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srečanje festival

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52. Festival Borštnikovo srečanje
52nd Maribor Theatre Festival

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FOTO PHOTO: DAMJAN ŠVARC

Predani.

Ob pisanju tega besedila je še poletje, na previsu časa. Nujno potreben je pogled nazaj, četudi moramo naprej. Kako strniti dogodke preteklih mesecev, kako povzeti spremembe preteklih let, kaj zapisati za negotovo popotnico festivalu?

Res je, festival je tesno stkan s turbulencami in prepahi. Vendar kljub temu in prav zato, ker festival šteje (že) dvainpetdeset let – torej bi ga lahko imeli za starega ali togega –, je Alja Predan uspelo, da se je pod njenim vodstvom turbulentnost umirila, festival pa se je programsko osvežil, začel je dihati sodobneje in svobodneje. Kot da bi se vzpostavil na novo, je odprl nove možnosti in razsežnosti – nove oblike sodelovanja, pretoka, utripa(nja). Brez pretiravanja: postal je najstarejši slovenski sodobni gledališki festival. Izkazal se je kot fluidna, odzivna in aktivna institucija, ki v komunikaciji s časom in prostorom, v katerem se poraja, zastavlja vprašanja in ponuja odgovore v različnih oblikah, najsibodo to uprizoritve in teoretični diskurzi ali obrobni (nikakor pa ne manjvredni) dogodki, v katerih raziskuje nove estetike scenskih umetnosti. Prav v tem času globalnih negotovosti in napetih politično-narodnostno-kulturnih razmerah je to nujno potrebno. Festival govori življenje. Ni le prerez pretekle sezone, temveč je prerez življenja kot takega, saj nam izrisuje zgodbe – letos med drugim zgodbe o nemoči, izgubi, nesoglasjih, priletnosti. Je komentar, odziv in epilog življenja.

Dedicated.

As I write this text, it is still summer, on the edge of a new season. It is necessary to look back, although we have to move on. How to sum up the events of the past months, how to recapitulate the changes that have taken place in the past years, what to write as tentative guidelines for the Festival?

Truth be told, the Festival is permeated with turbulences and draughts. Nevertheless, in spite of, or precisely because of, the fact that the Maribor Theatre Festival is (already) 52 years old – thus, we might already consider it “old” or “stiff” – still, under her artistic leadership, Alja Predan managed to appease the turbulent situation. Programme-wise, the Festival was refreshed and began breathing more freely and in the spirit of and in step with the times. As if it had been re-vitalised and re-established, it discovered new possibilities and dimensions: new forms of collaboration, flux and pulsation. This is no exaggeration: it became the oldest contemporary Slovenian theatre festival. It proved to be a fluid, responsive and active institution that poses questions and offers answers communicating with the time and the space in which it is unfolding. It does that in various forms, be it productions, theoretical discourses or fringe (yet no less valuable) events through which new forms of performing arts aesthetics are being explored. And this time of global uncertainties and tense political-national-cultural situations truly needs that.

The Festival speaks of life. It is not merely the overview of the past season but also an overview of life as such, as it outlines stories for us – this year, those are

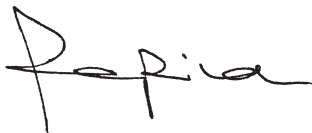
In zdaj se zdi, da je spet na nekem novem začetku.

V letošnjo edicijo se je ujelo dvanajst tekmovalnih uprizoritev in šest uprizoritev v spremljevalni program po izboru selektorice Petre Vidali. Žal *Svetovalca* zaradi nenadne in tragične smrti Gašperja Tiča, nosilca osrednje vloge, ne bomo videli. V spomin Gašperju bomo v festivalskem programu v sodelovanju z Mestnim gledališčem ljubljanskim in režiserko Nino Rajić Kranjac pripravili dogodek z naslovom *Svetovalec. O predstavi, ki je ostala brez igralca*. V spomin na prav tako nedavno in prerano preminulega režiserja Tomaža Pandurja pa v sodelovanju s Pandur Theaters in Mestno občino Maribor pripravljamo veliko razstavo fotografij Aljoše Rebolja v mariborskem Mestnem parku, s katero odpiramo letošnji festival.

Če Festival izhaja iz svoje tradicije in pobude v smislu srečanja in srečevanja, to ohranja. Vključevanje pa se je iz nacionalnega razprlo v mednarodni prostor; skozi poetiko in kontekstualizacijo se bomo soočili s tremi tujimi predstavami po izboru Alje Predan in spoznali Finsko v fokusu. Produktivna prednost Maribora je njegova majhnost (ta majhnost naj bo predvsem z geografske perspektive), tako se bomo srečali in srečevali na različnih partnerskih lokacijah po mestu. Večletnim partnerjem se letos pridružujejo še Center judovske kulturne dediščine Sinagoga Maribor, KGB, Wetrinsky, skupno zgodbo smo spletli tudi z Zavodom za turizem Maribor - Pohorje in Mariborsko knjižnico. In je še mnogo več!

Naša letošnja vizualna podoba pove marsikaj in dopušča popolnoma svobodne interpretacije, saj je vanjo ujet ves cikel življenja ... Hvala vsem, ki ste bili, ste in boste z nami.

Ksenija Repina,
vršilka dolžnosti umetniškega direktorja
Festivala Borštnikovo srečanje



the stories of feebleness, loss, discord, baseness. It is a comment, a feedback and an epilogue to life.

And now it seems as if it is facing a new beginning.

This year's edition captures twelve productions in the Competition Programme and six productions in the Accompanying Programme, all selected by Petra Vidali. Unfortunately, due to the sudden and tragic death of Gašper Tič, the protagonist of the production The Counsellor, we won't be able to see it. As an homage to Gašper, we will prepare within the Festival programme an event named The Counsellor. About the production that lost its lead actor., in collaboration with the director Nina Rajić Kranjac and City Theatre Ljubljana. In memory of yet another recently and prematurely deceased artist, the director Tomaž Pandur, we are preparing in collaboration with Pandur Theaters and the Municipality of Maribor a large exhibition of photographs by Aljoša Rebolj in the Maribor City Park. This event will open the Festival.

If the Festival stems out of its tradition and the original initiative of a meeting, it is still faithful to it. Meanwhile, the inclusion has expanded from the national to the international space – through poetics and contextualising, we will meet three foreign productions selected by Alja Predan along with getting to know Finland through the Finnish Focus. The production advantage of Maribor lies in its small size (the smallness referring mostly to the geographical perspective) as we will be able to meet in various partner locations throughout the city. This year, the list of long-time partners has expanded with several new names: the Jewish Cultural Heritage Centre Synagogue Maribor, KGB, Wetrinsky. We have also initiated a common story with Maribor - Pohorje Tourist Board and the Maribor Public Library. And much more!

Our current visual identity tells a lot and allows for entirely free associations as the whole cycle of life is captured in it... Thank you to all who have been, are and will be with us.

Ksenija Repina,
Acting artistic director of Maribor Theatre Festival



FOTO PHOTO: DAMJAN ŠVARC

Umetnost ne diskriminira ničesar in nikogar

Dragi ustvarjalci in ljubitelji gledališke umetnosti, spoštovani sponzorji in donatorji ter cenjena ustanovitelja Festivala Borštnikovo srečanje, Ministrstvo za kulturo RS in Mestna občina Maribor!

Festivalski utrip je, podobno kot življenje, ko nastopi čas po petdesetem, pogosto prežet s samoizpraševanjem, nostalgijo, kritičnostjo, pa tudi s ponosom že doseženega ter z radovednostjo še neodkritega in nasploh vsega, kar še le pride. Ko je Festival Borštnikovo srečanje pred dvema letoma praznoval petdeset let, smo nedvomno dosegli nov mejnik, ko smo se vsaj potihoma, če že ne na glas, spraševali, kako naprej, in predvsem, kakšno prihodnost slovenskega gledališča si pravzaprav želimo. Razveseljivo je dejstvo, da je festival s svojim prepoznavnim programom, katerega jedro še vedno predstavlja tekmovalni program slovenskih gledališč, in z bogato bero spremljevalnih dogodkov (Showcase, mednarodni program Mostovi, fokusi na posamezne nacionalne evropske dramatike, sodelovanje in predstavitev produkcij UL AGRFT) v zadnjih letih dosegel nove, še neslutene robove evropskega zemljevida. O tem zgovorno pričajo nadaljnje poti uspešnih uprizorjenj slovenskih predstav, ki jim je festival na široko odprl vrata v svet, mednarodni odzivi v številnih tiskanih ali spletnih medijih in ne nazadnje vse večje število udeležencev iz tujine, za kar si je požrtvovalno prizadevala tudi zadnja umetniška direktorica festivala Alja Predan, ki naj se ji ob tej priložnosti zahvalim za odlično delo in sodelovanje.

Art Discriminates Against Nothing and No One

Dear theatre creators and lovers, distinguished sponsors and patrons, and the founders of the Maribor Theatre Festival: the Ministry of Culture of the Republic of Slovenia and the Municipality of Maribor!

Similar to life after 50, the Maribor Theatre Festival pulse is often permeated with self-questioning, nostalgia, criticism and even pride regarding the achieved feats and curiosity of not only the yet undiscovered but all that is to come. Two years ago, when the Festival celebrated its 50th anniversary, we undoubtedly reached a new milestone, which made us ask ourselves, if not out loud, then in our minds, what kind of future for Slovenian theatre we were actually envisaging. In the past years, the Festival's distinguishable programme, the core of which is still the Competition Programme of Slovenian theatres, along with the versatile selection of accompanying events (Showcase, the international programme Bridges, the Focus on particular national European playwriting and dramatic literatures, the collaboration and presentation of UL AGRFT productions), has reached new, previously, unimagined edges of the European map, and that is an inspiring fact. The convincing proof for that are further journeys abroad of Slovenian productions, launched through the festival, the international response in the printed and electronic media as well as the increasing number of foreign participants. All of this was also the merit and the result of the selfless endeavour of the previous artistic director Alja Predan and I use this opportunity to thank her for her excellent work and collaboration.

Brez zadržkov lahko rečemo, da je »Borštnik« na neki način dosegel svoj novi vrhunec, ko je postal prostor in čas srečevanja in presečišče novih kulturnih poti večkulturne Evrope in sveta, kar je profesionalnemu slovenskemu gledališču dalo novo priložnost za samopremislek, prepotrebno renesanso in posodobitev igranega repertoarja, ki je tako postal vedno bolj uglašen s potrebami tukajšnjega prostora in sodobnega človeka. Prav s tem je gledališče s svojim občutljivim barometrom družbenih sprememb in fluktuacij postalo vedno bolj glasen akter in sooblikovalec naše družbene realnosti z vsemi neizkoriščenimi potenciali in slabostmi, politike in ne nazadnje vsakodnevnih rutine, ki se dogaja za zaprtimi vrati v ožjem družinskem in intimnem krogu. Nekako se celo zdi, da je gledališče kot umetniški medij nekaterih univerzalnih resnic sposobno preživeti tudi največje katastrofe, razkole in perturbacije, iz katerih vzniknejo nove poetike, še pristnejši družbeni angažmaji in predvsem nova spoznanja o aktualnih razmerjih moči »dobrega in zlega«.

Na vprašanje, kakšna bo podoba slovenske kulture in predvsem institucije gledališča kot celote v naslednjih desetih, dvajsetih ali celo petdesetih letih, nimamo odgovora, saj se celo v najbolj optimističnih futurističnih »scenarijih« rado kaj zalomi, zato je nemara boljše, da ostanemo previdni pri svojih napovedih in se osredinimo na temeljno poslanstvo festivala, to sta promocija slovenskega gledališča v njegovi najzlahtnejši obliki in nagrajevanje najzaslužnejših ustvarjalcev gledališke umetnosti, še zlasti umetnikov dramske igre. Čas po petdesetem – letošnje jesen bo festival dopolnil 52 let – naj bo tudi čas, ko se lahko ponosno ozremo k svojim koreninam in še bolj okrepimo vezi z domačim občinstvom vseh generacij, saj sem prepričan, da je program Festivala Borštnikovo srečanje namenjen čisto vsem, ne glede na družbeni status, izobrazbo, duhovno prepričanje ali katerokoli drugo osebno okoliščino, kajti resnična umetnost ne diskriminira ničesar in nikogar.

Ob tej priložnosti mi dovolite, da vas, dragi soustvarjalci slovenske gledališke krajine, ljubitelji in radovedni naključni obiskovalci, povabim na letošnje festivalsko prizorišče, kjer bo vsak – kot vselej doslej – našel kaj zase. Prepustite se vrvežu vznemirljivih gledaliških dogodkov, bogati paleti čustvenih odtencev in novim spoznanjem v družbi trenutno najzanimivejših slovenskih in mednarodno priznanih umetnikov, gledaliških poustvarjalcev in mislecev, festivalu in njegovim soustvarjalcem pa želim veliko uspeha in odličnih predstav!

Danilo Rošker,
direktor SNG Maribor



We may say without hesitation that "Borštnik" has reached its new peak since it has become the space-time of encounters and an intersection of the new cultural roads of multicultural Europe and the world; this in turn has provided Slovenian theatre a new opportunity for self-reflection, a much needed renaissance, and the modernisation of a repertoire that is becoming increasingly attuned with the needs of the local space and the modern man. Theatre with its sensitive barometer of social changes and fluctuations has become an increasingly present agent and co-shaper of our social reality with all of its unused potentials and weaknesses, politics and, last but not least, the everyday routine which takes place behind closed doors in a small family and intimate circle. It seems somehow that theatre as an artistic medium of certain universal truths is capable of surviving even the biggest catastrophes, rifts and perturbations that give birth to new poetics, a more authentic social engagement and above all new realisations on current relations of the power of "good and evil".

We don't have the answer to the question on what will be the situation in Slovenian culture, especially in the entire institution of theatre, in the coming ten or twenty years. Even the most optimistic futuristic scenarios may go wrong. That is why it is wiser to be cautious with our forecasts and focus on the basic mission of the Festival, which is to promote Slovenian theatre in its most precious form and to award the best creators of Slovenian theatre, especially the best actors. Let the time after 50 – this fall the Festival is 52 – be a time in which we can look back with pride to our roots and fortify the bonds with the local audiences of all generations. I am convinced that the programme of the Maribor Theatre Festival is meant for everybody, regardless of their social status, education, spiritual beliefs or any other personal circumstances, as true art discriminates against nothing and no one.

I use this opportunity to invite you, dear co-creators of the Slovenian theatre landscape, admirers and curious visitors who have happened upon us by chance, to this year's Festival arena where each of you – just as always – will find something for yourself. Let yourself go with the bustle of exciting theatre events, a rich palette of emotional nuances and new insights of the currently most interesting Slovenian and internationally recognised artists, theatre creators and thinkers. I wish to the Festival and to its co-creators a lot of success and excellent productions!

Danilo Rošker,
Managing Director of the Slovene
National Theatre Maribor



FOTO PHOTO: DAMJAN ŠVARC

Poročilo selektorice tekmovalnega in spremljevalnega programa 52. Festivala Borštnikovo srečanje

Gledališki producenti so prijavili 66 uprizoritev, ogledala sem si 104 uprizoritve (8 na posnetkih). Statistika je torej podobna lanskim. Po posvetu s strokovnim svetom festivala ob lanskem izboru v tej sezoni v program nisem uvrščala uprizoritev, ki so produkcija UL AGRFT oziroma imajo zaradi gostovanja v drugih uprizoritvenih prostorih koproducente. Vesela sem, da je lanska uvrstitev ene od teh produkcij v spremljevalni program (*Tri sestre* v režiji Maruše Kink) uprizoritvi odprla vrata v svet. Izkoriščam pa priložnost, da lahko opozorim na po mojem mnenju letošnjo izstopajočo uprizoritev v tem produkcijskem segmentu – *Zločin in kazen* v režiji Mirjana Medojević.

Pred kratkim sem v intervjuju z ravnateljem ljubljanske Drame prebrala, da selektorji zadnja leta »*ex cathedra*« sporočamo, da je »naš teater v krizi«. Ko vidiš več kot sto uprizoritev, nekatere tudi večkrat, se ti zdi malo neumno prebrati, da je tvoje mnenje dogmatsko in teoretsko. Ne mislim, da je slovensko gledališče v krizi, mislim pa, da so v krizi nekatera umetniška vodenja in da so nekateri tipi gledališke kreacije na točki preloma. In mislim, da je bila gledališka sezona 2016/2017 precej slabša od prejšnje. Videli smo preveč ponesrečenih

Report from the Selector of the Competition and Accompanying Programmes of the 52nd Maribor Theatre Festival

Slovenian theatre producers submitted 66 productions for the Maribor Theatre Festival competition. I saw 104 productions (8 on video). The statistics are thus similar to those of last year's Festival. Following the briefing on last year's selection with the Festival's Artistic Board, this year I refrained from including the productions of the Academy of Theatre, Radio, Film and Television, University of Ljubljana (UL AGRFT) in the Competition or Accompanying Programmes, or rather, those UL AGRFT productions that were performed at other venues outside the Academy because they had other organisations as co-producers have only been included in the Festival's UL AGRFT Programme. I am, however, happy that last year's inclusion in the Accompanying Programme of one such UL AGRFT production, (*Three Sisters* directed by Maruša Kink, co-produced by Margareta Schwarzwald Institute) made it possible for that production to tour worldwide. I use this opportunity to make note of a UL AGRFT production that is, in my opinion, outstanding in this production segment – *Crime and Punishment* directed by Mirjana Medojević.

I recently read in an interview with the director of the Slovenian National Theatre Drama Ljubljana that in

srečan med različnimi segmenti uprizoritev (odlične režije slabih tekstov, katastrofalne režije dobrih tekstov, odlične igralske kreacije v slabih uprizoritvah in preslabe v zanimivih režijskih zasnovah) in tudi preveč celostno nekonsistentnih in medlih uprizoritev.

Vendar smo videli tudi domišljenost, smelost in celo velikopoteznost, od celostnih tematskih zastavitev programov, ki niso bile zgolj nasilno iskanje skupnega imenovalca, do poskusov uprizoritve kanonskih nedramskih tekstov ali velikih dramskih tekstov, ki se jih je doslej komaj kdo upal dotakniti. Ena od paradigem sezone je bila navezava na druge scenske umetniške forme (zlasti filmske in televizijske) in ni bila neproduktivna. Nekajkrat se je zdelo, da je tok snovalnega gledališča pristal v mrtvem rokavu, nekajkrat smo lahko videli najnižje, vendar pa tudi najvišje lege tovrstnih uprizoritvenih postopkov. (Večkrat ene in druge celo znotraj ene uprizoritve.) Na istih odrih, v istih gledaliških hišah smo lahko videli različne tipe postdramskih razmerij med tekstem in inscenacijo ter presejanje klasičnega internega gledališkega boja za primat. Boj, ki ga gledališče bije navzven, z družbo, ni pojenjal, eksplicitno se je bil pri avtorskih projektih, poudarjena se je zdela tudi izbira klasične grške dramatike kot politične gledališke predloge *par excellence*. Ne po količini ne po formatu produkcij ni bila zapostavljena slovenska dramatika, klasična in povsem sodobna. Tako kot za novo generacijo dramatikov niso bila vrata zaprta niti za novo, mlado generacijo režiserjev. Vesela sem, da sta uprizoritvi dveh v tekmovalnem programu.

Odgovor na standardno vprašanje, po kakšnem kriteriju sem izbrala uprizoritve, je standarden: izbrala sem uprizoritve, ki so od zasnove do izvedbe najbolj koherentne, v celoti in detajlih dosledne in natančne. In ja, vznemirljive. Ki so najbolj vznemirila moja ustaljena gledališka in družbena prepričanja.

Spremljevalni program, ki sem ga tokrat pripravila sama, ni tolažilna kategorija, to niso uprizoritve, za katere bi mi v tekmovalnem naboru zmanjkalo prostora. Program uokvirjata dve učni uri manifestativno političnega gledališča, v središču pa so drugačni uprizoritveni žanri, od koncerta za inštrumente in telo igralko preko dokumentarnega koncertnega performansa, uprizoritve z alpinistično poetiko in plezalno tehniko do obreda kulturne verske skupnosti.

Tako kot gledališče ne more abstrahirati okoliščin, v katerih nastaja, se tudi jaz ne morem in nočem pretvarjati, da nisem opazila, kaj se dogaja s Festivalom Borštnikovo srečanje. Še zlasti ne morem ignorirati dejstva, da je bil lanski tekmovalni program povod za rušenje festivala. Ne pomaga dejstvo, da je program potrdil strokovni svet festivala, da je žirija ocenila,

the past few years, we selectors have been reporting "ex cathedra" that "our theatre is in crisis". When you happen to see over a hundred productions in a season, some of them several times, it seems a bit silly to read that your opinion is dogmatic and theoretical. I do not think that Slovenian theatre is in crisis, but I do think that certain artistic leaderships and certain types of theatre creation are on the breaking point. And I do think that the 2016/17 season was significantly weaker than the previous one. We have seen too many unfortunate encounters of different production segments (excellent directions of bad texts, catastrophic directions of good texts, excellent actors' creations in bad productions and really bad ones in interesting directorial concepts) as well as too many overall inconsistent and weak productions.

Yet we have also seen deliberation, boldness and even grand gestures, from thematic programming concepts that were not merely an artificial quest for a common denominator, to attempts at staging canonical non-dramatic texts or great dramatic texts that hardly anyone had thus far dared to tackle. One of the season's paradigms was the connection with other dramatic artistic forms (particularly film and TV) and one cannot say that it was unproductive. At times it seemed as the stream of the planned course went astray and ended in a dead channel, and at times we could see the lowest as well as the highest levels of such performing procedures (several times even both levels within a single production). We could see on the same stages and in the same theatre houses different types of post-dramatic relations between the text and the staging as well as the transcending of the classical internal battle among theatre houses for primacy. The battle that theatre fights on the outside, with the society, has not subsided: it was explicitly present in original projects. The choice of Classical Greek tragedies as political material par excellence was also quite emphatic. Classical as well as the most contemporary Slovenian dramatic literature was present, both in quantity and by production formats. Besides to young playwrights, the doors of the theatres were open also to the young generation of directors. I am pleased that two productions by young directors are in the Competition Programme.

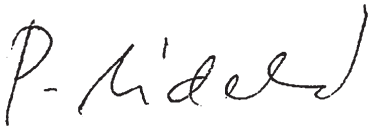
The reply to the standard question on the criteria of the selection is a standard one: I have chosen the productions that were the most coherent from their initial idea to the final result, that were consistent and precise both in their entirety and in details. And yes, those that were exciting. Those that have aroused my standard theatrical and social convictions.

The Accompanying Programme, which this time I selected by myself, is not a consolation category. Those are not the productions for which there was not enough space in the Competition Programme. This segment is framed by two lessons in manifestative political theatre, and within that frame there are productions of various performing genres: from a concert for musical instruments and an

da je videla kakovostne in raznovrstne uprizoritve, da so bile dvorane polne ter da so tuji selektorji odkrili kar nekaj uprizoritev in jim odprli pot v svet. Kadar se združijo moči užaljenih akterjev na pozicijah moči, ni pomoči. Tako kot v šoli tudi v gledališču vlada diktat staršev, ki se pritožujejo zaradi otrokovih slabih ocen. In vladajo ravnatelji, ki se uklonijo staršem. Ne morem se delati, da ne vem, da je zaradi spina, ki je bil posledica lanske selekcije, odstopila umetniška direktorica festivala Alja Predan. Direktorica, ki je bila vrhunska profesionalka, ki ni nikoli komentirala izbire selektorjev in žirij in ni pokleknila pred starši.

Alji Predan se zahvaljujem za zaupanje in izkušnjo. Toliko gledališča te na trenutke utruji, a tudi senzibilizira. Uvid, ki mi je bil omogočen, je neprecenljiv. Novi selektorici želim veliko dobrega gledališča, novi vršilki dolžnosti pomočnice direktorja srečo in moč pri izvedbi 52. festivala, novemu prihodnjemu vodstvu festivala pa prodorno vizijo in pokončno držo. SNG Maribor želim, da bi imel festival za svojega tako, da bi podpiral njegovo avtonomijo.

Petra Vidali,
selektorica tekmovalnega in
spremljevalnega programa 52. FBS



actress's body to a documentary concert performance, from a production with Alpinist poetics and climbing techniques to a ritual of a cultural religious group.

As much as theatre cannot oversee the circumstances in which it is being created, I also cannot and do not want to pretend that I have not noticed what was going on with the Maribor Theatre Festival. I particularly cannot ignore the fact that last year's programme was the reason for bringing down the Festival. The fact that the programme was confirmed by the Festival's Artistic Board, that the Jury of Experts reported to have seen productions of high quality and great versatility; the fact that the attendance was excellent and that the foreign selectors discovered quite a few productions and invited them abroad – none of that helped. When the powers of offended actors on the positions of power come together, it's no use. Similar to school, theatre is dictated by those parents who complain about their children's bad marks. And those school principals who yield to the parents remain in power. I cannot pretend that I do not know that Alja Predan, the artistic director, stepped down as a result of issues that arose related to last year's selection. An artistic director who was a top professional, who never commented on the choice of the selectors as well as that of the juries, and who did not bow down in front of the parents.

I thank Alja Predan for her confidence and the experience she provided. This amount of theatre sometimes makes one tired, but also sharpens one's senses. The insight that I was enabled to gain is priceless. I wish to the future new selector a lot of good theatre, to the new acting artistic director I wish luck and strength for the execution of the 52nd Festival, and to the new Festival leadership I wish a keen vision and firm stance. Finally, I wish to the Slovenian National Theatre Maribor that it treat the Festival as its own so that it would support its autonomy.

Petra Vidali,
the selector of the Competition and Accompanying
Programmes of the 52nd Maribor Theatre Festival

Program Programme

Tekmovalni program Competition Programme

Georg Büchner

Leonce in Lena *Leonce and Lena*

REŽISERKA DIRECTOR Mateja Koležnik

Mestno gledališče ljubljansko

Po romanu Colma Tóibína *Marijin testament*

Based on Colm Tóibín's novel The Testament of Mary

Brezmadežna/*Immaculata*

The Immaculate/Immaculata

Drama SNG Maribor

Mile Korun

Svetovalec¹ *The Counsellor*

REŽISERKA DIRECTOR Nina Rajić Kranjac

Mestno gledališče ljubljansko

Po motivih Heinricha Bölla in Janisa Varufakisa

Based on the works of Heinrich Böll and Janis Varufakis

Nemoč *Powerlessness*

REŽISER DIRECTOR Primož Ekart

Imaginarni & Mini Teater Ljubljana

The Tiger Lillies, Julian Crouch, Phelim McDermot

Peter Kušter *Shockheaded Peter*

REŽISERKA DIRECTOR Ivana Djilas

SNG Nova Gorica

Avtorski projekt *Original project*

Človek, ki je gledal svet

The Man Who Watched the World

REŽISER DIRECTOR Žiga Divjak

Slovensko mladinsko gledališče

Sofokles *Sophocles*

Antigona *Antigone*

REŽISER DIRECTOR Eduard Miler

SNG Drama Ljubljana

Avtorski projekt *Original project*

Stenica *Bedbug*

REŽISER DIRECTOR Jernej Lorenci

Prešernovo gledališče Kranj & Mestno gledališče Ptuj

Simon Stephens

Tisti občutek padanja *Birdland*

REŽISER DIRECTOR Janusz Kica

Drama SNG Maribor

Avtorski projekt *Original project*

Biblija, prvi poskus *Bible, the First Attempt*

REŽISER DIRECTOR Jernej Lorenci

SNG Drama Ljubljana

Avtorski projekt *Original project*

Hitchcock *Hitchcock*

REŽISERKA DIRECTOR Weronika Szczawińska

Slovensko mladinsko gledališče

Gregor Strniša

Ljudožerci *Cannibals*

REŽISER DIRECTOR Ivica Buljan

Drama SNG Maribor

1 Predstave *Svetovalec* zaradi smrti igralca Gašperja Tiča ni na sporedu Festivala Borštnikovo srečanje.

The production The Counsellor will not be performed at the Maribor Theatre Festival because of the untimely death of the production's lead actor, Gašper Tič.

