjalo se mi je, da sem na sliki.
A: Kako nenačadno.
JB: Ja. Bila je ena tistih slik z veliko podrobnostmi, ljudmi, živalmi, tudi s predmeti, hišami, drevesi ...
A: Mhm mhm ... Kako pa je bilo tam?
JB: Prijetno. Bilo je zelo ... živahno. Veliko se je dogajalo. Samo da sem zelo hitro ugotovil, da sem ... neviden.
A: Mhm ... Neviden za koga? Za tiste, ki so bili skupaj s tabo na sliki, ali za tiste, ki so to sliko gledali?
JB: Pravzaprav za oboje.

Za sklep bi postavila trditev, da gre pri obeh teh dramaturških taktikah – pomnožiti osebnih pogledov in eksperimentiraju z neosebnimi pogledi – za demokratizacijo organiziranja družbenega. Ta hipoteza postane še kompleksnejša, ko se v igro vmešajo tudi nečloveški dejavniki, kar se v teh uprizoritvah zgodi pogosto. Zaradi tega vprašanje o biti skupaj v današnji krajinski dramaturgiji sega onkraj družbeno-političnih vprašanj demokracije in se odpre za razpravo o človeškem bivanju, ki ni nikoli z golj družbeno. Ko ga tako razložimo, se zdi odpoved osebnemu pogledu skrajnejša kot pomnožitev osebnih pogledov, saj gre za eksperiment s suspenzijo perspektivičnega reda, ki krajino strukturira s položaja prve osebe ednine. Te razprave na tem mestu ne morem pragnati daleč, vendar moram omeniti, da ne zadeva le scenografije in mizanscene. Optično gledano se ta suspenzija kaže v tem, da so prostori, stvari in telesa na odrui navzoči v svoji dejanski velikosti, oblike, proporcijih in disproportcih, ne pa takšni, kakršni se pojavljajo v naših vtiših o njih – na primer ko se predmeti v prvem planu zdijo večji kot tisti v tretjem –, kakor se dogaja v klasični gledališki scenografiji, ki privzema perspektivo. V epistemološkem pogledu gre za »perspektivično konfiguracijo kot model mišljenja«, kakor bi rekel Hubert Damisch.⁶ Kot taki so se ji po robu postavili že kubizem, futurizem, suprematizem in neoplasticism v zgodnjem 20. stoletju,⁷ in danes bi bila perspektivična konfiguracija v optičnem, političnem in filozofskem smislu kot model mišljenja morda povsem neustrezna. V uprizoritvah, o katerih tu razpravljam, opažam nezaupanje v takšno organiziranost sveta, ki rezultira v poskusih ustvarjanja krajine v njeni stvarnosti, v katero se lahko kot gledalci umestimo samo tako, da vstopimo v katero od sestavin tega nestrukturiranega sveta, da vijugamo skozenj skupaj z izvajalci in drugimi gledalci. V tem pogledu konec Mekong Hotela s pogledom na reko prinaša daljnosežno zamisel: »deljen pogled«. Po Karlu Schoonoverju je pri tem posnetku v igri prepletanje pogleda dveh moških, ki ju v prejšnjem posnetku vidimo z balkona opazovati reko, in potem, ko pozabimo nanju, ker se ne prikažeta več, našega lastnega pogleda, ki mu je prepričeno, da drsi nad reko:

Variirana časovnost posnetka sooči gledalca z napetostjo med individualnim in kolektivnim registrom gledanja: zaradi nabora različno tempiranih mikrodogodkov in na videz nepOMEMBNIH dejanj se zdi gledanje tako individualno (raztresenost je zatrdo osebna) kakor skupno (pri katerem dolgotrajno opazovanje delimo z drugimi ljudmi na zaslonu in zunaj njega).⁸



V sklepnom delu članka bi pripomnila, da je bil pojem krajine v gledališču in uprizoritvah 20. stoletja povezan z razprostiranjem, pri čemer je površina nadomestila globino, vpisano v logocentrično tradicijo človekovega izražanja. Zaradi tega je vizualno – s svojimi površinami, plastmi, sloji in arhitektonskimi elementi – postal poglavita domena predstav, pri katerih se je pomen razgradil in se odpril medbesedilnosti, tudi soustvarjanju z občinstvom. Kaže pa, da nedavna težnja krajinske dramaturgije obravnava drug problem: problem perspektive kot skupne poselitve te površine. Morda je prejšnjim umetnostnim eksperimentom – skupaj s širšimi družbenimi in kulturnimi procesi na področju informacijske in komunikacijske teorije in tehnologije in tudi »afektivnim obratom« – uspelo dokazati, da pomen ni kondenzirana enota človekove racionalnosti, ki jo lahko prenaša naokrog, iz konteksta v kontekst, iz obdobja v obdobje, iz medija v medij, in jo lahko izrazijo vsi. Hkrati pa se utegne zgoditi, da bo, ko bo vizualno postal standardna domena, v kateri se bodo srečali pomensko, senzorično in afektivno, problem perspektive postal neizogiven. Prepoznavna perspektive kot v svetu še vedno prevladujočega modela razmišljanja, ki rezultira v antropocentrizmu in individualizmu, ter eksperimentiranje v vijuganju po prostorih spoznjanja, čustev in občutkov, konfiguriranih s skupnimi pogledi, sta po mojem mnenju najpomembnejša prispevka, ki jih krajinska dramaturgija prinaša tako sodobnim uprizoritvenim umetnostim kakor širšemu družbenemu imaginariju. Ta članek je bil le moj uvodni poskus, da bi jo razumela in dala prostoto pot njenemu sevanju.

Prevedla: Tina Malič

* To besedilo je del dolgoročnega umetniško-raziskovalnega projekta Krajine revolucije, ki ga izvajam skupaj s filmsko režiserko Marto Popivoda. Prva inačica bo izšla v nemščini pod naslovom Zusamen mändern: Neue Tendenzen in der Landschaftsdramaturgie, v: S. Umathum, J. Deck (ur.), Postdramaturgien, Neofelis Verlag: Berlin, (v pripravi) 2018.

