

TEDEN SLOVENSKE

PREŠERNOV GLEDALIŠČE

DRAME

The Week of Slovenian Drama
27. 3.–9. 4. 2024

54. Teden
slovenske
drame

The 54th Week
of Slovenian
Drama

Sob/Sat 9. 3.	19.30 135 min 1 odmor/ 1 interval	Residenztheater München/ Residenztheater München	E	Ekskluzivni dogodek Sofoklej Antigona in Slavoj Žižek Trojno življenje Antigone	Sophocles and incorporating <i>The Three Lives of Antigone</i> by Slavoj Žižek Antigone
Sre/Wed 27. 3.	19.00	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj		Slovesno odprtje 54. TSD s podelitvijo nagrad ZDUS in otvoritveno predstavo	Festival Opening Ceremony and the ZDUS-SADA Awards Presentation
	Sledi/ Followed by			Lovro Kuhar – Prežihov Voranc Boj na požiralniku Prešernovo gledališče Kranj in Mestno gledališče Ptuj Premiera	Lovro Kuhar – Prežihov Voranc Struggle at the Sinkhole Prešeren Theatre Kranj, Ptuj City Theatre Opening performance – première
Čet/Thu 28. 3.	16.00 345 min 3 odmori/ 3 intervals	Nova pošta - Slovensko mladinsko gledališče/ The New Post Office - Mladinsko Theatre	T	Tjaša Črnigoj, Lina Akif, Sendi Bakotič, Nika Rozman, Vanda Velagič, Tijana Todorovič, Barbara Kapelj, Tea Vidmar, Lene Lekše Spolna vzgoja II (1-5) Nova pošta (Maska Ljubljana, Slovensko mladinsko gledališče), Mesto žensk	Tjaša Črnigoj, Lina Akif, Sendi Bakotič, Nika Rozman, Vanda Velagič, Tijana Todorovič, Barbara Kapelj, Tea Vidmar, Lene Lekše Sex Education II (1-5) The New Post Office (Maska Ljubljana, Mladinsko Theatre), City of Women
	18.00	Stolp Škrlavec/ Škrlavec Tower	D	Certifikat Iskra Predstavitve, ZDUS, DSI	Iskra Certificate Presentation, ZDUS-SADA, DSI
	19.30 85 min	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	S	Vladimir Bartol, Simona Hamer Nekaj v zraku (Al Araf) Slovensko stalno gledališče Trst	Vladimir Bartol, Simona Hamer Something in the Air (Al Araf) Slovene Repertory Theatre of Trieste
Pet/Fri 29. 3.	17.00 90 min	Stolp Škrlavec/ Škrlavec Tower	D	Bralne uprizoritve 10-minutnih dramskih besedil študentov AGRFT	Reading Performances of 10-Minute Dramas by UL AGRFT Students
	19.00 135 min	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	T	Po motivih življenja in dela Karla Destovnika – Kajuha Juriš SLG Celje	Based on the life and work of Karel Destovnik – Kajuh The Assault Celje City Theatre
Sob/Sat 30. 3.	18.30 60 min	Stolp Škrlavec/ Škrlavec Tower	S	Draga Potočnjak Noli me tangere Nova pošta (Maska Ljubljana, Slovensko mladinsko gledališče), Moment Maribor	Draga Potočnjak Noli me tangere The New Post Office (Maska Ljubljana, Mladinsko Theatre), Moment Maribor
	20.00 110 min	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	T	Dominik Smole Antigona SNG Nova Gorica	Dominik Smole Antigone SNT Nova Gorica
Tor/Tue 2. 4.	18.00	SLOGI Ljubljana/ SLOGI Ljubljana	D	Dan nominirancev – nagrada za mladega dramatika	The Day of the Nominees for the Young Playwright Award
	19.30 60 min	Stolp Škrlavec/ Škrlavec Tower	M	Jaka Smerkolj Simoneti Pesem ptic v drevesnih krošnjah Prešernovo gledališče Kranj in UL AGRFT	Jaka Smerkolj Simoneti A Song of Birds in Treetops Prešeren Theatre Kranj, UL AGRFT
Sre/Wed 3. 4.	16.00 90 min	Galerija stolpa Škrlavec/ Škrlavec Tower Gallery	D	Okrogla miza, ZDUS Kje se potika dramatika za otroke in mladino?	Round Table, ZDUS-SADA Where Is Drama for Children and Youth?
	18.00 50 min	Stolp Škrlavec/ Škrlavec Tower	M	Darka Erdelji po motivih življenja Alme Karlin Alma Lutkovno gledališče Maribor	Darka Erdelji, based on the life of Alma Karlin Alma Maribor Puppet Theatre
	19.00 225 min 2 odmora/ 2 intervals	SNG Drama Ljubljana/ SNT Drama Ljubljana	T	Po trilogiji Ivana Mraka <i>Stari Rimljan</i> , <i>Sinovi starega Rimljana</i> , <i>Razsulo Rimljanovine</i> in po drugih Mrakovih besedilih Mrakijada SNG Drama Ljubljana	Based on the trilogy <i>The Old Roman</i> , <i>Sons of the Old Roman</i> , <i>The Annihilation of the Romans</i> , and other writings by Ivan Mrak The Mrakiad SNT Drama Ljubljana

Čet/Thu 4. 4.	18.00 90 min	Kovačnica	D	Okrogla miza, SC ITI Hiša za goste: Sol zemlje	Round Table, Slovene Centre ITI Guest House: Salt of the Earth
	19.00 120 min	MOJKINO Kranj	D	Gregor Strniša Ljudožerci – televizijska trilogija UL AGRFT v sodelovanju s SFC in RTV SLO	Gregor Strniša Cannibals – television trilogy UL AGRFT with SFC and RTV SLO
	19.30 125 min	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	T	Milan Ramšak Markovič Deževen dan v Gurlitschu Prešernovo gledališče Kranj in Mestno gledališče Ptuj	Milan Ramšak Markovič A Rainy Day in Gurlitsch Prešeren Theatre Kranj, Ptuj City Theatre
	21.30	MOJKINO Kranj	D	Koncert UM & KUNA Freestyle show	Concert UM & KUNA Freestyle show
Pet/Fri 5. 4.	18.00 80 min	Stolp Škrlavec/ Škrlavec Tower	D	Okrogla miza, DGKTS Kdo se boji dramatike?	Round Table, DGKTS Who is Afraid of a Drama?
	19.30 85 min	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	S	Jure Karas Realisti Teater RAMPA, Celovec	Jure Karas Realists Teater RAMPA, Klagenfurt
Sob/Sat 6. 4.	18.00 75 min	Stolp Škrlavec/ Škrlavec Tower	S	Nina Kuclar Stikovič deklici Gledališče Glej	Nina Kuclar Stikovič two little women Glej Theatre
	19.30 180 min 1 odmor/ 1 interval	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	T	Jernej Lorenci, Dino Pešut in člani avtorske ekipe Pohorski bataljon Mestno gledališče ljubljansko in Mestno gledališče Ptuj	Jernej Lorenci, Dino Pešut and members of the artistic team The Pohorje Battalion Ljubljana City Theatre, Ptuj City Theatre
Ned/Sun 7. 4.	18.00 45 min	Stolp Škrlavec/ Škrlavec Tower	D	Lea Mihevc, Gašper Lovrec Dvocikel 10: FUNDUS Zavod Carnica in Prešernovo gledališče Kranj	Lea Mihevc, Gašper Lovrec Dvocikel 10: FUNDUS Carnica Institute, Prešeren Theatre Kranj
	18.00 280 min 2 odmora/ 2 intervals	SLG Celje/ Celje City Theatre	T	Vinko Möderndorfer Druga preteklost SLG Celje	Vinko Möderndorfer A Second Past Celje City Theatre
	19.30 80 min	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	S	Uroš Kaurin, Vito Weis Heroj 4.0 – Business as Usual Moment Maribor in Gledališče Glej	Uroš Kaurin, Vito Weis Hero 4.0 – Business as Usual Moment Maribor, Glej Theatre
Pon/Mon 8. 4.	17.00	Velika dvorana UL AGRFT, Ljubljana/ UL AGRFT Great Hall, Ljubljana	D	Dan nominirancev – Grumova nagrada UL AGRFT	The Day of the Nominees for the Slavko Grum Award UL AGRFT
	18.00 65 min	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	M	Po motivih zbirke Janeza Trdine Bajke in povesti o Gorjancih Slovensko stalno gledališče Trst, Zavod Margareta Schwarzwald, Mestno gledališče Ptuj	Based on the stories by Janez Trdina Tales and Legends of the Gorjanci Hills Slovene Repertory Theatre of Trieste, Margareta Schwarzwald Institute, Ptuj City Theatre
Tor/Tue 9. 4.	19.30	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj		Sklepna slovesnost 54. TSD s podelitvijo nagrad	Festival Closing Ceremony and Awards Presentation

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44	Po trilogiji Ivana Mraka Stari Rimljan, Sinovi starega Rimljana, Razsulo Rimljanovine in po drugih Mrakovih besedilih: Mrakijada	79	Kje se potika dramatika za otroke in mladino?
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Jure Novak,
direktor Prešernovega
gledališča

Jure Novak,
Director of the Prešeren
Theatre Kranj

Gledališče je živa umetnost.

Gledališče je umetnost, ki je del živega družbenega tkiva in prepleta in se razrašča v vse pore družabnega, kulturnega in političnega življenja skupnosti. Odziva se na gibanja in spremembe v družbah in take spremembe tudi tvori, spodbuja, razpira. Dobro gledališče je vedno deloma odsev današnjosti, deloma pa projekcija v prihodnost, deloma konstruktivna kritika, deloma optimistična utopiija.

Člani žirije, ki so brali prispela besedila, ter selektorica, ki si je ogledovala predstave, so prišli do podobnih zaključkov: gledališče se spreminja. Dramatika ni več, kar je bila pred desetletjem, in predstave, ki nastajajo na podlagi te dramatike ali vzporedno z njo, niso več, kar so bile. A to samo pomeni, da je slovensko gledališče živa umetnost in da je slovenska dramatika živa dramatika.

Ponosen sem, da je prav Teden slovenske drame tista priložnost, ko se naš pogled zbistri in osredotoči, ko lahko analiziramo stanje najboljšega, najprodnerejšega in

Theatre is a living art.

Theatre is an art that is a part of the living social fabric, and it grows and intertwines with every pore of the social, cultural and political life of a community. It responds to the movements and changes in societies and also creates, encourages and reveals such changes. Good theatre is always part reflection of the present and part projection into the future, part constructive criticism, part optimistic utopia.

The jury members who read the submitted texts and the selector who watched the shows came to similar conclusions: theatre is changing. Drama is not what it was a decade ago, and the productions that are created based on this drama or parallel to it are not what they used to be. But this only means that Slovenian theatre is a living art and that Slovenian drama is a living drama.

I am proud that it is precisely at the Week of Slovenian Drama that our gaze

najbolj svežega v slovenskem gledališkem prostoru.

In že zdaj si upam trditi, da je to stanje dobro. Kaj dobro, odlično!

Veselim se prav vseh festivalskih predstav, tistih, ki sem jih že videl, in tistih, ki jih šele bom. Veselim se druženj in srečevanj z nominirankami in nominiranci. Veselim se živega in živahnega festivalskega dogajanja, občutka, ki ga festival prinese v mesto, in festivalskih priznanj, ki jih vsako leto izkažemo najboljšim med odličnimi.

Veselim se strokovnih dogodkov in razstav, veselim posebne pozornosti, ki jo letos namenjamo mladim obiskovalcem, veselim, da bomo znova polnili in odkrivali kotičke mesta, kjer kot festival še nismo bili. Veselim se naših mednarodnih gostov in povezav in domačih stikov, ki jih na festivalu vsako leto obudimo in poglobimo.

Predvsem pa se veselim, da bo v Kranju znova in še vedno doma dobra, sveža in živa gledališka umetnost. Živa – drama!



Foto: Mediaspord

gets a chance to sharpen and focus and when we can analyse the state of the best, the boldest and the freshest in the Slovenian theatre space.

And I dare say now that this state is good. Not just good, it is excellent!

I look forward to every single festival performance, those that I have already seen and those that I will see for the first time. I look forward to socialising and meeting the nominees. I look forward to the lively and vivacious festival events, the feel that the festival brings to the city and the festival accolades that we present every year to

the best among the excellent.

I look forward to professional events and exhibitions and the special attention we are paying to our young audience this year. I look forward to us once again discovering the corners of the city where we have not yet been as a festival. I look forward to meeting our international guests and connections and local contacts that we revive and deepen every year at the festival.

Above all, I look forward to the fact that Kranj will once again, and still, be the home of good, fresh and living theatre art. Living – drama!

Gledališče je refleksija aktualnosti, a hkrati odmik od nje

Pred nami je teden, ki ga v Kranju vsako leto nestrpno pričakujemo. Teden, ko Prešernovo gledališče Kranj postane osrednji oder slovenske dramatike. Teden, ko je v ospredju dialog in kulture ne zmanjka. Teden slovenske drame.

Letošnji, že 54. po vrsti, nam bo postregel z najboljšimi uprizoritvami slovenskih dramskih besedil preteklega leta, vzporedno pa bodo na različnih prizoriščih potekale tudi delavnice, razprave in druženja. Za vsakoletno edinstvenost festivala – tako v programskem kot organizacijskem smislu – ima največje zasluge Prešernovo gledališče, pri čemer ga ponosno podpiramo tudi na Mestni občini Kranj.

Uprizoritve letošnjega tekmovalnega in spremljevalnega programa so izjemne. Nastavljajo ogledalo ter ustvarjajo prostor za razmislek in raziskovanje, za srečanje in soočanje. Prostor za dialog. V tem hitrem svetu je pomembno, da si, tako kot za gledališče in kulturo, vzamemo čas in naredimo prostor za dober, konstruktiven dialog. Dejstvo je, da razumevanja in učinkovitega soočanja z izzivi – tako okoljskimi kot družbenimi – brez dialoga ni. Samo kadar želimo videti, slišati in razumeti drugega, lahko ustvarimo trajne in trajnostne spremembe, ki prinašajo dobrobit vsem.

Gledališče obiskujemo zato, da pokukamo v neki drugi, drugačen, morda celo vzporedni svet. Da se odmaknemo od realnosti vsakdana? Lahko, a tudi

Theatre Is a Reflection of and Retreat from the Present Reality

Ahead of us is the week that we in Kranj wait for impatiently every year. The week in which the Prešeren Theatre Kranj becomes the central stage of Slovenian drama. The week that places dialogue at the forefront and there is no lack of culture. The Week of Slovenian Drama.

This year's festival, the 54th, will bring us the best productions of Slovenian plays of the previous year while providing space for workshops, debates and socialising. The credit for the festival being so unique every year – in programme and organisational sense – goes to the Prešeren Theatre, with the City of Kranj proudly supporting it.

The productions in this year's Competition and Accompanying Programmes are outstanding. They hold a mirror, and they create space for consideration and research, for meeting and confrontation. A space for dialogue. In this rapid world, it is important that we take time for good, constructive dialogue, just like we make time for theatre and culture. It is a fact that we cannot understand and successfully deal with challenges – environmental and societal – without dialogue. Only when we want to see, hear and understand the Other can we create permanent and sustainable changes that bring benefits to all.

zato, da v njem najdemo vzporednice z aktualnim dogajanjem v družbi. Gledališče je refleksija aktualnosti, a hkrati tudi odmik od nje. Vzemimo za primer Antigono. Kako sem gledal na njeno večno dilemo med družbenimi normami, etiko in zakonskimi določili, ko sem dramo prebiral kot gimnazijec? Kako na Antigono gledam danes? V vlogi župana. V vlogi očeta, moža, prijatelja. Kako se soočati z dilemami v življenju? Težka vprašanja. Odgovorov nimam. Jih bom našel v gledališču? Tega si srčno želim in to želim tudi vsem obiskovalkam in obiskovalcem.

Teden slovenske drame poteka pred našimi pragovi. Povsem blizu nas najdete najboljše, kar ponuja slovenska dramatika. Cvetober preteklega leta. Gledališče je prostor, v katerem bomo srečevali ljudi sorodnih in različnih interesov, pogledov, prepričanj. Gledališče nastavlja ogledalo meni, tebi, nam, družbi. Je lahko brutalno iskreno. Lahko zabolji. Lahko navdušuje. Skriva celo paleto čustev. Kaj ne bi bilo škoda ne izkoristiti vsega tega?

V Kranju stopamo po trajnostni poti. Vsak od nas v sebi nosi koncept trajnosti in s svojim delom prispevamo, da se naše mesto razvija in napreduje. Naša prizadevanja se kažejo v bolj vključujoči družbi, solidarnosti in višji kakovosti življenja vseh občanov. Upam, da tudi v dialogu na vseh ravneh, kajti tudi to je kultura. V najširšem pomenu besede.

Naj nam bodo gledališki dialogi ob letošnjem Tednu slovenske drame navdih za nadaljnje pogovore in sodelovanje pri snovanju in razvoju trajnostnega, kreativnega in kulturnega Kranja.

We attend theatre to peek into another, different, perhaps even parallel world. Perhaps to withdraw from the reality of the everyday? Perhaps, but we also attend it to find parallels with the actual events in society. Theatre is a reflection of the present reality but, at the same time, a retreat from it. Let's take Antigone, for example. How did I see her eternal dilemma between social norms, ethics and legislation when I read the play as a high school student?

How do I see her today? In the role of the mayor. In the role of a father, husband, friend. How to face the dilemmas in life? Hard questions. I have no answers. Will I find them in theatre? I wholeheartedly wish so, and I wish it for all the visitors as well.

The Week of Slovenian Drama is unfolding at our doorsteps. That means that very close to us you can find the best of what Slovenian drama has to offer. The pick of the past year. Theatre is a space where we will meet people of similar but also different interests, points of view, beliefs. Theatre holds a mirror to me, to you, to us, to society. It can be brutally honest. It can hurt. It can enthrall. Hide a whole range of emotions. Wouldn't it be a pity to not take advantage of this all?

In Kranj, we are walking the path of sustainability. Every one of us carries in ourselves a concept of sustainability and we, with our work, contribute so that our city can develop and grow. Our efforts are reflected in an increasingly more inclusive society, solidarity and a higher quality of life for all the inhabitants. I hope that also in the dialogue on all levels because that is also culture. In the broadest sense of the word.

May the theatre dialogues during this year's Week of Slovenian Drama be an inspiration for our continuing debates and collaboration in devising and developing a sustainable, creative and cultural Kranj.



Foto: Mediaspord

Nagrada
Slavka Gruma

The Slavko Grum
Award

Slovenska dramatika v očitnem trenutku sprememb

Kaj je vzrok postopnega upadanja števila dramskih besedil, ki prispejo na natečaj za nagrado Slavka Gruma in nagrado za mladega dramatika? Zakaj dramatika postaja osebnoizpovedna gesta in zakaj ni več gledališki komad? Katere teme zanimajo mlade avtorice in avtorje, katerih pisava prevladuje na natečaju?

Strokovna žirija, to pot mednarodnega značaja, je ob branju spoznavala svetove, imaginarije in stališča najrazličnejših predpostavk. Ob natančnem branju se je izluščilo veliko misli, ki jih poskušamo strniti v tem zapisu, ki spremlja na pot nominirana besedila in ki podaja oceno stanja na področju dramske pisave v tem trenutku. Na začetku ni odveč poudariti, da se ocenjuje najboljše glede na nabor oz. glede na okoliščine. Izbor ni absoluten, je relativen, se pravi zgolj najboljše izmed prispelega. Komisija torej ne išče *najboljšega slovenskega besedila*, temveč dramatiko, ki je zmožna učinkovito nagovoriti sedanji trenutek.

I.

Opažamo, da se količina besedil na natečaju postopno zmanjšuje ali da njihovo število stagnira. Deloma je vzrok za to večje število natečajev v zadnjem letu (Shadow Pandemic na Borštnikovem srečanju, natečaj SNG Drama Ljubljana, bienalno Žlahtno komedijsko pero), morda pa je trend

Slovenian Drama in an Apparent Time of Changes

What is the reason behind the gradually decreasing numbers of drama texts submitted to the Slavko Grum Award and the Young Playwright Award competitions? Why is drama becoming an intimate gesture rather than a theatre piece? What themes intrigue young authors whose writing dominates the competition?

While reading the submissions, this year's – international – expert jury discovered new worlds and imaginaria, standpoints and beliefs. A close reading formulated many of our thoughts, and we have tried to sum them up in this report, accompanying the nominated texts on their journey and evaluating the current situation of drama writing. We should emphasise that we are evaluating the best among the submissions, that is, in the given circumstances. Such a selection is not absolute; it is relative, the best of what was entered. The jury is thus not searching for *the best Slovenian text* but the drama text that most efficiently addresses the present moment.

I.

We have noticed that the quantity of texts in the competition is gradually decreasing or their number is stagnating. Partly, this might be

znanilec česa resnejšega. Kaj pa, če gre za nezaupanje do institucij ali pa je neuprizarjanje sodobne dramatike privedlo do postopne apatije? Ali so, po drugi strani, samozaposleni avtorice in avtorji izčrpani od tempa produkcije, ki jih zasuva z vseh strani? Zakaj v uvodu omenjamo besedo mladi? Tudi na natečaj za nagrado Slavka Gruma je prispelo več *mladih* besedil: mladih po duši, formi in vsebini. Imata v slovenskem gledališkem prostoru, v katerem prevladuje snovalni način ustvarjanja in pisanja, dramska avtorica in avtor sploh še moč besede? Očitno je tudi kudkrikovsko geslo *Če nas ne boste uprizarjali, se bomo pa sami izgubilo svoj zagon*.

II.

Ena od značilnosti, ki družijo veliko količino besedil, je izrazita nedramskost, negledališkost. Besedila prehajajo v druge forme, bližajo se pripovedni prozi, osebnoizpovedni poeziji, vse manj je lastnosti, ki bi jih definirale za dramske, in vse več je t. i. nedramske dramatike. Kot da se ne piše več za oder. Šibki ali odsotni uprizoritveni potenciali so sicer izziv za režiserke in režiserje. Želja po stališču, razvoju lastne misli poganja dramsko ustvarjalnost, jo oplaja in dela živo. Po drugi strani pa ti postopki povzročijo hermetičnost, saj se pisava namesto odpiranja navzven zapira sama vse, je sama sebi dovolj. Zato se sprašujemo, ali je osebnoizpovedna gesta zadosti, da se zgodi gledališče, dogodek, zgodba, poanta – in nenazadnje: krik po boljšem in pravičnejšem svetu. Po drugi strani pa se besedila ukvarjajo s sodobnostjo, tem trenutkom, in spregovorijo o notranjih svetovih pisk in piscev. Tudi zato na tem mestu posebej omenjamo besedila, ki ju sicer nismo nominirali: *Bodi torej preklet z zemlje, ki je odprla svoja usta* Katje Gorečan in *Avtoportret nevidne hiše ali kako je pozvonilo, ko me ni bilo doma* Ajde Pirtovšek, ki vsako na izviren način slika krajine duševnosti, odnos do časa in občutenje le-tega.

III.

Dramska besedila, ki smo jih prejeli, so angažirana in izkazujejo posebno občutljivost za probleme sodobnega časa. Avtorji se med drugim ukvarjajo s stanovanjsko problematiko, porastom mikrofašizmov v družbi, podnebno krizo,

related to the increase in competitions in the last year (Shadow Pandemic at the Maribor Theatre Festival, the SNT Drama Ljubljana competition, the award for best comedy at the biennial Days of Comedy in Celje). However, maybe this trend is an omen of something more serious. What if it reveals a mistrust for institutions or that the lack of staged Slovenian drama has caused a gradual apathy? Or are the self-employed authors exhausted from the tempo of the production cycle that never stops spinning? Why do we mention the word young in the introduction? Because the Slavko Grum Award competition received more *young* texts: young in spirit, form and content. Do playwrights even retain the power of the word in the Slovenian theatre space, governed by the devised theatre principle of writing and creating? Even the motto that originated in KUD Krik – “If you don't stage us, we will stage ourselves!” – has lost momentum.

II.

One of the characteristics that unites several texts is their strong non-drama, non-theatre character. The texts shift into other forms; they come close to narrative prose or intimate expressional poetry; increasingly, fewer traits define them as drama. A growing number of “non-drama” drama texts are written as if they were no longer written for the stage, but their limited or absent staging potential can intrigue directors. The desire to have a stand and develop one's thoughts drives drama creativity, pollinates it and makes it alive. But these procedures also make it hermetic because the writing – rather than opening outwards – closes into itself and becomes self-sufficient. We, therefore, question if this intimate expressional gesture is enough for theatre to happen, or even an event, a story, a point and, finally, a scream for a better and more just world. Nevertheless, the texts address modernity – this moment – and speak about the writers' inner worlds. For this reason, we would also like to highlight two texts that we have not nominated: *Thou Shalt Thus Be Cursed from the Land that Opens Its Mouth* by Katja Gorečan and *Self-Portrait of an Invisible House or How the Doorbell Rang When I Was Not Home* by Ajda Pirtovšek; each in its own original way paints the landscapes of the soul, relationships and a sense of time.

brezizhodnostjo liberalnega kapitalizma, krizo političnih institucij, predvsem pa z nasiljem, ki ga razumejo večplastno. Besedila kažejo, da se lahko nasilje pojavlja v različnih oblikah – kot latenten, strukturni pojav, pa tudi neposredno, v obliki fizičnih in spolnih napadov. Kot enega od trendov opazamo izpisovanje družinske zgodovine, ki se jo pogosto umešča v širši družbeni kontekst, kar omogoča premislek o tem, kako slednji vpliva na medsebojne odnose med ljudmi. Zdi se, da se dramska besedila tako vračajo k družini kot eni od prevladujočih tem, pri tem pa kot posebej dobrodošlo opazamo, da se do teh vprašanj avtorji pogosto opredeljujejo s feministične perspektive, kar jim omogoča vzpostavljane kompleksnejšega odnosa. Kljub temu še vedno marsikatero besedilo ostaja ujeto v nekritično ponavljanje in obnavljanje stereotipov, zaradi česar deluje predvidljivo, predvsem pa v soglasju s prevladujočim, a pogosto problematičnim razumevanjem družbe in posameznikov v njej. Tako je npr. značilno, da večina besedil svoje situacije in odnose med liki še vedno umešča v strogo zaprt heteronormativni svet, še več: tega jemlje kot samoumevna in ne razpira možnosti za drugačne načine in oblike bivanja.

Ob tem opazamo, da avtorji svoje teme – tudi ali še posebej takrat, ko so te izrazito potopljene v naš historični trenutek – širijo v metafizične svetove in se pri tem naslanjajo na bogato dediščino ljudske mitologije, pri tem pa svoj jezik izrazito poetizirajo, kar jim omogoča vzpostavljane zelo živega in polnega imaginarija. Prav tako svoja besedila pogosto tkejo s pomočjo intertekstualnih referenc, kot posebej očitna se zdi predvsem prisotnost biblijskih tem in motivov, na ravni forme pa neredko fluidno prehajajo med različnimi mediji (zlasti med gledališčem, filmom in internetom), kar prepoznavamo kot refleksi na sodobno hipermediatizirano družbo. Tako celo opazamo, da osrednja lastnost dramske pisave iz nabora postaja filmska montaža. Na sploh je logika pripovedi bolj filmska kot gledališka, kar pripisujemo sugestivnosti drugih medijev in verjetno vedno krajši kondiciji za pozornost.

IV.

Na žalost opazamo, da je veliko prijavljenih besedil ostalo na pol poti. Tako smo imeli pogosto občutek, da beremo prve

III.

The drama texts submitted to the Slavko Grum Award competition are engaged and show a particular sensitivity to the problems of contemporary times. Their authors explore housing issues, the increase of micro-fascisms in society, the climate crisis, the hopelessness of liberal capitalism, the crisis of political institutions and, particularly, the topic of violence, which they understand as a layered phenomenon. The texts also show that violence can appear in different forms, as a latent, structural phenomenon, and directly, in the form of physical and sexual assaults. A trend we have noticed is writing family histories, often placed within a wider social context, which allows a reflection on how the latter influences personal relationships. It seems that dramatic texts thus return to the family as one of the prevailing themes. Particularly commendable in this situation is that the authors often take a feminist perspective, allowing them to establish a more complex relationship. Nevertheless, many texts remain caught in the non-critical repetition and reiteration of stereotypes, which is why they come across as predictable and, above all, congruent with the prevailing but often problematic understanding of society and individuals in it. A typical example is that most texts still place their situations and relationships between characters into a strictly closed heteronormative world. Even more, they take it as self-evident and do not open the possibilities for different styles and ways of living.

With that, we notice that the authors expand their themes – also or perhaps particularly when they are fully embedded in our historical moment – into the metaphysical world and use the rich folk mythology as their source, all while poeticising their language, which allows them to establish vivid and full imaginaria. Likewise, they often weave their texts using intertextual references, with biblical themes and motifs predominating. On the formal level, they often move fluidly between different media (especially between theatre, film and even the internet), which we recognise as a reflex to the contemporary hyper-mediated society. We even notice that the central characteristic of the submitted texts is film editing. In general, the logic of narration is

verzije, ki še niso povsem dodelane. Pri tem bi radi posebej opozorili na okoliščine, v katerih večina avtorjev piše svoja besedila. Prekarizirana narava njihovega dela in pomanjkanje kontinuirane sistemske podpore namreč ne omogočata poglobljenega pisanja, postopnega razvijanja in popravljanja besedila, po znanem načelu *writing is rewriting*.

V.

Slovenska dramatika ne izginja, je v očitnem trenutku sprememb, iskanju novih jezikov, pogumnejših stališč. Postopoma mineva izrazit vpliv pisave Simone Semenič, ki je pomembno zaznamoval dramska besedila zadnjih deset let in več. Mladi val, ki je preplaval letošnji natečaj, si želi drugačnih, bolj odprtih form, kar se kaže z uporabo poezije (tudi formalno, vizualno), spodbuja, išče nove gledališke jezike za nove načine uprizarjanja. Močan estetski in vsebinski moment je postdigitalni svet, ki bistveno določa našo civilizacijo, prepoznavamo ga tudi v spremenjenih načinih komunikacije, pri katerih digitalne logike ali rešitve prevzemajo osrednji način sporazumevanja. Avtobiografsko (tudi: prvoosebno) je vedno predvsem v občutljivosti za probleme sodobnega časa, osebno pa je, kot vemo, vedno tudi politično.

Ali komisija lahko zapiše še želje ob prazniku *Tedna slovenske drame*? Želimo si pogumne, neposredne dramatike, problemske in iskrene, ki bo želela priti iz glav, računalnikov na odre različnih vrst in težila k soočenju z občinstvom. In za uresničitev te želje je odgovornost prav na vseh straneh.

Rok Andres
Miriam Kičiňová
Jakob Ribič

closer to cinema than theatre, which we ascribe to the suggestiveness of other media and, perhaps, shorter attention span.

IV.

Unfortunately, we have noticed that many entries remained only halfway written: we often felt we were reading first drafts that were not yet fully developed. With this in mind, we want to draw attention to the circumstances in which the majority of authors write. The precarised nature of their work and the lack of continuous systemic support do not allow for in-depth work on texts, gradually developing and improving them, congruent with the known adage that *writing is rewriting*.

V.

Slovenian drama is not disappearing. It is in a clear moment of change, searching for new expressions and braver points of view. The significant influence of Simona Semenič's writing, which has importantly marked the drama texts in the last decade or more, is slowly ebbing. The young wave, which inundated this year's selection, is eager for new, more open forms, which is visible in the use of poetry (also formally/visually). They encourage and search for new theatre languages for new ways of staging. The post-digital world, which crucially defines our civilisation, appears as a strong aesthetic and thematic element. We also recognise it in the changed methods of communication, in which digital logic or solutions take over as the central method of communication. The autobiographical (read: first-person) always appears in the sensitivity to the problems of modern times, and the personal is, as we know, always also political.

And: might the jury, in the end, be allowed to express their wishes for the celebration that is the Week of Slovenian Drama? We wish for brave, direct drama, problem-centred and honest, that will want to come out of heads and computers to the stages of different kinds and strive towards an encounter with the audience. And the responsibility for this wish to come true lies among all sides.

Rok Andres
Miriam Kičiňová
Jakob Ribič

Marko Bratuš, Haris Pašović:

Najboljša evropska predstava

Dramsko besedilo *Najboljša evropska predstava* se očitno napaja pri dokumentarizmu, deluje kot *readymade* besedilo zasedanja neke realne žirije, satirično ostri kulturno politiko (in politiko nasploh) ter gledališkemu prostoru odstira možnost za samorefleksijo. Postopek dramske pisave je jasen: v sartrovsko zaprti svet so postavljeni članice in člani žirije za evropsko gledališko nagrado. Vsak od njih profiliran, če ne že tipiziran, predstavlja prerez značilnih osebnosti gledališke sfere. Satirična predpostavka zagotavlja, da je debata duhovita, prenapeta in tudi potencirana. Besedilo je lahko predvidljivo, tudi zaradi ponavljajočih se vzorcev obravnave in ocenjevanja, a ta strategija prispeva h kritičnosti in pomaga, da končni obrat izzveni veliko bolj resnobno. Nenazadnje to ni samo komad o gledališču, ampak tudi politična parabola o usodi EU in držav, ki se gibljejo v tej orbiti.



Foto: Peter Uhan

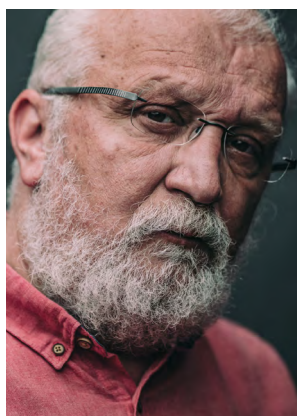


Foto: Primož Koroljanc

Marko Bratuš, Haris Pašović:

The Best European Show

The Best European Show is clearly inspired by mockumentaries. It functions as a ready-made text of the session of an actual jury, satirically sharpening cultural politics (and politics in general) and opening to the theatre a possibility for self-reflection. The process of the drama writing is clear: the jury members deciding on a European theatre award are closed off in a world not unlike Sartre's. Each one is profiled; if not exactly typified, she or he represents a cross-section of personalities typical for the theatre sphere. The satirical assumption guarantees that the debate is witty and tense and intensifies. The text is predictable also because of the iterative patterns of decision-making and evaluation. Still, this strategy contributes to the criticism and helps the final twist and denouement sound much more serious. Ultimately, this is not just a piece about theatre but a political parable about the destiny of the EU and the countries orbiting it.