Spremljevalni program *Accompanying Programme*

Po navdihu romana *Estetika odpora* Petra Weissa
Inspired by Peter Weiss's novel The Aesthetics of Resistance
Naše nasilje in vaše nasilje
Our Violence and Your Violence

REŽISER *DIRECTOR* Oliver Frljić
HAU Hebbel am Ufer (DE), Wiener Festwochen (AT),
Slovensko mladinsko gledališče (SI), Kunstfest Weimar
(DE), Zürcher Theater Spektakel (CH), Hrvatsko
narodno kazalište Ivana pl. Zajca Rijeka (HR)

Drago Ivanuš
Dviganje glasu *The Raising of the Voice*
Muskafiber

Mark Požlep
Bolj čudno od raja *Stranger Than Paradise*
Gledališče Glej

Marko Sosič
Grozljiva lepota *Gruesome Beauty*
REŽISER *DIRECTOR* Matjaž Farič
Stalno slovensko gledališče Trst & Teatro
Stabile del Friuli Venezia Giulia

Andrej Rozman Roza
Zaničniško odmaševanje suverenosti
The Zeroite Mass
Rozinteatr

Avtorski projekt *Original project*
Slovenija gori! *Slovenia is on Fire!*
REŽISER *DIRECTOR* Sebastijan Horvat
Anton Podbevšek Teater

Mednarodni program MOSTOVI *International Programme BRIDGES*

Anica Tomić, Jelena Kovačić
Magic Evening
REŽISERKA *DIRECTOR* Anica Tomić
Teatar &TD Zagreb (HR)

Kristian Smeds
Sad Songs from the Heart of Europe
REŽISER *DIRECTOR* Jari Juutinen
sadsongskomplex:fi (FI)

Jana Svobodová, Wen Hui
Ordinary People
REŽISERKI *DIRECTORS* Jana Svobodová, Wen Hui
Archa Theatre, Praga (CZ), Living Dance Studio
(CN), Hellerau European Centre for the Arts,
Dresden (DE) & European Project Theatron

Akademija za gledališče, radio, film in televizijo *Academy of Theatre, Radio, Film in Television*

Ljubezničenja *Lovings*
Produkcija magistrskega programa Dramska igra,
smer Gledališko petje *Production of the MA Programme*
Stage Acting, Field of Study: Theatre Singing

Fjodor Mihajlovič Dostojevski
Fyodor Mikhailovich Dostoyevsky
Zločin in kazen *Crime and Punishment*
Produkcija magistrskega programa Gledališka režija
Production of the MA Programme of Theatre Directing

Mateja Perpar
Vas lahko zapeljem? *Allow Me to Seduce You*
Produkcija študentov II. semestra
Production of the 2nd semester students

Odets Odets
Produkcija študentov III. semestra
Production of the 3rd semester students

Hamlet, Tragedija Odsotnosti
Hamlet, A Tragedy of Absence
Produkcija študentov VI. semestra
Production of the 6th semester students

Macbeth *Macbeth*
Produkcija študentov VI. semestra
Production of the 6th semester students

Seksualna perverzija *Sexual Perversion*
Produkcija študentov VII. semestra
Production of the 7th semester students

Selektorica *Selector*

Petra Vidali

Kritičarka, publicistka in urednica. Med študijem primerjalne književnosti in sociologije kulture na Filozofski fakulteti v Ljubljani je bila gledališka kritičarka in urednica kulture pri študentskem in akademskem časopisu Katedra. Po diplomi je sodelovala z različnimi strokovnimi revijami in bila članica uredniškega odbora revije Literatura. Ob zaposlitvi pri dnevniku Večer (od leta 1999) je (p)ostalo njeno primarno delovno področje gledališče, od leta 2009 je urednica kulturne redakcije. Bila je članica žirij za literarne nagrade (večernica, Rožančeva nagrada, Veronikina nagrada, Prešernov sklad), gledališke nagrade (Festival Borštnikovo srečanje, Festival komornega gledališča, Bienale lutkovnih ustvarjalcev) in članica upravnega odbora Prešernovega sklada. Za svoje delo je prejela Stritarjevo nagrado za kritiško pero (1999) in Glazerjevo listino za gledališko in literarno kritiško delo (2004). V desetletju 2004–2014 je pri založbi Litera zasnovala in urejala zbirko sodobne prevodne proze Babilon, med letoma 2010 in 2014 pa tudi zbirko Nova znamenja.

Critic, essayist and editor. During her studies of comparative literature and sociology of culture at the University of Ljubljana, Faculty of Arts, she was theatre critic and editor of the culture section in the student/academic magazine Katedra. Following her graduation, she collaborated with various professional magazines and was a member of the editorial board of the magazine Literatura. When she got a post at the daily Večer (since 1999), theatre became her primary field of interest. Since 2009 she is editor of the culture section. She has participated as a member of juries for literary awards (Večernica, the Rožanc Award, the Veronika Award, Prešeren Foundation) and theatre awards (Maribor Theatre Festival, Chamber Theatre Festival, Biennale of Puppet Theatre) and as a member of the executive board of the Prešeren Foundation. She has received the Stritar Award for her criticism (1999) and the Glazer's Credential for her theatre and literary criticism (2004). In the decade 2004–2014 she was editor of the collection of contemporary foreign literature Babylon and between 2010 and 2014 the collection New Signs, both published by the publishing house Litera.

Strokovna žirija *Jury of Experts*

Miko Jaakkola

Režiral je več kot 50 uprizoritev za različna finska gledališča, med drugim za Mestno gledališče v Oulu, Finsko nacionalno gledališče, Mikkelin Theatre in Mestno gledališče Kotka. Med letoma 2009 in 2015 je bil direktor Mestnega gledališča Kajaani, pred tem, med letoma 2004 in 2008, pa direktor gledališča Takomo. Je eden izmed ustanoviteljev gledališča Kallio in njegovega naslednika, Gledališkega raziskovalnega centra. Leta 2002 je prejel državno nagrado za gledališko ustvarjanje in za ustvarjanje v gledališkem raziskovalnem centru. V letu 2011 je prejel nagrado finske zveze gledaliških režiserjev za najboljšega režiserja leta. Od leta 2015 je eden izmed treh umetniških direktorjev gledališkega festivala Tampere.

He has directed over 50 productions for various Finnish theatres – among others, Oulu City Theatre, Finnish National Theatre, Mikkelin Theatre and Kotka City Theatre. From 2009 to 2015, he was director of Kaajani City Theatre and prior to that, from 2004 to 2008, he was director of Takomo Theatre. He was one of the founders of Kallio Theatre and of its successor, the Theatre Research Centre. He was the recipient of the 2002 State Award for creation in the field of theatre as well as for work within the theatre research centre. In 2011 he received the Finnish Association of Theatre Directors Award for the best director of the year. Since 2015, he has been collaborating with the Tampere Theatre Festival as one of its three artistic directors.

Milan Mađarev

Dramaturg, teatrolog in režiser, leta 1998 je magistriral na Fakulteti dramskih umetnosti v Beogradu, nekaj let pozneje pa na Akademiji dramskih umetnosti v Beogradu doktoriral. V sezoni 1995/1996 je bil umetniški direktor Gledališča Zorana Radmilovića v Zaječarju. Pisal je o gledališču za Radio Beograd 2, RTS TV Beograd, Danas, Glas javnosti, Ludus, Orchestra, Pozorište i Scena, Maska, Večer itd. Je eden od avtorjev Kronike Bitefa v redakciji kulture RTS in umetniških večerov, posvečenih N. Koljadi in J. Nadju. Je avtor številnih dramatisacij in adaptacij tekstov, ki so bili izvedeni v redakciji dramskega programa Radia Beograd.

A dramaturg, theatre researcher and director, Mađarev received his MA from the Faculty of Dramatic Arts in Belgrade in 1998 and, several years later, his PhD from the Academy of Dramatic Arts in Belgrade. He was artistic director of the Theatre Zoran Radmilović in Zaječar in the season 1995/96. He has written about theatre for the Second Programme of Radio Belgrade, RTS TV Belgrade, Danas, Glas javnosti, Ludus, Orchestra, Pozorište and Scena, Maska, Večer, etc. He is one of the authors of the Chronicles of BITEF in the Cultural Programme of RTS and of the artistic evenings dedicated to N. Kolyada and J. Nadj. He is the author of a number of dramatisations and adaptations that have been produced by the Radio Belgrade Drama Programme.

Simona Semenič

Diplomirala je iz dramaturgije (UL AGRFT). Je dobitnica treh Grumovih nagrad, in sicer za besedila *5fantkov.si* (2008), *24ur* (2006) in *sedem kuharic, štirje soldati in tri sofije* (2014). Njena besedila so prevedena v dvanajst jezikov in uprizorjena v več evropskih državah, v ZDA in tudi na Bližnjem vzhodu, v nekaterih državah tudi objavljena. Uprizoritve njenih besedil so prejele več nagrad v Sloveniji in tujini. Piše, režira in nastopa v avtobiografskih performansih, kot so *9 lahkih komadov* (z umetniško skupino Preglej), *Jaz, žrtev., Še me dej, 43 srečnih koncev* (z umetniško skupino Preglej), *Kapelj in Semenič v sestavljanju, Semenič in Bulc naprodaj in Drugič*. S svojimi performansi je gostovala na številnih festivalih doma in v tujini. Med letoma 2005 in 2013 je vodila iniciativo Preglej, med letoma 2007 in 2010 je vodila društvo Gledališče Glej, od 2006. vodi tudi Kulturno društvo Integrali.

Maja Šorli

Na Filozofski fakulteti v Ljubljani je diplomirala iz psihologije in študirala še dramaturgijo; študij na Akademiji za gledališče, radio, film in televizijo je zaključila z doktorsko disertacijo leta 2011. Med letoma 2007 in 2011 je bila zaposlena kot mlada raziskovalka na UL AGRFT. Dela kot raziskovalka ter avtorica strokovnih in umetniških gledaliških besedil, dramaturginja, scenaristka, pedagoginja in ustvarjalka v intermedijskih umetnostih. Souredila je dva zbornika, *Hibridni prostori umetnosti* (UL ARGFT in MASKA, 2012) in *Dinamika sprememb v slovenskem gledališču 20. stoletja* (UL ARGFT in MASKA, 2010). Leta 2014 je v zbirki Knjižnica MGL izšlo njeno delo *Slovenska postdramska pomlad*, od leta 2014 je odgovorna urednica revije Amfiteater. V letu 2014 je delala pri projektu raziskovanja občinstva v Angliji (Royal Central School of Speech & Drama, University of London). Je članica mednarodne gledališkoraziskovalne skupine STEP.

Uroš Trefalt

Študiral je režijo in dramaturgijo na Akademiji lepih umetnosti v Pragi (DAMU) in leta 1990 pridobil naslov magister. 1993. je kot Fulbrightov štipendist opravljal doktorski študij na univerzah NYU in CUNY v New Yorku. Režiral je več kot 20 gledaliških predstav v Pragi, Kranju, Ljubljani, New Yorku, Charleville-Mézièresu in Nitri. Leta 1993 je napisal knjigo *Osnove lutkovne režije*, kot glavni urednik je štiri leta vodil postopek izdaje strokovne lutkovne revije *Lutka*. Izdal in uredil je slovenski prevod knjige *Zgodovina evropskega lutkarstva*. V devetdesetih letih je predaval o sinkretičnem gledališču na Univerzi Columbia v New Yorku. Od leta 1997 ustvarja kot režiser, scenarist, urednik in umetniški direktor televizijskega dizajna. Poučuje na filmski šoli FAMU v Pragi. Je član pripravnega odbora pri Promax/BDA Europe in sodelavec pri Anifestu. V zadnjih letih je prejemnik različnih mednarodnih priznanj na festivalih po svetu.

A graduate of dramaturgy from the Academy of Theatre, Radio, Film and Television, University of Ljubljana (UL AGRFT), Semenič is the recipient of three Grum Awards for the plays 24hours (2006), 5boys.si (2008) and seven cooks, four soldiers and three sophias (2014). Her plays have been translated into twelve languages and staged in many European countries, in the USA and in the Middle East as well as published in some of those countries. The productions of her plays have received numerous awards both at home and abroad. She writes, directs and performs in autobiographical performances, such as 9 Easy Pieces (with the artistic group PreGlej), I, Victim, Gimme Some More, 43 Happy Endings (with the artistic group PreGlej), Kapelj and Semenič in the Making, Semenič and Bulc On Sale and The Second Time. She has led various initiatives and organisations, including PregGlej (from 2005 to 2013), Glej Theatre (from 2007 to 2010) and the Integrali Cultural Association (since 2006).

Graduated in psychology from the Faculty of Arts, University of Ljubljana; next followed the studies of dramaturgy at the Academy of Theatre, Radio, Film and Television, University of Ljubljana (UL AGRFT), where she concluded her studies in 2011 with her PhD thesis. From 2007 to 2011, she was employed as junior researcher at UL AGRFT and was co-editor of two collections of essays Hybrid Spaces of Art (UL AGRFT and Maska, 2012) and The Dynamics of Changes in the 20th-Century Slovenian Theatre (UL AGRFT and Maska, 2010). In 2014, her book Slovenian Postdramatic Spring was published by the MGL Library series and in the same year she became the editor-in-chief of the journal of performing arts theory Amfiteater. In 2014, she conducted audience research in Great Britain, within the frame of a project led by the Royal Central School of Speech & Drama at the University of London. She is a member of the international theatre research group STEP.

Studied directing and dramaturgy at the Theatre Faculty of the Academy of Performing Arts in Prague (DAMU), and also earned his Master's degree there. In 1993, he received a Fulbright Scholarship for his PhD studies at New York University (NYU) and the City University of New York (CUNY). Active as a director of puppet and drama productions, operas and short films, in 1993, he wrote the book Osnove lutkovne režije [The Basics of Direction in Puppet Theatre], which was later translated into Spanish. He has also served as the editor-in-chief of the journal Lutka. In the 1990s he lectured at Columbia University in New York and was one of the founders of the Theatre and Puppetry School (GILŠ) in Ljubljana. Since 1997 he has been lecturing at the Film and Television School of the Academy of Performing Arts in Prague (FAMU) and is active as a director and creative director in the field of motion design, for which he has also received the highest international recognition.

Žirija za podelitev Boršnikovega prstana

Jury for the Boršnik Ring Award

Ljerka Belak

Igralka. Po diplomii na Akademiji za gledališče, radio in televizijo je od sezone 1970/71 ustvarjala v Slovenskem ljudskem gledališču Celje, od sezone 1993/94 do upokojitve pa v Mestnem gledališču ljubljanskem. Delovala je tudi zunaj matičnih gledališč (Mladinsko gledališče, SNG Nova Gorica itd.). Vsa leta je sodelovala z radijem, kjer je ustvarila vloge v več kot dvesto radijskih igrarh, hkrati je bila nepogrešljiv igralski obraz na televiziji in filmskem platnu – med drugim je igrala v dvajsetih televizijskih dramah, mnoge od njih so bile nagrajene. Za svoje ustvarjanje je prejela številne nagrade, mdr. študentsko Prešernovo nagrado, nagrado Prešernovega sklada, Severjevo nagrado, Boršnikovo nagrado, nagrado žlahtna komedijantka na Dnevih komedije v Celju (2002) in ne nazadnje Boršnikov prstan (2015).

Actress. Upon concluding her studies at the Academy of Theatre, Radio, Film and Television in Ljubljana, she worked in Celje People's Theatre from the 1970/71 season and then in Ljubljana City Theatre from the 1993/94 season until her retirement. She also worked outside her home theatres (Mladinsko Theatre, Slovene National Theatre Nova Gorica, etc.). Throughout her acting years she collaborated and acted on radio where she created roles in over 200 radio plays. She was also a highly popular actress both on TV and the film screen, including roles in some twenty teleplays out of which many were awarded. She has received numerous awards for her work, including the Student Prešeren Award, the Prešeren Foundation Award, the Sever Award, the Boršnik Award, the Gracious Comedian Award at the Comedy Days in Celje and the Boršnik Ring (2015).

Blaž Lukan

Docent za dramaturgijo in prodekan na UL AGRFT. Dela kot praktični dramaturg v gledališču in pri filmu, piše gledališke kritike, spremne besede v knjižne objave dram in strokovnih besedil slovenskih in tujih avtorjev ter znanstvene razprave o dramatiki in teoriji scenskih umetnosti. Bil je umetniški vodja Eksperimentalnega gledališča Glej (1985–88) in SLG Celje (1989–93), soselektor mednarodnega lutkovnega festivala Lutke in selektor Festivala Boršnikovo srečanje. Med letoma 2008 in 2012 je bil predsednik Društva gledaliških kritikov in teatrologov Slovenije. Napisal je več knjig, med njimi *Gledališki pojmovnik za mlade* (1996), *Iščemo gledališče* (2000), *Slovenska dramaturgija: dramaturgija kot gledališka praksa* (2001), *Tihožitja in grimase: gledališke ekspresije* (2007), *Performativne pisave: razprave o performansu in gledališču* (2013), *Po vsem sodeč: gledališke kritike 1993–2013* (2015), ter (so)uredil knjigi *Dinamika sprememb v slovenskem gledališču 20. stoletja* (2010) in *Svobodne roke: antologija teoretske misli o slovenskem gledališču 1899–1979* (2012).

Assistant professor in the Department of Dramaturgy and vice-dean at the UL AGRFT. He works as a practical dramaturg in theatre and in film, writes theatre reviews and introductory texts for publications of plays and texts of Slovenian and foreign authors, as well as scientific papers in the field of dramatic arts and performance art theory. He was artistic leader of the Experimental Theatre Glej (1985–88) and Celje People's Theatre (1989–93), co-selector of the International Puppet Festival Puppets and selector of the Maribor Theatre Festival. Between 2008 and 2012 he was president of the Association of Theatre Critics and Researchers of Slovenia. He has written several books including Theatre Dictionary for Young People (1996), Searching for Theatre (2000), Slovenian Dramaturgy: Dramaturgy as Theatre Practice (2001), Still-lives and Grimaces: Theatre Expressions (2007), Performative Gestures: Essays on Performance Art and Theatre (2013), Considering Everything: Theatre Reviews 1993–2013 (2015) and co-edited the books The Dynamics of Change in the 20th-century Slovenian Theatre (2010) and Free Hands: An Anthology of Theoretical Thought on Slovenian Theatre 1899–1979 (2012).

Vlado Novak

Igralec. Leta 1974 je diplomiral na prvi stopnji Visoke ekonomsko-komercialne šole v Mariboru. Še isto leto se je vpisal na UL AGRFT. Prvo vlogo v poklicnem gledališču (Cosmo de Medici v Brechtovem *Galileu*) je leta 1972 odigral v Drami SNG Maribor. V sezoni 1976/1977 je bil član Primorskega dramskega gledališča v Novi Gorici, v sezoni 1977/1978 pa je postal član Drame SNG Maribor. Diplomiral je leta 1995 in isto leto postal član SLG Celje, naslednje leto se je vrnil v Dramo SNG Maribor kot v. d. umetniškega vodje za pol leta in nato nadaljeval svoje delo kot igralec. V

*Actor. In 1974 he graduated in the first degree at the Economic-Commercial High School in Maribor. That same year, he enrolled at the Academy of Theatre, Radio, Film and Television in Ljubljana. He performed his first role in professional theatre – Cosimo de Medici in Brecht's *Galileo* – in 1972 in the Drama of the Slovene National Theatre Maribor (SNT Maribor). In the 1976/77 season he was member of the Primorsko Drama Theatre in Nova Gorica and in the 1977/78 season he became a member of the Drama of the SNT Maribor. He graduated in 1995 and that same year became a member of Celje People's Theatre. The following year,*

Drami SNG Maribor je odigral okrog 70, večinoma nosilnih dramskih vlog. V svojem dolgoletnem gledališkem, filmskem in televizijskem delu je prejel številne nagrade, med njimi Borštnikove nagrade za igro, nagrado Prešernovega sklada, nagrado strokovne žirije na festivalu hrvaške drame Maruličevi dnevi v Splitu, Glazerjevo listino in Glazerjevo nagrado za življenjsko delo ter Borštnikov prstan (2014).

Matjaž Zupančič

Dramatik, režiser in pedagog. Po diplomi na UL AGRFT je nadaljeval študij režije v Londonu. Po vrnitvi v Slovenijo je v osemdesetih vodil Eksperimentalno gledališče Glej. Od leta 1981 deluje kot gledališki ustvarjalec doma in v tujini. Osnova Zupančičevega umetniškega opusa so gledališke režije, ki jih ves čas povezuje s pisanjem izvirne dramatike. Je eden najpogostejše uprizarjanih slovenskih avtorjev v tujini. Z režijami lastnih in tujih besedil je prodril na prestižne evropske gledališke festivale in odre (Jugoslavija s svetom, Bonski bienale, Avignon, Institute of Contemporary Arts, Ex Ponto, Sterijevo pozorje itd.). Za svoje delo je prejel številne nagrade na mednarodni in domači gledališki sceni; med drugim je petkratni dobitnik Grumove nagrade za najboljšo dramsko besedilo. Je redni profesor gledališke režije na Akademiji za gledališče, radio, film in televizijo.

Ksenija Repina

Študirala je dramaturgijo na UL AGRFT. Med študijem je prejela študentski Prešernovi nagradi, in sicer skupinsko nagrado za zbornik *Dramatična in teatralična devetdeseta?* (2006) ter za diplomsko delo (2008). Od leta 2004 sodeluje s Festivalom Borštnikovo srečanje kot urednica publikacij, moderatorka pogovorov in knjižnih predstavitev ter zadnji dve leti kot avtorica festivalskih e-razstav. Med letoma 2012 in 2014 je bila regionalna selektorica Javnega sklada Republike Slovenije za kulturne dejavnosti; leta 2013 članica žirije natečaja za izvirno lutkovno dramsko besedilo v Lutkovnem gledališču Maribor. Med letoma 2010 in 2014 je sodelovala pri mednarodni primerjalni raziskavi evropskih gledaliških sistemov STEP.

he returned to the Drama of the SNT Maribor as acting artistic leader for half a year upon which he went on with his actor's work in the same theatre. During his time in the Drama of the SNT Maribor he created over 70 roles, mostly as dramatic protagonists. Throughout his long and rich theatre, film and TV career he received numerous awards, including Borštnik Awards for Acting, the Prešeren Foundation Award, the Jury Award at the Croatian Drama Festival Marulič's Days in Split, the Glazer Credential, the Glazer Award for Lifetime Achievement and the Borštnik Ring (2014).

Playwright, director and pedagogue. Following his studies of directing at the UL AGRFT he continued his studies in London. Upon his return, he was the head of the Experimental Theatre Glej in the 1980s. He has been active as a director at home and abroad since 1981. The basis of Zupančič's artistic opus are his theatre directions, which he constantly intertwines with playwriting. He is one of the most frequently staged Slovenian authors abroad. His directions of his own and other playwrights' texts provided him the presence at prestigious European festivals and stages (Yugoslavia With the World, Bonner Biennale, Avignon, Institute of Contemporary Arts, Ex Ponto, Sterija Theatre Festival, etc.). He has received numerous awards and acknowledgements for his works both in the international and domestic context. Among other awards, he is a five-time recipient of the Grum Award for the best play. He is professor of theatre directing at the UL AGRFT.

Studied dramaturgy at the UL AGRFT. During her studies, she received two Student Prešeren Awards, the first, a group award for the collection of texts The Dramatic and Theatrical Nineties? (2006) and the second, an award for her graduate thesis (2008). Since 2004, she has been collaborating with the Maribor Theatre Festival as editor of publications and moderator of discussions and book presentations, and since 2015, as the author of the Festival's e-xhibitions. From 2012 to 2014, she was regional selector for cultural activities for the Public Fund for Cultural Activities of the Republic of Slovenia. She was a jury member of the 2013 competition for the original puppet theatre play in the Maribor Puppet Theatre. From 2010 to 2014, she took part in the international comparative research of European theatre systems with the STEP research group, the results of which were published in Amfiteater.

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Simon Stephens

Tisti občutek padanja *Birdland*

Naslov izvirnika *Original title* ***Birdland***

Simon Stephens, eden najbolj prepoznavnih avtorjev sodobnega britanskega gledališča, je dramo *Birdland* naslovil po istoimenski pesmi legende ameriškega punk rocka Patti Smith iz leta 1975. Z navdihom rock glasbe jo je oblikoval kot potovanje skozi sodobni svet, v katerem je edino merilo človekovega življenja uspeh, označen z zvezdnštvom in denarjem. Osrednji junak drame je rock zvezdnik Paul, ki se na koncertni turneji seli od mesta do mesta, od hotela do hotela, od ženske do ženske. Paul je tako bolj kot zvezdnik rocka zvezdnik dekadence in hipnih užitek, ki v času kulture narcizma in smrti medčloveških vrednot dodeljujejo največjo vrednost. Toda Paul, ki ima na videz vso svobodo na svetu, da dela, kar hoče, nima nič več svobode kot navadni smrtniki, ki so ujeti v svoje delavnike. Tudi on ima nad seboj založbo, s katero je praktično v sužnjelastniškem razmerju oziroma je pri njej tako zelo zadolžen, da si ga lasti. Zunanjemu svetu se zdi, da ima Paul vse, v resnici pa nima ničesar, razen svojih kratkih odtentkov objestnosti.

Simon Stephens, one of the most renowned authors of British contemporary theatre, named his play Birdland after the 1975 song by the American punk rock legend Patti Smith. Inspired by rock music, Stephens shaped his play as a journey through the modern world where the single standard of human life is success marked by stardom and money. The protagonist of the play is Paul, a rock star who spends his days on concert tours, going from one city to another, from one hotel to another, from one chick to another. Thus, rather than a rock star, Paul is a star of decadence and instant pleasures, two of the greatest values in the epoque reigned by the culture of narcissism and the death of interpersonal values. Yet Paul, seemingly having all the freedom in the world to do what he wants to do, has no more freedom than the ordinary mortals caught in their daily lives. He is practically enslaved to his record label, since he owes it so much money that it has a firm grip on him. To the outside world, Paul seems like one who has everything, while in reality, he has nothing but his short-lived moments of wantonness.

Drama SNG Maribor

Premiera *Première* 10. 3. 2017, SNG Maribor

Predstava traja 1 uro 50 minut in nima odmora.

Running time 1 hour 50 minutes. No interval.REŽISER *DIRECTOR* Janusz KicaPREVAJALEC *TRANSLATOR* Zdravko Duša • SCENOGRAF *SET DESIGNER* Marko Japelj • KOSTUMOGRAFIKA *COSTUME DESIGNER* Doris Kristič • SKLADATELJ *COMPOSER* Kyrre Kvam • KOREOGRAFIKA *CHOREOGRAPHER* Valentina Turcu • LEKTOR *LANGUAGE CONSULTANT* Janez Bostič • AVTOR VIDEA *VIDEO ARTIST* Žiga Kranjc • ASISTENTKA REŽISERJA *ASSISTANT DIRECTOR* Mateja Kokol • ASISTENTKA LEKTORJA (ŠTUDIJSKO) *ASSISTANT LANGUAGE CONSULTANT* Mojca Kolar

IGRAJO *CAST*

PAUL Branko Jordan • JOHNNY Vladimir Vlaškalič • ANNALISA Eva Kraš • MARNIE Nika Rozman • LUCY Mirjana Šajinovič • MADELINE Mojca Simonič • JENNY Ana Urbanc • DAVID Kristijan Ostanek • LOUIS Matija Stipanič • LUC Jurij Drevenšek • SOPHIE Irena Mihelič • MARC Davor Herga • MARTIN Matevž Biber • CLAUDIE Maša Žilavec • NICOLA Živa Selan k. g. as *guest* • ALISTAIR Miloš Battelino • RICHER Nejc Ropret • EVANS Mateja Pucko



FOTO PHOTO: DAMJAN ŠVARC

22. 10. 2017
23. 10. 2017
24. 10. 2017

18.00 & 22.00
22.00
22.00
Stanovanje*

Tekmovalni program
Competition Programme
+ Showcase

Po motivih Heinricha Bölla in Janisa Varufakisa *Based on the works of Heinrich Böll and Janis Varufakis*

Nemoč *Powerlessness*

Ko je bodoči Nobelovec Heinrich Böll leta 1963 objavil *Klovnove poglede*, je brezsravno iskrena točka obračuna Hansa Schnierja dvignila veliko prahu; umetniško zrcalo, ki je bilo podržano pred nemško gospodarsko, politično in versko elito, je odsevalo s krvjo druge svetovne vojne zapacane roke, ki kar ne nehajo in ne nehajo grabiti. Podoben mehanizem razlaga tudi Janis Varufakis, grški ekonomist in intelektualec, v prodajni uspešnici *Globalni minotaver*, objavljeni leta 2011. V svoji kritični analizi svetovnega finančnega dogajanja nedavnega časa ugotavlja, zakaj se je svet znašel sredi kronične negotovosti in trajne krize. Predstava *Nemoč* izhaja iz presečišča obeh del: *nemoči* kot temeljnega občutka posameznika, ki skuša obdržati glavo nad gladino vseh ekonomskih, političnih in osebnih kriz. Če gre pri *Klovnovih pogledih* za *intimno nemoč* glavnega junaka, se pri Varufakisju občutje potencira in razširi v sfero družbe, ki ne zna in ne zmore najti ustreznega odgovora na zlom ekonomskih paradigem, zato doživlja *globalno nemoč*.

When Heinrich Böll, then the Nobel Laureate to be, published The Clown in 1963 the shameless point of Hans Schnier's confrontation stirred up much noise; the artistic mirror that was held in front of the German economic, political and religious elite, reflected the hands – tainted with the blood of World War II – that wouldn't stop grabbing. The same mechanism is explained also by Janis Varufakis, Greek economist and intellectual, in the bestseller The Global Minotaur (America, Europe and the Future of the Global Economy) published in 2011. In his critical analysis of the recent financial events he establishes why the world has found itself in the middle of chronic insecurity and a permanent crisis.

The performance Powerlessness stems from the intersection of both: powerlessness as a fundamental feeling of each individual that is trying to keep his head above all the economic, political and personal crises. If The Clown is about the intimate powerlessness of the main character, Varufakis bolsters this feeling and spreads it to the sphere of society that doesn't know how to and can't find an appropriate answer to the break of the economic paradigms and is thus experiencing global powerlessness.

Imaginarni & Mini Teater Ljubljana

Premieri *Premières* 3. & 4. 12. 2016, Mini Teater Ljubljana

Predstava traja 1 uro 10 minut in nima odmora.

Running time 1 hour 10 minutes. No interval.

REŽISER IN AVTOR DRAMATIZACIJE DIRECTOR AND AUTHOR OF DRAMATISATION Primož Ekart

DRAMATURGINJA DRAMATURG Simona Hamer • LEKTORICA LANGUAGE CONSULTANT Maja Cerar • SCENOGRAF SET DESIGNER Damir Leventić • KOSTUMOGRAFIKA COSTUME DESIGNER Belinda Radulović • OBLIKOVALEC SVETLOBE LIGHTING DESIGNER Andrej Hajdinjak • GLASBENA OPREMLJEVALKA MUSIC SELECTION Darja Hlavka Godina • ASISTENTKA REŽISERJA ASSISTANT DIRECTOR Katarina Krapež • ASISTENTKA DRAMATURGINJE (ŠTUDIJSKO) ASSISTANT DRAMATURG Helena Fašalek

IGRA CAST

Nik Škrlec

V zahvalo in spomin Anici in Marinu Ivasoviću, ki sta stanovanje na Ruški cesti 6 v Mariboru namenila kulturno-umetniškemu udejstvovanju.