1 To termin v filozofiji sproža obširne razprave, tukaj pa ga uporabljam za razločevanje med objekti in stvarmi kot snovnimi, fizičnimi entitetami, pri čemer prve že so, človeška misel (jezik, zgodovina, standardi itd.) jih je izobilovala in so torej nujno objekt vedenosti, druge pa obstajajo same po sebi, (še) neznane in od nikogar poimenovane.
2 Za zgodovinske reference glej Stein, Gertrude, Selected Writings of Gertrude Stein, Vechten, Carl Van (ur.), Random House, 1946; Marranca, Bonnie (ur.), The Theater of Images, PAJ Publications, 2005; Lehmann, Hans-Thies, From Logos to Landscape: Text in Contemporary Dramaturgy, Performance Research, letn. 2, št. 1, 1997, str. 55–60; Marranca, Bonnie, Ecologies of Theater, New York: Theatre Communications Groups, 1996; Bleeker, Maaike, Dramaturgy as a mode of looking, Women & Performance, letn. 13, št. 2, 2003, str. 163–179.
3 O Natten sem obširno pisala v Vujanović, Ana, Sputnik Natten, Oslo International Theatre Festival, Black Box theater: Oslo, 2017, str. 4–5.
4 Bleeker, Maaike, Dramaturgy as a mode of looking, Women & Performance, letn. 13, št. 2, 2003, str. 163–172.
5 Sauer, Carl O., The Morphology of Landscape, v: Sauer, Carl O. (ur.) University of California Publications in Geography – Volume 2 (1919–1928), Berkeley: University of California Press, 1929, str. 19–55, https://archive.org/stream/universityofcalifornia_djvu_21919-1928txt/21919-1928txt.
6 Damisch, Hubert, The Origin of the Perspective, Cambridge Mass: The MIT Press, 1995, str. xiii.
7 Prav tam, str. 28–30.
8 Schoonover, Karl, Slowness as Intimacy in Apichatpong's Mekong Hotel, v media res, 2012 <http://mediacommons.futureofthebook.org/imr/2012/04/slowness-intimacy-apichatpong-s-mekong-hotel> (trenutno nedostopno, alternativna povezava: <https://doctikit.com/slowness-as-intimacy.html> (zadnji dostop 7. novembra 2018).



Ana Vujanović

On Landscape Dramaturgy Today

Today, dramaturgy is more than ever a vibrant artistic field, on the one hand, constantly expanding, and on the other, populated with various discourses and practices coming from other social and cultural spheres. Therefore, simultaneously with following how it spilled out of the drama play, theatre stage, black box and even the performance in broadest artistic sense, we can follow how present day media, cinema, internet, management of labour, educational system, popular music, life styles, organisation of perception and attention, as well as the financial crisis, protests, assemblies and self-organised communities that have appeared in Europe in the recent years have influenced dramaturgy. In this present article I will focus on a point where these two streams intersect. There, where dramaturgy in performing arts reverberates with the surrounding context and by the same stroke invites us to think that context by observing performances, I see a tendency on contemporary European dance and performance scene(s) that I name "landscape dramaturgy". I am aware that the idea of landscape, with its wide horizons and empty spaces, seems just opposite to how we visualise our fast-changing, turbulent and supersaturated social environment. To a certain extent it is, especially if we associate the landscape with pastoral idylls; yet to another one, the landscape may be exactly a sublimation of that environment, especially if we associate it with an indifferent "thingness" of the world around us. This is where my concern in this tendency starts. Landscape is not a genuinely new dramaturgical concept although the way it manifests on contemporary European scene(s) entirely belongs to our present-day social and cultural context. In different manners it appeared throughout the 20th century from Gertrude Stein's plays to the post-dramatic theatre of the 1990s.²

Landscape dramaturgy: problems and tendencies

When I say "landscape dramaturgy", I think in poetic rather than analytical terms. Therefore, I do not induce that notion from the formal or structural analysis of a particular set of works and authors, nor do I have a clear and strong concept of dramaturgical model, which I am to apply to certain performances. It is rather about the fact that in recent years, due to my professional engagements, I have been exposed to a great number of new European productions, by renowned artists as well as those just starting with performance making. And while attending these performances, I let myself enjoy them, be with them, get to know them ... postponing the transformation of that experience into the professional engagement by the tools and notions with which I was already familiar. That is how I noticed a renewed interest in the landscape dramaturgy while attending performances such as Mårten Spångberg's *La Substance, but in English* (2014), *The Internet* (2015) and *Natten* (2016); Doris Uhlich's *more than naked* (2014) and *Boom Bodies* (2016); Isabelle Schad's and Laurent Goldring's *Collective Jumps* (2014); Sebastian Matthias's *Groove Space* series (2014–16) and Anne Imhof's *Angst II* (2016). Then I recognised similar approaches in the first works of several new authors, such as Linda Blomqvist's *Cosmos the Beach* (2015); Sigrid Stigsdatter Mathiassen's *Coordinates* (2017); and Tea Teearu's *Monumental – The Fallen* (2017). Besides, I remember that some landscape thinking was present in Christine de Smedt's *Four Choreographic Portraits* (2011–12), which I in different ways associate with Florentina Holzinger's and Vincent Riebeek's *Wellness* (2013) and *Schönheitsabend* (2015) and (La)Horde's dance-film *Novaciéries* (2015). Eventually, in how Ivana Müller creates the stage of appearance in *Edges* (2016) and unfolds it in time, I see a literary journey through a landscape. These performances do not form a new movement and the differences between them are bigger than what they share. Yet, there are certain similarities in how they organise our experience and situate the human as being-and-agent in the world, which I name "landscape dramaturgy".

