



Festival  
Borštnikovo  
srečanje

17.-26.10.14

Festival Borštnikovo srečanje | SNG Maribor | Maribor Theatre Festival  
Slovenska ulica 27, SI-2000 Maribor, Slovenija  
T +386 (0)2 250 62 27, 250 61 00 F +386 (0)2 250 62 28  
E borstnikovo@sng-mb.si I www.borstnikovo.si

Umetniška direktorica *Festival artistic director* **Alja Predan**  
Selektorica tekmovalnega programa  
*Competition programme selector* **Amelia Kraigher**  
Direktor SNG Maribor *Managing director SNG Maribor* **Danilo Rošker**

Izvršna producentka in odnosi z javnostmi  
*Executive producer and public relations* **Daša Šprinčnik**  
Producentka mednarodnega programa  
*International programme producer* **Branka Nikl Klampfer**  
Urednica publikacij in spletnih strani  
*Publications and web content editor* **Ksenija Repina Kramberger**  
Koordinatorica simpozijev in tujih gostov  
*Symposia and international guests coordinator* **Mojca Planšak**  
Koordinatorica Fokusa Španija *Focus Spain coordinator* **Gordana Lacić**  
Promocija in oglaševanje *Promotion and advertising* **Špela Lešnik, Nevenka Pašek**  
Tehnični vodja *Technical manager* **Darko Štandekar**  
Oblikovalec *Designer* **Nenad Cizl**  
Fotografa *Photographers* **Matej Kristovič, Boštjan Lah**  
Arhivar *Archivist* **Franci Rajh**

Voditeljici pogovorov o predstavah *Panel discussion moderators*  
**Nika Arhar, Katja Čičigoj**  
Voditeljica pogovorov o knjižnih novitetah *Moderator of Books at the Festival*  
**Ksenija Repina Kramberger**

Strokovna žirija *Jury of experts*  
**Jasen Boko, Tomasz Kubikowski, Barbara Orel, Tea Rogelj, Petra Vidali**

Žirija za Borštnikov prstan *Jury for the Borštnik Ring Award*  
**Janez Hočevár, Mojca Jan Zoran, Vinko Möderndorfer, Metod Pevec, Alja Predan**

Strokovna skupina *Artistic board*  
**Aleš Novak** – predsednik *Chairman*, **Tatjana Ažman,**  
**Gregor Butala, Mojca Jan Zoran, Blaž Lukan**

Sofinanciranje *Funding*



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO



MESTNA OBČINA MARIBOR



CIP - Kataložni zapis o publikaciji

Narodna in univerzitetna knjižnica, Ljubljana

792.079(497.4)"2014"

FESTIVAL Borštnikovo srečanje (49 ; 2014 ; Maribor)

Almanah = The Almanac / 49. Festival Borštnikovo srečanje = 49<sup>th</sup> Maribor Theatre Festival, [17.-26. 10. 2014] ; [urednica Ksenija Repina Kramberger ; prevajalki Katarina Pejović, Jana Renée Wilcoxen]. - Maribor : Festival Borštnikovo srečanje : Maribor Theatre Festival, SNG, 2014

ISBN 978-961-93581-6-0

1. Repina Kramberger, Ksenija

275344384

**Alja Predan:**

RAZIGRATI ALI IZIGRATI SE?

*PLAY UP OR PLAY OUT?* ..... 4

**Danilo Rošker:**

POKAŽIMO, KAKO SE IGRA, KO SE IGRA ZARES!

*LET US SHOW HOW WE PLAY WHEN WE PLAY FOR REAL!* ..... 6

**Amelia Kraigher:**

NEKAJ MISLI O(B) IZBORU TEKMOVALNEGA PROGRAMA 49. FBS

*A FEW THOUGHTS CONCERNING THE SELECTION OF THE COMPETITION  
PROGRAMME OF THE 49<sup>TH</sup> MARIBOR THEATRE FESTIVAL* ..... 8

SELEKTORICA, ŽIRIJI *SELECTOR, MEMBERS OF THE JURY* ..... 12

PROGRAM *PROGRAMME* ..... 16

TEKMOVALNI PROGRAM *COMPETITION PROGRAMME* ..... 18

REŽISERJI TEKMOVALNIH PREDSTAV

*DIRECTORS OF COMPETITION PROGRAMME* ..... 42

SPREMLJEVALNI PROGRAM *ACCOMPANYING PROGRAMME* ..... 44

MOSTOVI *BRIDGES* ..... 60

AGRFT *ACADEMY OF THEATRE, RADIO, FILM AND TELEVISION* ..... 72

FOKUS ŠPANIJA *FOCUS SPAIN* ..... 82

STROKOVNA SREČANJA, RAZSTAVE IN ŠE

*DISCUSSIONS, EXHIBITIONS AND MORE* ..... 84

SEZNAM SLOVENSКИH PRODUČENTOV

*SLOVENIAN THEATRES AT THE FESTIVAL* ..... 95

48. FESTIVAL BORŠTNIKOVO SREČANJE

*48<sup>TH</sup> MARIBOR THEATRE FESTIVAL* ..... 96

BORŠTNIKOV PRSTAN 2013 *BORŠTNIK RING 2013* ..... 98

POROČILO ŽIRIJE *REPORT BY THE JURY* ..... 102

NAGRADE *AWARDS* ..... 103

48. FESTIVAL BORŠTNIKOVO SREČANJE V ŠTEVILKAH

*48<sup>TH</sup> MARIBOR THEATRE FESTIVAL IN NUMBERS* ..... 112

UČINKI PROGRAMA SHOWCASE:

GOSTOVANJA SLOVENSКИH PREDSTAV V TUJINI

*RESULTS OF SHOWCASE:*

*THE TOURING OF SLOVENE PRODUCTIONS ABROAD* ..... 114

POKROVITELJI FESTIVALA *SPONSORS OF THE FESTIVAL* ..... 116

NAKUP VSTOPNIC *TICKET SALES* ..... 135

FESTIVALSKA PRIZORIŠČA *FESTIVAL VENUES* ..... 138



## RAZIGRATI ALI IZIGRATI SE?

Prvi julij. Pravkar prejela poročilo z letošnjega Holland Festivala v Amsterdamu. Rekordno število obiskovalcev, prodanih vstopnic, prireditve in predvsem – zadovoljni financerji – sponzorji, zasebniki, država in mesto, ki so še pred iztekom letošnje izdaje podpisali pogodbe o financiranju za leto 2015. Ugotovitev: festival lahko načrtuje prihodnji program na solidni finančni osnovi. (Da se razume, govorimo o milijonskih budžetih, ne o kakšnem drobižu.)

S finančno stabilnostjo so povezani tudi delovni procesi: organizacija dela, kadrovske poteze, zanesljivo poslovanje, dobri odnosi, zadovoljni kolegi, občutek varnosti, trajnosti – skratka profesionalnost.

Pet let si prizadevamo za temi vrednotami, pet let se borimo za minimalne, velikim, utečenim sistemom primerljive standarde ... Na skoraj vsakem koraku – šentflorjanstvo. Kaže, da pojava ni mogoče izkoreniniti čez noč, bojim se, da ga sploh ni mogoče izkoreniniti. Ker je temeljna identitetna os naroda, brez katere bi se utopili v povprečju evropskosti. Tako pa je poleg Slavoja Žižka in pehtranove potice vsaj še šentflorjanstvo naša nacionalna specialiteta. Torej nam preostane troje: da se z njim spopadamo, sprijaznimo ali klonemo.

## PLAY UP OR PLAY OUT?

*July 1<sup>st</sup>. Just received a report of this year's Holland Festival in Amsterdam. A record number of visitors, ticket sales and shows and, above all, satisfied funders: sponsors, individuals, the state and the city, who have all signed contracts for financing in 2015 even before the wind-up of this year's edition. Conclusion: the festival may plan the future programme on solid financial ground. (To be perfectly clear: we are talking about a budget of millions, not some small change.)*

*Financial stability is also closely tied with working processes: the organisation of work, human resources strategies, reliable business, good relations, content collaborators, a sense of safety and permanence – professionalism, in brief.*

*For five years we have been striving to attain those values, for five years we have been fighting for minimal standards that would still be comparable to big, fun systems ... And yet – the syndrome of the Valley of St Florian<sup>1</sup> at almost each step. It seems that the phenomenon cannot*

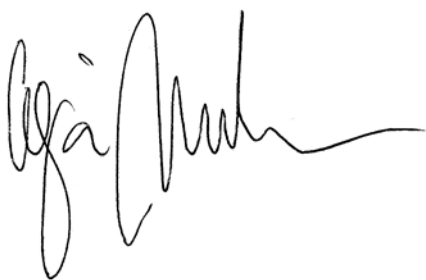
<sup>1</sup> Scandal in the Valley of St Florian is a seminal play written at the beginning of the twentieth century by the Slovene playwright Ivan Cankar. The play is the epitome of a closed, narrow-minded society built on hypocrisy, corruption and petty interest, ready to destroy each one who is revealing the truth about it in order to maintain the illusion of harmony and order.

Festival Borštnikovo srečanje je v petih letih postalo relevanten evropski festival, naj bo to komu po volji ali ne. Tujcem vsako leto ponudimo kvalitetno domačo produkcijo, ki si posledično prav zato vse bolj utira pot na ugledne mednarodne festivale in na strani pomembnih strokovnih revij (Theater Heute, New Theatre Quarterly, Teatr, KOD, Színház itd.). Po drugi strani pa smo si z dobrim programom, inventivno in pestro festivalsko shemo ter z brezhibno organizacijo pridobili zaupanje najprestižnejših gledaliških hiš in skupin, ki brez oklevanj pristanejo na gostovanje v Mariboru. Letos bo festival denimo odprlo znamenito berlinsko gledališče Volksbühne z nenavadno uprizoritvijo *Murmel Murmel*, končno bo k nam prišel tudi sloviti madžarski režiser Béla Pintér, pa legenda sodobnega flamenka Israel Galván ...

Ob bogatem slovenskem programu, ki ga je podpisala selektorica Amelia Kraigher, razvejani dejavnosti mladih z AGRFT UL in mariborske Prve gimnazije, številnih simpozijih in okroglih mizah se letos v fokusu posvečamo Španiji. K nam prihajajo nestor katalonske dramatike Josep Maria Benet i Jornet, znameniti madridski dramatik Juan Mayorga in še kdo.

Upam in verjamem, da se nam bo kljub neljubi splošni klimi posrečilo udejanjiti letošnji slogan *Igrajmo se!*. Da se bomo naigrali in se pošteno razigrali. Do solz in šentflorjanstvu v brk.

Alja Predan,  
umetniška direktorica Festivala



*be eradicated overnight. I'm afraid that it is actually impossible to eradicate it at all since it is the fundamental identity axis of a nation that would sink into the European averageness if deprived of it. In fact, besides Slavoj Žižek and tarragon potica, the syndrome of the Valley of St Florian is another of our national specialities. Thus we are left with three options: to confront the syndrome, to reconcile with it, or to succumb to it.*

*In the past five years, the Maribor Theatre Festival has become a relevant European festival, whether some like it or not. Each year we offer to foreigners the top-quality Slovene theatre production, which in turn is increasingly recognised by renowned international festivals and is finding its way to the pages of important theatre magazines (Theater Heute, New Theatre Quarterly, Teatr, KOD, Színház, etc.). On the other hand, our top programme, inventive and diverse festival scheme and impeccable organisation have won us the confidence of the most prestigious theatre houses and companies who without hesitation accept an invitation to perform in Maribor. For instance, the celebrated Berlin theatre Volksbühne will open this year's festival with the unusual production of *Murmel Murmel*; we are finally going to see the work of the famous Hungarian director Béla Pintér as well as the legend of contemporary Flamenco Israel Galván ...*

*Besides the rich Slovene programme selected by Amelia Kraigher, versatile activities of the students of the Academy of Theatre, Radio, Film and Television (AGRFT UL) and the First Grammar School of Maribor, numerous symposia and round table discussions, this year's focus is dedicated to Spain. We will host the nestor of Catalanian dramatic literature Josep Maria Benet i Jornet, the renowned Madrid playwright Juan Mayorga and many more.*

*I hope and I believe that, in spite of the generally distressing climate, we will manage to embody this year's slogan Let's Play! and that we will play out and truly play up. To tears and in the face of the Valley of St Florian.*

Alja Predan,  
Festival Artistic Director



## POKAŽIMO, KAKO SE IGRA, KO SE IGRA ZARES!

Dragi ustvarjalci, draga publika,  
spoštovani gostje, donatorji, sponzorji,  
prijatelji gledališča, meščani in  
meščanke mesta Maribor!

Dobrodošli na 49. Festivalu Borštnikovo srečanje v našem mestu, ki letos praznuje 850-letnico svoje prve zgodovinske omembe. Častitljiva obletnica našega mesta z izjemno bogato zgodovino, polno kulturnih, gospodarskih in političnih prelomov in pretresov je dokaz, da Maribor ni mesto od »včeraj«. Skoraj 100 let je nepogrešljivi del njegove burne preteklosti tudi naše gledališče, polnih 49 let pa tudi največji slovenski gledališki festival – Festival Borštnikovo srečanje.

Tako kot Maribor ima tudi Festival Borštnikovo srečanje za sabo vznemirljivo zgodovino pretresov in prelomov, ki se je bomo še prav posebej spomnili naslednje leto ob njegovi 50-letnici.

Poleg preteklosti pa ima Festival Borštnikovo srečanje tudi svojo prihodnost.

Pogumna in za marsikoga predrzna odločitev, da se Festival BS programsko in strateško

## LET US SHOW HOW WE PLAY WHEN WE PLAY FOR REAL!

*Dear artists, dear audience, honoured  
guests, donors, sponsors, friends of  
theatre, citizens of Maribor!*

*Welcome to the 49<sup>th</sup> Maribor Theatre Festival in the year in which the City of Maribor celebrates the 850<sup>th</sup> anniversary of its first mentioning. This distinguished anniversary of our city, which boasts an exceptionally rich history, abundant in cultural, economic and political turning points and commotions, proves that Maribor is no dull place. Our theatre has been an indispensable part of Maribor's turbulent history for almost 100 years and the same goes for the biggest Slovene theatre festival – the Maribor Theatre Festival – in the past 49 years.*

*The Maribor Theatre Festival has likewise an exciting history of turning points and commotions that will be particularly evoked next year on the occasion of the festival's 50<sup>th</sup> anniversary.*

*Yet, in addition to its past, the Maribor Theatre Festival has also its future.*

*The daring, and for many insolent, decision of the Maribor Theatre Festival to expand strategically and programme-wise into the European space is already paying off. The presence*

prebije v evropski prostor, se že obrestuje. Soudeležba gostujočih umetnikov, kritikov in selektorjev, ki so prepoznali kakovost slovenske gledališke produkcije, je odprla vrata kar nekaj predstavam na evropske festivalske odre. In to še kako šteje – biti danes, v tem »prenatrpanem svetu« zaznan in prepoznan. Predpogoj za nastop na velikih evropskih odrih pa je, in to kljub skrajno brutalnim finančnim rezom v slovensko kulturo in ustvarjalnost, izjemna vsakoletna vsebinska in izvedbena odličnost slovenskih gledaliških ustvarjalcev.

In če je marsikomu na evropskem političnem parketu spodletelo, slovenskemu gledališču na evropskih deskah ni. Slovensko gledališče ponosno in pogumno igra na domačih in evropskih odrih.

Dragi ustvarjalci in dragi gledalci, dobrodošli! In pokažimo ponovno, kako se igra, ko se igra zares.

Danilo Rošker,  
direktor SNG Maribor

A large, stylized handwritten signature in black ink, consisting of a vertical line on the left and a horizontal line on the right, with a looped 'R' shape in the middle.

and participation of foreign artists, critics and festival operators who recognise the quality of Slovene theatre production has paved the way to European festivals for a significant number of productions. And that certainly matters – to be visible and recognised in today's "overcrowded" world. The precondition, however, for the appearance on big European stages is the exceptional quality of content and performance delivered season after season by Slovene theatre makers, in spite of the extremely brutal financial cuts inflicted upon the Slovene culture and creativity.

And if quite a few have failed on the European political floor, this has not been the case with Slovene theatre on European boards. Slovene theatre performs proudly and bravely both on Slovene and European stages.

*Dear artists and dear spectators – welcome and let us show how we play when we play for real.*

*Danilo Rošker,  
Managing Director of SNG Maribor*

## NEKAJ MISLI O(B) IZBORU TEKMOVALNEGA PROGRAMA 49. FBS

Na poziv k prijavam predstav v selekcijo 49. Festivala Borštnikovo srečanje so gledališča oz. gledališki producenti v predpisanem roku prijavili 65 predstav, ki so bile premierno uprizorjene med 1. junijem 2013 in 31. majem 2014. Sama sem si kot selektorica festivala v tem obdobju ogledala 114 predstav, naštela pa sem 125 premier.

Ob primerjavi produkcijskih razmerij znotraj korpusa 114 ogledanih predstav sem ugotovila sledeče: 68 predstav je nastalo pod okriljem javnih gledaliških institucij – kar je šestdeset odstotkov ogledane produkcije, in 46 predstav v izvršni produkciji zasebnih producentov – kar je štirideset odstotkov ogledane produkcije. V izboru predstav tekmovalnega programa festivala pa je to razmerje precej drugačno, močno je nagnjeno v korist javnega sektorja: devet je javnih institucij in ena nevladna organizacija. Razmerje, ki se nam

## A FEW THOUGHTS CONCERNING THE SELECTION OF THE COMPETITION PROGRAMME OF THE 49<sup>TH</sup> MARIBOR THEATRE FESTIVAL

Following the application call for productions for the 49<sup>th</sup> Maribor Theatre Festival, Slovene theatres and theatre producers applied within the deadline date with 65 productions that premiered between 1 June 2013 and 31 May 2014. As selector of the Festival, in that same period I saw 114 productions out of the 125 premières that I could track.

Comparing the production ratio within the corpus of the 114 viewed productions, I came to the following conclusion: 68 productions were made in the frame of public theatre institutions – which is 60% of the viewed selection; 46 productions were produced by private institutions and producers – which makes 40%. However, the ratio within the Competition Programme selection is quite different, with a strong emphasis on the institutional theatre: nine public institutional theatres to one NGO theatre. In other words, 90% against 10%. I included eleven productions of ten Slovene theatres in the Competition Programme. Three

izrisuje, je tako devet proti ena, devetdeset odstotkov proti desetim odstotkom.

V tekmovalni program sem uvrstila enajst predstav desetih slovenskih gledališč, tri predstave so nastale v koprodukcijah, med katerimi je tudi ena mednarodna koprodukcija.

Takšne lapidarne številke in statistika so prejkone suhoparna zadeva, pa vendar nam lahko kaj povedo tudi o splošnem stanju, razmerah in razmerjih na slovenskih gledaliških prizoriščih. Na tem mestu se seveda ne morem podrobneje spuščati v iskanje razlogov za takšno stanje, ki je nedvomno zaskrbljujoče, traja že odločno predolgo in kliče po drugačnih politikah, pri čemer imam v mislih tako kulturne politike kot gledališko načrtovanje, torej repertoarne, umetniške politike gledališč in producentov, pa tudi znane in utečene produkcijske načine. Razmere kličejo po tehtnem premisleku razmerij, odnosov, sodelovanj, komunikacije med gledališkimi institucijami, umetniki in t. i. neinstitucionalnim sektorjem ter seveda tudi po premisleku, prevetritvi, spremembah produkcijskih načinov znotraj celotnega sektorja.

Festivalska slika, ki kaže odločno prevlado javnih zavodov v primerjavi z nevladnimi ustanovami, izpostavlja vrsto perečih vprašanj, ki se tičejo nevladnih gledaliških producentov. Številne (samozaposlene) umetnike, producente, umetniške vodje in tudi kulturno politiko že vrsto let pestijo težave, ki jih ne zmorejo celostno reševati ali se nanje vsaj odzvati s strateškimi spremembami oziroma učinkovitimi ukrepi, ki bi dolgoletno letargijo preobrnile v prodornejšo gledališko produkcijo. Razlogov za obstoječe stanje je seveda več, in ti razlogi so kompleksni in prepleteni: med njimi so problematični ustaljeni produkcijski načini, ki jih med drugim narekujejo neustrezni razpisni sistemi, nižanje in pomanjkanje sredstev, premajhna cirkulacija kadrov, nemožnost pravočasne in potrebne menjave generacij.

Po drugi strani sem med svojimi obiski javnih gledališč po vsej Sloveniji in zamejstvu ugotavljala, kako se naše gledališke institucije bolj in bolj spreminjajo v neakšne »tovarne« za proizvodnjo predstav. Vsa naša gledališča ustvarjajo v vse bolj neizprosni tekmi s časom, zadostiti želijo in morajo zelo različnim, medsebojno težko združljivim normativom, zahtevam, okusom. Izpad javnih sredstev, ki se zaradi restriktivnih neoliberalnih politik različnih slovenskih vlad iz leta v leto povečuje, nadomeščajo in rešujejo na različne načine. Gledališča so

productions were made as co-productions, one of them being an international co-production.

Such succinct figures and statistics are undeniably a dry matter. Still, they tell us something about the general state of affairs, conditions and relations in the Slovene theatre arena. This is certainly not a place for a more detailed exploration of reasons for such a situation, which is undoubtedly worrisome, lasts already for far too long and requires different policy strategies. By that I am referring to both cultural policies as well as theatre planning, that is, repertoire and artistic policies of theatres and producers as well as the well-known and routine production methods. The situation calls for a serious re-defining of conditions, relations, collaborative models, communication between theatre institutions, artists and the so-called non-institutional sector, and also for a reflection, airing and changes of production approaches within the entire sector.

The festival picture, which shows the decisive domination of public institutions over NGOs brings about a number of burning issues concerning non-governmental theatre producers. Numerous (self-employed) artists, producers and artistic leaders as well as the cultural policy are burdened with difficulties, which they can neither resolve in their entirety nor react with strategic changes or efficient measures that would transform the years-long lethargy into a more propulsive theatre production. There are certainly a number of reasons for the present state and those reasons are complex and intertwined. Among them are the problematic routine production approaches, dictated among others by the inappropriate application systems, financial cuts and deficiencies, the low circulation of human resources and the absence of a timely and necessary generation shift.

On the other hand, while visiting public theatres all over Slovenia as well as abroad, I could not help but notice that our theatre institutions are shifting toward being some sort of "factories" for producing performances. All of our theatres are creating their art amid an increasingly merciless time race, in a desire to fulfil very different and mutually barely matching norms, requirements and tastes. The loss of public subsidies, growing yearly due to restrictive neoliberal policies of different Slovene governments, is being soothed and solved in various ways. Theatres are much too often oriented towards cumulative productivity, efficiency and visibility, heading towards results that are on the track of projections of a certain ideal spectator, who is in fact unattainable, phantom-like, non-existing.

When it comes to the production and the repertoires, they vary both in quality and content

prepogosto naravnana k vse večji storilnosti, učinkovitosti, vidnosti, k rezultatom, ki sledijo projekcijam o nekem idealnem gledalcu, ki pa je v resnici neulovljiv, fantomski, ne obstaja.

Sama produkcija in repertoarji se od gledališča do gledališča, od producenta do producenta, kakovostno in vsebinsko razlikujejo in znotraj sezone tudi nihajo. Tako lahko pod eno samo gledališko streho skozi vse leto gledamo predstave za zelo različne okuse, nekatere med njimi pa so včasih zato tudi brez vonja in okusa. A to vendarle ne velja za vsa gledališča, četudi se v splošnem zdi, da gledališke hiše producirajo razmeroma »varne« programe. Kaj mislim s tem? Večina gledališč si privoščiti le malo programskih tveganj; osebno pogrešam vsaj malo več drznosti, iskanj in raziskovanja specifičnosti gledališkega medija oz. jezika, ki dela to umetnost posebno in enkratno.

Po orisu nerazveseljivih razmer, v katerih nastaja aktualna slovenska gledališka produkcija, želim in moram poudariti, da letošnjih enajst festivalskih »izbrancev« seveda nikakor ni vse, kar je bilo lepega in zanimivega uprizorjeno na naših odrih v iztekajoči se sezoni. Enajstim izbrancem ob bok je mogoče postaviti še dva ducata gledaliških dogodkov, ki so v več pogledih dobri, zanimivi, inventivni, celo izjemni in vrhunski.

Predstave, ki sem jih uvrstila v tekmovalni program letošnjega Borštnikovega srečanja, je podpisalo osem režiserjev: med njimi so tri režiserke, kar je ob pretežni moški dominanci v tem poklicu in tudi glede na znane bere številnih preteklih festivalov razveseljiva sprememba, za katero upam, da se bo v prihodnje ohranjala in še rasla. Da to ni samo slučaj ali srečno naključje.

Predstave, ki sem jih uvrstila v festivalski program, so ustvarili režiserji srednje in mlade generacije. Nekatera imena so v zadnjih nekaj letih na tem festivalu postala stalnica: Mateja Koležnik, Jernej Lorenci, Ivica Buljan. Ob njih pa so se v izboru letos znašli kar trije v našem prostoru skorajda povsem neznani mladi avtorji: Tržačan Igor Pison, Kaja Tokuhisa, ki je filmska režiserka, njena v festivalski program uvrščena predstava pa je gledališki debi, in Natalija Manojlović, ki je po provenienci plesalka in koreografinja ter prihaja iz Hrvaške.

Ti trije mladi avtorji so zame pomenili veliko odkritje letošnje gledališke sezone. Če je še lani selektor Primož Jesenko z nekakšno grenkobo ugotavljal manko prodornih mladih

*from theatre to theatre, from producer to producer, and also oscillate within the season. Thus we may view throughout the season under a single theatre roof productions made for various tastes; some of them may even be tasteless. But that cannot be said for all theatres although it seems that theatre houses are producing fairly "safe" programmes. What do I mean by that? The majority of theatres allow for few programme risks. I personally miss at least a bit more impertinence in searching and exploring the theatre medium, that is, language, that which makes this art so special and unique. Following the outline of disconsolate conditions marking the actual Slovene theatre production I would, however, like to, and feel compelled to, point out that the eleven festival "chosen ones" are by no means all of the good and interesting that was staged in our theatres in the past season. The eleven chosen ones could be accompanied by two dozen theatre events, which were in many aspects good, interesting, inventive, even extraordinary and of top-quality.*

*The productions that I selected for the Competition Programme of this year's Maribor Theatre Festival are signed by eight directors and among them are three female directors. Given the predominance of male directors in Slovene theatre and also with regard to the well-known collection of names of numerous previous festivals, I believe this is a cheerful change. I hope it will be preserved and even developed in the coming years, to prove that this year's selection is not merely a result of chance or a happy coincidence.*

*The productions selected for the Competition Programme were created by directors of the mid- and younger generations. Some names have become a regular feature in the past years: Mateja Koležnik, Jernej Lorenci, Ivica Buljan. Together with them, three young authors whose names are practically unknown to a wider audience are also in this year's selection: the Trieste director Igor Pison; Kaja Tokuhisa, a film director whose debut production is in the festival selection; and Natalija Manojlović, originally a dancer and choreographer coming from Croatia.*

*Those three young authors were a great revelation for me in the past theatre season. It was only last year that the selector Primož Jesenko observed with certain bitterness the lack of propulsive young directors. In this aspect, this year's festival picture is far more encouraging. If only it could remain so. The responsibility for the introduction and development of younger generations of artists is mainly in the hands of managers and artistic leaders of our theatres and NGOs and they seem to be quite aware of that.*

režiserjev, je letošnja festivalska slika v tem pogledu precej bolj razveseljiva. Da bi le tako ostalo. Odgovornost za prodor in razvoj mladih generacij ustvarjalcev nosijo predvsem direktorji in umetniški vodje naših gledališč in nevladnih organizacij, ki se tega bolj ali manj tudi zavedajo.

V program sem uvrstila predstave zelo različnih avtorskih pisav, poetik in formatov (od soloperformansa do predstave z dvajsetčlansko zasedbo): šest predstav je nastalo na velikih in pet na malih odrih. Te predstave so me ob vsej svoji različnosti najbolj prepričale v estetskem, izraznem pogledu, obenem pa so me s svojimi etičnimi sporočili tudi intimno nagovorile.

Sama imam rada takšno gledališče, ki mi zastavlja uganke, ponuja miselne naloge; nekakšne rebase, ki jih moram kot gledalka predelati, o njih razmišljati; takšno gledališče, ki raje zastavlja vprašanja, kot pa ponuja (dokončne) odgovore o umetnosti in življenju.

Nekatere predstave iztekajoče se sezone so me zgrabile za vrat in ostajale z mano še dolgo po odhodu iz gledališč. Upam, da jih boste tudi vi podobno doživeli na letošnjem Festivalu Borštnikovo srečanje.

Amelia Kraigher,  
selektorica 49. Festivala Borštnikovo srečanje

*The Competition Programme consists of productions with very different authors' handwriting, poetics and formats (from a solo performance to a 20-member production). Six productions were conceived for big stages and five for small ones. Those are the productions that, in all their versatility, convinced me the most as far as their aesthetic and expressive dimensions are concerned, while their ethical messages touched me intimately.*

*I personally prefer a theatre that poses riddles and offers mental assignments; one that presents some sort of rebuses that I as spectator am supposed to work on, to think about; a theatre that asks questions rather than offers (the final) answers on art and life. Some of the productions of the past season grabbed me by my neck and kept their firm grip long after leaving the theatre. I hope that you too will have a similar experience on this year's Maribor Theatre Festival.*

*Amelia Kraigher,  
Selector of the 49<sup>th</sup> Maribor Theatre Festival*

A large, stylized handwritten signature in black ink, reading 'Amelia Kraigher'. The signature is fluid and expressive, with a long, sweeping underline that extends to the right.

# SELEKTORICA *SELECTOR*

## AMELIA KRAIGHER

---

Teatrologinja, publicistka in dramaturginja. Piše za dnevno časopisje, radio in strokovno periodiko (*Maska*, *ČKZ*, *Sodobnost*, gledališki listi, *Revija 2000*, *Razgledi*, *Zofa*). Kot dramaturginja je doslej sodelovala pri dvanajstih gledaliških, lutkovnih in plesnih predstavah.

Bila je urednica redakcije, soustanoviteljica in članica uredništva ter odgovorna urednica revije in založbe *Maska* ter članica sveta Zavoda *Maska* in udeleženka raznih mednarodnih strokovnih gledaliških simpozijev in okroglih miz.; mdr. je bila sourednica in avtorica gesel *Velikega slovenskega biografskega leksikona* za področji gledališča in sodobnega plesa (*Mladinska knjiga*, 2008), urednica publikacij in organizatorka strokovnih srečanj na festivalu *Teden slovenske drame* (2000–2004), dramaturginja v Drami SNG Maribor (2003/2004 in 2004/2005), vodja mednarodnega simpozija *Umetnost, kultura, mesto* na Festivalu Borštnikovo srečanje (2009) ter članica raznih strokovnih žirij (za Grumovo in Šeligovo nagrado, članica žirije FBS, mednarodnega lutkovnega festivala *Zlata iskra* v Kragujevcu, 42. in 43. Tedna slovenske drame).

Je aktivna članica Društva gledaliških kritikov in teatrologov Slovenije, strokovnega odbora Ustanove lutkovnih ustvarjalcev in Bienala lutkovnih ustvarjalcev Slovenije. Leta 2011 je prejela štipendijo Ustanove Tarasa Kermaunerja.

*Theatre researcher and dramaturg. She writes regularly for magazines, radio and professional periodicals (Maska, ČKZ, Sodobnost, theatre programmes, Revija 2000, Razgledi, Zofa). So far, she has collaborated as a dramaturg on twelve theatre, puppet and dance productions.*

*As a co-founder of Maska Institute, she has collaborated in various roles, including as editor and member of the editorial board and as Editor-in-Chief of the organisation's publishing department and its journal Maska as well as board member. She was also a co-editor and author of entries about theatre and contemporary dance in the Great Slovene Biographic Lexicon (Mladinska knjiga, 2008). In addition to participating in various international theatre symposia and round table discussions, she was the editor of publications and organiser of expert meetings of the Week of Slovenian Drama (2000–2004), dramaturg in the Drama of the Slovene National Theatre Maribor (2003/2004 and 2004/2005) and programme coordinator of the international symposium Art, Culture and City at the 2009 Maribor Theatre Festival. She has been a member of various expert juries (for the Grum and Šeligo Awards, the Maribor Theatre Festival, the puppetry festival Golden Sparkle in Kragujevac, Serbia, and the 43<sup>rd</sup> Week of Slovenian Drama).*

*She is an active member of the Association of Theatre Critics and Researchers of Slovenia and a member of the expert boards of the Foundation of Puppet Artists and of the Biennale of Puppet Artists of Slovenia. In 2011 she was granted a fellowship by the Foundation of Taras Kermauner.*

## STROKOVNA ŽIRIJA *JURY OF EXPERTS*

### JASEN BOKO

---

Publicist, dramaturg in teatrolog. V dvajsetih letih dramskega ustvarjanja je napisal več kot dvajset dram, ki so bile uprizorjene na hrvaških, slovenskih in srbskih profesionalnih odrih, za svoje delo pa je prejel številne nagrade. Predava na Filozofski fakulteti v Splitu; kot dramaturg je sodeloval pri več kot dvajsetih uprizoritvah na Hrvaškem in v Sloveniji; je tudi prevajalec iz angleškega jezika. Objavil je devet knjig ter bil selektor in član strokovnih žirij različnih festivalov. Kot predsednik *International Playwrights' Forum-a* (ITI UNESCO) se udeležuje različnih mednarodnih simpozijev, organiziral pa je tudi prvi mednarodni simpozij o ambientalnem gledališču v okviru Dubrovniških poletnih iger.

*Writer, dramaturg, and theatre scholar. In his twenty years of dramatic writing, he has written over twenty plays that have been staged in professional theatres in Croatia, Slovenia and Serbia. He teaches at the Faculty of Philosophy at the University of Split. As a dramaturg, he has collaborated on over twenty productions in Croatia and Slovenia. He is also a translator from English. He has published nine books on performing arts and literature. He was selector and jury member at various festivals. He is the recipient of several awards for his work. As president of the International Playwrights' Forum (ITI UNESCO) he has participated in various international conferences and also organised the first international symposium on site-specific theatre in the frame of the Dubrovnik Summer Festival.*

## TOMASZ KUBIKOWSKI

Dramaturg, prevajalec in teatrolog. V Nacionalnem gledališču v Varšavi dela kot pomočnik umetniškega direktorja in dramaturg. Je profesor na Gledališki akademiji v Varšavi in gostujoči profesor na varšavski Glasbeni akademiji, na Univerzi Stefana Wyszyńskiego in Univerzi v Richmondu, Virginia, ZDA; je direktor bienalnega festivala Srečanje narodnih gledališč. Bil je selektor in član žirije na različnih poljskih in mednarodnih festivalih. Je avtor knjig o performativni teoriji *Siedem bytów teatralnych* (1994) in *Reguła Nibelunga* (2004), piše eseje, kritike, reportaže, ki jih objavlja večinoma v strokovnih revijah (npr. *Odra*, *Dialog*, *Teatr*, *Didaskalia*).

*Dramaturg, translator, and theatre scholar. He works as assistant artistic director and dramaturg at the Warsaw National Theatre. He is professor at the Theatre Academy in Warsaw as well as guest professor at the Warsaw Music Academy, the Stefan Wyszyński University, and the University of Richmond, Virginia, USA. He is the director of the National Theatres' Meeting biennial festival. He has been selector and jury member at various Polish and international festivals. He is author of the books on performance theory *Siedem bytów teatralnych* (1994) and *Reguła Nibelunga* (2004). He writes essays, reviews, and reports, which are published mostly in professional publications such as *Odra*, *Dialog*, *Teatr*, *Didaskalia*.*

## BARBARA OREL

Gledališka teoretičarka in kritičarka. Docentka za področje dramaturgije na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani, kjer predava študije scenskih umetnosti. Od leta 2011 je vodja raziskovalne skupine AGRFT UL. Napisala je knjigo *Igra v igri* (2003), uredila *Scenske umetnosti in politike predstavljanja* (2008) in souredila monografijo *Hibridni prostori umetnosti* (2012). Kot raziskovalka sodeluje z delovno skupino Theatrical Event (pri International Federation for Theatre Research). Bila je tudi selektorica nacionalnih gledaliških festivalov Teden slovenske drame (2006–07) in Festivala Borštnikovo srečanje (2008–09).

*Theatre critic and theoretician. Assistant Professor in the field of Dramaturgy at the Academy of Theatre, Radio, Film and Television at the University of Ljubljana (AGRFT UL) where she teaches Performing Arts Studies.. Since 2011, she is head of the AGRFT UL research group. She has published the book *Play Within Play* (2003), edited *Performing Arts and the Politics of Representation* (2008) and co-edited the monographic study *Hybrid Spaces of Art* (2012). Within the frame of the International Federation for Theatre Research, she collaborates as a researcher in the working group Theatrical Event. She was also selector of the national theatre festivals *Week of Slovenian Drama* (2006, 2007) and the *Maribor Theatre Festival* (2008, 2009).*

## TEA ROGELJ

Dramaturginja in kustosinja. Od leta 1995 do 2010 je bila članica SNG Nova Gorica – kot dramaturginja in asistentka režiserja je sodelovala pri več kot tridesetih uprizoritvah, urejala gledališke liste in dvojezične kataloge *Mozaik/Mosaico*, sodelovala z Evropsko gledališko konvencijo (ETC) itn. Od leta 2010 dela kot kustosinja v Slovenskem gledališkem muzeju. V letih 2010 in 2011 je sodelovala pri mednarodnem projektu TACE, leta 2012 pa bila kustosinja razstave *Alenka Bartl, kostumografka* (zanjo je prejela bršljanov venec). Je članica IO Združenja dramskih umetnikov Slovenije, IO ITI in Slovenskega muzejskega društva ter podpredsednica Društva gledaliških kritikov in teatrologov Slovenije.

*Dramaturg and curator. While at the Slovene National Theatre Nova Gorica (1995–2010), as dramaturg and assistant director, she took part in over 30 productions, edited theatre programmes and the catalogue *Mozaik/Mosaico* and collaborated with the European Theatre Convention (ETC). Since 2010 she works as a curator in the National Theatre Museum of Slovenia. In 2010 and 2011 she collaborated in the international project TACE. In 2012 she curated the exhibition *Alenka Bartl, Costume Designer*, for which she was awarded the Ivy Wreath. She is a member of the executive boards of the Association of Dramatic Artists of Slovenia, the Slovene Centre of the International Theatre Institute (ITI) and the National Theatre Museum of Slovenia as well as vice-president of the Association of Theatre Critics and Researchers of Slovenia.*

## PETRA VIDALI

Publicistka in gledališka kritičarka. Po diplomii iz primerjalne književnosti in sociologije kulture je pričela pisati gledališke kritike ter sodelovati kot članica različnih strokovnih žirij. Gledališke kritike je pisala predvsem za dnevnik *Večer*, literarne pa tudi za specializirane literarne revije. Za svoje delo je prejela Glazerjevo listino (2004) in Stritarjevo nagrado za kritiško pero (1999). Je urednica kulturne redakcije pri dnevniku *Večer* in knjižna urednica pri založbi Litera, kjer skrbi za zbirko sodobne prevodne proze *Babilon* in »estetsko prebojno« zbirko *Nova znamenja*.

*Writer and theatre critic. Following her B. A. in Comparative Literature and the Sociology of Culture she began writing theatre reviews and collaborating as a member of various juries. Most of her reviews have appeared in the Slovenian daily newspaper *Večer*, she has also written for more specialised literary magazines. For her work she received the Glazer Credential (2004) and the Stritar Award for Critical Pen (1999). She is editor of the cultural section at *Večer* and is also a book editor in Litera publishing house where she is in charge of the *Babylon* collection of contemporary translated prose as well as the "aesthetically innovative" collection *New Signs*.*

# ŽIRIJA ZA PODELITEV BORŠNIKOVEGA PRSTANA

## JURY FOR THE BORŠNIK RING AWARD

### JANEZ HOČEVAR

Gledališki in filmski igralec ter pedagog. Študij dramske igre je opravil na Akademiji za igralsko umetnost v Ljubljani (danes AGRFT UL). Že v času študija je sodeloval v predstavah Slovenskega mladinskega gledališča in Odra 57. V letih 1966–1974 je bil član ansambla SNG Drama Ljubljana, nato pa svobodni umetnik. Od leta 1992 je redni profesor za dramsko igro na AGRFT UL. Še zmeraj redno sodeluje s televizijo, sodeloval je v mnogih filmih in bil nekaj let reden gost v Mestnem gledališču ljubljanskem. V svojem obširnem gledališkem, televizijskem in filmskem opusu je ustvaril številne prepričljive igralske like. Poleg mnogih drugih nagrad je leta 2010 za svoje življenjsko delo prejel Boršnikov prstan.