With gratitude to and in memory of Anica and Marin Ivasović, who bequeathed the apartment at Ruška cesta 6 in Maribor for the purpose of cultural-artistic activities.

* Vstop na prizorišče na lastno odgovornost. Festival je poskrbel za osnovno varnost, ne prevzema pa odgovornosti za morebitne poškodbe.

* Audience members are advised that because of the condition of the apartment, the entrance to the performance is at their own risk. The Festival has taken some safety measures but is not responsible for any personal injury that may be incurred.



Po romanu Colma Tóibína *Marijin testament* Based on Colm Tóibín's novel *The Testament of Mary*

Brezmadežna/Immaculata *The Immaculate/Immaculata*

Režiser Tomaž Pandur je s svojim umetniškim opusom zaznamoval gledališče; zvest je bil svojemu umetniškemu кредu, svojemu izvirnemu rokopisu. Vizije, sanje, samote, strahove, navdušenja je nesebično delil s sodelavci in sopotniki; z mariborsko Dramo bi odprl sezono 2016/17 s predstavo *Brezmadežna/Immaculata*, s čimer bi se vrnil tja, kje se je vse začelo. Vendar se je njegova življenjska pot lani nesrečno sklenila.

Predstava po romanu Colma Tóibína je izoblikovana v štirinajst miselnih pokrajin Marijine poti, v oltar ljubezni, izgube, samote, iskanja smisla v ranah, ki jih ne more nič zaceliti. Immaculata je ženska, zlorabljen v podobo, v dogmo, v instrument vere. Je pričevanje ženske, ki je bila izbrisana iz zgodovine in potvorjena v podobo, da bi služila vzpostavitvi oblastne religije, ki je prav tako potvorila izvorni nauk Kristusa v sredstvo za tiranizacijo množic. Ves hrup zgodovine je sestavljen iz njihovih tišin. V tej tišini, danes, se Marija v izgnanstvu skuša spomniti nekaterih besed, obrazov in delov zgodbe. Marija, ki je drzno izzvala vse svete in velike ideje. Tako jih je obdržala. Ker ideje umrejo, če jim nihče ne nasprotuje.

Tomaž Pandur, a director who undoubtedly left a significant mark on theatre with his opus, who was faithful to his creative credo, to his authentic style, to the very end, who selflessly shared his visions, dreams, solitudes, fears and delights with his collaborators and fellow passengers, was supposed to open the 2016/17 season of the Drama of the Slovenian National Theatre Maribor with the production of The Immaculate/Immaculata and thus return there to where everything began. Yet his life journey tragically ended last year.

Based on Colm Tóibín's novel, the production is shaped into fourteen mental landscapes of Mary's journey, into the altar of love, loss, loneliness, a quest for sense in the wounds that no one can heal. Immaculata is a woman who has been abusively moulded into an icon, a dogma, an instrument of faith. The production is a testimony of a woman who was erased from history and forged into an icon to serve the establishing of the ruling religion, an act, which in fact turned out to be the forging of Christ's original teaching into a device for tyrannising the masses.

The entire noise of history consists of their silences. Today, in this silence, the exiled Mary tries to remember certain words, faces and parts of the story. Mary, who boldly challenged all the holy and grand ideas. This is how she kept them. For ideas die when no one is there to challenge them.

Hommage à Tomaž Pandur

Drama SNG Maribor

Premiera *Première* 23. 9. 2016, SNG Maribor

Predstava traja 1 uro in nima odmora.

Running time 1 hour. No interval.

AVTORJA DRAMATIZACIJE IN PRIREDBE *AUTHORS OF DRAMATISATION AND ADAPTATION* Livija Pandur, Tomaž Pandur • AVTORICA PREVODA IN DRAMATURGINJA *TRANSLATOR AND DRAMATURG* Livija Pandur • SCENOGRAF *SET DESIGNER* Marko Japelj • KOSTUMOGRAF *COSTUME DESIGNER* Leo Kulaš • LEKTOR *LANGUAGE CONSULTANT* Janez Bostič • AVTORJA GLASBE *COMPOSERS* Boris Benko, Primož Hladnik (Silence) • SODELAVCI PRI PREDSTAVI *COLLABORATORS* Branko Jordan, Tiber Hrs Pandur, Edward Clug, Andreja Japelj, Marjeta Borštnar - Mini • OBLIKOVALKA SVETLOBE *LIGHTING DESIGNER* Vesna Kolarec

IGRA ČAST

MARIJA MARY Nataša Matjašec Rošker



FOTO PHOTO: ALJOŠA REBOJ

Georg Büchner

Leonce in Lena *Leonce and Lena*Naslov izvirnika *Original title* **Leonce und Lena**

Leonce in Lena je nenavadna igra. Büchner sam jo je v podnaslovu sicer označil za veseloigro, ampak te zvrstne oznake verjetno ne smemo vzeti dobesedno. Še najbolj natančno bi *Leoncea in Leno* verjetno lahko opisali z besedami Barbare Mackay kot »hibridno igro«, se pravi kot dramsko besedilo, ki hkrati pripada več literarnim zvrstem in dobam, a nobeni dokončno. Čeprav se najverjetneje zdi, da gre za zgodbo o tem, kako ni mogoče ubežati svoji usodi, se v Büchnerjevi veseloigri skriva predvsem kritika družbe. Mladi doktor medicinskih znanosti Georg Büchner je bil namreč goreč nasprotnik samozaverovanih elit, ki so izgubile stik s svetom, in bil zaradi tega tudi preganjan. Ne nazadnje je prvi dramatik, ki je že leta 1837 v svoji drami *Vojček* za glavnega junaka izbral revnega proletarca. In prav zato je njegova veseloigra *Leonce in Lena* tudi satira, norčevanje iz žanra veseloiger, norčevanje iz tistih avtorjev, ki s smehom občinstvo uspavajo, namesto da bi ga prebudili.

Leonce and Lena is an unusual play. Although Büchner himself labelled it in the subtitle as comedy, yet we should not take literally this genre classification. Barbara Mackay's classification of *Leonce and Lena* as a "hybrid play" – namely a dramatic play that at once belongs to several literary genres and epoques yet to none entirely – is probably the most precise.

Although seemingly a story about how one cannot escape his or her fate, Büchner's comedy is imbued with social criticism. A young medical doctor, Georg Büchner was an ardent opponent of the self-centred elites who had lost touch with the world, for his opposition he was also persecuted. After all, he was the first playwright who chose a poor proletarian as the protagonist of his 1837 play *Woyzeck*. Therefore his comedy *Leonce and Lena* is also a satire mocking the very genre of comedy, mocking the authors who use laughter to tranquillise the audience instead of awakening it.

Mestno gledališče ljubljanskoPremiera *Première* 15. 9. 2016, Mestno gledališče ljubljansko

Predstava traja 1 uro in nima odmora.

Running time 1 hour. No interval.

REŽISERKA DIRECTOR Mateja Koležnik

PREVAJALEC TRANSLATOR Jože Udovič • SCENOGRAF ZASNOVE SET DESIGNER (CONCEPT) Raimund Orfeo Voight • SCENOGRAF IZVEDBE SET DESIGNER (REALISATION) Marko Japelj • KOSTUMOGRAF COSTUME DESIGNER Alan Hranitelj • KOREOGRAF CHOREOGRAPHER Matija Ferlin • SKLADATELJ COMPOSER Mitja Vrhovnik Smrekar • OBLIKOVALEC SVETLOBE LIGHTING DESIGNER Andrej Koležnik • DRAMATURGINJA DRAMATURG Ira Ratej • LEKTORICA LANGUAGE CONSULTANT Maja Cerar

IGRAJO CAST

KRALJ PETER KING PETER Boris Ostan • PRINC LEONCE LEONCE, PRINCE OF BUM Jure Henigman • VALERIO VALERIO Matej Puc • PRINCESA LENA LENA, PRINCESS OF PIDDLE Jana Zupančič • VZGOJITELJICA LENA'S GOVERNESS Mirjam Korbar Žlajpah • ROZETA ROSETTE Tjaša Železnik • PREDSEDNIK DRŽAVNEGA SVETA, DRŽAVNI SVETNIK THE MASTER OF CEREMONIES, THE PRIVY COUNCIL Gregor Čušin



FOTO PHOTO: ALJOSA BEROLJ



The Tiger Lillies, Julian Crouch, Phelim McDermot

Peter Kušter *Shockheaded Peter*

Naslov izvirnika *Original title* **Struwwelpeter**

Glasbena igra kultne londonske skupine Tiger Lillies je priredba svetovno znane otroške slikanice *Peter Kušter* nemškega psihiatra, pesnika in pisatelja Heinricha Hoffmanna. Junk opera, kot so jo imenovali avtorji sami, je bila prvič predstavljena leta 1998 v Londonu, sledile so uprizoritve po vsem svetu, od Broadwaya do dunajskega Burgtheatra. Dobila je tudi vrsto nagrad, med njimi najpomembnejšo, Laurence Olivier Award for Best Entertainment (2002).

Hofmannov *Peter Kušter* obsega različne zgodbe, napisane v času t. i. črne romantike. Bizarne zgodbe pripovedujejo o slabem vedenju otrok in njegovih možnih nevarnih posledicah. Otrok, ki noče jesti, vse bolj hujša, dokler ne umre; drugi, ki ne pazi, kod hodi, pade v vodo in skoraj utone; deklica, ki se igra s prepovedanimi vžigalicami, zgori ... V zgodbah se strah uporablja, da bi se otroci naučili lepega vedenja in ubogljivosti. Ne glede na dvomljivo izročilo tovrstne črne pedagogike spada delo med najuspešnejše otroške knjige; njeni motivi so bili uporabljeni v literaturi, filmu in na televiziji.

Bizarna opereta, namenjena odraslim in mladini, navdušuje z groteskno-morbidno intenzifikacijo zgodb in s črnim humorjem.

The musical by the London cult band Tiger Lillies is an adaptation of the world-renowned children's picture book Shockheaded Peter by the German psychiatrist, poet and writer Heinrich Hoffmann. This junk opera, as the authors themselves christened it, was first staged in 1998 in London, followed by stagings world-wide, from Broadway to the Viennese Burgtheater. It received a number of awards, including the 2002 Lawrence Olivier Award for Best Entertainment.

Hoffmann's Shockheaded Peter encompasses different stories written in the epoche of the so-called Black Romantics. The bizzare stories tell of children's misbehaviour and the possibly dangerous consequences. A boy who doesn't want to eat gets thinner and thinner until he eventually dies; another boy who doesn't mind his step falls in the water and almost drowns; a girl who plays with forbidden matches burns herself ... In these stories, fear is the instrument of teaching children good manners and obedience. In spite of the controversial tradition of such black pedagogics, this book is among the most successful children's books ever; its motives have been used in literature, film and television. A bizzare operetta, for both adults and youth, that enthralls with the grotesque-morbid enhancing of stories with black humour.

SNG Nova Gorica

Premiera *Première* 7. 12. 2016, SNG Nova Gorica

Predstava traja 1 uro 30 minut in nima odmora.

Running time 1 hour 30 minutes. No interval.

REŽISERKA *DIRECTOR* Ivana Djilas

PREVAJALEC *TRANSLATOR* Andrej Rozman Roza • DRAMATURGINJA *DRAMATURG* Ana Kržišnik Blažica • LEKTOR *LANGUAGE CONSULTANT* Srečko Fišer • AVTORJI
ARANŽMAJEV *AUTHORS OF MUSICAL ARRANGEMENTS* Boštjan Narat, Blaž Celarec, Joži Šalej • KOREPETITOR *RÉPÉTITEUR* Joži Šalej • SCENOGRAFKA IN OBLIKOVA
LUTK *SET DESIGNER AND PUPPET CARVER* Barbara Stupica • KOSTUMOGRAFKA *COSTUME DESIGNER* Jelena Proković • KOREOGRAFKA *CHOREOGRAPHER* Maša
Kagao Knez • SVETOVALEC ZA ANIMACIJO LUTK *PUPPET ANIMATION CONSULTANT* Brane Vižintin • OBLIKOVALEC SVETLOBE *LIGHTING DESIGNER* Samo Oblokar •
OBLIKOVA
MASKE *MAKE-UP DESIGNER* Tina Prpar • ASISTENTKA SCENOGRAFKE *ASSISTANT SET DESIGNER* Ana Žerjal • ASISTENTKA KOSTUMOGRAFKE *ASSISTANT
COSTUME DESIGNER* Neli Štrukelj

IGRAJO *CAST*

Ana Facchini • Kristijan Guček • Peter Harl • Gorazd Jakomini • Patrizia Jurinčič Finžgar • Jure Kopušar • Matija Rupel • Marjuta Slamič • Andrej Zalesjak

GLASBENIKI *MUSICIANS*

Blaž Celarec • Boštjan Narat • Joži Šalej



Hitchcock *Hitchcock*

Ali na filmskem platnu vsak gledalec vidi isto? Če si Hitchcockove filme ogledamo na novo, se izkaže, da se spomini z nekdanjih ogledov mešajo s sedanjimi pričakovanji, prizori, ki so si jih od mojstra suspenza izposodili drugi filmarji, spreminjajo dojemanje izvirnika, predstava o njegovi ustvarjalnosti pa vpliva na njeno trenutno branje. Če Hitchcockove filme pogledamo še pobliže, lahko opazimo, da so dosti bolj zabavni, čudaški in netipični, kot smo morda pričakovali.

V predstavi *Hitchcock* je v središču zanimanja, kaj se v Hitchcockovih filmih in v pogovorih s Hitchcockom in o Hitchcocku izmika nadzoru. Ogledujemo si tipično hitchcockovsko plavolasko, ki se odmika od tipa hitchcockovske plavolaske, in mojstra kinematografije, ki ne izpolnjuje zahtev, povezanih s statusom mojstra. Hitchcockova kinematografija je tovarna pogosto neprepoznanih in protislovnih čustev, pa tudi prostor, v katerem se strogo določene identitete – ženske, moškega, zvezde, avtorja – razpočijo in pokažejo svoja neskladja.

Is it so that each film viewer sees the same thing on the screen? If we revisit Hitchcock's films it turns out that the memories of our previous viewings mingle with the present expectations. The scenes that other film makers have borrowed from the Master of Suspense alter our grasping of the original; the notion of his creativity influences the film's current interpretation. If we take an even closer look at Hitchcock's films we might notice that they are much more entertaining, weird and atypical than we were perhaps used to thinking.

The focus of interest of the production Hitchcock is what escapes control in Hitchcock's films and the interviews with Hitchcock. We inspect a typical Hitchcock blonde who shifts away from the Hitchcock blonde type, and the master of cinema who doesn't fulfil the requirements assigned to the master status. Hitchcock's cinema is a factory of often unrecognised and contradictory emotions as well as a space in which strictly determined identities – female, male, star, author – crack in two and manifest their disharmonies.

Slovensko mladinsko gledališče

Premiera *Première* 20. 4. 2017, Slovensko mladinsko gledališče

Predstava traja približno 1 uro 20 minut in nima odmora.

Running time approximately 1 hour 20 minutes. No interval.

USTVARJALCI CREATORS

Agnieszka Jakimiak BESEDILO IN DRAMATURGIJA TEXT AND DRAMATURGY • Katarzyna Leks SCENOGRAFIJA IN KOSTUMOGRAFIJA SET AND COSTUME DESIGN • Agata Maszkiewicz KOREOGRAFIJA CHOREOGRAPHY • Weronika Szczawińska REŽIJA DIRECTING • Piotr Wawer Jr. DRAMATURGIJA IN GLASBENA OPREMA DRAMATURGY AND MUSIC SELECTION

PREVAJALKA TRANSLATOR Tatjana Jamnik • LEKTORICA LANGUAGE CONSULTANT Mateja Dermelj • OBLIKOVALEC ZVOKA SOUND DESIGNER Silvo Zupančič • OBLIKOVALEC SVETLOBE LIGHTING DESIGNER David Cvelbar • TOLMAČKA NA VAJAH IN ŠEPETALKA INTERPRETER IN REHEARSALS AND PROMPTER Špela Kopitar • STROKOVNI SODELAVEC CONSULTANT Matjaž Marinič • OBLIKOVALKA MASKE MAKE-UP ARTIST Nathalie Horvat • VODJI PREDSTAVE STAGE MANAGERS Janez Pavlovčič, Gašper Tesner

IGRAJO CAST

Primož Bezjak • Damjana Černe • Daša Doberšek • Draga Potočnjak • Matej Recer • Katarina Stegnar

Predstavo je podprlo Veleposlaništvo Republike Poljske v Ljubljani.

The production is supported by the Embassy of the Republic of Poland in Ljubljana.



Gregor Strniša

Ljudožerci *Cannibals*

Ljudožerska družina slovenskih beguncev, bivajoča v notranjosti nemške križevniške cerkve, se ob koncu druge svetovne vojne ohranja pri življenju z jedenjem in prodajo človeškega mesa, da ne bi podlegla lakoti. Vojno preživi edino družinski oče Pajot, ki je s klanjem obogatel, in svobodo dočaka kot uspešen podjetnik, ki bo z med vojno pridobljenim kapitalom zlahka vstopil v novi čas.

Strniševi Ljudožerci niso bestialni oziroma animalni. So samo ljudje z določeno komoditeto, ki ne zahteva uživanja človeškega mesa samo takrat, ko ni druge hrane, ampak očitno tudi sicer. Če iščemo skupno definicijo, so to potrošniki z enakimi potrebami. Strniša je potrdil domnevo, da parabola o slovenski družini, ki se med vojno po lastnih močeh bori za preživetje, ne govori o nekem posebnem času, ampak o nastrojenosti, ki ji izredne razmere služijo kvečjemu za izgovor. Igra ugotavlja, da je ljudožerstvo logika našega sveta.

At the end of World War II, a cannibal family of Slovenian refugees, dwelling in the interior of a German Church of the Teutonic Order, keeps itself alive by eating and selling human flesh, in order to escape death by famine. The only one who survives the war is the family father Pajot, who has made a fortune by slaughtering. The end of the war finds him as a successful entrepreneur who will enter the new age with ease, riding on the back of the capital accumulated during the war.

Strniša's cannibals are neither bestial nor animalistic. They are merely people with a certain inclination towards comfort that doesn't require enjoying human flesh only when there is no other food, but evidently at other times as well. If we look for a common denominator, then it is consumers with the same needs. Strniša confirmed the presumption that the parable about a Slovenian family that fights for survival during World War II with its own might doesn't speak of a particular epoch. Rather, it speaks of a disposition that mostly uses extraordinary circumstances as an excuse. A play that concludes that cannibalism is the logic of our world.

Drama SNG Maribor

Premiera *Première* 12. 5. 2017, SNG Maribor

Predstava traja 2 uri 40 minut in ima en odmor.

Running time 2 hours 40 minutes. One interval.

REŽISER *DIRECTOR* Ivica Buljan

DRAMATURGINJA *DRAMATURG* Diana Koloini • SCENOGRAF *SET DESIGNER* Aleksandar Denić • KOSTUMOGRAFKA *COSTUME DESIGNER* Ana Savić Gecan • SKLADATELJ *COMPOSER* Mitja Vrhovnik Smrekar • KOREOGRAFKA *CHOREOGRAPHER* Tanja Zgonc • LEKTORICA *LANGUAGE CONSULTANT* Metka Damjan • OBLIKOVALEC *VIDEO DESIGNER* Toni Soprano • OBLIKOVANJE SVETLOBE *LIGHTING DESIGNER* sonda4 • ASISTENT REŽISERJA *ASSISTANT DIRECTOR* Robert Waltl • ASISTENT SCENOGRAFA *ASSISTANT SET DESIGNER* Danilo Mladenović

SMRT, TENENTE *DEATH, TENENTE* Jurij Drevenšek • PRIOR Peter Boštjančič • KOMTUR Miloš Battelino • PETER PAJOT Vladimir Vlaškalič • FLORIJAN FALAC Alojz Svete • MATILDA Ksenija Mišič • MARTA Mateja Pucko • MARIJA Nika Rozman • MAJDALENKA Ana Urbanc • SRČEV FANT *JACK OF HEARTS* Viktor Meglič • KRIŽEVA DAMA *QUEEN OF CLUBS* Irena Varga • PIK AS ACE OF SPADES Kristijan Ostanek • GOŠČARKA *THICKET WOMAN* Mirjana Šajinović • NEZNANKA *UNKNOWN* Eva Kraš • MAJOR Matevž Biber



Sofokles *Sophocles***Antigona Antigone**Naslov izvirnika *Original title* **Αντιγόνη**

Antigona je poleg *Kralja Ojdipa* najpomembnejša med sedmimi ohranjenimi Sofoklesovimi tragedijami, zmeraj znova in v vsakem zgodovinskem trenutku drugače vredna uprizarjanja. Tako rekoč večno jo delajo njeni dramski liki z naslovnim na čelu, klasična zgradba, vprašanja, ki jih postavlja, in odgovori, ki jih daje sama, še bolj pa tisti, ki jih poišče vsakokratna dramaturško-režijska postavitev: razmerje med napisanimi in nenapisanimi zakoni, obseg človekovih (tudi mrličevih) temeljnih pravic, moč argumenta in argument moči ...

Antigona kot upornica demonstrira svojo osebno voljo nad državnim ukazom. Popolnoma se zaveda, kaj pomeni njeno dejanje in kaj tvega z njim. Je spodbuda za njeno dejanje res pravica mrtvega brata do pokopa? Če gre Antigoni samo za to, da opravi obred za umrlim bratom, da bo lahko šla njegova duša onkraj, zakaj pripravi pokop dvakrat? Dejstvo, da opravi obred dvakrat, odpira druge možne interpretacije.

Antigone ranks as the second most important of the seven preserved tragedies by Sophocles, just after Oedipus the King. Antigone unquestionably deserves to be staged again and again in various moments of time. The play owes its lasting appeal to its remarkable characters, especially the title character of Antigone, as well as to its classic structure, and the questions it raises and the answers it gives. What is even more striking are the answers sought after in Antigone's stagings by the respective dramaturgs and directors: the relationship between the written and unwritten laws, the scope of basic human rights (including the rights of the corpses), the power of argument and the argument of force ...

As a rebel, Antigone demonstrates her personal attitude in defiance of a state edict. She is fully aware of the consequences of her action and the risks it entails. Is her dead brother's right to a burial really the motivation for her action? If Antigone is only after carrying out funeral rites to enable his soul to go yonder, why does she insist on burying his body twice? The very fact that the rites are performed twice opens up other interpretations.

SNG Drama Ljubljana

Premiera *Première* 28. 1. 2017, SNG Drama Ljubljana

Predstava traja 1 uro 10 minut in nima odmora.

*Running time 1 hour 10 minutes. No interval.*REŽISER *DIRECTOR* Eduard Miler

PREVAJALEC *TRANSLATOR* Kajetan Gantar • AVTORICA PRIREDBE IN DRAMATURGINJA *AUTHOR OF ADAPTATION AND DRAMATURG* Žanina Mirčevska • SCENOGRAF *SET DESIGNER* Branko Hojnik • KOSTUMOGRAFIKA *COSTUME DESIGNER* Jelena Proković • SKLADATELJ *COMPOSER* Damir Avdić • GLASBENI OPREMLJEVALEC *MUSIC SELECTOR* Eduard Miler • OBLIKOVALEC SVETLOBE *LIGHTING DESIGNER* Andrej Hajdinjak • OBLIKOVALEC VIDEA *VIDEO DESIGNER* Atej Tutta • LEKTOR *LANGUAGE CONSULTANT* Jože Faganel • ASISTENTKA KOSTUMOGRAFKE *ASSISTANT COSTUME DESIGNER* Neli Štrukelj

IGRAJO *CAST*

ANTIGONA *ANTIGONE* Nina Ivanišin • KREON *CREON* Jurij Zrnec • ISMENA *ISMENE* Iva Babić • HAJMON *HAEMON* Nik Škrlec • TEJREZIAS *TIRESIAS* Saša Pavček • STRAŽAR *GUARD* Vanja Plut • ZBOR *CHORUS* Damir Avdić



Biblija, prvi poskus *Bible, the First Attempt*

Avtorji priredbe so ustvarjalci uprizoritve *Adaptation by the creators of the performance*

Velika in največja knjiga. In ta velika in največja knjiga je postajala vse večja in še večja. In še večja je postala. Postala je tako velika, da je bila že prevelika. In ko je postala prevelika, se je začela prazniti. In ko je postala še bolj prevelika, je postala tudi še bolj prazna. Napihovala in napihovala se je, ne da bi opazila, da se je skoraj povsem izpraznila. Knjiga vseh knjig.

Biblija je prehodila dolgo pot skozi človeško zgodovino in v sebi združuje vse, kar je človeškega: najbolj krhko osamljenost, izgubljenost in duševno stisko, človeški eros, hrepenenje in potrebo po ljubezni, potrebo po dopolnitvi v drugem, bolj popolnem, in po drugi strani najbolj okrutno nasilje, sovraštvo in zatiranje drugega ali samega sebe.

Kako pa je z uprizarjanjem Biblije? Sveto pismo je ocean materiala, ki lahko navdihuje ustvarjalce. Kako pristopiti k taki besedilni predlogi? Ponižno, z zavedanjem velikanskega zgodovinskega bremena, ali drzno, z neobremenjeno otroško ustvarjalnostjo in radovednostjo?

This is a big book, the biggest book of all. And this big book, the biggest book of all was gradually becoming bigger and bigger. And even bigger. It became so big that it was too big. And when it became too big, it began to get emptied. And when it became even bigger, it become even emptier. Without even noticing, it was being blown out of all proportion until it became almost completely empty. The book of all books.

The Bible has made a long journey through the history of humankind, uniting in itself everything that is human: the most fragile loneliness, the feeling of being lost and under mental distress, human eros, both the yearning for and the need for love, the need to complete oneself with the other, with one more perfect; and on the other hand, the most cruel violence, hatred and suppression of the other or oneself.

And what about staging the Bible? The Holy Scripture is an ocean of material to inspire artists. How does one tackle such a textual proposal? Humbly, while being aware of the immense historical burden, or impertinently, with unburdened child-like creativity and curiosity?

SNG Drama Ljubljana

Premiera *Première* 19. 4. 2017, SNG Drama Ljubljana

Predstava traja 3 ure in ima en odmor.

Running time 3 hours. One interval.

REŽISER *DIRECTOR* Jernej Lorenci

DRAMATURG *DRAMATURG* Matic Starina • SCENOGRAF *SET DESIGNER* Branko Hojnik • KOSTUMOGRAFKA *COSTUME DESIGNER* Belinda Radulović • SKLADATELJ *COMPOSER* Branko Rožman • OBLIKOVALEC *SVETLOBE LIGHTING DESIGNER* Pascal Mérat • KOREOGRAFKA *CHOREOGRAPHER* Kaja Lorenci • LEKTORICA *LANGUAGE CONSULTANT* Tatjana Stanič • ASISTENTA REŽISERJA (ŠTUDIJSKO) *ASSISTANT DIRECTORS* Dorian Šilec Petek, Jan Krmelj

IGRALCI *ACTORS*

Janez Škof • Marko Mandić • Nina Ivanišin • Nataša Barbara Gračner • Gregor Zorc • Jernej Šugman • Pia Zemljič • Aljaž Jovanović • Tina Vrbnjak/Maruša Majer

IZVAJALCI *GLASBE MUSICIANS*

Branko Rožman • Štefica Stipančević *SOPRAN SOPRANO* • Eva Jurgec *OBOA, KLJUNASTE FLAVTE OBOE, FLUTES* • Kaja Novosel *FLAVTA FLUTE*

Ezekiel



Človek, ki je gledal svet *The Man Who Watched the World*

Avtorji besedil so ustvarjalci predstave *Text written by the artistic ensemble of the production*

»Ko človek počasi umira in je pred tem dolgo bolan, je najbolj grozno to, da je vsak dan čisto malo slabše, tako malo, da tega niti ne opaziš. Morda celo pomisliš, da mu gre na bolje. Nato se spomniš: pred tednom je lahko sam vstal, zdaj pa se lahko samo še obrne. Potem na to pozabiš in čez čas z grozo presenečen opaziš, da se niti obrniti ne more več, da s težavo dvigne glavo. Takrat prvič sprevidiš neizbežno. Enako je s koncem sveta.«
Jakov Druskin

Človek, ki je gledal svet je avtorski projekt, ki izhaja iz občutka, da konec sveta ni samo apokalipsa, ki tam nekje čaka, da se zgodi, ampak je vseprisotna v mikrokozmosih ljudi, družin, posameznikov brez glasu in mesta v svetu, ki se premika tako hitro, da praktično že miruje. Iz občutka, da se pelješ po dolgi dolgi cesti z avtomobilom, ki mu zmanjkuje goriva, avto vozi, goriva ni, cilja ni, postajališča ni. Avto pa kar pelje in pelje. Še malo potrpiamo, pa bo bolje. Še malo, še malo, pa bo bolje. Pa je apokalipsa resnično stvar prihodnosti?

“While one is slowly dying from a long illness, the most terrifying thing is that the deterioration happens on a daily basis but on such a tiny scale that it is practically unnoticeable. You might even think that the dying is actually improving. But then you recall: a week ago he was able to get up by himself and now he can only turn around. Then you forget about it and in a while you notice with dread and surprise that he cannot even turn around and that he is raising his head with difficulty. This is the first time that you overlook the inevitable. The same thing happens with the end of the world.”
Jakov Druskin

Created by the artistic team, The Man Who Watched the World stems out of a feeling that the end of the world is not merely the apocalypse awaiting somewhere over there to unfold, but it is rather omni-present in the microcosms of the people, families, individuals deprived of their voices and position in the world; an apocalypse that moves so fast that it is already at rest. It stems out of a feeling that you are riding on a long long road in a car that is running out of gas; that the car is riding, the gas is gone, the goal is gone, there are no rescue stations. The car goes on and on. We just have to be a little more patient and it will get better. A bit more, a bit more, and it will get better. Is the apocalypse really a matter of the future?