I do not see landscape dramaturgy as an exclusively artistic invention. The way that artists like Doris Uhlich, Mårten Spångberg, Isabelle Schad, Sebastian Matthias, Christine de Smedt, Ivana

Müller and (La)Horde, among others, dramaturgically approach their recent performances is embedded in the social, cultural and artistic contexts in which they make these performances. In the frame of the artworld, I see resemblances and affinities between, on the one hand, landscape dramaturgy and post-internet art and on the other, landscape dramaturgy and slow cinema, although post-internet art and slow cinema look like very distant artistic practices and I do not see significant junctures between them. Besides, the recent trend of programming dance in museums has also left its mark on the dance scene and the landscape dramaturgy in performing arts could be seen as a remarkable echo of that trend. In addition, if I broaden my view I would associate landscape dramaturgy with the recent protests, assemblies and self-organised communities across neoliberal Europe, where new ways of gathering, relating, presence and co-presence have been probed. These connections and networks are dense and vast and in what follows I will tackle only a few points of intersections, the ones I find indispensable, while leaving the rest for some future writings.

Temporality as a visual composition: the logic of the internet

What landscape dramaturgy shares with post-internet art is the awareness of an immense influence of internet on how we spend time, engage creativity, structure knowledge, think and communicate and organise our perception and attention. That manifests but does not exhaust itself in the cases such as Spångberg's performance *The Internet*, (La)Horde's "post-internet dance" including the installation *Danse Post-Internet Dance* (2017) and the use of internet as the main means of communication and promotion and an important means of production both by Spångberg, Uhlich and Müller and post-internet artists Ryan Trecartin, Jesse Darling and Amalia Ulman.

Apart from these obvious, thematic and technical and technological connections, a dramaturgical junction here lies in how the visual logic of the internet, with its spatialisation of thinking through hypertexts and hyperlinks and production and circulation of images as the new dominant means of communication, together with the instantaneousness of the communication on social media, appears both in post-internet artworks and contemporary dance and performance. I refer, for instance, to Schad choreographing *Collective Jumps* as a slide-show, where one live group picture morphs into the next one or to how characters in (La)Horde's *Novaciéries* gather, "understand" each other and form a social group just by dancing "jumpstyle". In different media but still employing the instantaneous visual communication there are blogging-style day-to-day performances of self in Ulman's *Excellences and Perfections* (Instagram, 2014) and *The Scandalous Project* (YouTube, 2008) by Ann Hirsch and Trecartin's movie *I-Be Area* (2007) where editing connects frames, sequences and scenes mostly by juxtaposing them in a succession that has a strong visual integrity although might look random if we focus on the meaning, the storyline. What I notice here as peculiar is that the dramaturgical problem of temporality, of time needed for communication to develop is treated as a matter of visual composition. The artists offer various solutions to that problem. In Spångberg's *The Internet*, dramaturgy reconstructs the internet browsing. Its temporality is not linear; it rather spreads through and across visually suggestive milieus, whose intelligibility does not count (only) on the semantic register. The performance is over there, on stage, clearly displayed and symbolically divided from the audience. What we follow is a network of situations in which a group of performers speak among themselves and the audience can hear hardly anything; they change their clothes, the purpose of which might remain opaque for us; their group dynamics change but it is not followed with the reactions of the performers, which could give us a key to the rationale of the changes. It all resembles the experiences of time while searching for something on internet for hours: finding an article that leads to a blog, reading poetry and then losing the track, opening the poem in a new window and leaving it in the background, then going back back back to one of the previous pages,

opening a forum where a fierce debate is going on and you are a total outsider having no clue about what is happening since you jumped in at the 78th page of the discussion, getting out and checking Google images, while you listen to the music from one of the opened tabs. What happens with the human perception of time in the course of that search is connected with the confusion about the chronological time itself, where before, now and after, which get a new, visual dimension, become vague, if not inappropriate.

Attention and attending

From another angle, the visual and spatial treatment of time described above can be seen as a new precondition of the audience's attending, watching and listening, comparable with the experience of attending an exhibition in the gallery or the museum. Furthermore, the audience's attending in landscape dramaturgy, which on the one hand comes from the similar mindsets from which post-internet art and slow cinema originate, could be seen as the most direct echo of programming dance and performance in the museum in contemporary dance and performance. It could be summed up in the expression "spending time with". That is to say, a focused attention is usually not needed, and the audience is more often invited to be with an artwork, free to jump in and get out, without the fear that they will get lost as would be the case if they would miss one step in the causal narrative chain. This dramaturgy of audience's attention and attending could be seen as undemanding, easy-going and in the last instance pretty pleasing. However, for me, it also indicates a concern about how to navigate through the world that is not there for us and, eventually, imply ourselves in it. My experience of attending *Natten* might help explaining why I do not hasten to criticise this approach.³

Natten takes place in an open space (not divided into the theatre stage and the auditorium seating), with the audience sitting on cushions and blankets around the stage. The performance runs almost the entire night, in a dark and mysterious atmosphere where everything is slow or slowed down. To be a member of that audience meant to be almost left alone with each other, together and alone, together with the piece and alone. There was one moment which was organised differently. It was "a time to sleep", when the dancers were sitting on the floor and repetitively singing a very slow and gentle kind of (seemingly) folk song (*Ásgeir's Going Home*), which sounded like a lullaby. Most of us really fell asleep, and it was the only collective moment, the moment when the audience behaved as a group. Otherwise the visitors organised their "spacetime" individually. When I looked around, I saw a man who was sitting next to me lean against the wall, let his smartphone rest on his lap, and take a nap. Two others, further on his left, were sitting in the same position while staring at the stage. A young woman on my right was reading the book *Natten*, which accompanies the performance. How can she read in the dark? I wondered. A former-hippie, middle-aged couple in front of me brought some beer and lay on the floor in the spooning position ... I also didn't follow the performance with my eyes wide open all the time. For a while I was curious to follow a dancer leaving the group and going to his "station" on the stage, where he would take a sip of water and read from a notebook. I would then lose interest and look around. Very often I would follow one particular performer (Hana Lee Erdman). I tried to understand why I was always able to recognise her in that half-dark and I caught my thought: she was the one who embodied the very thought of the piece. But what was the thought of *Natten*? ... I would observe Hana Lee Erdman again: she dances as if she leaves the traces of former movements visible like long-exposed photographs. Then I would briefly comment on that to my girlfriend sitting next to me and we would start chatting on some unrelated topic. Then I would go back to the video, where the image of fog was lingering over the screen. Or once I just closed my eyes and enjoyed listening to Prince's *Purple Rain* ...