Tjaša Mislej:

Prva beseda je mama

Aktualnost besedila *Prva beseda je mama* je njegova tema. Ali teme. Epizodna zasnova je kolaž različnih *enodejank* na temo družine, starševstva, partnerskih odnosov, nasploh situacij, zapisanih v maniri sodobnega realizma (ki ga dobro poznamo iz dramatike Katarine Morano). Prav ta epizodnost se izkaže za ključno odliko besedila, saj prizore obdajajo veziva, medteksti, ki na različne načine (od poetičnih do informativnih) kontekstualizirajo zgodbe. Besedilo je *tukaj in zdaj* v vsej neposrednosti vsakdana, brez izletov v metaforičnost, zato so tudi liki v njem verjetni in detajlno izpisani. Nenazadnje gre tudi za trendovsko besedilo, v neslabšalnem pomenu, in se pridružuje romanesknim predhodnicam *Materinski knjižici* (Katja Gorečan) in *Pričakovanjem* (Anja Mugerli), s tem pa obravnava pomembno in dolgo časa zapostavljeno temo ženske v sedanjem trenutku.

Tjaša Mislej:

The First Word Is Mother



Foto: Zala Jelenc

The timeliness of *The First Word Is Mother* is, of course, in its theme. Or themes. Its episodic concept is a collage of different one-act plays discussing family, parenthood, partner relations and, in general, situations written in the style of modern realism (which we know well from Katarina Morano's playwriting). This episodic nature turns out to be the key

virtue of the text because the scenes are surrounded by connective materials, intertexts, which contextualise the stories in different ways (from poetic to informative). The text is *here and now* in all its directness of everyday life, without digressions into the metaphorical, so its characters are plausible and detailed. After all, it is also a trendy text, and not in a bad way, as it joins its predecessors, the novels *Materinska knjižica* (The Maternity Booklet, Katja Gorečan) and *Pričakovanja* (Expectations, Anja Mugerli) and deals with the important and oft-neglected topic of women in the present moment.

Daniel Day Škufca:

Budnost zimskega jutra

Besedilo *Budnost zimskega jutra* je kompleksna družinska saga, pravzaprav mitološka epopeja, v kateri spremljamo več generacij, zaznamovanih z neizprosno krutostjo zgodovine, ki postopoma pronica v intimne odnose in jih spreminja v surova medsebojna razmerja. Postavljeni smo v izrazito patriarhalen svet, pravzaprav v svet moškega nasilja, ki prevladuje tako v najmanjših družbenih celicah (v družini) kot v družbi na splošno. Družinsko dinamiko določa oblastna in avtoritarna figura starega očeta, družbeno pa vojna kot nenehno, permanentno zgodovinsko stanje. Na ta način avtor družinsko zgodbo umešča na širše družbeno ozadje, pri tem pa postopoma in počasi plasti epizode iz njenih različnih obdobj, polagoma plete niti različnih časov, ki se prelivajo drug v drugega, včasih pa potekajo celo istočasno. Tako se kaže, kako ena generacija odpira rane drugi, še več: kako s svojimi bolečinami, strahovi in travmami preteklost vztraja v sedanjosti, vendar pa se z rojstvom otroka ob koncu besedila morda rojeva tudi upanje po drugačni (boljši) prihodnosti. Besedilo odlikuje zlasti slog – zdi se, da se vpisuje v bogato tradicijo poetične drame – in vključevanje ljudskih motivov, s pomočjo katerih avtor razpira vprašanja tujosti med ljudmi. Poezija v prepletu z mitološkimi, ljudskimi, nemara celo kar pravljичnimi motivi tako razpira širok in bogat imaginarij, ki v čutno tkivo besedila učinkovito vpenja intenzivno občutje zime in hladu, ki v prevladujoči meri določa tudi odnose med ljudmi.



Foto: Peter Giordani/SNG Maribor

Daniel Day Škufca:

The Wakefulness of a Winter Morning

The Wakefulness of a Winter Morning is a complex family saga, a mythological epic in which we follow several generations tainted by the merciless cruelty of history, which gradually seeps into intimate relations and turns them into cruel interpersonal relationships. We are set in a distinctly patriarchal world, the world of male violence that governs the smallest cells of society (the family) as well as the society at large. The family dynamics are thus defined by the powerful and authoritative figure of the grandfather, and the societal dynamics by the war as the incessant, permanent historical state. This allows Škufca to set the family story against a wider social fabric while slowly and gradually layering the textures from its different periods and weaving the threads from different times that intertwine with each other and, at times, develop simultaneously. It is thus revealed how one generation opens another generation's wounds even more – how, with their own pain, fears and trauma, the past persists in the present, but with the birth of a child at the end of the text, perhaps a hope for a new (better) future is also born. The text is particularly characterised by its style – it seems it joins the rich tradition of poetic drama – and the inclusion of folk motifs, which help the author open the question of otherness among people. Poetry intertwined with mythological, folk or perhaps fairy tale motifs thus opens a wide and rich imaginarium that efficiently includes an intense feeling of winter and cold into the sensual tissue of the text, a feeling that predominantly defines the relationships among people.

Iza Strehar:

Nezakonske matere

Dramsko besedilo *Nezakonske matere* ni samo pogled na družinske odnose, kot se spreminjajo v 20. in 21. stoletju, ampak je predvsem drama o odnosu do materinstva, opredelitev do pomena, kaj sploh je biti mati, kakšno moč in silo potrebujejo ženske, ki se v zgodovinski perspektivi borijo za materinstvo, kakšne so njihove pravice, in to ne glede na leto, v katerem smo: 1940 ali 2000 ali ... Nove in drugačne so zgolj okoliščine, ki se pojavljajo in s katerimi je nujno treba računati. Besedilo *Nezakonske matere* je tudi pogled v zgodovino, potovanje do notranjih stanj ženske v okoliščinah vojne, pritiska, zlorabe. Struktura drame uporablja jezik filma, ki vnaša dinamiko, hitre spremembe kraja in časa, hkrati pa igra rafinirano gradira tudi s presenečenjem. Avtorica je ustvarila različne like mater v eni družini ali rodbini; to so liki z globino, v kateri se pojavlja grenkoba poslanstva, ki so si ga izbrale za vse življenje. Igre ni strah obravnavati mučnih tem, za katerimi je čutiti nežnost, mestoma pa tudi humor, ki je pokazatelj zrelosti avtorice in njenega besedila. Lahkotnost, s katero se premikamo med dekadami, med zgodovinskimi dejstvi in dogodki, modernostjo in preteklostjo, se pred bralcem odpira kot prava arheološka detektivka.

Iza Strehar:

Unwed Mothers



Foto: osebni arhiv

Unwed Mothers is not merely a look at the family relationships as they have been changing in the twentieth and the twenty-first centuries, but is primarily a play about our attitudes towards motherhood, our attitude to what it means to be a mother, what power and force women need to fight for motherhood – historically speaking – what their rights are, regardless of the year we are in – 1940, 2000 or ... Only the circumstances are new and different, circumstances that appear and that we have to take into account. *Unwed Mothers* is also a look into history, a journey to the inner states of women in wars, under pressure and experiencing abuse. The structure of the play uses film language that introduces dynamics and quick changes of place and time and, at the same time, carefully measures out the surprise. Strehar has created different characters of mothers in one family or extended family; her characters have depth, which carries the bitterness of the mission that they have chosen for the rest of their lives. The play is not afraid to open difficult topics, behind which we can feel tenderness and, at times, humour, which shows the author's maturity and her text. The ease with which we move between decades, historical facts and events, modernity and the past opens in front of the reader as a true archaeological detective story.

Sergej Dolenc Kje je Shakespeare?	Marko Bratuš, Haris Pašović Najboljša evropska predstava	Simon Šerbinek, Matjaž Latin Kriplov zagovor
Sergej Dolenc Kratka zgodovina nečesa	Ela Božič Alienacija	Miha Mazzini Gluhe roke
Joži Kastelic Slon v šotoru	Tjaša Mislej Petnajst	Iztok Alidič Uličarji
Primož Vresnik Kavboj iz Tomačevega	Tone Peršak Refendrum	Edvard Sušnik Muzej
Nejc Gazvoda Zadnji dan v mesecu	Simona Semenič predstava društva ljubiteljic gledališča, branja, ciganskega tarota itd.	Katja Gorečan Bodi torej preklet z zemlje, ki je odprla svoja usta
Mitja Lovše Berlin	Tjaša Mislej Prva beseda je mama	Nika Korenjak Kako ženska postane morilka?
Mitja Lovše Ohranjanje lepega spomina	Branko Cvirn Obviselci	Varja Hrvatin, Maša Grošelj, Aljoša Koltak, Anja Romih, Jure Anžiček, Lea Culetto, Jurij Smrke, Živa Čebulj, Sebastijan Geč
Iza Strehar Nezakonske matere	Rok Vilčnik Svetloba je osamljeni popotnik	Ikigai
Daniel Day Škufca Budnost zimskega jutra		

Nagrada
za mladega
dramatika

The Young
Playwright
Award

Jaka Smerkolj Simoneti:

Mimobežnice

Formalno dovršeno besedilo za izhodišče izbere mrežo melodramskih odnosov, ki jih ostri z natančnim prepletanjem različnih zgodb. Strategija časovne zanke, ki s prepletanjem časov, dialogov in situacij ustvari nadčasovnost, je lahko razumljena kot odslikava podzavesti. *Mimobežnice* so eno redkih besedil, ki ne pristaja na striktno heteronormativni tip družine, posebej intrigira lik Mikija, čigar recepcija je popolnoma prepuščena bralcu. Zelo konkretnemu imaginariju se pridružuje metafizična raven, ki le še smiselno dopolni izbrano formo. Sprva realistični svet začne postopoma dobivati nove pomene, besedilo spretno, a za bralca zahtevno, potuje po asociacijah in ustvarja fresko duševnosti. Hkrati pa so liki pristno človeški, sodobno dvomeči in – moralističnim nastavkom navkljub – uspešno igrajo svojo igro. In tudi zato nenadni izlet na severni pol izzveni kot metafizična streznitev.



Foto: Lucija Rosec

Jaka Smerkolj Simoneti:

Passantes

Miki being a particularly intriguing character, and how they are received is completely up to the reader. A metaphysical level is added to the very concrete range of images, which sensibly completes the selected form. The initially realistic world gradually acquires new meanings, and the text – while demanding effort from the reader – deftly travels through associations and creates a fresco of the psyche. At the same time, the characters are genuinely human, filled with contemporary doubt and – despite the moralistic starting points – play their game successfully. For this reason, even the sudden trip to the North Pole seems like a metaphysical sobering.

Accomplished in form, the text chooses a network of melodramatic relationships as its point of departure and then sharpens them through the precise intertwining of different stories. The strategy of a time loop that creates timelessness by intertwining time, dialogues and situations can be understood as a reflection of subconsciousness. *Passantes* is one of the few texts that does not conform to the strictly heteronormative type of family, with

Brina Jenček:

grem greš greva
pljusk 2 young 4
4ever ЕЛА НАДВОР
ДА СЕ ИЗЛУПАМЕ
strah me je
prevelikih oči in
premajhnih
medvedov bližamo
se končni postaji
prosim izstopite
pogoltnila sem te in
izpljunila rahlo
prežvečenega

Gledališko besedilo nas postavlja v rambertovski svet mladega para, ki skozi rahlo melodramske vijuge premišluje o svojem odnosu – še bolj pa o svoji prihodnosti. A besedilo se zaveda, da se odnosi ne vzpostavljajo v praznem prostoru, pač pa so umeščeni v družbeni kontekst, ki jih tudi temeljno determinira; tako avtorica iz območja intimnega postopoma prehaja v kritiko sodobnega sveta, »kapitalističnega realizma« (Mark Fisher). Zanj so značilni prekarost, mobilnost in zahteva po fleksibilnosti – in tako tudi oba protagonista živita »od projekta do projekta«, preživljati se morata s številnimi dodatnimi zaposlitvami (npr. z dostavljanjem hrane), predvsem pa sta razpeta med svojim domačim krajem in »globalnim severom«, domnevno obljubljenega dežela, v kateri pa se, ko

Brina Jenček:

i go you go we go
splash 2 young 4
4ever ЕЛА НАДВОР
ДА СЕ ИЗЛУПАМЕ
I'm afraid of the
eyes too big and
bears too small
we're approaching
the terminal station
please descend I
swallowed you and
spat you out slightly
chewed



Foto: osebni arhiv

The theatre text puts us in the Rambert-like world of a young couple who, through slightly melodramatic meanders, reflect on their relationship and, even more so – their future. But the text is aware that the relationships don't take place in an empty space but are set and fundamentally determined by the social context: the author thus slowly moves from the realm of the intimate to the criticism of the modern world, the "capitalist realism" (Max Fisher). This world is characterised by precarity, mobility and the demand for flexibility – and so both protagonists also live "from project to project" and have to hustle to make a living (for example, deliver food), but above all, they feel divided between their home and the "Global North", the presumed promised land which, once

si enkrat tam, izkaže, da ni nič manj izkoriščanja ter ekonomske in socialne ranljivosti. Besedilo je tako izrazito sodobno, predvsem pa se postavlja na stališče mlade generacije in kaže na njene stiske, ki so sicer posledica širšega družbenega sistema, vendar pa se prej ali slej prenesejo tudi v medsebojne (intimne) odnose.

Tilen Oblak:

Čisto pravi deček

Če v gledališču obstaja nekaj takega, kar je bil nekoč punk, potem je besedilo *Čisto pravi deček* interesanten, inteligenten, a svoboden punk. Osnovna shema potovanja skozi vsebino pravljic, kot so *Pepelka*, *Rdeča kapica* ter *Janko in Metka*, obravnava najbolj pomembne teme sodobne skupnosti. Ne gre zgolj za demitizacijo, ampak tudi za vzpostavljanje novih pogledov na tragedije sodobnosti, vendar spet ne le na način naštevanja sodobnih nemoralnosti, kot so zloraba otrok, jemanje drog, posilstva (žensk) in vsesplošna nemoč. Igra je vseskozi povezana tudi z iskanjem in vzpostavljanjem lastne identitete. Mali deček išče realno, telesno življenje, išče pravico kot nov, iniciacijski ritual, ki iz lesa ustvari človeka. Poleg tega se avtor problemsko inovativno igra s formo besedila, ki je gibka, sveža in »mlada« po duši. Formalna sprememba besedila je izrazita. Deluje s sodobnim jezikom emotikonov in sporočil, z jezikom stripa, zelo pomembna pa je tudi likovnost besedila. Liki uporabljajo različne oblike komunikacije: beremo npr. avtorske didaskalije, ki postajajo lik, spreminja se pozicija pripovedovalca, avtorja in osrednje osebe. In navsezadnje: kdo je sploh bralec, kdo je lik in kje je meja med njima. Formalni eksperiment je tu enakovreden vsebini, a hkrati vzpostavlja bogat gledališki jezik, ki odpira nova vprašanja tako potencialnemu ustvarjalcu kot tudi gledališkemu odru na splošno.



Foto: osebnih arhiv

you reach it, turns out no less exploitative and filled with economic and social vulnerability. Most importantly, the highly contemporary text puts itself in the position of the young generation and shows its anguish, which may be a consequence of the social system at large but which sooner or later transfers into personal (intimate) relationships.

Tilen Oblak:

A Very Real Boy

If something like what punk once was exists in theatre, then *A Very Real Boy* is interesting, intelligent, but free punk. The basic scheme of the journey through the content of fairy tales such as *Cinderella*, *Little Red Riding Hood* and *Hansel and Gretel* opens the most important themes of contemporary community. It is not only demythisation but also the establishment of new outlooks on the tragedies of contemporaneity, although not simply by listing modern immoralities such as child abuse, drug use, rape (of women) and general helplessness. Throughout, the play is linked to searching for and establishing one's own identity. *Little Boy* is searching for a real, physical life, searching for justice as a new initiation ritual that creates a human out of wood. Additionally, the author focuses on playing with the language so that it is in service to the issues he tackles. The linguistic form is glib, fresh and "young" at heart. The formal change in the text is distinct. It functions using the contemporary language of emojis and messages and the comic-book language; its visual image is very important. The text uses different types of communication for different characters, so we can, for example, read the didascalies, which become a character, observe the change in the position of the narrator, as well as the author and the protagonist, and finally, who is the reader, who is the character and where is the border between them. A formal experiment here is equal to content. At the same time, it establishes a rich theatre language that opens new questions for both the potential creator as well as for the theatre stage in general.

Seznam prispelih besedil – nagrada za mladega dramatika

Submitted Texts for the Young Playwright Award

Brina Jenček
grem greš greva pljus 2
young 4 4ever ЕЛА НАДВОР
ДА СЕ ИЗЛУПАМЕ strah me je
prevelikih oči in premajhnih
medvedov bližamo se končni
postaji prosim izstopite
pogoltnila sem te in izpljunila
rahlo prežvečenega

Jaka Smerkolj Simoneti
Mimobežnice

Ana Hudobivnik
Pogovor

Lara Kerznar
Brez strahu

Nika Šoštarič
O čem sanjajo metulji?

Ajda Pirtovšek
Avtoportret nevidne hiše ali
kako je pozvonilo, ko me ni
bilo doma

Helena Šukljan
Proge

Urša Majcen
Drame ni

Tilen Oblak
Čisto pravi deček

**Festivalski
program**

**Festival
Programme**

Leto brez Cankarja

Statistika je neizprosna. Pa naj govorimo o podnebnih spremembah ali slovenski dramati, mimo dejstev ne moremo. Pred petnajstimi leti sem prvič opravljala nalogo festivalske selektorice za Teden slovenske drame. Kvantitativna programska izhodišča se odtlej niso bistveno spremenila, število tekmovalnih in spremljevalnih predstav je ostalo enako. Radikalno pa se je v tem obdobju spremenila vloga avtorja_ice oziroma dramatika_čarke. Če je nekdanje vse tekmovalne in spremljevalne predstave z imenom in priimkom podpisalo dvanajst subjektov, je letos ob enakem številu predstav v obeh sklopih takšnih podpisov le pet. Vse drugo so avtorski projekti, priredbe, dramatisacije, kompilacije in različni drugi skupinski izidi snovalnega gledališča. Slovenska dramatika v klasičnem pomenu besede torej neizpodbitno izginja z naših odrov, v tem se pridružujem lanskoletni ugotovitvi svojega predhodnika Roka Bozovičarja.

Nemci, denimo, sploh niso poiskali ustreznega prevoda za *snovalno gledališče* in uporabljajo kar angleški termin *devised theatre*, ker je ta pojav v nemškem gledališkem prostoru povsem sporadičen. Pri nas je ravno obratno. Lahko bi parafrazirali Barthesa in rekli »avtor je mrtev, naj živi avtorstvo«. Ne bom sodila, zakaj je do tega prišlo in ali je to dobro, koristno, smotno, skoraj gotovo pa je, da je pojav bližje pojmu efemernosti kot pereničnosti. Znotraj takih koordinat postaja obsoletno samo ime festivala, kajti slovenske drame v klasičnem pomenu besede je na festivalu zadnjih nekaj let le še za vzorec. V letu 2023 denimo slovenska in tuja gledališča niso uprizorila niti enega Cankarja.

A Year Without Cankar

The statistics know no mercy. Whether we talk about climate change or Slovenian drama, we cannot ignore the facts. I first served as a selector for the Week of Slovenia Drama fifteen years ago. The quantitative basis of the programme has not changed significantly since then; the number of productions in the Competition and Accompanying Programmes has remained similar. What has radically changed in this period is the role of the author, that is, the playwright. If back then all the competing productions bore the first and last names of individuals, this year, with the same number of productions in both segments, such signatures amount to five. All the rest are authorial projects, adaptations, dramatisations, compilations and other collective results of devised theatre. In this, I must concur with the last-year constatation of my predecessor, Rok Bozovičar: Slovenian drama, in the classical sense, is thus undoubtedly disappearing from our stages.

Germans, for example, have never searched for an appropriate translation for *devised theatre* and continue to use the English term, because in German theatre, this phenomenon is mostly sporadic. In Slovenia, it is quite the opposite. We could paraphrase Barthes and say, "The author is dead, long live authorship." I will not judge why it came to this situation and whether it is good, useful or sensible, but it is almost certain that the phenomenon itself leans more towards the ephemeral than towards the perennial. Within such coordinates, the very name of the festival is becoming obsolete because we have only seen a sampling of

Triintrideset uprizoritev so v festivalsko presojo prijavili producenti, sama sem si jih ogledala natanko enkrat več, od tega pet v tujini. Manj kot četrtnina jih je nastala po dramskih predlogah, druge na drugačne načine. Spodbudno se mi zdi, da gledališča vendarle občasno segajo tudi po nagrajenih ali nominiranih besedilih na preteklih festivalih TSD in da ta v svoji uprizorjeni varianti velikokrat podkrepijo utemeljenost nagrad ali nominacij.

Sicer pa bi poudarila še nekaj, kar v slovenski javnosti in zavesti mogoče še ni dovolj prisotno. Bogatejši smo za novo gledališče. Pred letom dni se je v Celovcu odprlo profesionalno dvojezično gledališče Teater RAMPA. Letos se je uvrstilo v spremljevalni program, kar daje slutiti, da imajo ambiciozne načrte, ustrezno podporo lokalnega okolja in seveda dobrega teatra željno občinstvo. Želim jim srečno pot.

Program sem zasnovala v treh sklopih: tekmovalni, spremljevalni in program za mlade, dodala pa sem mu še ekskluzivni dogodek, ki bo kot uvodna poslastica zagotovo vzbudil slo po obisku festivala. To bo uprizoritev Sofoklejeve in Žižkove *Antigone* v režiji naše izjemne Mateje Koležnik in produkciji Residenztheatra iz Münchna. Gledališče predstavo oglašuje kot Sofoklejevo *Antigono*, zato je po festivalskem pravilniku nisem mogla uvrstiti v tekmovalni program. Dejstvo pa je, da sta Sofoklejev in Žižkov delež v njej enakovredna, prav tako je poleg naše mednarodno najbolj uveljavljene režiserke pri uprizoritvi sodelovala tudi slovenska dramaturginja Diana Koloini.

Sicer lahko rečem, da je bilo letošnje gledališko leto leto Antigone. Kar štiri sem si ogledala: dve Smoletovi, Sofoklejevo/Žižkovo in tematski performans/esej na temo. Zakaj nas je prav v letu 2023 zanimalo imanentno vprašanje izbire med zvestobo polisu ali etosu, ne vem. Drznem si idealistično spekulirati, da gledališča problematizirajo večne dileme in protislovja ter jih umeščajo v širši družbeni kontekst, danes zaznamovan z vseprisotnimi vojnami in vsakovrstnimi drugimi okrutnostmi. Drugače rečeno, upam, da gledališke repertoarje vendarle kreirajo umetniški vodje gledališč (ali režiserji_ke), ne pa Zavod Republike Slovenije za šolstvo z obveznim maturitetnim branjem.

classical Slovenian drama in the last couple of years. In 2023, for example, not a single play by Ivan Cankar was produced in theatres in Slovenia or abroad.

Producers entered thirty-three productions to be considered for the festival. I saw another thirty-three, five of them abroad. Fewer than one-quarter were created based on drama texts, others were created in other ways. I find it encouraging that theatres occasionally do reach for award-winning or nominated texts from past editions of the Week of Slovenian Drama and that the staged versions of these texts often reinforce the reasons behind their awards or nominations.

I would also like to highlight something that may not yet be present enough in the Slovenian consciousness. We have gained one new theatre. The new professional bilingual Teater Rampa opened a year ago in Klagenfurt/Celovec. This year, it was selected for the Accompanying Programme, which indicates that they have ambitious plans, adequate support from the local environment and, of course, an audience that craves good theatre. I wish them much success.

I have created the programme in three segments: the Competition and Accompanying Programmes and the Programme for Youth. I have also added an exclusive event that will, as an introductory delight, whet the appetite for a visit to the festival. It will be the production of *Antigone* by Sophocles and Slavoj Žižek, directed by the superb Mateja Koležnik and produced by the Residenztheater from Munich. According to the festival regulations, I could not include it in the Competition Programme because the theatre credits it as Sophocles' *Antigone*. However, the fact is that Sophocles' and Žižek's parts in it are equal. In addition to our most internationally acclaimed director, the Slovenian dramaturg Diana Koloini participated in the production.

Otherwise, I can say that this was the theatre season of *Antigone*. I saw four: two by Dominik Smole, the Sophocles/Žižek one, and a thematic performance/essay on the topic. Why, of all years, in 2023 were we interested in the immanent question of choice between loyalty to polis or ethos? I do not know. I dare to idealistically speculate that theatres problematise eternal dilemmas and controversies and place them within the wider social context marred today with omnipresent wars and numerous other cruelties. In other words, I hope

Druga pomembna tematska os letošnjega izbora je pogled v čas druge svetovne vojne, pogled v čas upora proti okupatorjem, čas usodnih odločitev, ko je bilo treba zavzeti stališče, v čas, ki je zaznamoval vse generacije odsihmal do danes. In pogled mladih na ta čas je poglobljen, analitičen, natančen, pretehtan, neizprosni. In z jasnim sporočilom: mladi spoštujemo preteklost, črpamo iz zgodovine in hočemo prihodnost. Kar tri od tekmovalnih uprizoritev se neposredno ukvarjajo s to temo, posredno pa pravzaprav vseh sedem.

V tekmovalnem programu so se, kot že vrsto let doslej, večinoma znašle uprizoritve iz javnih gledaliških hiš. Razlog za to seveda poznamo in je podoben večno ponavljajoči se mantri, ki nikogar ne gane in ničesar ne zgane: drastično finančno in produkcijsko neravnovesje med javnimi zavodi in neodvisnimi producenti. Sem pa ponosna, da je to ustaljeno prakso spodmaknil vsaj en nevladni projekt, to je pentalogija s skupnim imenom *Spolna vzgoja II*, ki se ne loteva le ženskih, ampak tudi mnogoterih zamolčanih tem, razkriva pa tudi izjemne civilizacijske dosežke na področju enakosti spola, ki jih je takoj po drugi svetovni vojni uveljavila Jugoslavija.

Prav tako me veseli, da so se v spremljevalni program uvrstili duhoviti in šarmantni uprizoritvi gledališč iz Trsta in Celovca, lanskoletna nominiranka za najboljše dramsko besedilo, esej/performans, format, ki ga že vrsto let goji Slovensko mladinsko gledališče, in igralski avtorski duet, ki že četrtrič zapored raziskuje sam pojav igre, njene premene, učinke in veselja.

Teden slovenske drame že nekaj let nagovarja tudi mlado občinstvo, to dragoceno prakso zelo pozdravljam, zato sem v dogovoru z vodstvom gledališča izbrala kar tri uprizoritve, primerne za vse generacije. *Bajke in povesti o Gorjancih* so čarobna in pretanjena inscenizacija Trdinovih pripovedk, *Alma* je poetična pripoved o popotovanju in življenju Alme Karlin, *Pesem ptic v drevesnih krošnjah* pa prihaja izpod peresa avtorja, lani nominiranega za mladega dramatika, in spretno sopostavlja usodi dveh generacijsko različnih, a človeško enako osamljenih in užaloščenih ljudi.

that theatre repertoires are created by artistic directors (or directors) and not the National Education Institute Slovenia and its prescribed reading for the secondary-school leaving exam.

Another important axis of this year's selection is the look into the time of World War II, an insight into the time of resistance against the occupier, the time of fateful decisions when one needed to take a stance, and the time that left a mark on all the generations since. The young generation's look into this time is thorough, analytical, precise, balanced and merciless. And with a clear message: we young people respect the past, we learn from history, and we want the future. Three of the Competition Programme productions directly deal with this theme, and, in fact, all seven do indirectly.

The Competition Programme includes, as for several years thus far, mostly productions from institutional theatres. Of course, we know the reason for this, and it is similar to the endless mantra that moves nobody and shifts nothing: a drastic financial and production imbalance between public institutions and independent producers. I am proud that at least one independent project undermined this established practice, the pentalogy under the name of *Sex Education II*, which tackles not only female topics but also many hidden ones. It also reveals the exceptional civilisational achievements in the field of gender equality that Yugoslavia implemented immediately after World War II.

I am also pleased that the Accompanying Programme includes the witty and charming productions from Trieste and Klagenfurt, last year's nominee for the best new play, an essay/performance – a format developed over many years at the Mladinsko Theatre – and the authorial duo of actors who, for the fourth time, research the very phenomenon of acting and its transformations, effects and joys.

For several years, the Week of Slovenian Drama has been reaching out to young audiences. I salute this precious practice, so in agreement with the festival management, I chose three productions suitable for all ages. *Tales and Legends of the Gorjanci Hills* is a magical and sensitive staging of Janez Trdina's tales. *Alma* is a poetic story of Alma Karlin's life and travels. *A Song of Birds in Treetops* is by an author nominated for last year's Young Playwright Award, and it skilfully juxtaposes the fates of two people, generationally different but similar in their human loneliness and grief.

Ob vsaki festivalski selekciji se zmeraj znova zastavi vprašanje kriterijev. (Zanimivo, da si tega vprašanja praviloma ne postavljamo ob razgrnitvah gledaliških sezon, ki so v bistvu tudi selekcija tekstov in ustvarjalcev, ki jo opravijo umetniški vodje gledališč.) Po festivalskem pravilniku mora selektorica »izbrati in predstaviti najizrazitejše gledališke uprizoritve, ki so v preteklem letu v Sloveniji ali v tujini nastale po slovenskih dramskih besedilih in predlogah«. Predstave v tekmovalnem programu so torej v uprizoritvenem in vsebinskem smislu tiste, ki skozi najbolj domišljen in sodoben gledališki izraz govorijo o bistvenih družbenih rečeh našega časa. Njihova izpovedna, estetska in idejna dimenzija neizpodbitno priča o izjemni zrelosti najmlajše in zgodnje srednje generacije avtoric_jev in režiserk_jev, ki je z velikim zamahom prevzela »vajeti« tradicionalno izvrstnega slovenskega gledališča. (Žal so naši vrhunski gledališki dosežki vse premalo znani in vidni zunaj meja Slovenije. Nobena nacionalna institucija se ne ukvarja sistematično s promocijo in plasmajem slovenskega gledališča v tujini, kar je še ena sistemska luknja naše kulturne politike.) Prav najmlajša generacija ustvarjalcev dokazuje, da slovenski teater vendarle le ni ves utrujen in samo meščansko razvedrilen, kakor radi slišimo, temveč je prav zaradi teh mladih nadarjenih ljudi intelektualno angažiran in raziskovalen, estetsko dovršen in razplasten (v številnih primerih že povsem razbremenjen zastarelih postmodernističnih modnih muh), predvsem pa emocionalno močan in izpovedno iskren.

Pri izboru nisem posebej pazila na to, a izšlo se je, da je program (če ga jemljem kot celoto vseh šestnajstih uprizoritev) uravnotežen po spolu, producentsko primerno razvejan (skoraj tretjina uprizoritev prihaja z nevladne scene), generacijsko razplasten od najmlajše do najstarejše režiserke in tudi regionalno razpršen, saj uprizoritve prihajajo iz vse Slovenije od Maribora do Trsta in Celovca. Upam, da bo gledalstvu v zadovoljstvo, žiriji pa trd oreh.

Alja Predan,
selektorica 54. Tedna slovenske drame

Every festival selection poses the question of criteria. (Interestingly, we do not, as a rule, ask this question when the seasons' programmes are revealed, which are also a selection of texts and artists made by the artistic directors of theatres). According to the festival regulations, the selector must "select and present the most prominent theatre productions based on the Slovenian plays and texts in the past year in Slovenia or abroad". The productions in the Competition Programme are – in terms of content and production – those that use the most detailed and contemporary theatre expression to speak of the essential social issues of our time. Their expressive, aesthetic and philosophical dimensions irrefutably testify to the exceptional maturity of the generation of the youngest of authors and directors and the generation of those entering their mid-career, which have taken over "the reins" of the traditionally outstanding Slovenian theatre with a grand gesture. (It is unfortunate that the excellence of Slovenian theatre is not sufficiently known and seen outside the Slovenian borders. No national institution systematically works to promote and position Slovenian theatre internationally, another systemic gap in our cultural politics.) This youngest generation of theatre artists proves that Slovenian theatre is not all exhausted and geared towards bourgeois entertainment, as we often hear: because of these young, talented people, it is intellectually engaged and inquisitive, aesthetically accomplished and multifaceted (in many cases already totally free of the outdated post-modernist quirks), but above all, strong in its emotions and sincere in its expression.

Although I did not pay specific attention to it during the selection process, it worked out so that the programme (when I look at the whole of sixteen productions) is balanced in gender, suitably diverse in terms of production (almost one-third comes from the independent sector), multi-generational from the youngest to the oldest director and also regionally diverse, as the productions come from all over Slovenia, from Maribor to Trieste and Klagenfurt. I hope it will be a pleasure to the audience and a hard nut for the jury to crack.