Slovensko mladinsko gledališče

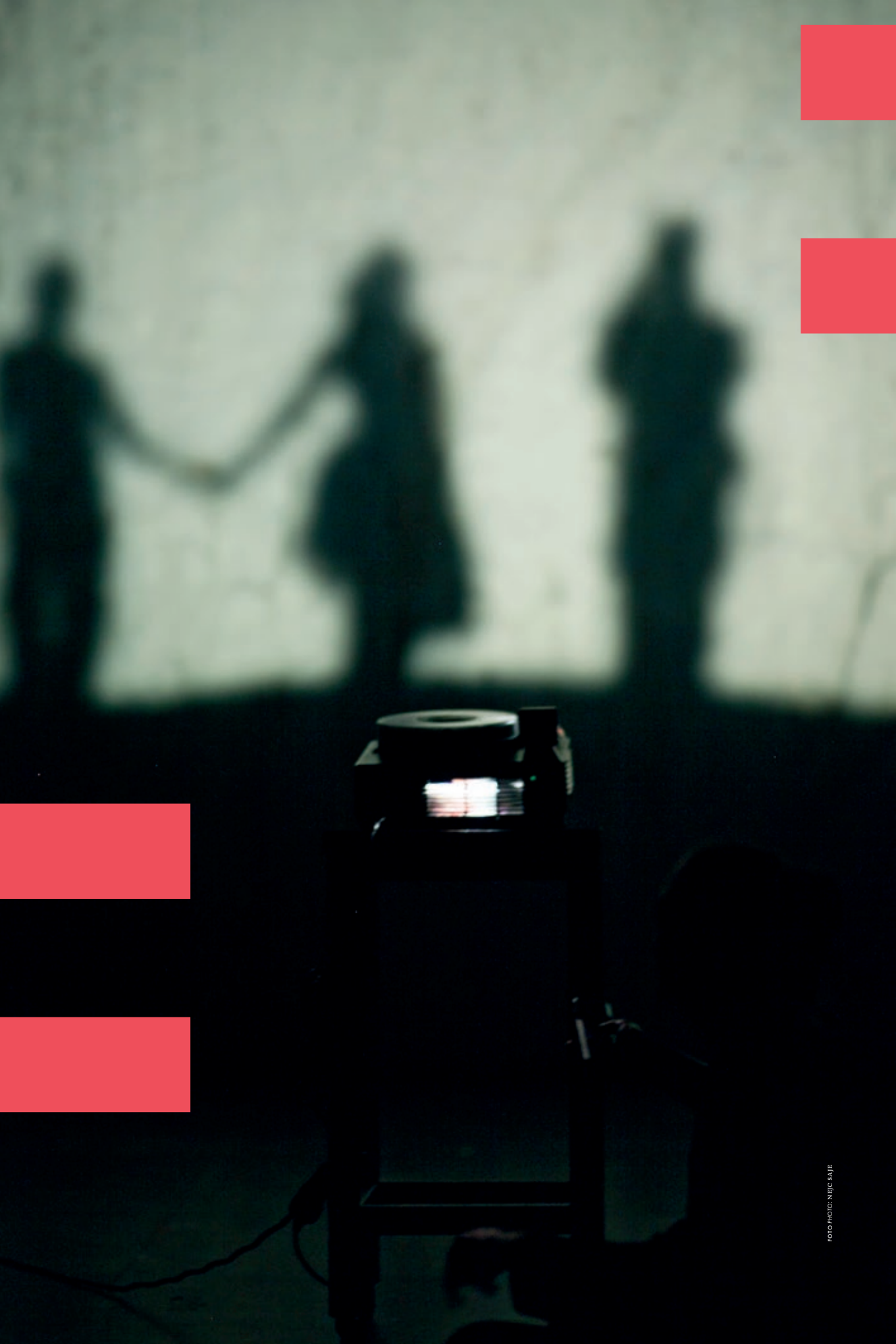
Premiera *Première* 22. 1. 2017, Slovensko mladinsko gledališče
Predstava traja približno 2 uri 5 minut in nima odmora.
Running time approximately 2 hours and 5 minutes. No interval.

REŽISER DIRECTOR Žiga Divjak

DRAMATURGINJA DRAMATURG Katarina Morano • SCENOGRAFKA SET DESIGNER Tina Mohorović • KOSTUMOGRAFKA COSTUME DESIGNER Tina Pavlovič • AVTOR GLASBE COMPOSER Beno Gec • LEKTORICA LANGUAGE CONSULTANT Mateja Dermelj • OBLIKOVALEC SVETLOBE LIGHTING DESIGNER David Orešič • OBLIKOVALCA ZVOKA SOUND DESIGNERS Beno Gec, Marijan Sajovic • AVTOR VIDEA IN OBLIKOVALEC DIAPROJEKCIJ VIDEO AND SLIDE PROJECTION DESIGNER Domen Martinčič • VODJA PREDSTAVE STAGE MANAGER Janez Pavlovčič

IGRAJO CAST

Sara Dirnbek k. g. as guest • Ivan Godnič • Anja Novak • Gregor Prah k. g. as guest • Katarina Stegnar • Matija Vastl



Avtorski projekt *Original project***Stenica Bedbug**

Družbeni red in življenje se globalizirata, na pohodu je monokultura. Kapitalistično-tržni sistemi in ameriška popkultura se širijo v vse kote sveta. Kaj se je zgodilo z družbo, s človekom? Kako se je posameznik, mali človek, znašel in preživel v sistemih preteklosti in kako nas je vrtinec zgodovine peljal naprej, dokler nas ni izpljunil na obalah naše sodobnosti? In predvsem: kako gledalcu približati idejno moč ironično-satiričnega odnosa do človeka in družbe? Najti moramo nove časovne in prostorske okvire utelešanja sedanjosti. Sedanjost moramo na novo aktualizirati. Tako *Stenica* Majakovskega postane naša.

Kaj je včasih povezovalo kolektiv in kaj nas danes? Skupne ideje in solidarnost ali vsiljiva ideologija, ubogljivost in strah pred avtoritetami. Povezujejo nas potrošniške navade, popkultura ter ob vzponu ksenofobije in desnih politikov tudi strah pred sovražnikom, pred tujim in drugačnim. Ponorčujemo se iz človeške slabosti in družbene distopičnosti. Hkrati pa preizprašujemo vrednote, iščimo utopijo in povezovanje.

Social order and life as such are in the process of globalisation: monoculture is the order of the day. The capitalist market systems and American pop culture are reaching the farthest corners of the world. Whatever happened with society, with humans? How did the individual, the ordinary man, manage to get by and survive in the past systems and how has the vortex of history driven us further on, until spitting us on the shores of our present-day life? And above all: how to bring the spectator closer to the powerful idea of an ironic-satirical relation towards both humans and society? We are bound to find new time-space frames for embodying reality. We have to re-actualise the present. Thus we have appropriated Mayakovsky's Bedbug.

What was once the connective tissue for a collective and what is it today? Collective ideas and solidarity, or the imposing ideology, obedience and fear in front of authorities? We are connected through our consumer habits, pop culture and – with the rise of xenophobia and the right-wing politicians – also through the fear of the enemy, be it foreign or the other. Let's mock human weaknesses and the social dystopia. At the same time, let's re-examine values, let's search for utopia and ways of bonding.

Prešernovo gledališče Kranj & Mestno gledališče Ptuj

Premiera *Première* 18. 2. 2017, Prešernovo gledališče Kranj

Predstava traja 2 uri 10 minut in nima odmora.

Running time 2 hours 10 minutes. No interval.

REŽISER DIRECTOR Jernej Lorenci

PREVAJALKA STENICE MAJAKOVSKEGA TRANSLATOR OF MAYAKOVSKY'S BEDBUG Tatjana Stanič • KOREOGRAF IN ASISTENT REŽISERJA CHOREOGRAPHER AND ASSISTANT DIRECTOR Gregor Luštek • DRAMATURG DRAMATURG Matic Starina • SCENOGRAF SET DESIGNER Branko Hojnik • KOSTUMOGRAFIKA COSTUME DESIGNER Belinda Radulović • SKLADATEL COMPOSER Branko Rožman • LEKTORICA LANGUAGE CONSULTANT Tatjana Stanič • OBLIKOVALCA SVETLOBE LIGHTING DESIGNERS Jernej Lorenci, Branko Hojnik • OBLIKOVALEC MASKE MAKE-UP ARTIST Matej Pajtar • ASISTENTKA DRAMATURGA ASSISTANT DRAMATURG Tjaša Mislej

IGRAJO CAST

Iztok Drabik Jug k. g. as guest • Vesna Jevnikar • Nataša Keser k. g. as guest • Maruša Majer k. g. as guest • Darja Reichman • Blaž Setnikar • Vesna Slapar • Aljoša Ternovšek • Borut Veselko • Gregor Zorc k. g. as guest





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Tekmovalni program
Competition Programme
+ Showcase

Mile Korun

Svetovalec *The Counsellor*

Katalog burlesknih dialogov *Catalogue of burlesque dialogues*

Uprizoritev *Svetovalec* na Festivalu Borštnikovo srečanje zaradi smrti Gašperja Tiča ne bo predstavljena.

Mestno gledališče ljubljansko in režiserka Nina Rajić Kranjac v sodelovanju s Festivalom Borštnikovo srečanje vabita na komemorativni dogodek **Svetovalec. O predstavi, ki je ostala brez igralca**. 23. oktobra 2017 ob 22.00 na Komornem odru SNG Maribor.

*The production The Counsellor will not be performed at the Maribor Theatre Festival because of the untimely death of the production's lead actor, Gašper Tič. In collaboration with the Festival, the Ljubljana City Theatre and director Nina Rajić Kranjac invite you to the commemorative event **The Counsellor. About the production that lost its lead actor**, on 23 October at 22.00 at the Chamber Stage of SNT Maribor.*



FOTO PHOTO: ALJOŠA REBOLJ

Mestno gledališče ljubljansko

Premiera *Première* 13. 10. 2016, Mestno gledališče ljubljansko

REŽISERKA *DIRECTOR* Nina Rajjić Kranjac

DRAMATURGINJA *DRAMATURG* Petra Pogorevc • SCENOGRAFKA *SET DESIGNER* Urša Vidic • KOSTUMOGRAF *COSTUME DESIGNER* Andrej Vrhovnik •
LEKTOR *LANGUAGE CONSULTANT* Martin Vrtačnik • OBLIKOVALEC *SVETLOBE LIGHTING DESIGNER* Andrej Koležnik

IGRAJO *CAST*

Gašper Tič (†) • Viktorija Bencik Emeršič • Tanja Dimitrievska • Blaž Dolenc k. g. *as guest* • Mojca Funkl • Jernej Gašperin • Gregor Gruden •
Karín Komljanec • Nina Rakovec/Ana Dolinar Horvat • Uroš Smolej • Milan Štefe • Domen Valič

Režiserji tekmovalnih predstav

Directors of the Competition Programme

IVICA BULJAN

Študiral je politične vede, francoščino in svetovno književnost v Zagrebu. Med letoma 1998 in 2002 je bil ravnatelj Drame Hrvaškega narodnega gledališča v Splitu, trenutno je ravnatelj Drame Hrvaškega narodnega gledališča v Zagrebu. 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 svejetskog kazališta v Zagrebu. Za svoje delo je prejel vrsto nagrad, med drugim tri Borštnikove (2004, 2006, 2007) in nagrado Prešernovega sklada (2012). Leta 2014 je prejel visoko francosko odlikovanje vitez reda umetnosti in leposlovja.

He studied political sciences, French and world literature in Zagreb. He was the Director of the Drama of the Croatian National Theatre in Split from 1998 to 2002 and is currently the Director of the Drama of the Croatian National Theatre in Zagreb. He is co-founder of Mini teater Ljubljana and guest lecturer in theatre schools in Rennes and Saint-Étienne in France. Together with Dubravka Vrgoč, he has been running the Festival of World Theatre since 2003. He has received several awards for his work, among them, three Borštnik Awards (2004, 2006, 2007) and the Prešeren Foundation Award (2012). In 2014, he received the high French medal Knight of the Order of Arts and Letters.

ŽIGA DIVJAK

Absolvent gledališke režije na UL AGRFT je v kulturno javnost vstopil z nizom dogodkov in predstav s skupnim naslovom *Tik pred revolucijo* (2013–2015), s katerimi je gostoval na Festivalu Borštnikovo srečanje, festivalu Non Stop Theater v Chemnitzu v Nemčiji in dvakrat v Zagrebu. Za omenjeno delo je leta 2015 prejel akademjsko Prešernovo nagrado.

A student of the final year of directing at the UL AGRFT, Žiga Divjak entered the cultural scene with a series of events under the common title In the Eve of the Revolution (2013–2015). The project toured to the Maribor International Theatre Festival, to the Non Stop Festival at Theater Chemnitz in Germany, and twice to Zagreb. For this production he received the Student Prešeren Award in 2015.

IVANA DJILAS

Po študiju gledališke in radijske režije na Fakulteti za dramske umetnosti v Beogradu je podiplomsko študirala gledališko režijo na UL AGRFT. V Sloveniji je režirala okrog štirideset predstav. Njene uprizoritve so nastajale v zelo raznolikih produkcijskih pogojih in po raznovrstnih predlogah, od sodobnih in klasičnih dramskih del do ugledališčenja romanov, kratkih zgodb, pesmi, slikanic, stripov, kolumn iz časopisov, celo znanstvenih tekstov. Je prejemnica nagrade za najboljšo režijo na Maruličevih dnevih v Splitu in Borštnikove nagrade za režijo (2010).

Following the studies of theatre and radio directing at the Faculty of Dramatic Arts in Belgrade, Ivana Djilas made her postgraduate studies of theatre directing at the UL AGRFT. She has directed over 40 productions in Slovenia. Her productions have been created and staged in very different production conditions and based on various source material: from contemporary and classical dramatic pieces to adaptations of novels, short stories, poems, children's books, comics, magazine columns, even scientific texts. She is a recipient of the Directing Award at Marulič's Days in Split and the Borštnik Award for Directing (2010).

PRIMOŽ EKART

Diplomiral je iz dramske igre na UL AGRFT, v letu 2015 je magistriral iz filmske režije. Izobraževal se je tudi na Lee Strasberg Theatre Institutu v New Yorku. Leta 2006 je ustanovil svojo produkcijsko hišo, zavod Imaginarni. Za svoje delo je prejel nagrade, mdr. nagrado Združenja gledaliških kritikov in teatrologov za najboljšo predstavo v sezoni ter nagrado Marul za umetniški dosežek na mednarodnem Festivalu Maruličevi dnevi 2015 v Splitu.

In 2015, he received his MA in Film Directing from UL AGRFT. He attended the Lee Strasberg Theatre Institute in New York. In 2006 he established Imaginarni Institute, which he leads both artistically and production-wise. His production of the feast received the Rudi Šeligo Award and the Audience Award at the Week of Slovenian Drama (2012), the annual award of the Association of Theatre Critics and Researchers of Slovenia for best production of 2011/12; his production of Europe received the Marul Award for artistic achievement at Marulič's Days 2015 in Split.

JANUSZ KICA

V Krakovu je študiral teatrologijo, po diplomi je nadaljeval študij teatrologije in umetnostne zgodovine v Zahodni Nemčiji. Med letoma 1986 in 1989 je bil zaposlen kot stalni asistent režije in pozneje hišni režiser gledališča Wuppertaler Bühnen. Ena njegovih prvih režij je bila uprizoritev Theobaltdt-

He studied theatre studies in Krakow and upon receiving his BA continued with theatre studies and history of art in West Germany. Between 1986 and 1989 he was employed as permanent assistant director in Wuppertaler Bühnen Theatre. One of his first directions was of Theobaltdt-Kipling's The Jungle Book.

Kiplingove *Knjige o džungli*. Nad njo se je navdušilo Zagrebačko kazališče mladih in leta 1990 so ga povabili, da to delo režira tudi pri njih. Zatem je začel kot režiser sodelovati s številnimi mednarodnimi gledališči. Med njegovimi številnimi nagradami je tudi pet Borštnikovih nagrad, dvakrat je bil na Dnevni komedije razglašen za žlahtnega režiserja, leta 2016 pa je prejel nagrado Prešernovega sklada.

MATEJA KOLEŽNIK

Študirala je filozofijo in primerjalno književnost na Filozofski fakulteti v Ljubljani, zatem gledališko in radijsko režijo na UL AGRFT. Pogosto režira tudi v tujini. Do zdaj je za njo več kot šestdeset režij. Zelo odmevne so njene postavitve del iz sodobne evropske in ameriške dramatike, v katerih raziskuje možnosti uporabe odrskega prostora. Njene uprizoritve se uvrščajo na najrazličnejše gledališke festivale in zanje je prejela številne nagrade, mdr. leta 2001 nagrado Prešernovega sklada, veliko Borštnikovo nagrado in pet Borštnikovih nagrad, dve nagradi festivala Zlati lev v Umagu in nagrado dr. Branka Gavella.

JERNEJ LORENCI

Študiral je gledališko in radijsko režijo na UL AGRFT. Kot docent na AGRFT predava predmet Dramska igra in praktična režija. Redno režira v vseh slovenskih poklicnih gledališčih, občasno tudi v tujini. Za svoje delo je prejel številne nagrade, mdr. velike Borštnikove nagrade (2002, 2012, 2013, 2014, 2016), tri Borštnikove nagrade za režijo (2006, 2009, 2012), Šeligovo nagrado za najboljšo uprizoritev na Tednu slovenske drame (2006), dve nagradi na festivalu Zlati lev v Umagu na Hrvaškem (2001, 2009) in veliko nagrado na festivalu Ex Ponto (2003). V letu 2014 je prejel nagrado Prešernovega sklada.

EDUARD MILER

Kariero je začel v nemških in avstrijskih gledališčih. Leta 1966 je v Stuttgartu zasnoval svoje gledališče Forum 3, 1978. pa v Bielefeldu gledališče Schaulust. Bil je umetniški vodja SMG, umetniški konzultant Kraljevskega pozorišta na Cetinju ter umetniški vodja Črnogorskega narodnega gledališča v Podgorici in SNG Drama Ljubljana. Od sezone 2014/2015 je umetniški vodja Slovenskega stalnega gledališča v Trstu. V dolgoletni gledališki karieri je oblikoval več kot sto uprizoritev, za kar je bil tudi večkrat nagrajen. Med njegovimi številnimi nagradami je tudi pet Borštnikovih nagrad, leta 2016 je prejel nagrado Prešernovega sklada.

WERONIKA SZCZAWIŃSKA

Diplomirala je iz interdisciplinarnih humanističnih študij na Univerzi v Varšavi in doktorirala na umetnostnem inštitutu Poljske akademije znanosti. Režijo je študirala na varšavski Akademiji za gledališče. Leta 2014 je bila nominirana za nagrado Paszport Polityki v kategoriji gledališče za »dosledno grajenje lastnega gledališkega jezika«. Sodelovala je z gledališči po vsej Poljski. Je avtorica gledaliških predstav in performansov, ki jih pogosto ustvarja v sodelovanju z umetnostnimi galerijami.

The Zagreb Youth Theatre was delighted with that production and invited him in 1990 to direct the same production in that theatre. Following this production, he collaborated with numerous German and consequently Austrian, Croatian and Slovenian theatres. Among his numerous awards, there are five Borštnik Awards, two Directing Awards at Days of Comedy and the 2016 Prešeren Foundation Award.

She has worked in most Slovenian professional theatres and in recent years increasingly abroad. Her opus encompasses over sixty directions. She is especially renowned for her stagings of contemporary European and American dramatic literature, in which she explores the possibilities of usage of theatrical space and mobile set designs. Since her directorial beginnings in the 1990s, Koležnik's productions have taken part in various theatre festivals and won numerous awards, including the 2001 Prešeren Foundation Award, five Borštnik Awards, two Golden Lion Awards in Umag and the Dr Branko Gavella Award.

He studied theatre and radio directing at the UL AGRFT, where he is now an assistant professor of practical directing and stage acting. He regularly directs in all Slovenian professional theatres and occasionally abroad. He has received numerous awards for his work, including five Borštnik Grand Prix, three Borštnik Awards for Directing, Šeligo Awards for the best production at the Week of Slovenian Drama, two awards at the Golden Lion Festival in Umag, Croatia and the Grand Prix at Ex Ponto Festival in Ljubljana. He received the 2014 Prešeren Foundation Award.

He began his career in German and Austrian theatres and founded his own theatre Forum 3 in Stuttgart in 1966 and in 1978 the Schaulust in Bielefeld. In the years following, he was artistic director of Mladinsko Theatre, artistic consultant of the Royal Theatre of Cetinje, Montenegro, as well as artistic director of the Montenegro National Theatre and the Slovenian National Theatre Drama Ljubljana. Since the 2014/15 season, he has been the artistic director of the Slovene Permanent Theatre in Trieste. Throughout his long theatre career he has directed over one hundred productions, for which he has won various awards, including the Prešeren Foundation Award, Borštnik Awards for direction and three Laurel Wreaths at the Festival MESS Sarajevo.

She graduated in interdisciplinary humanistic studies from the University of Warsaw and received her PhD from the Institute of Arts at the Polish Academy of Sciences. She studied directing at the Warsaw Theatre Academy. In 2014 she was nominated for the Paszport Polityki Award in the category of theatre for "a consequent building of her own theatre language". She has collaborated with theatres all over Poland. She is the author of theatre productions and performances which she often creates in collaboration with art galleries.

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Naše nasilje in vaše nasilje *Our Violence and Your Violence*

Po navdihu romana *Estetika odpora* Petra Weissa *Inspired by Peter Weiss's novel The Aesthetics of Resistance*

Predstava *Naše nasilje in vaše nasilje* opazuje Evropo, ki jo je – kako naivno – presenetila begunska kriza, Evropo, ki brez pomislekov pozablja na svojo kolonialno preteklost, medtem ko zapira meje tisočim, ki bežijo prav pred posledicami evropske in ameriške politike. Kakor da bi dvajseto stoletje trmasto počelo samo eno – podpihovalo nacionalne narcizme, ki so eno množico učili, da je boljša od drugih, ob tem pa namerno pozabljalo, da je že izključenost sama oblika nasilja. Enaindvajseto stoletje pa nas še naprej uči iste lekcije, le da ob tem uporablja nepogrešljivo orožje: strah. In strah je vendarle najzanesljivejši prvi pogoj za sovraštvo. Zato *Naše nasilje in vaše nasilje* zastavlja nekaj zelo neprijetnih vprašanj: Ali se zavedamo, da je naše blagostanje odvisno od tisočev mrtvih na Bližnjem vzhodu? Ali žrtve terorističnih napadov v Parizu in Bruslju objokujemo enako kot žrtve v Bagdadu in Kabulu? V katerem trenutku smo začeli verjeti, da smo gospodarji resnice in da je naš Bog mogočnejši od drugih?

The production of Our Violence and Your Violence observes Europe as it is taken by surprise with the refugee crisis – how naïve of it; a Europe that is instantly oblivious about its colonial past while it closes its borders to the thousands running away from the consequences of European and American politics. As if the twentieth century stubbornly did only one thing – incited national narcissisms that taught one mass that it was better than the other mass, while purposefully forgetting that exclusion is a form of violence per se. The twenty-first century keeps on teaching us the same lessons, only this time using an unmistakable weapon: fear. Fear is certainly the most reliable prerequisite for hatred.

That is why Our Violence and Your Violence poses some highly unpleasant questions: Are we aware that our well-being is dependent on the thousands of dead in the Middle East? Do we mourn the victims of terrorist attacks in Paris and Brussels in the same way as we mourn the victims of the attacks in Baghdad and Kabul? When was the exact moment in which we started believing that we were the masters of truth and that our God was mightier than those of others?

Po naročilu *A commission by HAU Hebbel am Ufer, Berlin (DE)*

Koproducenti *Coproducers* Slovensko mladinsko gledališče (SI), Wiener Festwochen (AT), Zürcher Theater Spektakel (CH), Kunstfest Weimar (DE), Hrvatsko narodno kazalište Ivana pl. Zajca Rijeka (HR)

Regionalni koproducent *Regional Coproducer* MESS Sarajevo (BiH)

Ob podpori Zveznega kulturnega sklada Nemčije *Funded by the German Federal Cultural Foundation*

Slovenska premiera *Slovenian première* 13. 10. 2016, Slovensko mladinsko gledališče

Predstava traja približno 1 uro 15 minut in nima odmora.

Running time 1 hour 15 minutes. No interval.

REŽISER *DIRECTOR* Oliver Frlić

DRAMATURG *DRAMATURG* Marin Blažević • SCENOGRAF *SET DESIGNER* Igor Pauška • KOSTUMOGRAFIKA IN OBLIKOVALKA MASKE *COSTUME DESIGNER AND MAKE-UP DESIGNER* Sandra Dekanić • OBLIKOVALEC SVETLOBE *LIGHTING DESIGNER* Dalibor Fugošić • ADAPTACIJA SVETLOBE *LIGHTING ADAPTATION* David Cvelbar • OBLIKOVALEC ZVOKA *SOUND DESIGNER* Silvo Zupančič • IZBOR GLASBE *MUSIC SELECTION* Oliver Frlić • STROKOVNA SODELAVKA *ARTISTIC ADVISOR* Aenne Quiñones • ASISTENTKA REŽISERJA *ASSISTANT DIRECTOR* Barbara Babačić • PRODUCENT *PRODUCTION MANAGER* Hannes Frey

IGRAJO *CAST*

BARBARA BABAČIĆ Barbara Babačić k. g. as guest • RASHA OMRAN Daša Doberšek • MATHIJS UROŠ Kaurin • ABI AZIZ Dean Krivačić • MIHAILO TAMAR Jerko Marčić k. g. as guest • NOOR NAZARI Nika Mišković k. g. as guest • AMAL PETROVIĆ Draga Potočnjak • HADI AL-ZAIDI Matej Recer • RAUF ASGAROV Blaž Šef



Mark Požlep

Bolj čudno od raja *Stranger Than Paradise*

Pred dvema letoma se je prvenstveno vizualni umetnik Mark Požlep odpravil na prvi pogled čudaško turnejo: s pianistom Igorjem Feketijo sta obiskala vrsto domov za ostarele po državah nekdanje Jugoslavije, kjer sta upokojujencem odpela venček jugoslovanskih glasbenih uspešnic iz petdesetih in šestdesetih let.

Bolj čudno od raja je dokumentarni performans, nekaj med koncertom, potopisom in druženjem. Govori o staranju, o skupnih in ločenih usodah, o ponovnem vzpostavljanju razrušenih odnosov in podrtih skupnosti. Govori o generaciji, ki je v skupni državi preživela skoraj vse življenje, in tisti, ki jo je okusila zgolj v zgodnji mladosti. O človeku in njegovi večni želji po spremembah, o neverjetni zmožnosti grajenja in uničenja. Govori o Marku in o vseh nas.

Two years ago, Mark Požlep, primarily a visual artist, set out on a seemingly eccentric tour: together with the pianist Igor Feketija, they visited a number of elderly homes in the ex-Yugoslav states where they sang to the retired people a medley of Yugoslav musical hits from the 1950s and the 1960s.

Stranger Than Paradise in Glej Theatre is a documentary performance, something between a concert, a travelogue and hanging out together. It talks about growing old, about common and separate fates, the restoration of demolished relations and dismantled communities. It talks about a generation that lived almost all their lives in a common state and a generation that experienced that common state merely in their early youth. It talks about man and his eternal desire to change, and his amazing capacity to build and destroy. It talks about Mark and about all of us.

Gledališče Glej

Premiera *Première* 27. 9. 2016, Gledališče Glej

Predstava traja 1 uro in nima odmora.

*Running time 1 hour. No interval.*AVTOR KONCEPTA *AUTHOR OF CONCEPT* Mark Požlep

DRAMATURG IN VIDEOGRAF *DRAMATURG AND AUTHOR OF VIDEOGRAPHY* Jure Novak • SCENOGRAFKA *SET DESIGNER* Meta Grgurevič • KOSTUMOGRAFKA *COSTUME DESIGNER* Dajana Ljubičić • OBLIKOVALEC SVETLOBE IN TEHNIČNI VODJA *LIGHTING DESIGNER AND TECHNICAL MANAGER* Grega Mohorčič • IZVRŠNA PRODUCENTKA IN FOTOGRAFINJA *EXECUTIVE PRODUCER AND PHOTOGRAPHER* Barbara Poček

NASTOPATA *CAST*

Mark Požlep • Igor Feketija



Drago Ivanuša

Dviganje glasu *The Raising of the Voice*Koncertni projekt *Concert*

Dviganje glasu je koncertni projekt slovenskega skladatelja in pianista Draga Ivanuše, ki je v izhodišče postavil glas. Slovenski filozof Mladen Dolar v svoji knjigi *O glasu* pravi: »Tudi v izolaciji, v popolni samoti, daleč od ponorele množice, nismo prosti glasov; nemara se takrat pojavi druge sorte glas, bolj zavezujoč kot vsi drugi glasovi: notranji glas, ki ga ni mogoče utišati. Kot da bi bil glas zgostitev družbenosti, ki jo nosimo s seboj in pred katero ni mogoče ubežati, tudi če se lahko skrijemo pred besedo in tudi če glasu ni slišati. Družbena bitja smo po glasu in skozi glas, videti je, da glas stoji v presečišču vseh naših družbenih vezi in da so glasovi samo presečišče družbe.«

Še slišimo notranji glas? Je hrup današnjega sveta dokončno premagal tišino? Kaj govori notranji glas? So naše odločitve, naši nazori, naše razumevanje sveta in naša čistost odvisni od tega, ali resnično slišimo sebe, in smo zato bolj pristni in dobri? V glasbi Draga Ivanuše se približujemo skrivnostnemu trenutku – ko zaslišimo svoj notranji glas.