*Theatre and film actor and pedagogue. He graduated in Dramatic Acting from the Academy for Acting Arts in Ljubljana (today's Academy for Theatre, Radio, Film and Television at the University of Ljubljana – AGRFT UL). Already during his studies he took part in the productions of Slovene Mladinsko Theatre and Odra 57. Between 1966 and 1974 he was a member of the Slovene National Theatre Drama Ljubljana and afterwards a freelance artist. Since 1992 he has been teaching Stage Acting at AGRFT UL. He still regularly collaborates on television. He has had roles in numerous movies and for several years was a regular guest at the Ljubljana City Theatre. He has created many convincing characters in his rich theatre, television and film opus. Besides numerous other awards, he was the recipient of the 2010 Boršnik Ring Award for lifetime achievement.*

### MOJCA JAN ZORAN

Gledališka kritičarka, teoretičarka in esejistka, kustodinja, avtorica radijskih dram. Diplomirana filozofinja in literarna komparativistka z magistriranjem iz filozofije ter specialistka menedžmenta. Delovala je kot samozaposlena na področju kulture, bila zaposlena na Ministrstvu za kulturo kot strokovna svetovalka za področje uprizoritvene dejavnosti in za sistemske zadeve na področju kulture. Od avgusta 2014 je direktorica Slovenskega gledališkega inštituta. Napisala je več deset radijskih dram, objavila več kot sto recenzij gledaliških predstav ter več deset strokovnih razprav in esejev o gledališču. Sodelovala je v žirijah domačih in mednarodnih gledaliških festivalov in bila selektorica več lutkovnih festivalov.

*Theatre critic, theoretician and essayist, curator, author of radio plays. A graduate in Philosophy and Comparative Literature, she holds an M.A. in Philosophy and is a specialist in management. She has worked as a freelancer in the field of culture and was employed at the Ministry of Culture of the Republic of Slovenia as expert advisor for performing arts and systemic affairs in culture. As of August 2014, she is the director of the Slovenian Theatre Institute. She has written several dozen radio plays and published over a hundred reviews of theatre productions and dozens of expert treatises and essays on theatre. She has been a jury member for theatre festivals in both Slovenia and abroad and the selector of several puppet theatre festivals.*

### VINKO MÖDERNDORFER

Režiser, scenarist, dramatik, pesnik in esejist. Na Akademiji za gledališče, radio, film in televizijo je diplomiral iz gledališke in radijske režije, nato pa pričel z umetniškim vodenjem Gledališča Glej. Delo režiserja je nadaljeval v raznih slovenskih gledališčih, kjer je zrežiral okoli sto predstav, hkrati pa tudi kot radijski, filmski in televizijski režiser. Leta 2003 je postal docent gledališke režije. Vzporedno objavlja dela s področja proze, poezije, dramatike; v svojih strokovnih razmišljanjih pa se loteva tudi teorije gledališča. Za svoje delo – tako režisersko kot literarno – je prejel številne nagrade.

*Director, screenwriter, dramatist, poet and essayist. He graduated in Theatre and Radio Directing at the Academy of Theatre, Radio, Film and Television at the University of Ljubljana and subsequently took over the artistic leadership of Glej Theatre. He went on with his directorial work in various Slovene theatres in which he directed around hundred productions, working at the same time as radio, film and television director. He became Assistant Professor of Theatre Directing in 2003. He also publishes works in the field of prose, poetry and dramatic literature. As part of his theatre reflections, he tackles theatre theory as well. He has received numerous awards both for his directorial and literary work.*

## METOD PEVEC

Scenarist, pisatelj in filmski režiser. Na Filozofski fakulteti UL je diplomiral na oddelkih za filozofijo in primerjalno književnost. Preden se je popolnoma posvetil filmu, je več kot desetletje delal kot gledališki kritik in novinar v uredništvih kulturnih in literarnih oddaj na Radiu Slovenija. Kot igralec je nastopil v številnih slovenskih in jugoslovanskih filmih, najvidnejša je glavna vloga v filmu *Nasvidenje v naslednji vojni*. Poleg filmskih scenarijev je avtor romanov (mdr. *Teža neba*, *Večer v Dubrovniku*, *Marija Ana*), kratkih zgodb in radijskih iger. V zadnjih letih je posnel več odmevnih celovečernih filmov (mdr. *Vaje v objemu* (2012), *Lahko noč, gospodična* (2010), *Pod njenim oknom* (2003)) in vrsto dokumentarcev; za enega izmed njih, *Aleksandrinke* (2011), je prejel nagrado Prešernovega sklada (2013).

Screenwriter, writer and film director. He graduated from the Departments of Philosophy and Comparative Literature at the Faculty of Arts at the University of Ljubljana. Prior to dedicating himself entirely to film, he was active for more than a decade as a theatre critic and journalist in the cultural and literary programmes of Radio Slovenia. He has appeared as an actor in numerous Slovene and Yugoslav films, the most prominent being the main role in *Farewell until the Next War*. Besides film scripts, he has written novels (among others, *The Weight of the Sky*, *An Evening in Dubrovnik*, *Marija Ana*), short stories and radio plays. In recent years, he has directed several prominent full-length feature films (among others, *Tango Abrazos* (2012), *Good Night, Missy* (2010), *Beneath Her Window* (2003)) and a series of documentaries. For the documentary *The Alexandrians* (2011), he received the highest annual Slovene cultural award, the Prešeren Foundation Award in 2013.

## ALJA PREDAN

Dramaturginja, prevajalka in teatrologinja. Med drugim je bila umetniški vodja PDG v Novi Gorici, dramaturginja v MGL, vodja gledališkoplesnega programa v Cankarjevem domu, od leta 2009 vodi Festival Borštnikovo srečanje. Kot urednica Knjižnice MGL je izdala trideset knjig s področja teorije in zgodovine drame in gledališča. Sodelovala je v žirijah domačih in mednarodnih gledaliških festivalov. Bila je kuratorica slovenskega fokusa na 7. festivalu sodobne drame v Budimpešti in kuratorica slovenskega fokusa na 6. festivalu sodobne drame v Bratislavi. Je članica Društva prevajalcev Slovenije, podpredsednica Društva gledaliških kritikov in teatrologov Slovenije ter članica ITI Slovenija in ZDUS. Leta 2012 je prejela Glazerjevo listino za delo na področju kulture v mestu Maribor.

Dramaturg, translator, and theatre expert. She has been artistic director at Primorsko Drama Theatre in Nova Gorica, dramaturg in Ljubljana City Theatre and director of the Theatre and Dance Programme in Cankarjev dom Congress and Cultural Centre. She has been the artistic director of the Maribor Theatre Festival since 2009. As editor of the MGL Library, she published thirty books from the field of drama and theatre theory and history. She has taken part in various juries at local and international festivals. She was curator of the Slovenian Focus at the 6<sup>th</sup> and 7<sup>th</sup> Contemporary Drama Festival in Bratislava and Budapest, respectively. She is a member of the Slovenian Association of Translators, the vice-president of the national section of AICT/ IATC, as well as a member of ITI Slovenia and the Slovenian Association of Dramatic Artists. She received the 2012 Glazer Credential for creative work in the domain of culture in the city of Maribor.

# PROGRAM

## PROGRAMME

### TEKMOVALNI PROGRAM COMPETITION PROGRAMME

**Pascal Rambert**  
ZAPIRANJE LJUBEZNI  
*THE CLOSING OF LOVE*  
REŽISER DIRECTOR **Ivica Buljan**  
Mini teater Ljubljana,  
Mestno gledališče Ptuj, Novo  
kazališče, Zadar snova

**Rudi Šeligo**  
SVATBA  
*THE WEDDING*  
REŽISER DIRECTOR **Jernej Lorenci**  
SNG Drama Ljubljana

**William Shakespeare**  
OTHELLO  
*OTHELLO*  
REŽISER DIRECTOR **Jernej Lorenci**  
Mestno gledališče ljubljansko  
[SHOWCASE](#)

**Kobo Abe**  
PRIJATELJI  
*FRIENDS*  
REŽISERKA DIRECTOR  
**Mateja Kolečnik**  
SNG Drama Ljubljana

**Fernando Pessoa**  
VZGOJA STOIKA  
*THE EDUCATION OF THE STOIC*  
REŽISERKA DIRECTOR **Kaja Tokuhsa**  
Anton Podbevšek Teater  
[SHOWCASE](#)

**Ivan Cankar**  
KRALJ NA BETAJNOVI  
*THE KING OF BETAJNOVA*  
REŽISER DIRECTOR **Eduard Miler**  
SNG Drama Ljubljana,  
Drama SNG Maribor

**Thornton Wilder**  
NAŠE MESTO  
*OUR TOWN*  
REŽISER DIRECTOR **Matjaž Zupančič**  
Slovensko ljudsko gledališče Celje  
[SHOWCASE](#)

**Maja Haderlap**  
ANGEL POZABE  
*THE ANGEL OF OBLIVION*  
REŽISER DIRECTOR **Igor Pison**  
SNG Drama Ljubljana  
[SHOWCASE](#)

**Dario Varga**  
ZAKULISJE PRVAKOV  
*BACKSTAGE OF CHAMPIONS*  
REŽISERKA DIRECTOR  
**Natalija Manojlović**  
Slovensko mladinsko gledališče

**Svetlana Makarovič**  
MRTVEC PRIDE PO LJUBICO  
*DEAD MAN COMES  
FOR HIS MISTRESS*  
REŽISER DIRECTOR **Jernej Lorenci**  
Prešernovo gledališče Kranj,  
Mestno gledališče Ptuj  
[SHOWCASE](#)

**Yukio Mishima**  
MODERNE NŌ DRAME  
*MODERN NŌ PLAYS*  
REŽISERKA DIRECTOR  
**Mateja Kolečnik**  
Slovensko stalno gledališče Trst  
[SHOWCASE](#)

### SPREMLJEVALNI PROGRAM ACCOMPANYING PROGRAMME

**Evripid Euripides**  
ALKESTIDA  
*ALCESTIS*  
REŽISER DIRECTOR **Boris Liješević**  
SNG Drama Ljubljana  
[SHOWCASE](#)

**Rok Kravanja**  
BREMZA  
*THE BRAKE*  
REŽISER DIRECTOR **Bojan Jablanovec**  
Via Negativa

**Nejc Gazvoda**  
DIVJAD  
*GAME*  
REŽISER DIRECTOR **Nejc Gazvoda**  
Mini teater Ljubljana,  
Mestno gledališče Ptuj

**Jelena Rusjan, Kristina Gorovska,**  
**Tina Perić**  
ŠKRIP INC.  
*ŠKRIP INC.*  
REŽISERKA DIRECTOR **Jelena Rusjan**  
Zavod Maska, CUK Kino Šiška,  
Zavod Bunker  
[SHOWCASE](#)

POSTANI OBCESTNA SVETILKA  
(SREČKO KOSOVEL)  
*BECOME A STREET LAMP  
(SREČKO KOSOVEL)*  
REŽISER DIRECTOR **Andrej Jus**  
SNG Nova Gorica

**Branko Jordan & Miha Golob**  
po motivih *Bele krizanteme* Ivana  
Cankarja  
*inspired by Ivan Cankar's*  
**White Chrysanthemum**  
SVOBODA  
*FREEDOM*  
REŽISER DIRECTOR **Miha Golob**  
Gledališče Glej

**Jera Ivanc**  
PREVARE  
*THE DECEITS*  
REŽISER DIRECTOR **Jaka Ivanc**  
Mestno gledališče ljubljansko

## MEDNARODNI PROGRAM MOSTOVI *BRIDGES* – *INTERNATIONAL PROGRAMME*

**Dieter Roth**  
MURMEL MURMEL  
*MURMEL MURMEL*  
REŽISER DIRECTOR **Herbert Fritsch**  
Volksbühne am Rosa-  
Luxemburg-Platz, Berlin (DE)

BRICKMAN BRANDO  
BUBBLE BOOM  
*BRICKMAN BRANDO*  
*BUBBLE BOOM*  
AVTORSKI PROJEKT ORIGINAL PROJECT  
**Àlex Serrano & Pau Palacios**  
Agrupación Señor Serrano (ES)

**Israel Galván**  
ZLATA DOBA  
*THE GOLDEN AGE*  
AVTOR AUTHOR **Israel Galván**  
A Negro Producciones (ES)

**Béla Pintér**  
NAŠE SKRIVNOSTI  
*OUR SECRETS*  
REŽISER DIRECTOR **Béla Pintér**  
Pintér Béla És Társulata (HU)

**László Végel**  
NEOPLANTA  
*NEOPLANTA*  
REŽISER DIRECTOR **András Urbán**  
Újvidéki Színház/Novosadsko  
pozorište (SR)

## AGRFT *ACADEMY OF THEATRE, RADIO, FILM AND TELEVISION*

SHAKESPEARE 450 BLUZ  
*SHAKESPEARE 450 BLUES*

**Milan Jesih**  
TRIKO  
*LEOTARD*

**Ivan Cankar**  
KRALJ MALHUS  
*KING MALHUS*

USPEH  
*SUCCES*

TIK PRED REVOLUCIJO:  
MLADOST  
*RIGHT BEFORE THE REVOLUTION:  
YOUTH*

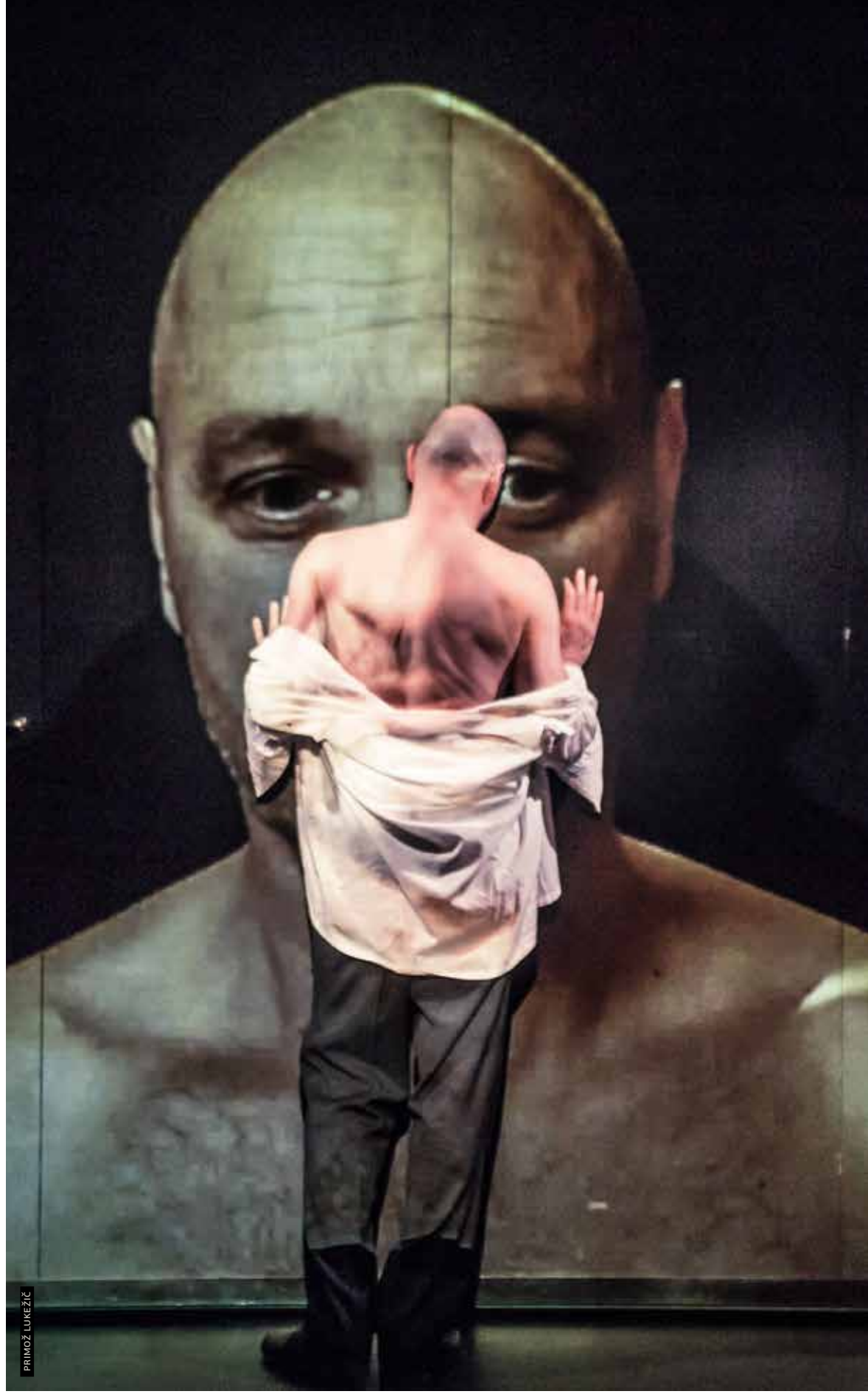
**Simona Semenič**  
TISOČDEVETSTO-  
ENAINOSEMDESET  
*NINETEENEIGHTYONE*

**Anja Hilling**  
PROTECTION  
*PROTECTION*

PENELOPA  
*PENELOPE*

TEKMOVALNI PROGRAM  
*COMPETITION PROGRAMME*

|                                        |    |
|----------------------------------------|----|
| Dario Varga .....                      | 20 |
| ZAKULISJE PRVAKOV                      |    |
| <i>BACKSTAGE OF CHAMPIONS</i>          |    |
| Rudi Šeligo .....                      | 22 |
| SVATBA                                 |    |
| <i>THE WEDDING</i>                     |    |
| Ivan Cankar .....                      | 24 |
| KRALJ NA BETAJNOVI                     |    |
| <i>THE KING OF BETAJNOVA</i>           |    |
| Pascal Rambert .....                   | 26 |
| ZAPIRANJE LJUBZENI                     |    |
| <i>THE CLOSING OF LOVE</i>             |    |
| Kobo Abe .....                         | 28 |
| PRIJATELJI                             |    |
| <i>FRIENDS</i>                         |    |
| William Shakespeare .....              | 30 |
| OTHELLO                                |    |
| <i>OTHELLO</i>                         |    |
| Fernando Pessoa .....                  | 32 |
| VZGOJA STOIKA                          |    |
| <i>THE EDUCATION OF THE STOIC</i>      |    |
| Thornton Wilder .....                  | 34 |
| NAŠE MESTO                             |    |
| <i>OUR TOWN</i>                        |    |
| Maja Haderlap .....                    | 36 |
| ANGEL POZABE                           |    |
| <i>THE ANGEL OF OBLIVION</i>           |    |
| Svetlana Makarovič .....               | 38 |
| MRTVEC PRIDE PO LJUBICO                |    |
| <i>DEAD MAN COMES FOR HIS MISTRESS</i> |    |
| Yukio Mishima .....                    | 40 |
| MODERNE NÔ DRAME                       |    |
| <i>MODERN NÔ PLAYS</i>                 |    |



## ZAKULISJE PRVAKOV

## BACKSTAGE OF CHAMPIONS

Tekmovalni program  
Competition programme

## SLOVENSKO MLADINSKO GLEDALIŠČE

PREDSTAVA TRAJA Približno 1 uro in nima odmora.

RUNNING TIME APPROXIMATELY ONE HOUR. NO INTERVAL.

PREMIERA PREMIÈRE

27. 3. 2014, Slovensko mladinsko gledališče, Stara pošta

REŽISERKA DIRECTOR

Natalija Manojlovič

SKLADATELJ COMPOSER Gordan Tudor

OBLIKOVALEC VIDEA AUTHOR OF

VIDEO Vinči Vogue Anžlovar

VODJA VIDEA

VIDEO OPERATOR Dušan Ojdanič

KAMERA IN POSTPRODUKCIJA

CINEMATOGRAPHY AND

POSTPRODUCTION Matjaž Mrak

POSTPRODUKCIJA

POSTPRODUCTION Jure Filipič

LEKTORICA LANGUAGE

CONSULTANT Mateja Dermelj

OBLIKOVALEC SVETLOBE

LIGHTING DESIGN David Cvelbar

OBLIKOVALEC ZVOKA

SOUND DESIGN Silvo Zupančič

IGRA PERFORMER

Dario Varga

V avtorskem projektu *Zakulisje prvakov*, organskem prepletu gledališkega in filmskega medija, (samo)ironičnega odmika in pogleda v zgodovino, se Varga sooči sam s seboj, s svojo intimnostjo in resničnostjo.

Od leta 1989, ko je prišel v Slovensko mladinsko gledališče, je Dario Varga ustvaril okoli petdeset pomembnih gledaliških vlog. »*Zakulisje prvakov* je moja zgodba. To je zgodba o igralcu, ki se je četrto stoletje ukvarjal z uprizoritvami v režiserskem gledališču ali v avtorskih projektih najrazličnejših režiserjev, zdaj pa si želi ustvariti predstavo, ki bi se ukvarjala z igralcem. Igralec, ki ga najbolj poznam, sem jaz sam. Odločil sem se, da bom ustvaril predstavo o svojem življenju v gledališču. O zakulisju svojega življenja v gledališču.«

*Through an organic weaving of theatre and film, (self-)ironic distance and an historical view, Varga confronts himself, his own intimacy and truthfulness in his original project Backstage of Champions.*

*Since he joined Slovene Mladinsko Theatre in 1989, Dario Varga has created around fifty significant theatre roles. "Backstage of Champions is my story. A story of an actor who, for a quarter of a century, has dealt with directors' theatre performances or different directors' original projects. Now this actor wants to create a performance that will deal with the actor. The actor I know the best is myself. I decided to create a performance on my life in theatre. On the backstage of my life in theatre."*

→ »V ospredju tega igralsko-gledališkega avtoportreta tako svoj prostor dobi igralsko-gledališka etika [...]. V ospredju je igralec osebno, ki pripoveduje in uprizarja svoj pogled na gledališče in mesto igralca v njem, pri tem pa se zaveda pomenljivih vzporednic med gledališčem in življenjem, med igralci na odru in igralci v življenju. Čeprav gledališko estetizirano in z občutljivo poetičnostjo številnih življenjskih doživetij in sprejemanja življenja igralec ne prizanaša ne svojemu gledališču ne sebi.«

NIKA ARHAR, MMC RTV SLOVENIJA,  
5. APRIL 2014

→ "Hence it is the ethics of the actor and of theatre that are in the foreground of this actor's theatrical self-portrait (...). The front stage is taken by the actor himself who is narrating and performing his view on theatre and the position of the actor within it, while being aware of important parallels between theatre and life, between actors onstage and actors in life. Although the project is theatrically aestheticised and permeated with the refined poetry of life experiences and accepting life, the actor indulges neither his theatre nor himself."

NIKA ARHAR, MMC RTV SLOVENIJA,  
5 APRIL 2014



## SNG DRAMA LJUBLJANA

PREDSTAVA TRAJA 2 URI IN 45 MINUT IN IMA EN ODMOR.  
RUNNING TIME 2 HOURS AND 45 MINUTES. ONE INTERVAL.

## PREMIERA PREMIÈRE

28. 9. 2013, SNG Drama Ljubljana

REŽISER DIRECTOR Jernej Lorenci  
DRAMATURGINJA DRAMATURG  
Eva Kraševac  
SCENOGRAF STAGE DESIGNER  
Branko Hojnik  
KOSTUMOGRAFKA COSTUME DESIGNER  
Belinda Radulović  
KOREOGRAF IN ASISTENT REŽISERJA  
CHOREOGRAPHER AND ASSISTANT  
DIRECTOR Gregor Luštek  
SKLADATELJ COMPOSER  
Branko Rožman  
LEKTORICA LANGUAGE  
CONSULTANT Tatjana Stanič  
OBLIKOVALEC SVETLOBE  
LIGHTING DESIGNER Pascal Mérat  
ASISTENT REŽIJE (ŠTUDIJSKO)  
ASSISTANT TO DIRECTOR  
(STUDENT) Tin Grabnar

## IGRAJO CAST

LENKA Nina Ivanišin  
JURIJ Janez Škof  
KORBARJEVA, GROBARJEVA BIVŠA ŽENA  
MRS. KORBAR, THE UNDERTAKER'S EX-  
WIFE Maja Sever  
TAJA, LOČENKA TAJA, A DIVORCEE  
Tina Vrbrnjak  
CIGANKA GYPSY WOMAN  
Barbara Cerar  
GROBAR UNDERTAKER  
Matjaž Tribušon  
SHIZOFRENIC SCHIZOPHRENIC  
Aljaž Jovanović  
ŽAGAR (MALIČ) SAWYER (MALIČ)  
Gregor Baković  
UPOKOJENI MILIČNIK RETIRED  
POLICEMAN Vojko Zidar  
NATAKARICA WAITRESS Maja Končar

V tipično slovenskem okolju, v proletarski gostilni, se ob nedeljah zbirajo posebneži Shizofrenik, Taja, Ciganka, Korbarjeva, Grobar, Žagar in Miličnik; vsi so zdolgočaseni, nikakor ne morejo osmisliti ali napolniti praznine nedeljskega popoldneva. Na drugi strani pa sta Lenka in Jurij, duševno in telesno prizadet par, ki živi v svojem svetu, polnem nenavadne poetičnosti in miline. Njuna goreča želja in tudi življenjski ideal, ki ju vsako sredo in nedeljo vodi do vasi, je poroka in s tem vstop v družbo, vendar pa potrditvi njune zveze nasprotujeta tako družbeno-socialna kot cerkvena institucija. Ko jima zdolgočasena nedeljska družba za svojo zabavo vendarle »priredi« poroko, se lahko zgodi samo še tragedija.

*In a typical Slovene setting, in a proletarian pub, Sunday's usual clients are the local weirdos Schizophrenic, Taja, Gypsy, Mrs. Korbar, Undertaker, Sawyer and Policeman. They are all bored to death, failing to shape up or fill in the void of Sunday afternoon. On the other side are Lenka and Jurij, a mentally and physically handicapped couple who live in their own world, full of unusual poetry and gentleness. Their ardent wish and life's ideal is to have a wedding and subsequently, social acceptance. It is this wish that brings them back to the village each Wednesday and Sunday. Yet, both the community and the church are opposed to the confirmation of their love. When the bored Sunday lot plays out the couple's wedding for their own fun, what follows can only be a tragedy.*

→ [...] gre za predstavo, ki neusmiljeno vrta v potenco zla, z vztrajnimi podobami drezanja in psihološkega privijanja kar noče in noče nehati, prisilno sooča gledalca z razpadanjem družbe v povsem realnem času jalove prihodnosti in to še potencira s povzdigovanjem razcefrane nedolžnosti obeh zaljubljenecv.«

NIKA LESKOVŠEK, DNEVNIK,  
3. OKTOBER 2013

→ "... It is a performance that inexorably drills into the power source of evil. With its persistent images of ceaseless psychological poking and screwing it forces the spectator to confront the deterioration of society in the utterly real time of a barren future, additionally emphasising it by elevating the ripped innocence of the two lovers."

NIKA LESKOVŠEK, DNEVNIK,  
3. OKTOBER 2013



KRALJ NA BETAJNOVI  
*THE KING OF BETAJNOVA*Tekmovalni program  
Competition programme

SNG DRAMA LJUBLJANA &amp; DRAMA SNG MARIBOR

PREDSTAVA TRAJA 1 URO IN 40 MINUT IN NIMA ODMORA.  
RUNNING TIME 1 HOUR AND 40 MINUTES. NO INTERVAL.

PREMIERA PREMIÈRE

6. 2. 2014, SNG Drama Ljubljana

REŽISER DIRECTOR Eduard Miler  
DRAMATURGINJA, AVTORICA PRIREDBE  
IN SONGOV DRAMATURG, AUTHOR OF  
ADAPTATION AND SONGS Žanina Mirčevska  
SCENOGRAF STAGE DESIGNER

Branko Hojnik

KOSTUMOGRAFKA COSTUME DESIGNER

Jelena Proković

AVTOR GLASBE COMPOSER

Boštjan Gombač

KOREPETITOR REPETITEUR Jože Šalej

KOREOGRAF CHOREOGRAPHER

Ivan Peternejl

LEKTORICA LANGUAGE CONSULTANT

Tatjana Stanič

OBLIKOVALEC SVETLOBE

LIGHTING DESIGNER Pascal Mérat

ASISTENTKI KOSTUMOGRAFKE

ASSISTANT TO COSTUME DESIGNER

Katja Magister, Tea Bašič

ASISTENTKA DRAMATURGINJE (ŠTUDIJSKO)

ASSISTANT TO DRAMATURG (STUDENT)

Tjaša Mislej

ASISTENTKA LEKTORICE (ŠTUDIJSKO)

ASSISTANT TO LANGUAGE CONSULTANT

(STUDENT) Kristina Mihelj

AVTOR NOTNEGA ZAPISA

MUSIC NOTATION Marko Brdnik

IGRAJO CAST

JOŽEF KANTOR, FABRIKANT LOCAL MAGNATE

Jernej Šugman

HANA, NJEGOVA ŽENA HIS WIFE

Zvezdana Mlakar

FRANCKA, NJUNA HČI THEIR DAUGHTER

Nina Ivanišin

NINA, SORODNICA KANTORJEVA

KANTOR'S RELATIVE Tina Vrbnjak

KRNEC, NEKDANJI ŠTACUNAR IN KRČMAR

A FORMER SHOPKEEPER AND

LANDLORD Marko Okorn

MAKS, NJGOV SIN HIS SON

Vladimir Vlaškalić

ŽUPNIK, THE PARISH PRIEST

Aleš Valič k.g. as guest

FRANC BERNOT, POSESTNIK A LANDOWNER

Aljaž Jovanović

SODNIK, JUDGE Valter Dragan

SODNICA JUDGE Barbara Žefran

ADJUNKT ASSESSOR OF THE JUDGE

Kristijan Ostanek

LUŽARICA LUŽARICA Maja Končar

KOPRIVEC KOPRIVEC Nejc Ropret

KANTORJEV OSKRBNIK

KANTOR'S HOUSEKEEPER Matija Stipanič

*Kralj na Betajnovi* je družbenokritična drama o popolnem propadu etike in pravice, v kateri je Cankar sijajno obelodanil temeljne karakterne kategorije, ki so žive in prisotne še danes. V središču drame je fabrikant, mogotec in kandidat za poslanca Jožef Kantor: povzpetic, egocentrik, manipulant, nasilnež, oblastnik, materialist... Podkupovanje, umazan lobizem in spletke so temeljni načini za doseg cilja, ko pa ti ne zadostujejo, je tudi umor sredstvo, po katerem poseže Kantor. Čeprav vsi vedo za Kantorjeve zločine, si nihče ne upa pokazati s prstom nanje. Nasprotno, Kantor je vodja, je kralj na Betajnovi in vzbuja strahospoštovanje. Betajnova si zaradi svojega hlapčevskega duha ne zasluži nič boljšega. Jožef Kantor je tisti, ki bo Betajново vodil ali pokončal, in to visoko poslanstvo mu izroča v roke sama Betajnova.

*The King of Betajnova* is a social-critical play on the complete demise of ethics and justice in which Cankar has brilliantly disclosed the fundamental Slovene mentality traits, still alive and present to this day. The central figure of the play is the factory owner, tycoon and candidate for MP, Jožef Kantor: a social climbing, egocentric, manipulative, violent, power-thirsty materialist ... Bribery, dirty lobbying and intrigues are the essential tools for attaining his goal. And when those aren't sufficient, murder is also a means at Kantor's hands. Although everyone knows about Kantor's crimes, no one dares to divulge him. On the contrary: Kantor is the leader, he is the King of Betajnova who is awe-inspiring. With its servile spirit, Betajnova deserves nothing better. Jožef Kantor is the one who will lead Betajnova or finish it off and that high mission is bequeathed to him by Betajnova itself.

→ »Kralja na Betajnovi se Miler loti s prepričljivo izčiščeno ter dosledno izpeljano režijsko idejo [...] v prizadavnem gradiranju režije in poenotenih elementih uprizoritve je končno mogoče slediti kompleksnim nanosom, ki z minimalnimi sredstvi prepredejo gosto znakovno mrežo za oblastno strukturo. [...] s smiselnimi poudarki spregovori sodobnost v Cankarju. Iz vlog je izvlečen maksimum v igri sprevačanja lokalnega konteksta ...«

NIKA LESKOVŠEK, DNEVNIK,  
12. FEBRUAR 2014

→ "Miler has tackled *The King of Betajnova* with convincing clarity and a consistently realised directorial idea ... His zealous gradation of direction and integrated elements of performance enable us to follow the complex layers, which weave a thick semiotic net for the power structure with minimal means ... Cankar's contemporaneity is revealed with meaningful emphasis. The roles brought out the maximum through the play of twisting the local context ..."

NIKA LESKOVŠEK, DNEVNIK,  
12 FEBRUARY 2014



# ZAPIRANJE LJUBEZNI

## THE CLOSING OF LOVE

Tekmovalni program  
Competition programme

NASLOV IZVIRNIKA ORIGINAL TITLE  
CLÔTURE DE L'AMOUR

MINI TEATER LJUBLJANA, MESTNO GLEDALIŠČE PTUJ, NOVO KAZALIŠTE, ZADAR SNOVA

PREDSTAVA TRAJA 2 URI IN IMA EN ODMOR.  
RUNNING TIME 2 HOURS. ONE INTERVAL.

PREMIERA PREMIÈRE  
23. 8. 2013, Mini teater Ljubljana

PREVAJALKA TRANSLATOR  
Suzana Koncut  
REŽISER DIRECTOR Ivica Buljan  
DRAMATURG IN ASISTENT REŽISERJA  
DRAMATURG AND ASSISTANT DIRECTOR  
Robert Waltl  
KOSTUMOGRAFGA COSTUME DESIGNER  
Ana Savić Gecan  
OBLIKOVALEC PROSTORA IN ZVOKA  
SPACE AND SOUND DESIGN son:DA

IGRATA PERFORMERS  
PIA Pia Zemljič  
MARKO Marko Mandić

Ljubezenska zgodba se redko konča mirno. Ko ženska in moški označita začetek konca, je skoraj gotovo, da bo izbruhnilo. V *Zapiranju ljubezni* sublimni teoretični motivi parazitirajo na perverznm ljubezenskem kiču. Ustvarjata ga moški in ženska, dva monologa, ki razvijata isti govor o življenju, preživetem skupaj, o drastičnem razhodu in grozi zaradi neznane prihodnosti. Oba junaka sta polna prezira, hladu in okrutnosti. V tem dvoboju med moškim in žensko, kjer so zabrisane vse meje med igralcem in dramskim likom, je govor edino orožje, besede so streli in udarci z bajonetom, zato je gledalec vpet v zgodbo. V čem je skrivnost zapeljive privlačnosti *Zapiranja ljubezni*? To je čista ljubezenska zgodba v času, ko čiste ljubezenske zgodbe niso več mogoče, ko se jih spominjamo kot izgubljenih ostankov preteklosti. Kolektivne sanje zahodnega človeka so, da je zaradi smrti ljubezni mogoče umreti. V življenju pa vidimo, da to smrt vsi preživimo. Ljubiti »za vedno« kot v velikih zgodbah ni lahko. Tega so zmožni junaki, mi, običajni smrtniki, pa skušamo intenzivnost »prave ljubezni« vedno znova oživljati in jo zato nenehno pomnožujemo.

*A love story rarely has a peaceful ending. When a woman and a man mark the beginning of the end, an outburst is almost sure to follow. In The Closing of Love, sublime theoretical motives live like parasites on the perverse love kitsch created by a man and a woman: two monologues that develop the identical discourse on a life lived together, on the drastic breakup and on the terror of the unknown future. Both heroes are full of scorn, aloofness and cruelty. In this duel between a man and a woman speech is the single weapon, words are shots and bayonet strokes. Borders between actors and real characters are completely erased. Hence the spectator is truly involved and engaged in the story. What is the secret of the seductive attractiveness of The Closing of Love? It is a pure love story at a time in which pure love stories – the way we remember them as lost remnants of the past – are no longer possible. The collective dream of Western men is that it is possible to die when love dies. In life however we realise that we all survive this death. It is not easy to "love forever and ever" as in great stories. Only heroes are capable of that, whereas we ordinary mortals strive to recall over and again the intensity of "true love" and that is why we ceaselessly multiply it.*

→ »Zapiranje ljubezni je tako dvoboj na temelju besede – na njegovih že filozofsko obarvanih mislih ter na njenem prodoru k bistvu –, a s hkratnim fizičnim vložkom vanj, ki ga podata dovršeni igralski interpretaciji igralskega para. Na par, tako in drugače, na odsko in odsko meje prebijajočo intenzivnost njunega odnosa pa se tudi sicer osredotoči Buljanova postavitev.«

→ "The Closing of Love is thus a duel based on words – his already philosophically coloured thoughts and her penetration into the essence – with a parallel physical investment provided by perfected acting interpretations of the protagonist couple. Buljan's production is in all senses focused on the couple, on the intensity of their relation that breaks down the stage confines."



PRIJATELJI  
FRIENDSTekmovalni program  
Competition programmeNASLOV IZVIRNIKA ORIGINAL TITLE  
TOMODACHI

SNG DRAMA LJUBLJANA

PREDSTAVA TRAJA 1 URO IN 25 MINUT IN NIMA ODMORA.  
RUNNING TIME 1 HOUR AND 25 MINUTES. NO INTERVAL.PREMIERA PREMIÈRE  
13. 12. 2013, SNG Drama Ljubljana, Mala dramaPREVAJALEC TRANSLATOR Iztok Ilc  
REŽISERKA DIRECTOR Mateja Koležnik  
DRAMATURGINJA DRAMATURG  
Mojca Kranjc  
SCENOGRAF STAGE DESIGNER  
Marko Japelj  
KOSTUMOGRAF COSTUME DESIGNER  
Alan Hranitelj  
SKLADATELJ COMPOSER  
Mitja Vrhovnik Smrekar  
SVETOVALEC ZA ODRSKI GIB  
STAGE MOVEMENT CONSULTANT  
Matija Ferlin  
OBLIKOVALEC SVETLOBE  
LIGHTING DESIGNER Pascal Mérat  
LEKTOR LANGUAGE CONSULTANT Arko  
KOREPETITORKA RÉPÉTITEUR  
Mojca LavrenčičIGRAJO CAST  
MOŠKI MAN Gregor Baković  
ZAROČENKA FIANCÉE Vanja Plut  
ZAROČENKIN BRAT FIANCÉE'S BROTHER  
Tadej Pišek k. g. as guest  
STARI OČE GRANDFATHER  
Andrej Nahtigal  
OČE FATHER Ivo Ban  
MATI MOTHER Silva Čušin  
PRVOROJENI SIN ELDER SON Uroš Fürst  
DRUGOROJENI SIN YOUNGER SON  
Klemen Slakonja  
PRVOROJENA HČI ELDEST DAUGHTER  
Saša Mihelčič  
DRUGOROJENA HČI MIDDLE DAUGHTER  
Maša Derganc  
TRETJEROJENA HČI YOUNGEST  
DAUGHTER Iva Babić  
PRVI POLICIST MIDDLE-AGED  
POLICEMAN Vojko Zidar  
DRUGI POLICIST YOUNG POLICEMAN  
Tadej Pišek k. g. as guest

Napeta in duhovita drama o destrukciji individuuma. V stanovanje mladega moškega nepričakovano vstopi skupina ljudi, ki se izdajajo za družino, in se pri njem naseli. Družina, ki jo sestavljajo mama, oče, babica, tri hčere in trije sinovi, se odloči, da bo mladega moškega rešila „osamljenosti“. V resnici pa bi se radi okoristili z njegovim denarjem in ga, če bo vse po sreči, vpletli še v nadaljnje posle. Pretresen ob nenavadni invaziji jih mladi moški poskuša prepričati, naj odidejo, vendar je razum ob njihovem »dobrohotnem« vztrajanju popolnoma neučinkovit. Kobo Abe je pri nas skoraj že pozabljena figura, čeravno gre po izpovedni moči za enega zanimivejših in relevantnejših japonskih piscev po drugi svetovni vojni. Abejeva stalna tema – konflikt med posameznikom in družbo oziroma organizirano skupino – je tukaj v *Prijateljih* kot na dlani. Zanimivo je, da za Abeja čista individualnost ni odgovor: po njegovem posameznik ne more uspevati v osami. Potemtakem odločitve Moškega v *Prijateljih*, da se vda v usodo, ne moremo brati kot preprost defetizem, temveč kot nekakšen korak naprej v osebni rasti ...

*Full of humour and suspense, Friends is a play on the destruction of the individual. A group of people claiming to be a family invade the apartment of a young Man with the intention of staying in it. The family – consisting of a mother, a father, a grandmother, three daughters and three sons – decides to save the young Man from “solitude”. In reality they want to make use of his money and, if everything turns out lucky, involve him in further business. Shocked by the unusual invasion, the young Man tries to convince them to leave, but reason is completely useless against their “benevolent” persistence. Kōbō Abe is an almost forgotten name in our parts, although when it comes to literary power he is one of the most interesting and relevant post-WWII Japanese writers. Abe’s perpetual theme – the conflict between the individual and the society, that is, the organised group – is manifest in Friends. What is interesting is that for Abe pure individuality is not the answer: according to his conviction, an individual cannot thrive in loneliness. Thus the Man’s decision to succumb to fate in Friends cannot be interpreted as simple resignation but rather as a step forward in personal growth ...*

→ »In tako so *Prijatelji* [...] obrnjena zgodba in hkrati metafora za marsikaj – za medčloveške odnose, mogoče pa še bolj za neke režime, ki so prej normalno funkcioniranje spremenili v brezumno prisilo, posledično pa v pristajanje in sprejemanje. Precizna režija Mateje Koležnik je s komaj zaznavno gradacijo ustvarila vtis kompaktnosti in brezizhodnosti mikro- in makrokozmosa. Kot bi stopili v nočno moro, hkrati pa v nekaj čudno poznanega in že vidnega.«

TADEJA KREČIČ, RADIO SLOVENIJA 1,  
14. DECEMBER 2013

→ “Hence Friends is ... a story of reversal and at once a metaphor for many things – for human relationships, perhaps even more for some regimes, which in the past have altered normal functioning into an outrageous dictate and subsequently into acquiescence and acceptance. Mateja Koležnik’s precise directing with a barely perceptible gradation has created an impression of compactness and hopelessness of both the micro- and the macro-universe. As if one would step into a nightmare, which at once looks strangely familiar and already seen.”