I can easily compare that experience with my experience of watching Lisandro Alonso's movie *Freedom* (2001). Where Alonso is even more radical is that whereas Spångberg plays with the night-time, the time when the unexpected might happen, in *Freedom* a (work)day of a woodworker is unfolding before our eyes and it is certain that "nothing will happen". In both cases, however, there is a generosity regarding the demands from the audience, which is by that very gesture given responsibility for their own perception, reception and experience. That is the tie I find intriguing. Not only that slow cinema is usually accused by its critics for being boring and hence elitist – that is, only for a sophisticated and patient audience – I also remember that after watching *Natten* some people said that they "didn't get much from the performance". In my attempt to understand that impression, the explanation that came to mind is that you in fact got what you gave. If you were mostly busy with checking Facebook – and nobody on the stage prevented you from doing that – of course you didn't get a lot from the performance. So, this might be the state of affairs with *Natten* – and similarly with *Freedom* – you yourself didn't pay attention to what was happening on the stage, and there was something always happening there, and as a consequence you simply didn't get that "thing". This is eventually a far-reaching proposal, this invitation to give your attention to something that does not require it, and then

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go home with "some-thing" that filled your attention or with "no-thing". The landscape dramaturgy is thus as demanding as it is pleasing, and when it comes to the audience's attention and attending, I see it is a call to find your own pace of being with an artwork and decide for yourself if you are to exercise contemplation, consumption or absentmindedness. Similarly to how we attend an exhibition; not only when pictures and sculptures are on display, but also even when video pieces take much more time to be seen in their entirety.

Dramaturgy as the organisation of experience

At this point, I would like to mention Bleeker's theses on stratigraphy⁴ as a dramaturgical tool of landscape theatre. When she wrote about it, 15 years ago, it suited well the postdramatic theatre of the 1980s, 1990s and early 2000s; while in the performances to which I refer here, I have noticed a modification of stratigraphy, originating from a changed understanding of what the main components of a performance are. The change goes from thinking in semiotic categories of "the texts of performance" (verbal text, set design, music, lights, etc.) toward thinking about the affects and experience as the main performance tissue. Therefore, whereas stratigraphy implies semantic layers and their coordination and superimposition, landscape dramaturgy today implies an organisation of experience.

In *Natten*, for instance, there is a slow, irregularly curling dramaturgy, which manifests in a non-narrative composition of the event, which progresses somewhere, then goes back to an earlier point, and from that point continues in a new direction. These points – a dance material (Birgit Åkesson's solos), a tune (Samuel Barber's *Te deum*), or a group formation (two trios) – although changed when they reappear, pop up as what we know, like loose and brief anchors for our perception, but only to fail us in the next moment by not continuing in the way we expect. And we do expect a continuation in a certain direction on the ground of what was previously seen emerging from that point. Namely, we are looking for patterns which can systematise our experience. But it does not happen, and *Natten* seems to revisit and erase its traces all the time. Its dramaturgy of an experience on the verge of language resembles the messy squiggle of a spring that curves and swirls throughout a sheet of paper, all the time losing itself and finding itself again...

Another approach that I find striking is the dramaturgy of Uhlich's *more than naked*. Instead of working with performance texts and their layering, it operates in only one, solely experiential register: the relationship between the common and the singular, as examined by human bodies moving/dancing to music. Philosophically speaking, the performance does not take the individual as primordial and it brings us back to the passages from the common to the singular: therefore, the flesh has priority over the body and the body over the identity. In dramaturgical terms, the basic premise here is the body as what we humans have in common and the performance then unfolds the experiences of 20 performers actualising that generic feature differently in singular interplays between their bodies and movements (to the same music). The dramaturgical specificity is that the process never progresses further – the techno music beats emphasise that impression – and Uhlich does not offer a unification, conflict or revolutionary gathering of all these bodies that meet on stage. The political side of that to and fro dramaturgy is that it shifts away from assigning an identity to the naked body (by help of abstract qualities such as fat, slim, fast, short, skilful) toward how humans move and exist in the body, whereby leaving the space for the actual bodies to determine their singular ways of moving. What is here important for a basic outline of a political dimension of the dramaturgical concern with the experience is that the group in *more than naked* is not a result of the interaction between performers as individuals, but of individuals belonging to the common. This is where we should look for the social imaginary of this particular shared experience and where the experience, in general, shows its prefigurative political power.

How to be together and the problem of perspective

The last issue of present-day landscape dramaturgy I would tackle here is that if it is about the organisation of experience, which leaves the space in which a performance is happening usually semantically vague, then the question of how to be together in that underdetermined area becomes urgent. After contemporary performing arts in Europe in principle rejected the sovereignty of the author's view as the perspective that configures the whole space, today's landscape dramaturgy does not incline toward an objective view of a descriptive geographer either.⁵ In what I have seen in recent years throughout Europe, I can identify two different tactics.

One is the shifting of personal views, which destabilises a clearly displayed ground and scatters it in a multiplicity of perspectives and particles, such as in *Groove Space*. In these performances, the audience and the performers share the space, and the audience looks for the performance around. Usually they do not

manage to see all the materials created by performers because other people are around and obstruct their gaze or the scenes are happening simultaneously. Due to shaping the audience as a mass of individuals who all have the right to their personal view while there is still a whole that no one can properly see, I would consider these and similar performances a symptomatology of neoliberal social configuration expressed in the vocabulary of plurality. This dramaturgical tactic is inherited from postmodernism and is now intertwined with social networking and the experience of the daily life of urban smart mobs. It thus comes as no surprise that the shifting of personal views can be also found in Ulman's *Excellences and Perfections* and Hirsch's *The Scandalous Project*, both performances expanded in an abundance of Instagram posts and YouTube clips, leaving them open for everyone's personal access and interpretation through the followers' comments.