The Raising of the Voice is a concert project by the Slovenian composer and pianist Drago Ivanuša, who took his own voice as the starting point. The Slovenian philosopher Mladen Dolar in his book A Voice and Nothing More says: "In isolation, in solitude, in complete loneliness, away from the madding crowd, we are not simply free of the voice – it can be that this is when another kind of voice appears, more intrusive and compelling than the usual mumbo-jumbo: the internal voice, a voice which cannot be silenced. As if the voice were the very epitome of a society that we carry with us and cannot get away from. We are social beings by the voice and through the voice, it seems that the voice stands at the axis of our social bonds, and that voices are the very texture of the social, as well as the intimate kernel of subjectivity."

Do we still hear the inner voice? Has the noise in today's world finally defeated silence? What does our inner voice say? Are our decisions, our views, our understanding of the world and our purity dependent on whether we truly hear ourselves and are we as a result more authentic and good? In Drago Ivanuša's music, alongside the excellent musicians witnessed by the audience, we approach this mysterious moment – when we hear our inner voice.

MuskafiberPremiera *Première* 4. 12. 2017, Drama SNG Ljubljana, cikel *Akustika concert cycle*

Dogodek traja 1 uro 10 minut in nima odmora.

*Running time 1 hour and 10 minutes. No interval.*AVTOR *AUTHOR* Drago IvanušaAVTORICA BESEDIL *AUTHOR OF TEXT* Anja Novak • OBLIKOVALEC SVETLOBE *LIGHTING DESIGNER* Andrej Hajdinjak • OBLIKOVALEC ZVOKA *SOUND DESIGNER* Jurij AličNASTOPAJO *PERFORMERS*Drago Ivanuša *KLAVIR PIANO* • Anja Novak *GLAS VOICE* • Lola Mlačnik *MARIMBA, TOLKALA MARIMBA, PERCUSSION* • Tomaž Grom *KONTRABAS DOUBLE BASS*



Marko Sosič

Grozljiva lepota/Paurosa Bellezza Gruesome Beauty

Dramske podobe na osnovi svobodne interpretacije podvigov, zapisov in življenj tržaških alpinistov Emilija Comicija, Enza Cozzolina in Tiziane Weiss

Dramatic images based on a free interpretation of the adventures, notes and lives of Triestine Alpinists Emilio Comici, Enzo Cozzolino and Tiziana Weiss

Dve stalni gledališči, ki skupaj spregovorita o spoprijemanju človeka z izzivom velike strasti; neobičajna oblika predstave z dvojno zasedbo in dvojno jezikovno različico, s katero občinstvo doživlja emocije istega besedila z dveh različnih zornih kotov: to je *Grozljiva lepota/Paurosa bellezza*.

Dramske podobe so nastale na osnovi svobodne interpretacije podvigov, zapisov in življenj tržaških alpinistov Emilia Comicija, Enza Cozzolina in Tiziane Weiss, a hočejo biti bolj zveste njihovim idealom kot biografskim podatkom. Most med poetično dimenzijo teh idealov in realnostjo usodne strasti je postavil režiser in koreograf Matjaž Farič, ki ponuja emocijsko nabito branje tudi s fizičnim izražanjem igralcev. Resničnost in fikcija se prepletata na osnovi misli, zgodb in besed Emilia, Enza, Tiziane in Rite, ob katerih je tudi lik avtorja na eni strani ter impozantne, fascinantne in nevarne Gore na drugi. Gora je namreč prava protagonistka »grozljive lepote«, je tista skrivnostna sila, ki vabi do skrajne meje svojih fizičnih zmogljivosti.

Two permanent theatres speak together of man being challenged by the temptation of a great passion; an unusual form of production with a double cast and a double language version through which the audience experiences the emotions of the same text from two different perspectives: all this is Gruesome Beauty.

The concept of dramatic images was based on a free interpretation of the adventures, notes and lives of the Triestine Alpinists Emilio Comici, Enzo Cozzolini and Tiziana Weiss. It strove to be more faithful to their ideals rather than the biographical data. The bridge between the poetic dimension of those ideals and the reality of the fatal passion was created by the director and choreographer Matjaž Farič who offers an emotionally charged reading also through the actors' physical expression. Truth and fiction intertwine through the thoughts, stories and words of Emilio, Enzo, Tiziana and Rita, together with the author's character, whereas on the other side is the impressive, fascinating and dangerous Mountain. The Mountain is in fact the true protagonist of "gruesome beauty"; it is that mysterious power that lures to the utmost edge of its physical abilities.

Slovensko stalno gledališče Trst & Teatro Stabile del Friuli Venezia Giulia

Premiera *Première* 20. 4. 2017, Slovensko stalno gledališče Trst

Vsaka jezikovna različica traja 50 minut.

*Running time for each language version 50 minutes.*REŽISER *DIRECTOR* Matjaž Farič

AVTORICA PRIREDBE *AUTHOR OF ADAPTATION* Žanina Mirčevska • PREVAJALKA V ITALIJANŠČINO *TRANSLATOR INTO ITALIAN* Laura Sgubin • DRAMATURGINJA *DRAMATURG* Staša Bračič • SCENOGRAFKA *SET DESIGNER* Ana Rahela Klopčič • KOSTUMOGRAFKA *COSTUME DESIGNER* Sanja Grcič • IZBOR GLASBE *SELECTION OF MUSIC* Matjaž Farič (Alva Noto & Ryuichi Sakamoto, Woodkid, Lina Termini, Delirium) • AVTOR PROJEKCIJ *VIDEO DESIGNER* Matjaž Farič • ASISTENTKA KOSTUMOGRAFKE *ASSISTANT COSTUME DESIGNER* Lucija Kušar • ASISTENT DRAMATURGINJE *ASSISTANT DRAMATURG* Sandi Jesenik • PREVAJALKA V REŽIJSKEM PROCESU *TRANSLATOR DURING THE WORKING PROCESS* Elena Husu

IGRAJO *CAST*SLOVENSKA ZASEDBA *SLOVENIAN CAST*ONA *HER*, TIZIANA, RITA Maruša Majer • ON *HIM* Primož Forte • EMILIO, ENZO Tadej PišekITALIJANSKA ZASEDBA *ITALIAN CAST*LEI *HER*, TIZIANA, RITA Lara Komar • LUI *HIM* Riccardo Maranzana • EMILIO, ENZO Filippo Borghi



FOTO PHOTO: PETER UHAN

Andrej Rozman Roza

Zaničniško odmaševanje suverenosti *The Zeroite Mass**

Junija 2009 je Andrej Rozman Roza ustanovil versko skupnost tistih, ki »verjamejo, da je v Sloveniji možna ničta stopnja DDV na vse proizvode, ki širijo temelj slovenske države, slovenski jezik«. *Zaničniško odmaševanje* je z glasbeno in pevsko spremljavo s svojo radoživo družbeno angažiranostjo po vsebini še najbližje kabaretu in ima obliko verskega obreda, ki slavi jezik. Obred vodi Kenguru, ki k sodelovanju povabi tudi občinstvo, da ponavlja za njim *jeziknaš* in sodeluje pri petju. Ob Kenguruju nastopajo pevci in glasbeniki. Obred vsebuje pridigo, vrsto kratkih točk v zvezi z zaničniško vero in pesmi v različnih žanrih, od gospela do rokenrola.

In June 2009, Andrej Rozman Roza founded the religious movement Zeroitism (Za nič) for all who "believe that it is possible in Slovenia to have a zero percent VAT on products that propagate the basis of the Slovene state, the Slovene language". Thus, The Zeroite Mass was created as ritual celebrating language that contains a sermon, a series of short sketches in relation to the Zeroite religion and songs of various genres, from Gospel to Rock'n Roll. The ritual is led by Kangaroo, who invites the audience to take part in repeating after him the prayer Our Language in a musical sing-along. With its accompanying music and song, as well as its joyous social engagement, content-wise, the ritual is closest to a cabaret.

** The Slovenian title is practically untranslatable, since it is, on the one hand, a play on words, and on the other hand, the consequence of an action that Roza initiated years ago. This action is called "Zero Tax on Books" (Zanič davek na knjige), out of which stemmed a newly coined article "Zaničniško", roughly meaning "zeroism". Odmaševanje literally means "unclogging", but since the word maša in Slovenia means "mass", we arrive at a word play in which "od-maševanje" in the title of the production can also mean "un-massing".*

RozinteaaterPremiera *Première* 17. 3. 2017, KUD France Prešeren Ljubljana

Predstava traja 1 uro 45 minut in nima odmora.

Running time 1 hour 45 minutes. No interval.

USTVARJALCI CREATORS

Andrej Rozman Roza • Ana Duša • Blaž Celarec • Višnja Fičor • Andrej Fon • Gašper Jarni • Igor Leonardi • Janja Majzelj • Juš Milčinski • Rok Škrlič • Ana Vipotnik • Goran Završnik



Avtorski projekt *Original project***Slovenija gori! *Slovenia is on Fire!***

Predstavo težko etiketiramo za dokumentaristično, saj dejstva in druge informacije podaja poetično. Vsebina je črna, tesnobna, a resnična. Napetost in nelagodje izvirata iz mahinacij ter kršenj človekovih pravic. Sledita ji naglušnost pristojnih in podajanje odgovornosti, kar posameznika pahne v kafkovsko kolesje birokratske nemilosti, katere posledici sta izguba volje, motivacije in razvoj psihičnih težav.

V času, ko so množični mediji in družbena omrežja prezaposleni s trivialnim, not-a-news poročanjem, se sistem poganja sam in vzdržuje obstoječe stanje, zanimanje pa spodbudi samo zgodba, ki je popoln odklon od prevladujoče narative. Šok, škandal, šokantno, afera in drugo medijsko kričanje iz vseh kanalov sporočanja so že davno prešli kritično točko in funkcijo četrte veje oblasti. Tudi razkrinkane manipulacije gredo mimo popolnoma brez posledic, še huje, vsak tovrstni primer še bolj utrjuje in normalizira početje države in medijev, na rob odriva in kriminalizira žvižgače in druge, ki povzdignejo glas. Poduk in sporočilo prestrašeni populaciji sta popolnoma jasna. Ne govori, ne povzdiguje glasu, obnašaj se vlogi primerno, ne postavlja neprimernih vprašanj.

* V predstavi so uporabljeni motivi iz romana *Sence ne gorijo* (Založba Sanje) Erika Valenčiča.

The production can hardly be labelled as documentary as it presents facts and other information in a poetic manner. Their content is black and anxious, yet true. Tension and discomfort arise from machinations and the violations of human rights. What follows is the deafness of those in charge and the passing of responsibility which altogether push the individual into a Kafkaesque mechanism of bureaucratic mercilessness, the consequence of which is the loss of will and motivation, and the development of mental problems.

At a time in which mass media and social networks are all too busy with trivial, non-news reporting, the system is self-run as it maintains the present state; only a story that is an absolute departure from the dominant narrative can arouse genuine interest. Shock, scandal, affair and the remaining media outcry from all communication channels has long surpassed the critical point and the function of the fourth branch of power. Even the disclosed manipulations pass without any consequences; worse even, each case of the sort increasingly stabilises and normalises the actions of the state and the media, marginalising and criminalising whistle blowers and others who dare to raise their voices. The morality and the message to the frightened population are clear as daylight. Don't speak up, don't raise your voice, act according to your role, don't ask inappropriate questions ...

** Based on the motives from the novel *Sence ne gorijo* [Shadows Don't Burn] (published by Sanje Publishing House) written by Erik Valenčič.*

Anton Podbevšek Teater

Premiera *Première* 22. 5. 2017, Anton Podbevšek Teater

Predstava traja 2 uri 15 minut in nima odmora.

*Running time 2 hours 15 minutes. No interval.*AVTOR IN REŽISER *AUTHOR AND DIRECTOR* Sebastijan Horvat

DRAMATURG *DRAMATURG* Andrej Zupanec • SCENOGRAFKA *SET DESIGNER* Barbara Kapelj • AVTOR GLASBE *COMPOSER* Drago Ivanuša • KOSTUMOGRAFKA *COSTUME DESIGNER* Belinda Radulović • OBLIKOVALEC ZVOKA *SOUND DESIGNER* Uroš Bon • OBLIKOVALEC SVETLOBE *LIGHTING DESIGNER* Simon Žižek • OBLIKOVALEC VIZUALIJ *VIDEO AND GRAPHIC DESIGNER* Gašper Brezovar • ASISTENT OBLIKOVANJA SVETLOBE *LIGHTING DESIGN ASSISTANT* Srečko Malovič

NASTOJAJOČI IN SOAVTORJI *BESEDILA PERFORMERS AND CO-AUTHORS*

Nejc Cijan Garlatti • Iztok Drabik Jug • Alja Kapun • Noemi Veberič Levovnik • Aljoša Ternovšek



Mostovi
Bridges

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Sad Songs from the Heart of Europe
- 04 Anica Tomić, Jelena Kovačić
Magic Evening
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Ordinary People

Kristian Smeds

Sad Songs from the Heart of Europe

Sad Songs from the Heart of Europe je surova in močna ljubezenska zgodba, ki temelji na klasičnem romanu *Zločin in kazen* Dostojevskega. Za izhodišče si postavi Razkolnikovo ljubljeno Sonjo, ki se je prisiljena podati v prostitucijo.

Sad Songs from the Heart of Europe je presunljivo videnje Evrope – celine, kjer sta sreča in bogastvo močno razklana, Evrope, kjer so mladi prisiljeni v ekstremna dejanja obupa, Evrope, kjer »revnim ukradejo še sranje iz hlač«.

Sad Songs from the Heart of Europe usmeri dostojevskovski usmiljeni pogled globoko v ubogo človeško dušo in nam pokaže njegovo lepoto, obenem pa dokaže, da svetloba in čudeži utripajo iz nje tudi v najtemnejših časih. In da ljubezen še zmeraj utre pot na plano.

Sad Songs from the Heart of Europe is a raw and powerful love story based on Dostoyevsky's classic novel *Crime and Punishment*. The point of view of the poetic play is Raskolnikov's beloved Sonya, who finds herself driven to prostitution.

Sad Songs from the Heart of Europe is a touching vision of Europe – a continent where luck and fortune are greatly divided, and where young men undertake extreme and desperate actions where "the poor are robbed of even the shit from their pants".

Sad Songs from the Heart of Europe looks deep into the human soul with a Dostoyevskian merciful gaze. It shows us that beauty, light and miracles flicker even at the darkest of times – that love can still trickle through.

sadsongskomplex:fi (FI)

Predstava traja 1 uro 30 minut in nima odmora.

Running time 1 hour 30 minutes. No interval.

REŽISER DIRECTOR Jari Juutinen

SCENOGRAFI SET DESIGNERS Riitta Ukkonen, Jari Juutinen, Liisa Sofia Pöntinen • OBLIKOVALEC LUČI LIGHTING DESIGNER Teemu Nurmelin • OBLIKOVALCI ZVOKA SOUND DESIGNERS Opa Pyysing, Jari Juutinen, Liisa Sofia Pöntinen

IGRA CAST

Liisa Sofia Pöntinen

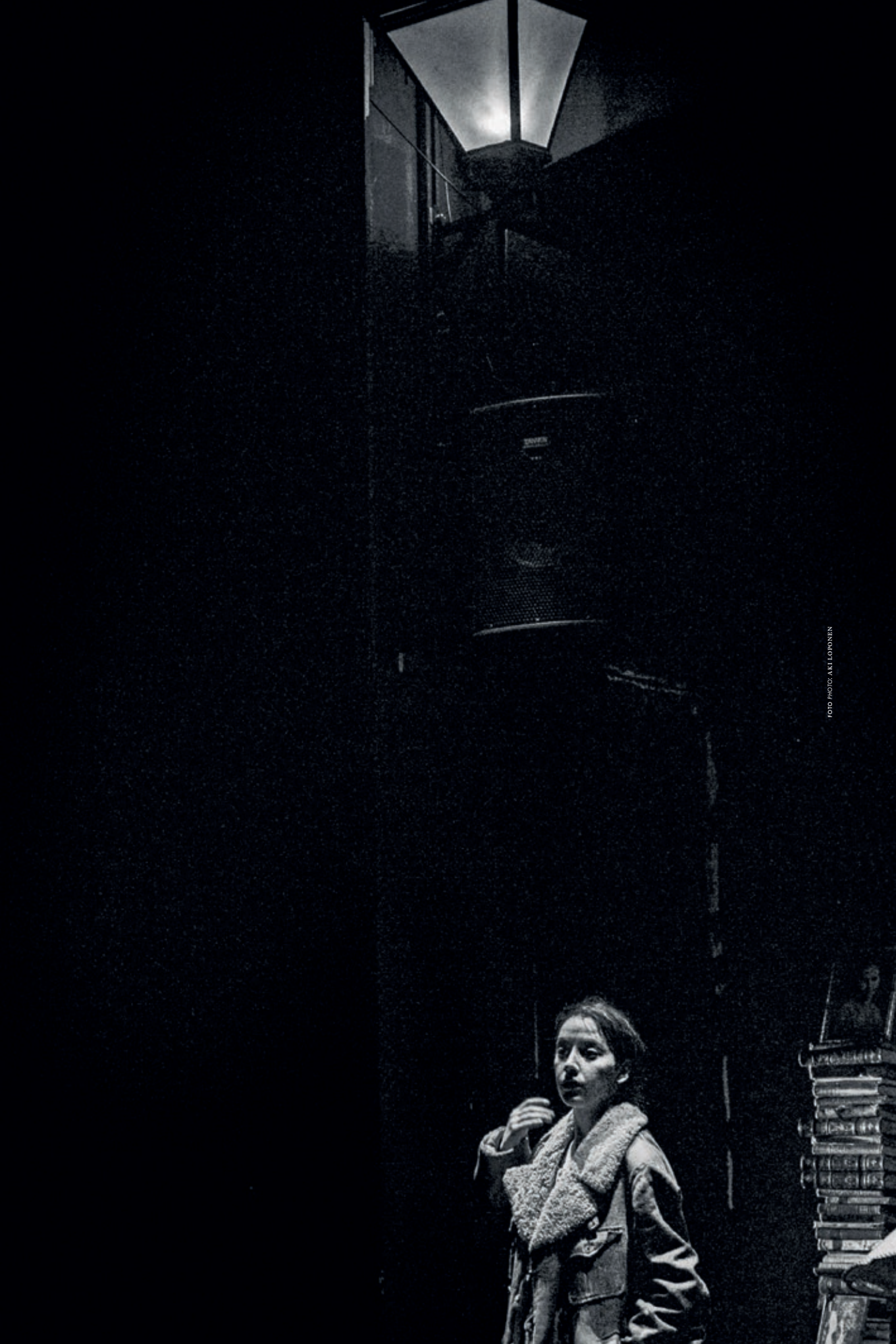


FOTO PHOTO: AKI LOPONEN

Anica Tomić, Jelena Kovačić

Magic Evening

Povsem običajen večer, družba dveh parov v nekem stanovanju, večerja, nekaj steklenic vina. Pogovori so polni – o vsem in hkrati o ničemer; o politiki, umetnosti, krizah, križih, izgubljenih ljubeznih in Vivaldiju. V času, ko je vse dovoljeno, v času, ki je brez meril, a vendar je vse več tistih, ki merila najrajši določajo. In potem povsem običajen in naključen dogodek prelomi magični večer. Banalni dogodek, ki se ne zadovolji le z banalnim vprašanjem *Česa se bojimo?*, temveč vztraja in sproža plaz novih podvprašanj. Kam vodijo strahovi, kdaj se prelevijo v paranojo, kdaj strah preprečuje razlikovanje med dejanskostjo in iluzijo? Ali smo na varnem? Ali morda prav nikjer? Niti v nekem majhnem preprostem stanovanju nekega običajnega večera.

An absolutely ordinary evening. Two couples in an apartment. A good dinner and several bottles of wine. A lot of chatting about everything and nothing. About politics, art, crisis, crosses, failed loves and Vivaldi. About the time in which everything is allowed, in which criteria cease to exist, yet there are those who persistently keep on establishing them. And then suddenly an utterly banal, perhaps even just a haphazard event that stops them, that brings that magic evening to a halt for just a moment. A banal event that will pose a probably totally banal question: What are you afraid of? A banal event that, however, will not conclude just with that question but will insist and ceaselessly keep on posing new ones. Where can your fears lead you? When is the moment in which fear turns into paranoia? When is the moment in which one can no longer distinguish between truth and illusion? Or is it all true after all and we are no longer safe anywhere? Not even in an apartment, on one evening with a good dinner and several bottles of wine?



FOTO PHOTO: DAMIR ŽIŽIĆ

Teatar &TD, Zagreb (HR)

Premiera *Première* 2. 2. 2017

Predstava traje 1 uro 5 minut in nima odmora.

Running time 1 hour 5 minutes. No interval.

REŽISERKA *DIRECTOR* Anica Tomić

DRAMATURGINJA *DRAMATURG* Jelena Kovačić • AVTOR GLASBE *AUTHOR OF MUSIC* Nenad Kovačić • SCENOGRAFKA IN KOSTUMOGRAFKA *SET AND COSTUME DESIGNER* Anica Tomić • OBLIKOVALEC SVETLOBE *LIGHTING DESIGNER* Miljenko Bengez • AVTOR PODOBE *VISUAL ARTIST* Marko Petrić • FOTOGRAF *PHOTOGRAPHER* Damir Žižić

IGRAJO *CAST*

Ivana Krizmanić • Nataša Kopeč • Marko Makovičić • Marko Petrić

Jana Svobodová, Wen Hui

Ordinary People

Ordinary People za svoje izhodišče prvinsko jemlje iz različnosti matičnih držav sodelujočih umetnikov. Kitajska in Češka imata nekaj skupnih lastnosti – navsezadnje sta obe (pre)živeli totalitarni sistem – pa tudi precej razlik. Predstava izrisuje kontrast med avtobiografskim pričevanjem posameznika na eni strani in globalnimi vprašanji našega sveta na drugi. V tem prostoru se razpirajo življenjske zgodbe o tragičnih izkušnjah, umrlih upih in zmotnih pričakovanjih; predstava preizprašuje, kdo so ti navadni, običajni ljudje, kdo so *ordinary people*, ki naj bi jih reprezentirala politika/država? Vse to skozi ples in dokumentarno gledališče.

At a time when the leaders of many countries show disdain for basic human rights in the interests of political business, we ask: Who are these ordinary people whom they claim to represent?

Vladimír, 73, lives in a small town near Prague. He has worked his whole life in a factory as a turner and toolmaker. When he was young he was one of the best rock and roll dancers in Prague. Every Saturday night he was the king of the dance floor, dancing an extravagant "capitalist" dance, until the police would come and escort him out. Saturday after Saturday the same story would be repeated. They could not repress his passion to dance freely.

The Living Dance Studio was founded in 1994 by filmmaker Wu Wenguang and choreographer and dancer Wen Hui as the first independent contemporary company in China. Their productions, in which dance, text and film are often combined into total works of art, document social and historical events from China's past and present. It gets by without any state subsidies whatsoever. As a rule, the productions cannot be shown publicly. Thus, Wen Hui's work exists in a semi-public grey area of state toleration.



FOTO PHOTO: JAKUB HRAB

Archa Theatre (CZ) & Living Dance Studio (CN)

Koproducenti *Coproducers* Hellerau European Centre for the Arts Dresden (DE) & European Project Theatron

Premieri *Premières* 22. 1. 2017 (CZ) & 27. 1. 2017 (DE)

Predstava traja 1 uro 30 minut in nima odmora

Running time 1 hour 30 minutes. No interval.

REŽISERKI IN USTVARJALKI *DIRECTORS AND CREATORS* Wen Hui, Jana Svobodová

OBLIKOVALEC ZVOKA IN GLASBE *MUSIC AND SOUND DESIGNER* Jan Burian • OBLIKOVALEC VIDEA *VIDEO ARTIST* Jaroslav Hrdlička • OBLIKOVALEC SVETLOBE *LIGHTING DESIGNER* Pavel Kotlík • ASISTENTKA REŽIJE *ASSISTANT DIRECTOR* Valida Babayeva • DRAMATURG *DRAMATURG* Ondřej Hrab • ASISTENTKI DRAMATURGIJE *ASSISTANT DRAMATURGS* Lonneke van Heugten, Carmen Mehnert • PREVAJALCI *TRANSLATORS* Ian Yang, Anna Vrbová, Andre Swoboda • PRODUCENT *PRODUCTION MANAGER* Jindřich Krippner

IGRAJO *CAST*

Wen Hui • Vladimír Tůma • Jiang Fan • Philipp Schenker • Wen Luyuan • Jan Burian • Li Xinmin • Jaroslav Hrdlička • Pavel Kotlík

AGRFT

- 70 Mateja Perpar
Vas lahko zapeljem?
May I Seduce You?
- Seksualna perverzija
Sexual Perversity
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Zločin in kazen
Crime and Punishment
- Ljubezničenja
Lovings
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Hamlet, Tragedija Odsotnosti
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Odets
- 74 Projekcije kratkih igranih filmov študentov UL AGRFT
Projections of short films by students of UL AGRFT
- Instant drama/predstava
Instant play/performance

Mateja Perpar

Vas lahko zapeljem? *May I Seduce You?*

Haikuji o osamljenosti in iskanju *Haikus on loneliness and searching*

Produkcija študentov II. semestra
Production of the 2nd semester students

Premiera *Première* 27. 5. 2017, AGRFT
Predstava traja 1 uro. *Running time 1 hour.*

REŽISERJA *DIRECTORS* Manca Kok, Luka Marcen
IGRAJO *CAST* Luka Bokšan • Žan Brelih Hatunić •
Lana Bučevc • Lara Fortuna • Andraž
Harauer • Julija Klavžar • Martin Mlakar • Gal
Oblak • Nika Vidic • Lara Wolf Završnik

MENTORJI *MENTORS*

DRAMSKA IGRA IN GLEDALIŠKA REŽIJA *v*

STAGE ACTING AND THEATRE DIRECTING

doc. Matjaž Tribušon Assist. Prof.

red. prof. Matjaž Zupančič Prof.

JEZIK IN GOVOR *LANGUAGE AND SPEECH*

doc. dr. Katarina Podbevšek Assist. Prof., PhD



FOTO PHOTO: ŽELJKO STEVANIČ/ARHIV CTF UL AGRFT

Seksualna perverzija *Sexual Perversity*

Po motivih *Seksualne perverzije v Chicagu* Davida Mameta *Based on Sexual Perversity in Chicago by David Mamet*

Produkcija študentov VII. semestra
Production of the 7th semester students

Premiera *Première* 13. 1. 2017, Studio MGL
Predstava traja 1 uro 30 minut. *Running time 1
hour 30 minutes.*

PREVAJALEC *TRANSLATOR* Zdravko Duša

REŽISER *DIRECTOR* Tin Grabnar

DRAMATURGINJA *DRAMATURG* Brina Klampfer

SCENOGRAFKA *SET DESIGNER* Nina Rojc

KOSTUMOGRAFKA *COSTUME DESIGNER* Sara Smrajc

Žnidaršič VODJA LUČI *LIGHTING OPERATOR* Aljaž

Zaletel

IGRAJO *CAST* Tamara Avguštin • Doroteja

Nadrah • Rok Prašnikar • Timon Šturbej

MENTORJI *MENTORS*

DRAMSKA IGRA IN GLEDALIŠKA REŽIJA

STAGE ACTING AND THEATRE DIRECTING

doc. Jernej Šugman Assist. Prof.

doc. Jernej Lorenci Assist. Prof.

DRAMATURGIJA *DRAMATURGY*

doc. dr. Blaž Lukan Assist. Prof., PhD

SCENOGRAFIJA *SET DESIGN*

izr. prof. mag. Jasna Vastl Assoc. Prof., MA



FOTO PHOTO: ŽELJKO STEVANIČ/ARHIV CTF UL AGRFT

KOSTUMOGRAFIJA *COSTUME DESIGN*

red. prof. Janja Korun Prof.

asist. mag. Tina Kolenik Assistant, MA

JEZIK IN GOVOR *LANGUAGE AND SPEECH*

asist. dr. Nina Žavbi Milojević Assistant, PhD

F. M. Dostojevski F. M. Dostoyevsky

Zločin in kazen *Crime and Punishment***Produkcija magistrskega programa Gledališka režija***Production of the Master's Programme Theatre Directing*Premiera *Première* 27. 2. 2017, Lutkovno

gledališče ljubljansko

Predstava traja 4 ure 45 minut in nima odmora.

*Running time 4 hours 45 minutes. No interval.*REŽISERKA *DIRECTOR* Mirjana Medojevič

PREVOD IN DRAMATIZACIJA ROMANA Ustvarjalna

ekipa *TRANSLATORS AND AUTHORS OF**DRAMATISATION Creative team*KOSTUMOGRAFKA *COSTUME DESIGNER*

Tijana Todorovič

OBLIKOVAJKA SVETLOBE *LIGHTING DESIGNER*

Mirjana Medojevič

AVTOR GLASBE *AUTHOR OF MUSIC* Samo KutinIGRAJO *CAST* Tamara Avguštin • Nejc Cijan

Garlatti k. g. as guest • Janez Škof k. g. as guest •

Samo Kutin



FOTO PHOTO: ŽELJKO STEVANIČ/ARHIV CTF UL_AGRFT

MENTORJA *MENTORS*GLEDALIŠKA REŽIJA *THEATRE DIRECTING*izr. prof. mag. Tomislav Janežič *Assoc. Prof., MA*JEZIK IN GOVOR *LANGUAGE AND SPEECH*izr. prof. mag. Alida Bevk *Assoc. Prof., MA**Organiziran brezplačni avtobusni prevoz.
Več informacij ob nakupu vstopnice.* Roundtrip transportation is included in the price
of the ticket.