TADEJA KREČIČ, RADIO SLOVENIJA 1,  
14 DECEMBER 2013



OTHELLO  
OTHELLOTekmovalni program  
Competition programme  
+ ShowcaseNASLOV IZVIRNIKA ORIGINAL TITLE  
OTHELLO, THE MOOR OF VENICE

MESTNO GLEDALIŠČE LJUBLJANSKO

PREDSTAVA TRAJA 2 URI IN 45 MINUT IN IMA EN ODMOR.  
RUNNING TIME 2 HOURS AND 45 MINUTES. ONE INTERVAL.PREMIERA PREMIÈRE  
28. 11. 2013, Mestno gledališče ljubljanskoPREVAJALEC TRANSLATOR Milan Jesih  
REŽISER DIRECTOR Jernej Lorenci  
DRAMATURGINJA DRAMATURG  
Petra Pogorevc  
SCENOGRAF STAGE DESIGNER  
Branko HojnikKOSTUMOGRAFKA COSTUME DESIGNER  
Belinda Radulović  
SKLADATEL COMPOSER  
Branko Rožman  
KOREOGRAF IN ASISTENT REŽISERJA  
CHOREOGRAPHER AND ASSISTANT  
DIRECTOR Gregor Luštek  
LEKTORICA LANGUAGE CONSULTANT  
Maja CerarOBLIKOVALCI SVETLOBE LIGHTING  
DESIGNERS Branko Šulc,  
Branko Hojnik, Jernej Lorenci  
ASISTENT REŽISERJA (ŠTUDIJSKO)  
ASSISTANT TO DIRECTOR (STUDENT)  
Žiga Divjak  
ASISTENTKA DRAMATURGINJE  
(ŠTUDIJSKO) ASSISTANT TO DRAMATURG  
(STUDENT) Katja Černe  
GLASBO NA POSNETKU IZVAJA  
Orkester Mandolina Ljubljana  
(DIRIGENT Andrej Zupan)  
RECORDED MUSIC Ljubljana  
Mandolin Orchestra  
(CONDUCTOR Andrej Zupan)IGRAJO CAST  
OTHELLO Sebastian Cavazza  
JAGO Primož Pirnat  
DESDEMONA Viktorija Bencik  
EMERŠIČ / AJDA Smrekar  
EMILIJA EMILIA Judita Zidar  
CASSIO Lotos Vincenc Šparovec  
RODERIGO Jaka Lah  
MONTANO Janez Starina  
BIANCA Tina Potočnik  
BORČI Borut Jenko  
NENČI Neva Mauser Lenarčič

Tragedija *Othello* s svojo tematiko, ki v preplet ljubezni in ljubosumja zaplete tudi zaupanje, zvestobo, izdajstvo, hinavščino, povzpetništvo, predsodke, pojavnost zla v vseh oblikah, razkorak med videzom in resničnostjo ter ne nazadnje ksenofobijo in rasizem, danes kar kliče k ponovni uprizoritvi. Temnopolti Othello, zanesljiv in neustrašen mavrski vojskovodja, služi beneškemu dožu in uživa veliko mero spoštovanja, čeprav se nekje globoko v sebi zaveda, da nikoli ne bo »zares eden od njih«. Ko se s senatorjevo hčerko Desdemono iskreno zaljubljen na skrivaj poroči, se njen oče silno raztogoti. Tudi Othellov častihlepni praporščak Jago je jezen in ljubosumen, ker Othello na mesto svojega pribočnika ni imenoval njega, ampak mladega Cassia. In prav Jago va skrivnostno silovita maščevalnost in gnev ženeta zgodbo v tragični vrtinec.

*With its thematic body that, besides the central intertwinement of love and jealousy, involves also trust, faithfulness, treason, hypocrisy, ambition, prejudices, the phenomenon of evil in all its forms, the rift between illusion and reality and last but not least xenophobia and racism, the tragedy Othello today yields a new staging.*

*The dark-skinned Othello, the reliable and fearless Moorish commander-in-chief, serves the Venetian Doge and enjoys a great deal of respect, although deep within himself he is aware of the fact that he will never "truly be one of them". The sincere love between Othello and the Senator's daughter Desdemona and their subsequent secret marriage infuriate Desdemona's father. Even Othello's ambitious flag-bearer Iago is angry and jealous because Othello has named for his adjutant the young Cassio instead of him. It is in fact Iago's mysteriously violent vindictiveness and fury that send the story straight into its tragic vortex.*

→ »Lorencijev *Othello* tako postane (gledališka) igra, ki se ne ukvarja s polto oziroma drugačnostjo beneškega Mavra (kot protagonista avtor označi v pripisu k naslovu), temveč svoje zanimanje izkaže za delovanje negativnih čustev v človeku; razvoju Shakespearove igre tako ne sledi na ravni razlike, ki jo vzpostavlja barva polti, ampak preide k napetostim, kot jih porajajo izrazi zlih misli. [...] skratka, v Jagovi igri, kjer vlogi odigrata tudi vodja predstave in šepetalka in v kateri navsezadnje začne ena izmed oseb samo sebe – in nas – spraševati o aktu recepcije Shakespearove tragedije, ni iluzije – pa jo vendar intenzivno spremljamo; manipulacija je (postopkovno) tako rekoč razgaljena in v svoji sklepni (zmagovalni) uresničitvi tudi dobesedno hladno servirana.«

ANA PERNE, DNEVNIK, 3. DECEMBER 2013

→ "Lorenci's *Othello* is a (theatre) play that doesn't deal with the complexion, that is, the otherness of the Venetian Moor (as the protagonist is defined by the author in the play's subtitle), but directs its focus on the functioning of negative emotions in a man. Consequently, he doesn't pursue the development of Shakespeare's play on grounds of the difference defined by the colour of one's complexion, but makes a shift towards the tensions born out of expressions of evil thoughts. [...] Briefly, there is no illusion in this game of Iago's, in which even the stage manager and the prompter have their roles and eventually one of the characters begins to question himself – and us – on the act of reception of Shakespeare's tragedy. And yet we follow the tragedy with great intensity. In its concluding (victorious) execution, the manipulation is (gradually) practically disclosed and literally served cold."

ANA PERNE, DNEVNIK, 3 DECEMBER 2013



BORUT PETERLIN

→ »Kaja Tokuhisa baronove razlage ne postavlja v obliki nekakšne monodramske izpovedi – za izpoved v njegovih fragmentih niti ne gre, saj jih piše kot definicijo sebe samega, v želji, da bi zapustil »intelektualni razmislek o svojem življenju, notranjo sliko tistega, kar sem bil«. Osrednji baronovi figuri – natančno, v posredovanju Pessoaovih misli prodorno in odrsko močno prezentno ga interpretira Aleš Valič – tako doda šest spremljevalcev (tri v ženski, tri v moški podobi), ki se iz služabnikov sproti levijo v druge vloge, a naj bi se pravzaprav pokazali kot nekakšni baronovi alter egi.«

→ "Kaja Tokuhisa doesn't stage the Baron's explanations in the form of some monodramatic confession. His fragments are not of a confessional nature in the first place since he writes them as a self-definition in the wish to bequeath 'an intellectual reflection on his life, an inner picture of that, which I was'. Thus Tokuhisa adds to the central figure of the Baron – interpreted precisely by Aleš Valič, who delivers Pessoa's thoughts with acuteness and a powerful stage presence – six companions (three female and three male) who transmute from servants into other roles only to reveal themselves as some kind of alter egos of the Baron."

## VZGOJA STOIKA

## THE EDUCATION OF THE STOIC

Tekmovalni program

Competition programme

+ Showcase

NASLOV IZVIRNIKA ORIGINAL TITLE

A EDUCAÇÃO DO ESTÓICO

ANTON PODBEVŠEK TEATER NOVO MESTO

PREDSTAVA TRAJA 1 URO IN 15 MINUT IN NIMA ODMORA.

RUNNING TIME 1 HOUR AND 15 MINUTES. NO INTERVAL.

PREMIERA PREMIÈRE

14. 12. 2013, Anton Podbevšek Teater Novo mesto

PREVAJALKA TRANSLATOR

Mojca Medvedšek

REŽISERKA DIRECTOR Kaja Tokuhisa

SKLADATELJ COMPOSER Aldo Kumar

DRAMATURGINJA DRAMATURG

Mirta Zajc

KOREOGRAFKA CHOREOGRAPHER

Magdalena Reiter

SCENOGRAF STAGE DESIGNER

Marko Japelj

KOSTUMOGRAFKA COSTUME DESIGNER

Nataša Recer

OBLIKOVALEC VIZUALIJ

VIDEO DESIGNER Gašper Brezovar

OBLIKOVALEC SVETLOBE

LIGHTING DESIGNER Simon Žižek

OBLIKOVALEC TONA

SOUND DESIGNER Uroš Bon

FOTOGRAFI PHOTOGRAPHER

Borut Peterlin

IGRAJO CAST

BARON DE TEIVE Aleš Valič

SLUŽABNIKI/OPRODE

SERVANTS/SQUIRES Anja Drnovšek,

Akira Hasegawa, Maruša Majer,

Joseph Nzobandora - Jose,

Lidija Sušnik, Žiga Udir

Aktualnost uprizoritve *Vzgoje stoika* lahko najdemo že v začetni jasno načrtani misli: »Nad nas se je spustila ena najtemeljitejših in najbolj smrtnih suš zadnjih stoletij – suša globokega zavedanja praznine vseh naših naporov in ničevosti vseh namer.«

Za obdobje med obema vojnama je takšna miselnost dokaj pogosta in razumljiva, vendar bi jo zlahka našli tudi danes – tu. Vprašanje je, ali se je to občutje preslikalo v našo dobo ali pa se je razpotegnilo skorajda čez celo stoletje in se zgolj (znova) intenziviralo danes. Je zgornja misel posledica intelektualnega spoznanja o lastnem bivanju? Je prav ta racionalizacija Smisla tista, ki nas oddaljuje od sveta, nas loči od življenja in – kot je dejal Camus – ustvarja občutek absurdnosti? Je samomor logičen odgovor na to spoznanje in edina pot, ki vodi iz absurda?

Zdi se, da se Baron de Teive loti členitve lastne osebnosti in dela, kot se znanstvenik loti raziskovanja celic. Z mikroskopom prodre v notranjost in preučuje delovanje najmanjših enot. Racionalno členi in analizira dogodke, odločitve in občutja. Svojo pojavnost razstavlja na prafaktorje (kot urar razstavi uro na najmanjše delce in preučuje mehanizme, kot da ga nikoli ni zanimal čas, temveč zgolj oblika, ki ga definira). Vendar pa ne vemo, ali ta resnica ali (spo)znanje o delovanju subjekt uniči ali reši. Baron sam pravi: »Postal sem objektivni do samega sebe. Toda nisem mogel presoditi, ali sem se s tem našel ali izgubil.«

*The actual relevance of the performance The Education of the Stoic can be detected already in the clearly set opening thought: "One of the most thorough and most lethal droughts in the past centuries has fallen upon us – the drought of deep realisation of the emptiness of all our efforts and the futility of all our intentions."*

*This type of mindset is quite present and plausible in the period between the two world wars, although we might easily detect it today – right here. The question is whether this sense has replicated in our époque or it has stretched throughout the entire century, only to become (once again) more intensive? Is the above thought the consequence of the intellectual realisation of our own existence? And is it the rationalisation of Sense that moves us away from the world, separates us from life and – as Camus stated – creates the feeling of absurdity? Is suicide a logical answer to that realisation and the only path that leads away from absurdity?*

*It seems that Baron de Teive tackles the exploration of his own personality and work the way a scientist would tackle the research of cells. He penetrates the inner world with the microscope and examines the functioning of the smallest units. He rationally scrutinises and analyses events, decisions and feelings. He disassembles his appearance to primary factors (as a watchmaker would disassemble a watch to its smallest parts and examine the mechanism, as if he was never interested in time but in the mere form that defines it). Yet we don't know if this truth and knowledge (realisation) of the functioning actually destroy the subject or save it. The Baron himself says: "I became objective towards myself. Yet I could not judge whether I found or lost myself with it."*



NASLOV IZVIRNIKA ORIGINAL TITLE  
OUR TOWN

SLOVENSKO LJUDSKO GLEDALIŠČE CELJE

PREDSTAVA TRAJA 2 URI IN 10 MINUT IN IMA EN ODMOR  
RUNNING TIME 2 HOURS AND 10 MINUTES. ONE INTERVAL.

PREMIERA PREMIÈRE

21. 2. 2014, Slovensko ljudsko gledališče Celje

PREVAJALKA TRANSLATOR Tina Mahkota  
REŽISER DIRECTOR Matjaž Zupančič  
DRAMATURGINJA DRAMATURG  
Tatjana Doma  
SCENOGRAF STAGE DESIGNER Alen Ožbolt  
KOSTUMOGRAFKA COSTUME DESIGNER  
Bjanka Adžić Ursulov  
KOREPETITOR RÉPÉTITEUR Simon Dvoršak  
AVTOR GLASBE IN PRIREDB COMPOSER  
AND MUSIC ARRANGER Jani Kovačič  
LEKTOR LANGUAGE CONSULTANT Jože Volk  
SODELAVEC ZA GIB  
MOVEMENT CONSULTANT Branko Završan  
OBLIKOVALEC SVETLOBE  
LIGHTING DESIGNER Andrej Hajdinjak  
SVETOVALKA ZA ZNAKOVNO  
GOVORICO GLUHIH SIGN LANGUAGE  
INSTRUCTOR Gabriela Jurkošek

IGRAJO CAST  
REŽISER STAGE MANAGER Branko Završan  
DOKTOR GIBBS DR. GIBBS Renato Jenček  
JOE CROMWELL Aljoša Koltak  
HOWIE NEWSOME David Čeh  
GOSPA GIBBS MRS. GIBBS Lučka Počkaj  
GOSPA WEBB MRS. WEBB Jagoda  
GEORGE GIBBS Blaž Setnikar  
EMILY WEBB Liza Marija Grašič  
PROFESOR WILLARD PROFESSOR WILLARD  
Igor Žužek  
GOSPOD WEBB MR. WEBB Bojan Umek  
ŽENSKA WOMAN Tanja Potočnik  
BOJEVIT MOŠKI BELLIGERENT MAN  
Igor Sancin  
DAMA, MRTVA LADY, ONE OF THE  
DEAD Barbara Medvešček  
SIMON STIMSON Mario Šelih  
GOSPA SOAMES MRS. SOAMES  
Manca Ogorevc  
STRAŽNIK WARREN CONSTABLE WARREN  
Tarek Rashid  
SVATJE, MRTVI WEDDING GUESTS,  
THE DEAD Zvone Agrež, Rastko  
Krošl, Damjan M. Trbovc, Tanja  
Potočnik, Barbara Medvešček  
SAM CRAIG Vojko Belšak  
JOE STODDARD Igor Sancin

Drama *Naše mesto* je ameriška klasika, ena najpogostejše uprizarjanih ameriških iger dvajsetega stoletja, tako na profesionalnih kot na amaterskih odrih, in je doživela številne priredbe za radio, televizijo film in celo opero.

Dogajanje drame je postavljeno v izmišljeno ameriško mestoce Grover's Corners med letoma 1901 in 1913 ter prikazuje življenje običajnih meščanov z njihovimi vsakodnevnimi življenjskimi zgodbami in njihovo smrt. V navidezni preprostosti njihovih življenj je Wilder junake *Našega mesta* obdal s temeljnimi vprašanji našega bivanja – Kako živimo? Kako preživimo? Kaj je ljubezen? Je ljubezen dovolj, da se posameznik sprijazni in sprejme tegobe življenja? Kaj ostane, ko človek umre?

Preprosta ljubezenska zgodba razkriva vprašanja o pomembnosti družine, pomenu in smislu ljubezni, življenja in smrti.

*The play Our Town is an American classic and one of the most frequently staged American plays of the twentieth century both in professional and amateur theatres. It was repeatedly adapted for radio, television, film and opera.*

*The action takes place in the imaginary American town of Grover's Corners between 1901 and 1913 and it depicts the life of ordinary citizens with their everyday life stories and their deaths. In the apparent simplicity of their lives, Wilder bestows the heroes of Our Town with the essential questions of our existence – How do we live? How do we survive? What is love? Is love enough for an individual to acquiesce and accept the burden of life? When a man dies, what is left?*

*A simple love story discloses questions on the importance of family, the significance and sense of love, life and death.*

→ »V odlični režiji Matjaža Zupančiča tako funkcionira tudi celjska uprizoritev. [...] *Naše mesto* je kolektivni projekt celjskega igralskega ansambla, pri katerem so posamezniki liki res izpostavljeni, vendar predvsem v vlogi stopnjevanja sugestivnosti pripovedi, ta pa služi predvsem kot pomagalo pri orisu karakterjev in njihovih medsebojnih interakcij in manj kot zaokrožena fabula.«

PETER RAK, DELO, 14. MAREC 2014

→ "The Celje production functions in the same manner in an excellent staging by Matjaž Zupančič [...] Our Town is a collective project of the Celje actors' ensemble. Individual characters are exposed yet mainly in the function of escalating the suggestiveness of the narrative. The narrative in turn serves more as a tool for sketching characters and their mutual interactions than a rounded up plot."

PETER RAK, DELO, 14 MARCH 2014



## ANGEL POZABE

## THE ANGEL OF OBLIVION

Tekmovalni program

Competition programme

+ Showcase

NASLOV IZVIRNIKA ORIGINAL TITLE

ENGEL DES VERGESSENS

SNG DRAMA LJUBLJANA

PREDSTAVA TRAJA 1 URO IN 40 MINUT IN NIMA ODMORA.

RUNNING TIME 1 HOUR AND 40 MINUTES. NO INTERVAL.

PREMIERA PREMIÈRE

14. 3. 2014, SNG Drama Ljubljana, Mala drama

PREVAJALEC TRANSLATOR

Štefan Vevar

REŽISER IN AVTOR PRIREDBE

DIRECTOR AND AUTHOR OF

ADAPTATION Igor Pison

DRAMATURGINJA DRAMATURG

Eva Kraševac

SCENOGRAFKA STAGE DESIGNER

Petra Veber

KOSTUMOGRAFKA COSTUME DESIGNER

Belinda Radulović

SKLADATELJ COMPOSER

Laren Polič Zdravič

LEKTORICA LANGUAGE CONSULTANT

Tatjana Stanič

OBlikovalca SVETLOBE LIGHTING

DESIGNERS Petra Veber, Igor Pison

IGRAJO CAST

ONA SHE Barbara Cerar

BABICA, MAMA GRANDMOTHER,

MOTHER Saša Pavček

OČE FATHER Janez Škof

V romanesknem prvencu *Angel pozabe* (2011) pesnice in dramaturginje Maje Haderlap se zrcali življenje več generacij avtoričine družine. Roman z intimno poetičnostjo spregovori o pomenu partizanskega gibanja na avstrijskem Koroškem. Zgodba obsega časovno obdobje od druge svetovne vojne pa vse do danes. Iz avtoričinega spomina se rojevajo otroške podobe idiličnega življenja v Železni Kapli, ki se prepletajo s trpkimi babičinimi zgodbami o grozotah vojne, o življenju v koncentracijskih taboriščih in o intenzivnem partizanskem gibanju na Koroškem. Skozi tesen in tenkočutno izpisan odnos vnukinje in babice dobimo vpogled v življenje generacij pred vojno in po njej.

*Angel pozabe* s pretresljivo neposrednostjo spregovori o usodah domačinov; mnogi so končali v taboriščih in so za njimi ostala večinoma le pripovedovanja, drugi, pripovedovalci, pa so se vrnili s težo spomina, ki se je ni moč znebiti.

*The début novel of poetess and dramaturg Maja Haderlap The Angel of Oblivion (2011) reflects the life of several generations of the author's family. Through intimate poetry, the novel speaks of the significance of the Partisan movement in the Austrian province of Carinthia. The story encompasses the period from WWII to the present. The author's memories give birth to the child-like imagery of the idyllic life in the village of Železna Kapla intertwined with the grandmother's bitter stories of the war horrors, the life in concentration camps and the powerful Partisan movement in Carinthia. Through a close and delicately described relation between the grandmother and granddaughter, we gain insight into the life of the generations before and after the war.*

*The Angel of Oblivion speaks with poignant frankness on the fates of the locals. Many met their end in concentration camps, leaving behind mainly stories. The others, narrators, have come back with the burden of memories that cannot be put aside.*

→ »Ko se predstava *Angel pozabe* v režiji in priredbi Igorja Pisona sklone v svoji mehkojni spravi, gledalec pod vplivom prvovrstne gledališke izkušnje le stežka razbere, od česa je pravzaprav najbolj 'zadet'. Je to zaradi natančno zamišljene priredbe romana; zaradi na videz pridružene in nazorsko nepristranske režije, ki je razlog, da se zgodba izriše v vsej svoji čutni in politični pretresljivosti?«

ZALA DOBOVŠEK, DELO, 17. MAREC 2014

→ "As the production of *The Angel of Oblivion*, adapted and directed by Igor Pison, concludes with its gentle reconciliation, the spectator is so deeply immersed in the brilliant theatre experience that she has difficulties to realise what it is that has 'struck' her the most. Was it the precisely conceived adaptation of the novel; or the seemingly subdued and ideologically unbiased directing, which is responsible for the story that unfolds in all its sensual and political poignancy?"

ZALA DOBOVŠEK, DELO, 17 MARCH 2014



## MRTVEC PRIDE PO LJUBICO

## DEAD MAN COMES FOR HIS MISTRESS

Tekmovalni program  
Competition programme  
+ Showcase

## PREŠERNOVO GLEDALIŠČE KRANJ &amp; MESTNO GLEDALIŠČE PTUJ

PREDSTAVA TRAJA 1 URO IN 50 MINUT IN IMA EN ODMOR.

RUNNING TIME 1 HOUR AND 50 MINUTES. ONE INTERVAL.

PREMIERA PREMIÈRE

21. 3. 2014, Prešernovo gledališče Kranj

REŽISER DIRECTOR Jernej Lorenci

SKLADATELJ COMPOSER

Branko Rožman

ASISTENT REŽISERJA IN KOREOGRAF

ASSISTANT TO DIRECTOR AND

CHOREOGRAPHER Gregor Luštek

DRAMATURGINJA DRAMATURG

Marinka Poštrak

SCENOGRAF STAGE DESIGNER

Branko Hojnik

KOSTUMOGRAFKA COSTUME DESIGNER

Belinda Radulović

LEKTORICA LANGUAGE CONSULTANT

Maja Cerar

UČITELJ HARMONIKE, KOREPETITOR

IN GLASBENI VZGOJITELJ ACCORDION

TEACHER, ACCOMPANIST AND MUSIC

CONSULTANT Branko Rožman

OBLIKOVALEC SVETLOBE

LIGHTING DESIGNER Drago Cerkovnik

OBLIKOVALEC MASKE MAKE-UP

DESIGNER Matej Pajntar

IGRAJO CAST

PRVA MICIKA FIRST MICIKA

Ana Urbanc k. g. as guest

DRUGA MICIKA SECOND MICIKA

Vesna Pernarčič

ANZEL Miha Rodman

MLINARJEV Aljoša Ternovšek

MATI MOTHER Darja Reichman

SVETI TADEJ SAINT THADDEUS

Borut Veselko

MRTVA MLINARICA DEAD MLINARICA

Vesna Jevnikar

JUDITA Judita Polak

CIRIL Ciril Roblek

Uprizoritev razkriva skrajne strasti in hrepenenja v magičnem ritmu ljudskega izročila, ki prebujajo usedline našega arhetipsko nezavednega. Ne razpira le vprašanja romantične, sublimne ljubezni, ampak tudi temno brezno zla v družini in družbi. Skozi njo vstopamo v pozabljeni svet ljudskega pripovedništva, balad in ljudske dediščine. V svet skrajnih stanj in usodne ljubezni, ki najde svojo izpolnitev v preseganju sebe. V njem se prepletata svet živih in svet mrtvih, svet, v katerem „živi niso zares živi“ in „mrtvi niso zares mrtvi“. Svetlana Makarovič si za prikaz skrajnih strasti, hrepenenja in tesnobe posvoji magični ritem ljudskega izročila. Drama *Mrtvec pride po ljubico* korenini v istoimenski ljudski pesmi in tudi v Prešernovi predelavi Bürgerjeve *Lenore*, ki jo Makarovičeva obdelala pretresljivo in drugače, režiser pa osvetli iz drugih zornih kotov. Tako skozi shizofrenijo uvede dve junakinji, dve Micki, ki se borita za prevlado oziroma preživetje ...

*The production reveals ultimate passions and longings in a magical rhythm of folk tradition that shakes the sediments of our archetypal unconscious. It evokes not only the issue of romantic sublime love but also of the dark abyss of evil in family and society. It takes us to a forgotten world of folk tales, ballads and folk heritage. To a world of extreme states and fatal love that finds its fulfilment in self-transcendence. It is a world in which the living are intertwined with the dead, a world in which "the living are not truly alive" and "the dead are not truly dead".*

*In order to depict extreme passions, longings and anxiety, Svetlana Makarovič adopts the magical rhythm of folk tradition. The play Dead Man Comes for His Mistress has its roots in the folk song of the same title as well as in France Prešeren's adaptation of Bürger's Lenore. Makarovič delivered her own version in a different and poignant manner, while the director has lit it from different viewpoints. Hence he introduces through schizophrenia two protagonists, two Mickas, who fight for dominance and survival.*

→ »*Mrtvec pride po ljubico* je natančna uprizoritev, ki osmešen odnos do tradicije in konvencije v besedilu v uprizoritvenem delu prenese na odrske konvencije. Opraviti imamo s svojevrstnim minimalizmom, ki v izvedbeni praksi priključuje zresnjeno izvajanje ljudskega ali folklornega izročila, seveda z nabrušenim želom, ki ga v komentarju sveta Slovencev pri petju in plesu tudi pričakujemo.«

MATEJ BOGATAJ, GLEDALIŠKI DNEVNIK,  
SODOBNOST 4/2014

→ "Dead Man Comes for His Mistress is a clear-cut performance that transfers the text's mockery of tradition and conventions to stage conventions. Here we deal with a particular minimalism, which on the performative level evokes a serious delivery of folk tradition, yet naturally carries a sharpened sting, which we would certainly expect in the singing and dancing comment on the world of Slow-venians."

MATEJ BOGATAJ, THEATRE DIARY,  
SODOBNOST 4/2014



## MODERNE NÔ DRAME

## MODERN NÔ PLAYS

Tekmovalni program

Competition programme

+ Showcase

NASLOV IZVIRNIKA ORIGINAL TITLE

KINDAI NOGAKU-SHU

SLOVENSKO STALNO GLEDALIŠČE TRST

PREDSTAVA TRAJA 1 URO IN 15 MINUT IN NIMA ODMORA.

RUNNING TIME 1 HOUR AND 15 MINUTES. NO INTERVAL.

PREMIERA PREMIÈRE

8. 5. 2014, Slovensko stalno gledališče Trst

PREVAJALKA TRANSLATOR

Marija Javoršek PO FRANCOŠKEM

PREVODU ON FRENCH TRANSLATION

BY MARGUERITE YOURCENAR

REŽISERKA DIRECTOR Mateja Kolečnik

DRAMATURG DRAMATURG

Goran Ferčec

SCENOGRAFI STAGE DESIGNER

Mauricio Ferlin

KOREOGRAFI IN KOSTUMOGRAFI

CHOREOGRAPHER AND COSTUME

DESIGNER Matija Ferlin

SKLADATELJ COMPOSER

Mitja Vrhovnik Smrekar

LEKTOR LANGUAGE CONSULTANT

Jože Faganel

OBLIKOVALEC SVETLOBE

LIGHTING DESIGNER Rafael Cavarra

IGRAJO CAST

Luka Cimprič

Nikla Petruška Panizon

Lara Komar

Primož Forte

Romeo Grebenšek

Nô igre so umetniška oblika, ki pripada veliki tradiciji klasičnega japonskega gledališča in jih v kanonizirani maniri uprizarjajo še vedno. Yukio Mishima, najbolj znamenit japonski avtor druge polovice 20. stoletja, je nekatere izmed teh iger leta 1956 prestavil v sodobno gledališče; pri tem mu je uspelo ohraniti njihov izvirni notranji duh, obenem pa jim je podelil toliko svežega življenja, da zvenijo moderno in neposredno, kot bi bile zasnovane danes. Tako so zmogle preseči zasidranost v Japonsko in se naseliti tudi na svetovnih odrih.

Zgodbe se odvijajo prek paradoksov in nepričakovanih zasukov, ki pa nikoli niso naključni, temveč govorijo o globoki logiki želje. V seriji kratkih dramskih tekstov je Mishima prevzel teme in like nô gledališča in jih postavil v sodobna okolja, ki bi lahko bila prepoznavna tudi za zahodno občinstvo. Režija Mateja Kolečnik postavlja v osrčje dogajanja dramo *Hanjo*, okrog katere se v sanjski in vizionarni razsežnosti vrtijo zgodbe, simboli in junaki ostalih izbranih dram.

*Nô plays represent an artistic form that belongs to the great tradition of classical Japanese theatre. They are still being performed in a canonised manner. In 1956, Yukio Mishima, the most famous Japanese author of the second half of the twentieth century, transposed some of those plays into contemporary theatre, managing to maintain their genuine inner spirit, while breathing into them a new and fresh life that made them sound modern and straightforward, as if written in the present. Thus they were able to surpass their rootedness in Japanese tradition and find their abode on world stages as well.*

*The stories unfold through paradoxes and unexpected twists that never happen by chance but speak of the deep logic of desire. In a series of short dramatic texts, Mishima took over the themes and characters of Nô theatre and placed them in contemporary environments, easily recognisable even for Western audiences. The director Mateja Kolečnik focuses on the play Hanjo as the centre around which the stories, symbols and characters of other selected plays revolve in oneiric and vision-like dimensions.*

→ »Predstava izžareva drugačnost; dogajanje je nekako razredčeno, kot da bi bil čas upočasnjeno in bi se vanj po kapljicah precejale človeške bolesi: ta posebni učinek igralci ustvarjajo z natančnimi počasnimi gibi in ga sugerira glasbena kulisa. Nedvomno gre za gledališki dogodek zunaj vsakršne običajnosti, je pa nezamudljiva priložnost za pogled onkraj znanega v nam še vedno tuj kulturni svet.«

BOJANA VATOVEC, PRIMORSKI DNEVNIK,  
10. MAJ 2014

→ "The production emanates peculiarity. The action is somewhat diluted, as if time would be slowed down and human illnesses would trickle into it. The actors achieve this special effect with precise movements in slow motion while the musical background further deepens this suggestion. It is undoubtedly a theatre event outside all ordinary categories and an opportunity not to be missed to take a peak beyond the familiar into a world that is culturally still foreign to us."

BOJANA VATOVEC, PRIMORSKI DNEVNIK,  
10 MAY 2014

# REŽISERJI TEKMOVALNIH PREDSTAV

## DIRECTORS OF THE COMPETITION PROGRAMME

### IVICA BULJAN

---

V letih 1998 do 2002 je bil ravnatelj Drame Hrvaškega narodnega gledališča v Splitu. Je soustanovitelj Mini teatra Ljubljana in gostujoči predavatelj v gledaliških šolah v Rennesu in Saint-Etienne v Franciji. Od leta 2003 skupaj z Dubravko Vrgoč vodi Festival svjetskog kazališta v Zagrebu. Za svoje delo je prejel vrsto nagrad, mdr. tri Borštnikove (2004, 2006, 2007) in nagrado Prešernovega sklada (2012).

*From 1998 to 2002 he was the director of the Croatian National Theatre in Split. He is co-founder of Mini teater in Ljubljana and guest lecturer in theatre schools in Rennes and Saint-Etienne in France. Since 2003, together with Dubravka Vrgoč, he has been programming the Festival of World Theatre in Zagreb. He has received numerous awards for his work, including the Borštnik Award (2004, 2006 and 2007) and the Prešeren Foundation Award (2012).*

### MATEJA KOLEŽNIK

---

Njeno ustvarjanje obsega več kot štirideset režij, pogosto je avtorica scenografij, priredb besedil in prevodov. Intenzivno ustvarja onkraj slovenskih meja. Njene uprizoritve se redno uvrščajo na festivale in so pogosto nagrajene. Leta 2001 je prejela nagrado Prešernovega sklada za uprizoritvi dram *Noži v kurah* in *Praznovanje*, je dobitnica treh Borštnikovih nagrad (2001, 2004, 2013), dveh nagrad festivala Zlati lev v Umagu (1999, 2000) in nagrade dr. Branko Gavella (2006).

*Her opus encompasses over 40 directions and she is also often the author of stage designs, dramatisations and translations. She works extensively abroad. Her productions are regularly on the programme of festivals and are often awarded. In 2001 she was a recipient of the Prešeren Foundation Award. She has also received two Borštnik Awards (2001, 2004), two Golden Lions at the Umag Theatre Festival (1999, 2000) and the Gavella Award (2006).*

### JERNEJ LORENCI

---

Kot docent na AGRFT UL predava predmet Dramska igra in praktična režija. Redno režira v vseh poklicnih slovenskih gledališčih, občasno tudi v tujini. Za svoje delo je prejel številne nagrade, mdr. dve veliki Borštnikovi nagradi (2001, 2012), tri Borštnikove nagrade za režijo (2005, 2009, 2012), Šeligovo nagrado za najboljšo predstavo Tedna slovenske drame, nagrade na festivalu Zlati lev v Umagu na Hrvaškem in veliko nagrado na festivalu Ex Ponto (2003). V letu 2014 je prejel Nagrado Prešernovega sklada (za režijo uprizoritev *Kako jemati njeno življenje*, *Nevihta*, *Dantonova smrt* in *Ponorela lokomotiva*).

*He is assistant professor at the Academy of Theatre, Radio, Film and Television of the University of Ljubljana (AGRFT UL) where he teaches Practical Directing and Stage Acting. He regularly directs in all professional Slovenian theatres and occasionally abroad. For his work he has received numerous awards, among others two Borštnik Grand Prix (2001, 2012), three Borštnik Awards for Directing (2005, 2009, 2012), the Šeligo Award for Best Performance at the Week of Slovenian Theatre, the Golden Lion Award in Umag and the Grand Prix of Ex Ponto Festival (2003). He is a recipient of the 2014 Prešeren Foundation Award for directing the productions of *How to Take Her Life*, *The Storm*, *Danton's Death* and *The Crazy Locomotive*.*

### NATALIJA MANOJLOVIĆ

---

Kot sodelavka za odrski gib/koreografka in asistentka režije je sodelovala v predstavah številnih uveljavljenih slovenskih in hrvaških režiserjev, med drugim tudi v Slovenskem mladinskem gledališču in Mini teatru Ljubljana. Ustvarila je več avtorskih projektov, v katerih na specifičen način povezuje ljubezen do gledališča in plesa, predstava *Slučaj &TD (Primer &TD; 2011)* pa je nastala po njenem dramskem besedilu in v njeni režiji. Z *Zakulisjem* prvakov se v SMG prvič predstavlja v vlogi režiserke.

As a choreographer, stage movement consultant and assistant director, she has collaborated on productions of numerous established Slovenian and Croatian directors in various theatres, among others, in Slovene Mladinsko Theatre and in Mini teater Ljubljana. She has realised several projects of her own in which she has made a specific bond between the love for theatre and for dance. She was the author of the text and director of the production *The Case of the &TD (2011)*. Her production of *Backstage of Champions* is her first direction.

## EDUARD MILER

---

Zasnoval je gledališče Forum 3 (Stuttgart, 1966), kasneje še Schaulust (Bielefeld, 1978). V letih 1990–1994 je bil umetniški vodja Slovenskega mladinskega gledališča v Ljubljani, v letih 2011–2013 pa umetniški vodja SNG Drama Ljubljana. Je dobitnik številnih nagrad, mdr. nagrade Prešernovega sklada (1987), dveh Borštnikovih nagrad (1998, 2011) in treh lovorovih vencev na sarajevskem gledališkem festivalu MESS. V letu 2014 je imenovan za umetniškega vodjo Slovenskega stalnega gledališča iz Trsta.

*He founded Forum 3 Theatre (Stuttgart, 1966) as well as Schaulust (Bielefeld, 1978). Between 1990–1994 he was artistic director at the Slovene Mladinsko Theatre in Ljubljana and between 2011–2013 at the Slovene National Theatre Drama Ljubljana. Among the awards he has received are the Prešeren Foundation Award (1987), two Borštnik Awards (1998, 2011) and three awards of the Sarajevo Theatre Festival MESS. In 2014 he became artistic director of the Slovene Permanent Theatre in Trieste.*

## IGOR PISON

---

Sprva je v gledališču sodeloval predvsem kot igralec – s tržaškim ansamblom gledališča SSGT in z italijanskim gledališčem il Rossetti, nato tudi kot dramaturg in asistent režiserja. Deluje kot režiser oper, dramskih uprizoritev in avtorskih projektov ter prirejevalec besedil tako v Sloveniji, Italiji in Nemčiji. 2011 je izdal prvo zbirko kratke proze v italijanskem jeziku pod naslovom *Squarci*, 2013 izšel njegov slovenski prvenec, zbirka pripovedi *Zasilni izhodi*. Od leta 2001 sodeluje redno kot avtor za slovenske programe na tržaškem radiu.

*His initial theatre engagement was as an actor, with the ensemble of the Slovene Permanent Theatre in Trieste and the Italian theatre Il Rossetti, followed by collaborations as a dramaturg and assistant director. He works in Slovenia, Italy and Germany as a director of operas, dramatic plays and original projects as well as an author of dramatic adaptations. The first collection of his short stories in Italian named Squarci was published in 2011 while his first collection of stories in Slovenian, Emergency Exits, came out in 2013. Since 2001 he regularly collaborates as an author for the Slovene programmes of Radio Trst A in Trieste.*

## KAJA TOKUHISA

---

Po končani Klasični gimnaziji Poljane se je vpisala na AGRFT UL – smer filmska in televizijska režija, kasneje pa še na vzporedni študij dramske igre. Njeni študijski filmi so bili nagrajeni tako na domačih kot tudi na tujih festivalih, prejela je Akademsko Prešernovo nagrado. Iz režije je diplomirala leta 2012. Od leta 2011 se uči solopetja na Konservatoriju za glasbo in balet Ljubljana. Je samozaposlena v kulturi in dela kot režiserka in igralka.

*Upon graduating from the Classics Programme of Poljane Grammar School, she enrolled in the Department of Film and TV Directing at AGRFT UL, and later on in parallel enrolled in the Department of Stage Acting. Her student films were awarded at both Slovene and foreign festivals. She was also a recipient of the Student Prešeren Award. She received her B.A. in Directing in 2012. Since 2011 she has been studying solo singing at the Conservatory of Music and Ballet in Ljubljana. She has the status of self-employed cultural worker and works as a director and an actress.*

## MATJAŽ ZUPANČIČ

---

Kot režiser in dramatik sodeluje na osrednjih evropskih gledaliških festivalih. Je redni profesor za režijo na ljubljanski AGRFT UL. Napisal je več kot deset dramskih besedil, nekatera med njimi so bila nagrajena z Grumovo nagrado (Vladimir, 1998; Goli pianist, 2001; Hodnik, 2003; Razred, 2006 in Shocking Shopping, 2011), za komedijo Vorkšop na Moljera je prejel nagrado žlahtno komedijsko pero 2014. Njegove drame se v gledališki in koncertni obliki uprizarjajo v doma in v tujini.