In more radical cases, landscape dramaturgy proposes the other tactic: to experiment with the cancellation of the personal view on a shared space altogether. This can be seen in Spångberg's performances, in Uhlich's *more than naked* or *Boom Bodies* and other works that give an impression of not being composed and meant to be watched by anyone in particular. If I move to the cinema, that tactic will become more apparent since film cannot but create the view. So, what we see on stage as an attempt at a non-hierarchical and impersonal total view has its dramaturgical counterpart in the off-centre frame, vista, *mise-en-cadre* and frame-sequence of Bela Tarr's, Apichatpong Weerasethakul's and Tsai Ming-liang's "slow films". Banners with brands and logos, painting canvas, performers, clothes and objects are scattered through the space of *La Substance*. Similar to the dancing bodies in *more than naked* and *Boom Bodies*, they are all present onstage all the time but look unaware of and disinterested in being watched. This produces an effect of the undetermined – if not equal – importance and value of everything that is there. (Again, like on the internet or in the gallery and museum.) In a similar fashion, hospital scenes with comatose men, a building site with a bulldozer working or the scene in the canteen in Apichatpong's *Cemetery of Splendor* (2015) are created by long shots and distant views, and in many frames we see crucial actors appearing on the margins, while others – like a hen with chicks – are taking space of the frame, not because they feature in the narrative action but because they are part of the life about which the narrative speaks. In his *Mekong Hotel* (2012), the scenes where we can see this impersonal – maybe we can also call it "anonymous" – view are the ones with two lovers in the hotel room or the film's ending with a 6-minute-long take of a river. These are long shots, which are so emptied of excitement and action that we totally lose the author's wink "Look at this or that" and instead must look at everything appearing on the screen. In Ivana Müller's *Edges*, this impersonalisation that contests the hierarchy of assembling whatever is there onstage reaches its final instance. The performance starts with an empty stage over which fog is hovering. The introductory dialogue of two interlocutors, which we hear from the off, goes like this:

JB: Last night I had a dream.
A: Really?
JB: Yes.
A: And what was happening in your dream?
JB: Well, I was dreaming I was inside of a painting.
A: How strange.
JB: Yes. It was one of those paintings with many details, many people, many animals, also with objects, houses, trees ...
A: Mmh mhm ... And how was it?
JB: It was good. It was very ... lively. A lot was going on. Except that very soon I realized that I was ... invisible ...
A: Mmh ... Invisible to whom? To those who were in the painting with you or to those who were looking at the painting?
JB: Actually, for both.

At the end, I would claim that both of these dramaturgical tactics – the multiplication of personal views and experiments with impersonal views – are about the democratisation of organising the social. This proposition becomes even more complex when other than human agents come into play. And in these performances, they often do. Because of that, the question of being together in today's landscape dramaturgy goes beyond the social-political matters of democracy and opens up a debate on the human existential condition, which is never only social. Explained this way, the cancellation of the personal view seems to be more radical than the multiplication of personal views because it is an experiment in suspending the perspectival order that structures the landscape from the position of the first person singular. I cannot bring this discussion far here, but I must mention that it does not only address the set design and *mise-en-scene*. In optic terms, this suspension manifests in the spaces, things and bodies present onstage in their actual sizes, shapes, proportions and disproportions, instead of as they appear in our impression – where the objects in the first plane appear bigger than those in the third plane, for instance – as is the case in classical theatre scenography that adopts the perspective. In epistemic terms, it is about the "perspective configuration as a model of thought", as Hubert Damisch would say.⁶ As such, it was challenged already in the early 20th century by cubism, futurism, suprematism

and neoplasticism,⁷ and today, a perspective configuration as a model of thought might be even completely inadequate, in optic, political and philosophical terms. In the performances I discuss here, I notice a distrust in that organisation of the world, which results in attempts at creating the landscape in its thingness in which the only way to situate ourselves as the audience is to enter as one of the components of that unstructured world, to meander through it together with the performers and other audience members. In these terms *Mekong Hotel*'s ending with a vista of a river comes with a far-reaching proposal: "sharing view". According to Karl Schoonover, what is at stake in that shot is the intertwining of the gaze of two men, whom we have seen in the preceding shot as they stand overlooking the river from a balcony, and our own gaze, left to hover over the river after we forget about them, since they never appear again:

The shot's variegated temporality confronts the viewer with a tension between individual and collective registers of looking: an assortment of differently paced micro-events and seemingly inconsequential actions make looking seem both individualistic (distraction is decidedly personal) and communal (sharing a durational observation with other humans onscreen and off).⁸



In closing the article, I would remark that in the 20th century theatre and performance, the concept of landscape was connected with an intention of spacing out, where the surface replaced the depth, embedded in the logocentric tradition of human expression. Thereby the visual – with its surfaces, layers, strata and architectonic elements – became the main domain of performance where the meaning was disintegrated and opened to intertextuality, including co-creation with audience. The recent trend of landscape dramaturgy, however, seems to attend to another problem: the problem of the perspective as a problem of inhabiting that surface together. It might be that the previous artistic experiments – along with the wider social and cultural processes in the field of information and communication theory and technology as well as the "affective turn" – succeeded in proving that the meaning is not a condensed unit of human rationality that you can carry around, from context to context, period to period, medium to medium, which can all express it. Concomitantly, it might be that once the visual becomes the default domain wherein the meaning, the sensory and the affective meet, the problem of perspective becomes unavoidable. The recognition of the perspective as a still predominant model of thinking the world, resulting both in anthropocentrism and individualism, as well as experiments in meandering through the spaces of cognition, affection and sensation configured by shared views are for me the most important contributions that landscape dramaturgy brings both to the contemporary performing arts and a wider social imaginary. This present article was only my preliminary attempt to understand it and unleash its rays.

* This text is a part of the long-term artistic-theoretical research project Landscapes of Revolution that I carry out in collaboration with film director Marta Popivoda. Its first version will be published in German as: Zusammen mäandern: Neue Tendenzen in der Landschaftsdramaturgie, in: S. Umathum, J. Deck (eds.), Postdramaturgien, Neofelis Verlag: Berlin, (forthcoming) 2018

1 This term recurrently raises extensive debate in philosophy, but here I would use it to lightly differentiate between objects and things as material, physical entities, where the former are already-yet modelled by human mind (language, history, standards, etc.) and thus necessarily objects of knowledge, while the latter exist on their own, (still) unknown to and unnamed by anyone.