Alja Predan,
Selector of the 54th Week of
Slovenian Drama

Tekmovalni
program

Competition
Programme

Četrtek, 28. 3.,
ob 16.00

Nova pošta, Ljubljana

Tjaša Črnigoj, Lina Akif, Sendi Bakotič, Nika Rozman, Vanda Velagić,
Tijana Todorović, Barbara Kapelj, Tea Vidmar, Lene Lekše

Spolna vzgoja II: Diagnoza + Consentire + Zmožnost + Igre + Borba

Niz predavanj-performansov
o seksualnem užitku žensk*

Nova pošta (Maska Ljubljana,
Slovensko mladinsko gledališče),
Mesto žensk

Režiserka: Tjaša Črnigoj
Scenografke: Barbara Kapelj,
Tijana Todorović, Lene Lekše
Oblikovalka likovne podobe in
kostumografka: Tijana Todorović
Performerke: Lina Akif, Sendi
Bakotič, Nika Rozman,
Vanda Velagić
Avtorica glasbe in zvočna
performerka: Tea Vidmar
Nastopajo tudi: Tjaša Črnigoj,
Tijana Todorović, Lene Lekše
Avtorice izbora glasbe: Tjaša
Črnigoj, Lina Akif, Tijana
Todorović, Barbara Kapelj

Strokovne sodelavke:
dr. Gabrijela Simetinger,
dr. Maja Vehar, Alja Lobnik
Anonimne intervjuvanke
Svetovalka za jezik: Mateja Dermelj
Montažerka in montažerji zvočnih
posnetkov ter oblikovalka in
oblikovalci zvoka: Klara Otorepec,
Marijan Sajovic, Jure Vlahovič,
Silvo Zupančič
Urednica spletnega portala:
Tery Žeželj
Producentka: Tina Dobnik
Fotografka: Nada Žgank
Snemalka in montažerka videa:
Hana Vodeb
Tehnične in tehnični vodje
predstave: Klemen Švikart,
Manca Vukelič, Igor Remeta
Oblikovalke in oblikovalec svetlobe:
Tjaša Črnigoj, Barbara Kapelj,
Tijana Todorović, Lene Lekše,
Manca Vukelič, Igor Remeta

Premiere posameznih predavanj-performansov so bile v sezoni
2022/2023 na Novi pošti (Slovensko mladinsko gledališče in Maska).
Jeseni 2023 pa so ustvarjalke na isti dan odigrale celoten niz
predavanj-performansov in jih povezale v celoto.

Predstava traja približno 5 ur in 45 minut s tremi odmori, med daljšim
odmorom bo na voljo enolončnica

Thursday, 28 March
at 16.00

The New Post Office, Ljubljana

Tjaša Črnigoj, Lina Akif, Sendi Bakotič, Nika
Rozman, Vanda Velagić, Tijana Todorović, Barbara
Kapelj, Tea Vidmar, Lene Lekše

Sex Education II: Diagnosis + Consentire + Ability + Play + Fight

A series of lecture-performances
on the sexual pleasure of women*

The New Post Office (Maska
Ljubljana, Mladinsko Theatre),
City of Women

Directed by: Tjaša Črnigoj
Set designers: Barbara Kapelj,
Tijana Todorović, Lene Lekše
Art and costume designer:
Tijana Todorović
Performers: Lina Akif, Sendi
Bakotič, Nika Rozman,
Vanda Velagić
Author of music and sound
performer: Tea Vidmar
Additional performers: Tjaša
Črnigoj, Tijana Todorović, Lene Lekše
Music selectors: Tjaša Črnigoj,
Lina Akif, Tijana Todorović,
Barbara Kapelj

The premières of the individual lecture-performances took place
throughout the entire 2022/2023 season at The New Post Office
(Mladinsko Theatre and Maska). In the autumn of 2023, the artists
performed them one after the other on the same day and linked them
into a whole.

The production is approximately 5 hours and 45 minutes long and has
three intervals including a longer one, during which a stew will be available.

Expert collaborators:
dr. Gabrijela Simetinger,
dr. Maja Vehar, Alja Lobnik
Anonymous interviewees
Speech advisor: Mateja Dermelj
Editing audio recordings and
sound designers:
Klara Otorepec, Marijan Sajovic,
Jure Vlahovič, Silvo Zupančič
Web editor: Tery Žeželj
Producer: Tina Dobnik
Photographer: Nada Žgank
Video creator and editor:
Hana Vodeb
Technical directors of the
performance: Klemen Švikart,
Manca Vukelič, Igor Remeta
Lighting designers: Tjaša Črnigoj,
Barbara Kapelj, Tijana Todorović,
Lene Lekše, Manca Vukelič,
Igor Remeta

Spolna vzgoja II je niz petih predavanj-performansov
(*Diagnoza, Consentire, Zmožnost, Igre, Borba*), ki z
različnih zornih kotov in s pomočjo raznolikih
uprizoritvenih praks osvetljujejo pravico do
seksualnega užitka kot temeljno spolno pravico v
okviru človekovih pravic. Temeljijo na pogovorih z
ženskami, ki so delile svoje osebne zgodbe, izkušnje
in težave, ter na intervjujih s strokovnjakinjami in
strokovnjaki z različnih področij.

Diagnoza obravnava vaginizem** in boleče
spolne odnose, ki jih po nekaterih raziskavah
izkuša celo do 40 odstotkov žensk. *Consentire*
razpira prostor za premislek o tem, kaj pravzaprav
pomeni soglasen seks in kako so videti prakse
soglasja. *Zmožnost* temelji na zgodbah štirih žensk
s hendikepom o njihovem spolnem zorenju, odnosu
do lastnega telesa, spolnosti in partnerskih
odnosih. *Igre* se podajajo na področje
nekonvencionalnih seksualnih praks, ki jih urbana
govorica imenuje »kink«. V *Borbi* pa ustvarjalke
rekonstruirajo prizadevanja za reproduktivne
pravice v Jugoslaviji, ki so se spolnih pravic
dotikala zgolj implicitno, a so utrla pot za to, da
danes lahko sploh govorimo o pravici do
seksualnega užitka.

* Z izrazom ženske
razumemo ženske,
trans- in interspolne
osebe.

** Vaginizem velja za najhujšo spolno
motnjo pri ženskah. Gre za krč mišic
medeničnega dna, zaradi katerega
je popolnoma onemogočena
vaginalna penetracija, četudi si je
ženska želi.

Sex Education II is a series of five lecture-
performances (*Diagnosis, Consentire, Ability, Play, Fight*) that shed light on the right to sexual pleasure
as the fundamental sexual right in the context of
human rights from different perspectives and
through diverse performance practices. They are
based on conversations with women who shared
their personal stories, experiences and difficulties
and on interviews with experts in different fields.

Diagnosis addresses vaginismus** and painful
sexual intercourse, which, according to some
studies, is experienced by up to 40% of women.
Consentire opens up a space for reflection on what
consensual sex actually means and what
consensual practices look like. *Ability* is based on
the stories of four women with disabilities about
their sexual maturation, their relationship with their
own bodies, their sexuality and their relationships
with their partners. *Play* ventures into the realm of
unconventional sexual practices, what urban slang
calls "kink". In *Fight*, the artists reconstruct the
struggle for reproductive rights in Yugoslavia,
which only implicitly touched upon sexual rights
but paved the way for the right to sexual pleasure
to be spoken of today.

* By women, we
mean all women
(trans, intersex
and cis).

** Vaginismus is considered the most
difficult sexual dysfunction in women.
Vaginismus causes the pelvic floor
muscles to spasm, which completely
disables vaginal penetration even
when a woman desires it.

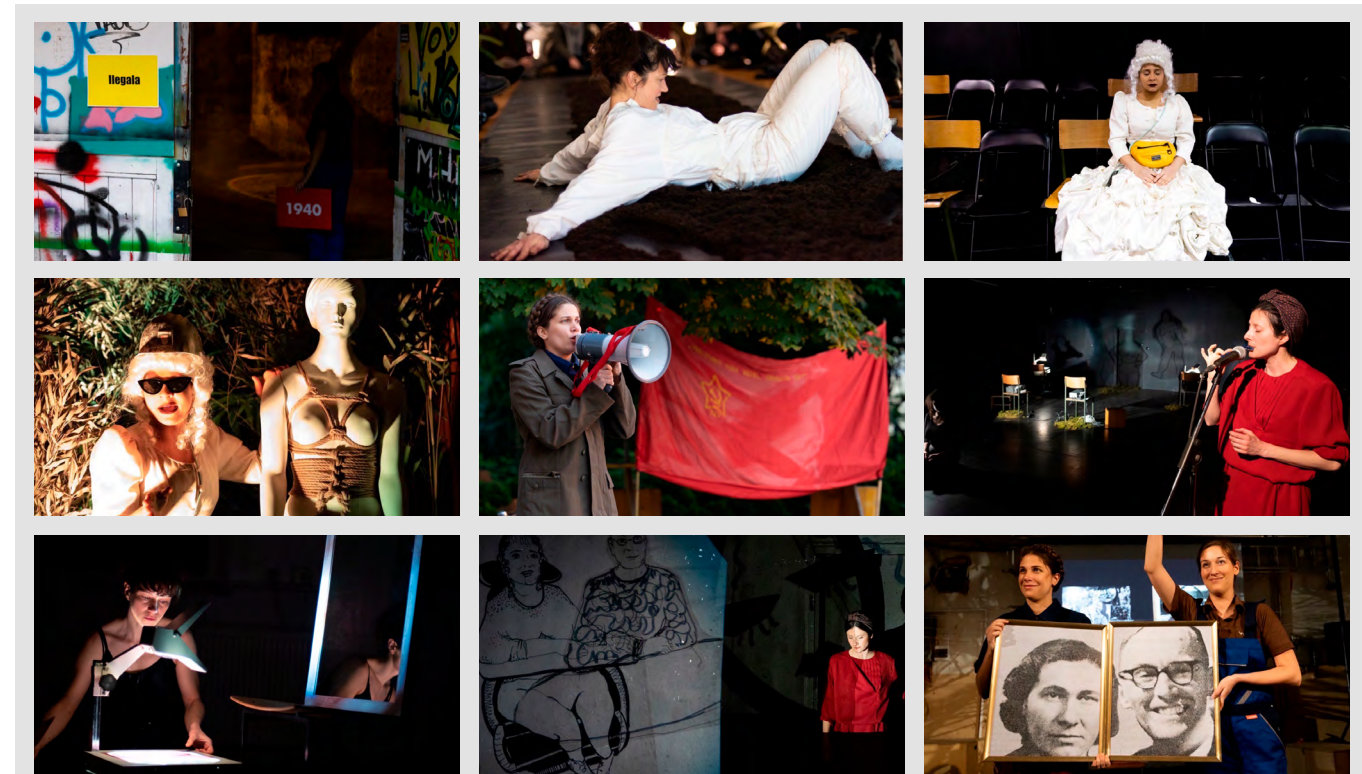


Foto: Branka Keser; avtorica koláže: Tijana Todorović

Petek, 29. 3.,
ob 19.00

Prešernovo gledališče Kranj

Po motivih življenja in dela
Karla Destovnika – Kajuha

Juriš

Slovensko ljudsko gledališče Celje

Avtorja koncepta: Živa Bizovičar, Nik Žnidaršič
Režiserka: Živa Bizovičar
Dramaturg: Nik Žnidaršič
Scenografka: Nika Curk
Kostumografka: Nina Čehovin
Avtor glasbe: Luka Ipavec
Oblikovalec svetlobe: Bor Ravbar
Lektorica: Živa Čebulj
Svetovalki za govor iz okolice Cerknice:
Ljoba Jenče, Ana Ule
Šepetalka: Simona Krošl

Igrajo:
Jagoda
Damjan M. Trbovc
Lovro Zafred
Mojka Končar k. g.
Miranda Trnjanin k. g.
Mario Dragojević k. g.

Premiera: 9. oktobra 2023, mali oder, SLG Celje

Predstava traja 2 uri in 15 minut.

»*Juriš* Žive Bizovičar s soustvarjalci je juriš na prazen kulturni boj, juriš na ideološko izkoriščanje, ki se dogaja na grobovih in ob rovih s pobitimi v vojni in po njej – in na ramenih mladih. Ne vemo, kakšno družbo bodo lahko ustvarjali ti mladi, za gledališče pa se nam ni treba bati.«
Petra Vidali, *Večer*, 12. oktobra 2023

Friday, 29 March
at 19.00

Prešeren Theatre Kranj

Based on the life and work of
Karel Destovnik – Kajuh

The Assault

Celje City Theatre

Authors of the concept: Živa Bizovičar, Nik Žnidaršič
Director: Živa Bizovičar
Dramaturg: Nik Žnidaršič
Set designer: Nika Curk
Costume designer: Nina Čehovin
Composer: Luka Ipavec
Lighting designer: Bor Ravbar
Language consultant: Živa Čebulj
Accent consultants from the Cerknica area:
Ljoba Jenče, Ana Ule

Cast:
Jagoda
Damjan M. Trbovc
Lovro Zafred
Mojka Končar as guest
Miranda Trnjanin as guest
Mario Dragojević as guest

Première: 9 October 2023 (Small Stage, SLG Celje)

The production is 2 hours and 15 minutes long.

”*The Assault* by Živa Bizovičar and her co-creators is an attack on the empty cultural struggle, an attack on ideological exploitation, which takes place on the graves and by the trenches of those killed in the war and after it – and on the shoulders of young people. We don’t know what kind of society these young people will be able to create, but we don’t have to fear for the theatre.”
Petra Vidali, *Večer*, 12 October 2023

Leto 2023, ki sovпада z 79. obletnico pesnikove smrti, je bilo razglašeno za leto pesnika Karla Destovnika – Kajuha (1922–1944). Kot edini slovenski kulturnik je bil julija 1953 razglašen za narodnega heroja.

Zgodb nikoli ne moremo brati (ali tega vsaj ne bi smeli početi) izolirano, temveč vselej prepleteno s pripovedmi o drugih ljudeh, katerih življenja so se z njihovimi križala ali pa so se vsaj močno približala življenju, ki nas zanima. To velja tudi za življenja med drugo svetovno vojno. Kajuhoovo življenje se je z mnogimi življenji križalo, mnogo življenj je šlo mimo njegovega, še več pa sta se jih dotaknili njegova zgodba s prehitrim koncem in njegova poezija. Pred Kajuhom je namreč obstajal tudi Karli, Korlek, sin, brat, sošolec, ljubimec, prijatelj, ki se je rodil v Šoštanju in umrl na skoraj istem kraju, le nekaj ur hoda stran ga je umoril nemški vojak slovenskega rodu. V vojni brat mori brata, tega bratomorstva pa kljub želeni spravi nikakor ne moremo preseči.

Predstava z oživitvijo dogodkov preteklosti išče smisel v sedanosti, Karlijevo zgodbo pa gradi hkrati z zgodbo nekega Mladeniča, ki se je izgubil v vrtincu vojne in ostal ujet v njem. Ta Mladenič bi lahko postal pomemben, a mu je zgodovina to preprečila – zgodovina pa vselej pišejo zmagovalci. O generaciji, ki se je zavestno spremenila iz naivne mladine v glas upora.

The year 2023, which coincided with the 79th anniversary of the poet’s death, was declared the Year of the Poet Karel Destovnik – Kajuh (1922–1944). In July 1953, he was declared a World War II national hero and is the only Slovenian cultural figure with this title.

Stories can never be read (or at least should not be) in isolation, but they are always intertwined with the stories of other people whose lives intersected with one’s life or at least came very close to the life we are interested in. This was also true of people during World War II. The life of Kajuh intersected with many people’s lives; many lives were lived alongside his, and many more were touched by the story of his untimely passing and his poetry. Before Kajuh, there was Karli, Korlek, son, brother, classmate, lover and friend, who was born in Šoštanj and died in almost the same place, only a few hours’ walk away, killed by a German soldier of Slovenian descent. In war, brother kills brother, and this fratricide cannot be overcome despite our desire for reconciliation.

By reviving the events of the past, the play seeks to find meaning in the present. It develops Karli’s story alongside that of a certain Young Man lost in the maelstrom of war and trapped in it. This Young Man could have become a man of importance, but history prevented him from doing so – history being invariably written by the victors. This is a play about a generation that consciously transformed from a naive youth into a voice of resistance.



Foto: Jaka Babnik

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Tekmovalni program

Competition Programme

Sobota, 30. 3.,
ob 20.00

Prešernovo gledališče Kranj

Dominik Smole

Antigona

Slovensko narodno gledališče Nova Gorica

Režiser: Luka Marcen
Dramaturga: Ana Kržišnik Blažica, Rok Andres
Lektorica: Anja Pišot
Scenograf: Branko Hojnik
Kostumografka: Ana Janc
Avtor glasbe: Mitja Vrhovnik Smrekar
Koreografka: Lara Ekar Grlj
Oblikovalec svetlobe: Andrej Hajdinjak
Asistent režiserja: Andrija Rašović
Asistentka scenografa: Nika Curk

Igrajo:
Arna Hadžialjević
Blaž Valič
Jure Kopušar
Bine Matoh k. g.
Lara Fortuna
Gorazd Jakomini

Premiera: 16. februarja 2023, veliki oder
SNG Nova Gorica

Predstava traja eno uro in 50 minut.

»Gledalce bo ta gledališka upodobitev očarala z jezikovno ubranostjo in odlično igro ter jih prevzela z dobro odmerjenimi vizualnimi učinki, predvsem pa bo oživila zgodbo o Antigoni v sodobni stvarnosti, ki jo še kako potrebuje.«
Ivana Zajc, *Kritika*, 2. marca 2023

Saturday, 30 March
at 20.00

Prešeren Theatre Kranj

Dominik Smole

Antigone

Slovene National Theatre Nova Gorica

Director: Luka Marcen
Dramaturgs: Ana Kržišnik Blažica, Rok Andres
Language consultant: Anja Pišot
Set designer: Branko Hojnik
Costume designer: Ana Janc
Composer: Mitja Vrhovnik Smrekar
Stage movement: Lara Ekar Grlj
Light designer: Andrej Hajdinjak
Assistant to director: Andrija Rašović
Assistant to set designer: Nika Curk

Cast:
Arna Hadžialjević
Blaž Valič
Jure Kopušar
Bine Matoh as guest
Lara Fortuna
Gorazd Jakomini

Première: 16 February 2023

The production is 1 hour and 50 minutes long.

“The audience will be charmed by this theatrical representation with the subtlety of language and excellent acting, and it will captivate them with well-measured visual effects, and above all, it will bring the story of Antigone to life in the modern world, which still needs it.”
Ivana Zajc, *Kritika*, 2 March 2023



Foto: Peter Urban

Mit o Antigoni, pokončni in pogumni upornici, že od antike v vedno novih oblikah obravnava temeljno vprašanje o nasprotju med nenapisanimi človeškimi zakoni in kodificiranimi zakoni države, med etiko in pravom. Hkrati pa natančno preizprašuje tudi delovanje družbe in posameznikovo mesto v njej. S tega izhodišča se na antični mit ozira tudi Dominik Smole, eden najpomembnejših glasov slovenske dramske pisave, v svoji poetični drami *Antigona* iz leta 1960. Zgodba o času tik po koncu uničujoče vojne je sodobna tragedija o razkroju vsakršne etike in prava, predvsem pa o moralnem razkroju sodobne družbe in človeka. Smoletova Antigona se, za razliko od Sofoklejeve, ne ukvarja več z uporom avtoritarnemu vladarju, ampak je srž njene aktivnosti sledenje vesti, sistemu vrednot, v katerega trdno in brezkompromisno verjame – ne glede na klice bližnjih, govorce ljudi ali mnenje vladajočega. Antigonino vodilo ni spopad, konfrontacija, temveč je trdna hrbtnica pri uresničevanju idealov. Antigona je v Smoletovi drami fizično odsotna, tebanska skupnost le opazuje njeno delovanje, s čimer avtor posebej poudari problem družbenega in političnega pragmatizma, oportunitizma in apatije. S tem pa – nič manj radikalno – nagovarja tudi naš današnji trenutek.

The myth of Antigone, this upstanding and brave rebel, has since antiquity addressed, in many shapes, the fundamental question of the antagonism between the unwritten human laws and the code of the state, between the ethics and the law. At the same time, it has meticulously questioned the functioning of the society and the individual's place in it. This was the position from which Dominik Smole, one of the most important voices in Slovenian drama writing, looked into the classical myth in his 1960 poetic drama *Antigone*. Through a story about the time immediately after the end of a destructive war he wrote a contemporary tragedy about the disintegration of all ethics and law, and above all, the moral disintegration of contemporary society and humanity. Unlike in Sophocles' version, Smole's Antigone no longer rebels against the authoritative leader; the essence of her activities is instead following her consciousness, a system of values which she firmly and uncompromisingly believes – regardless of the appeals of her nearest, the people's rumours or the opinion of the ruler. Antigone is guided not by a clash or a confrontation but by her firm backbone in realising her ideals. In Smole's play, Antigone is physically absent, and the Theban community merely observes her actions, which helps the author highlight the problem of social and political pragmatism, opportunism and apathy. And with this – no less radically – he also addresses our time.

Sreda, 3. 4.,
ob 19.00

SNG Drama Ljubljana

Po trilogiji Ivana Mraka (1906–1986)
Stari Rimljan, 1939, Sinovi starega Rimljana, 1941, Razsulo Rimljanovine, 1945, in po drugih Mrakovih besedilih

Mrakijada

Slovensko narodno gledališče Drama Ljubljana

Avtorja priredbe: Tibor Hrs Pandur, Nina Rajič Kranjac
Režiserka: Nina Rajič Kranjac
Dramaturg: Tibor Hrs Pandur
Scenografka: Urša Vidic
Kostumografka: Marina Sremac
Avtor glasbe: Branko Rožman
Koreografka: Tanja Zgonc
Lektorica: Tatjana Stanič
Oblikovalec svetlobe: Borut Bučinel
Asistent režiserke: Jaka Smerkolj Simoneti
Asistentka dramaturga (študijsko): Brina Jenček
Asistent scenografke: Luka Uršič

Igrajo:	Jure Henigman
Tina Vrbnjak	Marko Mandič
Janez Škof	Tamara Avguštin k. g.
Nina Ivanišin	Gregor Baković
Jurij Zrnec	Saša Pavček
Rok Vihar	Veronika Drolc
Benjamin Krnetič	Maja Končar
Nina Valič	Pia Zemljič
Barbara Cerar	Zvezdana Mlakar

Premiera: 28. marca 2023, veliki oder SNG Drama Ljubljana

Predstava traja 3 ure in 45 minut in ima dva odmora.

Wednesday, 3 April
at 19.00

SNT Drama Ljubljana

Based on the trilogy by Ivan Mrak (1906–1986) – *The Old Roman, 1939; Sons of the Old Roman, 1941; The Annihilation of the Romans, 1945* – and other writings by Ivan Mrak, Keith Lowe and Irene Stratenwerth

The Mrakiad

Slovenian National Theatre Drama Ljubljana

Adapted by: Tibor Hrs Pandur, Nina Rajič Kranjac
Director: Nina Rajič Kranjac
Dramaturg: Tibor Hrs Pandur
Set designer: Urša Vidic
Costume designer: Marina Sremac
Composer: Branko Rožman
Choreographer: Tanja Zgonc
Language consultant: Tatjana Stanič
Light designer: Borut Bučinel
Assistant director: Jaka Smerkolj Simoneti
Assistant dramaturg (student): Brina Jenček
Assistant set designer: Luka Uršič

Cast:	Jure Henigman
Tina Vrbnjak	Marko Mandič
Janez Škof	Tamara Avguštin as guest
Nina Ivanišin	Gregor Baković
Jurij Zrnec	Saša Pavček
Rok Vihar	Veronika Drolc
Benjamin Krnetič	Maja Končar
Nina Valič	Pia Zemljič
Barbara Cerar	Zvezdana Mlakar

Première: 28 March 2023, main stage SNG Drama Ljubljana

The production is 3 hours and 45 minutes long and has two intervals.

»Za protest in opozicijo si bil rojen, [...] in naenkrat si se znašel pred dejstvom, ki ne potrebuje tvojega kljubovanja in tvojih revolt. Navadil si se trepetati pred nečem nevidnim, pred oblastjo, naenkrat pa nimaš pred čem več. Kakor da je izginil z oblastjo tudi smisel tvojemu življenju. [...] In ti, ki ne maraš, ne moreš razumeti neke lažne hierarhije, ki v svoji preprostosti gledaš stvari, kakor so, nisi in nočeš dojeti, da je vse življenje zgrajeno na interesih, boš stopil ob stran, kakor pes boš poginil. Umakni se, ki nočeš razumeti zakona večine!«
Ivan Mrak: *Iztrgan list iz dnevnika petnajstletnega*

»Hvalevreden je vsak resen poskus iskanja pomembnega v dramskem korpusu in ta uprizoritev nekatere Mrakove like izpostavi oziroma vzpostavi kot polne dramske junake. S krivdo obremenjena pokončnost Starega Rimljana, popolna amoralnost mešetarja Beštra ali uporno nesodelovanje v družbeni ekonomiji, kakršno udejanja Ferdi, so vsekakor drže in osebnosti, ki si jih velja zapomniti in vpisati v družbeni spomin. Torej smo dobili več kot samo razposajen dokaz, da je mrakovščino mogoče izgovarjati in igrati. Zato si ta uprizoritev – spodobi se in pravično je, da je v osrednji nacionalni Drami – res zasluži epski naslov.«
Petra Vidali, *Večer, 17. marca 2023*

“You were born to protest and to oppose [...] and suddenly you find yourself facing a fact that does not need your defiance and your revolts. You have got used to trembling before something invisible, before power, and suddenly, you have nothing to tremble before anymore. It is as if the meaning of your life disappeared alongside with power. [...] And you, who dislike and cannot understand some false hierarchy, and, in your simplicity, you see things as they are, who have not and do not want to realise that life is built on interests only, you will step aside, and you will die like a dog. Stand aside, you who refuse to understand the law of the majority!”
Ivan Mrak, *A page torn from the diary of a fifteen-year-old*

“Any serious attempt to find something important in the dramatic corpus is commendable, and this production highlights some of Mrak’s characters or establishes them as full dramatic heroes. The guilt-laden uprightness of the Old Roman, the complete amorality of the broker Beštr or the rebellious non-participation in the social economy, such as Ferdi’s actions, are definitely attitudes and personalities that should be remembered and written into the social memory. So we’ve got more than exuberant proof that Mrak’s words can be spoken and played. That is why this performance – it is fitting and just that it is in the central national theatre Drama – really deserves an epic title.”
Petra Vidali, *Večer, 17 March 2023*



Foto: Peter Uhan

Četrtek, 4. 4.,
ob 19.30

Prešernovo gledališče Kranj

Milan Ramšak Marković

Deževen dan v Gurlitschu

Prešernovo gledališče Kranj, Mestno gledališče Ptuj

Režiser: Sebastijan Horvat
Dramaturg: Milan Ramšak Marković
Scenograf in avtor videa: Igor Vasiljev
Kostumografka: Belinda Radulović
Avtor glasbe: Drago Ivanuša
Oblikovalec luči: Aleksandar Čavlek
Lektorica: Barbara Rogelj
Oblikovalec maske: Matej Pajntar
Asistentka dramaturga: Lučka Neža Peterlin
Asistentka scenografa: Jera Topolovec
Asistentka kostumografke: Bojana Fornazarič

Igrajo:	Darja Reichman
Aljoša Ternovšek	Vesna Slapar
Vesna Pernarčič	Miha Rodman
Živa Selan	Blaž Setnikar
Borut Veselko	Miha Nemeč k. g.

Premieri: 27. marca 2023 v Prešernovem gledališču Kranj in
13. maja v Mestnem gledališču Ptuj

Predstava traja 2 uri in 5 minut.

»To potovanje glavnega junaka na dno
eksistence, ki ga iz ugledne soseske popelje
v lokalne krčme, na opustela parkirišča,
k popivanju v zakotnih beznicah, nazadnje pa
na razmočena tla v mračnem gozdu, iz uležanih
odnosov med vse bolj čudaške, celo zlovešče
like z obrobja, ki jih ne razume, kakor ne razume
resničnih razmer v družbi, a jim skozi nekakšno
'razpadanje subjekta' postaja silno podoben, je
v svoji prisilnosti tako groteskno kot tragično.«
Gregor Butala, *Dnevnik*, 29. marca 2023

Thursday, 4 April
at 19.30

Prešeren Theatre Kranj

Milan Ramšak Marković

A Rainy Day in Gurlitsch

Prešeren Theatre Kranj, City Theatre Ptuj

Director: Sebastijan Horvat
Dramaturg: Milan Ramšak Marković
Set designer and video editor: Igor Vasiljev
Costume designer: Belinda Radulović
Composer: Drago Ivanuša
Light designer: Aleksandar Čavlek
Language consultant: Barbara Rogelj
Make-up artist: Matej Pajntar
Assistant to dramaturg: Lučka Neža Peterlin
Assistant to set designer: Jera Topolovec
Assistant to costume designer: Bojana Fornazarič

Cast:	Borut Veselko
Aljoša Ternovšek	Darja Reichman
Vesna Pernarčič	Vesna Slapar
Miha Nemeč as guest	Miha Rodman
Živa Selan	Blaž Setnikar

Première: 27 March 2023, Prešeren Theatre Kranj, 13 May 2023,
City Theatre Ptuj

The production is 2 hours and 5 minutes long.

"This journey of the main character to the bottom
of existence – which takes him from a respectable
neighbourhood to the local pubs, to deserted
parking lots, to drinking in corner latrines, and
finally to the sodden floor of a gloomy forest, from
laid-back relationships to increasingly strange,
even sinister characters from the outskirts, whom
he does not understand, as he does not understand
the real conditions in society, but through a kind
of 'disintegration of the subject' he becomes very
similar to them – is in its compulsion both
grotesque and tragic."

Gregor Butala, *Dnevnik*, 29 March 2023



Foto: Mada Žgank

Poročen par v poznih tridesetih, Peter in
Ingrid, živita udobno življenje v predmestju
Celovca. Razen tega, da ju skrbijo krize, kot
so nova vojna v Evropi, večanje družbene
neenakosti in grožnja podnebnih sprememb,
so njuna edina resna težava in življenjski
izziv doslej neuspešni poskusi, da bi dobila
otroka.

V zgodbo o Petru in Ingrid vstopimo na
dan, ko odkrijeta, da je izginila draga ogrlica,
ki ima poleg materialne tudi veliko
emocionalno vrednost, saj jo je Ingrid dobila
od svoje pratete, znane avstrijske povojne
feministične avtorice. Občutek je toliko
slabši, ker jima ogrlice niso ukradli nekje na
ulici, pač pa je imel tat dostop do njenega
doma. Peter se odloči, da bo našel krivca,
sledi pa ga vodijo na tisto stran Celovca, za
katero ni niti vedel, da obstaja.

Predstava z opisovanjem krize identitete
evropskega srednjega razreda spregovori o
dvojnem značaju travm, ki jih povzročata
izguba. Se je bolj pomembno soočiti s samim
občutkom izgube ali dejstvom, da tega, za
čemer žalujemo, nikoli nismo zares imeli?

A married couple in their late thirties, Peter
and Ingrid, live a comfortable life in the
suburbs of Klagenfurt. Apart from worrying
about crises such as a new war in Europe,
increasing social inequality and the threat of
climate change, their only real problem and life
challenge so far has been their failed attempts
to conceive a child.

We enter the story of Peter and Ingrid on
the day they discover that an expensive
necklace has disappeared, which, in addition
to material value, also has great emotional
value, as Ingrid got it from her great-aunt, a
well-known Austrian post-war feminist author.
The feeling is all the worse because their
necklace was not stolen somewhere on the
street, but the thief had access to their home.
Peter, a journalist (middle-class intellectual),
decides to find the culprit, and the tracks lead
him to the side of Klagenfurt he did not even
know existed.

By describing the identity crisis of the
European middle class, the performance
speaks to the dual nature of the traumas
caused by loss – is it more important to face
the sense of loss itself or the fact that we
never really had what we mourn?

Sobota, 6. 4.,
ob 19.30

Prešernovo gledališče Kranj

Jernej Lorenci, Dino Pešut in člani avtorske ekipe

Pohorski bataljon

Mestno gledališče ljubljansko, Mestno gledališče Ptuj

Avtorji besedil: Dino Pešut, Jernej Lorenci in člani avtorske ekipe

Režiser: Jernej Lorenci

Dramaturg: Dino Pešut

Scenograf: Branko Hojnik

Kostumografka: Belinda Radulović

Avtor glasbe: Branko Rožman

Svetovalec za gib: Gregor Luštek

Asistent režiserja in dramaturga: Žiga Hren

Lektorica: Maja Cerar

Prevajalec besedil: Sašo Puljarevič

Strokovna sodelavka: Mateja Ratej

Oblikovalec svetlobe: Radomir Stamenković

Oblikovalec zvoka: Danijel Vogrinec

Igrajo:	Primož Pirnat
Mojca Funkl	Matej Puc
Mirjam Korbar	Lotos Vincenc Šparovec
Nina Rakovec	Gaber K. Trseglav
Lara Wolf k. g.	Gašper Lovrec k. g.
Branko Jordan	Jure Rajšp k. g.

Premieri: 26. septembra 2023 v Mestnem gledališču Ptuj in 8. januarja 2024 v Mestnem gledališču ljubljanskem

Predstava traja 3 ure in ima odmor.

»Lorencijeva odločitev za minimalizem, ki zaznamuje rekonstrukcijo zgodbe o Pohorskem bataljonu, je legitimna z vseh zornih kotov, saj je treba to vedno znova ponavljajočo zgodbo o brutalnem nasilju govoriti tako, da bo čim mirneje in učinkoviteje prišla do gledalcev. Zato je treba zgodbo o telesih povedati nespektakularno in tiho, da bi iz fizičnega znova vzniknil duh, kar uprizoritvi tudi uspe.«

Petra Vidali, Večer, 30. septembra 2023

Saturday, 6 April
at 19.30

Prešeren Theatre Kranj

Jernej Lorenci, Dino Pešut and members of the artistic team

The Pohorje Battalion

City Theatre Ljubljana and City Theatre Ptuj

Authors: Dino Pešut, Jernej Lorenci and members of the artistic team

Director: Jernej Lorenci

Dramaturg: Dino Pešut

Set designer: Branko Hojnik

Costume designer: Belinda Radulović

Composer: Branko Rožman

Choreographer: Gregor Luštek

Assistant to director and dramaturg: Žiga Hren

Language consultant: Maja Cerar

Translator: Sašo Puljarevič

Counsellor: Mateja Ratej

Lighting designer: Radomir Stamenković

Sound designer: Danijel Vogrinec

Cast:	Primož Pirnat
Mojca Funkl	Matej Puc
Mirjam Korbar	Lotos Vincenc Šparovec
Nina Rakovec	Gaber K. Trseglav
Lara Wolf as guest	Gašper Lovrec as guest
Branko Jordan	Jure Rajšp as guest

Première: 26 September, City Theatre Ptuj 8 January 2024, City Theatre Ljubljana

The production is 3 hours long and has one interval.