24. 10. 2017

22.00

KGB

Ljubezničenja *Lovings***Produkcija magistrskega programa****Dramska igra, smer Gledališko petje***Production of the Master's Programme Stage Acting, Field of Study: Theatrical Singing*Premiera *Première* 22. 5. 2017, SOHO BarPredstava traja 1 uro. *Running time 1 hour.*KABARETISTKI *CABARET SINGERS*

Zala Ana Štiglic • Sara Dirnbek

GLASBENIKI *MUSICIANS*Rok Lopatič *KLAVIR PIANO* • Primož FleischmanSAKSOFOF *SAXOPHONE* • Aleš Rendla *BOBNI**DRUMS* • Aleš Avbelj *KONTRABAS DOUBLE BASS*AVTORICI BESEDILA *AUTHORS OF TEXT*

Zala Ana Štiglic, Sara Dirnbek

AVTOR GLASBENEGA ARANŽMAJA *MUSICAL**ARRANGER* Žare PrinčičDRAMATURGINJA *DRAMATURG* Pia VatovecKOSTUMOGRAFKA *COSTUME DESIGNER* Lilijana BanOBLIKOVALEC ZVOKA *SOUND DESIGNER*

Jakob Ostanek

AVTOR LIKOVNE PODOBE *VISUAL ARTIST*

Anže Korenjak

MENTORJI *MENTORS*GLEDALIŠKO PETJE *THEATRICAL SINGING*red. prof. Žare Prinčič *Prof.*doc. Darja Švajger *Assist. Prof.*JEZIK IN GOVOR *LANGUAGE AND SPEECH*asist. dr. Nina Žavbi Milojevič *Assistant, PhD*

Po motivih Williama Shakespeara *Based on William Shakespeare***Hamlet, Tragedija Odsotnosti** *Hamlet, A Tragedy of Absence*

Produkcija študentov VI. semestra
Production of 6th semester students

Premiera *Première* 20. 5. 2017,
 Dvorana Duše Počkaj, Cankarjev dom
 Predstava traja 1 uro 30 minut.
Running time 1 hour 30 minutes.

PREVAJALEC *TRANSLATOR* Oton Župančič
 AVTORJA PRIREDBE *AUTHORS OF ADAPTATION*
 Jan Krmelj, Katja Markič
 REŽISER *DIRECTOR* Jan Krmelj
 DRAMATURGINJI *DRAMATURGS*
 Katja Markič, Ana Laura Richter
 SCENOGRAFA *SET DESIGNERS*
 Karin Rajh, Jan Krmelj
 KOSTUMOGRAFKA *COSTUME DESIGNER*
 Katarina Šavs
 OBLIKOVALEC MASK *MASK DESIGNER*
 Tomaž Zarifa
 OBLIKOVALEC SVETLOBE *LIGHTING DESIGNER*
 Jan Krmelj
 OBLIKOVALEC ZVOKA *SOUND DESIGNER*
 Gašper Torkar
 SVETOVALEC ZA GIB *MOVEMENT CONSULTANT*
 Žiga Kranjčan

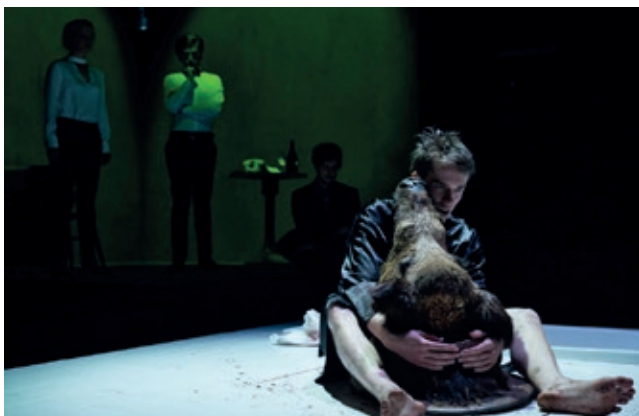


FOTO PHOTO: ŽELJKO STEVANIČ/ARRHIV CTF UL. AGRFT

IGRAJO *CAST* Urban Kuntarič • Mario
 Dragojevič • Urša Kavčič • Lea Cok • Žiga Rojs

MENTORJI *MENTORS*
 DRAMSKA IGRA IN GLEDALIŠKA REŽIJA
STAGE ACTING AND THEATRE DIRECTING
 red. prof. Boris Ostan *Prof.*
 red. prof. Branko Šturbej *Prof.*
 doc. Jernej Lorenci *Assist. Prof.*

SCENOGRAFIJA *SET DESIGN*
 izr. prof. mag. Jasna Vastl *Assoc. Prof., MA*
 KOSTUMOGRAFIJA *COSTUME DESIGN*
 red. prof. Janja Korun *Prof.*
 asist. mag. Tina Kolenik *Assistant, MA*
 JEZIK IN GOVOR *LANGUAGE AND SPEECH*
 doc. dr. Katarina Podbevšek *Assist. Prof., PhD*

25. 10. 2017

23.00

Lutkovno gledališče Maribor

William Shakespeare

Macbeth *Macbeth*

Produkcija študentov VI. semestra
Production of 6th semester students

Premiera *Première* 11. 6. 2017,
 Dvorana Duše Počkaj, Cankarjev dom
 Predstava traja 40 minut.
Running time 40 minutes.

PREVAJALEC *TRANSLATOR* Oton Župančič
 REŽISER *DIRECTOR* Dorian Šilec Petek
 SCENOGRAFKA *SET DESIGNER* Nina Rojc
 KOSTUMOGRAFKA *COSTUME DESIGNER* Tina Bonča

IGRAJO *CAST* Matej Zemljič • Eva Stražar • Živa
 Selan • Dominik Vodopivec

MENTORJI *MENTORS*
 DRAMSKA IGRA IN GLEDALIŠKA REŽIJA
STAGE ACTING AND THEATRE DIRECTING
 red. prof. Boris Ostan *Prof.*
 red. prof. Branko Šturbej *Prof.*
 doc. Jernej Lorenci *Assist. Prof.*
 SCENOGRAFIJA *SET DESIGN*
 izr. prof. mag. Jasna Vastl *Assoc. Prof., MA*



FOTO PHOTO: ŽELJKO STEVANIČ/ARRHIV CTF UL. AGRFT

KOSTUMOGRAFIJA *COSTUME DESIGN*
 red. prof. Janja Korun *Prof.*
 asist. mag. Tina Kolenik *Assistant, MA*
 JEZIK IN GOVOR *LANGUAGE AND SPEECH*
 doc. dr. Katarina Podbevšek *Assist. Prof., PhD*



FOTO PHOTO: ŽELJKO STEVANIČ/ARHIV CTF UL AGRFT

28. 10. 2017

21.00

Salon uporabnih umetnosti

Odets Odets

Dramske adaptacije po delih Clifforda Odetsa: *Zbudite se in vriskajte!*, *Zlati deček* in *Izgubljeni raj*
Dramatical adaptation based on works by Clifford Odets: Awake and Sing!, Golden Boy and Paradise Lost

Produkcija študentov III. semestra
Production of the 3rd semester students

Premiera *Première* 20. 1. 2017, Velika gledališka dvorana UL AGRFT
 Predstava traja 2 uri 10 minut. *Running time 2 hours 10 minutes.*

PREVAJALCA *TRANSLATORS* Jaka Andrej Vojevec,
 Mira Mihelič
 AVTORICI ADAPTACIJE *AUTHORS OF ADAPTATION*
 Maša Pelko, Jasna Pintarič
 REŽISERKA *DIRECTOR* Maša Pelko
 DRAMATURGI *DRAMATURGS* Ida Brancelj,
 Nina Kuclar Stiković, Jasna Pintarič,
 Jernej Potočan, Maria Vlasova
 SCENOGRAFKA *SET DESIGNER* Nastja Miheljak
 KOSTUMOGRAFKA *COSTUME DESIGNER*
 Nina Čehovin
 OBLIKOVALKI SVETLOBE *LIGHTING DESIGNERS*
 Nastja Miheljak, Maša Pelko

IGRAJO *CAST*

Lina Akif • Beti Strgar • Lucija Harum • Borut Doljšak • Blaž Popovski • Gregor Podričnik • Anuša Kodelja • Matic Valič • Lovro Zafred • Ana Penca • Timotej Novakovič

MENTORJI *MENTORS*

DRAMSKA IGRA IN GLEDALIŠKA REŽIJA
STAGE ACTING AND THEATRE DIRECTING
 doc. Nataša Barbara Gračner *Assist. Prof.*
 izr. prof. mag. Sebastijan Horvat *Assoc. Prof., MA*
 SCENOGRAFIJA *SET DESIGN*
 izr. prof. mag. Jasna Vastl *Assoc. Prof., MA*
 KOSTUMOGRAFIJA *COSTUME DESIGN*
 red. prof. Janja Korun *Prof.*
 asist. mag. Tina Kolenik *Assistant, MA*
 JEZIK IN GOVOR *LANGUAGE AND SPEECH*
 asist. dr. Nina Žavbi Milojevič *Assistant, PhD*

Vstop prost.
Free entry.

Projekcije kratkih igranih filmov študentov UL AGRFT

Projections of Short Films by Students of UL AGRFT

26. 10. 2017

21.00

GT22

Šum

REŽIJA DIRECTOR Iza Skok
SNEMALEC CAMERAMAN Rok Kajzer Nagode
MONTAŽA EDITING Sara Gjergek
IGRAJO CAST Mia Skrbinac • Maruša Geymayer
Oblak • Aljaž Jovanović

Misli

REŽIJA DIRECTOR Rok Hvala
SNEMALEC CAMERAMAN Vid Izlakar
MONTAŽA EDITING Klemen Golobič
IGRAJO CAST Lea Cok • Matej Zemljič • Ana Dolinar

Slastni gnus

REŽIJA DIRECTOR Miha Možina
SNEMALEC CAMERAMAN Jan Perovšek
MONTAŽA EDITING Olga Michalik
IGRAJO CAST Miranda Trnjanin • Petra Govc • Stane Tomazin

27. 10. 2017

21.00

GT22

Jogi in škatla

REŽIJA DIRECTOR Aron Horvath
SNEMALEC CAMERAMAN Jan Perovšek
MONTAŽA EDITING Andrej Avanzo
IGRAJO CAST Andraž Jug • Benjamin Krnetič

Oropana duša

REŽIJA DIRECTOR August Adrian Braatz
SNEMALEC CAMERAMAN Klemen Kraševac
MONTAŽA EDITING Špela Bajc
IGRAJO CAST Petja Labović • Žan Perko • Mario Dragojevič

1319. dan

REŽIJA DIRECTOR Domen Martinčič
SNEMALEC CAMERAMAN Rok Kajzer Nagode
MONTAŽA EDITING Matic Drakulič
IGRAJO CAST Gregor Zorc • Barbara Cerar • Tines Špik

26. 10. 2017

16.00

Prvi oder Prve gimnazije Maribor

Instant drama/predstava *Instant play/performance*

Delavnica dramskega pisanja na Prvi gimnaziji Maribor v sodelovanju z UL AGRFT in Festivalom Borštnikovo srečanje

Pod okriljem Festivala bo v sodelovanju Prve gimnazije Maribor in UL AGRFT ponovno organizirana enodnevna delavnica dramskega pisanja – izkušnje preteklih let prinašajo neprecenljive rezultate. Na njej bodo dijaki Prve gimnazije Maribor pod mentorstvom doc. mag. Žanine Mirčevske napisali kratek dramski tekst, ki ga bodo nato študenti AGRFT igralsko uprizorili pred publiko. Tema, dramska struktura, dialog in vrst dramskega besedila niso določeni vnaprej, pač pa se razvijajo med enodnevnim delovnim procesom med 10. in 16. uro. Instant drama/predstava je pravzaprav eksperimentalna delavnica oziroma kratek seminar dramskega pisanja z jasnim namenom: spodbujati in predstaviti kreativnost mladih ustvarjalcev.

Playwriting Workshop at the First Grammar School Maribor in collaboration with UL AGRFT and the Maribor Theatre Festival

We will organise a playwriting workshop in collaboration with the First Grammar School Maribor and UL AGRFT. In this workshop, the students of the First Grammar School Maribor will write short plays in one day. Those plays will then be staged by the UL AGRFT students and performed in front of an audience. This time, the students will first search for a story or inspiration in the field, that is, in real life, and write short plays based on real-life stories. Perhaps the outcome will be documentary plays or plays with classical dramatic structure inspired by true events.

The experimental playwriting workshop represents a short seminar in playwriting and is aimed at instigating creativity in young people and at once featuring the power of their creativity.

Finski fokus
Finnish Focus



Fokus Festivala Borštnikovo srečanje ponovno briše meje in krepi vrzeli v mednarodnem prostoru. Letošnji festival je posvečen sodobni finski dramatik in gledališču. Knjižna zbirka *Sodobna evropska drama* se vsako leto poveča: tokrat smo izdali sedmo, *Sodobno finsko dramo* (ur. Alja Predan), v katero so ujeti prevodi treh sodobnih dram po izboru Jukke Hyde Hytti in Alje Predan. Predstavitve knjige z uvodnim predavanjem Alje Predan, urednice, Hanne Helavuori, direktorice finske organizacije TINFO, in Jukke Hyde Hytti bo v ponedeljek, 23. oktobra 2017. V torek, 24. oktobra, se fokus nadaljuje z dvema bralnima uprizoritvama: *Drobiž* (S. Peltola) in *These Little Town Blues are Melting Away* (P. Lonka), temu bo sledil pogovor z avtorico Pipsa Lonka ter prevajalkama Jelko Ovaska in Julijo Potrč. V sredo, 25. oktobra, se fokus zaključuje z bralno uprizoritvijo *Ledene slike* (K. Smeds) ter pogovorom z avtorjem Kristianom Smedsom in prevajalko Julijo Potrč.

Program finskega fokusa bo moderiral Rok Bozovičar, potekal bo v angleškem jeziku in bo v celoti izveden na Prvem odru Prve gimnazije. Režiser bralnih uprizoritev v izvedbi študentov UL AGRFT je Dorian Šilec Petek.

V sklopu gostuje ena finska uprizoritev, *Sad Songs from the Heart of Europe* (24. in 25. oktober, Mali oder SNG Maribor) v produkciji sadsongskomplex:fi, in glasbeno-besedni projekt *The Story of the Harp* by Zvezdana Novaković (23.–25. oktober, GT22).

The Focus Programme of the Maribor Theatre Festival is once again erasing the borders and filling the gap in the international space, this year dedicated to Finnish dramatic literature and theatre. Each year, the literary collection Contemporary European Drama is also richer for another edition. This time, we have published the seventh collection, Contemporary Finnish Drama (edited by Alja Predan), which features translations of three contemporary plays selected by Jukka Hyde Hytti and Alja Predan. The book will be presented on 23 October with introductory lectures by Alja Predan, editor; Hanna Helavuori, director of the Finnish organisation TINFO; and Jukka Hyde Hytti. On Tuesday, 24 October, the Focus Programme continues with two staged readings: A Little Money (S. Peltola) and These Little Town Blues are Melting Away (P. Lonka), followed by a conversation with the author Pipsa Lonka and the translators Jelka Ovaska and Julija Potrč. The Focus Programme concludes on Wednesday, 25 October, with the staged reading of Frozen Images (K. Smeds) and a conversation with the author Kristian Smeds and the translator Julija Potrč.

The Finnish Focus programme will be moderated by Rok Bizovičar. It will be conducted in English and will take place in its entirety on the First Stage of the First Grammar School Maribor. The director of the staged readings performed by the students of UL AGRFT is Dorian Šilec Petek.

The Finnish production Sad Songs from the Heart of Europe by sadsongskomplex:fi is also part of the Festival's International Programme (24 and 25 October, Small Stage of SNT Maribor), as well as the music-poetry project The Story of the Harp by Zvezdana Novaković (23–25 October, GT22).

Na kratko o finski dramatik in izbranih dramah

A Brief Overview of Finnish Dramatic Literature and the Selected Plays

Za Finsko bi lahko rekli, da je majhna velesila uprizoritvenih umetnosti. Ima gosto mrežo občinskih gledališč s stalno zaposlenimi ansambli. Repertoar finskih gledališč vsako sezono obsega kakih petsto uprizoritev, od tega približno sto novih finskih gledaliških del.

Sodobna finska drama se krepko navezuje na sedanji trenutek in družbenopolitično stvarnost. Njeni avtorji govorijo o sesipanju družbe blaginje, krizi vsesplošnega varčevanja, globalnem segrevanju. Govorijo v imenu državljanov, ki so potisnjeni v podrejen položaj in/ali na obrobje. Vedno znova se pojavljajo teme družine, notranjih pokrajin njenih članov, njihovih medsebojnih napetosti, problemov v odnosih in nevroz posameznikov. Med poslanstvi različnih besedil je tudi močna etična drža.

Ženske imajo v finskem gledališču tradicionalno močan položaj kot avtorice besedil, režiserke in vodje gledališč, kar je precej v nasprotju s siceršnjo evropsko tradicijo. Z odra lahko torej slišimo tudi kompleksne, kontradiktorne, prodorne ženske glasove. Prav zdaj imamo veliko uspešnih dramatičark, med katerimi so Laura Ruohonen, Lea Klemola, Saara Turunen, Pipsa Lonka, Sirkku Peltola, Milja Sarkola in Sofi Oksanen. Zato je v finskih igrah pomembno število močnih in izvernih ženskih vlog: večplastnih in izrazitih, pa tudi agresivnih, popolnoma norih in upornih ženskih likov. Na repertoarju naših gledališč skoraj ni stereotipnih blondink ali prostitutk.

Igra *These Little Town Blues are Melting Away* avtorice Pipse Lonka govori o podnebnih spremembah. Besedilo naslika pokrajino katastrofe, na tem ozadju pa z rahlimi potezami očrta ekscentrične individualiste, ki si upajo slediti svojim strastem. Igra se dogaja na odročnih obalah Baltskega morja nekoč v prihodnosti, ko dvigajoča se morska gladina grozi, da bo poplavila hiše, in je treba tamkajšnje vaščane evakuirati. Sirkku Peltola je vest finske družbe. V svojih igrah pogosto opisuje bizarne družine in neprilagojene posameznike z družbenega roba, skupnosti, v katerih se kristalno jasno zrcalijo elementi družbenih sprememb. *Drobiž* je sodobna ljudska igra z zapletom in klasičnim dramskim obratom. Glavni lik je tip Foresta Gumpa, ki bi ga lahko imeli za »intelektualno nerazvitega« in ki živi s svojo skrbno materjo. Najbolj vznemirljivo doživetje je protagonistova vsakotedenska avtobusna vožnja v bližnje mestece.

Kristian Smeds ni samo dramatik, ampak tudi evropsko uveljavljen režiser in dramaturg, ki na odru udejansa svoje vizije. Igra *Ledene slike* prikaže deset slik družine, ki živi na severu Finske. Igra govori o sovraštvu, hladu, odtujenosti, a v njenih humorstvih prizorih je tudi veliko upanja in topline. Sestoji večinoma iz monologov, vendar dopušča tudi improvizacijo in ponuja zanimive uprizoritvene možnosti.

Hanna Helavuori,
iz spremne besede *Sodobna finska drama*

One might say that Finland is a small superpower of performing arts. It has a dense network of municipal theatres with permanently employed ensembles. Each season, the repertoire of Finnish theatres comprises around five hundred productions, which includes approximately a hundred new Finnish theatre pieces

Contemporary Finnish drama is strongly connected to the present moment and the social-political reality. Its authors speak of the dissipation of the welfare society, of the crisis of overall savings, of global warming. They speak in the name of the citizens pushed to the submissive position and/or to the margin. The ever-recurring themes are those of family, the inner landscapes of its members, their mutual tensions, problems in relationships and the neurosis of individuals. One of the missions of the various plays is also taking a strong ethical stance.

Women in Finnish theatre have a traditionally strong position as playwrights, directors and directors of theatres, which is quite the opposite of the usual European tradition. Hence from the stage we can hear complex, contradictory, propulsive female voices. Right at the moment we have a number of successful playwrights, among whom are Laura Ruohonen, Lea Klemola, Saara Turunen, Pipsa Lonka, Sirkku Peltola, Milja Sarkola and Sofi Oksanen. This is the reason for a significant number of powerful and original female roles: multi-layered and expressive, even aggressive, utterly mad and rebellious female characters. The repertoire of our theatres features practically no stereotyped blonds or prostitutes.

The play These Little Town Blues are Melting Away by the author Pipsa Lonka speaks of climate changes. It paints a landscape of catastrophe, which is the background for sketching with gentle strokes the eccentric individualists who dare to follow their passions. The play takes place sometime in the future on the remote shores of the Baltic Sea, as the rising sea level threatens to flood the houses and the local village people need to be evacuated. Sirkku Peltola is the conscience of Finnish society. In her plays she often describes bizarre families and misfits from the social margin, groups that mirror with crystal clearness the elements of social changes. A Little Money is a contemporary "folk play" with a plot twist and a classical tour de force. The main character is a Forest Gump type, easily labelled as "intellectually underdeveloped", who lives with his caring mother. The most exciting event in the life of the protagonist is the weekly bus ride to the nearby town.

Kristian Smeds is not only a playwright but also a director and dramaturg of high reputation in Europe, who materialises his visions on stage. His play Frozen Images features ten scenes of a family living in the north of Finland. The play speaks of hatred, coldness and alienation, yet its humorous scenes are permeated with hope and warmth. It consists mostly of monologues, nevertheless, allowing for improvisation and offering interesting staging possibilities.

Hanna Helavuori,
from the Introduction to Contemporary Finnish Drama

23. 10. 2017
24. 10. 2017
25. 10. 2017

18.30 & 19.30
17.30
17.30

GT22

Glasbeno-besedni projekt *Music-poetry project*

Zgodba o harfi *The Story of the Harp*

Po motivih 1., 40. in 41. speva *Kalevala*. Based on the motives of the 1st, 40th and 41st songs of the poem *Kalevala*



FOTO PHOTO: DORIAN ŠILEC PETEK

Čarobno mehki zvoki harfe nas zazibljejo v starodavne zgodbe, polne dogodivščin, skušnjav in zapletov. Popeljejo nas v čas, ko so si ljudje ob zvokih harfe pripovedovali zgodbe. Kdaj je bilo to? Tako daleč nazaj, da smo že pozabili, kako prijetno je sedeti ob ognju in poslušati pravljice. In kdo je bil tisti, ki je ustvaril to zvoneče glasbilo? Finski ep *Kalevala* ima odgovor: v njem junak (tudi naše) zgodbe na potovanju po širnem morju ujame velikansko ščuko. Po obilni pojedini mu ostane okostje te ogromne ribe, in iznajdljiv, kot je, med čekane, ki se bohottijo v ščukini čeljusti, napne strune in izdelava čudežno glasbilo – kantele. Nihče drug, razen našega junaka, ne more iz glasbila izvabiti nežne melodije, šele med njegovimi prsti strune zazvenijo. Še dobro, da je bil tako iznajdljiv, saj bodo zaradi njega kantele še stoletja lahko burile našo domišljijo in spremljale pripovedovalce ob pripovedovanju zgodb.

Glasbena moč harfe, ki je sorodnica glasbila kantele, se v projektu *Zgodba o harfi* spoji z lutkovnim gledališčem, pripovedjo in pesmijo: različne gledališke zvrsti se prepletajo v zgodbo o iznajdljivem junaku, ki se ne prepusti zavisti, pohlepu in požrešnosti. Zanj in za nas je glasba tista, ki ji je vredno posvetiti svoj čas.

The magically soft sound of the harp lulls us into ancient tales full of adventures, temptations and entanglements. These tales transport us to a time in which people used to tell each other stories accompanied by the sound of the harp. When was that? So far back in time that we have forgotten how enjoyable it is to sit by the fire and listen to fairytales. And who was it that built that resounding instrument? The Finnish epic Kalevala offers the answer: travelling across the great wide sea, the hero of its (and our) tale catches a gigantic pike. After a sumptuous meal, he is left with the skeleton of that enormous fish. Resourceful as he is, he tightens the strings between the fangs that proudly stood in the pike's jaws and thus creates a magical instrument – the kantele. No one else but our hero could have lured gentle melodies out of the instrument; it was only between his fingers that the strings would resonate. It was fortunate that he was so resourceful: thanks to him, the kantele would stir our imagination for centuries ahead and accompany storytellers while telling tales.

The project The Story of the Harp unites the musical power of the harp, a close relative to the kantele, with puppet theatre, storytelling and singing: various theatre forms are interwoven into a story of a resourceful hero who resists envy, greed and voracity. For him as well as for us, music is something to which it is worth dedicating our time.

Predstava traja 30 minut.

Running time 30 minutes.

AVTORICA GLASBE IN IZVEDBA *AUTHOR OF MUSIC AND PERFORMER* Zvezdana Novaković • REŽISER *DIRECTOR* Tin Grabnar • OBLIKOVALKA LUTK PUPPET DESIGNER Darka Erdelji • OBLIKOVALEC SVETLOBE *LIGHTING DESIGNER* Kristjan Vidner • FOTOGRAF *PHOTOGRAPHER* Dorian Šilec Petek • AVTOR VIDEA *VIDEO DESIGNER* Gregor Gobec

Razstave, strokovna srečanja in še
Exhibitions, Discussions and More

Hommage à Tomaž Pandur

Hommage à Tomaž Pandur

Razstava fotografij Aljoše Rebolja v organizaciji Pandur.Theaters v sodelovanju z Mestno občino Maribor in 52. Festivalom Borštnikovo srečanje

Tomaž Pandur (1963–2016), v Mariboru rojeni gledališki režiser, je s svojim opusom zaznamoval ne le slovensko, temveč tudi svetovno gledališko umetnost. Njegova prepoznavna estetika, poetika in svojski gledališki jezik so kot skulpturirani čas odtisnjeni na fotografijah Aljoše Rebolja, ki je z izjemnim občutkom za gledališki trenutek spremljal Pandurja kot ekskluzivni fotograf v zadnjem obdobju ustvarjanja.

Fotografije predstav, ki so nastale v Sloveniji, Španiji, Nemčiji, Grčiji in na Hrvaškem (balet *Simfonija otožnih pesmi*, ljubljanski in madridski *Faust*, *Kralj Lear*, *Rihard III.+II.*, *Michelangelo*, madridska in zagrebška *Medeja*, *Vojna in mir*, *Somrak bogov*, *Hamlet*, *Kaligula*, *Barok*, *Tesla Electric Company* in *Infierno*), v zadnjih dvanajstih letih pričajo o režiserjevem umetniškem кредu, o miselnih in čustvenih pokrajinah njegovih magičnih gledaliških podob.

Exhibition of photographs by Aljoša Rebolj organised by Pandur.Theaters in collaboration with the Municipality of Maribor and the 52nd Maribor Theatre Festival

With his opus, Maribor-born theatre director Tomaž Pandur (1963–2016) made a definite mark not only on Slovenian theatre, but also on theatre worldwide. His recognisable aesthetics and poetics and his unique theatrical language are sculptures in time imprinted through Aljoša Rebolj's photography. With an immense talent for capturing the most revealing theatrical moments, Rebolj followed Pandur during his final creative period as his official photographer.

Photographs of the performances created in Slovenia, Spain, Germany and Croatia (the ballet Symphony of Sorrowful Songs; Faust made in Ljubljana and Madrid; King Lear, Richard III+II, Michelangelo, Medea made in Madrid and Zagreb; War and Peace, The Twilight of the Gods, Hamlet, Caligula, Barroco, Tesla Electric Company and Infierno) during these last twelve years attest to Pandur's artistic credo, as well as to the intellectual and emotional landscapes of his magical theatrical images.

Dramaturgi iz oči v oči

Eye-to-Eye with Dramaturgs

Okrogla miza z nemškimi in slovenskimi dramaturgi v organizaciji Urške Brodar ter v sodelovanju z Javno agencijo za knjigo Republike Slovenije in Festivalom Borštnikovo srečanje

Pobudnica ideje za okroglo mizo z dramaturgi iz Nemčije in Slovenije je Urška Brodar, ki je zadnjih pet let preživela med Berlinom in Ljubljano, kjer je poglobljeno spremljala dogajanje v nemških kot tudi slovenskih teatrah in na obeh neodvisnih scenah. Kako se programiranja repertoarjev lotevajo v Sloveniji, kako v Nemčiji, kako je z razvijanjem novih formatov, pisav, kakšne so smernice, kako se odzivamo na aktualno družbenopolitično dogajanje ... To so vprašanja, ki se jih bomo lotili med debato na okrogli mizi in na neformalnih srečanjih. Stremimo namreč k trajnostno usmerjenemu mednarodnemu povezovanju, saj se sodelovanje med državami sicer dogaja na podlagi izmenjav predstav in gostovanj na mednarodnih festivalih, te pa so zgolj kratki skoki iz lastnega okolja. Pogrešamo več poglobljenih soočenj različnih scen. Ali sploh imamo skupno referenčno polje, ko govorimo o teatru, kako nas določa kulturnozgodovinski kontekst, se med seboj sploh razumemo, kaj hočemo gledati?

Skupaj si bomo ogledali predstave na Festivalu Borštnikovo srečanje ter na neformalni delavnici poglobljali in širili debato.