*He has participated as a director and playwright at the most significant European theatre festivals. He holds tenure in the Department of Directing at AGRFT UL. He has written over ten plays, some of which have been awarded the Grum Award: Vladimir, (1998); The Naked Pianist (2001); The Corridor (2003); Class (2006) and Shocking Shopping (2011). He was recipient of the 2014 Vintage Comedian Feather for the comedy Workshop on Molière. His plays are presented both as theatre performances and staged readings at home and abroad.*

SPREMLJEVALNI PROGRAM  
*ACCOMPANYING PROGRAMME*

|                                     |    |
|-------------------------------------|----|
| Jelena Rusjan, ..... 46             | 46 |
| Kristina Gorovska, Tina Perić       |    |
| ŠKRIP INC.                          |    |
| ŠKRIP INC.                          |    |
| POSTANI OBCESTNA SVETILKA ..... 48  | 48 |
| (SREČKO KOSOVEL)                    |    |
| BECOME A STREET LAMP                |    |
| (SREČKO KOSOVEL)                    |    |
| Branko Jordan, Mitja Golob ..... 50 | 50 |
| SVOBODA                             |    |
| FREEDOM                             |    |
| Jera Ivanc ..... 52                 | 52 |
| PREVARE                             |    |
| THE DECEITS                         |    |
| Euripid ..... 54                    | 54 |
| ALKESTIDA                           |    |
| ALCESTIS                            |    |
| Nejc Gazvoda ..... 56               | 56 |
| DIVJAD                              |    |
| GAME                                |    |
| Rok Kravanja ..... 58               | 58 |
| BREMZA                              |    |
| THE BRAKE                           |    |



Spremljevalni program  
Accompanying programme  
+ Showcase

**ZAVOD MASKA**

**KOPRODUCENTA COPRODUCERS CUK KINO ŠIŠKA, ZAVOD BUNKER**

**PREDSTAVA TRAJA 40 MINUT IN NIMA ODMORA.**

*RUNNING TIME 40 MINUTES. NO INTERVAL.*

**PREMIERA PREMIÈRE**

**12. 12. 2013, CUK Kino Šiška – Komuna**

**REŽISERKA DIRECTOR Jelena Rusjan**

**DRAMATURGINJA DRAMATURG**

**Andreja Kopač**

**SVETOVALKA ADVISER Zala Vidali**

**GLASBENI OPREMLJEVALEC**

**COMPOSER Matija Dolenc**

**OBLIKOVALEC DESIGNER Ajdin Bašić**

**AVTOR VIDEA VIDEO DESIGNER**

**Jure Lavrin**

**OBLIKOVALEC ZVOKA SOUND DESIGNER**

**Jure Vlahovič**

**OBLIKOVALEC SVETLOBE IN TEHNIČNI**

**VODJA LIGHTING DESIGNER AND**

**TECHNICAL MANAGER Igor Remeta**

**SCENOGRAFKA STAGE DESIGNER**

**Neža Jurman**

**IZVRŠNA PRODUCENTKA**

**EXECUTIVE PRODUCER Tina Dobnik**

**IZVAJALKE PERFORMERS**

**Jelena Rusjan**

**Kristina Gorovska**

**Tina Perić/Eva Zibler**

Ko lahko brez strahu, da bi kaj izgubili, poveste, kaj vas moti. In brez slabe vesti zaupate svoje skrivnosti. Kjer ste lahko zavezani, pa vseeno svobodni. Kjer ne štejejo napake, ampak vi. Tisti topel občutek, da ste med svojimi. Škrip Inc. V našem življenju dominira vera v magijo. Težimo k popolnemu užitku, neprestano in za vedno. Prebijamo se skozi šum. Najboljše stvari se dogajajo tam, kjer nas ni. Vedno zamujamo. Ne razmišljamo več o tem, kdo smo. Ni časa. Kaj potrebujemo? Škrip Inc. Pomembna civilizacijska pridobitev je človekovo delo, ki omogoča preživetje in osebno rast. Če pa se prelevi še v dober posel, potem se nimamo več česa bati; meje med umetnostjo in življenjem se zabrišejo same od sebe. In vsak je lahko slaven več kot 15 minut. Vse neprestano deluje in vsak bo v prihodnje doživel trenutek svojega ponovnega rojstva. Škrip Inc.

*When you say what bothers you without fear that you might lose something. And you confide your secrets without a bad conscience. Since you can be committed and free at once. Since what counts is you and not your mistakes. That warm feeling that you are among your lot. Škrip Inc. Our lives are dominated by the faith in magic. We strive for total pleasure, ceaselessly and forever. We scrape through the noise. The best things happen there where we are absent. We are always late. We don't think anymore of who we are. There is no time. What do we need? Škrip Inc. Human labour that provides for living and personal growth is an important civilisational attainment. If it turns out to be good business on top, then we have nothing to fear anymore: the borders between art and life disappear on their own. And everyone can be famous for more than 15 minutes. Everything has a ceaseless effect and everybody will experience in the future the moment of his/her rebirth. Škrip Inc.*

→ »Predstava Škrip Inc. bolj kot gledališkemu sledi koncertnemu vzdušju, kjer pa stoječemu občinstvu nad glavo ves čas preti grožnja gospodinjskih aparatov, ki se občasno tudi vključijo. Koncertna postavitve ne preseneča, saj so nastopajoče stare znanke alter odrov [...] Karizmatična trojica blesti tako med repanjem kot med posnemanjem bizarnih pogovorov, ki jih imamo bolj ali manj pogosto s slabo plačanimi telefonskimi anketarji in anketarkami. Misel na to, kaj vse moramo čutiti do našega paličnega mešalnika, medtem ko mimogrede spregledamo krizo vsega, ne samo bančnega sistema, deluje podobno grozljivo kot morbidne zgodbe iz predstave Škrip Orkestra.«

**DEJA CRNOVIĆ, SIOL.NET,**  
**19. DECEMBER 2013**

→ »The performance Škrip Inc. has more of a concert atmosphere than a theatre one. The standing audience is constantly being threatened by house appliances dangling above their heads and occasionally getting switched on. The concert setting is no surprise as the performers are old friends of alter music stages [...] The charismatic trio shines between rapping and recording bizarre conversations we lead more or less often with poorly paid phone telemarketers. Thinking about what we have to feel for our mixer while accidentally overlooking the crisis of everything – not just the banking system – has a similarly dreadful effect as the morbid stories from the performance of Škrip Orchestra.«

**DEJA CRNOVIĆ, SIOL.NET,**  
**19 DECEMBER 2013**



# POSTANI OBCESTNA SVETILKA (Srečko Kosovel)

## BECOME A STREET LAMP (Srečko Kosovel)

KONCERT POEZIJE A CONCERT OF POETRY

SNG NOVA GORICA

PREDSTAVA TRAJA 1 URO IN NIMA ODMORA.  
RUNNING TIME 1 HOUR. NO INTERVAL.

PREMIERA PREMIÈRE

8. & 9. 1. 2014, SNG Nova Gorica, Mali oder

REŽISER DIRECTOR Andrej Jus  
IZBOR BESEDIL IN DRAMATURG  
DRAMATURG Nejc Valenti  
SKLADATELJ COMPOSER  
Branko Rožman  
LEKTOR LANGUAGE CONSULTANT  
Srečko Fišer  
SCENOGRAF STAGE DESIGNER  
Danijel Modrej  
KOSTUMOGRAFKA COSTUME DESIGNER  
Belinda Radulović  
KOREOGRAFKA CHOREOGRAPHER  
Bojana Mišić  
OBLIKOVALEC SVETLOBE  
LIGHTING DESIGNER Samo Oblokar  
OBLIKOVALEC ZVOKA  
SOUND DESIGNER Matej Čelik

IGRAJO CAST  
Ana Facchini  
Kristijan Guček  
Miha Nemec  
Žiga Saksida k. g. as guest  
Marjuta Slamič  
Vladimir Hmeljak

19. 10. 2014  
18.00  
LUTKOVNO GLEDALIŠČE MARIBOR

Spremljevalni program  
Accompanying programme

Koncert poezije Srečka Kosovela (1904–1926) je nastal v počastitev 110. obletnice rojstva pesnika in postavlja v ospredje njegovo misel, ki se prilega današnjemu trenutku, ko izrazi potrebo po spremembi obstoječega družbenega reda.

V središču gledališkega dogodka, v katerem se prepletata družbeno angažirana poezija in proza ter intimnejša poezija, je človek, ki želi spremeniti svet, a se mora ob tem soočiti tudi z vprašanji o lastni biti in smislu življenja. Predstava na svojstven način nagovarja mlade, nosilce prihodnosti, uprizoritveno pa se naslanja na konstruktivizem, katerega estetiko je Kosovel povezal z etiko. Njegov klic po prenovi človeka, po človeku kot »posebljenem etosu«, je odrsko spredeno v gledališko razvejan preplet uglasbenega in vizualiziranega izbora družbeno angažiranih besedil, dopolnjen pa z vnosom (esejističnih) proznih odlomkov, ki k revolucionarnemu tonu gledališkega krika po človečanstvu prispeva še obliko bolj umirjenega angažmaja.

*The concert of the poetry of Srečko Kosovel (1904–1926) was conceived on the occasion of the 110<sup>th</sup> anniversary of the poet's birth. It singles out his thought, which fits the present moment with its expression of the need to change the existing social order.*

*The central figure of the event is a man who wants to change the world but along the road has to confront questions on his own essence and sense of life. In its own peculiar way the performance addresses mainly young people, the carriers of the future. In the theatrical sense, it inclines to Constructivism, whose aesthetics Kosovel equalled with ethics. He calls for the renewal of man, for a man as "personalised ethos". The theatrically complex interlacing of musical and visual selections of socially engaged texts is completed by an interpolation of (essayistic) prose excerpts, providing a more sober tone of engagement to the revolutionary tone of the theatrical scream for humanity.*

→ »Gledališko-glasbeni dogodek postavi Kosovelovo poezijo v skriti kotiček sredi propadu zapisanega veseljstva, v zapuščen kabaretni prostor, kamor se zateče skupina šestih, in ga naseli z eksistencialno in ustvarjalno silo Kosovelovih besed in avtorske glasbe. [...] Težo velikih besed razbijajo z natančno koreografsko, izrazno in govorno strukturo ter v različnih načinih, od recitala do petja, od individualne interpretacije do ansambelske konstrukcije, preigravajo premišljen izbor Kosovelove poezije, od družbeno usmerjene v orisovanju zunanjega sveta do intimnejše, ki se obrača k občutjem, tiskam in odzivom človeka, ki se ne pusti zlomiti, dokler mu usoda to dopušča.«

NIKA ARHAR, DELO, 16. JANUAR 2014

→ "The theatrical-musical event sets Kosovel's poetry into a hidden corner of a universe doomed to fail, into an abandoned cabaret space where a group of six find themselves and inhabit it with the existential and creative power of Kosovel's words and Rozman's music. [...] The weight of big words is disrupted by a precise choreographic, expressive and oral structure as well as by different theatrical means, from reciting to singing, from individual interpretation to ensemble construction. The performance plays with the thoroughly thought-out choice of Kosovel's poetry, from the socially oriented poetry that depicts the outer world, to a more intimate one that focuses on feelings, anxieties and the reaction of a man who doesn't allow himself to be broken until fate determines it."

NIKA ARHAR, DELO, 16 JANUARY 2014



# SVOBODA

## FREEDOM

Spremljevalni program  
Accompanying programme

PO MOTIVIH BELE KRIZANTEME IVANA CANKARJA  
BASED ON IVAN CANKAR'S ESSAY WHITE CHRYSANTHEMUM

### GLEDALIŠČE GLEJ

PREDSTAVA TRAJA Približno 1 uro in 10 minut in nima odmora.  
RUNNING TIME APPROXIMATELY 1 HOUR AND 10 MINUTES. NO INTERVAL.

PREMIERA PREMIÈRE  
18. 1. 2014, Gledališče Glej

REŽISER DIRECTOR Miha Golob  
AVTORJA IN IZVAJALCA  
AUTHORS AND PERFORMERS  
Branko Jordan, Miha Golob  
OBlikovalec SVETLOBE IN TEHNIČNI  
VODJA LIGHTING DESIGNER AND  
TECHNICAL MANAGER Grega Mohorčič  
TEHNIČNA PODPORA  
TECHNICAL SUPPORT Martin Lovšin  
IZVRŠNA PRODUCENTKA  
EXECUTIVE PRODUCER Inga Remeta

Vse, kar je pred dvajsetimi leti obetalo, se je sesulo v prah. Pokazalo svoj pravi obraz. Brezznačajen in spolitiziran. Pomanjkanje etike in morale se je zažrl v vse pore družbe. Država deluje po principih mafije, korupcije, klientelizma in elitizma. Na vseh nivojih. Vertikalnih in horizontalnih. Gospodarstvo, pravosodje, novinarstvo, zdravstvo, šolstvo ... Kaj pa kultura, gledališče? Ima moč in pravico, da lahko drži ogledalo in vrže kamen?

Po petnajstih letih se na istem odru ponovno srečata režiser M. G., prisiljeno osvobojen pred osmimi leti, ter igralec B. J., ki si je svobodo ponovno privoščil s 1. 1. 2014. Sošolca, cimra, sodelavca in prijatelja. Primerne okoliščine, primerno okolje in čas za revizijo. Čas za ogledalo in kamen. S pomočjo Cankarjeve *Bele krizanteme* čas za predstavo. Za predstavo o svobodi, svobodi duha, mišljenja, o svobodi preživetja, o svobodi umetnika in umetnosti. In o odgovornosti.

*Everything that seemed promising twenty years ago has turned into dust. Disclosed its real face. Trivial and politicised. The lack of ethics and morality is embedded into all the pores of society. The state operates according to the principles of the Mafia, corruption, clientelism and elitism. On all levels. Vertical and horizontal. Economy, legislation, journalism, health care, education ... and what about culture and theatre? Do they have the power and the right to hold the mirror against society and throw a stone?*

*Director M.G., forcefully released eight years ago, and actor B. J., who earned himself a new freedom as of 1 January 2014, meet on the same stage fifteen years later. Schoolmates, roommates, collaborators and friends. Adequate circumstances, an adequate environment and a time for revision. A time for the mirror and the stone. A time for a performance, supported by Cankar's White Chrysanthemum. A performance about freedom, freedom of spirit and thought, freedom of survival, the artist's freedom and the freedom of art, a performance about responsibility.*

→ »Kot pove B. J.: »Nekatere odločitve so sporne, druge ne. Nekatere probleme obravnavamo, drugih ne. Sodbe in njihove posledice so nevidne, brezosebne.« In v začetku meseca je treba plačati račune ... Plačati je treba za življenje. Vprašanje, ki odmeva po ogledu predstave, pa se glasi: Je za življenje treba plačati z življenjem? *Svoboda* B. J. in M. G. je iskrena, premišljeno režirana, vrhunsko izvedena, humorna in boleča.«

→ "As B. J. says: 'Some decisions are contentious, some are not. Some problems we deal with, some we don't. Judgements and their consequences are invisible, impersonal.' And in the beginning of the month one has to pay the bills ... One has to pay for a living. The question that echoes following the performance is: Does one have to pay for a living with life? B. J.'s and M. G.'s *Freedom* is sincere, thoroughly directed, brilliantly performed, humorous and painful."

SAŠA RAKEF, ARS RTV SLOVENIJA,  
21. JANUAR 2014

SAŠA RAKEF, ARS RTV SLOVENIJA,  
21 JANUARY 2014



PREVARE  
THE DECEITSSpremljevalni program  
Accompanying programmePO MOTIVIH IGRE GL'INGANNATI ANONIMNEGA RENESANČNEGA AVTORJA  
BASED ON THE PLAY GL'INGANNATI (THE DECEIVED) BY AN ANONYMOUS RENAISSANCE AUTHOR

MESTNO GLEDALIŠČE LJUBLJANSKO

PREDSTAVA TRAJA 1 URO IN 20 MINUT IN NIMA ODMORA.  
RUNNING TIME 1 HOUR AND 20 MINUTES. NO INTERVAL.

PREMIERA PREMIÈRE

9. 4. 2014, Mestno gledališče ljubljansko

REŽISER DIRECTOR Jaka Ivanc  
 SCENOGRAFA STAGE DESIGNERS  
 Jaka Ivanc, Milan Percan  
 AVTOR GLASBE COMPOSER  
 Davor Herceg  
 KOSTUMOGRAF COSTUME DESIGNER  
 Leo Kulaš  
 DRAMATURŠKI SODELAVEC IN AVTOR  
 ZAKLJUČNIH VERZOV DRAMATURGY  
 ASSISTANT AND AUTHOR OF  
 FINAL VERSES Gašper Tič  
 KOREOGRAF CHOREOGRAPHER  
 Domen Valič  
 LEKTORICA LANGUAGE CONSULTANT  
 Maja Cerar  
 OBLIKOVALEC SVETLOBE  
 LIGHTING DESIGNER Boštjan Kos

IGRAJO CAST  
 VIRGINIO BELLENZINI, PASQUELLA,  
 PRIVELLO, AGIATO Gašper Tič  
 LELIA Viktorija Bencik Emeršič/  
 Iva Krajnc/Lena Hribar  
 FABRIZIO BELLENZINI Jurij Drevenšek/  
 Gregor Gruden/Jure Kopušar  
 CLEMENZIA, SCATIZZA, GHERARDO  
 FOIANI, FRULLA Uroš Smolej  
 ISABELLA FOIANI, HELENA  
 Nika Rozman/Ana Dolinar  
 Horvat/Tina Potočnik  
 FLAMMINIO CARANDINI,  
 PIETRO Domen Valič  
 PIANIST PIANIST Jan Sever/  
 Marko Petrušič/Davor Herceg

Komedija *Gl'ingannati* je bila krstno uprizorjena leta 1531 v Sieni in je nedvomno ena od iger, navdihnjenih s Plavtovima *Dvojčkoma*, skoraj gotovo pa je bil renesančni avtor tudi pod vplivom Bibbienove *Kalandrije*. Komedija je kasneje zbudila veliko zanimanja po vsej Evropi, saj je v njej mogoče najti čvrste vzporednice s Shakespearovo igro *Dvanajsta noč* ali *Kar hočete*.

Klasična filologinja, prevajalka in dramatičarka Jera Ivanc je po motivih renesančne predloge *Gl'ingannati* napisala nov libreto, ki je izvirni situaciji dodal še humor in akcente novejših časov. Izhodiščna zgodba pa ostaja polna prisrčnih in duhovitih preobratov – ko se res ne ve več, kdo je pravzaprav kdo in čigavo srce utripa za koga, dokler se nazadnje vsa srca ne združijo, kakor je treba, in so na koncu zadovoljni tako mladi kot stari.

*The comedy Gl'ingannati was originally performed in Siena in 1531. It is undoubtedly one of the plays inspired by Plautus's Menaechmi and it is almost certain that the Renaissance author was inspired by Bibbienas's La Calandria. In later years, the comedy has aroused a great deal of interest all over Europe and strong analogies with it can be found in Shakespeare's Twelfth Night or What You Will.*

*Classical philologist, translator and dramatist Jera Ivanc has written a new libretto based on the Renaissance text of Gl'ingannati. The original situation is enriched with humour and accents of modern times. The source story though remains full of warm and witty twists – to the point where it is unclear who is actually who and whose heart beats for whom, until finally all hearts are united the way they should be and both the young ones and the old ones are happy in the end.*

→ »[...] Predstava je po zaslugi učinkovite režije Jake Ivanca izjemno tekoča in diha s polnimi pljuči. Igralski zasedbi uspe z navidezno lahkotnimi preskoki iz enega v drug prizor, iz tega v ono prizorišče in iz enega lika v drugega (še posebej Tič in Smolej se izkažeta za mojstra preobleke in humornih dovtipov) ustvariti koherentno sosledje zabavnih prigod, ki vodijo v katarzičen „hepiend“. [...] Končno spet gledališki komad, ki poskrbi za svežo, neprisljano, pristno in inteligentno zabavo ljubiteljev odrske umetnosti.«

IGOR ĐUKIĆ, SIOL, 10. APRIL 2014

→ »[...] Thanks to the resourceful directing of Jaka Ivanc, the performance is extraordinarily smooth and breathes with full lungs. The actors' ensemble manages to create a coherent sequence of funny situations that lead to a cathartic 'happy ending' with apparently easy jumps from one scene to another and from one setting to another (this goes especially for Tič and Smolej who display a mastery in disguise and funny one-liners). [...] Finally a theatre piece that makes sure that theatre enthusiasts get fresh, genuine, true and intelligent entertainment.»

IGOR ĐUKIĆ, SIOL, 10 APRIL 2014



Evripid Euripides  
ALKESTIDA  
ALCESTIS

23. 10. 2014

21.30

LUTKOVNO GLEDALIŠČE MARIBOR

Spremljevalni program  
Accompanying programme  
+ Showcase

NASLOV IZVIRNIKA ORIGINAL TITLE  
ἈΛΚΗΣΤΙΣ

SNG DRAMA LJUBLJANA

PREDSTAVA TRAJA 1 URO IN 30 MINUT IN NIMA ODMORA.  
RUNNING TIME 1 HOUR AND 30 MINUTES. NO INTERVAL.

PREMIERA PREMIÈRE  
11. 10. 2013, SNG Drama Ljubljana, Mala drama

PREVAJALKA TRANSLATOR Jera Ivanc  
REŽISER DIRECTOR Boris Liješević  
SKLADATEL COMPOSER  
Aleksandar Kostić  
DRAMATURGINJA DRAMATURG  
Darja Dominkuš  
SCENOGRAF STAGE DESIGNER  
Branko Hojnik  
KOSTUMOGRAFA COSTUME DESIGNERS  
Leo Kulaš, Ljubica Čehovin Suna  
LEKTORICA LANGUAGE CONSULTANT  
Tatjana Stanič  
OBlikovalca luči LIGHTING DESIGNERS  
Branko Hojnik, Vlado Glavan  
ASISTENTKA REŽISERJA (ŠTUDIJSKO)  
ASSISTANT TO DIRECTOR (STUDENT)  
Nina Raić Kranjac

IGRAJO CAST  
APOLON, ADMET, ZBOR; KLAVIR, VOKAL  
APOLLO, ADMETUS, CHORUS;  
PIANO, VOCALS Uroš Fürst  
SMRT, ALKESTIDINA SLUŽABNICA,  
ALKESTIDA, ZBOR; VOKAL, TOLKALA  
DEATH, SERVING-WOMAN,  
ALCESTIS, CHORUS; VOCALS,  
PERCUSSION Iva Babić  
FERES, ADMETOV SLUŽABNIK,  
ZBOR; BOBNI, VOKAL  
PHERES, SERVANT, CHORUS;  
DRUMS, VOCALS Marko Okorn  
HERAKLES, ZBOR; KITARA,  
VIOLONČELO, KLAVIR, VOKAL  
HERACLES, CHORUS; GUITAR, CELLO,  
PIANO, VOCALS Matija Rozman

Smrt kot tabu tema; šibek, dezorientiran moški, ki v svojem življenju na prvo mesto postavlja moško druženje in zabavo; ženska, ki hočeš nočeš mora biti močna še zanj; generacijski konflikt, v katerem se stari oklepajo življenja in svojih položajev, mladi pa so do njih nestrpni in nespoštljivi; zakonska zveza kot neenakopravna skupnost, v kateri se kažejo nepremostljive razpoke; diktat zabave in alkoholne omame ... Smo res našteali le nekaj elementov iz Evripidove *Alkestide* ali pa smo samo pogledali naokrog in prepoznali nekatere pereče simptome časa, v katerem živimo?

Zgodba o ženi, ki se žrtvuje in umre namesto moža, pa jo po tem razboriti polbog vrne v življenje, je prežeta z ironijo in črnim humorjem. Kljub mitski osnovi zveni presenetljivo sodobno, zlasti v pretanjenem razkrivanju človeških strahov in šibkosti, razlik med spoloma in konfliktov med generacijami, ki se od antičnih časov do danes niso prav veliko spremenili.

*Death as taboo. A weak, disoriented man who puts on top of his life priorities having fun in the company of his fellows. A woman who willy-nilly has to be strong for her man too. A generational conflict in which the elderly stick to their lives and positions while the young ones are intolerant and disrespectful towards them. A marriage as a unit of unequals that displays unsurpassable gaps. The dictate of fun and alcoholic intoxication ... Did we really name some of the elements of Euripides's Alkestis or have we just looked around us and recognised some of the burning symptoms of the time we live in?*

*The story of a wife who sacrifices herself and dies instead of her husband to be subsequently brought back to life by a sensible semi-god is permeated with irony and black humour. In spite of its mythical roots it sounds surprisingly contemporary, especially in its refined disclosure of human fears and weaknesses, sex differences and generational conflicts, which haven't changed much since antiquity.*

→ »Igralska angažiranost, številne plasti ekspresije, manipulacija z vizualnimi in besedilnimi kodi ter očitni vnosi sodobnih performativnih postopkov v klasično dramsko osnovo zaokrožijo dogodek, ki – v kontekstu institucije – prepriča s svežino forme ...«

ZALA DOBOVŠEK, DELO,  
17. OKTOBER 2013

→ "The actors' engagement, numerous layers of expression, manipulations with visual and verbal codes and obvious interventions in the classical dramatic tissue with contemporary performative procedures round up the event which brings the freshness of form within the institution ..."

ZALA DOBOVŠEK, DELO, 17 OCTOBER 2013



AVTORSKI PROJEKT  
ORIGINAL PROJECT

MINI TEATER LJUBLJANA &amp; MESTNO GLEDALIŠČE PTUJ

PREDSTAVA TRAJA 1 URO 40 MINUT IN NIMA ODMORA.  
RUNNING TIME 1 HOUR AND 40 MINUTES. NO INTERVAL.

PREMIERA PREMIÈRE

31. 10. 2013, Mini teater Ljubljana

REŽISER IN AVTOR BESEDILA *DIRECTOR AND AUTHOR OF TEXT* Nejc Gazvoda  
 SCENOGRAFA *STAGE DESIGNERS* Numen, Ivana Radenović  
 KOSTUMOGRAFA *COSTUME DESIGNER* Branka Pavlič  
 GLASBENI OPREMLJEVALEC *COMPOSER* New Wave Syria  
 LEKTORICA *LANGUAGE CONSULTANT* Tatjana Stanič  
 VODJA TEHNIKE *TECHNICAL MANAGER* Tilen Vipotnik  
 TEHNIČNA EKIPA *TECHNICAL TEAM* Tilen Vipotnik, Anže Kreč, Matej Primec, Ivan Waltl

IGRAJO CAST  
 Jurij Drevenšek  
 Aljaž Jovanović  
 Maruša Majer  
 Matej Puc  
 Ajda Smrekar  
 Tina Vrtnjak

*Divjad* je zgodba o treh najboljših prijateljih in treh dekletih, ki jih bremeni skupen dogodek v preteklosti. Generacija osemdesetih, ki bi počasi morala prevzemati družbeno pobudo, je izgubljena bolj kot kadar koli prej in vsak nov korak v življenje odstira nove omejitve. Hkrati je zgodba izrazito intimna, igralska, s karakterji, ki so takšni, kot bi jih od nekdaj poznali in z njimi dihali, ljubili, živeli. Končni obrat postavi situacijo, ki je na videz že rešena, v popolnoma novo perspektivo. Predstave in dramski teksti večkrat obravnavajo preteklo travmo kot nekaj, kar izbruhne na dan in začne loviti ljudi, ki so na videz že zdavnaj zaživel svoja normalna življenja. *Divjad* pa je zgodba o tem, ko se ta travma zgodi.

*Game is the story of six best friends – three young men and three young women – all burdened by a collective experience from the past. The generation of the 1980s, now already in line for taking over the social initiative, is lost more than ever and each new step into life reveals new limitations. At the same time, this is a very intimate story, a very actors' story with characters that seem so familiar as if we have known them for a long time, as if we have breathed, loved and lived with them. The final tour de force opens an entirely new perspective on a situation that is apparently already solved. Performances and dramatic texts often deal with traumas of the past as something that erupts onto daylight and begins to haunt people who have seemingly set a long time ago to live their normal lives. Game is the story of the moment in which the trauma happens.*

→ »Gledališki prvenec Gazvode, ki je kljub svoji mladosti izdal že kar nekaj literarnih del in posnel dva celovečerca, se v njegovi maniri loteva problematike generacije 80. Torej tiste „preklete generacije“, ki je zadnje čase najbolj na udaru kot nezaposljiva in kot resignirana, obenem pa, paradoksalno, prav njeni predniki pogosto delajo več kot njihovi otroci [...] Gazvoda torej ne odstopa od generacijskih tem, ki jih najbolj pozna, in jih tokrat postavi v okvir šestih prijateljev, ki se pol leta po smrti sedmega prijatelja sredi zime srečajo v koči – idealnem okolju za sproščanje lastnih tegob, težav, travm in soočanje s smrtjo ter posledičnim žalovanjem.«

LEJLA ŠVABIČ, MMC RTV SLOVENIJA,  
6. NOVEMBER 2013

→ »Regardless of his youth, Nejc Gazvoda has already published several literary works and directed two full-length feature films. His theatre début deals with the issues of the generation of the 1980s in his own specific manner. That generation which is considered a "doomed" one, being lately the hardest to employ and the most resigned one while, paradoxically, its predecessors often work much more than their kids.[...] Gazvoda doesn't renounce generational issues that he knows the best. This time, he places them into the frame of six friends who meet in a mountain cabin six months after the death of their seventh friend. It is an ideal environment for disclosing personal difficulties and traumas, confronting death and subsequently mourning.«

LEJLA ŠVABIČ, MMC RTV SLOVENIJA,  
6 NOVEMBER 2013



Rok Kravanja

# BREMZA

## THE BRAKE

PREDSTAVA NA FESTIVALU  
NE BO UPRIZORJENA  
THE PERFORMANCE WILL NOT BE  
PRESENTED ON THE FESTIVAL

SOLO PERFORMANS ROKA KRAVANJE  
SOLO PERFORMANCE BY ROK KRAVANJA

Spremljevalni program  
Accompanying programme

### VIA NEGATIVA

PREDSTAVA TRAJA 50 MINUT IN NIMA ODMORA.  
RUNNING TIME 50 MINUTES. NO INTERVAL.

### PREMIERA PREMIÈRE

16. 10. 2013, Lutkovno gledališče Ljubljana – Oder pod zvezdami

#### AVTOR ZAMISLI IN BESEDILA

AUTHOR OF IDEA AND TEXT

Rok Kravanja

#### AVTOR KONCEPTA IN REŽISER

AUTHOR OF CONCEPT AND

DIRECTOR Bojan Jablanovec

#### OBlikovalec SVETLOBE

LIGHTING DESIGNER Igor Remeta

#### PRODUCENTKA EXECUTIVE PRODUCER

Špela Trošt

#### NASTOPA PERFORMER

Rok Kravanja

*Bremza* je preprosta zgodba o rolarjih in rolanju, ki odpira vpogled v identiteto kot past, v kateri svoboda postaja vse bolj nedosegljiva iluzija »Če sem, kar mislim, da sem – svobodno bitje – zakaj sem potem še zmeraj tukaj, kjer sem? Zakaj ne spakiram in grem? Zakaj zmeraj najdem dovolj razlogov, da nečesa ne storim? Zakaj imam nogo zmeraj na bremzi? Ne vem. Tako so me vzgojili. Naučili. Izobrazili. Socializirali. Opremili za družbeno koristno bitje. Čeprav imam vsega poln kufer, sem še zmeraj tukaj. Še zmeraj križarim od institucije do institucije in jih prepričujem, da moja bremza deluje brezhibno, da sem družbeno koristna pička. Tudi če počenjam nekaj tako skrajno nekoristnega, kot je performans. Razumete? Iz pičke rojen, za pičko vzgojen.«

*A simple story about rollerbladers and rollerblading, Brake reveals identity as a trap in which freedom is becoming an increasingly unattainable illusion. "If I am what I think I am – a free being – why am I then still where I am? Why don't I pack my things and leave? Why do I always find enough reasons not to do something? Why do I always have my foot on the brake? I don't know. I was brought up that way. Taught. Educated. Socialised. Equipped for becoming a socially useful being. And although I've had enough of it I am still here. I still cruise from one institution to another and try to convince them that my brake works impeccably, that I am a socially useful cunt. Even if I do something so utterly useless as performance art. Do you get it? Born out of a cunt, brought up to be a cunt."*

→ »Prvi samostojni performans Roka Kravanja, *Bremza*, je eden redkih domačih uprizoritvenih dogodkov, ki z realnim operira na fizični ravni in gledalca dejansko premakne v čas in prostor skupne igre – realnosti. [...] Jasno je, da je edina zaščita gledalcev performerjeva odgovornost, njegova stoodstotna koncentracija in natančnost pri izvedbi, pri čemer realnost ves čas vdira v fiktivno situacijo in je tveganje ves čas na preži. Z njim Kravanja operira premeteno, brez nepričakovanih zasukov, po klasični dramaturški liniji gledalca vodi proti vedno večji napetosti in končni sprostitvi, ki pusti – glede sporočilnosti – grenak ali vsaj ciničen priokus.«

NIKA ARHAR, MMC RTV SLOVENIJA,  
1. MAJ 2014

→ "The first independent performance of Rok Kravanja, *Brake*, is one of the rare Slovene performing events that operates with the real on a physical level, shifting the spectator into the time and space of the common game – reality. [...] It is clear that the only spectators' protection is the performer's responsibility, his 100% focus and precision of performing, while reality is constantly invading the fictitious situation and risk is on the lookout at all times. Kravanja cunningly operates with risk, without unexpected twists. Following a classical dramaturgical line, he leads the spectator towards the increasing tension and final release, which, on the level of message, leaves a bitter or at least a cynical after-taste."

NIKA ARHAR, MMC RTV SLOVENIJA,  
1. MAJ 2014







**VOLKSBUHNE AM ROSA-LUXEMBURG-PLATZ BERLIN (DE)**

PREDSTAVA TRAJA 1 URO IN 30 MINUT IN NIMA ODMORA.  
RUNNING TIME 1 HOUR AND 30 MINUTES. ONE INTERVAL.

## PREMIERA PREMIERE

28. 3. 2012, Volksbühne am Rosa-Luxemburg-Platz Berlin (DE)

BEŽISER IN SCENOGRAF

**DIRECTOR AND STAGE DESIGNER**

Herbert Fritsch

KOSTUMOGRAFKA COSTUME DESIGNER

Victoria Behr

AVTOR GLASBE COMPOSER

Ingo Günther

OBLIKOVALEC SVETLOBE

LIGHTING DESIGNER Torsten König

DRAMATURGINIA DRAMATURG

Sabrina Zwach

IGRAIO CAST

Florian Anderer

Matthias Buss

Werner Eng

Ingo Günther

Jonas Hien

Simon Jensen

Wolfram Koch

Annika Meier

Anne Ratte-Polle

Bastian Reiber

Stefan Staudinger

Axel Wandtke

Leta 1974 Dieter Roth napiše in izda nenavadno dramo z naslovom *Murmel*, v kateri je na 176 straneh napisana le v neskončnost ponavljajoča se beseda Murmel: Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel Murmel... Režiser Herbert Fritsch je zbral enajst igralcev, ki ves čas šepetajo (*murmeln* = nem. šepetati), izgovarjajo, govorijo, pejejo, kričijo besedo Murmel. Enajst, ker je to nenavadna, nedoumljiva številka, ki jo je nemogoče prikazati in prešteti s prsti na rokah, dodaja Fritsch.

V vseh pogledih izvrstna predstava za igriv pričetek 49. Festivala Boršnikovo srečanje – poetična, absurdna, izprašujoča, kontradiktorna, neposredna.

[illegible]

*An extraordinary performance in every sense for a playful launching of the 49<sup>th</sup> Maribor Theatre Festival – poetic, absurd, inquiring, contradictory, straightforward.*



PINTÉR BÉLA ÉS TÁRSULATA / BÉLA PINTÉR AND COMPANY (HU)

PREDSTAVA TRAJA 1 URO IN 45 MINUT IN NIMA ODMORA.

RUNNING TIME 1 HOUR AND 45 MINUTES. NO INTERVAL.

PREDSTAVA JE V MADŽARSKEM JEZIKU S SLOVENSKIMI NADNAPISI.

PERFORMANCE IS IN HUNGARIAN WITH SLOVENIAN SUPERTITLES.

PREMIERA PREMIÈRE

28. 9. 2013, Szkéné Theatre (HU)

AVTOR IN REŽISER

AUTHOR AND DIRECTOR Béla Pintér

DRAMATURGINJA DRAMATURG

Éva Enyedi

KOSTUMOGRAFKA COSTUME DESIGNER

Mari Benedek

SCENOGRAF STAGE DESIGNER

Gábor Tamás

GLASBENIKA MUSICIANS

Gábor Pelva, György Póta

OBLIKOVALEC SVETLOBE

LIGHTING DESIGNER László Varga

OBLIKOVALEC ZVOKA

SOUND DESIGNER István Simon

ASISTENTKA REŽISERJA

ASSISTANT TO DIRECTOR Rozi Hajdú

IGRAJO CAST

ISTVÁN BALLA BÁN Zoltán Friedenthal

DR SZÁDECZKY PÁNCZÉL

Eszter Csákányi

KATA HELLA ROSZIK

Timike Éva Enyedi

BEA ZAKARIÁS Zsófia Szamosi

IMRE TATÁR Béla Pintér

SZUJÓ, POGÁNY, NATAKAR WAITER

Szabolcs Thuróczy

FERENC TATÁR, ÁGI

Angéla Stefanovits

BORBÍRÓ György Póta

KONKOLY Gábor Pelva

Budimpešta v 80-ih letih. Zgodba se odvija v eni od plesnih hiš, kjer je bila tačas na novo odkrita in proslavljena madžarska podeželska folklor. Kljub sodobnozgodovinsko obarvanim spominom igra Béla Pintéra ne pogleduje nostalgичno nazaj, temveč govori o tem, na kakšen način so bile sprejete »naše skrivnosti« v politični realnosti današnjega časa. Na prvi pogled morda nedolžna ali celo naivna predstava vendarle poseže globlje in s prstom neusmiljeno pokaže na globoke rane v madžarski družbi, razkriva nizkotneže in barabe, ki so sposobni preživeti v kateri koli politični ureditvi, in spregovori o lažeh, ki se že desetletja pometajo pod preprogo.

*Budapest of the 1980s. The story unfolds in one of the dancehalls which at the time were the site of the newly discovered and famed Hungarian rural folklore. In spite of the contemporary historically-coloured memories, Béla Pintér's play doesn't cherish a nostalgic look back but speaks about the way in which "our secrets" were accepted in the political reality of the present moment. Perhaps somewhat innocent or even naïve, this performance reaches for deeper levels, pointing out mercilessly to the deep wounds in Hungarian society, disclosing the villains and punks capable of surviving within any political system and speaking about the lies that have been swept under the carpet for decades.*



# ZLATA DOBA

## THE GOLDEN AGE

NASLOV IZVIRNIKA ORIGINAL TITLE  
LA EDAD DE ORO

A NEGRO PRODUCCIONES (ES)

PREDSTAVA TRAJA 1 URO IN 10 MINUT IN NIMA ODMORA.  
RUNNING TIME 1 HOUR AND 10 MINUTES. NO INTERVAL.

PREMIERA PREMIÈRE  
17. 2. 2005, Teatro Albéniz de Madrid (ES)

KOREOGRAF IN PLESALEC  
CHOREOGRAPHER AND DANCER  
Israel Galván  
AVTOR GLASBE COMPOSER Pedro León  
OBLIKOVALEC SVETLOBE  
LIGHTING DESIGNER Rubén Camacho  
OBLIKOVALEC ZVOKA  
SOUND DESIGNER Pedro León

NASTOPAJO PERFORMERS  
PLESALEC DANCER Israel Galván  
KITARIST GUITARIST Alfredo Lagos  
PEVEC SINGER David Lagos

Projekt *Zlata doba* je bil nagrajen z vrsto mednarodnih nagrad. Je manifestacija-spektalel osebnega izraza v izvedbi treh protagonistov: kitarista, pevca in plesalca flamenka, ki se preigravajo v misteriozni zgodbi.

*Zlata doba* je stanje zavesti in duha, sam naslov pa zavestno obrača pogled nazaj v preteklost, v zlato dobo v vsakršnem možnem aspektu, protagonistom najbližje so zgodovinska zlata doba, mitična zlata doba in zlata doba novega časa. Teh miselnih referenc ne smemo spregledati, izgubiti, četudi so zasenčene ali prikrite.

*Zlata doba* je preigravanje kompleksnosti – odnosov med petjem, gibom in kitaro, *Zlata doba* je igra časa, v seriji klasičnih, odsevnih in odmevnih tehnik. Vendar senc ne smemo spregledati ... saj je »Zlata doba« vselej tudi čas čudežev in iluzij.

*The project The Golden Age (La Edad de Oro) was awarded with a number of international prizes. It is a manifestation-spectacle of a personal expression performed by three protagonists: a guitar player, a singer and a flamenco dancer, who play out a mysterious story.*

*The Golden Age is a state of mind and spirit. The title evokes past times and brings us back to the golden age in every sense. The golden ages closest to the protagonists are "the historical Golden Age", "the mythical Golden Age" and "the present-day Golden Age". But we mustn't lose sight of these mental references, even though they are eclipsed or concealed.*

*The Golden Age is the playing out of complexities – relations between singing, movement and guitar. The Golden Age is a play of time in a series of classical, reflexive and resonant techniques. Yet we must not overlook shadows ... as "the Golden Age" is always a time of mirages and illusions.*



# BRICKMAN BRANDO BUBBLE BOOM

## BRICKMAN BRANDO BUBBLE BOOM

22. 10. 2014

19.00

LUTKOVNO GLEDALIŠČE MARIBOR

Mostovi

Bridges

AGRUPACIÓN SEÑOR SERRANO (ES)

KOPRODUCENT COPRODUCER CENTRE D'ARTS ESCÈNIQUES DE TERRASSA (ES)

PREDSTAVA TRAJA 1 URO IN NIMA ODMORA.

RUNNING TIME 1 HOUR. NO INTERVAL.

PREDSTAVA JE V ŠPANŠČINI S SLOVENSKIMI NADNAPISI.

PERFORMANCE IS IN SPANISH WITH SLOVENIAN SUPERTITLES.S.