»Lorenci's decision for minimalism, which characterises the reconstruction of the story of the Pohorje Battalion, is legitimate from all points of view because this repeated story of brutal violence must be told in such a way that it reaches the audience as calmly and efficiently as possible. Therefore, the story of the bodies must be told unspectacularly and quietly so that the spirit can emerge from the physical again, which the performance succeeds in.«

Petra Vidali, Večer, 30 September 2023

8. januarja 1943 je okoli 2000 pripadnikov okupatorske vojske obkolilo bataljonski tabor pri Osankarici. Spopad se je začel malo pred poldnevom. V srčiti poslednji bitki, ki je trajala dve uri in pol, je bilo ubitih 69 borcev, poslednjega pa so okupatorji ranjenega ujeli in usmrtili kot talca. Lorenci pravi: »A pravzaprav sploh ne gre zanj, za Pohorski bataljon. Gre za ekstremno izkušnjo v ekstremnih okoliščinah: strah, lakota, mraz, smrad, trupla, odtrgani udje, gnijoča telesa, žeja; ni kuhinje, ni stranišča, ni postelje, ni televizije, interneta, telefona, jogurta in brezglutenskega burgerja. Ni ničesar, kar je zame (za nas) povsem samoumevno. Vsakdanje, neprevprašljivo. Pa vendar sodim(o). Sodimo ves čas. Četudi nimamo ekstremnih izkušenj v ekstremnih okoliščinah. Od kod mi (nam) torej pravica, da sodim(o)? Je morda nujno potrebno vsaj to, da si zares skušam(o) predstavljati takšne izkušnje in takšne okoliščine? Ali da neham(o) soditi kar tja povprek? Je morda čas, da obmolčim(o)?«

On 8 January 1943, around 2,000 members of the occupying army surrounded the battalion camp at Osankarica. The combat started shortly before noon. In a fierce final battle that lasted two and a half hours, 69 fighters were killed, while the last fighter who was wounded was taken hostage and executed. Lorenci says: "In fact, it's not really about the Pohorje Battalion at all. It's about an extreme experience in extreme circumstances: fear, hunger, cold, stench, severed limbs, rotting bodies, thirst; there's no kitchen, no toilet, no bed, no television, no internet, phone, yoghurt or gluten-free burgers. There is nothing that I (we) take for granted. Nothing that would be common or unquestionable. And yet, I (we) make judgements. All the time. Although, we don't have extreme experiences in extreme circumstances. So, where do I (we) get the right to make judgements? Is it perhaps necessary to at least try to imagine such experiences in such circumstances? Or rather stop making judgements altogether? Is it perhaps time for me (us) to shut up?"



Nedelja, 7. 4.,
ob 18.00

SLG Celje

Vinko Möderndorfer

Druga preteklost

Slovensko ljudsko gledališče Celje

Avtorja dramatisacije: Tatjana Doma, Luka Marcen

Režiser: Luka Marcen

Dramaturginja: Tatjana Doma

Scenografka: Sara Slivnik

Kostumografka: Ana Janc

Skladatelj: Mitja Vrhovnik Smrekar

Oblikovalec svetlobe: Andrej Hajdinjak

Oblikovalka odrskega giba: Lara Ekar Grlj

Lektorica: Živa Čebulj

Svetovalec za nemški jezik: Stefan Oraže

Igrajo:	Eva Stražar
Branko Završan	Andrej Murenc
David Čeh	Tarek Rashid
Urban Kuntarič	Lučka Počkaj
Lucija Harum	Jakob Šfiligoj k. g.
Barbara Medvešček	Luka Bokšan k. g.
Žan Brelih Hatunić	Rastko Krošl
Maša Grošelj	

Premiera: 6. oktobra 2023, veliki oder SLG Celje

Predstava traja 4 ure in 40 minut in ima dva odmora.

»Uprizoritev z realističnim in objektivnim nanašanjem prizorov sugerira, da prave poti ni –posledično pa ne tudi pravega prostora za brezpogojno obsojanje.«

Kaja Novosel, *Kritika*, 16. oktobra 2023

Sunday, 7 April
at 18.00

Celje City Theatre

Vinko Moderndorfer

A Second Past

Celje City Theatre

Stage adaptation: Tatjana Doma, Luka Marcen

Director: Luka Marcen

Dramaturg: Tatjana Doma

Set designer: Sara Slivnik

Costume designer: Ana Janc

Composer: Mitja Vrhovnik Smrekar

Lighting designer: Andrej Hajdinjak

Stage movement: Lara Ekar Grlj

Language consultant: Živa Čebulj

German language consultant: Stefan Oraže

Cast:	Eva Stražar
Branko Završan	Andrej Murenc
David Čeh	Tarek Rashid
Urban Kuntarič	Lučka Počkaj
Lucija Harum	Jakob Šfiligoj as guest
Barbara Medvešček	Luka Bokšan as guest
Žan Brelih Hatunić	Rastko Krošl
Maša Grošelj	

Première: 6 October 2023

The production is 4 hours and 40 minutes long and has two intervals.

“The staging with a realistic and objective presentation of the scenes suggests that there is no right way – and consequently, no right space for unconditional condemnation.”
Kaja Novosel, *Kritika*, 16 October 2023



Vinko Möderndorfer *Druga preteklost* gradi, kot slikar slika fresko, s številnimi detajli, razsejanimi po različnih delih slike, ki jih prosto oko niti ne zazna, a pomembno vplivajo na celoto. Trenutek je namreč tisti, ki lahko spremeni tok zgodovine, o usodnosti trenutka pa lahko razmišljajo šele naslednje generacije.

Dramatisacija Tatjane Doma in Luka Marcena žanrsko ohranja značaj freske, odrski jezik za romaneskno fresko pa išče v izrazitem in poudarjenem odrskem kolektivu, ki kot natančno delujoč stroj potuje skozi turbulentno zgodovino. Uprizoritveni način, ki pomeni režijsko-dramaturško gonilo uprizoritve, je montaža, kadriranje pogledov in glasov, ki v istem trenutku gledajo isti dogodek iz različnih perspektiv, kar tok zgodovine za vsakega od njih (in nas) odpelje v različne smeri. Vse, kar sledi, je druga preteklost. Edino, kar lahko reši zgodovino, je kolektiv, ki se je pripravljen spominjati skupaj in se o tem pogovarjati brez ideoloških predznakov.

Druga preteklost je zgodba o preteklosti, ki z nizanem in razkrivanjem človeških usod postaja druga preteklost, o malih dogodkih, ki za seboj potegnejo velike posledice, o ljubezni, ki je lahko rušilna ali rešilna sila, o tem, kako ima vsak posameznik »drugo preteklost«, ki ga definira in določa njegovo sedanost, o človeških zgodbah, ki se sestavljajo v zgodbo življenja.

Vinko Möderndorfer constructs *A Second Past* in the same manner as a painter paints a fresco, dispersing many details in various parts of the painting, barely perceptible to the naked eye, and yet significantly contributing to its totality. It is a tiny moment that can change the course of history, and it is the next generations that are capable of reflecting upon the decisive significance of the moment.

In terms of staging, the adaptation by Tatjana Doma and Luka Marcen aims to preserve the fresco-like appeal of the novel. It seeks to construct a performance language for a novel-like fresco by employing a remarkable and powerful stage collective on its journey through the turbulences of history functioning like a well-oiled mechanism with clockwork precision. The staging principle, i.e., the directorial-dramaturgical driving force of the production, is a montage, the framing of views and voices observing the same event from different perspectives simultaneously, steering the course of history in different directions for them (and us). What ensues is a second past. The only redeeming feature of history is a collective that is eager to remember and talk about it, devoid of any ideological bias.

A Second Past is a story of a past that becomes a second past after individual destinies are juxtaposed and disclosed; it is a story of minor events with major consequences, a story of love that can be a destructive or a saving force. It tells a relatable story of each one of us having “a second past” defining us and determining one’s present; it tells stories uniting into the story of a life.

50

Tekmovalni program

Competition Programme

Spremljevalni
program

Accompanying
Programme

Četrtek, 28. 3.,
ob 19.30

Prešernovo gledališče Kranj

Vladimir Bartol, Simona Hamer

Nekaj v zraku (Al Araf)

Slovensko stalno gledališče Trst

Režiserka: Anđelka Nikolić
Dramaturška svetovalka: Simona Hamer
Kostumografka: Mateja Čibej
Scenografka: Anđelka Nikolić
Avtor glasbe: Igor Zobin
Koreografka: Bojana Robinson
Oblikovalec svetlobe: Jaka Varmuž
Oblikovalka maske: Tina Lovrič
Lektor: Martin Vrtačnik

Igrajo:
Primož Forte
Nikla Petruška Panizon
Jernej Čampelj
Sara Gorše
Igor Zobin

Premiera: 20. januarja 2023

Predstava traja eno uro in 25 minut.

»Lovljenje vetra vseh v male medsebojne igrice in veliko igro ›zadnjega gibala‹ vpetih uspe *Nekaj v zraku* na humoren, ironičen način naslikati pokvarjeno človekovo plač, gonjo za materialnim in plehkost življenja, ki ne pozna drugega kot lastne koristi in užitek – v isti sapi pa razkriva tudi ozko možnost izbire družbeno šibkejšega.«

Ana Obreza, *Kritika*, 25. januarja 2023

Thursday, 28 March
at 19.30

Prešeren Theatre Kranj

Vladimir Bartol, Simona Hamer

Something in the Air (Al Araf)

Slovene Repertory Theatre of Trieste

Director: Anđelka Nikolić
Dramaturg: Simona Hamer
Costume designer: Mateja Čibej
Set designer: Anđelka Nikolić
Music: Igor Zobin
Choreographer: Bojana Robinson
Lighting designer: Jaka Varmuž
Makeup artist: Tina Lovrič
Language consultant: Martin Vrtačnik

Igrajo:
Primož Forte
Nikla Petruška Panizon
Jernej Čampelj
Sara Gorše
Igor Zobin

Première: 20 January 2023

The production is 1 hour and 25 minutes long.

“Chasing the wind in small games and the big game of the ‘last mover’ of all involved, *Something in the Air* succeeds in a humorous, ironic way of painting the corrupt side of man, the pursuit of material things and the frivolity of life, which knows nothing but its own benefits and pleasure – but in the same breath also reveals the narrow possibilities of choice of the socially weaker one.”
Ana Obreza, *Kritika*, 25 January 2023



Foto: Luca Quaglia

Družba, ki temelji na moči kapitala, nevroze pred izgubo socialnega statusa, zloraba hierarhičnih odnosov na delovnem mestu, mobing in prekariat so teme uprizoritve *Nekaj v zraku*, ki je nastala ob 120. obletnici rojstva tržaškega pisatelja Vladimirja Bartola. Dramaturginja Simona Hamer je priredila novelo *Zadnje gibalno*, ki je zadnje poglavje zbirke *Al Araf* (1935), v kateri avtor v širokem slogovnem in vsebinskem razponu obravnava vprašanja človeka negotovega časa med svetovnjima vojnoma.

V zgodbah Bartolove zbirke se prepletajo fantastika, filozofija, psihoanaliza in ljubezen, izbrana novela pa ponuja večplastno branje v kontrastu s skoraj vodvilskim predznakom. Govori o ljubezenskem štirikotniku med podjetnikom, njegovo ženo, tajnico in poslovnim svetovalcem. Obravnavanje navidezno banalnih afer je samo krinka, resnični namen avtorja je razmišljati o višjih silah in močeh, ki vodijo dejanja in življenja vsakega človeka. *Nekaj v zraku* vpliva na vse izbire in je lahko nevidni, neotipljivi element gospodarske, politične ali družbene narave.

A society characterised by money, the fear of losing one's social status, abuse of power in the workplace, mobbing and precariousness. These are some of the themes of the play *Something in the Air*, produced by the Slovene Repertory Theatre of Trieste to celebrate the 120th anniversary of the birth of Triestine author Vladimir Bartol. The stage adaptation of the short story “The Last Driving Force” was penned by dramaturg Simona Hamer. The story constitutes the last chapter in the short story collection titled *Al Araf* (1935), in which Bartol employs different narrative styles and techniques to tell a number of stories about the human condition in the interwar period, a time marked by great uncertainty.

The collection combines fiction, philosophy, psychoanalysis and love. Despite its almost vaudevillian style, the selected story offers several levels of interpretation. In fact, it is centred around a love quadrangle between a businessman, his wife, a secretary and a business consultant. Their seemingly banal liaisons are only a façade which hides the author's primary purpose: to reflect on the forces that drive the actions and lives of every human being. The “something in the air” is an invisible and intangible economic, political or social element that influences the characters' every choice.

Sobota, 30. 3.,
ob 18.30

Stolp Škrlovec

Draga Potočnjak

Noli me tangere

Esej iz cikla gledaliških esejev *Takorekoč*

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

Kurator cikla gledaliških esejev *Takorekoč*: Boštjan Narat
Svetovalec za režijo: Jernej Potočan
Lektorica: Mateja Dermelj
Oblikovalec in vodja projekcij: Matjaž Marinič

Igrata:
Draga Potočnjak
Klemen Kovačič

Premieri: 19. maja 2023 na Novi pošti v Ljubljani in 25. maja na Intimnem odru GT22 v Mariboru

Predstava traja 1 uro.

Saturday, 30 March
at 18.30

Škrlovec Tower

Draga Potočnjak

Noli me tangere

An essay from the cycle of theatre essays *SoToSpeak*

The New Post Office (Maska Ljubljana, Mladinsko Theatre),
Moment Maribor

Curator of the cycle of theatre essays *SoToSpeak*: Boštjan Narat
Directing consultant: Jernej Potočan
Projection designer and operator: Matjaž Marinič

Cast:
Draga Potočnjak
Klemen Kovačič

Première: 19 May 2023, The New Post Office, Ljubljana
25 May 2023, Intimate Stage GT22, Maribor

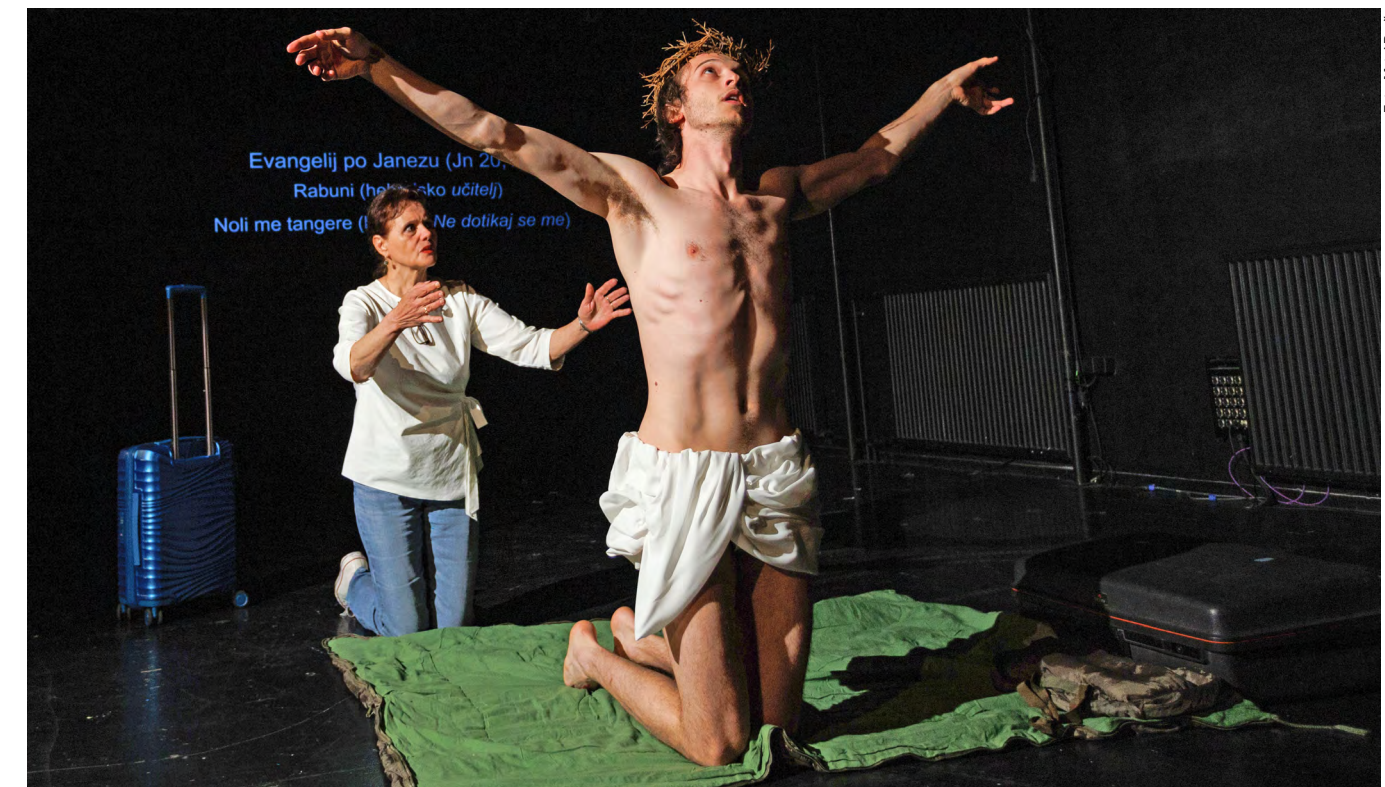
The production is 1 hour long.

Ali lahko ločimo med umetnikom in umetnino? In če lahko – kako to storiti? Klemen Kovačič je v gledališkem eseju *Noli me tangere* avtorice in soigralke Drage Potočnjak na pol zares postavljen pred to nalogo, a v bistvu zgolj zato, da bi se skupaj z Drago soočil z nečim bolj bistvenim – zakaj si ta vprašanja zastavljamo samo takrat, ko je umetnik oziroma umetnica obremenjen ali obremenjena s prtljago spornih političnih in osebnih stališč ter neprimernih ali celo kaznivih dejanj? Handke, Riefenstahl, Rupnik? Ob teh zgodbah mnogokrat čutimo zadrego, zato z njimi ravnamo v rokavicah, Draga in Klemen pa si jih v svojem eseju snameta ter se zadeve lotita poglobljeno in neusmiljeno.

Noli me tangere je del drugega cikla gledaliških esejev *Takorekoč*, ki prinaša izvirna besedila v izvedbi njihovih avtoric in avtorjev. Termin esej je v tem kontekstu uporabljen precej svobodno in označuje besedilo s teoretsko osnovo in jasno poudarjeno literarno dimenzijo, po možnosti obogateno z osebnimi konotacijami. »Poanta je prav v tem, da poslušamo in gledamo avtorja, ki sam uprizarja svoj tekst. Tudi kantavtorji in kantavtorice niso nujno najboljši interpreti svojih pesmi, pa si kljub temu želimo poslušati ravno njih,« pravi kurator cikla Boštjan Narat.

Can we tell the difference between the artist and the art? And if yes – how do we do it? In the theatre essay *Noli me tangere* by author and actor Draga Potočnjak, her co-performer Klemen Kovačič is half-seriously faced with this task, but actually only so that he, together with Draga, can face something more essential – why do we only ask these questions when the artist is burdened with the baggage of problematic political or personal points of view and inappropriate or even criminal acts? Handke, Riefenstahl, Rupnik? These stories often embarrass us, so we tackle them with our gloves on, but Draga and Klemen take them off in their essay and, without mercy, delve deep into the subject matter.

Noli me tangere is a part of the second edition of the cycle of theatre essays *SoToSpeak*, which brings the original author's creations performed by the essay writers themselves. In this context, the term essay is used quite freely, denoting a text based on theory and a clearly accentuated literary dimension, if possible, enriched by personal connotations. According to the curator of the cycle, Boštjan Narat, "The point is precisely in us listening to the author and watching him/her performing his/her text. Even singers-songwriters are not necessarily the best interpreters of their own songs, and yet, we wish to listen to them, in particular."



Petek, 5. 4.,
ob 19.30

Prešernovo gledališče Kranj

Jure Karas

Realisti

Teater RAMPA, Slovenska prosvetna zveza (Celovec)

Režiserka: Alenka Hain
Prirejevalca glasbe: Roman Pechmann, Edi Oraže
Korepetitor: Edi Oraže
Scenografka in kostumografka: Jasna Vastl
Prevajalka: Julija Schellander-Obid
Oblikovalec luči: Kristijan Rehsmann
Tehnik: Izidor Šticker
Oblikovalec grafike in vizualne podobe: Peter Krivograd

Igrajo:
Aleksander Tolmaier
Ana Ruter
Dušan Teropšič
Mina Švajger
Maks Dakskobler
Roman Pechmann in njegova harmonika

Premiera: 7. decembra 2023

Predstava traja eno uro in 15 minut.

»Režiserka Alenka Hain je uprizorila kabaret z obilno mimiko in dramatično gestikulacijo. Med lesene škatle in nanje se postavljajo igralci, da včasih skoraj prekoračijo meje politične korektnosti.«
Tina Perisutti, *Kronen Zeitung*, 30. decembra 2023

Friday, 5 April
at 19.30

Prešeren Theatre Kranj

Jure Karas

Realists

Teater RAMPA, Slovene Educational Union (Klagenfurt)

Director: Alenka Hain
Music arrangement: Roman Pechmann, Edi Oraže
Music coaching: Edi Oraže
Stage and costume designer: Jasna Vastl
Translator: Julija Schellander-Obid
Lighting designer: Kristijan Rehsmann
Technician: Izidor Šticker
Graphic designer: Peter Krivograd

Cast:
Aleksander Tolmaier
Ana Ruter
Dušan Teropšič
Mina Švajger
Maks Dakskobler
Roman Pechmann and his accordion

Première: 7 December 2023

The production is 1 hour and 15 minutes long.

“Director Alenka Hain has staged a cabaret with abundant facial expressions and dramatic gesticulation. Actors stand between and on the wooden boxes, sometimes almost overstepping the bounds of political correctness.”
Tina Perisutti, *Kronen Zeitung*, 30 December 2023

Kabaretna predstava *Realisti* pripoveduje o kaotični resničnosti in absurdnosti časa, v katerem živimo. Svet se pogreza v propad, ljudje svoj čas najraje preživljamo v nakupovalnih središčih, resničnostne oddaje postajajo edina resničnost, služb je vedno manj, samo smrt in kredit sta neizogibna, mi pa naivno verjamemo, da lahko dosežemo svoje sanje brez najmanjšega truda. Diskriminacija, predsodki, deviantnost, disfunkcionalni medosebni odnosi – vse to *Realisti* z obilo humorja, parodijo ali glasbenimi vložki odkrito razgrinjajo pred občinstvo in hkrati dokazujejo, da še ni vse izgubljeno, dokler se lahko smejemo še samim sebi.

The cabaret *Realists* (by Jure Karas) depicts the world as a chaotic reality in an absurd time: everything is sinking into the abyss, people prefer spending time in shopping malls, reality shows present the only truth, there is less and less work, only death and credit are inevitable, and we still believe that all dreams come true without effort. Discrimination, prejudice, deviance, dysfunctional interpersonal relationships – all of these are presented by the *Realists* with a lot of humour, parody and musical interludes, proving that not everything is lost as long as one can laugh at oneself.



Sobota, 6. 4.,
ob 18.00

Stolp Škrlovec

Nina Kuclar Stiković

deklici

Gledališče Glej, UL AGRFT

Režiser: Bor Ravbar
Dramaturginja: Nina Kuclar Stiković
Oblikovalka prostora: Živa Brglez
Oblikovalec svetlobe: Domen Lušin
Lektorica: dr. Nina Žavbi

Igrata:
Suzana Krevh
Mina Švajger

Premiera: 17. aprila 2023

Predstava traja eno uro in 15 minut.

»Zgodba dramatičarke in dramaturginje na začetku karierne poti, za katero je velik stres epidemija, ki njeno področje dela povsem ohromi, in seveda boj z birokratskim strojem, ki deluje tako, da jo – namerno? – pomendra, je predstavljena z lepim stopnjevanjem, tako na nivoju razvoja lika kot na nivoju razvoja dogodkov, kot tudi na atmosferski ravni in ravni ritma predstave.«
Anja Radaljac, *Delo*, 20. aprila 2023

Saturday, 6 April
at 18.00

Škrlovec Tower

Nina Kuclar Stiković

two little women

Glej Theatre, UL AGRFT

Director: Bor Ravbar
Dramaturg: Nina Kuclar Stiković
Scenographer: Živa Brglez
Lighting designer: Domen Lušin
Language consultant: dr. Nina Žavbi

Cast:
Suzana Krevh
Mina Švajger

Première: 17 April 2023

The production is 1 hour and 15 minutes long.

“The story of a playwright at the beginning of her career, for whom the greatest stress is an epidemic that completely paralyses her field of work, and of course, the struggle with a bureaucratic machine that works in such a way that – on purpose? – crushes her, is presented with a nice escalation, both on the level of character development and on the level of the development of events, as well as on the atmospheric level and the level of the performance’s rhythm.”
Anja Radaljac, *Delo*, 20 April 2023



Foto: Marijo Zupanov

Predstava *deklici* je krstna uprizoritev besedila dramatičarke Nine Kuclar Stiković, ki na oder postavi dve vzporedni zgodbi: Andersenovo pravljico *Deklica z vžigalicami* in avtobiografsko izpoved o dolgotrajnem postopku pridobitve statusa samozaposlene v kulturi in pravice za plačilo prispevkov za socialno varnost med letoma 2020 in 2022. Dramsko besedilo, nominirano za nagrado Slavka Gruma na 53. Tednu slovenske drame, spremlja mladi ženski, vpeti v prekarna produkcijska razmerja, v katerih doživljata oblastniško nasilje s pozicije avtoritarnega oblastnika oziroma očeta. Čeprav sta njuni podrejeni poziciji sorodni, se z njima soočata na povsem drugačen način, saj besedilo in predstava tematizirata tudi spremembo v oblikah upora, ki se je zgodila med dogajalnim časom Andersenove *Deklice* in dogajalnim časom avtobiografske izpovedi.

The performance of *two little women* is the first staging of the text by playwright Nina Kuclar Stiković, who puts two parallel stories on stage: Andersen’s fairytale *The Little Match Girl* and the autobiographical confession of the author in the long process of obtaining the status of a self-employed cultural worker with the rights to have their contributions paid from the national budget between 2020 and 2022. The drama text, nominated for the Slavko Grum Award at the 53rd Week of Slovenian Drama, follows two young women involved in precarious production relationships in which they experience domineering violence from the position of an authoritarian ruler or father. Although their subordinate positions are related, they confront them in completely different ways, as the text and the performance also thematise the change in forms of resistance that took place between the time of Andersen’s girl and the time of the autobiographical confession.

Nedelja, 7. 4.,
ob 19.30

Prešernovo gledališče Kranj

Uroš Kaurin, Vito Weis

Heroj 4.0 – Business as Usual

Moment Maribor, Gledališče Glej

Avtorja: Uroš Kaurin, Vito Weis
Dramaturginja: Katarina Stegnar
Avtor videa: Boris Bezić
Avtorica glasbe: Lea Čehovin
Oblikovalec luči: Gašper Bohinec

Igrata:
Uroš Kaurin
Vito Weis

Premieri: 13. oktobra 2023 na Intimnem odru GT22 v Mariboru
in 1. decembra v Gledališču Glej v Ljubljani (prenovljena premiera)

Predstava traja 1 uro in 20 minut.

»*Heroj 4.0* je resna, ampak (pretežno) huronsko smešna predstava, ki odnos ustvarjalcev tokrat vplete kot nujen pogoj in manj kot temo, kar v odnosu do prejšnjih del vendarle pomeni neki razvoj odnosa, ki se je izrisoval skozi desetletje trajanja projekta *Heroj*.«
Anja Radaljac, *Delo*, 18. oktobra 2023

Sunday, 7 April
at 19.30

Prešeren Theatre Kranj

Uroš Kaurin, Vito Weis

Hero 4.0 – Business as Usual

Moment Maribor, Gledališče Glej

Authors: Uroš Kaurin, Vito Weis
Dramaturg: Katarina Stegnar
Video author: Boris Bezić
Music author: Lea Čehovin
Lighting designer: Gašper Bohinec

Cast:
Uroš Kaurin
Vito Weis

Première: 13 October 2023, Intimate Stage GT22, Maribor
and 1 December, Glej Theatre, Ljubljana (renewed première)

The production is 1 hour and 20 minutes long.

»*Hero 4.0* is a serious, but (mostly) extremely funny show, which involves the creators' relationship as a necessary condition and less as a theme, which, in relation to the previous works, nevertheless means a certain development of the relationship that has been drawn up over the decade of the *Hero* project.«
Anja Radaljac, *Delo*, 18 October 2023



Foto: Vian Ken Mujiznović

»*A tebi je to v redu?*«

»*Promo tekst?*«

»*Ja ...*«

»*Ne.*«

»*Dobro, greva korak za korakom.*«

»*OK, dajva zbrisat', kar imava, in začniva še enkrat.*«

Heroja sta se ponovno znašla pred bitko svojega življenja. Združila sta moči in medsebojno borbo odložila na stran. Ne borita se več za publiko. Ali proti njej. Borita se skupaj s publiko: za vsebino, za smisel in za čas.

»*Meni se zdi to dovolj.*«

»*Valjda, to je promo tekst.*«

»*Tako. Samo pritegnit' te mora, da si rečeš: To pa moram it' pogledat.*«

Ko si enkrat na odru, se ga ne rešiš. Ne moreš se mu izogniti. Spustili smo se v igro, katere pravila so tako enostavna, absolutna in neizprosna, da se ne moreš skriti in ne moreš skrivati. Ali imamo kaj za povedati ali pa »glumimo«.

»*Is this alright with you?*«

»*The promo text?*«

»*Yes ...*«

»*No.*«

»*Okay, let's go step by step.*«

»*OK, let's erase what we have and start again.*«

The two heroes are once again facing the battle of their lives. They have joined forces and put aside the fights between them. They are no longer fighting for an audience. Or against it. They fight together with the audience: for content, for meaning and for time.

»*I think that's enough.*«

»*Sure, it's a promo text.*«

»*Exactly. It just has to grab your attention and make you think: I really have to go and see this.*«

Once you're on stage, you can't get rid of it. You can't avoid it. We have descended into a game whose rules are so simple, so absolute, and so relentless that you cannot hide, and you cannot stay hidden. Either we have something to say, or we are "acting".

Program
za mlade

Programme
for Youth

Torek, 2. 4.,
ob 19.30

Stolp Škrlovec

Jaka Smerkolj Simoneti

Pesem ptic v drevesnih krošnjah

Magistrska produkcija: Prešernovo gledališče Kranj, UL AGRFT

Režiser: Ivan Loboda
Dramaturški sodelavki: Marinka Postrak, Helena Šukljan
Scenografka in kostumografka: Lana Deu Angel
Avtor glasbe: Gašper Lovrec
Oblikovalec luči: Domen Lušin
Oblikovalec maske: Matej Pajntar
Lektorica: Irena Androjna Mencinger
Snemalec videov: Domen Lušin
Mentor: prof. Boris Ostan

Igrata:
Vesna Jevnikar
Gašper Lovrec

Premiera: 11. maja 2023

Predstava traja eno uro.

Tuesday, 2 April
at 19.30

Škrlovec Tower

Jaka Smerkolj Simoneti

A Song of Birds in Treetops

Master's production: Prešeren Theatre Kranj, AGRFT

Director: Ivan Loboda
Dramaturgical consultant: Marinka Postrak, Helena Šukljan
Set and costume designer: Lana Deu Angel
Author of music: Gašper Lovrec
Lighting designer: Domen Lušin
Make-up artist: Matej Pajntar
Language consultant: Irena Androjna Mencinger
Videographer: Domen Lušin
Mentor: prof. Boris Ostan

Igrata:
Vesna Jevnikar
Gašper Lovrec

Première: 11 May 2023

The production is 1 hour long.



Foto: Željko Stevančić

Včasih se zgodi, da nekoga srečamo v najbolj neverjetnih okoliščinah in prav ta oseba v nas nekaj spremeni, zaključi določeno življenjsko obdobje, zapolni praznino ali pa celo prepreči samomor. Zgodbo o takem srečanju pripoveduje tudi dramsko besedilo Jake Smerkolja Simonetija *Pesem ptic v drevesnih krošnjah*, v katerem se Miki in Natalija po naključju prvič srečata na strehi stolpnice, v kateri živita. Miki želi svoje življenje končati zaradi nesrečne ljubezni, Natalija pa se po desetih dneh žalovanja za pokojnim možem odloči, da bo istega večera obesila perilo in se nadihala svežega zraka.

Naključno srečanje med Mikijem in Natalijo je medgeneracijski dialog o ljubezni, o osamljenosti, žalosti in (kaotičnem) svetu, v katerem živita. Tako kot njima se lahko vsakemu zgodi, da v življenju ostane sam, da se počuti neizmerno osamljenega, odtujenega, zavrženega. Predstava išče lepoto, ki se širi v takih stanjih, lepoto v žalosti in samoti ter lepoto v naključnih srečanjih, ki rešujejo življenja, kar ob koncu večera pravi tudi Natalija: »Srečanj ne moreš nikoli načrtovati in izkaže se, da tista v nesreči največ štejejo.«

Sometimes, it happens that we meet someone in the most incredible circumstances, and this person changes something in us, completes a certain period of life, fills a void or even prevents suicide. The story of such a meeting is also told in Jake Smerkolj Simoneti's play *A Song of Birds in Treetops*, in which Miki and Natalija meet for the first time by chance on the roof of the high-rise building in which they live. Miki wants to end his life because of unrequited love, and Natalija, after ten days of mourning for her late husband, decides to hang out the laundry that same evening and get some fresh air.

The coincidental meeting between Miki and Natalia is an intergenerational dialogue about love, loneliness, sadness and the (chaotic) world in which they live. Like them, it can happen to everyone left alone in life who feels extremely lonely, alienated and abandoned. The play looks for the beauty that spreads in such situations, the beauty in sadness and loneliness, and the beauty in a coincidental encounter that saves lives, as Natalija also says at the end of the evening: "You can never plan meetings, and it turns out that accidental ones count the most."

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Program za mlade

Programme for Youth

Sreda, 3. 4.,
ob 18.00

Stolp Škrlovec

Darka Erdelji po motivih življenja Alme Karlin

Alma

Popotne skice gospodične A.