Srečanja se bodo udeležili nemški dramaturgi Stefan Bläske, Uwe Gössel in Johanna Hömann ter slovenske dramaturginje Urška Brodar, Alja Predan in Simona Semenič.

A round-table discussion with German and Slovenian dramaturgs organised by Urška Brodar in collaboration with the Slovenian Book Agency (JAK RS) and the Maribor Theatre Festival

Urška Brodar, who spent the past five years between Berlin and Ljubljana keenly following the events both in German and Slovenian theatres as well as their independent scenes, is the initiator of a round-table discussion between dramaturgs from Germany and Slovenia. What are the specific features of repertoire politics in Slovenia and in Germany, what is going on with developing new formats, playwriting styles, what are the directions, how do we respond to the current social-political events ... Those are the questions that we shall tackle during the round-table discussion as well as during subsequent informal meetings. We strive towards a permanent international connection as collaborations between countries take place on the basis of exchange of productions and participation at international festivals, but all these are merely brief hop-ins from one's own environment. What we miss are more in-depth confrontations of various scenes. Do we have in the first place a common referential field when we talk about theatre? In which way are we determined by the cultural-historical context? Do we understand each other at all? What is it that we want to see in theatre?

Together we shall watch the productions featured at the Maribor Theatre Festival and expand the debate in a more informal closed workshop.

The participants of the encounter will be German dramaturgs Stefan Bläske, Uwe Gössel and Johanna Hömann as well as Slovenian dramaturgs Urška Brodar, Alja Predan and Simona Semenič.

Urniki SNG Drama Ljubljana

The Timetables of the SNT Drama Ljubljana

Razstava v sodelovanju Ustanove Fundacija Sonda, GT22, SNG Drama Ljubljana in Festivala Borštnikovo srečanje

Avtor podobe urnikov **Špela Zorn**

Kuratorji in prostorska postavitev **Andrej Firm, sonda21**

Razstava je na ogled v času festivala od ponedeljka do petka od 10.00 do 18.00

Urniki SNG Drama Ljubljana je razstava v sklopu kuratorskih raziskovanj z naslovom *Gledališki dokumenti* (2016: Pregled odrske fotografije 1991–2016 in Pregled odrske fotografije 1941–1991), ki jih z in v GT22 izvaja Ustanova Fundacija Sonda. Razstava je dokumentarni projekt, kolektivni premislek povezan in konceptov arhivov gledališkega in likovnega medija. Je prostorska postavitev dokumentov, programskih urnikov, ki postanejo objekt likovne umetnosti. Vključujoča interaktivna likovna postavitev vizualnih dokumentov predstavlja vstopanje v nov likovni prostor, ki nam pripoveduje morda premalo znane ali neznane zgodbe naše okolice.

Urniki SNG Drama Ljubljana nastajajo vsako leto od sezone 1988/1989 v dimenzijah 150 cm x 100 cm.

An exhibition in collaboration with the Sonda Foundation, GT22, the Slovenian National Theatre Drama Ljubljana and Maribor Theatre Festival

Designer of timetables **Špela Zorn**

Curators and spatial installation **Andrej Firm, sonda21**

The exhibition is open Monday through Friday from 10.00 to 18.00

The Timetables of the Slovenian National Theatre Drama Ljubljana is an exhibition within the frame of curatorial research with the title Theatre Documents (2016: Overview of theatre photography 1991–2016 and Overview of theatre photography 1941–1991), carried out with and in GT22 by Sonda Foundation. The exhibition is a documentary project, a collective reflection on the connections and concepts of the archive of theatre and visual media. It is a spatial installation of documents – programme timetables – that turns them into an object of visual art. The interactive setup of visual documents presents an entry into a new visual space that perhaps tells us of the little known or unknown stories of our surroundings.

The timetables of the SNT Drama Ljubljana have been created each year from the season 1988/89 in the dimensions 150 cm x 100 cm.

Evropske poti zgodovinskih gledališč *The European Route of Historic Theatres*

Predstavitve mednarodnega projekta v organizaciji Slovenskega gledališkega inštituta ob dnevu evropskih zgodovinskih gledališč v sodelovanju s Festivalom Borštnikovo srečanje

Slovenski gledališki inštitut (SLOGI) od leta 2012 sodeluje z Združenjem zgodovinskih gledališč Evrope (Perspectiv). Ta neprofitna organizacija povezuje ljudi po vsej Evropi, ki vodijo zgodovinska gledališča ali skrbijo zanje, prav tako tiste, ki jih gledališke stavbe zanimajo poklicno ali zasebno. Združenje je nedavno oblikovalo pobudo, da odslej 25. oktobra označujemo dan evropskih zgodovinskih gledališč. Perspectiv je tudi koordinator *Evropske poti zgodovinskih gledališč*, projekta, ki se je začel leta 2012 in se bo zaključil leta 2017, podpira pa ga Evropska unija – Kultura.

Gledališke stavbe so pomemben del svetovne kulturne dediščine. Iz njihove zasnove lahko razberemo razvoj in značilnosti posamezne družbe, naroda, odnos do kulture, tehnološki napredek in spreminjanje estetike. Zato si je združenje Perspectiv za svoj cilj zastavilo ozaveščanje širše javnosti o pomenu zgodovinskih gledališč in zasnovalo novo obliko kulturnega turizma – *Evropsko pot zgodovinskih gledališč*. Ta povezuje gledališke stavbe po Evropi, od še ohranjenih renesančnih gledališč, baroka, rokokoja, klasicizma, historicizma, art nouveauja do art decoja: potovanje od 16. do 20. stoletja po 120 gledališčih.

Celotna *Evropska pot zgodovinskih gledališč* je razdeljena po posameznih poteh, vsaka od njih vključuje do 12 izbranih gledališč, ki jih je mogoče obiskati v enem tednu. Ena od poti se imenuje *Jadranska pot*, povezuje pa zgodovinska gledališča Slovenije, Hrvaške, Bosne in Hercegovine, Srbije in Črne gore – na njej sta tudi Slovensko narodno gledališče Drama Ljubljana in Slovensko narodno gledališče Maribor.

Del projekta je tudi mednarodna potujoča razstava *Zgodovina Evrope – kot jo pripovedujejo gledališča*, ki je od oktobra 2016 do januarja 2017 domovala v Ljubljani, do septembra 2017 v muzeju V&A v Londonu, kmalu pa bo gostovala v Švici.

Mag. Tea Rogelj, višja kustosinja SLOGI, bo predstavila združenje Perspectiv in *Evropsko pot zgodovinskih gledališč* ter obiskovalce približe seznanila z *Jadransko potjo*.

Presentation of the international project organised by the Slovenian Theatre Institute in collaboration with the Maribor Theatre Festival on the occasion of the European Historic Theatres Day

The Slovenian Theatre Institute has been collaborating from 2012 with the PERSPECTIV – Association of Historic Theatres in Europe. This non-profit organisation connects people throughout Europe who lead historic theatres or are in charge of them as well as those who are interested in theatre buildings through their profession or privately. The association has recently conceived an initiative to mark 25 October from now on as the European Historic Theatres Day. PERSPECTIV is also co-ordinator of the project The European Route of Historic Theatres, launched in 2012 and concluding in 2017, which is supported by the Culture (2007–2013) Programme of the European Union.

Theatre buildings are an important part of world cultural heritage. Their concept tells us of the development and specifics of a particular society and nation, their relation towards culture, technological progress and the changing of aesthetics. That is why PERSPECTIV's goal is to raise awareness among a wider public on the significance of historic theatres through establishing a new form of cultural tourism – The European Route of Historic Theatres. It connects theatre buildings throughout Europe, from the still preserved Renaissance theatres, Baroque, Rococo, Classicism, Historicism, Art Nouveau to Art Deco: a route from the 16th to the 20th century through 120 theatres.

The entire European Route of Historic Theatres is divided into individual routes, each comprising 12 selected theatres that can be visited in one week. One of the routes is named The Adriatic Route, which connects historic theatres in Slovenia, Croatia, Bosnia-Herzegovina, Serbia and Montenegro – it also includes the Slovenian National Theatre Drama Ljubljana and the Slovenian National Theatre Maribor.

A part of the project is also an international travelling exhibition The History of Europe – Told by its Theatres, which was on show in Ljubljana from October 2016 to January 2017, then until September 2017 in the V&A Museum in London and will soon be featured in Switzerland.

Tea Rogelj, M.A., senior curator of the Slovenian Theatre Institute, will present the association PERSPECTIV and The European Route of Historic Theatres and also offer the participants closer insight into The Adriatic Route.

(Ne)pretočnost: vprašanje institucije v sodobnih scenskih umetnostih *(Disrupted) Flow: The Question of Institutions in Contemporary Performing Arts*

Simpozij in okrogla miza v organizaciji Društva gledaliških kritikov in teatrologov Slovenije v sodelovanju z Radiem Slovenija (programom Ars) in Festivalom Boršnikovo srečanje

Vprašanje institucije v sodobnih scenskih umetnostih ni enoznačno, kot se morda zdi na prvi pogled. Očitna razlika med narodnim ali mestnim gledališčem v organizacijski obliki javnega zavoda na eni strani in tako imenovanimi neodvisnimi producenti, društvi in zavodi na drugi je le en vidik problema, saj je institucionalna paradigma tudi ponotrjena v ustvarjalcih in producentih samih. Med objektivno in subjektivno platjo institucionalizacije se odpira vprašanje (ne)pretočnosti ne le v estetskem in kadrovskem smislu, temveč tudi v ideološkem, saj vsak institucionalni okvir nedvomno vpliva na možnost, kakovost in kontekst umetniškega in kritičnega udejstvovanja. Ne gre torej za institucijo na eni strani in neinstitutijo na drugi, temveč predvsem za problem hierarhičnega ustroja in materialnih pogojev produkcije, ki izjemno učinkujejo na dogajanje na odru in onkraj njega.

Kako te razmere vidimo, doživljamo in razumemo ter kako se z njimi spoprijemamo, bomo spregovorili v prepletu simpozija in okrogle mize. Kritične premisleke in zgodovinske poglede bomo poskušali povezati z razmišljanji praktikov, ki imajo izkušnje z delovanjem v osrednjih institucijah in na neodvisni sceni.

Z referati bodo v dopoldanskem delu simpozija sodelovali Nenad Jelesijević, Aldo Milohnić, Tomaž Toporišič in Rok Vevar.

Okroglo mizo bo v popoldanskem delu z neposrednim prenosom na Radiu Slovenija (program Ars) vodila Alja Lobnik.

A symposium and a round-table discussion organised by the Association of Theatre Critics and Researchers of Slovenia (DGKTS) in collaboration with Radio Slovenia (Ars programme) and the Maribor Theatre Festival

The question of the institution in contemporary performing arts is not as single-faceted as it might seem at first glance. The obvious difference between national or city theatres in terms of the organisational form of the public institution, on the one hand, and the so-called independent producers, associations and organisations, on the other hand, is just one aspect of the problem, as the producers and creators themselves have internalised the institutional paradigm. The question of (disrupted) flow arises between the objective and subjective side of institutionalisation not only in the sense of aesthetics and human resources, but also in the ideological sense: each institutional frame undoubtedly influences the capacity, quality and context of artistic and critical participation. The focus of the question is thus not on the institution on one side and the non-institution on the other, but on the problem of the hierarchical structure and the material conditions of production, which eminently have an effect onstage as well as offstage.

We will talk about how we see, experience and understand this situation and how we tackle it in an interwoven form of symposium and round-table discussion. We will attempt to connect the critical reflections and historical insights with the thoughts of the practitioners who have the experience of working both in the main institutions and in the independent scene.

The morning portion of the symposium will feature papers by Nenad Jelesijević, Aldo Milohnić, Tomaž Toporišič and Rok Vevar.

The afternoon round-table discussion, moderated by Alja Lobnik, will be broadcast live on Radio Slovenia (Ars programme).

E-razstava: Festival Borštnikovo srečanje 2016

E-xhibition: Maribor Theatre Festival 2016

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

Že peto leto zapored pripravljamo e-razstavo *Festival Borštnikovo srečanje*. Vztrajamo pri skrbi za digitalizacijo, dostopnost in popularizacijo slovenske gledališke dediščine.

Tudi letos smo zasnovali razstavo v treh sklopih: v prvem so na ogled fotografije s sklepne prireditve enainpetdesetega Festivala; drugi sklop je posvečen uprizoritvi *Učene ženske po motivih Molièrovih Učenih žensk* v režiji Jerneja Lorencija ter izvedbi Slovenskega ljudskega gledališča Celje in Mestnega gledališča Ptuj, najboljši predstavi lanskega leta. Ta del vključuje fotografije Jake Babnika, scenske skice Braneta Hojnika, plakate in gledališki list, nekaj člankov in izbor kritik o uprizoritvi. Tretji sklop je posvečen Daretu Valiču, prejemniku Borštnikovega prstana 2016, s fotografskim pregledom gledališkega opusa.

E-razstava FBS 2016 bo na voljo v slovenskem in angleškem jeziku na spletni strani borstnikovo.si, spletnem portalu sigledal.org in spletnih straneh sodelujočih institucij.

Pobudnica projekta: **Alja Predan** (FBS) • Koordinator projekta: **Samo M. Strelec** (Novi Zato.) • Avtorica razstave in vnos podatkov: **Ksenija Repina** (FBS) • Računalniška zasnova: **Gregor Matevc** (Novi Zato.) • Urejanje avtorskih pravic: **Tamara Matevc** (Novi Zato.) • Pri razstavi so sodelovali: **Mojca Kranjc** (SNG Drama Ljubljana), **Tatjana Doma** (SLG Celje), **Simona Ješelnik** (UL AGRFT) idr. • Prevajalki v angleški jezik: **Katarina Pejović** in **Jana Renée Wilcoxon**

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

Already for the fifth consecutive year, we have organised e-xhibition Maribor Theatre Festival. We persist in our endeavour to digitalise, make accessible and popularise Slovenian theatre heritage.

*As in previous years, this year we have also conceived a three-part exhibition: the first part features photographs from the closing ceremony of the 51st Festival. The second part is dedicated to the production *The Learned Ladies* after the motifs of the *Learned Ladies* by Molière directed by Jernej Lorenci and performed by the Celje People's Theatre and Ptuj City Theatre, the best performance of last year. This part includes photographs by Jaka Babnik, stage design sketches by Branko Hojnik, posters and the theatre programme, several articles and a selection of reviews on the production. The third part is dedicated to Dare Valič, the recipient of the 2016 Borštnik Ring, through a photographic overview of his theatrical opus.*

The 2016 e-xhibition will be available in Slovenian and English on the web page borstnikovo.si, the web portal sigledal.org and on the websites of the collaborating institutions.

Project initiator: Alja Predan (FBS) • Project co-ordinator: Samo M. Strelec (Novi ZATO.) • Author of exhibition and data input: Ksenija Repina (FBS) • Digital design: Gregor Matevc (Novi ZATO.) • Regulation of copyrights: Tamara Matevc (Novi ZATO.) • Exhibition collaborators: Mojca Kranjc (SNG Drama Ljubljana), Tatjana Doma (SLG Celje), Simona Ješelnik (UL AGRFT) etc. • Translation into English: Katarina Pejović and Jana Renée Wilcoxon

Plesati sanje, sanjati ples

Dancing Dreams, Dreaming Dance

Letna produkcija 1. letnika Akademije za ples, Alma Mater Europaea, v koprodukciji s Plesnim teatrom Ljubljana

Akademija za ples, ki ponovno deluje v Ljubljani, tokrat v okviru Alme Mater Europaea predstavlja letno produkcijo študentk prvega letnika smeri Sodobni ples. Predstavljajo fuzijo različnih tehnik in postopkov, s katerimi so se študentke celo študijsko leto srečevale in jih nadgrajevale v samostojne dele kot tudi v skupinsko zaokrožene celote in plesne sekvence. V živahen preplet žanrov, tehnik in postopkov so študentke vnesle lastni plesni izraz, ki se nenehno brusi in izdeluje na podlagi izbranih tehnik sodobnega plesa, kompozicijskih metod in drugih orodij, ki jih sodobni plesalec potrebuje pri svojem delu.

The annual production of the 1st year students of the Academy of Dance, Alma Mater Europaea, in co-production with Dance Theatre Ljubljana

The Academy of Dance, once again active in Ljubljana, presents this time within the frame of Alma Mater Europaea the annual production of students of the first year of Contemporary Dance. It features a fusion of different techniques and procedures, which the students have encountered and researched throughout the school year, while building both individual segments and collective pieces as well as dance sequences. The students brought their own dance expression into the vivacious intertwining of genres, techniques and procedures; an expression that is incessantly improved and built on the basis of selected techniques of contemporary dance, compositional methods and other tools that the contemporary dancer requires in one's work.

Alma Mater Europaea, Akademija za ples v Ljubljani v koprodukciji s Plesnim teatrom Ljubljana
Alma Mater Europaea, Academy of Dance Ljubljana in co-production with Dance Theatre Ljubljana

Premiera Première 19. 6. 2017, Plesni teater Ljubljana – PTL
Predstava traja 30 minut. Running time 30 minutes.

AVTORICE IDEJNE ZASNOVE *AUTHORS OF CONCEPT* Neža Blažič • Ivana Gregurič • Tina Habun • Laura Ivančič • Katja Kolarič • Ondina Kerec • Manca Vukelič
NASTOPAJO *PERFORMERS* Neža Blažič • Ivana Gregurič • Tina Habun • Laura Ivančič • Katja Kolarič • Ondina Kerec • Manca Vukelič
AVTORICA BESEDILA V PREDSTAVI *AUTHOR OF TEXT IN THE PRODUCTION* Manca Vukelič

MENTORJI PRI PREDMETU KOMPOZICIJA IN USTVARJALNO-RAZISKOVALNI PROCES *MENTORS OF THE SUBJECT COMPOSITION AND CREATIVE-RESEARCH PROCESS*
Jana Menger • Gregor Luštek • Rosana Hribar

Knjige na FBS

Books at the Maribor Theatre Festival

22. 10. 2017 | 12.00 | Vetrinjski dvor

Živa Kraigher: **Ko se zgodi ples.** Zapisi, dokumenti, spomini. Ljubljana, Maska, zavod za založništvo, kulturno in producentsko dejavnost, Javni sklad RS za kulturne dejavnosti (JSKD), 2016.

Olivier Razac: **Politična zgodovina bodeče žice.** Prevedla: Sonja Dular. Zbirka Mediakcije, knjiga št. 15. Urednica zbirke: Amelia Kraigher. Ljubljana, Maska, zavod za založništvo, kulturno in producentsko dejavnost, 2016.

Franco Berardi - Bifo: **Kognitarci in semiokapital.** Prevedla: Polona Petek. Zbirka Mediakcije, knjiga št. 16. Urednica zbirke: Amelia Kraigher. Ljubljana, Maska, zavod za založništvo, kulturno in producentsko dejavnost, 2016.

MASKA, časopis za scenske umetnosti: *Gledališče animiranih form* (letnik XXXI/179–180) in *Kratka zgodovina Tanztheatra* (letnik XXXI/181–182). Ljubljana, Maska, zavod za založništvo, kulturno in producentsko dejavnost, 2016–2017.

24. 10. 2017 | 12.00 | Vetrinjski dvor

Ivo Svetina: **Gledališče Pekarna (1971–1978).** Rojstvo gledališča iz duha svobode. Ljubljana, knjižnica MGL, 2017.

Edi Majaron: **Vera v lutko.** Razmišljanja o lutkovni umetnosti. Ljubljana, knjižnica MGL, 2017.

Mateja Pezdirc Bartol: **Navzkrižja svetov.** Študije o slovenski dramatik. Ljubljana, Znanstvena založba Filozofske fakultete UL, 2016.

27. 10. 2017 | 12.00 | Vetrinjski dvor

Amfiteater. Revija za teorijo sodobnih scenskih umetnosti, letnik 4, številki 1 in 2. Uredila Maja Šorli. Ljubljana, SLOGI, 2016 in 2017.

Slovenski gledališki letopis 2015/2016. Uredil Štefan Vevar. Ljubljana, SLOGI, 2017.

Post scriptum. Lojze Smasek, izbrane gledališke kritike in kritike radijskih iger. Uredila Ana Perne. Ljubljana, SLOGI, 2017.

Začetki in dosežki slovenskega gledališča moderne dobe. Ob 150. obletnici ustanovitve Dramatičnega društva v Ljubljani. Uredila Štefan Vevar in Barbara Orel. Ljubljana, SLOGI, 2017.

Živa Kraigher: **When Dance Happens.** Notes, Documents, Memories. Ljubljana, Maska, Institute for Publishing, Production and Education and the Public Fund for Cultural Activities of the Republic of Slovenia (JSKD), 2016.

Olivier Razac: **The Political History of Barbed Wire.** Translated by: Sonja Dular. Mediakcije collection, book No. 15. Edited by: Amelia Kraigher. Ljubljana, Maska, Institute for Publishing, Production and Education, 2016.

Franco Berardi – Bifo: **Cognitarians and Semiocapital.** Translated by: Polona Petek. Mediakcije collection, book No. 16. Edited by: Amelia Kraigher. Ljubljana, Maska, Institute for Publishing, Production and Education, 2016.

MASKA, Journal of Performing Arts: Theatre of Animated Forms (Vol. XXXI/179–180) and A Brief History of Tanztheater (Vol. XXXI/181–182). Ljubljana, Maska, Institute for Publishing, Production and Education, 2016–2017.

Ivo Svetina: **Pekarna Theatre (1971–1978).** The Birth of a Theatre Out of the Spirit of Freedom. Ljubljana, MGL Library, 2017.

Edi Majaron: **Faith in the Puppet.** Reflections on the Art of Puppetry. Ljubljana, MGL Library, 2017.

Mateja Pezdirc Bartol: **Clash of Worlds.** Studies of Slovenian Dramatic Literature. Ljubljana University Press, Faculty of Arts, 2016.

Amphitheatre. Journal of Contemporary Performing Arts Theory, Vol. 4, No. 1 and No. 2. Edited by: Maja Šorli. Ljubljana, SLOGI, 2016 and 2017.

Slovenian Theatre Yearbook 2015/2016. Edited by: Štefan Vevar. Ljubljana, SLOGI, 2017.

Post scriptum. Lojze Smasek, Selected Reviews of Theatre and Radio Plays. Edited by: Ana Perne. Ljubljana, SLOGI, 2017.

The Beginnings and Achievements of Slovenian Theatre in Modern Times. On the occasion of the 150th Anniversary of the Founding of the Dramatic Association in Ljubljana. Edited by Štefan Vevar and Barbara Orel. Ljubljana, SLOGI, 2017.



Rezime 2009–2017

Summary 2009–2017

Alja Predan

Rezime 2009–2017 *Summary 2009–2017*

Sestavek je suh in stvaren. Njegov namen je preprost: osvetliti spremembe, ki so se zgodile na našem najpomembnejšem gledališkem festivalu v osmih letih, ko sem ga umetniško vodila (in tudi poslovno bdela nad njim).

Status in praktikalije

Borštnikovo srečanje, ki smo mu dodali besedo festival, je leta 2010 formalno postalo ena od organizacijskih enot SNG Maribor. Njena struktura je postala enaka drugim organizacijskim enotam z eno bistveno razliko: imenovanje umetniške/-ga direktorice/-ja s petletnim mandatom (po statusu pomočnice/-ka direktorice/-ja SNG Maribor) je pripadlo ministrici/-u za kulturo. (Umetniške direktorje drugih OE sicer imenuje direktor SNG MB.) To je še posebno pomembno poudariti, saj smo s tem preprečili kakršnokoli nasprotje interesov, ki bi se zgodilo, če bi obdržali popolno analogijo z drugimi OE. Ob tej spremembi se je tudi razpustil stari svet FBS, ki je štel skoraj dvajset stalnih članov, med njimi so bili tudi direktorji vseh gledališč, in nadomestila ga je mandatna petčlanska strokovna skupina, ki so jo sestavljali predstavniki financierjev (MOM in MK) ter strokovnih združenj in ustanov (ZDUS, AGRFT in DGKTS).

Napisali smo akte: Pravilnik o delovanju, Pravilnik o pogojih sodelovanja in Določilo o višini pavšalnega odkupa.

Vsa leta smo si prizadevali za stabilno in paritetno državno in občinsko financiranje. Leta 2015 sta se financierja, MK in MOM, končno pisno zavezala, da bosta vsako leto prispevala enakovreden delež programskih sredstev. Infrastrukturo, tehnično opremo ter tehnične in nekatere druge kadrovske vire, ki so nujno potrebni za izvedbo festivala, pa sicer financira MK v okviru sredstev SNG Maribor.

Tako je bil skupni delež MK, namenjen FBS, ocenjen na ca. 70 %, delež MOM pa na ca. 30 %.

Vrsto let sem si tudi intenzivno prizadevala, da bi kadrovsko okrepili FBS. Mesto producentke/-a je bilo sistemizirano, do mojega odhoda pa ni bilo zasedeno. Tako se je tudi dobršen del stroškov dela, ki so nastajali na festivalu, pokrival iz programskih sredstev.

- Posodobili in uredili smo spletno stran, kjer so objavljene vse tekoče informacije, informacije javnega značaja in arhiv.
- Uvedli smo terminsko časovnico prijav predstav, knjig in nominacij za prstan.
- Sestavili smo zelo podrobne prijavnice, ki jih gledališča izpolnijo ob nominaciji predstav, ter uvedli prijavnice za predloge za Borštnikov prstan in za predstavitev knjižnih novosti na festivalu.
- Vpeljali smo spletno prijavljanje predstav, knjig in predlogov za prstan.
- Postali smo intenzivno prisotni na Facebooku in Instagramu.

The following essay is dry and real. Its aim is simple: to shed light on the changes that have happened to our most important theatre festival during the eight years that it was under my artistic leadership (and also under my managerial care).

Status and practicalities

In 2010, the Maribor Theatre Festival became one of the organisational units of the Slovene National Theatre Maribor. Its structure became identical to the other organisational units with one essential difference: the appointment of an artistic director with a five-year mandate (and the status of assistant director of the Slovene National Theatre Maribor) went into the hands of the Minister of Culture. (Artistic directors of other organisational units are appointed by the director of the Slovene National Theatre Maribor.) This is especially important to emphasise as with this move, we prevented any kind of conflict of interest, which would certainly occur had we kept a total analogy with other organisational units. Parallel to this change, the former Maribor Theatre Festival Board (counting almost twenty permanent members, among them directors of all theatres in Slovenia) was disassembled and replaced by a mandatory five-member Artistic Board consisting of representatives of the funding bodies (the Municipality of Maribor and the Ministry of Culture) as well as professional associations and institutions (the Association of Dramatic Artists of Slovenia, the Academy of Theatre, Radio, Film and Television of the University of Ljubljana and the Association of Theatre Critics and Researchers of Slovenia).

We put in place official rules and provisions about our operations, our conditions for collaboration and about the fees we pay for performances.

Throughout this time we strove to obtain stable and proportional financing from the state and the municipality. In 2010, the two main funding bodies – the Ministry of Culture of the Republic of Slovenia and the Municipality of Maribor – committed themselves in writing to provide an equal part of each year's programme budget. The infrastructure and technical equipment as well as technical and other personnel resources necessary for the realisation of the Festival are funded by the Ministry of Culture through the budget of the Slovene National Theatre Maribor.

Thus the total portion of the budget for the Maribor Theatre Festival allocated by the Ministry of Culture was estimated to approximately 70% while the portion of the budget allocated by the Slovene National Theatre Maribor was approximately 30%.

I also strove for a number of years to build stronger working conditions for the Festival team. Although the position of an employed Festival producer was officially allocated in the overall budget, it was a position that remained unoccupied, even until my departure. Hence a good portion of the expenses connected to the core Festival team was covered from the programme budget.

- *We modernised and updated the website with all the information about the current Festival, ongoing relevant information for the public and a Festival archive.*

- Močno smo intenzivirali stike z javnostjo, promocijo in trženje. Samo v prvih dveh letih smo prihodek od prodanih vstopnic povečali za več kot 100 %, vsako naslednje leto pa še za nekaj odstotkov. Odprli smo spletno trgovino, kjer je mogoče kupiti festivalske publikacije in promocijske izdelke.
- Vpeljali smo festivalski abonma.
- Uvedli smo letna poročila, kjer so natanko popisani vsi dogodki in ocene vsakokratne pretekle izdaje.
- Uvedli smo festivalski avtobus na relaciji Ljubljana–Maribor.
- Dosledno smo vpeljali obvezno mednarodno strokovno žirijo (dva tuja, trije domači člani) in prav tako petčlansko žirijo za Borštnikov prstan (dotlej tričlanska).
- Pogovore po predstavah in o knjižnih izdajah sem zaupala mladim strokovnjakom.
- FBS se je vsako leto predstavil na Kulturnem bazarju.

Internacionalizacija

Odpiranje Festivala Borštnikovo srečanje smo si zastavili dvotirno. Po eni strani smo želeli slovensko produkcijo približati mednarodni stroki in ji s tem pomagati odpreti vrata na tuje odre; po drugi pa smo del mednarodne produkcije želeli privabiti k nam, saj je Slovenija ena redkih evropskih držav brez velikega mednarodnega gledališkega festivala.

Slovenski showcase

Iz tekmovalnega in spremljevalnega slovenskega programa smo načrtno sestavljali izbor uprizoritev, namenjen mednarodni strokovni javnosti, selektorjem, umetniškim direktorjem, programerjem, kritikom, poročevalcem itd. Tak program, ki sem ga večino let kurirala sama, ima predstavitveni in promocijski značaj ter pomeni odskočno desko za gostovanja v tujini in pojavljanja v mednarodnih medijih. Njegovi učinki so na ravni povabil v tujino sledljivi le v prvem gostovalnem nizu – to je pojav tako imenovane snežene kepe – saj gledališča na vsakem festivalu dobijo nadaljnja povabila. V letih, ko smo na FBS načrtno vabili mednarodne strokovnjake, so slovenske predstave gostovale tako rekoč po vsem svetu in doživele številne objave v uglednih mednarodnih medijih. Vsako leto nas je obiskalo med trideset in štirideset tujih strokovnjakov.