PREMIERA PREMIÈRE

5. 10. 2012, Festival Terrassa Noves Tendències (ES)

AVTORJA IDEJE ORIGINAL IDEA

Alex Serrano & Pau Palacios

AVTORJI CREATORS

Diego Anido, Àlex Serrano,

Pau Palacios, Jordi Soler,

Marlon Brando

ASISTENTKA PRODUCENTA IN REŽIJE

EXECUTIVE PRODUCER AND DIRECTION

ASSISTANT Barbara Bloin

DRAMATURG DRAMATURG

Ferran Dordal

KREACIJA IN RAZVOJ TEHNOLOGIJ

CREATION AND TECHNOLOGY

DEVELOPMENT Martí Sánchez-Fibla

KOSTUMOGRAFGA IN ASISTENTKA

SCENARISTA COSTUME

DESIGNER AND STAGE DESIGN

ASSISTANT Núria Manzano

OBLIKOVANJE SVETLOBE

LIGHTING DESIGN cube.bz

ARHITEKT ARCHITECT Pau Vidal

OBLIKOVALCA GLASBE IN ZVOKA

MUSIC AND SOUND DESIGNERS

Roger Costa Vendrell, Diego Anido

SVETOVALEC PROJECT ADVISOR

Víctor Molina

IGRAJO CAST

Diego Anido

Àlex Serrano

Pau Palacios

Jordi Soler

Marlon Brando

Požig barakarskega naselja. Funky glasba, zelo glasna. Hipotekarna kriza. Viktorijanska Anglija. Gnezda, brlogi, jame, dvorci. 150.000 nepremičninskih izvršb v letu 2012. Nasmejan bankir. Groza. Domotožje. Veliko televizijskih programov v živo. Tahitijski paradiž. Pravica do doma. Pravica do klimatske naprave. Pravica do plazma televizije. In Marlon Brando, ki igra vlogo Johna Brickmana, vizionarja, ki je vzpostavil prvo hipoteko v zgodovini. To je biografski projekt, ne le o Brickmanu, temveč tudi o nemirnem, uporniškem igralcu, ki je preživel svoje življenje iščoč svoj dom, a ga nikoli ni našel. Vstopite v hišo, zgrajeno v funky dinamičnem ritmu, napolnjeno s podobami, sanjami in morami.

*A shantytown burning down. Funky music, played loud. The mortgage crisis. Victorian England. Nests, dens, caves and mansions. 150,000 foreclosures in 2012. A smiling banker. The horror. Homesickness. Lots of live film. Tahitian paradises. The right to a home. The right to air conditioning. The right to a plasma television. And Marlon Brando playing the role of John Brickman, the visionary developer who inspired the first mortgage system in history. This is a stage biopic, not only about this magnate, but also about the restless, rebellious actor who spent his life seeking a home that he never found. Come, see how the cast build a house to a funky rhythm, and how its walls are filled with images, dreams and nightmares.*

*Agrupación Señor Serrano, a company founded in Barcelona by Àlex Serrano whose searching, innovative dramatic language includes theatre, dance and film techniques, has presented productions on stages around the world.*



# NEOPLANTA

## NEOPLANTA

23. 10. 2014

18.00

VELIKA DVORANA - TRIBUNA

PO ISTOIMENSKEM ROMANU LÁSZLA VÉGELA IN REALNEM ŽIVLJENJU  
BASED ON THE NOVEL BY LÁSZLÓ VÉGEL AND REAL LIFE

Mostovi  
Bridges

NOVOSADSKO POZORIŠTE / ÚJVIDEKI SZÍNHÁZ (SR)

PREDSTAVA TRAJA 1 URO IN 55 MINUT IN NIMA ODMORA.  
RUNNING TIME 1 HOUR AND 55 MINUTES. NO INTERVAL.

PREDSTAVA JE V SRBŠČINI IN MADŽARŠČINI S SLOVENSKIMI NADNAPISI.  
PERFORMANCE IS SERBIAN AND HUNGARIAN WITH SLOVENIAN SUPERTITLES.

PREMIERA PREMIÈRE

16. 2. 2014, Novosadsko pozorište / Újvidéki Színház (SR)

REŽISER DIRECTOR András Urbán  
ASISTENTKA REŽISERJA  
ASSISTANT TO DIRECTOR Judit Ferenc  
DRAMATURGINJA DRAMATURG  
Kata Đarmati  
SCENOGRAF STAGE DESIGNER  
András Urbán  
KOSTUMOGRAFKA  
COSTUME DESIGNER Marina Sremac  
AVTOR GLASBE COMPOSER Atila Antal  
OBLIKOVALEC SVETLOBE  
LIGHTING DESIGNER Robert Majoroš  
OBLIKOVALCA ZVOKA  
SOUND DESIGNERS Tibor Biro,  
Atila Lukač  
SODELAVEC REŽISERJA  
DIRECTOR ASSOCIATE Robert Lenard  
OBLIKOVALEC FOTOGRAFIJE  
PHOTOGRAPHY DESIGNER  
Srđan Doroški

IGRAJO CAST

Gabriela Crnković  
Emina Elor  
Agota Ferenc  
Silvia Križan  
Agota Siladji  
Ištvan Kereši  
Daniel Husta  
Atila Nemet  
Arpad Mesaroš  
Zoltan Širmer  
Gabor Pongo

*Neoplanta* ne govori le o Novem Sadu, temveč je paradigma celotne Evrope in predvsem Balkana ter njune groteskno-tragične sodobne zgodovine preteklega stoletja, ki naj bi bilo tudi obdobje „neizmerne in skokovitega“ napredka. Ki je pravzaprav napredek v svoji najbolj krvavi, brezčutni, neosebni, šovinistični obliki in maniri. Predstava se v plasteh loteva sodobne problematike; soočenje z realnostjo je omejeno in izprijeno, soočenje z zgodovino še veliko bolj – sentimentalnost in nostalgija meglita pogled.

Uprizoritev se mestoma cinično loteva turbulentne zgodovine Novega Sada, ki mu leta 1748 Marija Terezija prizna pravice mesta in razglasi, da naj ga vsak tam živeči narod poimenuje s svojim imenom. Odprtost sobivanja več kultur bi lahko razumeli kot kozmopolitsko toleranco svobode, ampak ko sledimo seriji polemičnih zgodovinskih trenutkov, ki izpostavljajo ključne dogodke v življenju Novega Sada, pravzaprav sledimo previdni in temeljiti humorni, samoironični analizi neusmiljenega boja, kjer se krivda ne deli več, odgovorni so vsi; zgodovina pa se oportunistično obrača iz ene v drugo smer; in mesto z njo. In tudi ljudje.

*Neoplanta doesn't speak just about Novi Sad but is also a paradigm for the entire Europe and above all the Balkans as well as the past century's grotesque-tragic contemporary history of the two, which is at the same time a period of "immense and rapid" progress. In fact it is progress in its most bloody, ruthless, impersonal and chauvinistic form and manner. The performance tackles contemporary issues in layers. Confronting reality is confined and depraved, confronting history even more so: sentimentality and nostalgia blur the perspective.*

*Partly with cynicism, the performance tackles the turbulent history of Novi Sad, acknowledged as a city in 1748 by the Austrian Empress Maria Theresa. She was also the one who declared the right of every nation living in the city to give the city its own name. The openness of the co-existence of several cultures could be seen as a cosmopolitan tolerance of freedom. Yet, when we follow a series of polemic historical moments that depict the key events in the life of Novi Sad, we realise that we actually follow a cautious and meticulous, at once humorous and self-ironic, analysis of a pitiless battle in which guilt is no longer allocated, as the responsibility lies with everybody. History, in turn, shifts directions as they prove opportune, the city and its inhabitants shifting together with it.*







LEA KUKOVIČ

# SHAKESPEARE 450 BLUZ

## *SHAKESPEARE 450 BLUES*

18. 10. 2014

18.00

PRVI ODER,

PRVA GIMNAZIJA MARIBOR

AGRFT

PRODUKCIJA ŠTUDENTOV II. SEMESTRA

A PRODUCTION OF THE 2<sup>ND</sup> SEMESTER STUDENTS

REŽISERKA DIRECTOR Mojca Madon

DRAMATURGI DRAMATURGS

Jure Mavrič, Lea Kukovičič,  
Ana Kovačič, Ana Nuša Kalanj,  
Lev Mastnak Trobentar,  
Dhyana Mlakar

IGRAJO CAST

Tamara Avguštin,  
Timon Šturbej, Doroteja Nadrah,  
Rok Prašnikar, Pia Korbar

MENTORJA MENTORS

DRAMSKA IGRA IN GLEDALIŠKA REŽIJA  
STAGE ACTING AND THEATRE DIRECTING  
red. prof. Jožica Avbelj Prof.  
doc. Jernej Lorenci Assistant Prof.



Milan Jesih

TRIKO

LEOTARD

19. 10. 2014

19.00

ŠTUK

AGRFT

PRODUKCIJA ŠTUDENTOV III. SEMESTRA GLR, DI IN DSU

A PRODUCTION OF THE 3<sup>RD</sup> SEMESTER STUDENTS OF THEATRE DIRECTING,  
STAGE ACTING, AND DRAMATURGY AND PERFORMING ARTS

#### PRVI DEL PART ONE

REŽISERKA DIRECTOR Sara Lucu

DRAMATURGINJI DRAMATURGS

Kaja Balog, Pia Vatovec

KOSTUMOGRAFKA COSTUME DESIGNER  
Lara Vouk

#### IGRAJO CAST

ŠPELA/ANITA Sara Dirnbek,  
Maša Grošelj, Mia Skrbinac,  
Zala Ana Štiglic, Lara Vouk  
ERIK/Franc Voranc Boh, Blaž Dolenc,  
Žan Koprivnik, Petja Labović

#### DRUGI DEL PART TWO

REŽISERKA DIRECTOR Nina Ramšak

DRAMATURGA DRAMATURGS

Žan Žveplan, Varja Hrvatin

KOSTUMOGRAFKA COSTUME DESIGNER  
Lara Vouk

#### IGRAJO CAST

ŠPELA/ANITA Lara Vouk,  
Sara Dirnbek, Maša Grošelj,  
Zala Ana Štiglic, Mia Skrbinac  
ERIK/Franc Žan Koprivnik,  
Blaž Dolenc, Petja Labović,  
Voranc Boh

#### MENTORJI MENTORS

DRAMSKA IGRA IN GLEDALIŠKA REŽIJA  
STAGE ACTING AND THEATRE DIRECTING  
izr. prof. Branko Šturbej Associate Prof.  
red. prof. Matjaž Zupančič Prof.

#### DRAMATURGIJA DRAMATURGY

doc. dr. Blaž Lukan Assistant Prof., Ph. D.

#### SCENOGRAFIJA STAGE DESIGN

doc. mag. Jasna Vastl Assistant Prof., M. A.

#### KOSTUMOGRAFIJA COSTUME DESIGN

red. prof. Janja Korun Prof.  
asist. mag. Tina Kolenik Assistant, M. A.

#### JEZIK IN GOVOR LANGUAGE AND SPEECH

doc. dr. Katarina Podbevšek Assistant Prof., Ph. D.

KRALJ MALHUS  
KING MALHUS

ŽELJKO STEVANIĆ

TIK PRED REVOLUCIJO: MLADOST  
RIGHT BEFORE THE REVOLUTION: YOUTH

ŽELJKO STEVANIĆ



Ivan Cankar

# KRALJ MALHUS

## KING MALHUS

20. 10. 2014

13.00

PRVI ODER,

PRVA GIMNAZIJA MARIBOR

AGRFT

PRODUKCIJA PRI PREDMETU UMETNIŠKA BESEDA DI 3. LETNIK

A PRODUCTION IN THE COURSE ART OF SPEECH BY 3<sup>RD</sup> YEAR STUDENTS OF STAGE ACTING

I. Klara Kastelec  
II. Iztok Drabik Jug  
III. Sara Gorše  
IV. Gregor Prah

V. Tines Špik  
VI. Klara Kastelec  
VII. Anita Gregorec  
VIII. Miranda Trnjanin

IX. Eva Jesenovec  
X. Žan Perko  
XI. Filip Samobor  
XII. Matic Lukšič

MENTORICA MENTOR  
izr. prof. Saša Pavček  
Associate Prof.

## USPEH

## SUCCESS

20. 10. 2014

19.00

ŠTUK

AVTORSKI PROJEKT ORIGINAL PROJECT

AGRFT

PRODUKCIJA ŠTUDENTOV VI. SEMESTRA GLR, DI IN DSU

A PRODUCTION OF THE 6<sup>TH</sup> SEMESTER STUDENTS OF THEATRE DIRECTING,  
STAGE ACTING, AND DRAMATURGY AND PERFORMING ARTS

REŽISER DIRECTOR Tin Grabnar  
DRAMATURGINJA DRAMATURG  
Eva Jagodic  
SCENOGRAFIKI STAGE DESIGNERS  
Adriana Furlan, Kaja Todorovič  
KOSTUMOGRAFKA COSTUME DESIGNER  
Sara Smrajc Žnidarčič

IGRAJO CAST  
Iztok Drabik Jug, Anita  
Gregorec, Eva Jesenovec,  
Klara Kastelec, Tines Špik

MENTORJI MENTORS  
DRAMSKA IGRA IN GLEDALIŠKA REŽIJA  
STAGE ACTING AND THEATRE DIRECTING  
red. prof. Kristijan Muck Prof.  
izr. prof. mag. Sebastijan Horvat  
Associate Prof., M. A.

DRAMATURGIJA DRAMATURGY  
doc. dr. Blaž Lukan Assistant Prof., Ph. D.

SCENOGRAFIJA STAGE DESIGN  
doc. mag. Jasna Vastl Assistant Prof., M. A.

KOSTUMOGRAFIJA COSTUME DESIGN  
red. prof. Janja Korun Prof.  
asist. mag. Tina Kolenik Assistant, M. A.

JEZIK IN GOVOR LANGUAGE AND SPEECH  
doc. dr. Katarina Podbevšek  
Assistant Prof., Ph. D.

## TIK PRED REVOLUCIJO: MLADOST

## RIGHT BEFORE THE REVOLUTION: YOUTH

20. 10. 2014

21.00

ŠTUK

AVTORSKI PROJEKT ORIGINAL PROJECT

AGRFT

PRODUKCIJA ŠTUDENTOV VI. SEMESTRA GLR, DI IN DSU

A PRODUCTION OF THE 6<sup>TH</sup> SEMESTER STUDENTS OF THEATRE DIRECTING,  
STAGE ACTING, AND DRAMATURGY AND PERFORMING ARTS

REŽISER DIRECTOR Žiga Divjak  
DRAMATURGINJI DRAMATURGS  
Katarina Morano, Mateja Fajt  
SCENOGRAFIKI STAGE DESIGNER  
Tina Mohorovič  
KOSTUMOGRAFKA COSTUME DESIGNER  
Mateja Fajt  
GLASBA IN OBLIKOVANJE ZVOKA  
MUSIC AND SOUND DESIGN Beno Gec  
AVTOR VIDEA AUTHOR OF VIDEO  
Anže Sekelj

IGRAJO CAST  
Miranda Trnjanin, Sara Gorše,  
Filip Samobor, Žan Perko,  
Gregor Prah, Matic Lukšič

MENTORJI MENTORS  
DRAMSKA IGRA IN GLEDALIŠKA REŽIJA  
STAGE ACTING AND THEATRE DIRECTING  
red. prof. Kristijan Muck Prof.  
izr. prof. mag. Sebastijan Horvat Associate  
Prof., M. A.

DRAMATURGIJA DRAMATURGY  
doc. dr. Blaž Lukan Assistant Prof., Ph. D.

SCENOGRAFIJA STAGE DESIGN  
doc. mag. Jasna Vastl Assistant Prof., M. A.

KOSTUMOGRAFIJA COSTUME DESIGN  
red. prof. Janja Korun Prof.  
asist. mag. Tina Kolenik Assistant, M. A.

JEZIK IN GOVOR LANGUAGE AND SPEECH  
doc. dr. Katarina Podbevšek  
Assistant Prof., Ph. D.



Simona Semenič

# TISOČDEVETSTOENAINOSEMDESET *NINETEENEIGHTYONE*

22. 10. 2014

20.30

MALI ODER

AGRFT

PRODUKCIJA ŠTUDENTOV VII. SEMESTRA GLR IN DI  
A PRODUCTION OF THE 7<sup>TH</sup> SEMESTER STUDENTS OF  
THEATRE DIRECTING AND STAGE ACTING

REŽISERKA DIRECTOR

Nina Rajič Kranjac

SCENOGRAF STAGE DESIGNER

Luka Kreže

KOSTUMOGRAFCOSTUME DESIGNER

Andrej Vrhovnik

AVTORICA GLASBE AUTHOR OF MUSIC

Lea Čehovin

OBLIKOVALEC SVETLOBE

LIGHTING DESIGNER Borut Bučinel

IGRAJO CAST

Nejc Cijan Garlatti,  
Lovro Finžgar, Lena Hribar,  
Patrizia Jurinčič, Nataša  
Keser, Anja Novak, Nik  
Škrlec, Urška Taufer

MENTORJI MENTORS

DRAMSKA IGRA IN GLEDALIŠKA REŽIJA

STAGE ACTING AND THEATRE DIRECTING

red. prof. Janez Hočevar Prof.

doc. mag. Tomislav Janežič Assistant Prof., M. A.

izr. prof. Boris Ostan Associate Prof.

SCENOGRAFIJA STAGE DESIGN

doc. mag. Jasna Vastl Assistant Prof., M. A.

KOSTUMOGRAFIJA COSTUME DESIGN

red. prof. Janja Korun Prof.

asist. mag. Tina Kolenik Assistant, M. A.

JEZIK IN GOVOR LANGUAGE AND SPEECH

doc. dr. Katarina Podbevšek Assistant Prof., Ph. D.

GIB MOVEMENT

doc. mag. Uršula Teržan Assistant Prof., M. A.



ŽELJKO STEVANIČ

Anja Hilling

## PROTECTION

### PROTECTION

23. 10. 2014

18.00

MALI ODER

AGRFT

DVA PRIZORA IZ DRAME *TWO SCENES FROM A PLAY*

SEMESTRALNA IN INTERNA PRODUKCIJA PRI PREDMETIH DRAMSKA  
IGRA II/1 IN DRAMATURGIJA IN SCENSKA PRAKSA II/1

A SEMESTRAL AND INTERNAL PRODUCTION OF THE COURSES  
STAGE ACTING II/1 AND DRAMATURGICAL PRACTICUM II/1

IZBRANI IMPROVIZACIJSKI PRIZORI IZ RAZISKAV IGRALČEVEGA TELESA  
IN NJEGOVIH RAZLIČNIH MOŽNOSTI IDENTIFIKACIJSKIH PRINCIPOV  
*SELECTED IMPROVISATIONAL SCENES FROM THE RESEARCH ON THE ACTOR'S  
BODY AND ITS VARIOUS POSSIBILITIES OF IDENTIFICATION PRINCIPLES*

PREVAJALEC TRANSLATOR Milan Štefe  
KOSTUMOGRAF COSTUME DESIGNER  
Andrej Vrhovnik

IGRAJO CAST  
DRAMSKA IGRA II/1  
STAGE ACTING II/1  
Ana Urbanc  
Robert Korošec  
Benjamin Krnetić  
Stane Tomazin

MENTORJI MENTORS  
izr. prof. Boris Ostan Associate Prof.  
red. prof. Janja Korun Prof.  
asist. mag. Tina Kolenik Assistant, M. A.

DRAMATURGIJA IN SCENSKA PRAKSA II/1  
DRAMATURGICAL PRACTICUM II/1  
Katarina Košir  
Tjaša Miselj  
Ana Obreza  
Sandi Jesenik



ŽELJKO STEVANIČ

# PENELOPA

## *PENELOPE*

24. 10. 2014  
18.00  
MALI ODER

AGRFT

PRODUKCIJA MAGISTRSKEGA PROGRAMA DRAMSKA IGRA, SMER UMETNIŠKA BESEDA

A PRODUCTION OF THE M.A. PROGRAMME IN STAGE

ACTING, FIELD OF STUDY: ART OF SPEECH

PREVAJALCA ODLOMKOV IZ  
HOMERJEVE ODISEJE IN PENELOPINE  
PREJE MARGARET ATWOOD  
TRANSLATORS OF EXCERPTS FROM  
HOMER'S ODYSSEY AND PENELOPE'S  
YARN BY MARGARET ATWOOD

Anton Sovre IN / AND

Alenka Moder Saje

REŽISERKA DIRECTOR Eva Kokalj

DRAMATURGINJA DRAMATURG

Sara Živkovič

IGRA CAST

Ajda Smrekar

MENTOR MENTOR

red. prof. Aleš Valič Prof.

# BRALNE UPRIZORITVE DRAMSKIH BESEDIL ŠTUDENTOV AKADEMIJE ZA GLEDALIŠČE, RADIO, FILM IN TELEVIZIJO

22. 10. 2014  
15.00  
VETRINJSKI DVOR

AGRFT

## STAGED READINGS OF THE PLAYS BY THE STUDENTS OF THE ACADEMY OF THEATRE, RADIO, FILM AND TELEVISION (AGRFT UL)

V minulem akademskem letu 2013/14 so študenti Akademije za gledališče, radio, film in televizijo pod mentorstvom doc. mag. Žanine Mirčevske ustvarili nekaj izvirnih dramskih besedil pri predmetih, ki se nanašajo na dramsko pisanje. Vsako besedilo obravnava različno temo in je napisano v samosvojem stilu in jeziku. Tudi tokrat bomo na letošnjem Festivalu Borštnikovo srečanje predstavili izbrana besedila. Bralne uprizoritve nam bodo približale način razmišljanja in pisanja študentov, ki bodo morda bodoča imena slovenske dramatike.

*During the academic year 2013/14, students of the AGRFT UL, under the mentorship of Assistant Professor Žanina Mirčevska, M.A., have created several original plays in the frame of the subjects pertinent to playwriting. Each play deals with a different subject and is written in a specific language and style. We will present once again the selected plays in this year's edition of the Maribor Theatre Festival. The staged readings will bring us closer to the way of thinking and the writing style of students who might be the future names of Slovene dramatic literature.*

---

## INSTANT DRAMA/PREDSTAVA

### INSTANT DRAMA/PERFORMANCE

24. 10. 2014  
17.00

PRVI ODER,  
PRVA GIMNAZIJA MARIBOR

AGRFT

### **Delavnica dramskega pisanja v organizaciji Festivala Borštnikovo srečanje v sodelovanju s Prvo gimnazijo Maribor in AGRFT UL**

Pod okriljem FBS bo v sodelovanju Prve gimnazije Maribor in AGRFT UL organizirana še ena posebna enodnevna delavnica dramskega pisanja. Na njej bodo dijaki Prve gimnazije Maribor pod mentorstvom doc. mag. Žanine Mirčevske napisali kratka dramska besedila, ki jih bodo takoj zatem študentje AGRFT igralsko uprizorili pred publiko. Tema, dramska struktura, dialog in zvrst dramskih besedil ne bodo določeni vnaprej, pač pa se bodo razvijali med delovnim procesom. Tudi tokrat bo eksperimentalna delavnica pravzaprav kratek seminar dramskega pisanja z namenom spodbujati kreativnost mladih ustvarjalcev in obenem predstaviti moč te kreativnosti.

### **Playwriting workshop organised by the Maribor Theatre Festival in collaboration with the First Grammar School Maribor and AGRFT UL**

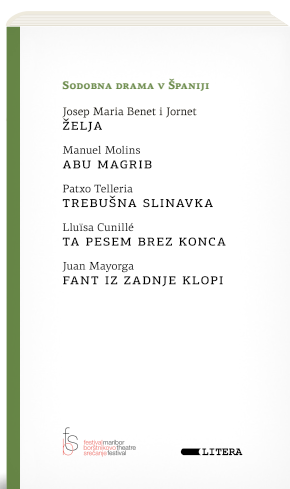
*Another special one-day playwriting workshop will be organised under the auspices of the Maribor Theatre Festival in collaboration with the First Grammar School Maribor and AGRFT UL. Students of the First Grammar School, under the mentorship of Assistant Professor Žanina Mirčevska, M. A., will write short plays, which will be immediately staged for the audience by the students of AGRFT UL. The subject, dramatic structure, dialogue and the genre of the play will not be determined in advance but will be developed during the working process. This time again the experimental workshop will actually be a short seminar in playwriting with the intention to encourage creativity among young authors as well as to present the power of that creativity.*



20.-22. 10. 2014  
16.00  
PRVI ODER,  
PRVA GIMNAZIJA MARIBOR

20. 10. 2014  
21.15  
VELIKA DVORANA

22. 10. 2014  
19.00  
LUTKOVNO GLEDALIŠČE MARIBOR



V fokusu letošnjega Festivala Borštnikovo srečanje je gledališče in dramatika Španije. Festivalsko knjižno zbirko *Sodobna evropska drama* je obogatila knjiga *Sodobna drama v Španiji* (ur. Alja Predan), v kateri je zbranih pet dramskih del. Izbor so tokrat opravile Marjeta Drobnič, Maja Šabec, Simona Škrabec in Alja Predan.

Predstavitev knjige in uvodno predavanje Eduarda Perez-Rasilla, rednega profesorja književnosti in gledališča na Univerzi Carlos III. v Madridu in direktorja Madferie, Madridskega gledališkega festivala, o sodobni dramatiki v Španiji bo v ponedeljek, 20. oktobra, na Prvem odru Prve gimnazije Maribor, sledila pa bo prva bralna uprizoritev drame *Želja* in pogovor z avtorjem (Josep Maria Benet i Jornet) in prevajalko. V torek, 21. oktobra, se bo Fokus nadaljeval z bralnima uprizoritvama Manuela Molinsa *Abu Magrib* in Patxa Tellerie *Trebušna slinavka* ter pogovorom z dramatikoma in prevajalkama. V sredo, 22. oktobra, bosta sledili bralni uprizoritvi besedil Juana Mayorge *Fant iz zadnje klopi* in Lluïse Cunillé *Ta pesem brez konca* ter pogovor z avtorjema in prevajalkama. Vse bralne uprizoritve bodo v izvedbi študentov AGRFT UL pod mentorstvom režiserke Yulie Roschina.

V sklopu Fokusa na Festivalu gostujeta tudi predstavi *Zlata doba* (20. oktober ob 21.15 v Veliki dvorani SNG Maribor) in *Brickman Brando Bubble Boom* (22. oktober ob 19.00 v Lutkovnem gledališču Maribor).

*The focus of this year's Maribor Theatre Festival is the theatre and dramatic literature of Spain. The festival book collection Contemporary European Drama is richer for yet another title: Contemporary Drama in Spain (edited by Alja Predan). The five plays were selected by Marjeta Drobnič, Maja Šabec, Simona Škrabec and Alja Predan.*

*A presentation of the book and an introductory lecture on the contemporary dramatic literature in Spain by Eduardo Perez-Rasillo, Professor of Literature and Theatre at the Carlos III University in Madrid and director of Madferia, the Madrid theatre festival, will be held on Monday, 20 October on the First Stage of the First Grammar School Maribor. It will be followed by the first-ever staged reading of the play Desire by Josep Maria Benet i Jornet and a conversation with the author, the translator and the professional public. The focus continues on Tuesday, 21 October, with staged readings of Abu Magrib by Manuel Molins and Pancreas by Patxo Telleria. These will be followed by a conversation with the authors and the translators. The last day, Wednesday, 22 October, will feature the staged readings of the plays The Boy in the Last Row by Juan Mayorga and This Never-Ending Aria by Lluïsa Cunillé, followed by a conversation with the authors and the translators. All of the staged readings will be performed by the students of the Academy of Theatre, Radio, Film and Television of the University of Ljubljana, under the mentorship of the director Yulia Roschina.*

*The Festival will also feature in the frame of the Focus Programme the productions The Golden Age (20 October at 21.15 in the Grand Hall of the Slovene National Theatre Maribor) and Brickman Brando Bubble Boom (22 October at 19.00 in Maribor Puppet Theatre).*

STROKOVNA SREČANJA, RAZSTAVE IN ŠE ...  
*DISCUSSIONS, EXHIBITIONS AND MORE ...*

## PODOBE PRAZNOVANJA *IMAGES OF CELEBRATION*

### Razstava plakatov preteklih 49-ih Borštnikovih srečanj

#### OSNOVNA IDEJA

V 20. stoletju je grafično oblikovanje postalo pomembno sredstvo v javnem komuniciranju in to ne le z besedili, ampak in predvsem s podobami. Tudi zaradi tega se je konec 20. stoletja začel uveljavljati termin vizualne komunikacije; a te so zavzele širše polje od grafičnega oblikovanja. Celostne grafične podobe in predvsem kulturni plakati so postali pomemben element v promociji javnih prireditev in ustanov – vse od gledaliških predstav, koncertov, festivalov do strokovnih srečanj, političnih zborovanj itd. Plakat pomeni prvi stik s potencialnim občinstvom, ki ga vzpostavi na ulici, nekoč na ličnih ovalnih oglaševalnih površinah, danes na t. i. displejih.

#### IZHODIŠČA

Gledališki plakat je kulturni plakat *par excellence* in v tej zvrsti je slovensko grafično oblikovanje doseglo svoj ustvarjalni vrh že v sedemdesetih in ga držalo vse tja do devetdesetih let 20. stoletja.

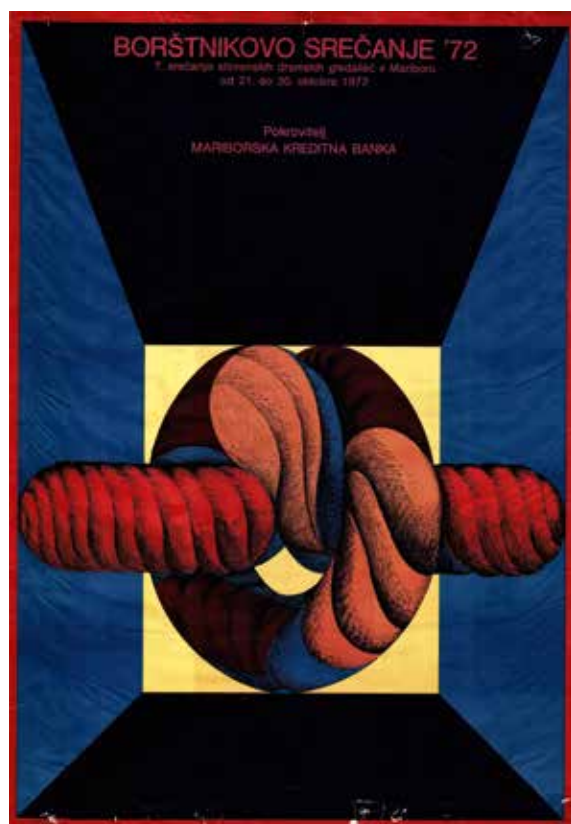
### Exhibition of Maribor Theatre Festival posters from previous years

#### MAIN IDEA

Graphic design became a significant public communication device in the 20<sup>th</sup> century, mostly through images rather than words. It was for that reason, among others, that by the end of the century the term “visual communication” became established, expanding over a wider area than just graphic design. Visual identities and especially cultural posters have become an important element in the promotion of public events and institutions – from theatre productions, concerts and festivals to professional meetings, public rallies, etc. A poster represents the first contact with potential audiences, established already on the street – in the past on oval advertising surfaces, today on so-called displays.

#### STARTING POINTS

The theatre poster is a cultural poster *par excellence*. It is in that category that Slovene graphic design reached its peak already in the 1970s and maintained it all the way to the 1990s. In the frame of formal analysis, the



OBLIKOVANJE DESIGN  
TOMAŽ KRŽIŠNIK, 1972



OBLIKOVANJE DESIGN  
AVGUST LAVRENČIČ, 1976

Znotraj formalne analize sodi plakat za gledališki festival med gledališke plakate, pa četudi ima drugačen značaj in logiko, določajo ga druge zakonitosti. Navsezadnje gre za kompleksnost, kako zajeti celoten program festivala in ne le ene predstave. Pa vendar se zdi, da je bila kakovost gledaliških plakatov odvisna od vsakokratnega umetniškega vodje gledališč ali festivalov in njegovega odnosa do vizualnega.

## TEMA

Grafični oblikovalec prevaja bistvo zgodbe, srž dramskega zapleta, hkrati s sporočilom predstave, ki jo apostrofira režiser. Prevod iz dramskega jezika v likovni, in iz enega znakovnega sistema v drugega, zahteva občutljivega ustvarjalca in seveda je prevod iz besedne umetnosti v likovno zapleten interpretacijski podvig. Najzanimivejši so tisti gledališki plakati, ki hkrati govorijo v univerzalnem in (p)osebnem jeziku. Prav tovrstni preplet zna plakat podeliti presežno vrednost. In če je gledališki plakat interpretacija predstave, je festivalski plakat interpretacija vodilne ideje vsakokratnega festivala. Pri festivalskem plakatu gre za napoved in predstavitev niza predstav

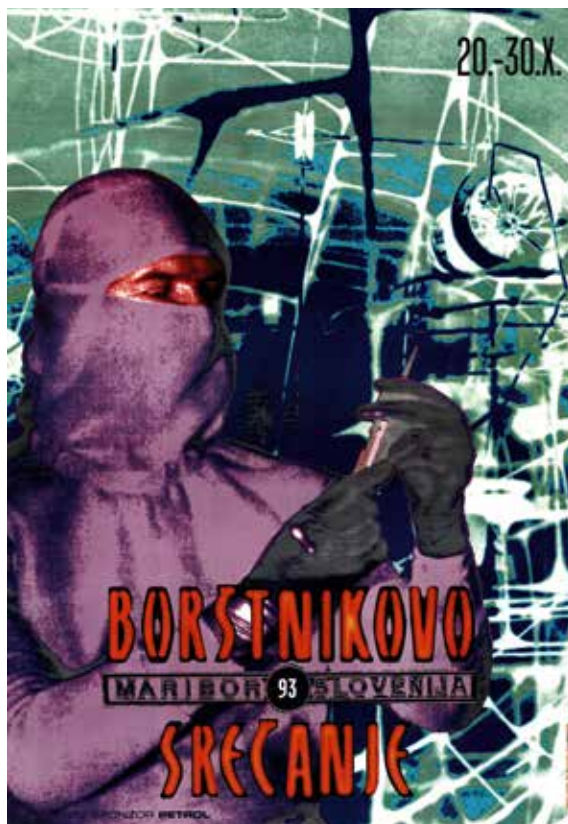
*theatre festival poster is classified under the category of theatre posters, although it has its own logic and different traits and is determined by other principles. It is, after all, the complexity of the task that counts: how to encompass the entire festival programme and not just one production? Yet it seems that the quality of festival posters has mainly been dependent on the artistic director of a particular theatre or festival, that is, on his/her relation towards the visual.*

## THEME

*A graphic designer translates the essence of the story, the core of the dramatic plot, along with the message that the director is intending to convey with the production. The translation of dramatic language into visual language, from one semantic system into another, requires a sensitive creator: translating from verbal art into visual art is a complex interpretative endeavour. The most interesting theatre posters are thus those that speak at once in a universal and a personal (particular) language. It is precisely that kind of intertwining that provides the poster a transcending quality. And if the theatre poster is the interpretation of a production, the theatre festival poster is the*



OBLIKOVANJE DESIGN  
JANEZ ROTMAN, 1981



OBLIKOVANJE DESIGN  
ODJEL PROSPEKTIVE (ALIAS ŽELJKO SERDAREVIĆ), 1993

in dogodkov v določenem časovnem terminu. Festival kot tak je neponovljiv, predstave pa znotraj gledališkega življenja doživljajo reprize. Seveda se izvedbe predstav med seboj razlikujejo, v smislu nikoli ne stopamo v isto reko, pa vendar pri festivalu nikoli ne stopamo v isti ocean. Pri festivalskem plakatu, konkretno pri plakatih za Borštnikovo srečanje, pa je bilo potrebno poiskati skupno sporočilo vsakokratnega festivala. Oblikovalec je moral poiskati skupni imenovalac dramskih predstav po izboru selektorja ali pa "uobličiti" aktualno sporočilo festivala in za to najti ustrezen motiv ali geslo, ki bi zadovoljilo vse. To je težka naloga, skoraj misija nemogoče. Pa vendar, nekaterim je uspelo.

Vesna Teržan

Razstava plakatov preteklih Borštnikovih srečanj je na ogled vsak dan v času festivala.



OBLIKOVANJE DESIGN  
ŠPELA TROBEC JOVANOVIČ, 2003

*interpretation of the guiding idea of each festival. The festival poster needs to announce and present a series of productions and events in a particular time span. Each festival is unrepeatable while theatre productions have re-runs during their theatre life. Naturally, each show is different from another, as "we never step into the same river". But we might say that when it comes to festivals, we never step into the same ocean. And when we speak of the Maribor Theatre Festival, each festival edition requires an inquiry into its common message. The designer's task is to detect the common denominator of the theatre productions selected by the selector or to "design" the actual message of the festival and to find a suitable motive or slogan that gratifies all the criteria. It is a difficult task, almost Mission: Impossible. Still, some have succeeded at it.*

Vesna Teržan

*The Exhibition of Maribor Theatre Festival posters is on view every day during the Festival.*



OBLIKOVANJE DESIGN  
KRAMBERGER&URAN, 2004

## E-RAZSTAVI FESTIVAL BORŠTNIKOVO SREČANJE 2011 IN FESTIVAL BORŠTNIKOVO SREČANJE 2013 *E-XHIBITIONS MARIBOR THEATRE FESTIVAL 2011 AND MARIBOR THEATRE FESTIVAL 2013*

**Virtualni razstavi so pripravili Festival Borštnikovo srečanje, Novi ZATO. in Slovenski gledališki inštitut v sodelovanju s centrom Prodok teater TV in Zgodovinskim arhivom Celje, Arhivom CTF UL AGRFT ter SNG Drama Ljubljana, Dramo SNG Maribor, Slovenskim mladinskim gledališčem, Slovenskim gledališčem Celje in Mini teatrom Ljubljana.**

*Two virtual exhibitions have been prepared by the Maribor Theatre Festival, Novi ZATO. Institute and the Slovenian Theatre Institute in collaboration with Prodok teater TV, the Historical Archives Celje, the Slovene National Theatre Drama Ljubljana, the Drama of the Slovene National Theatre Maribor, Slovene Mladinsko Theatre, Celje People's Theatre and Mini teater Ljubljana.*



**PONORELA LOKOMOTIVA THE CRAZY LOCOMOTIVE**  
REŽISER DIRECTOR JERNEJ LORENCI, SNG DRAMA LJ 2013



**BARTLEBY, PISAR BARTLEBY, THE SCRIVENER**  
REŽISER DIRECTOR MILOŠ LOLIČ, MINI TEATER LJUBLJANA 2011

Pred letom dni je več institucij združilo moči in na Festivalu Borštnikovo srečanje predstavilo pilotski projekt – virtualno razstavo *Festival Borštnikovo srečanje 2012* (<http://www.repertoar.sigledal.org/razstava/festival-borstnikovo-srecanje-2012>). Sodelovanje se je porodilo iz potrebe po digitalizaciji slovenske gledališke zgodovine oziroma iz želje, da bi največje dosežke slovenskega gledališča in igralsstva iztrgali pozabi ter jih preko svetovnega spleta približali čim širšemu krogu obiskovalcev. Od vsega začetka smo tudi vedeli, da želimo projekt postopoma razširiti, dodati portrete nekdanjih dobitnikov Borštnikovega prstana in nekdanje nagrajene uprizoritve, ne le »lanskoletnih«.

Tej odločitvi zvesto sledimo – medtem ko smo prvo leto v okviru e-razstave predstavili *Nevihoto*, najboljšo predstavo FBS 2012, in Igorja Samoborja, dobitnika Borštnikovega prstana 2012, smo letos pripravili dve e-razstavi, *Festival Borštnikovo srečanje 2011* in *Festival Borštnikovo srečanje 2013*.

*A year ago, several institutions joined forces and presented a pilot project at the Maribor Theatre Festival – the virtual exhibition Maribor Theatre Festival 2012 (<http://www.repertoar.sigledal.org/razstava/festival-borstnikovo-srecanje-2012>). The collaboration arose out of the necessity to digitise Slovene theatre history, that is, out of the desire to save the highlights of Slovene theatre and acting from oblivion, making them available to a wider audience via the World Wide Web. We also intended from the very onset to gradually expand the project by adding not just the "previous year's" recipients but also the portraits of former Borštnik Ring recipients and former Grand Prix recipients.*

*We remain faithful to that decision: whereas in the first year we presented within the frame of the e-xhibition the best production of the Maribor Theatre Festival 2012 The Storm and the recipient of the Borštnik Ring 2012, Igor Samobor, this year we have prepared two digital exhibitions: Maribor Theatre Festival 2011 and Maribor Theatre Festival 2013.*

V okviru prve se posvečamo predstavi *Bartleby*, pisar v izvedbi Mini teatra Ljubljana in gledališkim stvaritvam Milade Kalezić, v okviru druge pa *Ponoreli lokomotivi* v izvedbi SNG Drama Ljubljana in Olgi Kacjan.

Virtualne razstave *Festival Borštnikovo srečanje* tako postajajo neločljivi del festivala ter drugih slovenskih gledaliških institucij in zavodov. Ob tem upamo, da bodo pritegnile ljubitelje gledališča in bile v pomoč poklicnim raziskovalcem. Verjamemo tudi, da bodo pripomogle k večji prepoznavnosti in promociji slovenskega gledališča in kulture sploh v mednarodnem prostoru – zato je e-razstava na voljo tudi v angleškem jeziku, »razstavniki eksponati« pa (p)ostajajo del svetovnih spletnih zbirk, kot je, na primer, Europeana.

*The first one is dedicated to the production of Bartleby, the Scrivener performed by Mini teater Ljubljana and to the theatre achievements of Milada Kalezić, and the second one to the production of The Crazy Locomotive performed by the Slovene National Theatre Drama Ljubljana, as well as to Olga Kacjan.*

*The virtual exhibitions Maribor Theatre Festival are thus becoming an integral part of the festival as well as of other Slovene theatre institutions and associations. We hope that they will not only attract theatre lovers but also be resourceful for professional researchers. We believe that they will contribute to a greater visibility and promotion of Slovene theatre and culture in general on the international scene. That is why the e-xhibition is available also in English while "the exhibition content" will become and remain part of other digital Internet collections such as, for instance, Europeana.*



OLGA KACJAN, PREJEMNICA BORŠTNIKOVEGA PRSTANA 2013  
OLGA KACJAN, RECIPIENT OF THE BORŠTNIK RING 2013

E-razstavi *Festival Borštnikovo srečanje* 2011 in *Festival Borštnikovo srečanje* 2013 sta od 18. oktobra 2014 dostopni na portalu [www.sigledal.org](http://www.sigledal.org) in na spletnih straneh sodelujočih institucij.