Lutkovno gledališče Maribor

Avtorici koncepta: Darka Erdelji, Vesna Vončina
Režiserka in avtorica likovne podobe: Darka Erdelji
Avtorica glasbe in zvočne podobe: Mateja Starič
Dramaturginja in lektorica: Metka Damjan
Prevajalka za španski jezik: Vesna Crček
Kostumografka: Mojca Bernjak
Izdellovalci lutk in scene: Darka Erdelji, Mojca Bernjak, Branko Caserman, Aleksander Andželović, Lucijan Jošt, Miljenko Knezoci, Urban Saletinger
Oblikovalec luči: Miljenko Knezoci
Oblikovalec zvoka: Mitja Pastirk
Mojster zvoka: Aljaž Fredi Novak

Igra:
Vesna Vončina

Premiera: 16. februarja 2023

Predstava traja 50 minut.

»*Alma* ni samo monodrama oziroma monoprizoritev, ampak je monolitna predstava, narejena iz enega kosa in brez kakršnegakoli odvečnega delčka, čista in jasna, pa hkrati brez ostrih robov, ja, poetična in nostalgična. S perfekcionistično uporabo tradicionalnih tehnik, sredstev in materialov dosega presenetljive in sveže učinke.«
Petra Vidali, *Večer*, 2. marca 2023

Wednesday, 3 April
at 18.00

Škrlovec Tower

Darka Erdelji, based on the life of Alma Karlin

Alma

Travel sketches of Miss A.

Maribor Puppet Theatre

Authors of the concept: Darka Erdelji, Vesna Vončina
Director and art designer: Darka Erdelji
Author of music and sound image: Mateja Starič
Dramaturg and language consultant: Metka Damjan
Translator for the Spanish language: Vesna Crček
Costume designer: Mojca Bernjak
Puppet and set makers: Darka Erdelji, Mojca Bernjak, Branko Caserman, Aleksander Andželović, Lucijan Jošt, Miljenko Knezoci, Urban Saletinger
Lighting designer: Miljenko Knezoci
Sound designer: Mitja Pastirk
Master of sound: Aljaž Fredi Novak

Cast:
Vesna Vončina

Première: 16 February 2023

The production is 50 minutes long.

»*Alma* is not just a monodrama or a mono-performance, but a monolithic performance, made of one piece and without any superfluous part, clean and clear, and at the same time without sharp edges, yes, poetic and nostalgic. With the perfectionist use of traditional techniques, means and materials, it achieves surprising and fresh effects.«
Petra Vidali, *Večer*, 2 March 2023

»Po svetu hočem potovati, uživati in gledati ... Kar lepega mi podari, listom tem zaupati ...« je zapisala gospodična A. ali Alma Karlin, ena največjih popotnic vseh časov. Na osem let dolgo pot se je odpravila sama, z eriko, pisalnim strojem, in z na roke napisanim desetjezičnim slovarjem, ki ga je sama sestavila. »Ni me silila želja po pustolovščini, temveč klic zadane naloge, ki je ni bilo mogoče zavrniti: Pisala bom!«

Alma, Popotne skice gospodične A. je poetična predstava o korakih v neznano in o iskanju življenja v pisani raznolikosti sveta. Pa tudi o pomenu nizanja trenutkov, ki nas spreminjajo v spomine. »Vsak človek, ki nam prekriža pot, je naš učitelj, ki nevede ali vede oblikuje naš značaj. Tako lahko svojo dušo primerjamo s potnim listom, v katerem je vsak, ki je kakorkoli posegel v našo usodo, zapustil svoj vizum ali žig. Naj bo močen ali slaboten, nobeden se popolnoma ne zabriše.«

One of the most unique and remarkable women in the literary world and the world is the traveller and writer Alma Ida Wilibalda Maximiliana Karlin, who was born in 1889 in Celje.

The story of the cosmopolitan woman offers an excellent starting point to deal with current social roles and gender identity issues involved in the tissue of our world. Alma's path shows us how much power it takes for an individual to break free from the grip of social expectations. The adventures and experiences she described in her travel books are usually at the forefront when thinking about her life. However, this performance focuses on the motif that led her to her journey.



Foto: Božija Lah

Ponedeljek, 8. 4.,
ob 18.00

Prešernovo gledališče Kranj

Po motivih zbirke Janeza Trdine

Bajke in povesti o Gorjancih

Zavod Margareta Schwarzwald, Cankarjev dom, Mestno
gledališče Ptuj in Slovensko stalno gledališče Trst

Režiserka: Maruša Kink
Scenografka in kostumografka: Vasilija Fišer
Oblikovalka maske: Tinka Pobalinka
Avtorica glasbe: Zvezdana Novaković
Koreografka: Ana Pandur
Oblikovalec luči: Jaka Varmuž
Lektor: Simon Šerbinek
Izvršna producentka: Mija Špiler

Igrajo:
Urša Kavčič
Nataša Keser
Zvezdana Novaković

Premiere: 13. februarja 2023 v Mestnem gledališču Ptuj, 18.
februarja v Cankarjevem domu v Ljubljani in 3. marca v
Slovenskem stalnem gledališču Trst

Predstava traja eno uro in 5 minut.

»Uprizoritvi v polnosti uspe, da simbolno ni
preobteženo, temveč s preprosto lahkotnostjo
vpleteno v dejansko.«

Ana Obreza, *Kritika*, 27. februarja 2023

Monday, 8 April
at 18.00

Prešeren Theatre Kranj

Based on the stories by Janez Trdina

Tales and Legends of the Gorjanci Hills

Margareta Schwarzwald Institute, Cankarjev dom, City Theatre
Ptuj, Slovene Repertory Theatre of Trieste

Director: Maruša Kink
Set and costume designer: Vasilija Fišer
Makeup designer: Tinka Pobalinka
Author of music: Zvezdana Novaković
Choreographer: Ana Pandur
Lighting designer: Jaka Varmuž
Language consultant: Simon Šerbinek
Executive producer: Mija Špiler

Cast:
Urša Kavčič
Nataša Keser
Zvezdana Novaković

Première: 13 February 2023 City Theatre Ptuj, 18 February
2023 at Cankarjev dom, Ljubljana, 3 March 2023 at Slovene
Repertory Theatre of Trieste

The production is 1 hour and 5 minutes long.

“The performance in its entirety succeeds in
not being overburdened by symbolism, but
with a simple lightness involved in the actual.”
Ana Obreza, *Kritika*, 27 February 2023



V zgodbah Janeza Trdine so Gorjanci skrivnostni
griči v Sloveniji, kjer živijo vile, palčki, velikani in
volkodlaki. Tam rastejo čarobna zelišča, čarovnice
se zbirajo in puščavniki se skrivajo med drevesi.
Tujec, ki se odpravi tja, lahko doživi nenavadne,
čarobne stvari. Ta gozd je živ in noč tam resnično
ima svojo moč. Naša dežela je dežela gozdov.
Zato ni nenavadno, da izvira naša duhovna
tradicija prav iz teh krajev.

Uveljavljena gledališka režiserka Maruša
Kink sodeluje pri tej predstavi s tremi vrhunskimi
slovenskimi mladimi igralkami in pevkami: Nataša
Keser, Urška Kavčič in Zvezdano Novaković.
S pripovedovanjem, petjem, plesom in dramo
interpretirajo najlepše od teh zgodb. Ta dinamična
in skrivnostna predstava temelji na slovenski
ljudski tradiciji, povezanosti z naravo in možnosti
nadnaravnega. Predstava vključuje živo in
posneto glasbo, živo petje, igranje,
pripovedovanje zgodb ter čarovnijo.

Likov se loteva globoko, tako da se gledalci z
njimi takoj poistovetijo. Naša zgodovina je naš
najboljši učitelj. Komu verjeti? Komu zaupati? Kako
ugotoviti, kaj je prav? Predstava je namenjena
mlajšemu občinstvu in jih vabi, da vzpostavijo most
s preteklostjo na podlagi lastnih izkušenj.

In the stories of Janez Trdina, Gorjanci are
mysterious hills in Slovenia where fairies, dwarves,
giants and werewolves live. Magical herbs grow
there, witches gather, and hermits hide among the
trees. Strange, magical things can happen to a
stranger who ventures into the area. These woods
are alive, and the night holds a unique power there.
Our country is known for its rich forested
landscapes, so it is not surprising that our spiritual
tradition originates from these enchanting places.

Established theatre director Maruša Kink
collaborates on this performance with three
talented young Slovenian actresses and singers:
Nataša Keser, Urška Kavčič and Zvezdana
Novaković. They interpret the most beautiful of
these stories through narration, song, dance and
drama. This energetic and mysterious performance
is rooted in Slovenian folk tradition, a connection
with nature and an exploration of the supernatural.
The show includes live and recorded music, live
singing, acting, storytelling and magic.

It delves into the characters so deeply that the
audience can immediately identify with them. Our
history serves as our best teacher. Whom to
believe? Whom to trust? How do we determine
what is right? The performance is designed for a
younger audience, inviting them to connect with
the past through their own experiences.

**Ekskluzivni
dogodek**

**Exclusive
Event**

Sobota, 9. 3.,
ob 19.30

Residenztheater, München

Sofoklej:

Antigona

in Slavoj Žižek:

Trojno življenje Antigone

Residenztheater, München

Režiserka: Mateja Koležnik
Scenograf: Christian Schmidt
Kostumografka: Ana Savić Gecan
Avtor glasbe: Bert Wrede
Oblikovalec luči: Gerrit Jurda
Koreograf: Matija Ferlin
Dramaturginja: Constanze Kargl

Igrajo: Vassilissa Reznikoff, Linda Blümchen, Oliver Stokowski, Vincent zur Linden, Steffen Höld, Simon Zagermann, Cathrin Störmer, Florian Jahr, Thiemo Strutzenberger, Max Rothbart, Thomas Lettow, Hanna Scheibe, Michael Goldberg in statisti

Premiera: 28. januarja 2023

Predstava traja 2 uri in 15 minut in ima odmor (v nemškem jeziku z angleškimi nadnapisi).

»*Antigona* Mateje Koležnik v Residenztheatru je temni politični triler – mojstrovina.«
Jakob Hayner, *Die Welt*

Saturday, 9 March,
at 19.30

Residenztheater, Munich

Sophocles and incorporating

The Three Lives of Antigone

by Slavoj Žižek

Antigone

Residenztheater, Munich

Director: Mateja Koležnik
Stage designer: Christian Schmidt
Costume designer: Ana Savić Gecan
Music: Bert Wrede
Lighting designer: Gerrit Jurda
Choreographer: Matija Ferlin
Dramaturg: Constanze Kargl

Cast: Vassilissa Reznikoff, Linda Blümchen, Oliver Stokowski, Vincent zur Linden, Steffen Höld, Simon Zagermann, Cathrin Störmer, Florian Jahr, Thiemo Strutzenberger, Max Rothbart, Thomas Lettow, Hanna Scheibe, Michael Goldberg and extras

Première: 28 January 2023

The production is 2 hours and 15 minutes long and has one interval, in German with English surtitles.

”Mateja Koležnik’s *Antigone* at the Residenztheater is a dark political thriller – a masterpiece.”
Jakob Hayner, *Die Welt*

Sedem let po uprizoritvi *Ojdipa* slovenska režiserka Mateja Koležnik na oder prinaša naslednji del tebanskih mitov: tako politični triler kot epsko družinsko dramo. Ojdipova sinova sta že mrtva, ko se zgodba začne, a sta jo sprožila prav onadva: med bojem za prestol sta se v dvoboju pobila. Njun stric Kreon je zdaj prevzel mesto regenta in si želi srečnejših časov v hiši tragično oslepljenega Ojdipa in v državi, ki je trpela zaradi vojne in kuge. Prepove pokop agresorja Polinejka, čemur se njegova sestra Antigona upre in se odloči, da bo raje umrla kot sprejela ta kraljevi ukaz. Katere sile so tukaj v konfliktu? Moč države proti verskim običajem, strogo racionalni ukazi proti protestnim čustvom, starec proti mladi ženski? Slovenski filozof Slavoj Žižek gleda na zbor, ljudstvo, kot na tretjo silo v predstavi in s tem pokaže, kako oddaljen je prepir v kraljevi palači od družbene realnosti. Mateja Koležnik združuje Sofoklejevo igro s tem sodobnim branjem in reinterpretira mit o času, v katerem sta osebna in družbena korist strogo pretehtana.

Seven years after her production of *Oedipus*, Slovenian director Mateja Koležnik now brings the next instalment of the Theban myths to the stage: both a political thriller and an epic family drama. Oedipus’ sons are already dead when the story begins, but it is they who set it in motion: while fighting over the throne, they kill each other in a duel. Their uncle Creon has now taken over as Regent and wishes for happier times in the house of the tragically blinded Oedipus and in a country that has suffered from war and pestilence. He forbids that the aggressor Polynices be buried, at which his sister Antigone rebels and decides she would rather die than accept this royal command. What forces are in conflict here? The power of the state against religious customs, strictly rational orders against protesting emotions, an old man against a young woman? The Slovenian philosopher Slavoj Žižek views the chorus, the people, as a third force in the play and uses this to show how distant the quarrel in the royal palace is from social reality. Mateja Koležnik combines Sophocles’ play with this contemporary reading and re-interprets the myth for a time when personal and social benefits are strictly weighed against each other in new ways.



Foto: Sandra Then

Dodatni
program

Additional
Programme

Četrtek, 28. 3.,
ob 18.00

Stolp Škrlovec

Certifikat Iskra

Delovna skupina #znamiseneha Zdrženja dramskih umetnikov Slovenije in Društvo slovenskih avdiovizualnih igralcev je na podlagi rezultatov ankete o spolnem nadlegovanju oblikovala certifikat Iskra, ki delodajalcem, producentom in drugim deležnikom na področju uprizoritvenih umetnosti in AV produkcije omogoča, da potrdijo svojo zavezo k ničelni toleranci do spolnega nadlegovanja in nasilja na delovnem mestu in v umetniškem procesu. Za njegovo pridobitev se morajo udeleženci poučiti o nekaterih transparentnih korakih, ki bodo omejili ali celo preprečili pojavljanje spolnega nadlegovanja in nasilja, opolnomočili udeležence v procesu, da bodo lahko brez strahu pred posledicami izrazili svoje meje in tako sproti reševali tudi nesporazume in situacije, ki bi bile lahko razumljene kot spolno nadlegovanje, ter pomagali pri odzivu, kadar do njega vendarle pride.

Certifikat Iskra je nastal s finančno podporo Ministrstva za kulturo RS, na Tednu slovenske drame ga bomo prvič predstavili javnosti.

Petek, 29. 3.,
ob 17.00

Stolp Škrlovec

Bralne uprizoritve 10-minutnih dramskih besedil študentov AGRFT

Študenti prvega letnika AGRFT bodo pod mentorstvom red. prof. mag. Žanine Mirčevske na odru uprizoritveno predstavili najnovejša izvirna dramska besedila, ki vselej presenetijo z energijo in svežimi pristopi. Lani smo dogodek sklenili z gasilsko intervencijo, le kaj nam pripravljajo tokrat?

Nastopajo študenti AGRFT:
Mila Peršin, Ela Potočnik, Filip Žunič, Borut Petrovič, Matic Žust Šprah, Jaša Savnik, Špela Lovrec, Nace Korošec, Brina Rakun, Robert Kladnik, Ivan Vastl

Mia Skomina

Zakaj smo torej tukaj?

»Čas je, da se spet povežemo.
Kot družina, to, kar tudi smo.
Rada vas imam, otroci moji.«

Režiserka: Mia Skomina
Dramaturginja: Maruša Freya Voglar
Igrajo: Nejka Jevšek, Ela Potočnik, Filip Žunič, Borut Petrovič, Matic Žust Šprah, Jaša Savnik

Luka Ravnik

Hortulanus

»Bojim se, da slep postajaš
od ambicij. Poglej, prosim, okoli
sebe, če se misli početje tvoje
tako stopnjevati, kmalu še za
polje ne bo služila ta površina.«

Režiser: Luka Ravnik
Dramaturginja: Nastja Virk
Igrajo: Robert Kladnik,
Ivan Vastl, Filip Žunič

Eva Lunar

Na robu sveta

»Včasih se paše mal razlit, a
ne? Ampak tega ne morem
izvest. Vse bi se umazal.«

Režiserka: Lučka Neža Peterlin
Dramaturginja: Nastja Virk
Igrata: Mila Peršin, Jaša Savnik

Lukas Carboni Kopše

Trpljenje srednje mladega Aleksandra

»Vse je v glavi. Vse je v glavi.
Ja, vse je v glavi ...«

Režiser: Lucas Carboni Kopše
Dramaturg: Tilen Oblak
Igra: Borut Petrovič

Maša Kostanjevec

[00:00]

»Si se naspala? Ura je
štiri popoldne.«

Režiserka: Maša Kostanjevec
Igrajo: Brina Rakun, Špela
Lovrec, Ela Potočnik

Maruša Freya Voglar

Smrdiš po lepem

»Ankol prej se nis parfumirala,
valda, da ti smrdi!«

Režiserka: Maruša Freya Voglar
Dramaturginja: Mia Skomina
Igrajo: Špela Lovrec, Nace Korošec,
Brina Rakun, Matic Žust Šprah

Torek, 2. 4.,
ob 18.00

SLOGI Ljubljana

Dan nominirancev – nagrada za mladega dramatika

Prešernovo gledališče Kranj,
Akademija za gledališče,
radio, film in televizijo,
Slovenski gledališki inštitut

Tudi letošnji festival se bo skrbno posvetil razvoju in krepitvi zavesti o ustvarjalnosti mladih avtorjev in avtoric, na Dnevu nominirancev – nagrada za mladega dramatika se bomo imeli priložnost poglobljeno seznaniti z letošnjimi nominiranimi besedili in spoznati njihove avtorje. Na dogodku bomo v režiji Bora Ravbarja in dramaturgiji Ule Talije Pollak bralno uprizorili nominirana besedila Brine Jenček, Jake Smerkolja Simonetija in Tilna Oblaka, uvedli jih bodo dramaturški razmisleki študentov dramaturgije AGRFT, pogovor z nominiranci pa bo vodila teatrologinja in kustosinja Ana Perne.

Nominirana besedila za nagrado za mladega dramatika:
Brina Jenček: *grem greš greva pljuska 2 young 4 4ever*
ЕЛА НАДВОР ДА СЕ
ИЗЛУПАМЕ *strah me je prevelikih oči in premajhnih medvedov bližamo se končni postaji prosim izstopite pogoltnila sem te in izpljunila rahlo prežvečenega*
Tilen Oblak: *Čisto pravi deček*
Jaka Smerkolj Simoneti: *Mimobežnice*

Sreda, 3. 4.,
ob 16.00

Galerija Stolpa Škrlovec

Kje se potika dramatika za otroke in mladino?

Enota Dramske pisateljice
in pisateljki ZDUS

Ob lanskem Tednu slovenske drame je enota Dramske pisateljice in pisateljki ZDUS v sodelovanju z Društvom gledaliških kritikov in teatrologov Slovenije organizirala okroglo mizo na temo kritiške refleksije sodobne slovenske dramatike, na letošnji okrogli mizi pa se bomo spraševali o stanju slovenske dramske pisave za otroke in mladino.

Dramatika za otroke in mlade ima velik pomen pri oblikovanju uma in srca naslednje generacije. Ta formativna leta so ključna za kognitivni in čustveni razvoj, kvaliteta pisava, namenjena mlajšemu občinstvu, pa je lahko močno orodje za izobraževanje, razvoj domišljjskega razmišljanja, krepitev empatije in širjenje kolektivne zavesti. Kljub temu se zdi, da je področje slovenske dramatike za otroke in mlade nekoliko izgubljeno, zato tokratna okrogla miza želi pogled usmeriti v trenutne kvalitativne in kvantitativne aspekte, potencialne izobraževanja za takšno pisanje in tiskano ter uprizarjano pozicijo te panoge. Na kakšne načine lahko spodbujamo razvoj tega tipa pisanja?

Te iztočnice bodo središče pogovora, ki ga bo s strokovnjakinjami in strokovnjaki z različnih področij umetniškega snovanja za otroke in mladino vodil dramaturg in kritik Benjamin Zajc.

Po dogodku bo sledilo neformalno druženje na dramski tržnici, kjer se bomo lahko seznanili z dramskimi novitetami za otroke in mladino ter spoznali slovenske avtorice in avtorje.

Četrtek, 4. 4.,
ob 17.00

Kovačnica, Kranj

Hiša za goste: Sol zemlje

V okviru Hiše za goste, kjer so lani domovali z beloruskim kontekstom povezani ustvarjalci, se bomo tokrat posvetili zgodbam in izkušnjam delovanja v kontekstu aktualnega dogajanja na Bližnjem vzhodu: naši gostje bodo obravnavali teme nasilja, odsotnosti in vztrajnosti skupnosti v času vojne.

Hiša za goste je platforma, v kateri obravnavamo aktualne mednarodne topike, ki niso povezane zgolj z gledališčem, in gostimo tuje ustvarjalce nepriviligiranih skupnosti.

Dogodek spremlja tudi razstava v Stebriščni dvorani kranjske Mestne hiše, ki je posvečena palestinskemu Freedom Theatreu.

Soorganizatorji: Kulturni zavod Oder, SC ITI, Prešernovo gledališče Kranj



Četrtek, 4. 4., ob 19.00

MOJKINO Kranj

Po dramski predlogi
Gregorja Strniše

Ljudožerci

Televizijska trilogija

Produkcija: UL AGRFT v
sodelovanju s Slovenskim
filmskim centrom – javna agencija
RS in Javnim zavodom RTV
Slovenija, Prešernovo gledališče
Kranj, MOJKINO Kranj

Režiserji in avtorji priredbe:
Aljaž Zorko, Damir Vintar,
Benjamin Friškovec
Scenografka: Tatjana Kortnik
Asistent scenografke in
rekviziter: Štefan Polajžer
Kostumografka: Meta Sever
Asistentka kostumografke:
Tina Žen
Oblikovalka maske: Anita Ferčak
Asistentka oblikovalke
maske: Barbara Pavlin
Barvanje in patiniranje
sten: Nenad Živković
Tehnični vodja: Gregor Bregar
Glavna kamermana: Matic
Mohorič, Marko Kurat
Kamermani: Martin Vidic, Anže
Prevodnik, Sara Hauptman, Blaž
Potokar, Maša Virant, Maj Vreš
Kontrolorja slike: Luka
Lozinšek, Boštjan Kisovec
Mojster osvetljave: Tomaž Kisovec
Snemalec zvoka: Aleš Obrulj
Asistenti snemalca zvoka: Miha
Rudolf, Rok Jurečič, Jure Žigon
Zvokovna obdelava: Tristan Peloz

Igrajo: Gojmir Lešnjak – Gojc,
Gregor Gruden, Domen Valič,
Matej Puc, Renato Jenček,
Mojca Funkl, Karin Komljanec,
Kaja Petrovič, Alja Krhin, Mojka
Končar, Svit Stefanija, Vojko Zidar,
Nika Manevski, Ludvik Bagari

»Drama *Ljudožerci* Gregorja
Strniše je eno najbolj samosvojih
slovenskih dramskih besedil
in s svojo bogato imaginacijo
predstavlja svet v malem.
Natančneje, tiste njegove
mehanizme, ki služijo preživetju
močnejšega na račun šibkejšega.
Dogajanje je postavljeno v čas
vojne, ko moč, spretnost in
brezobzirnost še posebej pridejo
do izraza. V času, ko vlada lakota
in od vsepovsod preži nevarnost,
se skupina beguncev v izrednih
razmerah znajde po svoje ... Siti
so in celo dobiček imajo. Toda
njihovo početje postane močnejše
od njih. Peklenskega mehanizma
pobijanja in žretja ni več mogoče
ustaviti. [...] Kot Pajot nedvomno
sije Gojmir Lešnjak – Gojc. Tako
so Friškovec, Vintar in Zorko skozi
podobo igralske zasedbe uspeli
osvetliti nemara najradikalnejše
podobe zla in veselja, ljubezni in
smrti, kar jih premore slovenska,
zdaj tudi televizijska dramatika.«
*Iz utemeljitve akademijske
Prešernove nagrade*

Mentorja: prof. Igor Šmid, prof.
mag. Marko Naberšnik

Projekciji bo ob 21.30
sledilo koncertno
festivalsko druženje.

UM & KUNA Freestyle Show

*Sonce in luna,
kitara in pa struna,
mornarja sred tajfuna,
Lucifer in nuna ...
Sprahuješ se zakaj?
Sprahuješ se kako?
Skozi vsak freestyle,
ne veva, kdo bo kdo.*

Gre za prekaljena freestyle
mačka, ki to formo improviziranja
uporabljata za izražanje svoje
kreativnosti, čustev, problemov,
zafkancij in vsega, kar pride
zraven, prosti slog pa je njuna
spontana specialiteta. Kaj, če bi
nekdo ustvaril pesem posebej
za vas? Ali pa mogoče za vašo
sodelavko, sosedo, brata, strica?
Bi radi slišali battle med Božičkom
in Slavojem Žižkom ali pa med
avokadom in feferonom? Kako
kul bi bilo, če bi nekdo ustvaril
himno vašemu podjetju? Ali pa
mogoče komad o tem, kako ste
enkrat kot otrok poskusili pojesti
palčko za čiščenje ušes?
Vse je možno na UM & KUNA
freestyle showu, kjer nastajajo
komadi na kraju samem, temo pa
določite prav vi – občinstvo. UM
& KUNA bosta vzela vaš predlog
ali idejo in razvila povsem nov,
enkratno, neponovljiv komad.

Petek, 5. 4., ob 18.00

Stolp Škrlovec

Kdo se boji dramatike?

*Društvo gledaliških kritikov
in teatrologov Slovenije*

Društvo gledaliških kritikov
in teatrologov Slovenije bo
tokratno konceptualno razpravo
ponovno usmerilo v položaj
slovenske dramatike ter dramskih
ustvarjalcev in ustvarjalk. Na
osnovi izkušenj in delovanja v
slovenski gledališki krajini se
bo diskurzivno-performativni
izvedbeni dogodek osredinil
okrog preprostega, a izostrenega
vprašanja: kdo se boji dramatike?

Avtorici zasnovne in moderatoriki:
Varja Hrvatini, Nika Švab

Nedelja, 7. 4., ob 18.00

Stolp Škrlovec

Dvocikel 10: FUNDUS

Fundus je raziskava zvočnega
gledališča, ki temelji na odsotnosti.
Vključuje avtorske glasbene
materiale, ki so nastajali med
procesom vaj za gledališke
predstave, a niso bili nikdar
vključeni v končno izvedbo.
Ti materiali se v ustvarjalcih
skladiščijo in nalagajo kot
osebni fundus, konglomerat
kreativne energije, ki ni nikdar
stopila pred gledalca in v svoji
polni obliki tudi tokrat ne bo.

Rezidenčni umetniki: Lea Mihevc,
Gašper Lovrec, Katja Markič,
Nik Žnidaršič
Producenta: Layerjeva hiša
(Zavod Carnica) in Prešernovo
gledališče Kranj

Ponedeljek, 8. 4., ob 17.00

Velika dvorana UL
AGRFT, Ljubljana

Dan nominirancev – nagrada Slavka Gruma

*Prešernovo gledališče Kranj,
Akademija za gledališče,
radio, film in televizijo ter
Slovenski gledališki inštitut*

Dan nominirancev je dogodek,
na katerem so že tradicionalno
predstavljena nominirana besedila
za nagrado Slavka Gruma. Letos
bodo študenti 2. in 3. letnika UL
AGRFT bralno uprizorili nominirana
dramska besedila Marka Bratuša
in Harisa Pašovića, Daniela Daya
Škufca, Tjaše Mislej in Ize Strehar,
 uvedli jih bodo dramaturški
razmisleki študentov dramaturgije.
Pomemben del dogodka je tudi
pogovor z nominiranci, ki ga bo
vodila teatrologinja in kustosinja
Ana Perne. Tako se bomo
podrobneje seznanili z besedili,
njihovimi presečišči in ustvarjalnimi
procesimi, obenem pa preizpraševali
pogoje in stanje slovenske
dramatike v gledališki krajini.
Nominirana besedila za
nagrado Slavka Gruma:
Marko Bratuš, Haris Pašović:
Najboljša evropska predstava
Daniel Day Škufca: *Budnost
zimskega jutra*
Tjaša Mislej: *Prva beseda je mama*
Iza Strehar: *Nezakonske matere*

Delavnice

25.–29. marec
SLOGI, Ljubljana, Prešernovo
gledališče Kranj, Layerjeva hiša

»Misli mojih besed«

Delavnica razvijanja
dramskega besedila na 54.
Tednu slovenske drame

Delavnica »Misli mojih besed«
pod mentorstvom Nine Kuclar
Stiković je namenjena avtoricam
in avtorjem, ki se želijo izpopolniti
v veščini dramskega pisanja. Na
delavnici bo v središču misel
dramskega besedila – kaj želim
kot avtorica oziroma avtor s svojim
delom sporočiti in katero idejo
predstavljajo moje besede.
Avtorice in avtorji se na delavnico
prijavijo z dramskim besedilom, ki
ga že razvijajo, ali pa s konceptom
za bodoče dramsko besedilo.
Delavnica bo potekala med 25.
in 29. marcem 2024 (25.–26.
v Ljubljani, 27.–29. v Kranju).

Organizatorja: Prešernovo
gledališče Kranj, KUD Krik

Nina Kuclar Stiković je leta 2019
diplomirala iz dramaturgije in
scenskih umetnosti na Akademiji
za gledališče, radio, film in
televizijo Univerze v Ljubljani, od
takrat deluje kot dramaturginja
in dramatičarka v slovenskem
gledališču. Do zdaj je bilo
predstavljenih oziroma objavljenih
šest njenih izvornih dramskih
besedil, tako kratkih dram kot
celovečernih del, v katerih združuje
tradicionalni dramski dialog s
sproščenim, svobodnim slogom. V
svojih besedilih pogosto tematizira
probleme svoje generacije. Leta
2021 je bilo v Drami SNG Maribor
uprizorjeno njeno dramsko besedilo
Jutri je v sanjah izgledal drugače,
za katero je na 51. Tednu slovenske
drame prejela nagrado za mlado
dramatičarko. To besedilo je bilo
izbrano za maturitetno branje na
umetniških gimnazijah na maturi
leta 2023 pri predmetu Zgodovina
in teorija gledališča in filma. Dijaki
Gimnazije Franca Miklošiča
Ljutomer in dijaki Umetniške

gimnazije Ljubljana so besedilo tudi
uprizorili, ljubljanska uprizoritev
pa je bila leta 2023 uvrščena na
festival Transgeneracije. Aprila
2023 je bilo v Gledališču Glej
krstno uprizorjeno njeno drugo
celovečerno dramsko besedilo
deklici, ki je bilo na 53. Tednu
slovenske drame nominirano za
najboljše novo slovensko dramsko
besedilo, uprizoritev pa je bila
uvrščena v spremljevalni program
54. Tedna slovenske drame. Kot
avtorica dramtizacije romana Elene
Ferrante *Zlagano življenje odraslih*
in kot dramaturginja se je v letošnji
sezoni predstavila v Beograjskem
dramskem gledališču, jeseni 2023
pa je bila mentorica na dramski
delavnici Mladi vzkrík v produkciji
KUD Krik in Mladih zmajev.

2.–3. april
Mestna knjižnica Kranj

Imeti svoje besede – in jih deliti

Delavnica prevajanja
dramskih besedil

*uniT (Avstrija), Združenje
dramskih umetnikov Slovenije,
Hiša Klajn (Hrvaška)*

Kdo je pravzaprav lastnik
besed? Ko avtorji in avtorice
pišejo svoja besedila, je na to
vprašanje razmeroma enostavno
odgovoriti. Težje je, če so besedila
prevedena v drug jezik ali se
med prevajanjem preoblikujejo.
Kdo je avtor besedila? Kdo mora
utemeljevati izbiro izraza? Projekt
*Imeti svoje besede – in jih deliti (To
own your own words – and share
it)* je namenjen preizpraševanju
prevajanja in priredbe dramskih
besedil do te mere, da je na koncu
lahko edini odgovor: besede
si lastimo skupaj. Pišemo v
transnacionalnem mnoštvu.
Prvi del mednarodne prevajalske
delavnice bo na Tednu slovenske
drame, drugi pa na festivalu
Dramatikerinnen v Gradcu.
Delavnica je plod sodelovanja
med uniT, Združenjem dramskih
umetnikov Slovenije in Hišo Klajn.

Delavnico podpira Alps Adriatic
Alliance.



Več gledališke kritike, prosim!

Kritiška delavnica

V sodelovanju z Društvom gledaliških
kritikov in teatrologov Slovenije bo
na festivalu potekala tudi kritiška
delavnica, in sicer v dveh sklopih.

26. marec, 15.00–18.00,
Začasni slovenski plesni
arhiv, MSUM, Ljubljana

I. Rok Vevar:

Uvod v kritiko scenskih umetnosti

V Uvodu v kritiko scenskih
umetnosti bodo slušatelji z
mentorjem Rokom Vevarjem
obravnavali nekaj temeljnih
kontekstualnih in tekstualnih
vprašanj kritiške prakse. Kakšno
je razmerje med posameznim
kritiškim tekstom, konstelacijo
medijske krajine in sistemom
scenskih umetnosti ter kako se ta
razmerja sčasoma spreminjajo?
Kako razumeti kritiko scenskih
umetnosti v javni sferi in kdaj je javna
sfera delujoča? Kako se funkcije
kritiškega pisanja spreminjajo skozi
čas? Kaj lahko rečemo o žanrih in
stilih kritiškega pisanja? Kaj se da
reči o elementih dnevne kritike? Kaj
se da reči o besedilnih žanrih kritike
in zakaj so v različnih zgodovinskih
obdobjih različno smiselni? Kaj
je kritiški kodeks Mednarodnega
združenja gledaliških kritikov, kaj
bi lahko bil zasebni kritiški kredo,
zakaj si ga je smiselno ustvariti in ga
nenehno preverjati? Kaj so zasebne
kritikove naloge? Premišljevali bomo
tudi, zakaj je koristno, da se kritik
kontinuirano sooča s scenskimi
deli z ničto stopnjo znakovnosti.

4.–8. april
Prešernovo gledališče Kranj

II. Petra Vidali:

Festivalska kritiška delavnica

Festivalska kritiška delavnica
pod mentorstvom uveljavljene
kritičarke Petre Vidali bo temeljila
na spremljanju predstav na
festivalu in njihovi refleksiji,
kritični analizi in pisanju različnih
oblik kritiških zapisov.