2 For historical references see Stein, Gertrude, *Selected Writings of Gertrude Stein*, Vechten, Carl Van (ed.), Random House, 1946; Marranca, Bonnie (ed.), *The Theater of Images*, PAJ Publications, 2005; Lehmann, Hans-Thies, From Logos to Landscape: Text in Contemporary Dramaturgy, *Performance Research* 2:1, 1997, pp. 55–60; Marranca, Bonnie, *Ecologies of Theater*, New York: Theatre Communications Groups, 1996; and Bleeker, Maaike, Dramaturgy as a mode of looking, *Women & Performance* 13:2, 2003, pp. 163–172.

3 I wrote extensively about *Natten* in Vujanović, Ana, *Sputnik Natten, Oslo International Theatre Festival – a program booklet*, Black Box theater: Oslo, 2017, pp. 4–5.

4 Bleeker, Maaike, Dramaturgy as a mode of looking, *Women & Performance*, 13:2, 2003, pp. 163–172.

5 Sauer, Carl O., *The Morphology of Landscape*, in: Sauer, Carl O. (ed.), *University of California Publications in Geography – Volume 2 (1919–1928)*, Berkeley: University of California Press, 1929, pp. 19–55, https://archive.org/stream/universityfc02univ/universityfc02univ_djvu.txt (accessed 21 April, 2017).

6 Damisch, Hubert, *The Origin of the Perspective*, Cambridge Mass: The MIT Press, 1995, p. xiii.

7 Ibid., pp. 28–30.

8 Schoonover, Karl, Slowness as Intimacy in Apichatpong's *Mekong Hotel*, in *media res*, 2012, <http://mediacommmons.futureofthebook.org/imr/2012/12/04/slowness-intimacy-apichatpong-s-mekong-hotel> (currently unavailable, alternative link: <https://doctiktak.com/slowness-as-intimacy.html>, accessed 7 November, 2018).







Dokumenti – strani iz Sonjinega dnevnika 1944/45

Sonja, tovariš,
ljudje so govorili o ženski heroju.
Tovariši so govorili o ženski,
ki se z njimi z ramo ob rami bori
vse od prvega dne.
O njenem prvem ognjenem krstu
je stric pisal v svojem dnevniku.
Vsi smo jo občudovali.
Številne mladinke so jo hotele spoznati,
da bi se zgledovale po njej.
Sama sem se srečala z njo
v partizanskih vrstah.
Videla sem, da je takšna,
kakršno sem si zamišljala,
razvjeta od boja, blagega nasmeha
in toplih, pametnih oči.
Njena slika mi je ostala v globokem spominu,
minevali so dnevi,
dnevi težki, krvavi.
Čez dve leti sem jo spet srečala
v koncentracijskem taborišču, za električnimi žicami.
Vse težave je pogumno prenašala.
To je bila tista stara Sonja,
kakršno sem poznala.
Pa tudi zdaj, medtem ko sedimo v gozdu,
zemlja pod nami pa se trese in zvija v krčih,
ko nam eksplozije min in grmenje topov
glušijo ušesa,
te gledam, Sonja,
nobenega trzljaja, nobenega krča strahu
ne vidim na tvojem obrazu,
samo oči se ti bleščijo z večno
blagostjo,
ker čutiš, kako prihaja svoboda.
O, glej jo, prihaja – tu je,
na dosegu roke,
svoboda vsega človeštva.
Kako je dragocena, mogočna,
veličastna.

Vida Jocić
Skopje, vas Sindelič

Documents – pages from Sonja's diary 1944/45

Sonja, comrade,
people spoke about a woman warrior.
Comrades told stories about a woman
who fought with them,
shoulder to shoulder, from day one.
In his diary, my uncle wrote about
her first baptism by fire.
We all marvelled at her.
Young girls wanted to meet her,
to follow her example.
It was in the partisan troops
that I met her.
I saw that she was exactly
as I had imagined her,
scorched by the battle, smiling gently,
her eyes warm and sharp.
Her image persisted deep in my memory.
Days went by;
they were rough, bloody days.
After two years we met again
behind electric wires in a concentration camp.
She faced the hardship bravely.
She was still the same old Sonja,
like the one I knew before.
Even now while we sit in the woods,
the ground shaking and convulsing beneath us,
our ears ringing
from mine explosions and cannon thunders,
I look at you, Sonja,
I cannot see a single quiver,
nor a trace of fear on your face.
Only your eyes shine
with an everlasting grace,
because you feel that freedom is coming.
Oh, here it comes now – it is here,
within easy reach,
the freedom of the entire humanity.
How beloved, glorious,
and magnificent it is.

Vida Jocić
Skopje, Sindelič village



Cosa spizze, .

Тұрғаны суңғы оңасын жеңілік.
Оңасын суңғынан, оңасын
аңға се альшына тәнс 73 ралы.
Оң үйбөг жана дәрі.
Оңекен үйбөг вангерсөн күншілік
жара жаңсаң үз сөзде әкеліх үстінде
бүгінде алоға тоғын си.
Несе оныңнан жересе су да жаңай
да се на 164 үйсегалы.
Да саны жаңа сары сары.
У айрындағандағы негізгілі
Нашла саны жаңа саны.
Калың саны жаңа саны.
Стағаны бөтбөл, бөліссең оңасын
и шоғын жаңа санынан оңасын.

Стирана ми ю лека синка, че глубоком сокаму

безуязычные сущности
имеют несложную природу.