Pobudnika projekta: Alja Predan (FBS) in Samo M. Strelec (Novi ZATO.); kustosinja razstave: mag. Tea Rogelj (Slovenski gledališki inštitut); računalniška zasnova: Gregor Matevc (Novi ZATO.); vnos podatkov: Daša Šprinčnik (FBS) Pri razstavi sodelujejo: dr. Bojan Himmelreich (Zgodovinski arhiv Celje), Mojca Kranjc (SNG Drama Ljubljana), Tina Malič (Slovensko mladinsko gledališče), Tamara Matevc (Novi ZATO.), Branka Nikl Klampfer (Mini teater Ljubljana), Sandra Požun (Drama SNG Maribor), Tone Stojko (Prodok teater TV) Prevajalki v angleški jezik: Katarina Pejović in Jana Renée Wilcoxen; lektorica: Jana Renée Wilcoxen



MILADA KALEZIĆ, PREJEMNICA BORŠTNIKOVEGA PRSTANA 2011  
MILADA KALEZIĆ, RECIPIENT OF THE BORŠTNIK RING 2011

As of 18<sup>th</sup> October, the e-xhibitions Maribor Theatre Festival 2011 and Maribor Theatre Festival 2013 will be available on the portal [www.sigledal.org](http://www.sigledal.org) as well as accessible via the Internet sites of the collaborating institutions.

Project initiators: Alja Predan (Maribor Theatre Festival) and Samo M. Strelec (Novi ZATO.); curator: mag. Tea Rogelj (Slovenian Theatre Institute); computer design: Gregor Matevc (Novi ZATO.); data input: Daša Šprinčnik (Maribor Theatre Festival). The exhibition was realised in collaboration with: Dr Bojan Himmelreich (Historical Archives Celje), Mojca Kranjc (Slovene National Theatre Drama Ljubljana), Tina Malič (Slovene Mladinsko Theatre), Tamara Matevc (Novi ZATO.), Branka Nikl Klampfer (Mini teater Ljubljana), Sandra Požun (Drama of the Slovene National Theatre Maribor), Tone Stojko (Prodok teater TV). Translators into English: Katarina Pejović, Jana Renée Wilcoxen; Language consultant: Jana Renée Wilcoxen

## RAZMAKNITE SE, ZIDOVI, ČLOVEŠKIM SANJAM *WALLS, MOVE APART AND MAKE WAY FOR HUMAN DREAMS!*

**Znanstveni simpozij o dramskem in gledališkem opusu Vitomila Zupana v organizaciji Društva gledaliških kritikov in teatrologov Slovenije in Festivala Borštnikovo srečanje v sodelovanju z AGRFT UL, Filozofsko fakulteto v Ljubljani in Slovenskim gledališkim inštitutom**

Dramski opus Vitomila Zupana je v primerjavi z zanimanjem za njegovo razgibano življenjsko usodo in za njegovo prozno ustvarjanje precej manj raziskan, zato bo tokrat v središču znanstvenega razpravljanja. Za njegova dramska besedila je značilen svojevrsten paradoks: po eni strani je za njih prejel najvišje nagrade (npr. Prešerenova nagrada za *Rojstvo v nevihti*, zmaga na anonimnem natečaju jugoslovanskih gledališč z besedilom *Bele rakete lete na Amsterdam*), po drugi strani pa so na odre pogosto prihajala z večdesetletno zamudo, nekatera še do danes niso dočkala objave ali uprizoritve, od zadnje uprizoritve katerega od njih pa je minilo že skoraj trideset let. Zupanova dramska dela so bila drzna, saj so ob svojem nastanku pogosto prinašala nekonvencionalne idejne in oblikovne rešitve, zato jih nikoli ni bilo moč vključiti v prevladujoče literarne tokove. Hkrati pa so izjemno raznolika, tako po formi, jeziku in slogu kot po motivih, temah, idejah in žanrskih opredelitvah; so odrsko razgibana, z mnogimi preskoki v prostoru in času, neobičajnim izborom dramskih oseb in rabo izrazitih gledaliških elementov; izmenjujejo se besedila z družbenokritično držo in političnim nabojem ter intimna spraševanja o človekovi sreči, sanjah in tesnobnih bivanjskih izbirah med dobrim in zlim. Ali kot pravi Angel v njegovi dramski alegoriji *Ladja brez imena*: »Razmaknite se, zidovi, človeškim sanjam.« Namen simpozija je tako premisliti in ovrednotiti Zupanovo vlogo v razvoju slovenske dramatike in gledališča, pri čemer nas bo zanimala analiza dramskih besedil, gledaliških uprizoritev, dramatizacij, njegovih premišljevanj o gledališču, zbranih v zbirki *Sholion*, kot tudi refleksija že obstoječih razprav o njegovem dramskem opusu in poizkus odgovoriti na vprašanje, ali je Vitomil Zupan tudi dramatik in gledališčnik za današnji čas. Simpoziju bo sledila okrogla miza, na kateri bomo fenomen Vitomila Zupana predstavili skozi njegovo ustvarjanje za različne medije: o dramskih besedilih, gledaliških uprizoritvah, radijskih igrah, televizijskih in filmskih scenarijih bodo spregovorili režiserji, igralci, uredniki in drugi sopotniki na njegovi ustvarjalni poti.

V nadaljevanju bodo študentje AGRFT pripravili bralno uprizoritev še neobjavljene in neuprizorjene drame iz Zupanove zapuščine – *Tretji zaplodek* (1941).

**A scientific symposium on the dramatic and theatre opus of Vitomil Zupan organised by the Association of Theatre Critics and Researchers of Slovenia and the Maribor Theatre Festival in collaboration with the Academy of Theatre, Radio, Film and Television of the University of Ljubljana (AGRFT UL), the Faculty of Arts of the University of Ljubljana and the Slovenian Theatre Institute**

Compared to the interest for the soul-stirring life story of Vitomil Zupan and his prose work, Zupan's dramatic opus is less researched. Therefore, this time it will be the focus of an academic debate. The dramatic opus of Vitomil Zupan is marked by a certain paradox: on the one hand, he was the author awarded with highest prizes (the Prešeren Award for *Birth in the Storm*, a victory in the anonymous competition of Yugoslav theatres with the text *White Rockets Fly Towards Amsterdam*); on the other hand, his texts have usually reached the stage with a delay of several decades. Some of them haven't been published or staged to this day and the last staging of one of his plays took place almost thirty years ago. His dramatic texts were bold, often featuring unconventional ideas and formal solutions, and were thus never included in the dominating literary currents. At the same time, they are exceptionally diverse in their forms, languages, styles, motives, themes, ideas and genre orientations. They are inspiring stage-wise, with many time and space jumps, an unusual choice of characters and the usage of pronounced theatrical elements. Politically-charged texts with a socially-critical attitude interchange with texts dealing with an intimate questioning of human happiness, dreams and gruelling existential choices between good and evil. As the Angel says in Zupan's dramatic allegory *A Ship With No Name*: "Walls, move apart and make way for human dreams!" The intention of the symposium is to reflect upon Zupan's role in the development of Slovene dramatic literature and theatre and evaluate it. We will take a special interest in the analysis of plays, theatre productions, dramatisations, Zupan's thoughts on theatre compiled in the collection *Sholion* as well as a deliberation on the already existing treatises on his dramatic opus. We will strive to answer the question whether Vitomil Zupan is a dramatist and theatre person for our time. The symposium will be followed by a round table where the phenomenon of Vitomil Zupan will be presented through his creative work for different media. Directors, actors, editors and other co-travellers on his creative journey will speak about his dramatic texts, theatre productions, radio plays, and screenplays for TV and film.

Subsequently, students of AGRFT UL will prepare a staged reading of a yet-unpublished and unstaged play from Zupan's legacy, *The Third Embryo*, from 1941.

## NEMI LIK(I) V DRAMATIKI, NA ODRU IN V REALNOSTI *SILENT CHARACTER(S) IN DRAMATIC LITERATURE, ON STAGE AND IN REALITY*

### **(Praktična) okrogla miza**

Govor kot temeljno strukturno načelo dramatike je vse od začetka gledališke zgodovine predmet raznovrstnih teoretičnih diskurzov in uprizoritvenih strategij. Beseda je skoraj ekvivalent dramskemu liku. Tako se zdi, da je figura nemega lika nekakšen odvod, če ne celo slepa ulica dramatike, čeprav je njena vloga – od antike, Shakespeara, Molièra, Čehova, Brechta, dramatike absurda do sodobnih dramskih pisav – vse prej kot zanemarljiva. Nemi liki so bili in ostajajo ključni soustvarjalci velikih zgodb.

Okrogla miza v svoj središčni interes postavi dramsko figuro nemega lika, ki – iztrgana iz svoje zgodovinske podporne funkcije – ponuja zanimivo izhodišče za vnovični premislek v kontekstu dramskega, gledališkega, političnega, sociološkega in filozofskega polja današnjosti. Gostje prof. dr. Svetlana Slapšak, Katja Čičigoj, Rok Vevar, dr. Nenad Jelesijević in Simona Hamer bodo v svojih prispevkih obravnavali nemi lik kot dramsko, gledališko in družbeno figuro in ga predstavili skozi definicije, teoretične poglede, zgodovinski kontekst, študije primerov in diskusijo.

(Praktična) okrogla miza *Nemi lik(i) v dramatiki, na odru in v realnosti* je spremljevalni del dvoletne umetniške raziskave dramatičarke in dramaturginje Simone Hamer.

### **A (practical) round table discussion**

*The fundamental structural principle of dramatic literature, speech, has been the subject of different theoretical discourses and performing strategies ever since the beginning of theatre history. The word is almost equivalent to a dramatic character. Thus it seems that the figure of a silent character is some kind of shunt, if not even a blind alley of dramatic literature, although its role – from antiquity to Shakespeare, Molière, Chekhov, Brecht, the Theatre of the Absurd and contemporary dramatic texts – is far from negligible. Silent characters were and remain the key co-creators of great stories.*

*The round table discussion focuses on the dramatic figure of a silent character. Taken out of its historical supporting function, this type of character offers an interesting starting point for a renewed reflection in the context of dramatic, theatrical, political, sociologic and philosophic fields of the present. The participants Professor Svetlana Slapšak, Ph.D., Katja Čičigoj, Rok Vevar, Nenad Jelesijević, Ph.D., and Simona Hamer will tackle in their papers the silent character as a dramatic, theatrical and social figure, presenting it through definitions, theoretical perspectives, historical contexts, case studies and a debate.*

*The (practical) round table Silent Character(s) in Dramatic Literature, on Stage and in Reality is the accompanying part of a two-year artistic research of the playwright and dramaturg Simona Hamer.*

## GLEDALIŠČE UPORA *THEATRE OF RESISTANCE*

**Mednarodni simpozij v organizaciji  
Raziskovalnega programa in Centra za  
teatrologijo in filmologijo UL AGRFT, v  
sodelovanju s Festivalom Borštnikovo srečanje**

V turbulentnih časih, ki porodijo množična odporniška gibanja, kot so bila, denimo, antifašistična in protikolonialistična, v novejšem času tudi gibanja za varstvo človekovih pravic in pravic manjšin, protesti proti skorumpiranim političnim elitam, diktaturi kapitala in samodržčev raznih barv in usmeritev itn., pogosto nastanejo kulturne in umetnostne prakse, ki so tako ali drugače vključene v boje za družbene spremembe. V teh gibanjih proti militaristični, fizični, verbalni, strukturni ali kateri drugi obliki nasilja navadno pride do organskega zraščanja poprej ločenih sfer umetnosti in politike, ki ju ne moremo več ustrezno poimenovati s starimi, od sedimentov tradicije in ideologije preobloženimi pojmi. Takrat moramo odpreti prostor za teoretski premislek o nečem, kar se dogaja tukaj in zdaj, pred našimi očmi, v kar smo tudi sami tako ali drugače vpleteni, in kar terja hipno refleksijo, čeprav moramo nova, ustrežnejša teoretska orodja za prakticiranje te refleksije šele izdelati. Pri tovrstnih umetnostnih praksah se orodje umetniškega izražanja spontano spreminja v orožje upora, v sozvočju z znanim Brechtovim geslom, da je (tudi) knjiga orožje. Umetnost, ki sama sebe doživlja kot »orožje«, je lahko samo tista, ki se je odpovedala lastni avtonomiji in ki – ne v nasprotju, temveč v skladu s to pozicijo – ne trdi, da je lahko nadomestek za oboroženi boj v času vojne ali za politični boj v času miru. Poskuse konceptualizacije radikalnih performativno-političnih praks lahko najdemo v skoraj vseh velikih emancipatornih gibanjih preteklega stoletja, od »proletkulta« v času ruske revolucije in »urgentnega gledališča« v španski državljanski vojni do »frontnega gledališča« slovenskih partizanov v času 2. svetovne vojne; ustanovitev Slovenskega narodnega gledališča na osvobojenem ozemlju pred natanko sedemdesetimi leti je bila, v zgodovinski perspektivi, pomembna gesta upora svobodomiselnih slovenskih gledališčnikov proti okupatorju. Na trdoživost gledališča upora kažejo tudi novejši primeri: »gledališče zatiranih«, gledališče v obleganem Sarajevu, gledališka skupina beguncev iz BiH v Sloveniji ipd., kakor tudi sodobne prakse, ki povezujejo gledališke in druge performativne oblike s političnim aktivizmom. Nedavne »vstaje ljudstva« so se začele prav v Mariboru in potem razširile po celi Sloveniji; del tega pisanega pouličnega dogajanja so bili tudi razni kulturni dogodki in performansi, npr. »Protestival«, »vstaja zombijev«, pred tem tudi protestno branje Cankarjevih *Hlapcev* pred parlamentom itn.

O gledališču upora bodo 23. in 24. oktobra razpravljali raziskovalci, študenti, aktivisti in umetniki iz Slovenije in tujine.

**An international symposium organised by  
the Research Programme and the Centre for  
Theatre and Film Research of the Academy  
of Theatre, Radio, Film and Television of  
the University of Ljubljana (AGRFT UL) in  
collaboration with the Maribor Theatre Festival**

*Turbulent times often give rise to mass resistance movements, such as the anti-Fascist and anti-colonialist movements in the past century and, more recently, the movements for preserving human rights and minority rights and the protests against corrupt political elites, the dictatorship of capital and autocrats of various political colours and ideological persuasions, etc. Such times are also fruitful soil for the emergence of cultural and artistic practices that are engaged in the fight for social change in one way or another. In those resistance movements against military, physical, verbal, structural and other forms of violence, the erstwhile separate spheres of art and politics usually organically coalesce and thus we can no longer apply the old notions, burdened by sediments of tradition and ideology. It is then that we need to open the space for a theoretical deliberation on something that is happening here and now, before our eyes; something that involves us in one way or another; something that demands instant reflection, although new and more appropriate theoretical tools for practising that reflection have yet to be invented and constructed. In such artistic practices, the tool of artistic expression inevitably transforms into a weapon of resistance, in accordance with Brecht's motto: "Reach for the book: it is a weapon." An art that perceives itself as a "weapon" may only be one that has renounced its own autonomy and that does not claim – not in opposition but in harmony with that position – to compensate for armed struggle in times of war or for political struggle in times of peace. We may find attempts at conceptualising radical performative-political practices in almost all the emancipation movements of the past century: from the Proletkult of the Soviet Revolution and the "Urgent Theatre" (teatro de urgencia) of the Spanish Civil War, to the "Frontline Theatre" (frontno gledališče) of the Slovene Partisans during WWII. In the historical perspective, the founding of the Slovene National Theatre on the liberated territory exactly 70 years ago was an important act of resistance of free-minded Slovene theatre professionals against the occupation forces. The resilience of the theatre of resistance is also manifest in present day, as seen in the "Theatre of the Oppressed", the theatre production in the besieged Sarajevo, and a theatre group of refugees from Bosnia and Herzegovina in Slovenia, as well as a number of contemporary practices that connect theatre and other performative forms with political activism. A part of the recent "people's uprisings" that began right here in Maribor in early winter 2012 and subsequently spread across Slovenia were also various cultural events and performances such as "Protestival", "the Zombie Uprising", and prior to that, the protest reading of Ivan Cankar's *The Bondsmen* in front of the Slovenian Parliament, etc.*



PRVA GIMNAZIJA MARIBOR

## RAZMERJE PO BECKETTU *THE BECKETT AFFAIR*

23. 10. 2014

17.00

PRVI ODER,

PRVA GIMNAZIJA MARIBOR

PO MOTIVIH ENODEJANK SAMUELA BECKETTA *IGRA, KAJ, KJE?, AH, JOE!*

BASED BASED ON SAMUEL BECKETT'S ONE-ACT PLAYS *PLAY, WHAT WHERE, AH, JOE!*

AVTORSKI PROJEKT *ORIGINAL PROJECT*

GLEDALIŠKA ŠOLA PRVE GIMNAZIJE MARIBOR

THEATRE CLUB OF THE FIRST GRAMMAR SCHOOL MARIBOR

### IGRAJO CAST

Lina Akif

Severin Lorenčič

Blendor Sefaj

### MENTORICA MENTOR

Aleksandra Blagojević

OBLIKOVALKA SCENOGRAFIJE IN

KOSTUMOV STAGE AND COSTUME

DESIGNER Nina Šulin

OBLIKOVALEC SVETLOBE

LIGHTING DESIGNER Gašper Bohinec

TEHNIČNA EKIPA TECHNICAL CREW

Jernej Colnarič, Pino Kaligarič,

Tin Matuš

VODJA PROGRAMA

PROGRAMME COORDINATOR

Tjaša Klanjšček Bohinec

*Razmerje po Beckettu* je osebna izpoved ali indiskretna biografija treh protagonistov. Njihov mikrokozmos s časom postaja del vsakega izmed nas. V kontinuirani celoti treh enodejank prepoznamo ljudi, ki so prestali del svoje zgodovine, da bi po drugi stani odkrili neke zastrašujoče resnice o samem človeku tukaj in zdaj. Resnice, za katere ne moremo reči, kako se jih ne zavedamo, ker jih prepogosto odbijamo. Tudi zaradi tega jih ne vidimo in sprejmemo takšne, kakršne v resnici so. Vse to so šifre, katerih smisla ni težko razvozlati. Ker ... hoteli ali ne, so del našega vsakdana.

*The Beckett Affair* is a personal confession or an indiscreet biography of three protagonists. As time goes by, their microcosm becomes part of each one of us. In the continuous totality of three one-act plays we recognise people who went through a part of their histories to reveal in turn some horrifying truths on man itself, here and now. Truths for which we dare not say we aren't aware, since we reject them way too often. It is also for that reason that we don't see them and accept them the way they are in reality. The meaning of all those codes is not too difficult to decipher. Since ... whether we like it or not, they are part of our everyday life.

# KNJIGE NA FBS

## BOOKS AT THE FESTIVAL

18. 10. 2014 | 12.00 | VETRINJSKI DVOR

### MAKS, VEZNI IGRALEC MESTA.

Uredili Petra Pogorevc in Inga Remeta.  
161. zvezek. Ljubljana: Knjižnica MGL v  
sodelovanju z Gledališčem Glej, 2013.

### MAKS, THE CITY'S MIDFIELDER.

Edited by Petra Pogorevc and Inga Remeta.  
Book No. 161. Ljubljana: Knjižnica MGL in  
collaboration with Glej Theatre, 2013.

### Almir Bašović:

**ČEHOV IN PROSTOR.** *Struktura dramskega prostora  
v dramah Čehova kot koncentriran izraz dramske  
strukture.*

Uredila Petra Pogorevc. Prevedla Đurđa Strsglavec.  
160. zvezek. Ljubljana: Knjižnica MGL, 2013.

### Almir Bašović:

**CHEKHOV AND SPACE.** *The Structure of  
Dramatic Space in Chekhov's Plays as a Focused  
Expression of Dramatic Structure.*

Edited by Petra Pogorevc. Translated by  
Đurđa Strsglavec. Book No. 160.  
Ljubljana: Knjižnica MGL, 2013.

### Alen Jelen:

**NOČNI POGOVORI.** *Igralci v etru.*

Uredila Petra Pogorevc. 159. zvezek.  
Ljubljana: Knjižnica MGL, 2013.

### Alen Jelen:

**NIGHT TALKS.** *Actors on Air.*

Edited by Petra Pogorevc. Book No. 159.  
Ljubljana: Knjižnica MGL, 2013.

21. 10. 2014 | 12.00 | VETRINJSKI DVOR

### MASKA. Časopis za scenske umetnosti.

Ljubljana: Zavod Maska, 2013–2014.

### MASKA. Performing Arts Journal.

Ljubljana: Maska Institute, 2013–2014.

### MISPERFORMANCE. Essays in shifting perspectives.

Uredila Marin Blažević in Lada Čale Feldman.  
Ljubljana: Zavod Maska in Performance Studies  
International, Drugo more Reka in Fakulteta za  
humanistiko in družboslovje Zagreb, 2014.

### MISPERFORMANCE. Essays in shifting perspectives.

Edited by Marin Blažević and Lada Čale Feldman.  
Ljubljana: Maska Institute and Performance Studies  
International, Drugo more Reka and Faculty of  
Humanities and Social Sciences Zagreb, 2014.

22. 10. 2014 | 12.00 | VETRINJSKI DVOR

### ODRAŠČAJOČA PUBLIKA. Osem esejev o vlogi gledališča za otroke in mladino v sodobni družbi.

Uredila Ivana Djilas. Zbirka Gledališče in  
vzgoja. Ljubljana: Lutkovno gledališče, 2013.

### YOUNG AUDIENCES. Eight Essays on the Role of Theatre for Children and Young People in Contemporary Society.

Edited by Ivana Djilas. Theatre and Education  
Series. Ljubljana: Puppet Theatre, 2013.

### LUTKA, revija za lutkovno umetnost in gledališče animiranih form. Št. 58: Marioneta – med tradicijo in sedanostjo.

Uredila Ajda Rooss. Ljubljana: Lutkovno  
gledališče v sodelovanju z UNIMA Slovenija  
in Ustanovo lutkovnih ustvarjalcev, 2013.

### LUTKA, A Journal on Puppetry Arts and Theatre of Animated Forms No. 58: The Marionette – between tradition and present.

Edited by Ajda Rooss. Ljubljana: Puppet Theatre  
in cooperation with UNIMA Slovenia and the  
Puppetry Creators Institute (ULU), 2013.



# SEZNAM SLOVENSKIH PRODUCENTOV

## SLOVENIAN THEATRES AT THE FESTIVAL

### **SNG Drama Ljubljana**

Erjavčeva ulica 1, SI-1000 Ljubljana

**T** +386 (0)1 252 14 79 **F** +386 (0)1 252 38 85

**E** drama@drama.si **I** www.drama.si

### **Drama SNG Maribor**

Slovenska ulica 27, SI-2000 Maribor

**T** +386 (0)2 250 61 00 **F** +386 (0)2 250 61 09

**E** drama@sng-mb.si **I** www.sng-mb.si

### **SNG Nova Gorica**

Trg Edvarda Kardelja 5, SI-5000 Nova Gorica

**T** +386 (0)5 335 22 00 **F** +386 (0)5 302 12 70

**E** info@sng-ng.si **I** www.sng-ng.si

### **Slovensko stalno gledališče Trst**

Ulica Petronio 4, IT-34100 Trst

**T** +39 (0)40 632 664 **F** +39 (0)40 368 547

**E** organizacija@teaterssg.it **I** www.teaterssg.com

### **Mestno gledališče ljubljansko**

Čopova ulica 14, SI-1000 Ljubljana

**T** +386 (0)1 425 82 22 **F** +386 (0)1 251 70 44

**E** info@mgl.si **I** www.mgl.si

### **Prešernovo gledališče Kranj**

Glavni trg 6, SI-4000 Kranj

**T** +386 (0)4 280 49 13 **F** +386 (0)4 280 49 10

**E** pgk@pgk.si **I** www.pgk.si

### **Mestno gledališče Ptuj**

Slovenski trg 13, SI-2250 Ptuj

**T** +386 (0)2 749 32 50 **F** +386 (0)2 749 32 51

**E** info@mgp.si **I** www.mgp.si

### **Anton Podbevšek Teater**

Prešernov trg 3, SI-8000 Novo mesto

**T** +386 (0)7 391 78 10 **F** +386 (0)7 391 78 12

**E** info@antonpodbevsekateater.si

**I** www.antonpodbevsekateater.si

### **Slovensko mladinsko gledališče**

Vilharjeva ulica 11, SI-1000 Ljubljana

**T** +386 (0)1 300 49 00 **F** +386 (0)1 300 49 01

**E** info@mladinsko-gl.si **I** www.mladinsko.com

### **Slovensko ljudsko gledališče Celje**

Gledališki trg 5, SI-3000 Celje

**T** +386 (0)3 426 42 00 **F** +386 (0)3 426 42 20

**E** tajnistvo@slg-ce.si **I** www.slg-ce.si

### **Mini teater Ljubljana**

Križevniška ulica 1, SI-1000 Ljubljana

**T** +386 (0)1 425 60 60 **F** +386 (0)1 425 60 61

**E** info@mini-teater.si **I** www.mini-teater.si

### **Gledališče Glej**

Gregorčičeva ulica 3, SI-1000 Ljubljana

**T** +386 (0)1 251 66 79 **E** info@glej.si

**I** www.glej.si

### **Zavod Maska**

Metelkova 6, SI-1000 Ljubljana

**T** +386 (0)1 431 53 48 **F** +386 (0)1 431 31 22

**E** info@maska.si **I** www.maska.si

### **Center urbane kulture Kino Šiška**

Trg prekomorskih brigad 3, SI-1000 Ljubljana

**T** +386 (0)1 500 30 00 **E** info@kinosiska.si

**I** www.kinosiska.si

### **Zavod Bunker**

Slomškova 7, SI-1000 Ljubljana

**T** +386 (0)1 231 44 92 **F** +386 (0)1 230 81 66

**E** info@bunker.si **I** www.bunker.si

### **Akademija za gledališče, radio, film in televizijo Ljubljana**

Nazorjeva ulica 3, SI-1000 Ljubljana

**T** +386 (0)1 251 04 12 **F** +386 (0)1 251 04 50

**E** tajnik@agrft.uni-lj.si **I** www.agrft.uni-lj.si



# 48. FESTIVAL BORŠTNIKOVO SREČANJE 48<sup>TH</sup> MARIBOR THEATRE FESTIVAL

18.-27. 10. 2013

Umetniška direktorica *Artistic director* **Alja Predan**  
Selektor tekmovalnega in spremljevalnega programa  
*Competition and Accompanying programme selector* **Primož Jesenko**

Strokovna žirija *Jury of experts*  
**Jasen Boko, Tomasz Kubikowski, Barbara Orel, Tea Rogelj, Petra Vidali**

Žirija za Borštnikov prstan *Jury for the Borštnik Ring Award*  
**Silva Čušin, Jernej Lorenci, Dušan Mlakar, Alja Predan, Ivo Svetina**





## OLGA KACJAN – DOBITNICA BORŠTNIKOVEGA PRSTANA 2013

## OLGA KACJAN – RECIPIENT OF THE 2013 BORŠTNIK RING

Olga Kacjan se je poročila z umetnostjo, z gledališko umetnostjo, ki je tako odrska prevara kot resnica našega bivanja pod brezbržnimi in hladnimi zvezdami. Dar gledališke norosti je odmerjen le redkim. Nekdo bi morda dejal srečnežem, a sreča umetnika je tudi in predvsem v odpovedovanju, odrekanju, dvomih in celo bolečini.

Po končanem študiju igre na Akademiji za gledališče, radio, film in televizijo v Ljubljani je dobro desetletje preživela kot svobodna umetnica, kot se je temu tedaj reklo. Nato se je za krajši čas zaposlila v Drami SNG Maribor in se končno leta 1991 udomila v Slovenskem mladinskem gledališču v Ljubljani. Večino svoje igralske kariere je preživela in ustvarila v tej, za slovenski in mednarodni prostor izjemni gledališki družini, katere posebnost je v tem, da se od nekdanj utemeljuje v kolektivnem. To lahko za individualno kariero pomeni nekakšno oviro ali vsaj omembe vredno okoliščino. A dejstvo, da je Olga Kacjan v takem

*Olga Kacjan married the arts, theatre arts, which is as much a stage deception as the truth of our existence under the indifferent and cold stars. The gift of theatre madness is measured out only to the few. Some might say to the fortunate ones, but the fortune of the artist is also and mostly in forfeit, denial, doubt and even pain.*

*At the end of her studies at the Academy of Theatre, Radio, Film and Television in Ljubljana, she spent a good decade as an independent artist, as we would call it today. Then for a short time she was employed at the Drama of the Slovene National Theatre Maribor and in the beginning of the 1990s settled into the Slovene Mladinsko Theatre in Ljubljana. She has spent the majority of her acting career creating in this theatre family, an exceptional theatre family for the Slovenian and international space, with its long-time speciality of being collective-based. For an individual career that can pose a sort of obstacle or at least a noteworthy circumstance. The fact that Olga Kacjan, in such a conceptual environment and being the type of personality that she is, modest*

konceptualnem okolju in taka osebnost, kakršna je, skromna in nevsiljiva, dosegla takó izjemne umetniške dosežke v gledališču in na filmu, govori o velikem talentu in izjemni igralski predanosti.

Olga Kacjan je igralka, ki je v gledališče in na njegov oder stopila pripravljena na drzne izzive in velika tveganja. Zato se je tudi odločala za sodelovanje v najprelomnejših trenutkih slovenskega in tudi nekdanjega jugoslovanskega gledališča. Z najprodnornejšimi, predvsem pa vizionarskimi režiserji tistega časa je sodelovala in ustvarjala v netipičnih delovnih pogojih s tveganimi ali nepredvidenimi izidi. Marsikatera igralka bi se takim izzivom raje odpovedala, Olga se je drzno pognala v deroče valove. Aktivno je bila vpeta v rojevanje novega sveta, kakršnega je v gledališču Scipion Nasice in v Kozmokinetičnem gledališču Rdeči pilot tedaj snoval mladi Dragan Živadinov: igrala je denimo v kulturni predstavi *Krst pod Triglavom* pa v baletnem observatoriju FIAT in dramskem observatoriju ZENITH.

V skupini KPGT, ki je združevala igralce in gledališke umetnike z vseh koncev tedanje Jugoslavije, je delala z Ljubišo Ristićem in z legendarno predstavo *Osvoboditev Skopja* prepotovala ves svet. Sodelovanje z režiserskimi imeni, kakršna so poleg omenjenih še Dušan Jovanović, Martin Kušej, Paolo Magelli, Tomaž Pandur, Eduard Miler, pove dovolj, saj so to umetniki, ki so ustvarjali zgodovino sodobnega, ne le slovenskega in jugoslovanskega, ampak tudi evropskega gledališča. Preigrala je večino velikih ženskih vlog od Irine, Alice, Lulu in Jacinte do Gertrude, Nausikae, Agate Schwarzkobler in Jokaste. V pretekli sezoni smo jo občudovali kot pevko Marijo v Tauferjevi trilogiji *Portreti*, v zadnji sezoni pa je Gospa v Genetovih *Služkinjah*.

Videti le eno od njenih predstav je pomenilo doživeti gledališče v njegovi esencialni in eksistencialni podobi; kajti Olga Kacjan je darovala samo sebe na način, kot o darovanju govorijo prastari obredi, npr. grešnega kozla, na katerega se odložijo grehi ljudi in je nato izgnan v puščino, ljudje pa so očiščeni svojih pregreh. Igralka je morala vzeti nase vsa pričakovanja, vgrajena v nastajanje predstave, in nato, ko se je zastor dvignil in je slepeča luč osvetlila njeno postavo, je njen lik, naslednji dve uri prepuščen dramaturškemu mehanizmu, interakciji z igralskimi kolegicami in kolegi, moral vse do konca ohraniti svojo nedolžnost in čistost.

Tudi njen filmski opus je zaviden vredn: začela je kot Katica v Štiglicjevi *Povesti o dobrih ljudeh*, bila nepozabno sanjska kot Kristina v *Splavu meduze* Karpa Godine, igrala je v Klopčičjevi *Dediščini* pa v *Igmanskem maršu* in številnih drugih filmih, tudi v *Železnem križu* znamenitega ameriškega režiserja Sama Peckinpaha. Njeni bogati igralski karieri primerno dolg je tudi izjemen seznam nagrad, s katerimi je gledališka

and unassuming, has reached such exceptional artistic achievements in the theatre and in film, speaks not only of great talent but also of extraordinary dedication to acting.

Olga Kacjan is an actress who stepped into theatre and onto its stage prepared for bold challenges and big risks. And thus she also chose to participate in the moments of the greatest turning point of the theatre of Slovenia as well as of the former Yugoslavia. In atypical working conditions with risky and unexpected results, she worked and created with the most penetrating and predominantly visionary directors of that time. Many an actress would have preferred to renounce such challenges, Olga charged ahead into the torrential waves. She was actively embedded in the birth of a new world, that of the Theatre of the Sisters of Scipio Nasica and Cosmokinetic Theatre Red Pilot conceived by the young Dragan Živadinov: she performed in the cult performance *Baptism Under Triglav* as well as in *Ballet Observatory FIAT* and *Drama Observatory ZENITH*.

She worked with director Ljubišo Ristić in the group KPGT [trans. note: an acronym derived from the word for theatre in four languages of the countries of Yugoslavia: kazalište, pozorište, gledališče, teatar], which brought together actors and theatre artists from all ends of the former Yugoslavia. In Slovene Mladinsko Theatre's production of Ivo Svetina's *Schererazade* directed by Tomaž Pandur, she travelled almost the entire world. Her collaboration with directorial names, alongside those already mentioned, such as Dušan Jovanović, Martin Kušej, Paolo Magelli, Eduard Miler, says enough, as they are artists who created the history of the contemporary theatre, not only in Slovenia and Yugoslavia, but also Europe. She has played most of the major roles for women from Irina, Alice, Lulu and Jacinta to Gertrude, Nausicaa, Agatha Schwarzkobler and Jocasta. In the previous season she amazed us as the singer Marija in Vito Taufer's trilogy *Portraits* and in the current season as the Madame in Jean Genet's *The Maids*.

To see only one of her performances means to experience theatre in its essential and existential form; since Olga Kacjan gives of herself in a way that people speak of ancient rituals of sacrifice, like the scapegoat upon which they lay the sins of people and then release into the wilderness so that people are cleansed of their sins. The actress must take into herself all the expectations, built up in the creation of the performance and then when the curtains have risen and the blinding lights shine on her body, on her character, the next two hours are left to the dramaturgical mechanism, to the interaction with fellow actors and actresses, everything has to maintain its innocence and purity till the end.

Her film opus is also worth watching: she began as Katica in France Štiglic's *The Story of Good People*; she was unforgettably dreamy as Kristina in *The Raft of Medusa* by Karpo Godina; she played in Matjaž Klopčič's *Heritage* and in *The March of Igman* and in numerous other films, such as *Cross of Iron* by the renowned American director Sam Peckinpah.



ŽIGA KORTNIK

WILHELMINE VON ZENGE, MARIE VON KLEIST, HENRIETTE VOGEL  
KLEIST, SLOVENSKO MLADINSKO GLEDALIŠČE 2006



MIHA FRAS

ANA ANDREJEVNA AHMATOVA  
SUPREMAT, SLOVENSKO MLADINSKO GLEDALIŠČE 2002

in filmska stroka počastila njene stvaritve; tri Boršnikove nagrade, zlati lovorjev venec, srebrna arena, zlata ptica in številne druge – do lanskoletne Župančičeve nagrade za življenjsko delo.

Vsi, ki smo imeli srečo, da smo lahko spremljali Olgo Kacjan na njeni umetniški poti, smo vedno znova spoznavali, da je pred nami velika umetnica. A hkrati razumevajoče in odpuščajoče bitje, ki je, tudi ko je stopila z odra v prozaično vsakdanjost, izžarevala neko posebno, pritaženo, skorajda skrivnostno lepoto; kot da bi se v njej naselila magija gledališkega ustvarjanja.

Zato lahko rečemo, da je Olga Kacjan kot daljni komet: zasije v polni svetlobi in izgine. Pravzaprav se le umakne, utihne, se pritaži, da bi se znova vrnila in znova zasijala. In tako že skoraj štirideset let. Je posebna igralka; nikdar ni v prvih bojnih vrstah, nikdar na naslovnica, zdi se skoraj odsotna, biva v senci; o njej se ne govori veliko, zdi se, da sama tako hoče, o njej se ne piše pogosto, zdi se, da se je sama tako odločila, saj Olga Kacjan ne potrebuje govorjenja in pisanja o sebi, ne želi biti v središču pozornosti ne na naslovnica, ni ji mar za tisto zgoraj, ne za vseprisotno, ne za stalno prisotno. Olga Kacjan zasije in se umakne. In tako v nedogled.

Prav zaradi tega, zaradi te posebne, neponovljive igralske in človeške pojavnosti in drž, slovenska kulturna in strokovna gledališka javnost prepoznava njeno izjemnost in ji podeljuje najvišje priznanje, Boršnikov prstan.



MILOŠ SRDIČ

OLGA KACJAN: ZRNO SOLI  
SLOVENSKO MLADINSKO GLEDALIŠČE 2002

*Her rich acting career has received a sufficiently long and exceptional list of awards, with which the theatre and film community have honoured her creations: three Boršnik awards, the Golden Laurel Wreath (MESS), the Silver Arena (Pula Film Festival), the Golden Bird and numerous others – including last year's Župančič Award for Lifetime Achievement.*



**ELLISABETH (LISSIE) KELCH, MATI, OKROG ŠESTDESET**  
**BOTHO STRAUSS: ENA IN DRUGA, SLOVENSKO MLADINSKO GLEDALIŠČE 2006**



**PULHERIJA ALEKSANDROVNA RASKOLNIKOVA**  
**F. M. DOSTOJEVSKI/DIEGO DE BREA: ZLOČIN IN KAZEN,**  
**SLOVENSKO MLADINSKO GLEDALIŠČE 2009**

*All of us who have had the good fortune of being able to follow Olga Kacjan on her artistic path, have always recognised that before us is a grand artist. But at the same time, an understanding and forgiving being who has emanated, even when she steps on the stage into the prosaic every day, something special, concealed, almost a hidden beauty; as if in her resides the magic of theatre making.*

*We can say, therefore, that Olga Kacjan is like a distant comet: she shines in the full light and then disappears. Actually she only steps back, quietens, conceals, so that she can return and shine again. And she has done so for already nearly 40 years. She is a special actress. She's never in the frontlines, never in the headlines. She almost seems absent, she lives in the shadows. They don't speak about her a lot; it seems that she even prefers it that way. They don't write about her very often; it seems that she herself decided for that, since Olga Kacjan does not need speaking and writing about herself. She does not desire to be the centre of attention nor in the headlines. She's not after the above, not after omnipresence, not after constant presence. Olga Kacjan shines and moves away. And will do so indefinitely.*

*And precisely because of that, because of this special, one of a kind acting and human manifestation and posture, the Slovenian cultural and professional theatre public acknowledge her extraordinariness and bestow upon her – upon the Madame – the greatest recognition, the Borštnik Ring.*

## POROČILO STROKOVNE ŽIRIJE

Tekmovalni program 48. Festivala Borštnikovo srečanje po izboru selektorja Primoža Jesenka kaže širok spekter uprizoritvenih estetik. V njih se avtorski koncepti suvereno soočajo z raznovrstnimi dramskimi predlogami v razponu od klasičnih do sodobnih dram, vključno s priredbami, dramatizacijami in besedilom, nastalim v procesu vaj. Pomenljiva je zastopanost del iz obdobja zgodovinskih avantgard iz prve polovice 20. stoletja. Uprizoritve so zasnovali režiserji srednje generacije in le en predstavnik najmlajših režiserjev. V tekmovalnem programu so visoko zastopane stvaritve, ki revitalizirajo temeljno značilnost gledališča kot kolektivnega ustvarjalnega dejanja in sporočajo o moči skupnega ustvarjanja v sodobnem svetu. Opaziti je močan poudarek na kolektivni – ansambelski igri in dominantno vlogo glasbe, ki prerašča v dejavnega protagonista uprizorjenega sveta. Od desetih tekmovalnih predstav jih je šest nastalo v produkciji narodnih gledališč, tri v mestnih gledališčih in ena v produkciji nevladnega sektorja. Žirija se pridružuje selektorjevemu opozorilu o skrb zbujajočih produkcijskih pogojih, ki so v zadnjih nekaj letih močno načeli vzpostavljeno infrastrukturo slovenskega gledališča in še zlasti drastično posegli v produkcijo nevladnega sektorja. Ugotavljamo, da sodobno slovensko gledališče z repertoarno izbiro korespondira z brezobzirnostjo sveta, v katerem živimo. »V svetu, ki se maje«, kot bi dejal veliki elizabetinski dramatik, pa bi bilo zaželeno, da gledališče v večji meri opravlja vlogo medija, ki »mu ravna tečaje«.