Petra Vidali (1968) je kritičarka,
publicistka in urednica.
Študirala je na Filozofski fakulteti
(UL), je diplomirana literarna
komparativistka in sociologinja
kulture. Med študijem je kritiške
in uredniške izkušnje pridobivala
pri študentskem oz. akademskem
časopisu Katedra. Po diplomu je
sodelovala pri različnih strokovnih
revijah in bila članica uredniškega
odbora revije Literatura. Ob
zaposlitvi na dnevniku Večer
(od leta 1999) sta (p)ostali njeni
primarni področji literatura in
gledališče, od leta 2009 je urednica
kulturne redakcije. Bila je članica
Rožančeva nagrada, Veronikina
nagrada, Prešernov sklad) in
gledališke nagrade (Festival
Borštnikovo srečanje, Festival
komornega gledališča, Bienale
lutkovnih ustvarjalcev) ter članica
Upravnega odbora Prešernovega
sklada. V sezonah 2015/2016
in 2016/2017 je bila selektorica
Festivala Borštnikovo srečanje.
Prejela je Stritarjevo nagrado za
literarno kritiko (1999), Glazerjevo
listino za gledališko in literarno
kritiško delo (2004) ter priznanje
Vladimirja Kralja za gledališko
kritiko (2022). V desetletju 2004–
2014 je pri založbi Litera zasnovala
in urejala zbirko sodobne prevodne
proze Babilon, med letoma 2010
in 2014 pa tudi zbirko Nova
znamenja. Je avtorica spremnih
besed k prevodnim, predvsem pa
izvirnim sodobnim proznim delom.

Rok Vevar (1973) je kritik, publicist,
teoretik, arhivar in zgodovinar.
Diplomiral je iz primerjalne
književnosti in literarne teorije na
Filozofski fakulteti (UL), študiral
pa je tudi gledališko režijo na
AGRFT. Rok Vevar je publicist
na področju teorije in zgodovine
sodobnih scenskih umetnosti ter
zgodovinar in arhivar sodobnega
plesa. Kot publicist je doslej
objavljal v vrsti domačih dnevnik
časopisov ter v nekaterih domačih
in tujih strokovnih periodičnih
publikacijah s področja scenskih
umetnosti in literature. Je avtor
knjige *Rok za oddajo: izbor kritik
in člankov* (Litera, 2011). Leta 2011
je v svojem stanovanju ustanovil
Začasni slovenski plesni arhiv, ki je
bil leta 2018 prenesen v varovanje
v 1. nadstropje Muzeja sodobne
umetnosti Metelkova, kjer Rok
Vevar uprizarja živi arhiv v trajanju.
Je aktiven član balkanske plesne
mreže Nomad Dance Academy, v
kateri je iniciiral projekt regijskega
arhiviranja koreografskih praks v
programu Nomad Dance Institut.

*Društvo gledaliških kritikov
in teatrologov Slovenije,
Prešernovo gledališče Kranj*

Razstave

24. marca–15. aprila
Slovenski trg, Kranj

Fragmenti ljubezni, fragmenti v času

*Slovenski gledališki inštitut,
Turizem Ljubljana, Prešernovo
gledališče Kranj*

Razstava Slovenskega gledališkega inštituta – Gledališkega muzeja prikazuje fotografsko ujete gledališke trenutke, ki manifestirajo raznorodne oblike čustvenih naklonjenosti v uprizoritvah besedil starejših in sodobnih slovenskih dramskih avtorjev v interpretaciji prepoznavnih igralskih obrazov iz različnih gledaliških hiš.

Prelet prisotnosti motiva ljubezni v uprizoritvah slovenske dramatike zajame tudi razmerja, v katerih se predanost Drugemu že bliža svojemu nasprotju, pa tudi tista, ki presega heteronormativno razumevanje. Razpon časa pokaže, da se variacije ljubezni v gledališču kot odrazu družbe nezadržno širijo in plastijo.

Prepričljiva stalnica repertoarjev slovenskih gledališč ostajajo dela Ivana Cankarja, ob vnovičnih uprizoritvenih branjih besedil starejšega datuma nastanka pa prav festivalski profil Tedna slovenske drame odpira prostor naslednicam in naslednikom slovenskih dramskih klasikov.

Razstava, ki vsebinsko temelji na subtilnosti slovenskih avtorjev gledališke fotografije, vključuje tudi fotografije uprizoritev nekaterih nagrajenih besedil. Najstarejša prikazana fotografija je iz leta 1938, najnovejša iz leta 2023.

Razstava je nastala v sodelovanju s Turizmom Ljubljana (kot del festivala LUV fest) in v sodelovanju s Prešernovim gledališčem Kranj.

Avtorja razstave: Ana Perne, Primož Jesenko

14. marca–8. aprila
Stebriščna dvorana
Mestne hiše Kranj

The Freedom Theatre – podobe svobode

*The Freedom Theatre
(Palestina), Gorenjski muzej,
Prešernovo gledališče Kranj*

The Freedom Theatre (2006) si s popularno kulturo in umetnostjo kot katalizatorjema družbenih sprememb prizadeva ustvariti kulturni odpor na zasedenih palestinskih ozemljih. Cilji gledališča so razviti živahno in ustvarjalno umetniško skupnost, ki otrokom in mladim odraslim omogoča, da se z umetnostjo svobodno in enakovredno izražajo. Med drugim poučujejo o filmu, fotografiji in kreativnem pisanju, gledališki program pa vsebuje dejavnosti, ki zlasti mlado generacijo seznanja z gledališčem in dramatiko ter jim daje pomembna orodja za soočanje s tegobami vsakdanjega življenja pod okupacijo. Poleg tega The Freedom Theatre izvaja več programov strokovnega usposabljanja z namenom zagotavljanja dolgoročnih in trajnostnih pogojev ter zmožnosti ustvarjalnosti na področju gledališča, dramatike in aplikativnega gledališča. Razstava se gledališču The Freedom Theatre posveča z izborom arhivskih fotografij gledališča in njegovih uprizoritev.

22. marca–16. aprila
Galerija na mestu, Kranj

Promenada zmagovalnih predstav TSD

Na Promenadi zmagovalnih predstav Tedna slovenske drame se bo predstavilo 24 uprizoritev, ki so od leta 1999 prejele veliko oziroma Seligovo nagrado za najboljšo uprizoritev Tedna slovenske drame, ter tri uprizoritve, ovenčane s posebno nagrado Tedna slovenske drame.

Seligova nagrada se na TSD podeljuje za najboljšo uprizoritev v celoti. Med letoma 1999 in 2003 se je nagrada imenovala velika nagrada TSD, od leta 2004 pa se nagrada za najboljšo predstavo festivala po izboru strokovne žirije imenuje Seligova nagrada.

Posebna nagrada po presoji strokovne žirije se na TSD podeljuje od leta 2021.

Pripravljamo

Dramatika manjših evropskih jezikov

Projekt Dramatika manjših evropskih jezikov (DoSEL) se posveča kulturni in jezikovni raznolikosti v evropskem kulturnem prostoru, zlasti v sektorju drame in gledališča. Namen projekta je izboljšati pogoje za mednarodno ustvarjanje, prevajanje in uprizorjanje evropske drame, napisane v manjših evropskih jezikih.

Projekt DoSEL je nadaljevanje dela, ki se je začelo leta 2021 s pomočjo razvojne dotacije Evropske gledališke konvencije (ETC), ki je bila podeljena konzorciju Prešernovega gledališča Kranj (Slovenija), Nacionalne agencije za uprizoritvene umetnosti (Malta) in Slovaškega narodnega gledališča (Slovaška). Konzorcij projekta DoSEL se je leta 2024 s prijavo na razpis Ustvarjalne Evrope razširil na številne ugledne evropske institucije, vključno z Arriaga Teatrom (Španija), Salo Beckett (Španija), Hrvaškim narodnim gledališčem Zagreb (Hrvaška), Estonsko gledališko agencijo (Estonija), Narodnim gledališčem Kosova (Kosovo) in Gledališčem Ivan Vazov (Bolgarija), z namenom trajne spremembe strukturnih pogojev v evropskem dramskem in gledališkem sektorju in povečanjem dostopnosti dramatike in gledališč manjših evropskih jezikov najširšemu evropskemu in mednarodnemu občinstvu.

Thursday,
28 March
at 18.00

Škrlovec Tower

Iskra Certificate

Based on the results from the survey on sexual harassment, the working group #znamiseneha (#itendswithus) at the Slovenian Association of Drama Artists (ZDUS-SADA) and the Screen Actors' Guild of Slovenia (DSI) created the Iskra certificate, which allows employers, producers and other shareholders in the field of performing arts and audio-visual production to affirm their commitment to a zero tolerance attitude towards sexual harassment and violence at the workplace and in the artistic process. To obtain the certificate, the participants must become acquainted with some transparent steps that will limit or even prevent sexual harassment and violence from occurring, empower the participants in the creative process so that they can communicate their boundaries without fearing repercussions and thus resolve misunderstandings and avert situations that might be understood as sexual harassment, or help to respond to harassment if it occurs.

The Iskra Certificate was created with financial support from the Ministry of Culture. It will be presented to the general public for the first time at the Week of Slovenian Drama.

Friday,
29 March
at 17.00

Škrlovec Tower

Reading performances of 10-minute dramas by UL AGRFT Students

Under the mentorship of professor Žanina Mirčevska, the first-year UL AGRFT students will stage their latest original plays, which always surprise with energy and fresh approaches. Last year's event ended with an intervention from a fire brigade. What do they have in store for us this year?

Performed by UL AGRFT students: Mila Peršin, Ela Potočnik, Filip Žunić, Borut Petrović, Matic Žust Šprah, Jaša Savnik, Špela Lovrec, Nace Korošec, Brina Rakun, Robert Kladnik, Ivan Vastl

Mia Skomina

So, Why Are We Here?

Director: Mia Skomina
Dramaturg: Maruša Freya Voglar
Cast: Nejka Jevšek, Ela Potočnik, Filip Žunić, Borut Petrović, Matic Žust Šprah, Jaša Savnik

"It's time for us to reconnect. Like a family, which is what we are. I love you, my dear children."

Luka Ravnik

Hortulanus

Director: Luka Ravnik
Dramaturg: Nastja Virk
Cast: Robert Kladnik, Ivan Vastl, Filip Žunić

"I fear that your ambition blinds you. Pray, look around yourself if your behaviour is to increase so, soon this surface won't be fit to be a field."

Eva Lunar

At the Edge of the World

Director: Lučka Neža Peterlin
Dramaturg: Nastja Virk
Cast: Mila Peršin, Jaša Savnik

"Sometimes it feels good to spill a little, doesn't it? But I can't do it. I'd sully everything."

Lukas Carboni Kopše

The Suffering of the Moderately Young Alexander

Director: Lukas Carboni Kopše
Dramaturg: Tilen Oblak
Cast: Borut Petrović

"It's all in the head ... It's all in the head ... Yes, it's all in the head ..."

Maša Kostanjevec

[00:00]

Director: Maša Kostanjevec
Cast: Brina Rakun, Špela Lovrec, Ela Potočnik

"Did you get some sleep? It's four in the afternoon."

Maruša Freya Voglar

You Stink of Pretty

Director: Maruša Freya Voglar
Dramaturg: Mia Skomina
Cast: Špela Lovrec, Nace Korošec, Brina Rakun, Matic Žust Šprah

"You've never used perfume before, of course, you think it stinks!"

Tuesday,
2 April at
18.00

SLOGI, Ljubljana

The Day of the Nominees – the Young Playwright Award

Prešeren Theatre Kranj, Academy of Theatre, Radio, Film and Television (University of Ljubljana) and the Slovenian Theatre Institute

This year's festival will again pay special attention to developing and promoting the creativity of young authors. At the Day of the Nominees – the Young Playwright Award, we will have a chance to gain in-depth knowledge of this year's nominated texts and their authors.

Together with dramaturg Ula Talija Pollak, director Bor Ravbar will prepare reading performances of the nominated texts by Brina Jenček, Jaka Smerkolj Simoneti and Tilen Oblak. UL AGRFT dramaturgy students will introduce the performances and share their critical thoughts on them. The discussion with the nominees will be moderated by theatre researcher and curator Ana Perne.

This year's Young Playwright Award nominees are:
Brina Jenček: *i go you go we go splash 2 young 4ever* ЕЛА НАДВОР ДА СЕ ИЗЛУПАМЕ *I'm afraid of the eyes too big and bears too small we're approaching the terminal station please descend I swallowed you and spat you out slightly chewed*
Tilen Oblak: *A Very Real Boy*
Jaka Smerkolj Simoneti: *Passantes*

Wednesday,
3 April
at 16.00

Škrlovec Tower Gallery

Where Is Drama for Children and Youth?

Playwrights' Unit of the Slovenian Association of Dramatic Artists SADA

At last year's edition of the Week of Slovenian Drama, the Playwrights' Unit at the SADA organised, in collaboration with the Association of Slovenian Theatre Critics and Researchers, a round table about critical reflection of contemporary Slovenian drama. This year's round table will ask the question about the state of Slovenian playwriting for children and young audiences.

Plays for children and young adults are of great importance in shaping the minds and hearts of the next generations. These formative years are key for cognitive and emotional development and quality writing intended for young audiences can be a powerful tool for education, the development of imaginative thinking, strengthening empathy and broadening the collective consciousness. And yet it seems that the segment of Slovenian drama writing for children and young adults is somewhat neglected, so this year's round table wishes to focus its gaze on the current qualitative and quantitative aspects, potentials for training for such writing as well as the situation when it comes to publishing and staging plays for young audiences. What are the ways to encourage such writing?

These starting points will be the centre of the discussion, which will include experts from different fields of creating for children and young adults. Dramaturg and critic Benjamin Zajc will moderate.

After the event, you are invited to an informal gathering where you can also browse a drama market with new texts for children and young adults and meet Slovenian playwrights.

Thursday,
4 April
at 17.00

Kovačnica, Kranj

Guest House: Salt of the Earth

As a part of "Guest House", which last year hosted creators connected to the conflict in Belarus, we will focus on the stories and experiences of operating in the context of the current events in the Middle East: our guests will discuss the topics of violence, absence and persistence of the community in times of war.

"Guest House" is a platform for debating current international topics that are not only connected to the theatre and for hosting international artists from less privileged communities.

The event is accompanied by the exhibition in the Pillar Hall of the Kranj Town Hall, dedicated to The Freedom Theatre from Palestine.

Co-organisers: Kulturni zavod Oder, SC ITI, Prešeren Theatre Kranj



**Thursday,
4 April
at 19.00**

MOJKINO Kranj

Based on the play by Gregor Strniša

Cannibals

A television trilogy

Production: UL AGRFT, in collaboration with the Slovenian Film Centre – the Public Agency of the Republic of Slovenia and the public institute RTV Slovenia, Prešeren Theatre Kranj, MOJKINO Kranj

Directors and authors of adaptation: Aljaž Zorko, Damir Vintar, Benjamin Friškovec

Scenographer: Tatjana Kortnik
Assistant scenographer and property master: Štefan Polajžer
Costume designer: Meta Sever
Assistant costume designer: Tina Žen

Make-up artist: Anita Ferčak
Assistant make-up artist: Barbara Pavlin

Painting and patination: Nenad Živković

Technical director: Gregor Bregar

Lead camera operator: Matic Mohorič, Marko Kurat

Camera operators: Martin Vidic, Anže Prevodnik, Sara Hauptman, Blaž Potokar, Maša Virant, Maj Vreš
Vision control: Luka Lozinšek, Boštjan Kisovec

Lighting: Tomaž Kisovec

Sound recordist: Aleš Obrulj

Assistant sound recordist: Miha Rudolf, Rok Jurečič, Jure Žigon

Sound editing and design: Tristan Peloz

Cast: Gojmir Lešnjak – Gojc, Gregor Gruden, Domen Valič, Matej Puc, Renato Jenček, Mojca Funkl, Karin Komljanec, Kaja Petrovič, Alja Krhin, Mojka Končar, Svit Stefanija, Vojko Zidar, Nika Manevski, Ludvik Bagari

“Gregor Strniša’s *Cannibals* is one of the most original Slovenian plays, and its rich imagination represents the world as a whole. Or, more precisely, those mechanisms that serve the survival of the strong on account of the weak. The drama is set in wartime when power, skill and ruthlessness are pronounced. In a time where hunger reigns and danger lurks from everywhere, a group of refugees make their own way in exceptional circumstances ... They are satiated, and even making a profit. But their actions become stronger than them. The infernal mechanism of killing and devouring can no longer be stopped. [...] Gojmir Lešnjak – Gojc definitely shines as Pajot. And thus Friškovec, Vintar and Zorko managed to shine a light on the perhaps most radical images of evil and joy, love and death that Slovenian – now also television – drama knows.”
From the explanation for the Academy Prešeren Award

Mentors: prof. Igor Šmid, prof. mag. Marko Naberšnik

The screening will be followed by a concert gathering at 21.30

UM & KUNA Freestyle Show

*The Sun and the Moon
a guitar and a string
two sailors in a typhoon
a nun and Satan ...
You’re asking why?
You’re asking how?*

*Through every freestyle,
we don’t know who’s who now.*

UM & KUNA are a witty and dynamic mix of freestyle rap and improvisational theatre, as their act consists of unique songs that are created on the spot. This time, their inspiration will come from *Cannibals*, Slovenian drama, theatre and more. Urh and Igor have opened for Dubioza Kolektiv. They also opened Panč, the biggest festival of stand-up comedy in Slovenia, and performed in a packed Cvetličarna.

**Friday,
5 April
at 18.00**

Škrovec Tower

Who’s Afraid of Drama?

*Association of Theatre Critics
and Researchers of Slovenia*

The Association of Theatre Critics and Researchers will once again direct the conceptual discussion towards the position of Slovenian drama and its creators. Based on the experience and work in the Slovenian theatre landscape, the discursive-performative event will focus on the simple, but sharp question: who’s afraid of drama?

Authors of the concept and moderators: Varja Hrvatin, Nika Švab

**Sunday,
7 April
at 18.00**

Škrovec Tower

Dvocikel 10: FUNDUS

Fundus is research into sound theatre that is based on absence. It includes original music materials that were written during the rehearsal process for theatre productions but were never included in the final soundtrack. These materials pile up inside the artists and create a personal fundus, a conglomerate of creative energy that never stepped in front of a spectator and will not this time, either.

Artists-in-residence: Lea Mihevc, Gašper Lovrec, Katja Markič, Nik Žnidaršič
Producers: Layer House (Carnica Institute) and Prešeren Theatre Kranj

**Monday,
8 April
at 17.00**

Great Hall, UL AGRFT, Ljubljana

The Day of the Nominees – the Slavko Grum Award

*Prešeren Theatre Kranj,
UL AGRFT, Slovenian
Theatre Institute*

The Day of the Nominees is a traditional festival event that presents the plays nominated for the Slavko Grum Award. This year, the second- and third-year UL AGRFT students prepare and present reading performances of the nominated texts by Marko Bratuš and Haris Pašović, Daniel Day Škufca, Tjaša Mislej, and Iza Strehar, which will be introduced by dramaturgy students’ dramaturgical analyses. An important part of the event is the discussion with the nominees: in addition to a detailed reading of the texts, their intersections and creative processes, the debate is also an opportunity to rethink the conditions and state of the Slovenian drama within the theatre landscape. Theatre researcher and curator Ana Perne will moderate.

The Slavko Grum Award nominees: Marko Bratuš, Haris Pašović: *The Best European Show*
Daniel Day Škufca: *The Wakefulness of a Winter Morning*
Tjaša Mislej: *The First Word Is Mother*
Iza Strehar: *Unwed Mothers*

Workshops

25–29 March
SLOGI, Ljubljana, Prešeren
Theatre Kranj, Layer House

A workshop for developing
drama texts at the 54th
Week of Slovenian Drama

“The Thoughts of My Words”

The workshop “The Thoughts of My Words”, mentored by Nina Kuclar Stiković, is aimed at authors who wish to hone their playwriting skills. The workshop’s core will be the thought of the drama text – what do I, the author – convey with my work, and what idea do my words represent? The authors should apply for the workshop with a text they are already developing or with a concept for a future play. The workshop will take place between 25 and 29 March (25–26 in Ljubljana and 27–29 in Kranj).

Organised by: Prešeren
Theatre Kranj and KUD Krik

Nina Kuclar Stiković graduated from dramaturgy and performing arts at the UL Academy of Theatre, Radio, Film and Television and has worked as a dramaturg and playwright ever since. So far, six of her original short or feature-length plays have been either staged/ presented or published. In them, she blends traditional drama dialogue with a free, relaxed style. In her texts, she often thematises the problems of her generation. In 2021, Drama SNT Maribor staged her play *Alone Together, or Tomorrow Is in Our Dreams*, for which she won the Young Playwright award at the 51st Week of Slovenian Drama. This text was also selected as the reading for the final exam of the art high schools in 2023 for the course in history and theory of theatre and film. The students from Fran Miklošič High School in Ljutomer and the students from the Art High School in Ljubljana staged it, and the Ljubljana production was selected for the Transgenerations Festival in 2023. In April 2023,

Glej Theatre staged the baptismal production of her play *two little women*, which was nominated for the Slavko Grum Award for the best new Slovenian play. The staging has also been selected for the Accompanying Programme of the 54th Week of Slovenian Drama. This season, she debuted in the Belgrade Drama Theatre as the dramaturg for Elena Ferrante’s *Lying Life of Adults*, which she also adapted for stage. In autumn 2023, she mentored the playwriting workshop Mladi Vzkrik, produced by KUD Krik and Mladi Zmaji.

2–3 April
Kranj City Library

To Own Your Words – and Share Them

Translation of drama workshop

uniT Graz (Austria), Association
of Dramatic Artists Slovenia,
House of Klajn (Croatia)

Who actually owns words? This question has a relatively straightforward answer when authors write their own texts. It is more difficult if the texts are translated into a different language or transformed during the act of translation. Who is the author of the text? To own your words – and share them is a project that wants to rethink translating and adapting plays to the point where the only possible answer will be: we own the words together. We write in a transnational multitude. The first part of the international translation workshop will take place at the Week of Slovenian Drama and the second at the Dramatikerinnen in Graz. The workshop is a result of a collaboration between uniT from Graz, the Slovenian Association of Drama Artists and the House of Klajn (Croatia).

Supported by Alps Adriatic Alliance



More Theatre Criticism, Please!

A workshop on criticism
In collaboration with the Association
of Theatre Critics and Researchers
of Slovenia, the festival will organise
a two-part workshop on criticism:

26 March, 15.00–18.00
Temporary Dance Archive,
Museum of Contemporary
Art Metelkova, Ljubljana

I. Rok Vevar: The introduction to the criticism of performing arts

In the Introduction to the Criticism of Performing Arts, the participants and their mentor, Rok Vevar, will study some fundamental contextual and textual questions about the practice of criticism. What is the relationship between the individual critical text, the constellation of the media landscape and the system of performing arts, and how do these relationships change over time? How do we understand the critique of the performing arts in the public sphere, and when is the public sphere operational? How does the function of critical writing change through time? What can we say about the genres and styles of critical writing? What can be said about the elements of the daily criticism? What can be said about the textual critical genres, and why are they more or less suited for different historical periods? What is the code of practice of the International Association of Theatre Critics (AITC-IATC), what could be the critic’s intimate credo, and why does it make sense to create one and constantly put it to the test? What are the critic’s intimate duties? We will also consider why it is useful for a critic to continuously encounter stage works with zero degree of signifying.

4–8 April
Prešeren Theatre Kranj

II. Petra Vidali: Festival criticism workshop

The festival criticism workshop
mentored by the established

theatre critic Petra Vidali will be
based on following the festival
performances and reflecting
on them, critical analysis and
writing different critical texts.

Petra Vidali (1968) is a critic, writer and editor. She studied at the UL Faculty of Arts and has a degree in comparative literature and sociology of culture. She gained experience as a critic and editor at the student journal *Katedra* during her studies. After graduation, she worked with several professional journals and was a member of the editorial board of *Literatura*. When she started working for the [Maribor] daily paper *Večer* (1999), she predominantly covered literature and theatre. Since 2009, she has been the editor of the newspaper’s culture section. She has been a jury member for literary awards (Večernica, Rožanc Award, Veronika Award, Prešeren Fund Award) and theatre awards (Maribor Theatre Festival, Festival of Chamber Theatre, Biennial of Puppetry Artists) and is a member of the Prešeren Fund Management Board. In the seasons 2015/2015 and 2016/2017, she was the selector of the Maribor Theatre Festival. She received the Stritar Award for literary criticism (1999), the Glazer Award for theatre and literary criticism (2004) and the Vladimir Krajc Award for theatre criticism (2022). Between 2002 and 2014, she conceived and edited the series of contemporary translated prose Babilon, and between 2010 and 2014, she also edited the book series Nova znamenja for the Litera publishing house. She writes introductions to translated but particularly original contemporary prose.

Rok Vevar (1973) is a critic, author, theorist, archivist and historian. He graduated in comparative literature and literary theory at the UL Faculty of Arts and studied directing at the UL AGRFT. He is an author in the field of theory and history of contemporary performing arts and a historiographer and archivist of contemporary dance. His writing has been published in several Slovenian daily papers and Slovenian and international professional performing arts and literature journals. He wrote the book *Rok za oddajo: Izbor kritik in člankov* (Litera 2011). In 2011, he established the Temporary Slovenian Dance Archive in his flat, which in 2018 was moved into the custody to the first floor of the Museum of Contemporary Art Metelkova, where Rok Vevar performs a living archive in duration. He is an active member of the Balkan dance network Nomad Dance Academy, in which he initiated the project of regional archiving of choreographic practices as a part of the Nomad Dance Institute.

*Association of Theatre Critics
and Researchers of Slovenia,
Prešeren Theatre Kranj*

Exhibitions

24 March–15 April
Slovenski trg, Kranj

Fragments of Love, Fragments in Time

*Slovenian Theatre Institute, Tourism
Ljubljana, Prešeren Theatre Kranj*

The exhibition of the Slovenian Theatre Institute – Theatre Museum shows theatre moments captured in photos, manifesting diverse forms of emotional affection in the productions of the plays by classical and contemporary Slovenian authors, as interpreted by recognisable actors from different theatre institutions.

The overview of the motif of love in the productions of Slovenian plays also includes the relationships in which the devotion to the Other approaches its opposite, as well as those that reach beyond the heteronormative understanding [of the word]. The time span reveals that the variations of love in theatre as the reflection of society are inexorably expanding and layering.

The exhibition, which bases its content on the subtleties of Slovenian theatre photographers, also includes photos from the stagings of some award-winning texts. The oldest exhibited photo is from 1938; the newest is from 2023.

The exhibition was created in collaboration with Tourism Ljubljana – as a part of the LUV Fest Festival – and in collaboration with the Prešeren Theatre Kranj.

Authors of the exhibition:
Ana Perne and Primož Jesenko.

14 March–8 April
Pillar Hall, Kranj Town Hall

The Freedom Theatre – Images of Freedom

The Freedom Theatre
(Palestine), Gorenjska Museum,
Prešeren Theatre Kranj

The Freedom Theatre was established in 2006 and strives to create, using popular culture and art as catalysts of social change, cultural resistance in the occupied Palestinian territories. The goals of The Freedom Theatre are to develop a lively and creative artistic community that allows children and young adults [to feel] free and equal through arts. Among other things, they teach about film, photography and creative writing, and the theatre programme includes activities that teach predominantly young people about theatre and give them important tools to face all the difficulties of everyday life under occupation. Additionally, The Freedom Theatre carries out several programmes of professional training with the goal of building long-term and sustainable conditions and the ability to create in the field of theatre, drama and applicative theatre. The exhibition presents The Freedom Theatre with a selection of archival photos and its productions.

22 March–16 April
Gallery Na mestu, Kranj

The Promenade of the Week of Slovenian Drama Winners

*The Promenade of the Week
of Slovenian Drama Winners* showcases twenty-four productions that have, since 1999, won the Grand Prix or (since 2004) the Šeligo Award for the best production of the festival and the three that have won the Week of Slovenian Drama Special Expert Jury Award.

The Šeligo Award, known as the Week of Slovenian Drama Grand Prix between 1999 and 2004, is awarded by the expert jury to the best production of the festival.

The Special Expert Jury Award has been presented at the Week of Slovenian Drama since 2021.

Announcing

Drama of Small European Languages

Drama of Small European Languages (DoSEL) is dedicated to the cultural and linguistic diversity in the European cultural space, particularly in drama and theatre, and particularly to improving conditions for international collaboration, translation and staging of European drama written in smaller European languages. The DoSEL project is a continuation of the work that began in 2021 in the frame of the development grant from the European Theatre Convention (ETC) that was awarded to the consortium of Prešeren Theatre Kranj (Slovenia), the National Agency for the Performing Arts (Malta) and the Slovak National Theatre (Slovakia). With the application for the Creative Europe tender in 2024, the consortium of the DoSEL project expanded to many reputable European theatre institutions, including Arriaga Theatre (Spain), Sala Beckett (Spain), HNK Zagreb (Croatia), Estonian Theatre Agency (Estonia), National Theatre Kosovo (Kosovo) and Ivan Vazov Theatre (Bulgaria), with the intention of permanent change of the structural condition in European drama and theatre sector and increase the accessibility of drama and theatre of smaller European languages to a wide range of European and world audiences.

Pretekli
festival

Last Year's
Festival

V dvanajstih dneh festivalskega programa so si obiskovalci lahko ogledali sedem predstav v tekmovalnem in pet v spremljevalnem programu, še dvanajst dogodkov bogatega dodatnega programa, del katerega so bili problemski razgovori, okrogle mize, strokovna srečanja, srečanja mednarodnih partnerjev, gledališka intervencija v mediju žive skulpture, bralne uprizoritve, dneva nominirancev in koncerta.

Na sklepnih slovesnostih je bilo najprej podeljeno Grün-Filipičevo priznanje za dosežke v slovenski dramaturgiji, ki ga je prejela Mojca Kreft, ter sedem festivalskih nagrad.

Žirija v sestavi Vesna Jevnikar, Tomaž Toporišič in Jakob Ribič je Grumovo nagrado za najboljšo novo nastalo dramsko besedilo podelila Anji Novak Anjuti za dramo *Tekst telesa*, nagrado za mlado dramatičarko pa je prejela Manca Lipoglavšek za besedilo *Zamrzovanje*.

Tekmovalni in spremljevalni program je oblikoval selektor Rok Bozovičar, festivalsko strokovno žirijo so sestavljale Diana Koloini, Anđelka Nikolić in Tery Žeželj, ki so podelile preostalih pet nagrad 53. Tedna slovenske drame.

Over the twelve days of the festival, the visitors saw seven productions in the Competition Programme, five in the Accompanying Programme, and twelve more events in the rich Additional Programme, which included problem-centred discussions, round tables, expert meetings, meetings of international partners, a theatre intervention in the form of a living sculpture, reading performances, the day of the nominees and two concerts.

At the festival's closing ceremony, the Grün-Filipič Award for the achievements in Slovenian dramaturgy was presented to Mojca Kreft, followed by the presentation of seven festival awards.

The jury consisting of Vesna Jevnikar, Tomaž Toporišič and Jakob Ribič decided that the Slavko Grum Award for the best new Slovenian play go to Anja Novak Anjuta for *The Text of the Body*, while Manca Lipoglavšek won the Young Playwright Award for *Freezing*.

Rok Bozovičar selected the Competition and Accompanying Programmes, and the members of the expert festival jury, who presented the other five awards, were Diana Koloini, Anđelka Nikolić and Tery Žeželj.

Nagrada Slavka
Gruma za najboljšo
novo nastalo dramsko
besedilo

Anja Novak
Anjuta
za besedilo
Tekst telesa

Utemeljitev:

Tekst telesa je izrazito sodobno besedilo, ki deluje sveže tako po temi, ki jo obravnava, kot po načinu, kako to počne. Besedilo je neposredno in inteligentno, kompleksno, problemsko in politično, mestoma pa tudi duhovito in poetično. V postdramsko tkivo vpisuje neodramske elemente, denimo pripoved, s tem pa sledi usmeritvi dramske pisave, kakršna se vzpostavlja po postdramskem obdobju. Pripoved je pri tem treba razumeti povsem dobesedno. Glavni protagonist besedila je namreč telo ali, bolje rečeno, drama in morda kar performans tega telesa, saj ta s svojimi simptomi in boleznimi – »z ostrimi členki, izklesanimi rebri, rdečimi ranami na želodcu, uničenimi jetri itn.« – kot nekakšen medij pripoveduje zgodbo o okolju, v katerem biva, in o odnosih, ki jim (posredno ali neposredno) pripada. To telo je žensko telo, poleg tega pa tudi telo treh generacij in s tem telo več časov: telo babice, ki obravnava vprašanje ženskega užitka in problematizira vlogo žensk v okolju, ki jih reducira le na reproduktivno funkcijo dojenja in rojevanja, telo mame, ki je spolno

The Slavko Grum
Award for the best
new Slovenian play

Anja Novak Anjuta
for *The Text of the
Body*

Explanation:

The Text of the Body is a distinctly modern text, and it comes across as fresh, both in the theme that it deals with as well as the way it does it. The text is direct and intelligent, complex, problem-centred and political, and in parts humorous and poetic. Novak includes neodramatic elements into the postdrama tissue, for example, a narrative, and, with that, follows the direction of the drama writing that is established after the postdrama period. Because the main protagonist is the body, or, better said, drama or perhaps even the performance of this body, as it, through its symptoms and illnesses – "with sharp knuckles, chiselled ribs, red wounds in the stomach, destroyed liver, etc." – like some medium tells the story about the environment in which it lives, and about the relationships to which it (directly or indirectly) belongs. This body is a female body and, at the same time, a body of three generations. Thus, it is a body of more than



Foto: Mediaspord

Anja Novak Anjuta,
prejemnica nagrade
Slavka Gruma

Anja Novak Anjuta,
the Slavko Grum Award
winner

zlorabljen, in telo deklice, ki trpi za anoreksijo. To telo je torej bolno telo, toda bolezen je, kot piše v besedilu, »le zdrav odziv telesa na bolno okolje«. Zato je to telo tudi politizirano telo, kajti »osebno je politično« – vzroka za bolezen ne gre iskati v posamezniku, v njegovem notranjem ustroju, pač pa v nasilju zunanjega okolja, ki je strukturirano v prevladujočih družbenih razmerjih, v hierarhiji in dinamiki moči med spoloma, v reaktivnih in represivnih mikropolitikah, v nenehnih poskusih degradacije življenja itn. Telo je torej prazna stran, platno, na katero se od zunaj postopoma, a grobo nanašajo podobe, okolje se nasilno vpisuje vanj, saj telo vse vidi in sliši – in če o tem tisti, ki mu telo pripada, ne govori, prej ali slej o tem začne govoriti telo samo, um sicer lahko reče, da je vse v redu, a telo kriči, vse dokler se ne zvrne, pade po tleh in kolapsira. Besedilo torej namiguje, da je treba govoriti, preden spregovori telo, a hkrati je treba branje besedila razumeti tudi povsem dobesedno – kot spodbudo k pozornosti, k čuječemu branju nas obdajajočih pa tudi naših lastnih tekstov teles.