Соче је сајај срца сади је осле

Ч концептуальной основы на практике не
использована в сознании, где некоторые аспекты

Буде је и то свака кора,
коју ви сакајте.

jeb očekávám novou gorou za cílového

Ochojuncos - maguey

на охвани пуре

сюда же угодно внести то

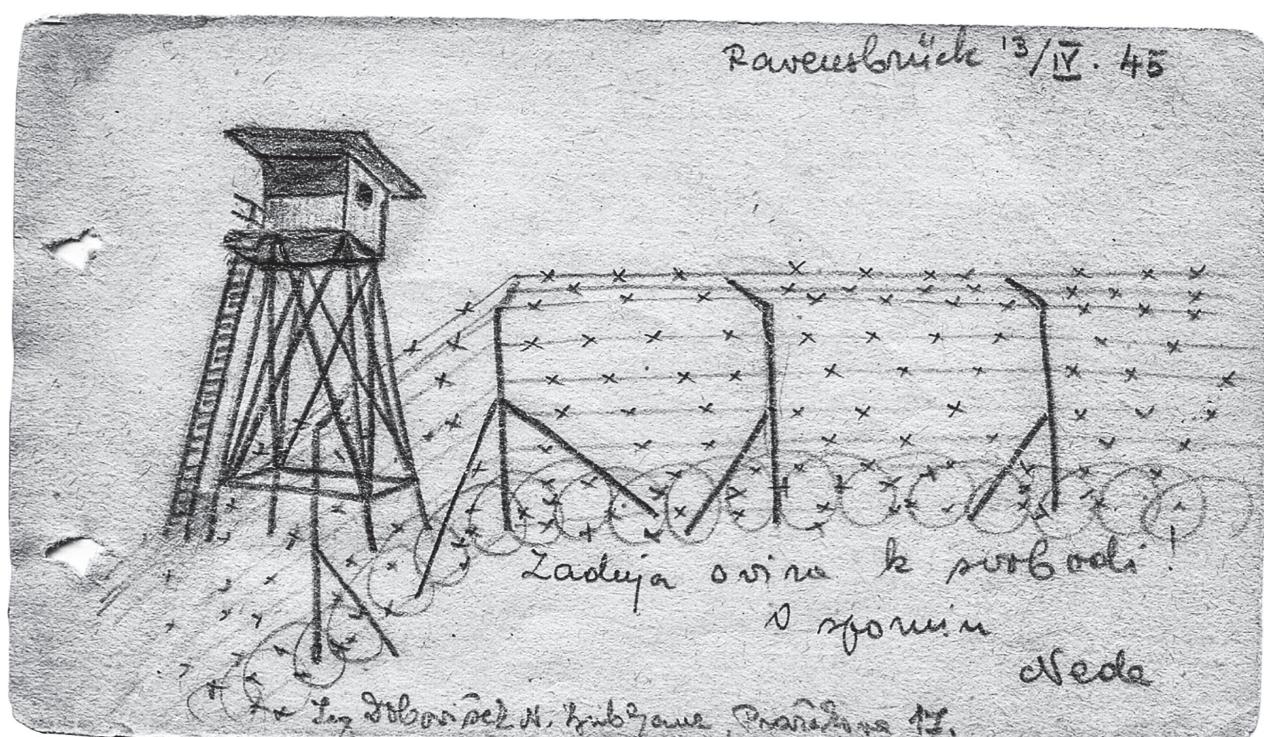
како је града, губишира,
беснога се беша.

Вида Чуяб
скончалась Саргина

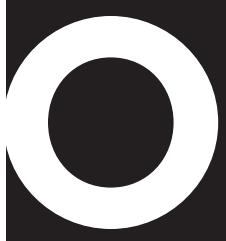


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Zadnja ovira k svobodi. V spomin Neda



The last obstacle to freedom.
In memory of Neda



2018/19

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Odlomki iz besedila predstave

Italijani so v tem času okrepili svoje patrulje po ulicah in legitimirali vse mimoidoče. Na eno od teh italijanskih patrulj, ki je štela petdeset vojakov, je z avtomobilom naletel vosovec Srečko Potnik z orožjem v žepu. Srečko je skočil iz avtomobila, ubil nekaj Italijanov in se začel umikati v smeri Pražakove ulice. Vendar pa so ga Italijani zadeli v obe nogi in padel je na tla. Uspelo mu je izvleči bombo, in ko so se Italijani približali, jo je vrgel in jih nekaj ubil. Italijani so začeli z vseh strani streljati nanj, on pa se je delal, da je mrtev. Previdno so se mu približali, on pa je neopazno zamenjal šaržer na revolverju in spet začel streljati na Italijane. Ubil je še tri, potem pa so ga prerezetali. Srečko Potnik je bil študent umetnostne zgodovine.

(Iz pisnih poročil Zdenke Kidrič, komunistične aktivistke in vodje Varnostno-obveščevalne službe Osvobodilne fronte, o okupirani Ljubljani)



K meni v sobo je prišel stražar in rekel: »Pripravi se ta in ta, kliče te tvoj preiskovalec.« Skoraj sem umrla od strahu. Prišla sem h komandantu taborišča, tja so me odpeljali. »Pri meni je bil vaš brat in prosil, naj vas pošljejo na delo v Nemčijo.« Namesto streljanja – na delo v Nemčijo. Zjutraj so nas odpeljali iz taborišča Banjica. Nekje okrog osmih zjutraj so nas naložili na tovornjake in odpravili smo se iz Banjice proti Beogradu. Pripravile smo listke, vsaka je napisala sporočilo komu, ki ga je imela v Beogradu. Jaz sem napisala: Teta Bisa, prosim te, pridi na železniško postajo. Grem nekam v Nemčijo, delat.« Meščani so pobrali skoraj vse te listke in jih odnesli, tako da so nas prišli pogledat sorodniki in prijatelji, ki smo jim pisale in jih prosile, naj pridejo.

Odpeljali so nas in nas takoj vkrcali v tovorne vagone, tiste, na katerih piše: Štirje konji in dvanajst vojakov. Na majhnih oknih je bila bodeča žica, od zunaj so zaprli z zapahom in zaklenili. Tudi tukaj so bili okrog nas stražarji. Mene je prišla spremiščna teta Bisa in mi prinesla neko pecivo, ki ga je menda imela doma. Vprašala me je, ali mora še kaj kupit. Rekla sem: »Nič ne potrebujem.« Še od doma sem imela tisto, kar sem dobila: prepečenec in meso, zalito z mastjo, da bi imele tam kaj jesti, da bi lahko delale.