Strokovna žirija v sestavi:  
Jasen Boko  
Tomasz Kubikowski  
Barbara Orel, predsednica  
Tea Rogelj  
Petra Vidali

V Mariboru, 27. oktobra 2013

## JURY REPORT

*The Competition Programme of the 48<sup>th</sup> Maribor Theatre Festival selected by Primož Jesenko shows a wide spectrum of production aesthetics. In them the creators' concepts sovereignly confront various scripts ranging from classic to contemporary dramas, including adaptations, dramatisations and texts created in the rehearsal process. Works from the period of the historical avant-garde from the first half of the twentieth century are significantly represented. The productions were designed by directors from the middle generation with only one representative from the youngest generation. The Competition Programme includes highly designed creations that revitalise the fundamental characteristic of theatre as a collective creative act and communicate about the power of group creations in today's world. There is a strong emphasis on the collective-ensemble play and the dominant role of music that turns into an active protagonist of the enacted world. From the ten competing performances, six originated in the production of national theatres, three in city theatres, and one in the production of the independent sector. The jury joins the selector's warning concerning the alarming production conditions which in the recent few years have strongly eaten away the established infrastructure of Slovenian theatre and have especially interfered drastically in the production of the independent sector. We conclude that contemporary Slovenian theatre with its repertory choice corresponds to the ruthlessness of the world in which we live. "The time is out of joint," as the great Elizabethan dramatist would put it. And it would be desirable that theatre in a greater measure carry out its role as a medium that "was born to set it right".*

*Expert jury:*  
Jasen Boko  
Tomasz Kubikowski  
Tea Rogelj  
Petra Vidali  
Barbara Orel

*Maribor, 27 October 2013*

## NAGRADE

## AWARDS



VELIKA NAGRADE FESTIVALA  
BORŠTNIKOVO SREČANJE ZA  
NAJBOLJŠO UPRIZORITEV

**Ponorela lokomotiva Stanisława Ignacya  
Witkiewicza v režiji Jerneja Lorencija  
in izvedbi SNG Drama Ljubljana**

Uprizoritev *Ponorele lokomotive* predstavlja resen izziv – kako uprizoriti eksperimentalno, avantgardno dramo iz leta 1923, delo, temelječe na komaj določljivi doktrini »čiste forme«, ki ga avtor ni končal in ni bilo uprizorjeno v času njegovega življenja. Uprizoritev to »čisto formo« napolni z močnim glasbenim izrazom; grotesko preobrazi v predstavo – dvoboj tekmecev, kjer jam session postane hkrati bojno polje in prostor odpora. Vse to ustvarja premišljenost, konsistenco in čudovito zgrajeno dramatičnost uprizoritve. Doslednost, prepričljiva in natančna skupinska igra, pogumne rešitve v interpretaciji odnosov med liki in v postavitvi posameznih epizod, razgibana glasba ... so elementi, zaradi katerih je *Ponorela lokomotiva* izjemen ustvarjalni dosežek. V njem vsi gledališki elementi »igrajo« skupaj in tako v gledalcu puščajo močan, globok in pomemben pečat.

THE GRAND PRIX FOR THE BEST  
PERFORMANCE OF THE MARIBOR  
THEATRE FESTIVAL

**Stanisław Ignacy Witkiewicz's *The Crazy  
Locomotive* directed by Jernej Lorenci  
performed by the Slovene National  
Theatre Drama Ljubljana**

*The performance The Crazy Locomotive represents a serious challenge: how to stage an experimental, avant-garde drama from 1923, a work based on the barely defined doctrine of "pure form" that the author neither finished nor staged in his lifetime. This staging of "pure form" is filled with powerful music expression; transforming the grotesque into a show – a duel of two rivals where a jam session becomes at once a battlefield and a space of resistance. All of this creates a contemplative, consistent and marvellously played dramatic tension. The thorough, convincing and meticulous collective play, the brave solutions in the interpretations of the relationships between the characters and the setting of the individual scenes, the lively music ... are the elements because of which The Crazy Locomotive is an outstanding creative achievement. All of the theatre elements "play" together in it, leaving the spectator with a strong, deep and noteworthy impression.*

## NAGRADA ZA NAJBOLJŠO REŽIJO

MATEJA KOLEŽNIK za režijo uprizoritve  
*John Gabriel Borkman* v izvedbi Drame SNG Maribor

## BORŠTNIK AWARD FOR DIRECTING

MATEJA KOLEŽNIK for directing the production  
*John Gabriel Borkman* performed by the Drama  
of the Slovene National Theatre Maribor



Mateja Koležnik je klasično dramsko besedilo zreducirala zgolj na najbolj bistveno. Enak postopek je uporabila tudi v režiji – besedilo, scenografijo, kostumografijo, rekvizite, mizansceno, igralske in režijske elemente je očistila vsega odvečnega. Vsak segment produkcije, od premične scenografije do filmskega kadriranja prizorov in izčiščene igre, izraža natančno premišljen režijski pristop, dodelan v vseh podrobnostih izvedbe. Tako zastavljena režija zgosti Ibsenovo dramo in osnovni problemi, ki jih avtor izpostavlja, pridobijo na moči in napetosti. Hkrati igralcem omogoča, da v podrobnostih in celoti skrajno prepričljivo interpretirajo dramske karakterje. Glasba, luč, scenografija, kostumografija in igra se stapljajo v strnjeno dramsko fresko zgrešenih in nesrečnih življenj, v tragedijo boleznih človeških ambicij v svetu, ki mu dominirajo polmrak, sneg, zima in manko čustev.

Mateja Koležnik has reduced the classic dramatic text to sheer essentials. She has also applied the same method in her directing, depriving the text, set design, costumes, props, mise-en-scène as well as acting and directorial elements of everything excessive. From the mobile set to the film framing of scenes and the polished acting, each segment of the production emanates a precisely conceived directorial approach, elaborate in each and every detail of the execution. A direction thus conceived compresses Ibsen's play while charging the fundamental problems exposed by the author with power and suspense. At the same time, it enables the actors to interpret the dramatic characters with utter conviction, both in details and in their entirety. Music, lighting, set, costumes and acting all merge into a concentrated dramatic fresco of misspent and misfortunate lives, into a tragedy of sick human ambitions in the world dominated by gloom, snow, winter and the lack of emotions.

## POSEBNA NAGRADA ŽIRIJE

**Ustvarjalci uprizoritve *Vaje za tesnobo***  
za kolektivno stvaritev uprizoritve v režiji  
Jake Andreja Vojevca in izvedbi SSG Trst

## BORŠTNIK JURY AWARD

**Collective creation of the production *Exercises for Anxiety***  
directed by Jaka Andrej Vojevec and  
performed by the Slovene Permanent Theatre in Trieste



*Vaje za tesnobo* pričajo o izjemni umetniški usklajenosti vseh elementov uprizoritve. Od izbora dramske predloge, ki govori o brezobzirnosti neoliberalnega kapitalizma (v njem se izgubi pomen posameznika, saj ta postane le igračka v igri pridobivanja dobička), preko režijskega postopka, ki postopoma zgoščuje problematiko in jo vse bolj dinamično interpretira, pa do dovršene ansambelske igre – je ta projekt zgled dobro premišljenega gledališča. Vsi odrski elementi so koherentno vključeni v uprizoritev. Celo menjave scenografije, predvidene v fragmentarni dramaturgiji besedila, v *Vajah za tesnobo* postanejo del igralske in umetniške interpretacije. Razgibana, odrsko dosledna in koherentna uprizoritev je primer kvalitetnega sodobnega teatra. V njem vsaka podrobnost postane del skupne umetniške stvaritve, ki prerašča v domišljeno in inovativno izvedeno uprizoritev.

## ŠTIRI NAGRADE ZA IGRO

NATAŠA BARBARA GRAČNER za vlogo Matere v uprizoritvi *Mati* v izvedbi SNG Drama Ljubljana

*Exercises for Anxiety* testifies to the exceptional artistic harmony of all the elements in the production. From the choice of the script about the ruthlessness of neoliberal capitalism (in which the individual is no longer important, but just a mere puppet in the game of acquiring profit), through the directorial process which gradually condenses the problem and interprets it increasingly dynamically, to the perfection of the ensemble play – this project is a model of well-conceived theatre. All of the stage elements are coherently integrated into the production. Even the scenery changes, anticipated in the fragmented dramaturgy of the text, become in *Exercises for Anxiety* a part of the acting and artistic interpretation. The animated, stage consistent and coherent production is an example of quality contemporary theatre. Every little detail in it becomes a part of the overall artistic creation that grows into an imaginatively and innovatively executed production.

## FOUR AWARDS FOR ACTING

NATAŠA BARBARA GRAČNER for the role of Mother in the production of *The Mother* performed by the Slovene National Theatre Drama Ljubljana



Nataša Barbara Gračner je igralka minimalistične igre, ki zna na odru zgolj tiho sedeti in na videz ničesar početi, a to napravi s takšno notranjo silovitostjo, da je atmosfera ves čas naelektrena. Preobrazbo neuke gospodinje Pelageje Vlasove v prvoborko revolucije sprva izpelje kot skoraj nezaveden akt, kot instinktivno dejanje matere, ki si želi le zaščititi sina in se ob tem ne sprašuje o ustroju sveta in tudi ne o svojih dejanjih. A v svoji tihi, skromni, zadržani držbi je vseskozi tudi silovita, deluje kakor voda, ki počasi, neopazno, a zanesljivo spodjeda breg. Njena vse bolj rastoča moč in karizma izhajata iz trdnega prepričanja, da je svet treba in mogoče spremeniti. V njenem svetu ni prostora za dvom in tudi ne ironijo – zato igralka v trenutku največjega zanosa izstopi iz svoje vloge in preprosto odide.

Nataša Barbara Gračner is the actress of a minimalistic play who knows how to just sit quietly on the stage and seemly do nothing, yet do it with such internal impetuosity, that the atmosphere is charged the entire time. The transformation of the uneducated housewife Pelagea Vlassova into a frontline fighter of the revolution is at first carried out as a nearly unconscious act, an instinctive act of a mother who wants only to protect her son and, to that end, neither questions the mechanism of the world nor her own actions. But in her silent, modest, reserved posture she is constantly impetuous. She functions like water that slowly, imperceptibly, yet unfailingly, washes away the riverbank. In her world there is no space for doubt, no space for irony, thus in the moment of the greatest fervour the actress steps out of her role and simply leaves.

POLONA JUH za vlogo Ofelije v uprizoritvi  
*Hamlet* v izvedbi SNG Drama Ljubljana

*POLONA JUH for the role of Ophelia in the  
production of Hamlet performed by the Slovene  
National Theatre Drama Ljubljana*



Polona Juh je drugačna Ofelija, kot smo jih vajeni. Na začetku se res zdi le predmet manipulacije, lutka, s katero se trguje, dekle, ki stori tisto, kar ji naročijo. A interpretka za to zunanjo podobo postopoma razstre celovito osebnost. Njena Ofelija ima lastno stališče; ve, česa noče, zaveda se, da jo zlorablajo, vendar zoper vnaprejšnjo določenost, zoper pozicijo, ki so ji jo namenili, ne more nič. Polona Juh črpa Ofelijino blaznost iz občutka determiniranosti, nepremakljivosti vloge, ki ji je namenjena, hkrati pa iz pretanjenega, občutljivega zaznavanja sveta in odnosov. Zato njena blaznost presega nivo poetičnosti in tragičnosti tega lika ter odpira vprašanja, ali lahko dobronamerni, čuteči, občutljivi ljudje s svojimi dejanji spremenijo vsaj lastne usode (ali pa se zgolj umaknejo sami vase ali v smrt), če ne že sveta, ali pa so resnične spremembe le v domeni brutalnih, brezobzirnih, pragmatičnih, manipulativnih posameznikov.

*Polona Juh is a different Ophelia than the one we are accustomed to. In the beginning she really does seem only an object of manipulation, a doll to trade with, a girl who does what she is told. But behind that external appearance her interpreter gradually expands her into a complete personality. Juh's Ophelia has her own standpoint; she knows what she doesn't want, she's aware that she's abused, yet against prior determinacy, against the position which they have assigned her, she can do nothing. Polona Juh draws upon Ophelia's madness from a feeling of determination, from the immobility of the role that she has been dealt, and at the same time from the sensitive awareness of the world and relations. Her madness goes beyond the level of poetry and tragedy of this character and raises not only the question of whether well-intentioned, caring, sensitive people can, by their actions, change at least their own destiny (or just withdraw into themselves or death) if not that of the world, but also whether real changes are only in the domain of brutal, ruthless, pragmatic, manipulative individuals.*

NATAŠA MATJAŠEC ROŠKER za vlogo Gospodične  
Elle Rentheim v uprizoritvi *John Gabriel*  
*Borkman* v izvedbi Drame SNG Maribor

*NATAŠA MATJAŠEC ROŠKER for the role of  
Miss Ella Rentheim in the production of John  
Gabriel Borkman performed by the Drama  
of the Slovene National Theatre Maribor*



Ella Nataše Matjašec Rošker je popolna podoba lomljivega, steklenega obupa. Od prvega trenutka je spotikajoča se senca, vselej tik pred tem, da jo bo odrski stroj dobesedno zmel. Pretresljivo nam dokazuje, da je Ella edina, ki svoje izgube ni mogla niti za trenutek nadomestiti z nobeno drugo vrednoto ali zgolj iluzijo. Toda od trenutka gole resnice pred golo steno s »samoborcem« Borkmanom, ko se steklo boleče razbije, ga počasi sestavi v novo čisto obliko.

IGOR SAMOBOR za vlogo Johna Gabriela Borkmana v uprizoritvi *John Gabriel Borkman* v izvedbi Drame SNG Maribor

*The Ella of Nataša Matjašec Rošker is the perfect image of fragile, glass despair. From the first instant as a stumbling shadow, all the way to just before the stage machinery is literally about to grind her up, she shockingly proves that Ella is the only one who was unable to – not even momentarily – replace her loss with any other value or merely illusion. But from the moment of the naked truth against the bare wall with Samobor's "self-fighter" Borkman – when the glass of pain shatters – it slowly gets put back together in a new form.*

*IGOR SAMOBOR for the role of John Gabriel Borkman in the production of John Gabriel Borkman performed by the Drama of the Slovene National Theatre Maribor*



Ponovitev realnih razmerij iz časa nastanka Ibsenove drame, ki kličejo po vnovični identifikaciji, odpirajo interpretativni prostor med univerzalnim sporočilom drame in aktualnim trenutnim stanjem. Samobor je ta prostor odlično zapolnil. Po njegovi zaslugi smo dobili klinični portret osebe, ki v odsotnosti moralnih standardov in empatije ne more razumeti človeških razsežnosti tragedije – ne tiste, ki jo povzroča drugim, pa tudi ne lastne, ko se zgrne nadenj. Igor Samobor je res, kot je svoj izbor glavnega igralca utemeljila režiserka Mateja Kolečnik, najboljši možni slovenski Borkman.

*A replay of realistic relationships from the time of Ibsen's drama that call after renewed identification and open the interpretative space between the universal message of the drama and the current condition. Samobor fills that space superbly. By his merit we have received a clinical portrait of a person who in the absence of moral standards and empathy cannot understand the human dimensions of the tragedy – neither the one caused by others, nor the one caused by himself, when it enfolds upon him. And indeed, Igor Samobor is, just as director Mateja Kolečnik has based her choice for the lead actor, truly the best possible Slovenian Borkman.*

## NAGRADA ZA MLADO IGRALKO

TINA GUNZEK za vlogo Dekleta v uprizoritvi *Vaje za tesnobo* v izvedbi SSG Trst

Tina Gunzek je pri oblikovanju vloge preprostega vaškega dekleta pokazala izjemno igralsko občutljivost. Prepričljivo je izpeljala dramaturški lok osebe, ki prehodi dolgo pot od pretresljive družinske tragedije, vstopi v brutalni urbani svet prostitucije ter se končno vrne v (navidezno?) spokojnost podeželskega življenja. Mlada igralka svoj dramski lik vseskozi obvladuje in dosledno razvija – navkljub

## YOUNG ACTRESS AWARD

*TINA GUNZEK for the role of the Girl in the production Exercises for Anxiety performed by the Slovene Permanent Theatre in Trieste*

*In shaping her role as the simple village girl, Tina Gunzek has shown an exceptional acting sensitivity. She has convincingly carried the dramaturgical arch of a person who travels a long path from a shocking family tragedy, enters the brutal urban world of prostitution, and finally returns to the (seemingly?) peacefulness of rural life.*



ŽIGA KORITNIK

tragičnim okoliščinam, ki zaznamujejo njeno življenje, vztrajno, že kar trmasto išče srečo in si prizadeva za boljše življenje. Brez velikih gest, spretno se izogibajoč vsaki patetiki in igralskemu pretiravanju (ki ga ta lik ponuja »na prvo žogo«), Tina Gunzek kaže igralsko dozorelost in sposobnost preobrazbe; z njima pritegne gledalčevo pozornost in zgradi umetniško polnokrvno igralsko kreacijo.

*The young actress commands her dramatic character and develops consistently throughout – despite the tragic circumstances that tarnish her life, she persistently, already even stubbornly, seeks happiness and strives for a better life. Without grand gestures, Gunzek adeptly avoids pathos and exaggerated acting (which the character offers on the first try). Tina Gunzek reveals mature acting and the competence for transformation; with the two of them she draws in the spectator's attention and builds an artistic full-blooded acting performance.*

## NAGRADA ZA UMETNIŠKO VODSTVO

## AWARD FOR ARTISTIC DIRECTION

MARINKA POŠTRAK za umetniško vodstvo uprizoritve 25.671 v izvedbi Prešernovega gledališka Kranj

*MARINKA POŠTRAK for artistic direction of the production 25.671 performed by the Prešeren Theatre Kranj*



MARE MUTIČ

Umetniško vodstvo je avtonomni, a pogosto prezrt element umetnosti, prapočelo vsake uprizoritve, v primeru uprizoritve 25.671 pogumno in družbeno ozaveščeno ter angažirano dejanje, tako v izbiri osnovne teme uprizoritve (ki »piči« v srž družbenih dogajanj) kot v izbiri režiserja in avtorske ekipe ter drznosti v pristopu. Marinka Poštrak – in z njo vse

*Artistic direction is an autonomous, yet often overlooked element of the arts, the Supreme Being of every production. In the case of the production 25.671 it reflects a brave and socially aware and engaged act, not only in the choice of the fundamental theme of the production (which "stings" at the core of social*

Prešernovo gledališče Kranj – je bila pripravljena tvegati, čeprav je vedela, da iz spoja vseh navedenih elementov (teme, ustvarjalcev, sproti nastajajočega besedila) lahko nastane le provokativna in kontradiktorna uprizoritev, ki bo ostro zarezala v slovensko družbeno in politično stvarnost, hkrati pa močno odmevala v umetniških krogih oziroma razpirala vprašanja o manipulaciji, odnosu med igralčevo zasebnostjo in vlogo ter vzbujala nelagodje v gledalcu. Uprizoritev 25.671 je logično nadaljevanje dolgoletne premišljene repertoarne politike.

events) as well as in the choice of director and the creative team, but also in the boldness of approach. Marinka Poštrak – and with her all of Prešeren Theatre Kranj – was prepared to risk, even though she knew that from the mix of all the mentioned elements (theme, creators, against the creation of the text) it would be possible to make only a provocative and contradictory performance which would sharply cut into Slovenian social and political reality, at the same time strongly echo in artistic circles or rather open wide the questions of manipulation, the relation between the actor's privacy and role as well as awaken uneasiness in the spectator. The production 25.671 is a logical continuation of a long-standing prudent repertory policy.

## NAGRADA ZA PREVOD

SREČKO FIŠER za prevod *Hamleta* Williama Shakespeara v izvedbi SNG Drama Ljubljana

## AWARD FOR TRANSLATION

SREČKO FIŠER for the translation of *Hamlet* by William Shakespeare, performed by Slovene National Theatre Drama Ljubljana



Srečko Fišer ni le vrhunski prevajalec in dober poznavalec Shakespeara, temveč tudi izkušen in občutljiv gledališki praktik; ve, kako bodo verzificirane besede govorljive na odru in kako bodo zvenele v ušesu gledalca. *Hamlet* v njegovem prevodu deluje kot povsem današnje besedilo, ki raste iz sodobne pesniške izkušnje ter formo prilagaja vsebini in vseskozi izhaja iz nje. Jezik prevoda je ves čas jedrnat, prizemljen, današnjemu bralcu razumljiv in blizu, ob tem pa prevajalec ostaja zvest Shakespearu. Gledalcu omogoča, da tako rekoč instinktivno, preko podob, ki jih v njem budi izgovorjena beseda, zlahka razvozlava bogate besedne igre in metafore. In čeprav v nas še vedno odmevajo starejši prevodi *Hamleta*, se nam je v zavest s svojo preprostostjo, jasnostjo in neposrednostjo že zasidral stavek »Svet se maje, jaz pa rojen, da mu ravnem tečaje.«.

Srečko Fišer is not only an exceptional translator and authority on Shakespeare, he is also an experienced and sensitive theatre practitioner. He knows how the versified words will be spoken on the stage and how they will sound in the ears of the spectator. *Hamlet* in his translation functions as a completely updated text which grows from the experience of contemporary poetry and adapts the form to the contents and consistently stems from it. The language of the translation is always compact, grounded, understandable and close to today's reader. At this the translator remains faithful to Shakespeare. He enables the spectator to instinctively, so to speak, through the imagery borne out of the spoken word, easily decipher the rich puns and metaphors. And although previous translations of *Hamlet* still reverberate in Slovenia, what has anchored in our consciousness is Fišer's simple, clear and direct translation of the verse: "The time is out of joint ... That ever I was born to set it right!"

## NAGRADA ZA SCENOGRAFIJO

**NUMEN IN IVANA RADENOVIC** za scenografijo v uprizoritvah *Črna žival žalost* v izvedbi Mestnega gledališča ljubljanskega in *Mojster in Margareta* v izvedbi Drame SNG Maribor

## AWARD FOR STAGE DESIGN

**NUMEN AND IVANA RADENOVIC** for stage design in the productions of *Black Beast Sadness* performed by Ljubljana City Theatre and *The Master and Margarita* performed by the Drama of the Slovene National Theatre Maribor



Prizor, v katerem se v *Črni živali* žalosti čisti, deviški in nematerialni gozd spreobrne v ogenj destrukcije, je coup-de theatre, ki se zapiše v spomin kot čisti primer odrske magije. Vse je samo metafora in vendarle skoraj resničnost. Enostavna in inventivna scenografija v *Mojstru in Margareti* diskretno citira ruski konstruktivizem, hkrati pa ostaja uporaben, sugestiven, neopazen stroj za številne epizode te epske uprizoritve. To je nagrada za subtilnost in ustreznost scenskih rešitev ob dveh povsem različnih izzivih in poetikah.

The scene in the performance *Black Beast Sadness* in which the clean, virgin, immaterial forest is converted into a fire of destruction is a coup de theatre that engraves itself in the memory as a pure example of stage magic. It is all just a metaphor and yet almost reality. The simple and innovative stage design in *The Master and Margarita* discreetly quotes Russian Constructivism, at the same time it remains a practical, suggestive, imperceptible machine for a number of episodes of this epic production. This is an award for subtlety and suitability of the stage design solutions in two completely different challenges and poetics.

## NAGRADA ZA GLASBO

**BRANKO ROŽMAN** za glasbo v uprizoritvi *Ponorela lokomotiva* v izvedbi SNG Drama Ljubljana

## AWARD FOR MUSIC

**BRANKO ROŽMAN** for the music in the production of *The Crazy Locomotive* performed by SNG Drama Ljubljana



V letošnjem tekmovalnem programu je glasba poudarjeno sooblikovala uprizoritve, glasba Branka Rožmana v *Ponoreli lokomotivi* pa je prerasla v vlogo protagonista, ki celostno nosi uprizoritev. V njeni konceptualni zasnovi je vloga skladatelja enakovredna vlogi režiserja. Dva klavirja namesto mašinerije lokomotive napovedujeta koncert. V živo krmiljene klavirske tipke diktirajo smrtonosno hitrost vlaka in bitje srca potnikov. Nosilna igralca sta hkrati tudi protagonista-glasbenika, ki se izmenjujeta v vlogah dirigenta, instrumentalista in pevca; prav glasba je tista, ki tudi vse ostale igralce preobrazi v suverene muzikalne stroje oziroma determinira njihovo gibanje in samo dejanje igre. Performans glasbe, ki se po logiki nepredvidljivosti stopnjuje v ponoreli jam session, oblikuje prvovrstni gledališki dogodek, ki v svoj vratolomni ritem nebrzdano vsrka tudi gledalce.

\*\*\*

#### NAGRADA DRUŠTVA GLEDALIŠKIH KRITIKOV IN TEATROLOGOV SLOVENIJE

*In this year's Competition Programme music emphatically co-shaped the productions; in the staging of The Crazy Locomotive, the music of Branko Rožman grew into the role of a protagonist that completely carries the show. In its conceptual design the role of the composer is equal to the role of the director. Instead of the machinery of a locomotive, two pianos narrate a concert. The live controls of the piano keys dictate the deathly speed of the train and the beating hearts of the passengers. The lead actors are at the same time also protagonists-musicians who change into the roles of conductors, instrumentalists, and singers; music is actually that which transforms all the other actors into sovereign musical machines, or rather, determines their movement and the action of the play itself. The music is played with unpredictable logic and builds into a crazy jam session, shaping the first-rate yet unrestrained theatre event and also absorbing the spectator into its neck-breaking rhythm.*

\*\*\*

#### AWARD OF THE ASSOCIATION OF THEATRE CRITICS AND RESEARCHERS OF SLOVENIA



MARE MUTIČ

Nagrado Društva gledaliških kritikov in teatrologov Slovenije za najboljšo uprizoritev pretekle sezone prejme avtorski projekt 25.671 v režiji Oliverja Frlića in produkciji Prešernovega gledališča Kranj. Avtorski projekt 25.671 je predstava, ki gledalca sooči s stvarnostjo tako ostro in kruto, kakor zmore biti ostra in kruta le resničnost sama. S pretehtanim naborom raznovrstnih uprizoritvenih postopkov, premišljenih že do skoraj manipulativnih razsežnosti, kolažira dokumentarnost z igranimi prizori in osebno intimo nastopajočih z okruški širše duhovne freske obstoječe družbe; pri tem od vseh prisotnih z neusmiljeno neposrednostjo zahteva preizpraševanje svoje vesti, a jim obenem odstira že pozabljeno možnost katarze.

*The Award of the Association of Theatre Critics and Researchers of Slovenia for the Best Production of the previous season goes to the original project 25.671 directed by Oliver Frlić and performed by Prešeren Theatre Kranj. The original project 25.671 is a performance that confronts the spectator with such sharpness and cruelty that only reality itself can be that sharp and cruel. With a weighed selection of diverse theatre processes, already deliberated until almost manipulative dimensions, it collages documentary with acted scenes and the personal intimacy of the performers with bits of the wider spiritual fresco of the existing society; and thus with merciless directness demands from all those present the questioning of their conscience, but also uncovers the long forgotten possibility of catharsis.*

# 48. FESTIVAL BORŠTNIKOVO SREČANJE V ŠTEVILKAH

## 48<sup>TH</sup> MARIBOR THEATRE FESTIVAL IN NUMBERS

MARIBOR, 18.–27. OKTOBER 2013 *MARIBOR, 18–27 OCTOBER 2013*

V program 48. Festivala Borštnikovo srečanje je selektor Primož Jesenko uvrstil deset tekmovalnih predstav, osem predstav pa je bilo del spremljevalnega programa. Festivalski program je bil obsegal še:

- mednarodni program Mostovi – pet predstav
- program AGRFT – enajst predstav
- fokus Nizozemska – trije dogodki

Slovenska in tuja strokovna javnost si je lahko v petih dneh ogledala devet showcase predstav, ki so bile izbrane iz obeh glavnih programov (sedem iz tekmovalnega in dve iz spremljevalnega). Gostili smo 23 mednarodnih strokovnjakov, kritikov in festivalskih programerjev.

\* \* \*

Strokovni del 48. FBS je obsegal štiri strokovna srečanja: Koncepti, terminologija, ideje, organizator Društvo gledaliških kritikov in teatrologov Slovenije (DGKTS), O'Miza, organizator Festival Borštnikovo srečanje, Od odra do arhiva, organizator Akademija za gledališče, radio in televizijo Univerze v Ljubljani (AGRFT UL), Svet se maje, jaz pa rojen, da mu ravnam tečaje: Pogovor o prevajanju Shakespeara, organizator Društvo slovenskih književnih prevajalcev (DSKP).

\* \* \*

V Vetrinjskem dvoru smo imeli trinajst strokovnih pogovorov o tekmovalnih predstavah in predstavah programskega sklopa Mostovi. Strokovne pogovore sta vodili Nika Arhar in Katja Čičigoj.

\* \* \*

V Fokusu smo pod drobnogled vzeli Nizozemsko in predstavili podobno nizozemsko dramatiko in gledališče. Na Prvem odru Prve gimnazije so študentje AGRFT pod mentorstvom režiserke Yulie Roschina izvedli bralne uprizoritve štirih sodobnih nizozemskih dram, katerih slovenske prevode smo izdali tudi v knjižici *Sodobna nizozemska drama*. V knjigi objavljene drame sta izbrala profesorica Lucia van Heteren in dramaturg Niek vom Bruch. Pogovarjali smo se z dramatik Robom de Graafom, Magne van den Berg, Rikom van den Bosom, Peer Wittenbols pa žal ni bil prisoten. Del Nizozemskega fokusa sta bili tudi predstavi *Človeški glas* in *Mr Jones*, ki sta bili uvrščeni v sklop Mostovi.

\* \* \*

Knjižne publikacije so bile predstavljene v Vetrinjskem dvoru. Predstavljenih je bilo enajst publikacij v treh terminih. Predstavitve je vodila Ksenija Repina Kramberger.

*Selector Primož Jesenko chose ten productions for the Competition Programme and eight productions for the Accompanying Programme of the 48<sup>th</sup> edition of the Maribor Theatre Festival. The Festival also featured several more programme sections:*

- *International Programme Bridges – 5 productions*
- *AGRFT UL programme – 11 productions*
- *Dutch Focus – 3 events*

*Showcase Programme presented nine productions selected out of two main programmes (seven productions out of the Competition Programme and two out of the Accompanying Programme) to Slovene and foreign theatre professionals. We hosted 23 international experts, critics and festival operators.*

\* \* \*

*The expert segment of the festival included four conferences: Concepts, Terminologies, Ideas, organised by the Association of Theatre Critics and Researchers of Slovenia (DGKTS), O'Miza, organised by the Maribor Theatre Festival, From Stage to Archives, organised by the Academy of Theatre, Radio, Film and Television (AGRFT UL), The time is out of joint: O cursed spite, that ever I was born to set it right!: A talk on translating Shakespeare, organised by the Association of Slovenian Literary Translators (DSKP).*

\* \* \*

*We hosted 13 expert talks on the productions of the Competition Programme and the productions within the frame of the International Bridges Programme in Vetrinj Mansion. The talks were moderated by Nika Arhar and Katja Čičigoj.*

\* \* \*

*In section Focus we chose to scrutinise the Netherlands by presenting contemporary Dutch playwriting and theatre. On the First Stage of the First Grammar School Maribor, under the mentorship of director Yulia Roschina, the students of AGRFT presented staged readings of four contemporary Dutch plays. We also translated these plays into Slovenian and published them in the book Contemporary Dutch Drama. The published plays were selected by professor Lucia van Heteren and dramaturg Niek vom Bruch. We met and talked with playwrights Rob de Graaf, Magne van den Berg, Rick van den Bos, while sadly, Peer Wittenbols could not join us. The productions of Human Voice and Mr. Jones were at once part of the programme sections Bridges and Dutch Focus.*

\* \* \*

*Literary publications were presented in Vetrinj Mansion. Altogether, 11 publications in the field of performing arts were presented on three dates. The presentations were moderated by Ksenija Repina Kramberger.*

\*\*\*

V foajeju SNG Maribor je bila na ogled razstava *Vinjeta za Petra* v izvedbi Narodne in univerzitetne knjižnice in Mestne občine Ljubljana.

\*\*\*

V Kazinski dvorani SNG Maribor je bila predstavljena virtualna razstava *Festival Boršnikovo srečanje 2012*, ki je nastala v izvedbi Festivala Boršnikovo srečanje, Mestnega gledališča ljubljanskega, Prodok Teatra TV, Novega ZATO., Slovenskega gledališkega muzeja (Slovenskega gledališkega inštituta in SNG Drama Ljubljana).

\*\*\*

Izvedli smo eksperimentalno delavnico dramskega pisanja *Instant drama/predstava*, kjer je sedem dijakov Prve gimnazije Maribor pod vodstvom Žanine Mirčevske pisalo dramske tekste, ki so jih študenti AGRFT nato uprizorili. Prisluhnili smo lahko bralnim uprizoritvam desetminutnih dramskih besedil študentov AGRFT in bralnim uprizoritvam enodejank študentov dramaturgije iz Beograda, Ljubljane, Skopja in Zagreba.

\*\*\*

Pripravili smo srečanje naših showcase gostov, producentov slovenskih predstav in predstavnikov medijev.

\*\*\*

Ob 48. FBS je izšel almanah v slovenskem in angleškem jeziku, natisnjena je bila dvojezična programska zloženka. Izšlo je 11 številc biltena v slovenskem jeziku in dve posebni izdaji: ena ob simpoziju *Koncepti*, terminologija, ideje ter ena ob novinarski konferenci in slavnostnem podpisu listin s pokrovitelji.

\*\*\*

Sodelovanje z AGRFT Univerze v Ljubljani je potekalo ves čas festivala. V tem času je bil del študijskih dejavnosti izveden v Mariboru. Študentje so v dvorani Štuk od načrtovanih 11 predstav izvedli eno manj, saj je predstava Edwarda Bonda *Rešeni* zaradi tehnične neizvedljivosti odpadla. V času festivala je bila v Galeriji K18 na ogled razstava kostumografskih del podiplomskih študentov oddelka za kostumografijo AGRFT.

\*\*\*

Pri izvedbi 48. FBS je prostovoljno sodelovalo okoli 30 študentk in študentov FF UM, festival so v okviru študijskih obveznosti obiskovali tudi študenti medijskih komunikacij FERI UM.

\*\*\*

Mednarodna strokovna žirija je ob zaključku 48. FBS podelila dvanajst nagrad. Žirija za podelitev najvišjega priznanja za igralsko ustvarjalnost je Boršnikov prstan podelila dramski igralki Olgi Kacjan. Podeljena je bila nagrada DGKTS za najboljšo uprizoritev pretekle sezone.

\*\*\*

Na 48. FBS se je zvrstilo 65 dogodkov, ki jih je obiskalo 6593 obiskovalcev. Odigranih je bilo 35 predstav, ki si jih je ogledalo 5095 gledalcev. Ostalih dogodkov je bilo 30 in obiskalo jih je 1498 obiskovalcev.

Daša Šprinčnik

\*\*\*

*The foyer of the Slovene National Theatre Maribor hosted the exhibition Vignettes for Peter. Exhibition was curated by the National and University Library and the Municipality of Ljubljana.*

\*\*\*

*The virtual exhibition Maribor Theatre Festival 2012 was presented in the Kazina Hall of the Slovene National Theatre Maribor and co-curated by the Maribor Theatre Festival, the Ljubljana City Theatre, Prodok Teater TV, Novi ZATO. Institute, the National Theatre Museum of Slovenia (now the Slovenian Theatre Insitute) and the Slovene National Theatre Drama Ljubljana.*

\*\*\*

*We carried out the experimental playwriting workshop Instant Play/Performance, in which, under the mentorship of Žanina Mirčevska, seven students of the First Grammar School Maribor wrote dramatic texts and the students of AGRFT staged those texts. We also listened to staged readings of 10-minute plays by students of AGRFT and staged readings of one-act plays by students of Dramaturgy from Belgrade, Ljubljana, Skopje and Zagreb.*

\*\*\*

*We prepared a meeting between our Showcase guests, the producers of Slovene productions and media representatives.*

\*\*\*

*The Festival was accompanied by an almanac in Slovenian and English as well as a bi-lingual programme folder. The festival bulletin was published daily – 11 editions in Slovenian and two special editions: one featuring the symposium *Concepts, Terminologies, Ideas* and one accompanying the press conference and the official signing of the sponsorship contracts.*

\*\*\*

*The collaboration with AGRFT UL unfolded for the entire duration of the festival. The students presented 10 out of 11 planned performances in Štuk event center, as the production of Edward Bond's *Saved* was cancelled for technical reasons. The Gallery K18 presented an exhibition of theatre costumes by MA students of the Department of Costume Design of AGRFT UL.*

\*\*\*

*Approximately 30 students of the Faculty of Arts of the University of Maribor (FF UM) took part in the Festival as volunteers, whereas the students of Media Communication of the Faculty of Electrical Engineering and Computer Science of the University of Maribor (FERI UM) visited the festival as part of their curriculum.*

\*\*\*

*At the end of the Festival, the international jury awarded 12 prizes. The Boršnik Ring jury bestowed the highest award for the entire acting opus to dramatic actress Olga Kacjan. The Association of Theatre Critics and Researchers of Slovenia awarded its annual prize for the best production in the past season.*

\*\*\*

*The Festival hosted 65 events visited by 6593 visitors. Thirty-five productions were performed and seen by 5095 spectators. The remaining 30 events were visited by 1498 visitors.*

Daša Šprinčnik

# UČINKI PROGRAMA SHOWCASE: GOSTOVANJA SLOVENSКИH PREDSTAV V TUJINI

## RESULTS OF THE SHOWCASE PROGRAMME: THE TOURING OF SLOVENE PRODUCTIONS ABROAD

### Gostovanja slovenskih predstav v tujini kot posledica prisotnosti mednarodne strokovne javnosti v okviru programa Slovenski showcase na Festivalu Borštnikovo srečanje od leta 2009 do 2013

Izbor uprizoritev, namenjen mednarodni strokovni javnosti, selektorjem, umetniškim direktorjem, programerjem, kritikom, poročevalcem itd., ki ga poznamo pod angleškim nazivom *showcase*, ima predstavitveni in promocijski značaj ter pomeni odskočno desko za gostovanja v tujini in pojavljanja v mednarodnih medijih. Učinki tovrstnih revijalnih izborov so na ravni povabil v tujino rizomatski, sledljivi le v prvem gostovalnem nizu, saj gre za pojav tako imenovane snežene kepe.

V petih letih, odkar na Festival Borštnikovo srečanje načrtno vabimo mednarodne strokovnjake, so slovenske predstave doživele veliko zapisov v mednarodnih medijih in gostovale tako rekoč po vsem svetu.

Kratek pregled najbolj odmevnih zgledov prvega gostovalnega niza in mednarodnih objav:

- *Macbeth After Shakespeare* v izvedbi Mini teatra – Gledališka olimpijada Seul, Koreja – 2010;
- *Preklet naj bo izdajalec svoje domovine!* v izvedbi Slovenskega mladinskega gledališča – festival Nova Drama/New drama Bratislava, Slovaška; 56. festival Sterijevo pozorje Novi Sad, Srbija; festival Stage Helsinki, Finska; Bitef Beograd, Srbija; festival Dialog Wrocław, Poljska – 2011;
- »Predstava *Preklet naj bo izdajalec svoje domovine!* je mednarodna »rekorderka« Slovenskega mladinskega gledališča in najverjetneje tudi slovenskega gledališča nasploh, saj je bila že sedeminpetdesetkrat uprizorjena v tujini, in sicer v dvajsetih državah po svetu.« ([sigledal.org](http://sigledal.org));
- *Ko sem bil mrtev* v izvedbi SNG Drama Ljubljana – Sibiu International Theatre Festival, Sibiu, Romunija – 2011;
- *Gostija* v izvedbi Zavoda Imaginarni – Bitef Beograd, Srbija – 2012;
- *Bartleby, pisar* v izvedbi Mini teatra Ljubljana – 57. festival Sterijevo pozorje Novi Sad, Srbija – 2012;
- *MandićStroj* v izvedbi Vie Negative in SNG Drama Ljubljana – 39. Mednarodni festival alternativnega in novega gledališča Infant, Novi Sad, Srbija – 2012; Bitef Beograd, Srbija – 2013;

### Slovene productions that have toured abroad as a result of the presence of the international experts in the frame of the Slovene Showcase Programme at the Maribor Theatre Festival from 2009 to 2013

*The selection of productions to be presented to the international experts, selectors, artistic directors, programmers, critics, reporters, etc. that we know as the Showcase Programme has a representational and promotional importance and signifies the launching point for touring abroad and the presence in international media. When it comes to invitations for touring abroad, such reviews usually function in a rhizomatic way, traceable only in the first instance of touring, as they create a snowball effect.*

*In the five years since the Maribor Theatre Festival has been hosting international experts to attend the Showcase, Slovene productions have had significant visibility in international media and have toured worldwide.*

*A brief overview of the most important leads of the first tourings and international publicity:*

- *Macbeth After Shakespeare* (produced by Mini teater Ljubljana) – Theatre Olympics Seoul, Korea – 2010;
- *Damned Be the Traitor of His Homeland!* (produced by Slovene Mladinsko Theatre) – New Drama Festival, Bratislava, Slovakia; 56<sup>th</sup> Sterijino pozorje Festival, Novi Sad, Serbia; Stage Helsinki, Finland; Bitef, Belgrade, Serbia; Festival Dialog, Wrocław, Poland – 2011
- »The production *Damned Be the Traitor of His Homeland!* is the international 'record holder' of Slovene Mladinsko Theatre and most probably of the entire Slovene theatre as it has toured abroad fifty-seven times in twenty countries.« ([sigledal.org](http://sigledal.org));
- *When I Was Dead* (produced by the Slovene National Theatre Drama Ljubljana), Sibiu International Theatre Festival, Sibiu, Romania – 2011;
- *The Feast* (produced by Imaginarni Institute), Bitef, Belgrade, Serbia – 2012;
- *Bartleby, the Scrivener* (produced by Mini teater Ljubljana), 57<sup>th</sup> Sterijino pozorje Festival, Novi Sad, Serbia – 2012;
- *MandićMachine* (co-produced by Via Negativa and the Slovene National Theatre Drama Ljubljana), 39<sup>th</sup> International Festival of Alternative and New Theatre – INFANT, Novi Sad, Serbia – 2012; Bitef, Belgrade, Serbia – 2013;

- *Nevihita* v izvedbi Mestnega gledališča ljubljanskega – Bitef Beograd, Srbija; Sofija in 21. mednarodni gledališki festival Poletje v Varni, Varna, Bolgarija – 2013;
- *Ponorela lokomotiva* v izvedbi SNG Drama Ljubljana – Sofija in 22. mednarodni gledališki festival Poletje v Varni, Varna, Bolgarija; 46. mednarodni gledališki festival Tampere, Finska; Bitef Beograd, Srbija; Mednarodni filmski in gledališki festival Teatr Minsk, Belorusija – 2014.