Nagrada za mladega dramatika

Manca Lipoglavšek za besedilo *Zamrzovanje*

Utemeljitev:
Zamrzovanje je igra o igri, drama v dramu, tako kot Pirandellovih *Šest oseb išče avtorja*, hkrati pa je umetelno in neizprosno izpisana parafraza ali svobodna dramska oziroma postdramska obdelava Andersenove pravljice *Deklica z vžigalicami*, ki sproža še dodatne medmedijske in medkulturne navezave, npr. film *Dekle iz tovarne vžigalic* (*Tulitikkutehtaan tyttö*) finskega režiserja Akija Kaurismäkija. Na medmedijskost nas napoti v uvodu že avtorica sama s pojasnilom »Besedilo vsebuje teme, motive in posamezne citate dramskih besedil«, ki jih taksativno našteje, in doda, da je verjetno

one time: the grandmother's body that researches the question of female pleasure and problematises sexuality as simply a reproductive function of breastfeeding and birthing, the mother's body that is sexually abused, and the girl's body that suffers from anorexia. This body is thus a sick body, but sickness is, the text claims, merely "a healthy response of a body to the sick environment". For this reason, the body is also a politicised body because the reason for sickness is not to be searched for in the individual, in her inner structure, but rather in the violence of the outside environment that is structured in the overwhelming social relationships, in the hierarchy and dynamics of power between sexes, in reactive and repressive micro-policies, in constant attempts to degrade life and so on. The body is, therefore, an empty page, a canvas onto which images are layered from the outside; gradually but roughly, the environment violently inks itself into it because the body sees all and hears all – and if the one to whom the body belongs won't speak about it, the body will sooner or later start speaking on its own, the mind may insist that everything is alright, but the body screams until it tips over, falls on the ground, collapses. The text thus hints that we must speak up before the body does, but at the same time, the reading of the text can be quite literal – as an incentive to an attentive, mindful reading of the texts of the bodies around us, as well as our own.

The Young Playwright Award

Manca Lipoglavšek for *Freezing*

Explanation:
Freezing is a play about a play, a play within a play – just like Pirandello's *Six Characters in Search of an Author* – and, at the same time, a paraphrase or a free dramatic (or postdramatic) adaptation of Andersen's *The Little Match Girl*, which triggers additional intermedia and intercultural associations, for example, the film by the Finnish director Aki Kaurismäki *The Match Factory Girl* (*Tulitikkutehtaan tyttö*). The

še kakšnega pozabila. Giblujemo se skratka znotraj postdramskega, kjer avtorica uveljavlja izjemno zanimivo, večplastno, neujemljivo in hibridno reinterpetacijo in parafrazo Andersenove pravljice, ki jo postavi v sodobnost, v tukaj in zdaj, vključi avtorico-rapsodinjo, njen lik Deklice in še tri like disfunkcionalne družine: Očeta, Mater in Sina.

Začne se medbesedilno tkanje oziroma vzporedna akcija, ki večinoma poteka na treh ravneh, Oče – Deklica (spolna zloraba), Mati – Sin (incest) in Deklica – Avtorica, ki se jima v nekem trenutku pridruži Deček. Pred dramateso-rapsodinjo, ki začne igro z avtorsko blokado, in seveda pred bralci-gledalci se odvrtijo fragmenti krutih zgodb disfunkcionalne družine in družbe, ki izhajajo iz temeljnega občutka zapuščenosti ter foucaultovskega sveta kaznovanja, zaznavnega in zaznanega že pri Andersenu in njegovi kruti pravljici. Toda to, kar beremo v primeru *Zamrzovanja*, ni pravljica, ampak ogledalo, v katerem se kot pri Shakespearju odslikavajo naša življenja. Avtorica vztrajno šiva zgodbe, jih povezuje med seboj, komentira, zvočno in bralno prekriva drugo z drugo, jih poantira, pospešuje in zavira v avtorski postdramski govorici, ki hkrati gradi in razdira fabulo in spreminja sižejske taktike. Tako ob uporabi lynchevskega suspenza ta nenavadna in ostra igra pritegne bralca v kruti labirint sedanjosti, ki se (tako kot pri Andersenu) izteče v zamrznitve, male in velike smrti.

playwright herself points us towards intermedia in the introduction by clarifying that “the text contains themes, motifs and individual quotes from drama texts”, which she encyclopaedically lists and adds that she probably forgot some. We are, thus, moving within the postdramatic, where the author establishes a compelling, multi-layered, elusive and hybrid reinterpetation and paraphrase of Andersen’s tale that she sets in the present – in the here and now – and includes the Author-rhapsode, her character Girl and three more characters of the dysfunctional family: Father, Mother, Boy (their son).

The intertextual weaving – or parallel actions – begins. These actions predominantly occur on three levels: Father-Girl (sexual abuse), Mother-Boy (incest) and Girl-Author; the latter pair is at one point joined by Boy. In front of the playwright-rhapsode, who begins the play with writer’s block, and, of course, in front of the readers-spectators, fragments of cruel stories from a dysfunctional family and society play out that originate from the fundamental feeling of abandonment and the Foucauldian world of punishment, already perceptible and perceived in Andersen and his cruel fairy tale. But what we read in *Freezing* is not a fairy tale – it is a mirror in which, just like in Shakespeare, our lives are reflected. The playwright persistently sews together stories, links them, comments, overlaps and layers the written and the spoken in the scenes, underlines their points, accelerates and decelerates them using her own postdramatic language, which at the same time builds and destroys the storyline and changes the tactics of the subject. Using the type of suspense we know from David Lynch, she pulls the reader into a cruel labyrinth of the present, which (just like in Andersen) ends in freezing and little and big deaths.



Manca Lipoglavšek,
prejemnica nagrade za mladega
dramatika

Manca Lipoglavšek,
the Young Playwright Award Winner



Foto: Peter Uhan

Šeligova nagrada za najboljšo uprizoritev tekmovalnega programa

Žene v testu

(avtorski projekt po motivih slovenskih ljudskih pesmi)

v režiji Žive Bizovičar, ki je nastala v produkciji Slovenskega narodnega gledališča Drama Ljubljana

Utemeljitev:
Uprizoritev *Žene v testu* v režiji Žive Bizovičar, ki je nastala v produkciji SNG Drama Ljubljana, je izrazito izviren avtorski projekt, ki na doslej neviden način obdeluje slovenske ljudske pesmi. Naboru tako precej znanih kot tudi manj znanih pesmi je skupno to, da osredišča ženske like in jim daje novo mesto v slovenski tradiciji. Podobe žensk, ki jih uokviruje s cikličnostjo, postavi v kontekst časa njihovega nastanka ter ob tem rekonstruira stare rituale in obredja, obenem pa nevsiljivo poudari sodobnost in celo emancipatornost nekaterih motivov in tem.

Materialnost nekdanjega vsakdana izjemno spretno uporablja za izgradnjo svežega in avtentičnega gledališkega jezika. Tega sestavlja zelo širok diapazon izraznih sredstev, ki ga oblikujejo in soustvarjajo vse ustvarjalke in ustvarjalci uprizoritve.

Avtorskemu projektu uspe ustvariti izjemen igralski kolektiv štirih žensk različnih generacij, ki v izjemni skupni igri in podpori odpirajo prostor za prepričljive individualne igralske kreacije.

The Šeligo Award for the best production of the Competition Programme

Wives in Dough

(A project based on Slovenian folk songs)
Directed by Živa Bizovičar and produced by the Slovenian National Theatre Drama Ljubljana

Explanation:
Wives in Dough, directed by Živa Bizovičar and produced by SNT Drama Ljubljana, presents an original approach to Slovenian folk songs. The common thread of the selection of some popular but also some lesser-known songs is their focus on female characters. These characters are given a new position in the Slovenian tradition. The images of women, framed by a cyclical approach, are contextualised within the time when they were created and with that, the project reconstructs old rituals and ceremonies and at the same time unobtrusively underlines modernity and even the emancipatory aspect of certain motifs and themes.

[Bizovičar] uses the materiality of the past everyday life very cleverly to build a fresh and authentic theatre language. It is made up of a very broad range of expressive means, co-created and shaped by all the creators of the production.

The production succeeds in creating an exceptional acting collective of four women from different generations who in an outstanding ensemble act and support an open space for convincing individual acting creations.

Iz uprizoritve *Žene v testu*, Šeligova nagrada za najboljšo uprizoritev tekmovalnega programa

From the performance *Wives in Dough*, the Šeligo Award for the Best Production of the Competition Programme

Nagrada Tedna slovenske drame za najboljšo igralko

Zvezdana Mlakar

za vlogo Tazimske v uprizoritvi *Žene v testu* v režiji Žive Bizovičar, ki je nastala v produkciji SNG Drama Ljubljana.

Utemeljitev: Zvezdana Mlakar v uprizoritvi *Žene v testu* v režiji Žive Bizovičar ustvari pretresljiv lik Tazimske, ki najizraziteje zagotavlja prisotnost tradicionalnih znanj in modrosti, obenem pa vzdržuje sodoben igralski izraz. S tem uprizarja izjemno kompleksno in ambivalentno žensko identiteto, ki gre veliko globlje od stereotipnih branj figur stark v folklorni imaginaciji ter se ne izogiba izražanju krutosti, jeze in upora. V uprizoritvi, ki temelji na kolektivni igri, ima Zvezdana Mlakar izvrstne partnerke, v zaključku pa prav ona uprizoritvi podeli posebno težo in ostrino.

Nagrada Tedna slovenske drame za najboljšega igralca

Gregor Zorc

za vlogo v uprizoritvi *Pravljice našega otroštva* v režiji Jerneja Lorencija, ki je nastala v produkciji Prešernovega gledališča Kranj in SNG Nova Gorica.

Utemeljitev: Gregor Zorc v uprizoritvi *Pravljice našega otroštva* suvereno izkorišča prostor, ki mu ga daje gledališka forma, v kateri je igralec tudi sam svoj dramatik, dramaturg in režiser. Znano pravljico interpretira z nepričakovanega zornega kota. Še zlasti

The Week of Slovenian Drama Best Actress Award

Zvezdana Mlakar

for her role of The Winter-She in the production *Wives in Dough*, directed by Živa Bizovičar and produced by SNT Drama Ljubljana

Explanation: In *Wives in Dough*, Zvezdana Mlakar creates a touching character of The Winter-She, which most distinctly guarantees the presence of traditional knowledge and wisdom, and at the same time maintains the modern acting expression. With this, she stages an exceptionally complex and ambivalent female identity, which goes much deeper than the stereotypical readings of the old woman trope in the folkloric imagination and doesn't eschew the expression of cruelty, anger and rebellion. Within the production based on collective acting, Zvezdana Mlakar has excellent partners, but, in the end, she is the one providing special gravitas and sharpness to the production.

The Week of Slovenian Drama Best Actor Award

Gregor Zorc

for his role in *The Tales of Our Childhood* directed by Jernej Lorenci and produced by the Prešeren Theatre Kranj and the SNT Nova Gorica

Explanation: In *The Tales of Our Childhood*, Gregor Zorc sovereignly uses the space provided by the theatre form in which the actor is also a playwright, dramaturg and director. He interprets a well-known tale from an unexpected angle. But he is particularly inventive in the narration of personal stories with the taste, measure and genre distance



Zvezdana Mlakar, nagrada Tedna slovenske drame za najboljšo igralko

Zvezdana Mlakar, the Week of Slovenian Drama Best Actress Award



Gregor Zorc,
nagrada Tedna slovenske drame za
najboljšega igralca

Gregor Zorc,
the Week of Slovenian Drama Best
Actor Award

inventiven pa je s pripovedmi osebnih zgodb, ki z okusom, mero in žanrsko distanco presegajo podajanje osebne izkušnje ter ustvarjajo prepričljive in pretresljive gledališke trenutke. V uprizoritev vnaša živost in izvrstnost pripovedovalske umetnosti, obenem je izvrsten partner svojim igralskim kolegicam in kolegom.

**Posebna nagrada
Tedna slovenske
drame za učinkovit
uprizoritveni postopek**

Usedline

(Katarina Morano)

v režiji Žige Divjaka, ki je nastala v produkciji Mestnega gledališča ljubljanskega.

Utemeljitev:
Uprizoritev *Usedline* Katarine Morano v režiji Žige Divjaka in produkciji Mestnega gledališča ljubljanskega sopostavlja natančno orkestrirano govorno izvedbo besedila in mizanscensko akcijo v gledališkem prostoru. Na eni strani imamo precizno ritmizirano in komponirano govorno partituro, na drugi pa premišljeno spreminjanje odrskega prostora iz scenografskega hiperrealizma v simbolno pomenljiv prazen prostor. Ti dve strani, komplementarni ravno v svoji različnosti, skupaj s celotno ustvarjalno ekipo oblikuje predan igralski kolektiv.

**Nagrada po izboru
občinstva**

Usedline

(Katarina Morano)
v režiji Žige Divjaka, ki je nastala v produkciji Mestnega gledališča ljubljanskega.

Uprizoritev je prejela povprečno oceno 4,930.

that go beyond the presentation of personal experience and create convincing and shattering theatre moments. He brings vivacity and excellence to the art of narration into the production and is at the same time an excellent partner to his acting colleagues.

**The Week of Slovenian
Drama Special Jury
Award for efficient
staging procedure**

Sediments

(Katarina Morano)

Directed by Žiga Divjak and produced by the Ljubljana City Theatre

Explanation:
Katarina Morano's *Sediments*, juxtaposes the precisely orchestrated spoken performance of the text and the stage action in theatre space. On the one side, we have the precisely rhythmicised and composed speaking score and, on the other, a thoughtful changing of the stage space from the stage design hyper-realism into a symbolically meaningful empty space. These two sides, complementary in their very differences, created, together with the entire creative team, a dedicated cast.

Audience Award

Sediments

(Katarina Morano)
Directed by Žiga Divjak and produced by the Ljubljana City Theatre

The production received an average rating of 4.930.



Foto: Peter Glodan/MGL

Iz uprizoritve *Usedline*, posebna nagrada Tedna slovenske drame za učinkovit uprizoritveni postopek in nagrada občinstva za najboljšo uprizoritev

From the performance *Sediments, The Week of Slovenian Drama* Special Jury Award for efficient staging procedure and the Audience Award for the Best Production

Grün-Filipičevo priznanje za dosežke v slovenski dramaturgiji

Mojca Kreft

Utemeljitev:

Mojca Kreft je dramaturginja v pravem in najširšem pomenu te besede. Svojo ustvarjalnost in posebno energijo je v svoji dolgoletni in bogati karieri posvečala široki paleti gledališč, na začetku svoje poklicne poti tudi enemu najbolj pronicljivih eksperimentalnih gledališč sedemdesetih let 20. stoletja, gledališču Pekarna, v katerem je bila najtesnejša sodelavka Petra Božiča, Iva Svetine in Lada Kralja ter je bila med drugim dramaturginja dveh pomembnih uprizoritev, ki sta v mnogočem spremenili geografijo slovenskega in jugoslovanskega gledališča: *Tako tako* Mirka Kovača v režiji Ljubiše Ristića in *Jaz sem gospa Marija* Petra Božiča in Pavleta Zidarja v režiji Boštjana Vrhovca. Svojo pot je nadaljevala v Mestnem gledališču ljubljanskem, ko ga je vodil legendarni dramaturg Lojze Filipič, po čigar smrti je prevzela velik del dramaturških nalog, ter v sedemdesetih in osemdesetih letih v družbi Bojana Štiha, Marka Slodnjaka, Ervina Fritza, Zlatka Šugmana in drugih sooblikovala in pogosto tudi vodila umetniško podobo Mestnega gledališča. V tem času je sodelovala z vodilnimi režiserji, imeni, kot so Mile Korun, Janez Pipan, Franci Križaj, Žarko Petan in Dušan Jovanović, ter soustvarila vrsto odmevnih in nagrajenih uprizoritev. Svoje delovanje v tem gledališču je kronala s knjigo 35 let MGL, obsežno monografijo, ki jo je zasnovala in uredila. Ustvarjalno pot je Mojca Kreft med letoma 1989 in 1999 nadaljevala kot umetniška vodja v Lutkovnem gledališču Ljubljana. V njenem obdobju se je gledališče izjemno uveljavilo, uvedla je vrsto pomembnih premikov, tudi v mednarodni prostor, obogatila ansambel z diplomanti AGRFT in sodelovala z izjemno kvalitetnim spektrom režiserk in režiserjev: Meta Hočevar, Barbara Hieng

The Grün-Filipič Award for the achievements in Slovenian dramaturgy

Mojca Kreft

Explanation:

Mojca Kreft is a dramaturg in the truest and broadest sense of this word. Over her long career, she bestowed her creativity and special energy to a broad range of theatres, including, at the beginning of her career, to one of the most avant-garde experimental theatres of the 1970s, the Pekarna Theatre. There, she was the closest collaborator of Peter Božič, Ivo Svetina and Lado Kralj and was, among other things, the dramaturg of the two important productions that in many ways changed the geography of the Slovenian and Yugoslav theatre: *So so (Tako tako)*, written by Mirko Kovač and directed by Ljubiša Ristić, and *I am Mrs. Marija (Jaz sem gospa Marija)*, written by Peter Božič and Pavle Zidar and directed by Boštjan Vrhovec. She continued at the Ljubljana City Theatre when it was led by the legendary dramaturg Lojze Filipič, after whose death she took over a large part of the dramaturgical tasks. In the 1970s and the 1980s – together with Bojan Štih, Marko Slodnjak, Ervin Fritz, Zlatko Šugman and others – she co-created and often envisioned the artistic image of the Ljubljana City Theatre. During that time, she worked with several leading directors, for example, Mile Korun, Janez Pipan, Franci Križaj, Žarko Petan and Dušan Jovanović, and co-created a series of resonating and acclaimed productions. She crowned her work in the Ljubljana City Theatre with the book *35 Years of MGL (35 let MGL)*, an extensive monography, which she conceived and edited.

Between 1989 and 1999, Mojca Kreft continued her creative path as the artistic director at the Ljubljana Puppet Theatre. Under her leadership, the theatre gained prominence and implemented some important shifts, including opening into the international space, she strengthened the



Foto: Aleš Kozar

Mojca Kreft,
prejemnica Grün-Filipičevega
priznanja za dosežke
v slovenski dramaturgiji

Mojca Kreft,
The Grün-Filipič Award for the
achievements in Slovenian
dramaturgy

Samobor, Mile Korun, Svetlana Makarovič,
Vinko Möderndorfer.

Njeno dragoceno, poglobljeno in vztrajno raziskovalno in uredniško delo je v obdobju od 2001 do 2009, ko je delovala kot kustosinja Slovenskega gledališkega muzeja in tesna sodelavka direktorja Iva Svetine, obrodilo bogate sadove, med drugim je pripravila pomembne razstave in monografije. Po upokojitvi je svoje delo nadaljevala na dveh odgovornih položajih, najprej kot umetniška vodja Šentjakobskega gledališča, pred kratkim pa kot v. d. direktorice Slovenskega gledališkega inštituta.

Če strnemo njeno profesionalno pot, v celoti posvečeno različnim utelešenjem gledališča, primarno seveda dramaturgiji: na Filozofski fakulteti v Ljubljani je študirala slovenščino in etnologijo, po dveh letih študija je vzporedno vpisala dramaturgijo na Akademiji za gledališče, radio, film in televizijo, kjer je leta 1975 diplomirala. Bila je dramaturginja (in večkrat v. d. umetniške vodje) v Mestnem gledališču ljubljanskem (1975–1987), dramaturginja v Drami SNG Maribor (1987–1989), umetniška vodja (1989–1999) in dramaturginja (2000) v Lutkovnem gledališču Ljubljana, zatem je od leta 2001 do leta 2009 kot kustosinja vodila zvočni arhiv v Slovenskem gledališkem muzeju, kjer je dobila strokovni naziv muzejska svetovalka, leta 2020 je postala umetniška vodja v Šentjakobskem gledališču Ljubljana, leta 2022 pa v. d. direktorice Slovenskega gledališkega inštituta.

Kot dramaturginja posameznih uprizoritev in avtorica esejev je sodelovala z večino slovenskih poklicnih gledališč (Drama SNG Maribor, SLG Celje, SNG Drama Ljubljana, SNG Nova Gorica, SSG Trst) in eksperimentalnih gledališč (Akademijski studio, Eksperimentalno gledališče Glej, Eksperimentalni oder Škofja Loka, Gledališče Pekarna, UD Stara steklarska Ptuj), določen čas pa tudi s Šentjakobskim gledališčem v Ljubljani.

Mojca Kreft je bila selektorica Tedna slovenske drame (1984) in mednarodnega bienalnega festivala Zlata paličica (2005 in 2007) ter članica številnih strokovnih žirij na področju scenskih umetnosti. V različnih strokovnih publikacijah je objavila številne prispevke; z razpravami

ensemble with UL AGRFT graduates and worked with a range of directors of exceptional quality: Meta Hočevar, Barbara Hieng Samobor, Mile Korun, Svetlana Makarovič, Vinko Möderndorfer.

Between 2001 and 2009, when she worked as a curator of the Slovenian Theatre Museum and was a close collaborator of the director Ivo Svetina, her valuable, thorough and persistent research and editing work brought abundant results. Among other things, she prepared important exhibitions and monographs. After retirement, she continued in two responsible positions, first, she was the artistic director of the Šentjakob Theatre and, recently, the acting director of the Slovenian Theatre Institute.

To summarise her professional career, which she fully dedicated to the different embodiments of theatre, primarily dramaturgy, of course: she studied Slovenian language and ethnology at the UL Faculty of Arts, and after two years, she enrolled in a parallel study of dramaturgy at the UL AGRFT where she graduated in 1975. She was a dramaturg (and several times an acting artistic director) at the Ljubljana City Theatre (1975–1978), a dramaturg at the Drama SNT Maribor (1987–1979), artistic director (1989–1999) and dramaturg (2000) at the Ljubljana Puppet Theatre, then she was in charge of the sound archive at the Slovenian Theatre Museum where she earned the title of a museum councillor, in 2020 she became the artistic director of the Šentjakob Theatre and in 2022 the acting director of the Slovenian Theatre Institute.

As a dramaturg and the authors of essays she has collaborated with most Slovenian professional theatres (Drama SNT Maribor, Celje City Theatre, SNT Drama Ljubljana, SNT Nova Gorica, Slovene Permanent Theatre in Trieste) and experimental theatres (Academic Studio, Glej Experimental Theatre, Škofja Loka Experimental Stage, Pekarna Theatre, UD Stara steklarska Ptuj) and, for a while with the Šentjakob Theatre in Ljubljana.

Mojca Kreft was the selector for the Week of Slovenian Drama (1984) and the international biennial festival Golden Stick (2005 and 2007), and a member of many expert juries in performing arts. She has

o gledališču in dramatiki je vrsto let sodelovala z Radiem Slovenija. Med njenimi uredniškimi deli omenimo samo nekatere: monografijo *Oresteja '68* (2008), monografijo *Franci Križaj: v varnem pristanu ustvarjalnega nemira (gledališka vinjeta)* (2017) in monografijo, ki jo je uredila o dramatiku Ivanu Mraku (2007).

Tako se je s svojim opusom in bogatim delovanjem, omenili smo samo vrhove njenega dela, zapisala v zgodovino gledališča kot ustvarjalka, ki z delom in osebnostjo v mnogočem prerašča dramaturško delovanje, hkrati in predvsem pa je prava in velika gledališka oseba in osebnost. Grün-Filipičevo priznanje Mojci Kreft za dosežke v slovenski dramaturgiji je zato za člane žirije poklon spoštovani kolegici, ki je v mnogočem vzor mlajšim generacijam ustvarjalcev in raziskovalcev na področju slovenske dramaturgije in gledališča.

published in numerous professional journals and contributed essays about theatre and drama to Radio Slovenia for years. Let us just mention some of the books she wrote or edited: *Franci Križaj: v varnem pristanu ustvarjalnega nemira (gledališka vinjeta)* (2017) which Kreft wrote on director Franci Križaj, the monographs on Ivan Mrak (2007) and *Oresteia '68* that she edited.

With her rich body of work – and we have only mentioned the highlights – Kreft has entered the history of theatre as a creator who with her work and personality in many ways reaches beyond the dramaturgical activity, and is, at the same time a true, grand theatre person and personality. The members of the jury thus consider presenting the Grün-Filipič Award to Mojca Kreft for her achievements in Slovenian dramaturgy a tribute to our respected colleague who is, in many aspects, a role model for younger generations of creators and researchers in the field of Slovenian dramaturgy and theatre.

**Mejniki in
nagrajenci**

**Milestones
and Award
Winners**

Teden slovenske drame je osrednji festival uprizoritev slovenskih dramskih besedil, ki ga vsako leto s podporo Ministrstva za kulturo RS in Mestne občine Kranj organizira Prešernovo gledališče. Festival spodbuja uprizarjanje nacionalne dramatike, njeno ustvarjanje in promocijo ter uprizarjanje v tujini. Pri tem sodeluje z gledališči in gledališkimi inštituti doma in po svetu. Pomemben prispevek k spodbujanju nastajanja slovenske dramatike so vsakoletne delavnice dramskega pisanja, ki jih vodijo ugledni slovenski in tuji dramatik, bralne uprizoritve in predstavitve nominiranih dram ter sodelovanje z Akademijo za gledališče, radio, film in televizijo, Slovenskim gledališkim inštitutom in Filozofsko fakulteto Univerze v Ljubljani.

Pomembnejši mejniki

1971 prvi Teden slovenske drame v Kranju (1955, 1963 in 1964 so bili Tedni slovenske dramatike v Celju)	2004 začetek vsakoletnih delavnic dramskega pisanja	2016 v sodelovanju z Društvom gledaliških kritikov in teatrologov Slovenije je prvič podeljena nagrada Vladimirja Kralja
1979 prvič sta podeljena nagrada Slavka Gruma za najboljše izvorno dramsko besedilo in Grün-Filipičevo priznanje za dosežke v dramaturgiji	2006 prvič je podeljena nagrada občinstva za najboljšo predstavo	2019 izvedena je prva rezidenčna delavnica dramskega pisanja
1999 prvič je podeljena velika nagrada	2007 Dnevi nominirancev ponujajo poglobljen pogled na nova besedila	2020 zaradi epidemije covid-19 je odpovedan jubilejni 50. Teden slovenske drame
2003 začetek bralnih uprizoritev besedil, nominiranih za nagrado Slavka Gruma	2009 TSD se poveže s slovenskim centrom Mednarodnega gledališkega inštituta ITI pri promociji slovenske dramatike v tujini	2021 51. Teden slovenske drame je izveden v izrednem, novembrskem terminu; prvič sta podeljeni nagradi za najboljšo igralko in igralca ter posebna nagrada po presoji žirije
2004 nagrada za najboljšo uprizoritev dobi ime po preminulem dramatik Rudiju Šeligu	2011 TSD skupaj s sorodnimi festivali pripravi pobudo za zvezo festivalov novonastale dramatike	2023 prvič je organiziran dan nominirancev za nagrado za mladega dramatika
	2012 prvič je razpisana nagrada za mladega dramatika	

53 let festivala

Prejemniki nagrade Slavka Gruma	1993 Evald Flisar: Kaj pa Leonardo?	2009 Žanina Mirčevska: Konec Atlasa Simona Semenič: 5fantkov.si	2022 Katarina Morano: Usedline
1979 Dane Zajc: Voranc	1994 Dušan Jovanović: Antigona	2010 Ivo Prijatelj: Totenbirt Simona Semenič: 24ur Ivo Svetina: Grobnica za Pekarno	2023 Anja Novak Anjuta: Tekst telesa
1980 Dušan Jovanović: Karamazovi	1995 Drago Jančar: Halštat	2011 Matjaž Zupančič: Shocking Shopping	Prejemniki nagrade za mladega dramatika
1981 Rudi Šeligo: Svatba	1997 Ivo Svetina: Tako je umrl Zaratuštra	2012 Vinko Möderndorfer: Vaje za tesnobo	2013 Vesna Hauschild: Inventura Tibor Hrs Pandur: Sen 59
1982 Drago Jančar: Disident Arnož in njegovi	1998 Matjaž Zupančič: Vladimir	2013 Evald Flisar: Komedija o koncu sveta	2014 Tjaša Mislej: Panj
1983 Dominik Smole: Zlata čeveljčka	1999 Zdenko Kodrič: Vlaku čez jezero	2014 Vinko Möderndorfer: Evropa	2015 Katja Markič: Ptice selivke
1984 Tone Partljič: Moj ata, socialistični kulak Rudi Šeligo: Ana	2000 Rok Vilčnik – rokgre: To	2015 Simona Semenič: sedem kuharic, štirje soldati in tri sofijske	2016 Pia Vatovec: Zimske radosti
1985 Drago Jančar: Veliki briljantni valček	2001 Zoran Hočevar: 'M te ubu! Matjaž Zupančič: Goli pianist ali Mala nočna muzika	2016 Rok Vilčnik – rokgre: Ljudski demokratični cirkus Sakešvili	2017 Nika Švab: Ujeti trenutek
1986 Dane Zajc: Kalevala	2002 O. J. Traven: Ekshibicionist	2017 Simona Hamer: Razglednice ali Strah je od znotraj votel, od zunaj pa ga nič ni	2018 Maša Pelko: Kraljevi otroci
1987 Jože Snoj: Gabrijel in Mihael Ivo Svetina: Biljard na Capriju	2003 Matjaž Zupančič: Hodnik	2018 Vinko Möderndorfer: Romeo in Julija sta bila begunca	2019 Ana Obreza: Iskalci zlata
1988 Sergej Verč: Evangelij po Judi	2004 Evald Flisar: Nora Nora	2019 Nejc Gazvoda: Tih vdih	2020 Varja Hrvat: Vse se je začelo z golažem iz zajčkov
1989 Drago Jančar: Zalezujoč Godota	2005 Matjaž Briški: Križ	2020 Tjaša Mislej: Naše skladišče	2021 Nina Kuclar Stiković: Jutri je v sanjah izgledal drugače
1990 Dušan Jovanović: Zid, jezero	2006 Matjaž Zupančič: Razred	2021 Maja Šorli: Tega okusa še niste poskusili	2022 Ela Božič: Interpretacija Sanje
1991 Milan Jesih: En sam dotik	2007 Dragica Potočnjak: Za naše mlade dame		2023 Manca Lipoglavšek: Zamrzovanje
1992 Ivo Svetina: Vrtovi in golobica	2008 Rok Vilčnik – rokgre: Smeti na luni		