Ko so nas prišli spremiščiti, ko smo šle ven, da bi se z njimi pogovarjale, smo videle, ravno

oni so nam pokazali: »Poglej, kaj piše, kam greste, piše Auschwitz.« Kje je Auschwitz, kaj je Auschwitz, nimamo pojma. Nihče od nas ne ve, kje je.

Zjutraj smo prispeali v Budimpešto. Na postaji so bili ljudje lepo oblečeni, dame s klobuki, res lep pogled, srečni ljudje, zadowoljni, mi pa smo potovali v negotovost.

Iz Budimpešte smo prispeali na Dunaj.

Potem pa smo videli, da z Dunaja ne gremo naprej proti Nemčiji, ampak proti vzhodu. Ko smo prispeali v mesto Prerov na Češkem, so nam njihovi železničarji z rokami kazali nekaj podobnega prižiganju vžigalice ali vžigalnika in vpili: »Plin, plin!« In potem smo doumeli – zagotovo gremo v tovarne, kjer predelujejo plin!

(Iz intervjujev s Sonjo Vujanović, antifašistično in komunistično aktivistko, partizansko borko in članico uporniškega gibanja v Auschwitz-Birkenauu)



Tedaj smo mi doživljali fašizem skozi usode naših sorodnikov. Maltretiranje Slovencev, prepoved slovenskega jezika, gospodarsko uničenje Slovencev in to, kar se je z otroki godilo po šolah, ko so bili kruto kaznovani, če so govorili v maternem jeziku ... To je bilo nekaj pretečega. Mi smo že tedaj poleg raznorodovanja slovenskega naroda doživljali fašizem, ki je zajel ves svet. Čeprav je takrat fašizem bil najbrž porojen iz drugačnih razlogov, saj je bil svet bistveno drugačen kot danes. Danes si pridobiva potrošniško družbo, osiromšeno etičnih vrednot, predvsem z borbo proti emigrantom iz azijskih in afriških dežel, proti ljudem, ki bežijo pred lakoto in smrtjo. Prejšnji fašizem smo izkusili na svoji koži, in današnji ... Če se bo razvijal, ne bo nič dobrega.

(Iz intervjujev z Zoro Konjajev, antifašistično aktivistko in sanitetno delavko v bolnišnici Osvobodilne fronte Kanižarica)



Performance text excerpts

At that time, the Italians intensified their patrols over the streets, checking everyone's identification. Driving by with a pistol in his pocket, Srečko Potnik, a member of the Intelligence and Security Service, chanced on one of those fifty-man Italian patrols. Srečko jumped out of his car, killed a few Italian soldiers and then began to retreat in the direction of Pražakova ulica. Meanwhile, he was hit in both legs and fell to the ground. He managed to pull out a grenade, which he hurled across as the Italians drew nearer, finishing off a few soldiers. The Italians continued to shoot haphazardly at Srečko, who pretended to be dead. While they cautiously approached his body, he inconspicuously changed the clip on his revolver and again opened fire on the Italian soldiers. He brought down three more Italians, but the rest gunned him down. Srečko Potnik was a history of art student.

(From the written reports on occupied Ljubljana of Zdenka Kidrič, communist activist and the chief of the Intelligence and Security Service of the Liberation Front)



They came to my room and said, "This and this person, get ready, the investigator wants to see you." I was paralysed with fear. They brought me to the commanding officer of the concentration camp. "Your brother was here to see me, so I requested for you to be transferred to Germany to work." Instead of being shot, I was sent off to work in Germany.

In the morning they transferred us from Banjice. Around 8 a.m. they hauled us on trucks and we left for Belgrade. Each of us prepared notes for friends or relatives we had in Belgrade. Mine read: "Aunt Bisa, come to the train station, please. I'm leaving for Germany to work." Residents took our notes and delivered them to friends and family who came to send us off.

We were taken to freight wagons and each of them had "4 horses and 12 soldiers" written on it. Small windows were covered with barbed wire and they locked us in. Even here we were surrounded by guards. Aunt Bisa came to say goodbye and brought some cake that she probably had at home. She asked me if she needed to buy anything else, but I told her I didn't need anything. I still had what they gave me at Banjice. Some toast and some meat covered in lard, so I had something to eat,

because we were going to work and for that we needed food.

When they let us out to talk to friends and family, they pointed, "Look, that's where you're going! It says Auschwitz." Auschwitz? God knows where that is! None of us knew where or what that was, so we were travelling towards the unknown.

In the morning we reached Budapest. There were beautifully dressed people at the train station, ladies with their hats, very pretty. They seemed happy, pleased and we were travelling towards the unknown. Next stop was Vienna.

After that we saw we were not travelling towards Germany but towards the east. When we reached Prerov in Czechoslovakia, the rail workers made hand gestures, showing us something like lighting a match or flicking a lighter and they were shouting, "Gas, gas!" And then it dawned on us: we are definitely travelling to factories, where they manufactured gas.

(From the interviews with Sonja Vujanović, anti-fascist and communist activist, partisan fighter, and a member of the resistance movement in Auschwitz-Birkenau)



At the time, we experienced fascism through the fates of our relatives. The maltreatment and abuse of Slovenians, the ban on Slovenian language use, the economic destruction done to the Slovenian nation, and the cruel punishment of children whenever they spoke in their mother tongue in schools ... It was truly horrendous. Alongside the dismantling of the Slovenian nation, we were forced, even then, to contend with fascism, which overtook the entire world. The world was completely different than it is today, meaning that fascism must have emerged out of entirely different reasons. Nowadays, it is gaining ground with the help of consumerism, a society devoid of ethical values, and predominantly with the battle against immigrants from Asian and African countries; against people who are fleeing from hunger and death. We experienced fascism first-hand before, and now ... if this ideology continues to evolve, nothing good will come of it.

(From the interviews with Zora Konjajev, anti-fascist activist and surgical nurse in the Kanižarica Liberation Front Hospital)



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2018 / 19

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