O Festivalu Borštnikovo srečanje so doslej pisali: Theater Heute (Nemčija), Hystrio (Italija), Teatr (Poljska), New Theatre Quarterly (Velika Britanija), KOD (Slovaška), Scena (Bolgarija), Színház (Madžarska), strokovni reviji Teatteri in Kritiikin Uutiset (Finska), ATCA International (ZDA), Nachtkritik (nachtkritik.de), Politika (Srbija), Revizor (Madžarska), American Theatre (ZDA) in Korean Theatre Journal (Južna Koreja).

- *The Storm* (produced by Ljubljana City Theatre), Bitef, Belgrade, Serbia; Sofia and the 21<sup>st</sup> international theatre festival Summer in Varna, Varna, Bulgaria – 2013;
- *The Crazy Locomotive* (produced by the Slovene National Theatre Drama Ljubljana), Sofia and the 22<sup>nd</sup> international theatre festival Summer in Varna, Varna, Bulgaria; 46<sup>th</sup> International Theatre Festival, Tampere, Finland; Bitef, Belgrade, Serbia; International Film and Theatre Festival, Minsk, Belarus – 2014.

*The Maribor Theatre Festival has thus far been covered by: Theater Heute (Germany), Hystrio (Italy), Teatr (Poland), New Theatre Quarterly (Great Britain), KOD (Slovakia), Scena (Bulgaria), Színház (Hungary), the theatre magazines Teatteri and Kritiikin Uutiset (Finland), ATCA International (USA), Nachtkritik (nachtkritik.de), Politika (Serbia), Revizor (Hungary), American Theatre (USA) and Korean Theatre Journal (South Korea).*





POKROVITELJI FESTIVALA  
*SPONSORS OF THE FESTIVAL*

UPOŠTEVATI  
**pogledati**  
**izluščiti**  
**RAZUMETI**  
*Predstaviti*  
nov dan. Nova zgodba.



vecer.com

**VEČER**  
nov dan. nov večer.

*Depozit na voljo*



# BODITE PRIPRAVLJENI NA SVOBODNO VARČEVANJE

VEZAVA PRIHRANKOV ZA 18 MESECEV.  
MOŽNOST BREZPLAČNEGA DOSTOPA DO DENARJA PO 6 MESECIH.  
VEZAVA ŽE OD 250 EUR DALJE.

OBIŠČITE [WWW.NKBM.SI](http://WWW.NKBM.SI) IN SE Z NAŠIMI SVETOVALCI

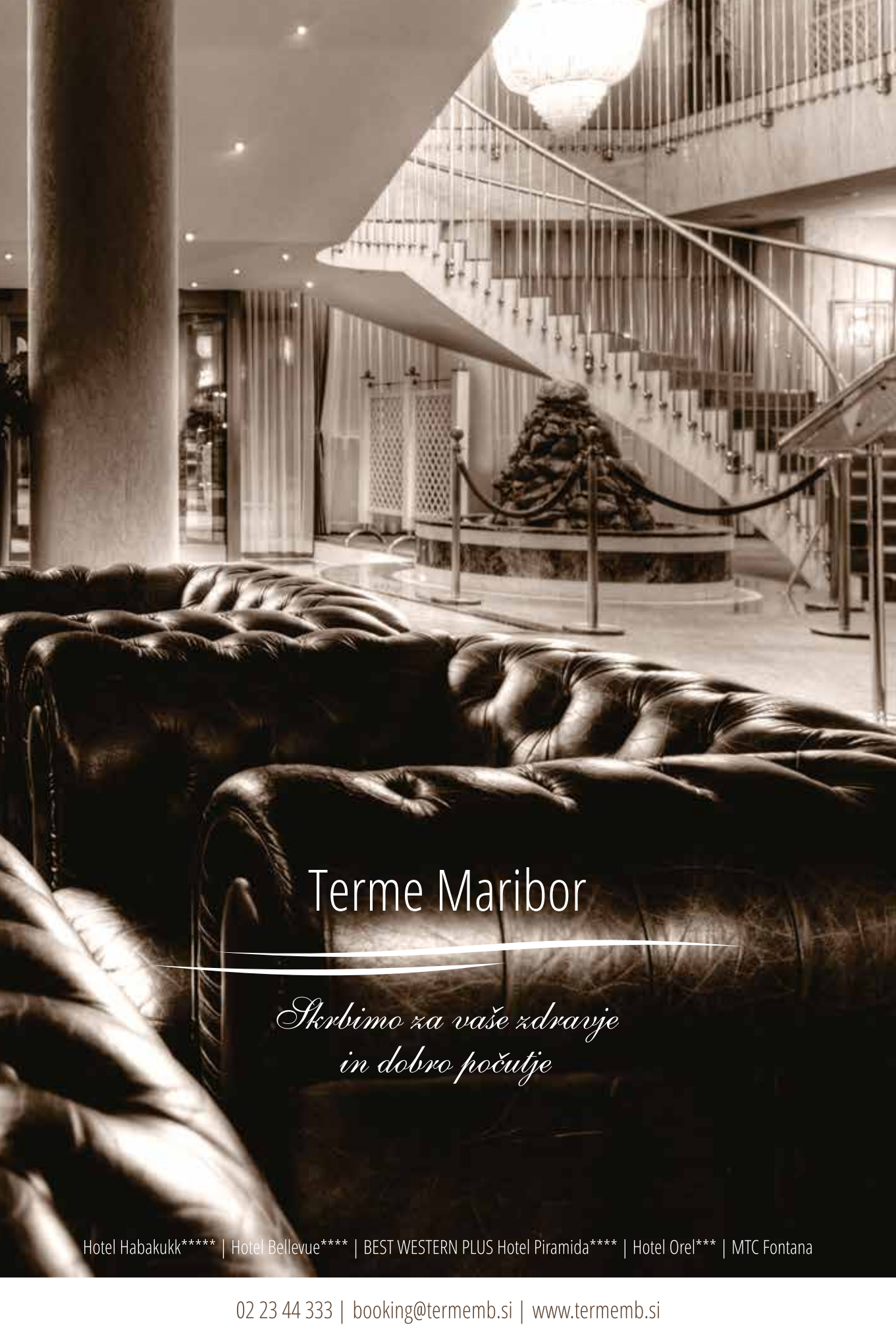
PRIPRAVITE NA JUTRI.

T: 080 17 50 | SKYPE: NOVAKBM | [f](#) NOVA KBM | [INFO@NKBM.SI](mailto:INFO@NKBM.SI)



**Nova KBM**

PRIPRAVLJENI NA JUTRI



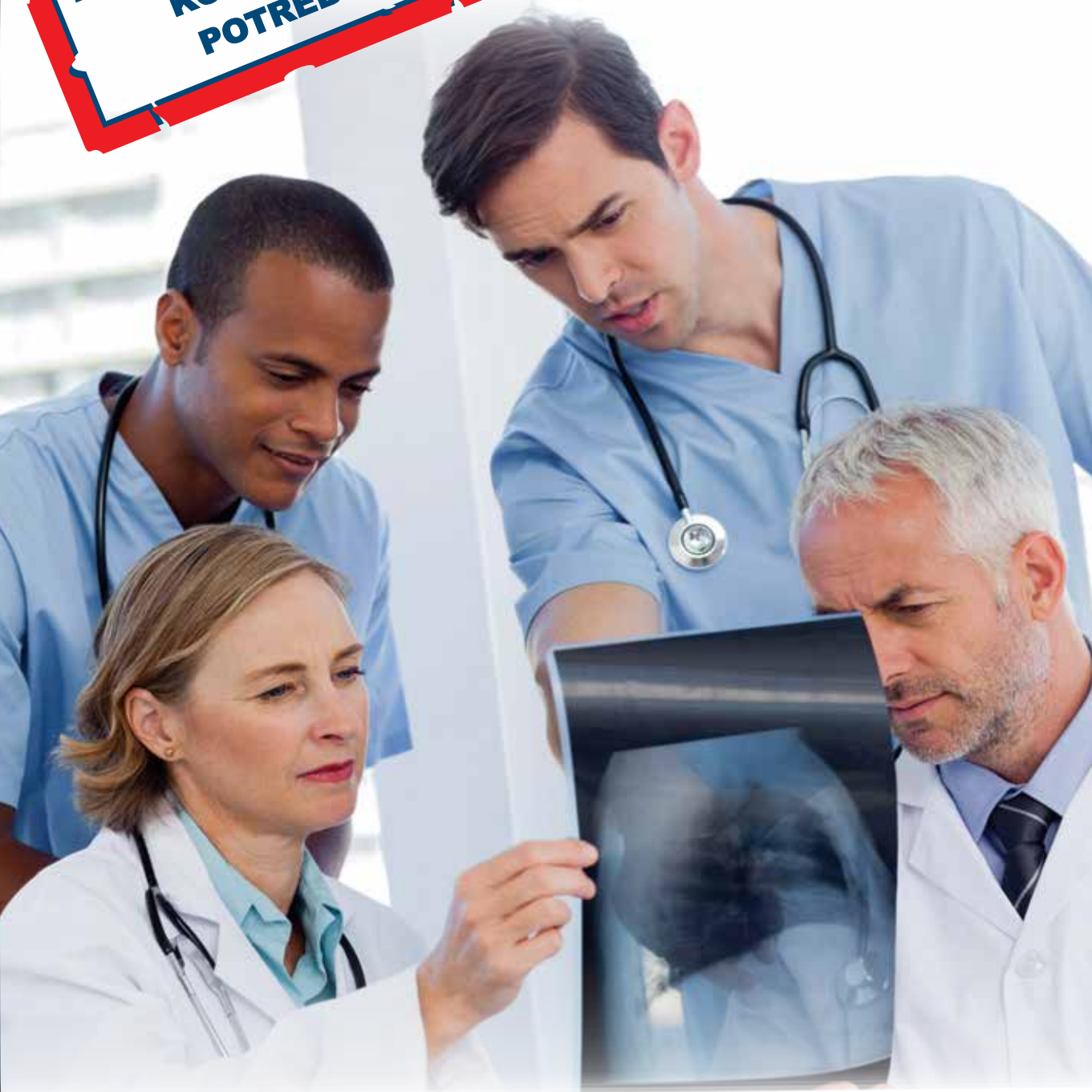
# Terme Maribor

*Skrbimo za vaše zdravje  
in dobro počutje*

Hotel Habakukk\*\*\*\*\* | Hotel Bellevue\*\*\*\* | BEST WESTERN PLUS Hotel Piramida\*\*\*\* | Hotel Orel\*\*\* | MTC Fontana

02 23 44 333 | [booking@termemb.si](mailto:booking@termemb.si) | [www.termemb.si](http://www.termemb.si)

**1.000.000 €**  
**ZA ZDRAVLJENJE,**  
**KO TO NAJBOLJ**  
**POTREBUJETE**



**Best Doctors<sup>®</sup>**  
Zdravstveno zavarovanje

Skupina **hse**  **dem**  
dravske elektrarne maribor

V VRTINCU ENERGIJE!



## POZITIVNA ENERGIJA NARAVE

Skupina HSE je največji slovenski proizvajalec in trgovec z električno energijo. Kot zaupanja vreden partner stremimo k ustvarjanju trajnih in trdnih poslovnih odnosov. Zato tako domačim kot tujim odjemalcem zagotavljamo varno, zanesljivo in kakovostno oskrbo z električno energijo. Ker se zavedamo vloge pri ustvarjanju prijazne prihodnosti, znanje usmerjamo v iskanje optimalnih rešitev iz okolju prijaznih, obnovljivih virov. Za energijo, ki bo poganjala domišljijo naslednjih rodov.



# Ujemite jesen na samo vaši osebni poštni znamki!



## OSEBNE POŠTNE ZNAMKE

### BARVITA JESEN NA OSEBNIH POŠTNIH ZNAMKAH!

Izkoristite 20-% jesenski popust na izdelavo osebnih poštne znamk. Na spletni strani [www.posta.si](http://www.posta.si) poiščite akcijo **JESEN**, v polje Geslo vpišite besedo **List** in z nekaj kliki oblikujte in naročite svoje osebne poštne znamke. Sedaj še posebej ugodno.

**Info & naročila:**  
[osebnaznamka.posta.si](http://osebnaznamka.posta.si) ali  
[osebne.znamke@posta.si](mailto:osebne.znamke@posta.si)



Zanesljivo vsepovsod  
**POŠTA SLOVENIJE**  
POŠTA IN FINANCE



Medtem,  
ko vi uživate v predstavi,  
mi za vas raziskujemo,  
kaj se skriva za zaveso.

**V medijih najdemo vse sledi.  
Že 20 let.**

20  
LET  
press.  
clipping

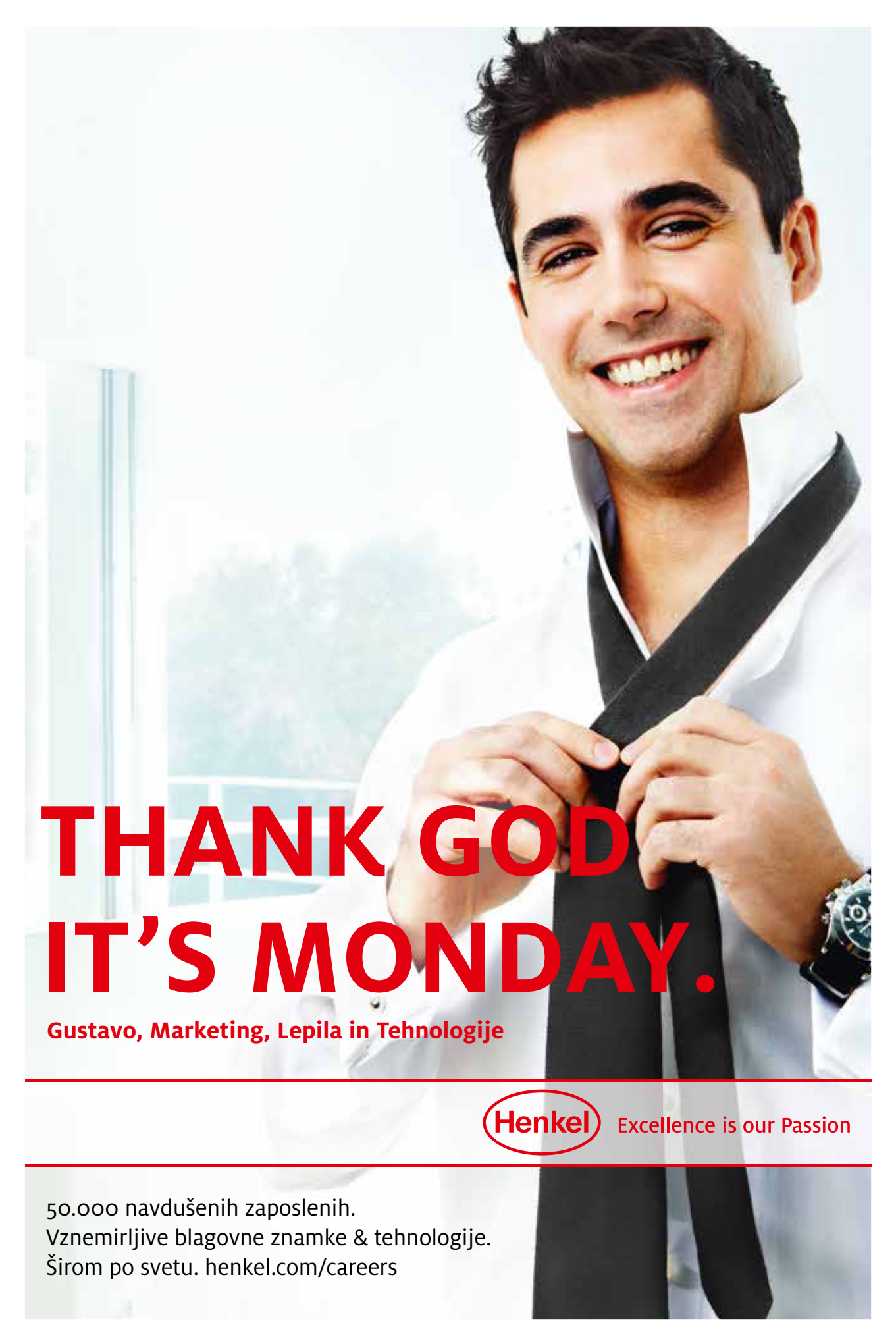


**MEDIA BUS D.O.O., BREZNIKOVA CESTA 7A, PRELOG, 1230 DOMŽALE**

**T: 01 / 7244 408    M: 040 / 468 006    INFO@MEDIABUS.SI    WWW.MEDIABUS.SI**

**ZUNANJE AVTOBUSNO OGLAŠEVANJE | MULTIMEDIJSKO OGLAŠEVANJE | DIGITALNI TISK VELIKEGA FORMATA**

 *europ*lakat



# THANK GOD IT'S MONDAY.

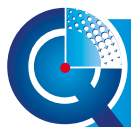
Gustavo, Marketing, Lepila in Tehnologije



Excellence is our Passion

50.000 navdušenih zaposlenih.  
Vznemirljive blagovne znamke & tehnologije.  
Širom po svetu. [henkel.com/careers](https://henkel.com/careers)





## Hitra rešitev

Pri glavobolu, zobobolu,  
menstrualnih bolečinah,  
bolečinah v mišicah  
in sklepih.



Nalgesin S vsebuje natrijev naproksenat.

[www.nalgesin.si](http://www.nalgesin.si)

[www.krka.si](http://www.krka.si)

KRKA

60let

Pred uporabo natančno preberite navodilo!  
O tveganju in neželenih učinkih se posvetujte z zdravnikom ali s farmacevtom.

ZLATOROG. POLN PONOSA.



VODA IZ  
NEOKRNJENE NARAVE



100%  
SLOVENSKI HMELJ



TRADICIONALNA  
PIVOVARSKA  
TEHNOLOGIJA

LAŠKO  
1825

[WWW.LASKO.EU](http://WWW.LASKO.EU)

Tradicionalno  
vodilno pivo

MINISTER ZA ZDRAVJE OPOZARJA:  
PREKOMERNO PITJE ALKOHOLA ŠKODUJE ZDRAVLJU!

Narava daje najboljše.

Radenska  
❤❤❤



vrhunska naravna mineralna voda



Radenska

[www.radenska.si](http://www.radenska.si)

KJER JE NAJBOLJŠA  
KAVA DOMA ...

Velik izbor  
kavnih specialitet

Za stranke  
in zaposlene

Od majhnih pisarnic  
do velikih podjetij

cafe+co  
DELIKOMAT

NAJVEČJI TV OGLASI V MESTU

# BIG SCREEN

www.BigScreen.si

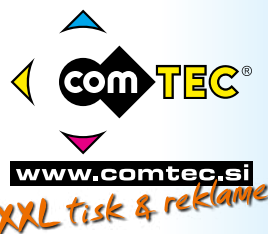
T: 041 33 79 35



## POSTANITE

DEL PRESTIŽNEGA OGLAŠEVANJA

Dr. Comtec d.o.o. - poslovni prostor: 52, 2251 Maribor



POS stojala  
prodajna stojala  
multimedijska promocijska stojala  
multimedijske prodajne police  
prodajni otoki  
izložbene in sejemske grafike  
nalepke poljubnih velikosti in oblik  
foto tapete  
talne grafike  
avtografike  
reklamne table  
foto povečave  
XXL fasadne grafike  
scenska ozadja



TISKAJZELENO

www.comtec.si

IDEJA



MODELIRANJE



IZDELAVA (3D TISK)

# ortotip

Svet po moji meri!

www.ortotip.com



LOGISTIČNA OPREMA IN PAKIRNI SISTEMI  
LOGISTIC EQUIPMENT AND PACKAGING SYSTEMS

### AVTOMATIZACIJA IN ROBOTIZACIJA

- Robotska paletizacija
- Transportni sistemi
- Ovijanje in povezovanje palet



### PAKIRANJE

- Wrap around in display box pakiranje v karton
- Flow pack in termo pakiranje v folijo
- Horizontalne in vertikalne kartonirke
- Linije za ovijanje grafičnih proizvodov v folijo
- Linije za kuvertiranje ter personalizirano izdelavo kuvert in transportnih kartonov
- Etiketiranje in inkjet označevanje



LOGOPAK d.o.o., Užiška ulica 4, 2000 Maribor, Slovenia  
T +386 2 614 11 60, F +386 2 614 11 63, info@logopak.si, www.logopak.si

# Avto Jarc

Ptujska cesta 139 in Ptujška cesta 209a, 2000 Maribor

tel: 02/ 450 34 00

[www.avtojarc.com](http://www.avtojarc.com)



*Vsak dan damo vse od sebe,  
da bomo tudi jutri vaš najboljši sosed.*

 **Mercator**



**DO USPEHA S  
PRAVO POTEZO  
IZBERITE  
ENERGIJO PLUS**

 **ENERGIJA PLUS**

**080 21 15**  
[www.energijaplus.si](http://www.energijaplus.si)



Federal Foreign Office

BORŠNIKOV PRSTAN DARUJE  
BORŠNIK RING DONATED BY



*Zlata Filigran  
Kačinari*

VETRINJSKA 17  
SI-2000 MARIBOR  
T +386 (0)2 251 41 77



FOTO PHOTO: MATEJ KRISTOVIČ

GALERIJA HEST

Galerija Hest daruje  
umetniško sliko dobitniku  
velike nagrade Festivala  
Boršnikovo srečanje za  
najboljšo uprizoritev

*The Hest Gallery presents  
the painting to the winner  
of the Maribor Theatre  
Festival Grand Prix Award  
for best performance*

Židovska 1, SI-2000 Maribor  
T +386 (0)2 250 06 66  
E [galerijahest@siol.net](mailto:galerijahest@siol.net)  
I [www.galerijahest-sp.si](http://www.galerijahest-sp.si)  
Židovska 8, SI-1000 Ljubljana  
T +386 (0)1 422 00 00



FOTO PHOTO: MATEJ KRISTOVIČ

FRANCE SLANA, GRAFIKA, ZIMA, 2014, 48x60 CM

## NAKUP VSTOPNIC *TICKET SALES*

**Predprodaja** od 1. septembra do 5. oktobra 2014.

V predprodaji so vstopnice  
2 ali 3 € cenejše.

**Redna prodaja** od 6. do 26. oktobra 2014.

**Presales** from 1 September to 5 October 2014.

The price of presale tickets is  
2 or 3 € less than the regular price.

**Regular sales** from 6 to 26 October 2014.

## POPUSTI IN UGODNOSTI *DISCOUNTS*

---

**Abonentom SNG Maribor in upokojevcem**  
nudimo možnost nakupa vstopnic po  
predprodajni ceni do začetka predstave.

**Za dijake in študente** je cena vstopnice  
ob predložitvi študentske ali dijaške  
izkaznice 10 €. Predstave AGRFT so  
za dijake in študente brezplačne.

Popust za nakup vstopnic lahko uveljavite  
samo pri blagajni SNG Maribor ob predložitvi  
izkaznice ali potrdila. Popust se obračuna  
na redno ceno vstopnic. Popusti se med  
seboj izključujejo in se ne seštevajo.

**Subscribers of the Slovene National  
Theatre Drama Maribor, and retirees**  
may purchase tickets at the presale price  
until the performance starts.

**University and grammar school students**  
may purchase tickets for 10 € upon showing  
student I.D. The productions of the Academy  
of Theatre, Radio, Film and Television are free  
for university and grammar school students.

Discounts are available only at the SNG Maribor  
box office upon presenting the eligible document  
or I.D. The discount applies to the regular ticket  
price. Only one discount per ticket is available.

## DARILO ZA ABONENTE SNG MARIBOR

### *A GIFT FOR SUBSCRIBERS OF THE DRAMA OF THE SNG MARIBOR*

---

Med abonente Drame SNG Maribor bomo  
razdelili 200 brezplačnih vstopnic za  
zaključno prireditev. Vstopnice bodo na  
voljo od 23. oktobra 2014 pri blagajni SNG  
Maribor ob predložitvi abonmajske kartice.

Two hundred free tickets will be made available  
for the season subscribers of the Drama of the  
Slovene National Theatre Maribor. The tickets  
will be available from 23 October 2014 at the  
box office of the Slovene National Theatre  
Maribor upon showing the subscriber I.D.

## S FESTBUSOM NA 49. FBS

### *TRAVEL WITH FESTBUS TO THE 49<sup>TH</sup> MARIBOR THEATRE FESTIVAL*

---

V času festivala bo na relaciji Ljubljana–Maribor–  
Ljubljana dnevno vozil festbus. Iz Ljubljane v  
Maribor bo odpeljal ob 16.30 (izpred Hale Tivoli)  
in se ob 23.00 iz Maribora (s Slomškovega trga)  
vračal v Ljubljano. Povratna vozovnica stane 5 €.   
Prevoz je možen samo s predhodnim nakupom  
vstopnice za predstavo in rezervacijo sedeža  
v avtobusu. Vozovnice so naprodaj v agenciji  
Ines tours d.o.o., Židovska ulica 1, Ljubljana.

The Maribor Theatre Festival is also attractive  
to both visitors from the region of Ljubljana and  
foreigners whose departure point is Ljubljana because  
during the festival the Festbus will commute daily  
from Ljubljana to Maribor and back to Ljubljana  
for only 5 € round trip. Festbus transportation  
is available, however, only for those who have  
previously purchased tickets for the performance  
and made a reservation for a bus seat. Both tickets  
for performances and bus seat reservations may  
be purchased at Ines Tours d.o.o, Ljubljana.

## BORŠNIKOV ABONMA IN IZBIRNI PAKET

### FESTIVAL SUBSCRIPTION PACKAGES

---

**Boršnikov abonma** (5 predstav in zaključna prireditev) – *Svatba, Zlata doba, Prevare, Naše mesto, Mrtvec pride po ljubico*; cena 72 €, cena s festbusom 92 €.

**Izbirni paket** – oblikujte abonma po svoji želji! Paket ponuja 25 % popusta pri nakupu najmanj štirih vstopnic za štiri različne predstave.

Vpis poteka od 1. do 30. septembra 2014 oz. do zapolnitve mest pri blagajni SNG Maribor, v Informacijskem središču Cankarjevega doma v Ljubljani in v agenciji Ines tours v Ljubljani, kjer lahko rezervirate tudi avtobusni prevoz.

Ob nakupu abonmaja ali izbirnega paketa vam podarimo vstopnico za ogled sklepne prireditve (26. oktober 2014) ter Almanah.

Abonma lahko plačate v celoti ali v treh obrokih. Komitenti Nove KBM, Abanke, Nove Ljubljanske banke, Poštne banke in Raiffeisen Banke lahko plačate preko trajnika v treh obrokih. Možnost plačila s kreditnimi karticami Activa, American Express, Eurocard, Mastercard, Visa, Moneta in s plačilno kartico BA.

\* \* \*

**Gledališka blagajna SNG Maribor**  
Slovenska ulica 27, Maribor  
T 02 250 61 15  
E [boxoffice@sng-mb.si](mailto:boxoffice@sng-mb.si)  
I [www.mojekarte.si](http://www.mojekarte.si)

Blagajna SNG Maribor je odprta od ponedeljka do petka od 10.00 do 13.00 in od 17.00 do 19.30, v soboto od 10.00 do 13.00 in vsak dan uro pred predstavo.

**Cankarjev dom**, Informacijsko središče  
Prešernova cesta 10, Ljubljana  
T 01 241 72 99, 01 241 73 00  
E [vstopnice@cd-cc.si](mailto:vstopnice@cd-cc.si)

**Ines tours d.o.o.**  
Židovska ulica 1, Ljubljana  
T 01 421 39 40  
M 040 222 548  
E [info@ines-tours.si](mailto:info@ines-tours.si)

*This year the Maribor Theatre Festival will offer two types of festival subscription packages: one pre-selected by the organisers and another that the festival goers will be able to custom select themselves. These custom subscriptions will offer the visitors a 25% discount when purchasing at least four tickets for four different performances. As a bonus, festival subscribers will get a ticket for the closing festival awards ceremony.*

*Subscribers of the custom selected package may also purchase additional tickets at a discount.*

*Subscriptions for the Maribor Theatre Festival may be purchased from 1 to 30 September 2014, or until available spaces have sold out.*

*When subscribing at the SNG Maribor box office, the Subscription Package may be paid for in full or in three instalments. Account holders of Nova KBM, Abanka, NLB, Poštna banka, and Raiffeisen Banka, may pay the three instalments via direct debit. You may also pay with the following credit cards: Activa, American Express, Eurocard, Mastercard, Visa, Moneta, and BA payment card.*

\* \* \*

**SNG Maribor Box Office**  
Slovenska 27, Maribor  
T +386 (0)2 250 61 15  
E [boxoffice@sng-mb.si](mailto:boxoffice@sng-mb.si)  
I [www.mojekarte.si](http://www.mojekarte.si)

*The Box Office is open Monday thru Friday from 10 a.m. to 1 p.m. and from 5 p.m. to 7.30 p.m.; Saturdays from 10 a.m. to 1 p.m. and one hour prior to the performance.*

**Cankarjev dom**, Information Centre  
Prešernova cesta 10, Ljubljana  
T +386 (0)1 241 72 99, 01 241 73 00  
E [vstopnice@cd-cc.si](mailto:vstopnice@cd-cc.si)

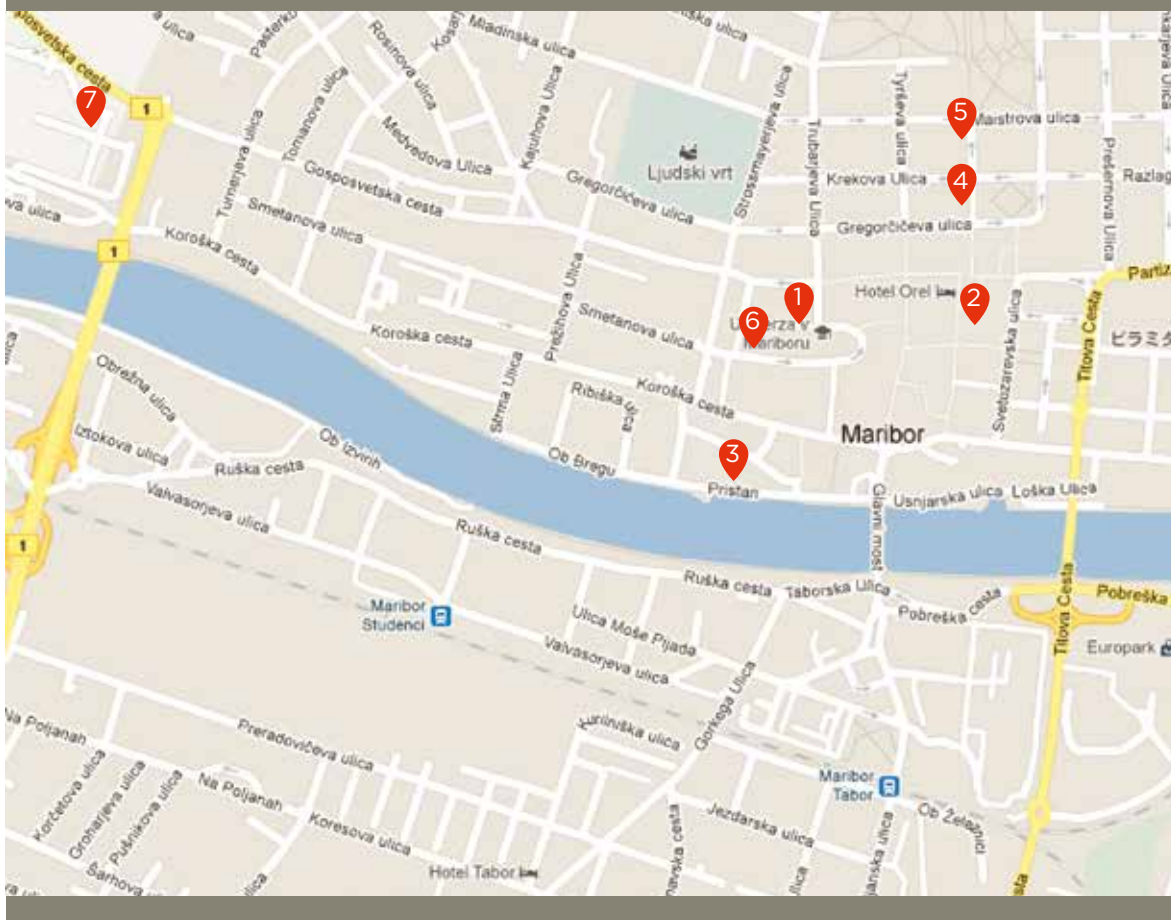
**Ines Tours d.o.o.**  
Židovska 1, Ljubljana  
T +386 (0)1 421 39 40  
M +386 (0)40 222 548  
E [info@ines-tours.si](mailto:info@ines-tours.si)

|  | DATUM<br>DATE | URA<br>TIME | PREDSTAVA<br>PERFORMANCE                                                            | REDNA PRODAJA<br>REGULAR PRICE | PREDPRODAJA<br>PRESALE |
|--|---------------|-------------|-------------------------------------------------------------------------------------|--------------------------------|------------------------|
|  | 17. 10.       | 20.00       | Murmel Murmel                                                                       | 22                             | 20                     |
|  | 18. 10.       | 19.00       | Škrip Inc.                                                                          | 16                             | 14                     |
|  | 18.10.        | 20.00       | Zakulisje prvakov<br>Backstage of Champions                                         | 22                             | 20                     |
|  | 18. 10.       | 21.00       | Svatba<br>The Wedding                                                               | 22, 19, 16                     | 20, 17, 14             |
|  | 19. 10.       | 18.00       | Postani obcestna svetilka (Srečko Kosovel)<br>Become a Street Lamp (Srečko Kosovel) | 16                             | 14                     |
|  | 19. 10.       | 19.30       | Kralj na Betajnovi<br>The King of Betajnova                                         | 22, 19, 16                     | 20, 17, 14             |
|  | 19. 10.       | 21.30       | Naše skrivnosti<br>Our Secrets                                                      | 16                             | 14                     |
|  | 20. 10.       | 19.00       | Zapiranje ljubezni<br>The Closing of Love                                           | 22, 19, 16                     | 20, 17, 14             |
|  | 20. 10.       | 21.15       | Zlata doba<br>The Golden Age                                                        | 18                             | 15                     |
|  | 21. 10.       | 18.00       | Svoboda<br>Freedom                                                                  | 16                             | 14                     |
|  | 21. 10.       | 19.30       | Prijatelji<br>Friends                                                               | 22                             | 20                     |
|  | 21. 10.       | 21.30       | Prevare<br>The Deceits                                                              | 18, 16, 14                     | 15, 13, 11             |
|  | 22. 10.       | 19.00       | Brickman Brando Bubble Boom                                                         | 16                             | 14                     |
|  | 22. 10.       | 20.30       | Othello                                                                             | 22, 19, 16                     | 20, 17, 14             |
|  | 23. 10.       | 18.00       | Neoplanta                                                                           | 16                             | 14                     |
|  | 23. 10.       | 20.00       | Vzgoja stoika<br>The Education of the Stoic                                         | 22, 19, 16                     | 20, 17, 14             |
|  | 23. 10.       | 21.30       | Alkestida<br>Alcestis                                                               | 16                             | 14                     |
|  | 24. 10.       | 19.00       | Naše mesto<br>Our Town                                                              | 22, 19, 16                     | 20, 17, 14             |
|  | 24. 10.       | 21.30       | Angel pozabe<br>The Angel of Oblivion                                               | 22                             | 20                     |
|  | 25. 10.       | 17.00       | Divjad<br>Game                                                                      | 16                             | 14                     |
|  | 25. 10.       | 19.00       | Mrtvec pride po ljubico<br>Dead Man Comes for His Mistress                          | 22, 19, 16                     | 20, 17, 14             |
|  | 25. 10.       | 21.00       | Moderne nô drame<br>Modern Nô Plays                                                 | 22                             | 20                     |

\* Vstopnice za predstave AGRFT so naprodaj v ŠTUK-u, Gosposvetska cesta 83, Maribor in na blagajni SNG Maribor. Cena vstopnice je 5 €, za študente in dijake je vstop prost.

Tickets for AGRFT performances may be purchased at ŠTUK, Gosposvetska cesta 83, Maribor, and at the SNG Maribor Ticket Office. Ticket price 5 €, free entry for university and grammar school students.

## FESTIVALSKA PRIZORIŠČA FESTIVAL VENUES



- 1** SNG MARIBOR  
 Velika dvorana, Stara dvorana, Kazinska dvorana, Mali oder, Komorni oder  
*Grand Hall, Old Hall, Kazina Hall, Small Stage, Chamber Stage* Slovenska ulica 27
- 2** VETRINJSKI DVOR  
 VETRINJ MANSION Vetrinjska ulica 30
- 3** LUTKOVNO GLEDALIŠČE MARIBOR  
 MARIBOR PUPPET THEATRE Vojašniški trg 2a
- 4** PRVA GIMNAZIJA MARIBOR  
 FIRST GRAMMAR SCHOOL MARIBOR Trg generala Maistra 1
- 5** MUZEJ NARODNE OSVOBODITVE MARIBOR  
 NATIONAL LIBERATION MUSEUM MARIBOR Ulica heroja Tomšiča 5
- 6** DVORANA ANTONA TRSTENJAKA, UM  
 ANTON TRSTENJAK HALL, UM Slomškov trg 15
- 7** ŠTUK Gosposvetska cesta 83



LUTKOVNO  
GLEDALIŠČE  
MARIBOR



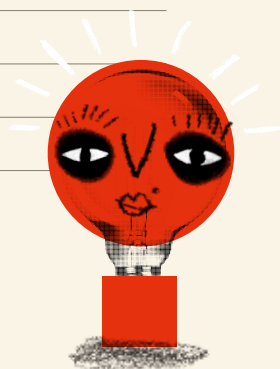
◀ NARODNI DOM MARIBOR ▶  
www.nd-mb.si



Univerza v Mariboru



## This image shows a full page of cream-colored paper with horizontal grey ruling lines. The lines are evenly spaced and run across the width of the page. In the bottom right corner, there is a small red circular sticker or stamp. It features a stylized black eye graphic with white highlights and several short white lines radiating from it, suggesting a sunburst or impact effect.





Almanah *The Almanac*

49. Festival Borštnikovo srečanje

49<sup>th</sup> Maribor Theatre Festival

Izdajatelj *Publisher* **Festival Borštnikovo srečanje Maribor Theatre Festival, SNG Maribor**

Za izdajatelja *Represented by* **Danilo Rošker**

© Vse pravice pridržane. *All rights reserved.*

Urednica *Editor* **Ksenija Repina Kramberger**

Lektorica *Language consultant* **Maja Cerar**

Prevajalki *Translators* **Katarina Pejović, Jana Renée Wilcoxen**

Lektorica za angleški jezik *English language editor* **Jana Renée Wilcoxen**

Viri fotografij **Gledališki arhivi in Arhiv CTF UL AGRFT**

*Photo acknowledgements* **Archives of the theatres and Archive of CTF UL AGRFT**

Oblikovalec *Designer* **Nenad Cizl**

Tisk *Printed by* **R-tisk Ljubljana**

September 2014

# B49.



Gledališka blagajna je odprta od ponedeljka  
do petka od 10.00 do 13.00 in od 17.00 do 19.30,  
v soboto od 10.00 do 13.00 in uro pred predstavo.

T (0)2 250 61 15

E [boxoffice@sng-mb.si](mailto:boxoffice@sng-mb.si)

I [www.mojekarte.si](http://www.mojekarte.si)

Box office hours: Monday to Friday 10 a.m. to  
1 p.m. and 5 p.m. to 7.30 p.m.; Saturday 10 a.m.  
to 1 p.m.; for tickets at the door, the box-office  
opens one hour prior to the performance.

T +386 (0)2 250 61 15

E [boxoffice@sng-mb.si](mailto:boxoffice@sng-mb.si)

I [www.mojekarte.si](http://www.mojekarte.si)

**DRAMA  
OPERA  
BALET  
MARIBOR**  
SLOVENSKO NARODNO GLEDALIŠČE  
SLOVENE NATIONAL THEATRE  
[www.sng-mb.si](http://www.sng-mb.si)