Prejemniki Grün-Filipičevega priznanja	2019 dramaturginja Darja Dominkuš	2006 Ep o Gilgamešu (dramatizacija Nebojša Pop-Tasić) R: Jernej Lorenci Slovensko mladinsko gledališče	2014 Avtorski projekt: 25.671 R: Oliver Frljič Prešernovo gledališče Kranj	2023 Avtorski projekt po motivih slovenskih ljudskih pesmi: Žene v testu R: Živa Bizovičar SNG Drama Ljubljana	2022 Benjamin Krnetič Nina Rajič Kranjac in ekipa ustvarjalcev: Solo Slovensko mladinsko gledališče in Maska Ljubljana	2008 Iztok Mlakar (po Molièrovih motivih): Douhtar pod mus! Gledališče Koper in SNG Nova Gorica	2016 Tjaša Ferme: Divji otrok v mestu/Wild Child in the City PopUpTheatrics & The Secret Theatre, New York, ZDA
1979 dramaturški oddelek SLG Celje	2021 dramaturg Milan Ramšak Marković	2007 Iztok Lovrić in Gregor Strniša: Mnemosyne R: Iztok Lovrić Gledališče Glej	2015 Simona Semenič: 1981 R: Nina Rajič Kranjac Gledališka skupina mladih/AGRFT in Gledališče Glej	Nagrada za najboljšo igralko Tedna slovenske drame	2023 Gregor Zorc Avtorski projekt: Pravljice našega otročstva Prešernovo gledališče Kranj in SNG Nova Gorica	2009 Branko Završan: Solistika Društvo Familija in Mestno gledališče ljubljansko	2017 Nik Škrlec in ekipa: Naj gre vse v π ali kako sem si zapomnil 3141 decimalk Zavod k. g. – Tovarna predstav, UL AGRFT in Zavod Margareta Schwarzwald
1982 dramaturški oddelek Drama SNG Maribor	2023 dramaturginja Mojca Kreft	2008 Ivan Cankar: Romantične duše R: Sebastijan Horvat SNG Drama Ljubljana	2016 Ivan Cankar: Hlapci R: Sebastijan Horvat Slovensko stalno gledališče Trst	2021 Doroteja Nadrah Oče Romuald/ Lovrenc Marušič: Škofjeloški pasijon Prešernovo gledališče Kranj in Mestno gledališče Ptuj	Posebna nagrada Tedna slovenske drame	2010 Svetlana Makarovič in Janja Majzelj: Krizantema na klavirju Slovensko mladinsko gledališče	2018 Avtorski projekt: Stenica Prešernovo gledališče Kranj in Mestno gledališče Ptuj
1985 dramaturški oddelek SMG	Prejemniki velike oziroma Šeligove nagrade	2009 Andrej Hieng: Osvajalec R: Dušan Jovanović SNG Drama Ljubljana	2017 Republika Slovenija Slovensko mladinsko gledališče in Maska Ljubljana	2022 Marjuta Slamič Simona Semenič: jerebika, štrudelj, ples pa še kaj SNG Nova Gorica in Slovensko mladinsko gledališče	2011 Ivan Cankar (Blaise Pascal, Étienne de la Boétie, G. W. F. Hegel, Louis Althusser): Hlapci/ Komentirana izdaja Anton Podbevšek Teater in Prešernovo gledališče Kranj	2019 Simona Semenič: še ni naslova Slovensko mladinsko gledališče	2021 Oče Romuald/ Lovrenc Marušič: Škofjeloški pasijon Prešernovo gledališče Kranj in Mestno gledališče Ptuj
1988 dramaturški oddelek SMG	1999 Sebastijan Horvat in Primož Vitez: Ion R: Sebastijan Horvat E. P. I. Center Ljubljana in Drama SNG Maribor	2010 Vinko Möderndorfer: Lep dan za umret R: Vinko Möderndorfer Prešernovo gledališče Kranj	2018 Avtorski projekt: Stenica R: Jernej Lorenci Prešernovo gledališče Kranj in Mestno gledališče Ptuj	2023 Zvezdana Mlakar Avtorski projekt po motivih slovenskih ljudskih pesmi: Žene v testu SNG Drama Ljubljana	2022 Uprizoritev Under construction Gledališče Glej	2012 Simona Semenič: zgodba o nekem slastnem truflu ali gostija ali kako so se roman abramovič, lik janša, štiriindvajsetletna julia kristeva, simona semenič in inicialki z. i. znašli v oblaku tobačnega dima Zavod Imaginarni	2022 Andrej Inkret: In stoletje bo zardelo. Primer Kocbek Anton Podbevšek Teater in SNG Nova Gorica, v sodelovanju s Cankarjevim domom in Galerijo Božidar Jakac, Kostanjevica na Krki
1991 dramaturški oddelek Prešernovega gledališča Kranj	2000 Matjaž Zupančič: Vladimir R: Matjaž Zupančič SNG Drama Ljubljana	2011 Ivan Cankar (Blaise Pascal, Étienne de la Boétie, G. W. F. Hegel, Louis Althusser): Hlapci/ Komentirana izdaja R: Matjaž Berger Anton Podbevšek Teater in Prešernovo gledališče Kranj	2019 Simona Semenič: še ni naslova R: Tomi Janežič Slovensko mladinsko gledališče	2021 Oče Romuald/ Lovrenc Marušič: Škofjeloški pasijon R: Jernej Lorenci Prešernovo gledališče Kranj in Mestno gledališče Ptuj	2023 Uprizoritev Usedline Mestno gledališče ljubljansko	2013 Simona Hamer: Kladivo ali pinceta? KD Integrali in Gledališče Glej	2023 Katarina Morano: Usedline Mestno gledališče ljubljansko
1991 dramaturški oddelek SMG	2000 Anton Tomaž Linhart: Ta veseli dan ali Matiček se bo uoženu R: Vito Taufer Slovensko stalno gledališče Trst	2012 Simona Semenič: zgodba o nekem slastnem truflu ali gostija ali kako so se roman abramovič, lik janša, štiriindvajsetletna julia kristeva, simona semenič in inicialki z. i. znašli v oblaku tobačnega dima R: Primož Ekart Zavod Imaginarni	2021 Oče Romuald/ Lovrenc Marušič: Škofjeloški pasijon R: Jernej Lorenci Prešernovo gledališče Kranj in Mestno gledališče Ptuj	Nagrada za najboljšega igralca Tedna slovenske drame	2022 Prejemniki nagrade občinstva za najboljšo predstavo	2014 Avtorski projekt: Robinson Lutkovno gledališče Ljubljana	2015 Evald Flisar: Vzemi me v roke/Take Me in Your Hands Banya Tree Productions, Mumbaj, Indija
2000 dramaturginja Marinka Postrak	2001 Anton Tomaž Linhart: Ta veseli dan ali Matiček se ženi R: Vito Taufer Lutkovno gledališče Ljubljana	2013 Miha Nemec in Nejc Valenti: Rokovnjači R: Miha Nemec SNG Nova Gorica in Prešernovo gledališče Kranj	2022 Nina Rajič Kranjac in ekipa ustvarjalcev: Solo R: Nina Rajič Kranjac Slovensko mladinsko gledališče in Maska Ljubljana	2021 Blaž Setnikar Oče Romuald/ Lovrenc Marušič: Škofjeloški pasijon Prešernovo gledališče Kranj in Mestno gledališče Ptuj	2006 Boris Kopal in Sergej Verč: Zafrkon KUD Pod topoli		
2003 dramaturginja Diana Koloini	2003 Anton Tomaž Linhart: Ta veseli dan ali Matiček se ženi R: Vito Taufer Lutkovno gledališče Ljubljana				2007 Iztok Lovrić in Gregor Strniša: Mnemosyne Gledališče Glej		
2005 dramaturginja Alja Predan	2004 Dominik Smole: Krst pri Savici R: Meta Hočevar SNG Drama Ljubljana						
2007 dramaturg Nebojša Pop-Tasić	2005 Matjaž Zupančič: Hodnik R: Matjaž Zupančič SNG Drama Ljubljana						
2009 dramaturginja Mojca Kranjc							
2011 dramaturginja in teoretičarka Eda Čufer							
2013 dramaturg Vili Ravnjak							
2015 dramaturg in kritik Vasja Predan							
2017 dramaturg, teatrolog in esejist Tomaž Toporišič							

The Week of Slovenian Drama is the central festival for showcasing Slovenian plays, organised annually by Prešeren Theatre Kranj with the support of the Ministry of Culture of the Republic of Slovenia and the City of Kranj. It encourages the staging of performances of national drama as well as its production, promotion and presentation abroad. To achieve that, the festival cooperates with Slovenian and international theatres and theatre institutes. Important contributions to the encouragement of creating Slovenian drama are annual playwriting workshops, mentored by renowned Slovenian and foreign playwrights, reading performances and presentations of the nominated plays and cooperation with the Slovenian Theatre Institute, the Academy of Theatre, Radio, Film and Television and the Faculty of Arts, both of the University of Ljubljana.

Milestones

1971 the first Week of Slovenian Drama in Kranj (the Week of Slovenian Drama was organised in Celje in 1955, 1963 and 1954)

1979 the first Slavko Grum Award for the best new Slovenian play and the first Grün-Filipič Award for the achievements in Slovenian dramaturgy

1999 the first Grand Prix for the best performance awarded

2003 the beginning of reading performances of the plays nominated for the Slavko Grum Award

2004 the Grand Prix renamed after the recently deceased playwright Rudi Šeligo

2004 the beginning of the annual playwriting workshops

2006 the first Audience Award given

2007 the Day of the Nominees offers an in-depth view of the new texts

2009 the Week of Slovenian Drama and the Slovenian Centre ITI join forces to promote Slovenian drama abroad

2011 the Week of Slovenian drama and its partner festivals prepare an initiative for a festival association for new drama

2012 the first Young Playwright Award

2016 in cooperation with the Association of Theatre Critics and Researchers of Slovenia the Vladimir Kralj Award is given for the first time

2019 the first playwriting residency takes place

2020 the 50th Week of Slovenian Drama is cancelled because of the coronavirus pandemic

2021 the 51st Week of Slovenian Drama takes place in November, outside of its regular schedule; the awards for the Best Actor and Actress and the Special Jury Award are presented for the first time

2023 the Day of the Nominees for the Young Playwright Award is organised for the first time

53 Years of the Festival

The Slavko Grum Award Winners

1979 Dane Zajc: Voranc

1980 Dušan Jovanović: The Karamazovs

1981 Rudi Šeligo: The Wedding

1982 Drago Jančar: Dissident Arnož and his People

1983 Dominik Smole: Little Golden Shoes

1984 Tone Partljič: My Dad, the Socialist Kulak Rudi Šeligo: Ana

1985 Drago Jančar: The Great Brilliant Waltz

1986 Dane Zajc: The Kalevala

1987 Jože Snoj: Gabriel and Michael Ivo Svetina: Billiard on Capri

1988 Sergej Verč: The Gospel according to Judas

1989 Drago Jančar: Stakeout at Godot's

1990 Dušan Jovanović: The Lake, the Wall

1991 Milan Jesih: A Single Touch

1992 Ivo Svetina: The Gardens and the Dove

1993 Evlad Flisar: What About Leonardo?

1994 Dušan Jovanović: Antigone

1995 Drago Jančar: Hallstadt

1997 Ivo Svetina: Thus Died Zaratustra

1998 Matjaž Zupančič: Vladimir

1999 Zdenko Kodrič: Train Across the Lake

2000 Rok Vilčnik – rokgre: That!

2001 Zoran Hočevar: I'll Kill You! Matjaž Zupančič: The Naked Pianist or A Little Night music

2002 O. J. Traven: The Exhibitionist

2003 Matjaž Zupančič: The Corridor

2004 Evald Flisar: Nora Nora

2005 Matjaž Briški: The Cross

2006 Matjaž Zupančič: The Class

2007 Dragica Potočnjak: For Our Young Ladies

2008 Rok Vilčnik – rokgre: Garbage on the Moon

2009 Žanina Mirčevska: The End of the Atlas Simona Semenič: 5boys.si

2010 Ivo Prijatelj: Totenbirt Simona Semenič: 24hours Ivo Svetina: A Tomb for the Pekarna

2011 Matjaž Zupančič: Shocking Shopping

2012 Vinko Möderndorfer: Exercises in Anxiety

2013 Evald Flisar: The Comedy About the End of the World

2014 Vinko Möderndorfer: Europe

2015 Simona Semenič: seven cooks, four soldiers and three sophias

2016 Rok Vilčnik – rokgre: The Sakeshvili Democratic People's Circus

2017 Simona Hamer: Postcards or Fear is Hollow on the Inside and Empty on the Outside

2018 Vinko Möderndorfer: Romeo and Juliet were Refugees

2019 Nejc Gazvoda: A Silent Breath

2020 Tjaša Mislej: Our Warehouse

2021 Maja Šorli: A Taste You Haven't Tried Before

2022 Katarina Morano: Sediments

2023 Anja Novak Anjuta: The Text of the Body

Young Playwright Award Winners

2013 Vesna Hauschild: Inventory Tibor Hrs Pandur: Dream 59

2014 Tjaša Mislej: A Beehive

2015 Katja Markič: Migratory Birds

2016 Pia Vatovec: Winter Joys

2017 Nika Švab: A Moment Caught

2018 Maša Pelko: The King's Children

2019 Ana Obreza: The Gold Prospectors

2020 Varja Hrvatini: It All Began With Rabbit Soup

2021 Nina Kuclar Stiković: Tomorrow Seemed Different in My Dreams

2022 Ela Božič: The Interpretation of Sanja

2023
Manca Lipoglavšek:
Freezing

The Grün-Filipič Award Winners

1979
dramaturgy department
Celje City Theatre

1982
dramaturgy department
SNT Drama Maribor

1985
dramaturgy department
Mladinsko Theatre

1988
dramaturgy department
Mladinsko Theatre

1991
dramaturgy department
Prešeren Theatre Kranj

1991
dramaturgy department
Mladinsko Theatre

2000
Dramaturg Marinka
Postrak

2003
Dramaturg Diana Koloini

2005
Dramaturg Alja Predan

2007
Dramaturg Nebojša Pop
Tasić

2009
Dramaturg Mojca Kranjc

2011
Dramaturg and theorist
Eda Čufer

2013
Dramaturg Vili Ravnjak

2015
Dramaturg and critic
Vasja Predan

2017
Dramaturg, theatre
researcher and author
Tomaž Toporišič

2019
Dramaturg Darja
Dominkuš

2021
Dramaturg Milan Ramšak
Marković

2023
Dramaturg Mojca Kreft

The Grand Prix or the Šeligo Award Winners

1999
Sebastijan Horvat and
Primož Vitez: Ion
D: Sebastijan Horvat
E. P. I. Center Ljubljana
and Drama SNT Maribor

2000
Matjaž Zupančič: Vladimir
D: Matjaž Zupančič
SNT Drama Ljubljana

2001
Anton Tomaž Linhart: This
Happy Day or Matiček is
Getting Married
D: Vito Taufer
Slovene Permanent
Theatre in Trieste

2002
Anton Tomaž Linhart:
Micka the Mayor's
Daughter
D: Vito Taufer
Prešeren Theatre Kranj

2003
Anton Tomaž Linhart: The
Follies of a Day or the
Marriage of Matiček
D: Vito Taufer
Ljubljana Puppet Theatre

2004
Dominik Smole: The
Baptism at the Savica
D: Meta Hočevar
SNT Drama Ljubljana

2005
Matjaž Zupančič: The
Corridor
D: Matjaž Zupančič
SNT Drama Ljubljana

2006
The Epic of Gilgamesh
(dramatised by Nebojša
Pop Tasić)
D: Jernej Lorenci
Mladinsko Theatre

2007
Iztok Lovrić and Gregor
Strniša: Mnemosyne
D: Iztok Lovrić
Glej Theatre

2008
Ivan Cankar: Romantic
Souls
D: Sebastijan Horvat
SNT Drama Ljubljana

2009
Andrej Hieng: The
Conqueror
D: Dušan Jovanović
SNT Drama Ljubljana

2010
Vinko Möderndorfer: A
Great Day to Die
D: Vinko Möderndorfer
Prešeren Theatre Kranj

2011
Ivan Cankar (Blaise
Pascal, Étienne de la
Boétie, G. W. F. Hegel,
Louis Althusser): The
Bondsmen/Commented
Edition
D: Matjaž Berger
Anton Podbevšek Teater
and Prešeren Theatre
Kranj

2012
Simona Semenič: the
feast or the story of a
savory corpse or how
roman abramovič, the
character janša, julia
kristeva, age 24, simona
semenič and the initials z. i.
found themselves in a tiny
cloud of tobacco smoke
D: Primož Ekart
Imaginarni Institute

2013
Miha Nemec and Nejc
Valenti: The Brigands
D: Miha Nemec
SNT Nova Gorica and
Prešeren Theatre Kranj

2014
Devised theatre project:
25.671
D: Oliver Frlić
Prešeren Theatre Kranj

2015
Simona Semenič: 1981
D: Nina Rajič Kranjac
Youth Theatre Group/ UL
AGRFT and Glej Theatre

2016
Ivan Cankar: The Serfs
D: Sebastijan Horvat
Slovene Permanent
Theatre in Trieste

2017
The Republic of Slovenia
Mladinsko Theatre and
Maska Institute

2018
Devised theatre project:
Bedbug
D: Jernej Lorenci
Prešeren Theatre Kranj
and Ptuj City Theatre

2019
Simona Semenič: no title
yet
D: Tomi Janežič
Mladinsko Theatre

2021
Father Romuald/Lovrenc
Marušič: The Škofja Loka
Passion Play
D: Jernej Lorenci
Prešeren Theatre Kranj
and Ptuj City Theatre

2022
Nina Rajič Kranjac and
the creative team: Solo
D: Nina Rajič Kranjac
Mladinsko Theatre and
Maska Institute

2023
A project based on
Slovenian folk songs:
Wives in Dough
D: Živa Bizovičar
SNT Drama Ljubljana

The Week of Slovenian Drama Best Actress Award

2021
Doroteja Nadrah
Father Romuald/Lovrenc
Marušič: The Škofja Loka
Passion Play
Prešeren Theatre Kranj
and City Theatre Ptuj

2022
Marjuta Slamič
Simona Semenič: rowan,
strudel, dance and more
SNT Nova Gorica and
Mladinsko Theatre

2023
Zvezdana Mlakar
A project based on
Slovenian folk songs:
Wives in Dough
SNT Drama Ljubljana

The Week of Slovenian Drama Best Actor Award

2021
Blaž Setnikar
Father Romuald/Lovrenc
Marušič: The Škofja Loka
Passion Play
Prešeren Theatre Kranj
and City Theatre Ptuj

2022
Benjamin Krnetić
Nina Rajič Kranjac and
the creative team: Solo
Maska Ljubljana and
Mladinsko Theatre

2023
Gregor Zorc
Devised theatre project:
The Tales of Our
Childhood
Prešeren Theatre Kranj
and SNT Nova Gorica

The Week of Slovenian Drama Special Jury Award

2021
Performance GEJM
Mladinsko Theatre and
Maska Ljubljana

2022
Performance Under
Construction
Glej Theatre

2023
Performance Sediments
Ljubljana City Theatre

The Audience Award for the Best Production

2006
Boris Kobal and Sergej
Verč: Teaser
KUD Pod topoli

2007
Iztok Lovrić and Gregor
Strniša: Mnemosyne
D: Iztok Lovrić
Glej Theatre

2008
Iztok Mlakar (after
Molière): A Healer by
Force!
Koper Theatre and SNT
Nova Gorica

2009
Branko Završan: Soloism
Familija Association and
Ljubljana City Theatre

2010
Svetlana Makarovič and
Janja Majzelj: A
Chrysanthemum on the
Piano
Mladinsko Theatre

2011
Ivan Cankar (Blaise
Pascal, Étienne de la
Boétie, G. W. F. Hegel,
Louis Althusser): The
Bondsmen/Commented
Edition
Anton Podbevšek Teater
and Prešeren Theatre
Kranj

2012
Simona Semenič: the
feast or the story of a
savory corpse or how
roman abramovič, the
character janša, julia
kristeva, age 24, simona
semenič and the initials z.
i. found themselves in a
tiny cloud of tobacco
smoke
Imaginarni Institute

2013
Simona Hamer: A
Hammer or Tweezers?
KD Integrali and Glej
Theatre

2014
Devised theatre project:
Robinson
Ljubljana Puppet Theatre

2015
Evald Flisar: Take Me in
Your Hands
Banya Tree Productions,
Mumbai, India

2016
Tjaša Ferme: Wild Child
in the City
PopUpTheatrics & The
Secret Theatre, New
York, USA

2017
Nik Škrlec and creative
team: If Off or How I Got
To Memorise 3141
Decimals
Institute – Performance
Factory, UL AGRFT,
Margareta Schwarzwald
Institute

2018
Devised theatre project:
Bedbug
Prešeren Theatre Kranj
and Ptuj City Theatre

2019
Simona Semenič: no title
yet
Mladinsko Theatre

2021
Father Romuald/Lovrenc
Marušič: The Škofja Loka
Passion Play
Prešeren Theatre Kranj
and Ptuj City Theatre

2022
Andrej Inkret: And the
Century will Blush.
Kocbek Case
Anton Podbevšek Teater
and SNT Nova Gorica in
collaboration with
Cankarjev dom and the
Božidar Jakac Gallery

2023
Katarina Morano:
Sediments
Ljubljana City Theatre

Selektorica 54. Tedna slovenske drame

Alja Predan,
selektorica 54. Tedna slovenske drame

Alja Predan, dramaturginja, prevajalka, urednica in teatrologinja, je bila med drugim umetniška vodja PDG v Novi Gorici, dramaturginja v MGL in SLG Celje, vodja gledališko-plesnega programa v Cankarjevem domu, od 2009 do 2017 pa je vodila Festival Borštnikovo srečanje.

Bila je urednica Knjižnice MGL (izdala je trideset knjig s področja teorije in zgodovine drame in gledališča) ter ustanoviteljica in urednica zbirke Sodobna evropska drama.

Kot dramaturginja je sodelovala pri več kot petdesetih uprizoritvah v vseh slovenskih gledališčih in tudi v tujini. Prevedla je okrog šestdeset dram iz sodobne britanske, ameriške, srbske, hrvaške in poljske dramatike. Bila je članica oziroma predsednica številnih žirij na domačih in mednarodnih gledaliških festivalih, tudi na festivalu Nova drama v Bratislavi, Sterijevem pozorju v Novem Sadu, Bitefu v Beogradu, Marulićevih dnevih v Splitu, festivalu Božanska komedija v Krakovu in BE Festivalu v Birminghamu. Bila je tudi selektorica festivala Teden slovenske drame v Kranju, kuratorica slovenskega fokusa na 7. festivalu sodobne drame v Budimpešti in slovenskega fokusa na 6. festivalu sodobne drame v Bratislavi.

Za svoje delo je prejela več nagrad, med drugimi Grün-Filipićevo priznanje, veliki bršljanov venec, Glazerjevo listino ter nagrado Vladimirja Kralja za življenjsko delo.

The Selector of the 54th Week of Slovenian Drama

Alja Predan,
selector of the 54th Week of Slovenian Drama

Alja Predan, a dramaturg, translator, editor and theatre researcher has been, among other things, the artistic director of the SNT Nova Gorica, a dramaturg at the Ljubljana City Theatre and Celje City Theatre, the head of the theatre and contemporary dance programme in Cankarjev dom, and the director of the Maribor Theatre Festival (2009–2019). She was the editor of the Knjižnica MGL (Ljubljana City Theatre Library, which published 30 books on the theory and history of drama and theatre during her tenure) and the founder and editor of the Contemporary European Drama series.

As a dramaturg, she has collaborated on more than fifty productions in all Slovenian theatres, as well as abroad. She has translated around sixty plays of contemporary British, American, Serbian, Croatian and Polish drama. She has been a member or president of numerous juries at theatre festivals in Slovenia

and internationally, including the festival New Drama in Bratislava, Sterijino pozorje in Novi sad, Bitef in Belgrade, Marulić Days in Split, the Divine Comedy festival in Krakow and BE festival in Birmingham. She was also the selector of the Week of Slovenian Drama in Kranj, a curator for the Slovenian Focus at the 7th Contemporary Drama Festival in Budapest, and the Slovenian focus at the 6th New Drama Festival in Bratislava.

She has received several awards for her work, among them the Grün-Filipič Award, the lifetime achievement award from the Slovenian Association of Dramatic Artists, the Glazer Award and the Vladimir Kralj Lifetime Achievement Award.



Foto: Damjan Švenc

Žirija za nagrado Slavka Gruma in nagrado za mladega dramatika

Rok Andres

je diplomiral na oddelku za dramaturgijo AGRFT, nato je bil kot asistent, mladi raziskovalec zaposlen na Univerzi v Novi Gorici, kjer je zagovarjal doktorsko disertacijo. Dramaturško delo obsega ustvarjanje uprizoritev v slovenskih gledaliških hišah (SNG Drama Ljubljana, PG Kranj, SNG Maribor, SNG Nova Gorica idr.) in sooblikovanje različnih festivalov tudi kot član žirij. Njegova bibliografija šteje več kot 80 enot in obsega znanstvena in strokovna besedila ter uredniško delo. Osrednji del svojih raziskav posveča dramatik in recepciji tuje dramatike v slovenskem gledališkem sistemu. V letih 2020–2021 je bil selektor Tedna slovenske drame, bil je prvi odgovorni urednik portala Kritika (SLOGI). Je umetniški vodja Šentjakobskega gledališča Ljubljana in trenutno zaposlen kot dramaturg v SNG Drama Ljubljana.

Jakob Ribič

je zaposlen kot mladi raziskovalec na Akademiji za gledališče, radio, film in televizijo (UL AGRFT). Od leta 2015 do 2019 je bil član uredniškega odbora akademijske revije *Adept*, od leta 2018 do 2022 pa je skupaj z Varjo Hrvatin in Mašo Radi Buh ustvarjal tudi radijsko oddajo *Teritorij teatra* (na Radiu Študent). Od leta 2022 je sourednik portala *Neodvisni*. Članke objavlja v strokovnih in znanstvenih revijah (*Problemi*, *The Brecht Yearbook*, *Amfiteater*, *Maska ...*), gledaliških listih in zbornikih (*Drama*, *tekst*, *pisava 2*, *Govor in prostor*). Bil je član žirij in selektor na različnih festivalih in natečajih (Odprto polje kulture, Transgeneracije, Rdeča nit, International One-Minute Play Contest). Je prejemnik akademijske Prešernove nagrade za diplomsko in magistrsko delo.

Miriam Kičiňová

je umetniška vodja Slovaškega narodnega gledališča Drama v Bratislavi od januarja 2021, kjer je kot lektorica in dramaturginja zaposlena od leta 2011. Študirala je gledališko dramaturgijo in teorijo gledališča na bratislavski Akademiji scenskih umetnosti, kjer je leta 2019 tudi doktorirala. V okviru programa izmenjav Erasmus je leta 2008 študirala na AGRFT v Ljubljani. Delala je kot kritičarka za številne časopise, sodelovala je z večino slovaških gledališč, v katerih je kot dramaturginja ustvarila več kot 40 uprizoritev. Kot zunanja sodelavka na bratislavski akademiji predava analizo dramskega besedila.

The Jury for the Slavko Grum Award and the Young Playwright Award

Rok Andres

graduated from the department of dramaturgy at the UL AGRFT and then worked as an assistant and a young researcher at the University of Nova Gorica, where he also earned his PhD. His dramaturgical work includes working on productions in Slovenian theatre institutions and co-creating different festivals, including his work in expert juries. His bibliography is over eighty units and includes academic research and editorial work. His main research focus is drama and the reception of foreign drama in the Slovenian theatre system. In the years 2020 and 2021, he was the selector for the Week of Slovenian Drama, and the first editor-in-chief for the web-portal *Kritika* (SLOGI). He is the artistic director of the Šentjakob Theatre in Ljubljana, and is currently employed as a dramaturg at the SNT Drama Ljubljana.

Jakob Ribič

is a young researcher at the UL AGRFT. Between 2015 and 2019, he was a member of the editing board of the academy's journal *Adept* and, between 2018 and 2022, he co-authored – together with Varja Hrvatin and Maša Radi Buh – the weekly radio programme *Teritorij teatra* (for Radio Študent). Since 2022, he has been the co-editor of the web portal *Neodvisni*. He publishes articles in professional and academic journals (*Problemi*, *The Brecht Yearbook*, *Amfiteater*, *Maska ...*), theatre programmes and collections of papers (*Drama*, *tekst*, *pisava 2*, *Govor in prostor*). He has been a jury member or a selector at different festivals and competitions. (Odprto polje kulture, Transgeneracije, Rdeča nit, International One-Minute Play Contest). He received the UL AGRFT Student Prešeren Award for his bachelor's thesis (2018) and for his master's thesis (2020).

Miriam Kičiňová

has been the artistic director of the Slovak National Theatre Drama in Bratislava since January 2021 but worked there as a dramaturg and a language consultant since 2011. She studied theatre dramaturgy and theory at the Academy of Performing Arts in Bratislava, where she earned her PhD in 2019. As a part of the Erasmus exchange programme, she studied at the UL AGRFT in 2008. She has worked as a critic for several newspapers and collaborated with the majority of the Slovak theatres, where she created over 40 productions as a dramaturg. She is a part-time lecturer at the academy in Bratislava, where she teaches the analysis of drama texts.

Žirija za Šeligovo nagrado, nagrado Tedna slovenske drame za najboljšo igralko, nagrado Tedna slovenske drame za najboljšega igralca ter posebno nagrado Tedna slovenske drame po izboru žirije

Pia Brezavšček

je urednica časopisa za sodobne scenske umetnosti *Maska*. Deluje kot kulturna delavka v več vlogah – kot urednica, publicistka, kritičarka, moderatorica, teatrologinja in dramaturginja. Je filozofinja in umetnostna zgodovinarica, doktorska kandidatka na Filozofski fakulteti Univerze v Ljubljani. Soustanovila je spletni portal *Neodvisni*, specializiran za kritiko neodvisne scenske produkcije, katerega urednica je bila do leta 2022. Med letoma 2017 in 2020 je bila predsednica Društva za sodobni ples Slovenije. Predava predmet Ples, politika, sociologija na Akademiji za ples na Alma Mater Europaea. Kot dramaturginja je sodelovala pri projektih Bare Kolenc, Magdalene Reiter, pogosto sodeluje s Saško Rakef.

Mirna Rustemović

je diplomirala iz dramaturgije na Akademiji za dramske umetnosti v Zagrebu na Hrvaškem. Občasno piše dramska besedila, kot dramaturginja je delovala v Zagrebškem gledališču mladih, HNK Zagreb, Mestnem gledališču Sisak, Mestnem gledališču Trešnja, Hrvaškem narodnem gledališču Varaždin, Zagrebškem plesnem centru, Teatru & td, Mini teatru in na festivalu Dubrovačke ljetne igre. Zaposlena je kot hišna dramaturginja v Hrvaškem narodnem gledališču v Zagrebu.

Karpo Godina

je filmski, gledališki, radijski in operni režiser, scenarist, montažer, direktor fotografije. Diplomiral je iz režije na UL AGRFT. Leta 1968 ga režiser Želimir Žilnik povabi v Novi Sad kot direktorja fotografije, snemalca in montažerja v filmu *Zgodnja dela (Rani radovi)*. Film zmagal je na Berlinskem filmskem festivalu in dobi zlatega medveda. Zrežiral je štiri celovečerne filme: *Splav meduze, Rdeči boogie, Umetni raj* in *Zgodba gospoda P. F.* in še okoli petdeset kratkih filmov, več gledaliških predstav, oper, radijskih iger. Imel je številne retrospektive doma in v tujini – med drugimi tudi leta 2018 veliko retrospektivo v MoMA v New Yorku. Prejel je Prešernovo in Župančičevo nagrado za življenjsko delo ter številna druga priznanja. Je častni član Društva slovenskih režiserjev in Združenja filmskih snemalcev Slovenije.

The Jury for the Šeligo Award, the Week of Slovenian Drama Best Actress and Best Actor Awards and the Special Jury Award

Pia Brezavšček

is the editor of *Maska* journal for contemporary performing arts. As a cultural worker, she has several roles – as editor, author, critic, moderator, theatre researcher and dramaturg. She is a philosopher and an art historian, a doctoral candidate at the UL Faculty of Arts. She co-founded the web portal *Neodvisni*, specialised in criticism of independent stage productions, and edited it until 2022. Between 2017 and 2020, she was the president of the Contemporary Dance Association Slovenia. She teaches the course Dance, politics, sociology at the Academy of Dance at the Alma Mater Europea. As a dramaturg, she has collaborated on projects by Bara Kolenc and Magdalena Reiter and often works with Saška Rakef.

Mirna Rustemović

holds a degree in dramaturgy from the Academy of Dramatic Art, University of Zagreb in Croatia. She is an occasional playwright and has worked as a dramaturg in Zagreb Youth Theatre ZKM, HNK Zagreb, Sisak City Theatre, Trešnja City Theatre, HNK Varaždin, Zagreb Dance Centre, Theatre & td., Mini teater and the Dubrovnik Summer Festival. She is the resident dramaturg at the Croatian National Theatre HNK Zagreb.

Karpo Godina

is a film, theatre and opera director, screenwriter, editor, and director of photography. He has a degree in directing from the UL AGRFT. In 1968, director Želimir Žilnik invited him to Novi Sad as a director of photography, camera operator and editor for his film *Early Works (Rani Radovi)*. The film won the Golden Bear at the Berlin Film Festival. He directed four feature films: *The Raft of Medusa, Red Boogie, Artificial Paradise and The Story of Mr. P. F.*, as well as around fifty shorts, several theatre productions, operas and radio plays. His work has been shown in many retrospective exhibitions, including the 2018 retrospective at the MoMA in New York City. He received both the Prešeren and Župančič Lifetime Achievement Award and other awards. He is an honorary member of the Directors' Guild of Slovenia and the Slovene Association of Cinematographers.

54. Teden slovenske drame The 54th Week of Slovenian Drama

Selektorica/
Selector
Alja Predan

Strokovna žirija za podelitev
nagrade Slavka Gruma in nagrade
za mladega dramatika/
The Jury for the Slavko Grum Award
and the Young Playwright Award
Rok Andres
Jakob Ribič
Miriam Kičičová

Strokovna žirija za podelitev
Šeligove nagrade, igralskih nagrad
in nagrade za poseben dosežek/
The Jury for the Šeligo Award
and Other Festival Awards
Pia Brezavšček
Mirna Rustemović
Karpo Godina

Režiser otvoritvene in sklepne
slovesnosti/
Director of the Opening and
Closing Ceremonies
Bor Ravbar

Odnosi z javnostmi za 54. TSD/
Public relations for the 54th Week
of Slovenian Drama
Eva Belčič, Tamara Bračič Vidmar

Urednica spletne strani/
Website editor
Zala Julija Kavčič

Organizator Organiser

PREŠERNOVO GLEDALIŠČE

Javni zavod Prešernovo
gledališče Kranj/
Prešeren Theatre Kranj
Glavni trg 6
4000 Kranj
+386 (0)4 280 49 00
pgk@pgk.si
www.pgk.si

Blagajna/
Box office
+386 (0)4 20 10 200,
blagajna@pgk.si

Blagajna je odprta od ponedeljka
do petka od 10.00 do 12.00, ob
sredah še od 16.00 do 18.00, ob
sobotah v času sobotnih matinej
od 9.00 do 10.30 ter uro pred
začetkom predstave./
The box office is open from Monday
to Friday from 10.00 to 12.00,
on Wednesdays also from 16.00
to 18.00, on Saturdays (when
there is a matinee) from 9:00 to
10:30 and one hour before the
start of every performance.

Spletna prodaja vstopnic/
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Spletna omrežja/
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Kontakt/
Contact
info@tsd.si

Direktor in umetniški vodja/
General manager and
artistic director
Jure Novak
jure.novak@pgk.si

Pomočnik direktorja za
poslovanje in TSD/
Assistant manager
Rok Bozovičar
rok.bozovicar@pgk.si

Dramaturginja/
Dramaturg
Marinka Postrak
+386 (0)4 280 49 16
marinka.postrak@pgk.si

Marketing in odnosi
z javnostmi/
Marketing and
public relations manager
Eva Belčič
+386 (0)4 280 49 18
info@pgk.si

Koordinatorica programa
in organizatorica
kulturnih prireditev/
Production coordinator
Barbara Bohinc
+386 (0)4 280 49 13
organizacija@pgk.si

Računovodkinja/
Account manager
Irena Jaklič
+386 (0)4 280 49 15
irena.jaklic@pgk.si

Tehnični vodja/
Technical manager
mag. Igor Berginc
+386 (0)4 280 49 30
igor.berginc@pgk.si

Poslovna sekretarka/
General secretary
Gaja Kryštufek Gostiša
+386 (0)4 280 49 00
pgk@pgk.si

Blagajničarka/
Box office
Katja Bavdež
+386 (0)4 20 10 200
blagajna@pgk.si

Oblikovalec maske in frizer/
Make-up artist and hair stylist
Matej Pajntar

Garderoberka/
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Bojana Fornazarič

Inspicienta/
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