Kratek pregled najbolj odmevnih zgledov mednarodnih gostovanj:

- **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, 2011;
 - 56. festival Sterijevo pozorje, Novi Sad, Srbija;
 - Festival Stage, Helsinki, Finska;
 - Bitef Beograd, Srbija;
 - Festival Dialog Wrocław, Poljska;

(*Preklet naj bo izdajalec svoje domovine!* je bil sicer rekorder Slovenskega mladinskega gledališča in najverjetneje tudi slovenskega gledališča sploh, saj je bil več kot šestdesetkrat uprizorjen v tujini, in to v več kot dvajsetih državah.)

- **Ko sem bil mrtev** v izvedbi SNG Drama Ljubljana
 - Mednarodni gledališki 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;

- We introduced a deadline for applying with productions, books and the Borštnik Ring nominees.
- We created highly-detailed application forms to be filled in by the theatres when applying with their productions and also introduced application forms for nominating potential Borštnik Ring recipients and for applying to present the latest book publications in the frame of the Festival. Eventually, we put these applications online for all three groups.
- We became intensely present on Facebook and Instagram.
- We greatly intensified the PR, promotion and marketing. In the first two years alone, we managed to increase the box office return for over 100% and ever since then, it has increased steadily by several percent each year. We opened the Festival Shop with Festival publications and promotional products.
- We introduced the Festival subscription package.
- We introduced annual reports in which all the events and evaluations of the each previous Festival edition were listed in detail.
- We introduced the Festival bus for the route Ljubljana–Maribor–Ljubljana.
- We regularly configured the compulsory international jury of experts (two foreign, three local members) as well as the five-member jury for the Borštnik Ring Award (which had previously had three members).
- I entrusted the post-performance discussions and the book presentations to young experts.
- The Maribor Theatre Festival was presented each year at the Cultural Bazaar.

Internationalisation

We set out to open up the Maribor Theatre Festival on two fronts. On the one hand, we wanted to present the Slovenian production to the international expert arena, hence, assisting in bringing it to foreign stages; on the other hand, we strove to bring a part of the international production to our stages, as Slovenia is one of the few European countries without a major international theatre festival.

Slovenian Showcase

We planned the selection of productions from the Competition and Accompanying Slovenian Programmes aimed at the international expert public, selectors, artistic directors, festival programmers, critics, reporters, etc. This type of programme, which I curated mostly by myself, has a representative and promotional significance and has been a launchpad for touring abroad and for the presence in international media. Its effects in terms of invitations can be discerned only in the first leg of touring – as it is otherwise a snowball effect – since the theatres receive new invitations at each festival they attend. In the years in which we strategically invited international experts to Maribor Theatre Festival, the Slovenian productions toured all over the world and had numerous appearances in international media. Each year we hosted between thirty and forty foreign experts.

A brief overview of the most outstanding examples of international tours:

- **Macbeth After Shakespeare** by Mini teater Ljubljana
 - Seoul Theatre Olympics, South Korea, 2010;
- **Damned Be the Traitor of His Homeland!** by Mladinsko Theatre Ljubljana
 - Nova Drama/New drama Festival, Bratislava, Slovakia, 2011;
 - 56th Sterijino pozorje festival, Novi Sad, Serbia;
 - Festival Stage Helsinki, Finland;
 - Bitef, Belgrade, Serbia;
 - International Theatre Festival Dialog – Wrocław, Poland;

- **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;
- **Nevih**ta v izvedbi Mestnega gledališča ljubljanskega
 - Bitef Beograd, Srbija, 2013;
 - Sofija, Bolgarija;
 - 21. mednarodni gledališki festival Poletje v Varni, Varna, Bolgarija;
- **Ponorela lokomotiva** v izvedbi SNG Drama Ljubljana
 - Sofija, Bolgarija, 2014;
 - 22. mednarodni gledališki festival Poletje v Varni, Varna, Bolgarija;
 - 46. mednarodni gledališki festival Tampere, Finska;
 - Bitef Beograd, Srbija;
 - Mednarodni filmski in gledališki festival Teart, Minsk, Belorusija;
 - Performing Arts Festival, Seul, Južna Koreja, 2015;
 - Mednarodni gledališki festival, Reka, Hrvaška, 2016;
- **Mrtvec pride po ljubico** v izvedbi Prešernovega gledališča Kranj
 - 2. mednarodni festival alternativnega in novega teatra INFANT, Novi Sad, Srbija, 2015;
 - 50. mednarodni festival DIMITRIA, Solun, Grčija;
 - Mednarodni festival TESZT, Temišvar, Romunija, 2016;
 - Festival MOT, Skopje, Makedonija;
- **Iliada** v izvedbi SNG Drama Ljubljana, MGL in Cankarjevega doma
 - Mednarodni gledališki festival Torun, Poljska, 2016 (grand prix in še dve nagradi);
 - Sofija, Bolgarija;
 - 24. mednarodni gledališki festival Poletje v Varni, Varna, Bolgarija;
 - Mednarodni gledališki festival Sibiu, Romunija, 2017;
- **Rose Bernd** v izvedbi SLG Celje
 - Mednarodni gledališki festival Forest, Solun, Grčija, 2107;
- **Tri sestre** v izvedbi Zavoda Margareta Schwarzwald in UL AGRFT
 - Mednarodni gledališki festival Theaterformen, Hannover, Nemčija, 2017;
 - Mednarodni festival TESZT, Temišvar, Romunija.

Ena od naših prioritet je bila, da bi Festival Borštnikovo srečanje postal osrednji promotor slovenske uprizoritvene ustvarjalnosti v mednarodnem prostoru. Za to pa je poleg mednarodnih gostovanj pomembna tudi prisotnost v najrelevantnejših strokovnih medijih po svetu.

O FBS so poleg številnih domačih med drugim pisali tudi: 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), Korean Theatre Journal (Južna Koreja), Scena (Srbija), in dve leti zapored je nastala posebna spletna platforma Dispatches, 2016, 2017, ki je naddrobno poročala o večini festivalskih predstav.

Mostovi

Zasnovala, vpeljala in kurirala sem vsakoletni mednarodni program Mostovi, v okviru katerega

(*Damned Be the Traitor of His Homeland! is a record-breaking production of Mladinsko Theatre and most probably of the entire Slovenian theatre as it was presented over sixty times abroad in over twenty countries.*)

- **As I Lay Dead** by the Slovenian National Theatre Drama Ljubljana
 - Sibiu International Theatre Festival, Romania, 2011;
- **the feast or the story of a savoury corpse or how roman abramovich ...** by Imaginarni Institute
 - Bitef, Belgrade, Serbia, 2012;
- **Bartleby, the Scrivener** by Mini teater Ljubljana
 - 57th Sterijino pozorje festival, Novi Sad, Serbia, 2012;
- **MandićStroj** by Via Negativa and the Slovenian National Theatre Drama Ljubljana
 - 39th International Festival of Alternative and New Theatre INFANT, Novi Sad, Serbia, 2012;
 - Bitef, Belgrade, Serbia, 2013;
- **The Storm** by the Ljubljana City Theatre
 - Bitef, Belgrade, Serbia, 2013;
 - Sofia, Bulgaria;
 - 21st International Theatre Festival Summer in Varna, Bulgaria;
- **The Crazy Locomotive** by the Slovenian National Theatre Drama Ljubljana
 - Sofia, Bulgaria, 2014;
 - 22nd International Theatre Festival Summer in Varna, Bulgaria;
 - 46th International Theatre Festival Tampere, Finland;
 - Bitef, Belgrade, Serbia;
 - International Theatre Forum "Teart", Minsk, Belorussia;
 - Performing Arts Festival Seoul, South Korea, 2015;
 - International Small Scenes Theatre Festival, Rijeka, Croatia, 2016;
- **The Dead Man Comes for His Sweetheart** by Prešeren Theatre Kranj
 - 42nd International Festival of Alternative and New Theatre INFANT, Novi Sad, Serbia, 2015;
 - 50th International Festival DIMITRIA, Thessaloniki, Greece;
 - TESZT International Festival, Timisoara, Romania, 2016;
 - MOT Festival, Skopje, Macedonia;
- **Iliada** by the Slovenian National Theatre Drama Ljubljana, Ljubljana City Theatre and Cankarjev dom
 - International Theatre Festival Torun, Poland, 2016 (Grand Prix and two more awards);
 - Sofia, Bulgaria;
 - 24th International Theatre Festival Summer in Varna, Bulgaria;
 - Sibiu international Theatre Festival, Romania, 2017;
- **Rose Bernd** by the Celje People's Theatre
 - International Theatre Festival Forest, Thessaloniki, Greece, 2107;
- **Tri sestre** by Margareta Schwarzwald Association and UL AGRFT
 - International Theatre Festival Theaterformen, Hannover, Germany, 2017;
 - International Theatre Festival TESZT, Timisoara, Romania;

One of our priorities was for the Maribor Theatre Festival to become the central promoter of Slovenian performing arts in the international context. Besides promoting international touring, the other crucial factor in that respect is the Festival's presence in the most relevant expert media throughout the world.

Apart from local printed media, the following publications published articles on the Maribor Theatre Festival: Theater Heute (Germany), Hystrio (Italy), Teatr (Poland), New Theatre Quarterly (United Kingdom), KOD (Slovakia), Scena (Bulgaria), Színház (Hungary), professional journals Teatteri and Kritiikin Uutiset (Finland), ATCA International (USA), Nachtkritik (nachtkritik.

so v osmih letih na FBS s svojimi predstavami sodelovala največja imena evropskega gledališča: Ivo van Hove, Zoltán Balász, Jan Klata, Heiner Goebbels, Jan Fabre, Oskaras Koršunovas, Béla Pintér, Herbert Fritsch, Israel Galván, Martin Kušej, Gunilla Heilborn, Radosław Rychcik, Csaba Horváth, Igor Vuk Torbica, Anica Tomić, Yana Ross, Gunilla Heilborn, Andraš Urban, Halina Reijn, Danuta Stenka in še mnogi drugi.

Pri tem so nam organizacijsko in finančno pomagali zlasti Goethe Institut Ljubljana, Fonds Podiumkunsten iz Amsterdama, litovsko ministrstvo za kulturo, Acción Cultural iz Španije, veleposlaništva Poljske, Španije, Češke, Nizozemske, Hrvaške, Madžarske, Srbije idr.

Mednarodni fokus

Uvedla sem mednarodni programski sklop fokus, znotraj katerega smo se z različnih gledaliških aspektov osredotočili in predstavili naslednje države: Slovaško, Češko, Nizozemsko, Španijo, Poljsko, Švedsko in v letu 2017 Finsko. Zasnovala sem knjižno zbirko *Sodobna evropska drama* in kot urednica izdala sedem knjig s prevodi sodobne dramatike izbranih držav: *Sodobna slovaška drama*, *Sodobna češka drama*, *Sodobna nizozemska drama*, *Sodobna drama v Španiji*, *Sodobna poljska drama*, *Sodobna švedska drama*, *Sodobna finska drama*.

Prevedene drame so v času festivala doživele bralne izvedbe, ki so jih pod vodstvom profesionalnih režiserjev izvajali študenti igre na AGRFT. Vsak fokus je uvedel predavatelj (včasih celo dva) iz izbrane države in predstavil bodisi njihov gledališki ustroj, bodisi katero od strokovnih ustanov, bodisi zgodovinski in sedanjí pomen dramske pisave ipd.

V vsaki državi smo poiskali partnerske ustanove, s katerimi smo navezali stike (Slovaški gledališki inštitut iz Bratislave, Češki gledališki inštitut iz Prage, Acción Cultural iz Madrida, Institut Ramón Llul iz Barcelone, Fonds Podiumkunsten iz Amsterdama, Poljski gledališki inštitut iz Varšave, Scensverige – Švedski ITI iz Stockholma in Finski TINFO iz Helsinkov). S temi organizacijami smo sodelovali strokovno, logistično, praktično in poslovno.

Avtorske pravice za natis dramskih besedil v knjižni obliki so nam vsi dramatik iz omenjenih držav podarili.

Strokovne platforme

Ker je za vsak festival vitalnega pomena tudi njegov teoretski strokovni del, ki dopolnjuje nabor predstavljenih uprizoritev, smo si prizadevali vsako leto spodbuditi, soorganizirati ali sozasnovati dva ali tri tovrstne dogodke. Tako se je v osmih letih zvrstilo triindvajset domačih in mednarodnih strokovnih pogovorov, simpozijev, znanstvenih konferenc in okroglih miz:

2009

1. mednarodni simpozij *Umetnost, kultura, mesto* v sodelovanju z Društvom gledaliških kritikov in teatrologov Slovenije
2. mednarodni simpozij *Povezovanje festivalov zahodnega Balkana* v sodelovanju s Slovenskim centrom ITI (SC ITI)

2010

3. mednarodna konferenca *Interkritika* v sodelovanju z DGKTS in Mednarodno zvezo gledaliških kritikov (IATC/AICT)

de), Politika (Serbia), Revizor (Hungary), American Theatre (USA), Korean Theatre Journal (South Korea), Scena (Serbia); for two consecutive years (2016/2017) the special web platform Dispatches reported in detail about the majority of the Festival productions.

The Bridges Programme

I conceived, launched and curated the yearly international programme Bridges. In the eight years of its existence, some of the greatest names of European theatre took part in it with their productions: Ivo van Hove, Zoltán Balász, Jan Klata, Heiner Goebbels, Jan Fabre, Oskaras Koršunovas, Béla Pintér, Herbert Fritsch, Israel Galván, Martin Kušej, Gunilla Heilborn, Radosław Rychcik, Csaba Horváth, Igor Vuk Torbica, Anica Tomić, Yana Ross, Gunilla Heilborn, Andraš Urban, Halina Reijn, Danuta Stenka and many others.

The realisation of this programme was organisationally and financially supported with the assistance of the Goethe Institute Ljubljana, Fonds Podiumkunsten from Amsterdam, the Lithuanian Ministry of Culture, Acción Cultural from Spain, the embassies of Poland, Spain, Czech Republic, the Netherlands, Croatia, Hungary, Serbia and others.

The Focus Programme

I also introduced an international programme cluster named Focus. Each year, we focused on and presented from various aspects the following countries: Slovakia, Czech Republic, the Netherlands, Spain, Poland, Sweden and, in 2017, Finland. I established the literary collection Contemporary European Drama and as editor published seven books with translations of contemporary dramatic literature of the selected countries: Contemporary Slovakian Drama, Contemporary Czech Drama, Contemporary Dutch Drama, Contemporary Drama in Spain, Contemporary Polish Drama, Contemporary Swedish Drama and Contemporary Finnish Drama.

During each Festival edition, the translated plays had their staged readings directed by professional directors and performed by the students of UL AGRFT. Each Focus Programme was introduced by a special guest (at times two of them) from the country in focus who presented their theatre system, either through some of the professional institutions or through the historical and present-day significance of playwriting, etc.

In each country we sought for partner institutions with whom we established connections (Slovakian Theatre Institute in Bratislava, Czech Theatre Institute in Prague, Acción Cultural from Madrid, Ramon Llul Institute from Barcelona, Fonds Podiumkunsten from Amsterdam, Polish Theatre Institute from Warsaw, Scensverige – Swedish ITI from Stockholm and Finnish TINFO from Helsinki). We collaborated with these organisations professionally, logistically, practically and business-wise.

All the authors from the abovementioned countries generously allowed us to publish their plays without a copyright fee.

Expert platforms

As the theoretical-expert segment complementing the selection of presented productions is of vital importance for any festival, we strove each year to instigate, co-organise or co-conceive two to three events of that kind. Hence, in eight years we carried out twenty-three local and international professional debates, symposia, scientific conferences and round-table discussions:

4. mednarodni simpozij *Dramaturgija med realnostjo in vizijo: vloga dramaturgije – ključ do ustvarjalnega procesa v gledališču* v sodelovanju s SC ITI
- 2011
5. mednarodni simpozij *Koliko politike, koliko fašizma?* v sodelovanju z DGKTS
6. mednarodni simpozij *Umetniški festivali in stalno delujoče kulturne ustanove* v sodelovanju z European Festivals Research Project (EFRP)
7. okrogla miza o prevajanju za gledališče *Dramsko besedilo na poti od avtorja do odra* v sodelovanju z Društvom književnih prevajalcev
- 2012
8. okrogla miza z naslovom *4 + 4 + 4 – Prispevki o vizijah gledališča* v sodelovanju z Društvom gledaliških režiserjev
9. mednarodni *Seminar za mlade kritike* v sodelovanju z IATC/AICT
- 2013
10. konferenca *Koncepti, terminologija, ideje* v sodelovanju z DGKTS
11. mednarodna strokovna konferenca *Od odra do arhiva* v sodelovanju s Centrom za teatrologijo in filmologijo UL AGRFT
12. strokovni pogovor o prevajanju Shakespeara *Svet se maje, jaz pa rojen, da mu ravnam tečaje* v sodelovanju z DSKP
13. strokovna razprava o medijih in kulturi *O:Miza* v organizaciji in izvedbi FBS
- 2014
14. mednarodni simpozij *Gledališče upora* v sodelovanju z Raziskovalnim programom in Centrom za teatrologijo in filmologijo UL AGRFT
15. znanstveni simpozij o dramskem in gledališkem opusu Vitomila Zupana *Razmaknite se, zidovi, človeškim sanjam* v sodelovanju z DGKTS, AGRFT, FF v Ljubljani in SLOGI
16. strokovni pogovor *Nemi lik(i) v dramatici, na odru in v realnosti* v sodelovanju s Simono Hamer
- 2015
17. mednarodna znanstvena konferenca *Scenske umetnosti, migracije, politika: Slovensko gledališče kot sooblikovalec medkulturnih izmenjav* v sodelovanju z Raziskovalnim programom UL AGRFT
18. mednarodna znanstvena konferenca *Gledališče v mestu* v sodelovanju z Raziskovalnim programom UL AGRFT in skupino STEP
19. strokovno srečanje *Alternativa danes? O umetnosti ustvarjanja gledališča zunaj produkcijskih ultimativ* v sodelovanju z DGKTS
20. Viden in nevidno: *Predstavniki občinstva – pogovor s Tonetom Partljičem*
21. Viden in nevidno: *Delavci iz zaodra – pogovor s Tonetom Partljičem*
- 2016
22. znanstvena konferenca *Začetki, dosežki in nasledki slovenskega gledališča moderne dobe: 150-letnica Dramatičnega društva v Ljubljani* v sodelovanju s SLOGI in Raziskovalnim programom UL AGRFT
- 2009
1. Art, Culture, City, *an international symposium in collaboration with the Association of Theatre Critics and Researchers of Slovenia*
2. Intertwining of the Festivals of the Western Balkans, *an international symposium in collaboration with the Slovenian centre ITI (SC ITI)*
- 2010
3. Intercriticism, *an international conference in collaboration with the Association of Theatre Critics and Researchers of Slovenia and the International Association of Theatre Critics (IATC/AICT)*
4. Dramaturgy Between the Reality and Vision: The Role of Dramaturgy – the Key for the Theatre-making Process, *an international symposium in collaboration with the Slovenian Centre ITI*
- 2011
5. How Much Politics, How Much Fascism?, *an international symposium in collaboration with the Association of Theatre Critics and Researchers of Slovenia*
6. Artistic Festivals and Continuously Operating Cultural Organisations, *an international workshop in collaboration with the European Festivals Research Project (EFRP)*
7. The Journey of a Dramatic Text from Author to Stage, *a round-table discussion on translating in theatre in collaboration with the Slovenian Association of Literary Translators*
- 2012
8. 4 + 4 + 4 – Contributions on the Visions of Theatre, *a round-table discussion in collaboration with the Association of Theatre Critics and Researchers of Slovenia and the Association of Theatre Directors*
9. Young Critics', *an international event in collaboration with IATC/AICT*
- 2013
10. Concepts, Terminology, Ideas, *a conference in collaboration with the Association of Theatre Critics and Researchers of Slovenia*
11. From Stage to Archive, *an international expert conference in collaboration with the Centre for Theatre and Film Studies, UL AGRFT*
12. "The time is out of joint: O cursed spite, that ever I was born to set it right!", *an expert debate on translating Shakespeare in collaboration with the Slovenian Association of Literary Translators*
13. EX:pert Table, *an expert debate on media and culture organised and carried out by the Maribor Theatre Festival*
- 2014
14. Theatre of Resistance, *an international academic symposium in collaboration with the Research Programme and Centre for Theatre and Film Studies, UL AGRFT*
15. Walls, Move Apart and Make Way for Human Dreams!, *a scientific symposium on the dramatic and literary opus of Vitomil Zupan in collaboration with the Association of Theatre Critics and Researchers of Slovenia, UL AGRFT, UL Faculty of Arts and the Slovenian Theatre Institute*
16. Silent Character(s) in Dramatic Literature, on Stage and in Reality, *a (practical) round-table discussion in collaboration with Simona Hamer*

23. simpozij *Vitalna zvrst na robu medijskega prostora* v sodelovanju z DGKTS in RTV Slovenija (Radio Slovenija, 3. program)

Leta 2010 smo v okviru festivala gostili sestanek Izvršnega odbora mednarodne zveze gledaliških kritikov IACT/AITC, ki se ge je udeležilo 15 strokovnjakov z vsega sveta.

Razstave

Pred vsakoletnim odprtjem festivala smo pripravili tudi tematsko razstavo, ki se je vezala na Festival Borštnikovo srečanje ali na različna druga gledališka obeležja. Pri tem smo si prizadevali za povezovanje z različnimi slovenskimi galerijskimi, muzejskimi in drugimi kulturnimi ustanovami.

- *45 let Borštnikovega srečanja* (1966–2010) v sodelovanju s Slovenskim gledališkim muzejem, 2010
- *25 + 25 – Gledališka scenografija Marka Japlja*, 2011
- *Podobe karizme*, fotografska razstava portretov in fotografij iz vlog Staneta Severja, v sodelovanju z Loškimi muzejem Škofja Loka, 2012
- *Meta Vranič*, portreti gledaliških kolegov
- *Vinjeta za Petra*, razstava ob 80. obletnici rojstva Petra Božiča, v sodelovanju z NUK in MOL, 2013
- *Podobe praznovanja*, razstava plakatov preteklih 49 srečanj FBS, 2014
- *Gremo na Borštnika!*, razstava ob 50. obletnici FBS, v sodelovanju z Muzejem narodne osvoboditve in SLOGI, 2015
- *Narod si bo pisal sodbo sam*, razstava ob 140. obletnici rojstva Ivana Cankarja, v sodelovanju s Pokrajinskim muzejem Kočevje, občino Kočevje in ZRC SAZU, 2016

Digitalizacija

Velik projekt, ki smo ga začeli leta 2011, je bila digitalizacija. V sodelovanju z zavodom Novi Zato. in Slovenskim gledališkim muzejem oziroma pozneje inštitutom smo se lotili digitaliziranja tekočih prejemnic in prejemnikov Borštnikovega prstana in najboljših nagrajenih uprizoritev. Rezultate smo v obliki spletnih razstav, tako imenovanih e-razstav, predstavljali in lansirali v času festivala. Naša ideja je bila digitalizirati tudi celotno zgodovino festivala, a se to zaradi preskromnih kadrovskih, finančnih in strokovnih možnosti ni zmoglo udejanjiti.

Mladi

Ena od pomembnih novosti je bila celostno integriranje mladih v festivalsko dogajanje. Študenti AGRFT niso več samo gostovali s svojimi produkcijami, temveč so postali naši gostje ves čas trajanja festivala. Na različne načine smo jih dejavno vključevali v dogajanje: pri zasnovi in realizaciji biltenov, bralnih uprizoritev, na pogovorih po tekmovalnih in mednarodnih predstavah, v različnih delavnicah s tujimi režiserji, z možnostjo brezplačnega ogleda vseh festivalskih predstav in udeležbo na vseh drugih dogodkih itd.

Drugi segment aktivno angažiranih mladih je prihajal iz lokalnega okolja. Na festivalu smo leta 2010 prvič javno objavili poziv za prostovoljce. In odtlej se je vseskozi priglašalo veliko število študentov mariborske univerze, zadnja leta pa tudi starejši občani, ki so želeli navezati stik z gledališkim svetom in utripom. Prostovoljci so delali različna opravila, ki so jih izbirali po svojih prioritetah. Nekateri so pomagali pri organizacijskih in praktičnih rečeh, drugi so imeli strokovne dolžnosti, npr.

2015

17. Performing Arts, Migration, Politics: Slovenian Theatre as an Agent of Intercultural Exchange, *an international conference in collaboration with the Research Programme of UL AGRFT*
 18. Theatre in the City, *an international scientific conference in collaboration with the Research Programme of UL AGRFT and the group STEP (Project on European Theatre Systems)*
 19. The Alternative Today? The Art of Creating Theatre Outside the Production Ultimatums, *a professional meeting in collaboration with the Association of Theatre Critics and Researchers of Slovenia*
 20. The Visible and The Invisible: The Audience, *a talk with Tone Partljič*
 21. The Visible and The Invisible: The Backstage Workers, *a talk with Tone Partljič*
- 2016
22. The Beginnings, Achievements and Successors of Slovenian Theatre in the Modern Era: The 150th Anniversary of the Dramatic Society in Ljubljana, *a scientific conference in collaboration with the Slovenian Theatre Institute and the Research Programme of UL AGRFT*
 23. The Vital Genre on the Edge of the Media, *a symposium in collaboration with the Association of Theatre Critics and Researchers and RTV Slovenia (Radio Slovenia – 3rd Programme)*

In 2010 we hosted the meeting of the Executive Board of the International Association of Theatre critics IACT/AITC within the frame of the festival. Fifteen experts from worldwide attended the meeting.

Exhibitions

Prior to the opening of each year's Festival edition we opened a thematic exhibition that was either connected to the Maribor Theatre Festival or to various other theatre features. In doing this, we strove to collaborate with different Slovenian galleries, museums and other cultural institutions.

- *45 Years of the Maribor Theatre Festival* (1966–2010), in collaboration with the Slovenian Theatre Museum, 2010
- *25+25 – The Stage Designs of Marko Japelj*, 2011
- *Images of Charisma*, *a photographic exhibition of portraits and photographs from of Stane Sever in various roles*, in collaboration with the Škofja Loka Museum, 2012
- *Alenka Bartl*, *Costume Designer*, *a virtual exhibition in collaboration with the Slovene Theatre Museum and Novi ZATO.*
- *Meta Vranič*, *portraits of theatre colleagues*
- *A Vignette For Peter*, *exhibition on the occasion of the 80th anniversary of the birth of Peter Božič*, in collaboration with the National and University Library and the Municipality of Ljubljana, 2013
- *Images of Celebration*, *exhibition of Maribor Theatre Festival posters from previous years*, 2014
- *Borštnik Bound!*, *exhibition celebrating 50 years of the Maribor Theatre Festival*, in collaboration with the National Liberation Museum Maribor and the Slovenian Theatre Institute, 2015
- *Lela B. Njatin: "A Nation shall write the Verdict for Itself by Itself"*, *an exhibition on the occasion of the 140th anniversary of Ivan Cankar's birth*, organised by the Regional Museum Kočevje and co-produced by the Municipality of Kočevje and the Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana, 2016

lektoriranje, sovođenje pogovorov o knjižnih izdajah, delo z mednarodnimi skupinami, prevajanje in podobno. Tretji steber posvečanja mladim je bil osredinjen predvsem na Prvo gimnazijo. Z njimi smo vsa leta zgledno sodelovali pri soorganizaciji vsakoletnih fokusov, zadnja leta pa se je izvrstno utrdil tudi novi projekt *Instant drama/predstava*, ki je nastajal pod mentorskim vodstvom prof. Žanine Mirčevske. Dijaki so v enem dnevu napisali, naštudirali in javno uprizorili nekaj svojih dramskih prizorov.

Kar nekaj let smo s Slavističnim društvom Maribor in študentskim svetom FF UM spodbujali zamisel branja literature na javnih mestih in tako je v času Borštnikovega srečanja potekal projekt *Literatura na cesti*.

Povezovanje

Ena od zastavljenih nalog je bila tudi odpiranje festivala na drugih mestnih lokacijah in povezovanje med različnimi mariborskimi kulturnimi in izobraževalnimi ustanovami. Naša osrednja zaveznika sta bila Lutkovno gledališče Maribor in Narodni dom Maribor, saj smo v njihovih prostorih lahko odigrali dovršen del programa, v Vetrinjski dvor pa smo preselili pogovore po predstavah, ki so bili sicer tradicionalno umeščeni na Mali oder SNG.

Odlične stike smo navezali s ŠTUK-om, akademijsko produkcijo smo preselili v njihov kampus in tako pridobili lokalno študentsko publiko. Tradicionalno je postalo sodelovanje z Muzejem narodne osvoboditve, Umetnostno galerijo, Pokrajinskim muzejem, Univerzo v Mariboru, Almo Mater, Prvo in II. gimnazijo, Kiblo, Salonom uporabnih umetnosti, GT 22 itd.

Poudarka

V letu, ko je bil Maribor evropska prestolnica kulture, je bil gotovo najprestižnejši dogodek otvoritvena predstava, velika mednarodna koprodukcija *When the Mountain Changed its Clothing*. V zgodovini Borštnikovega srečanja se je zgodilo prvič, da je festival sodeloval kot koproducent, še posebno pa kot enakopraven partner velike mednarodne koproducijske mreže. Producent te uprizoritve je bil ugledni nemški festival Ruhrtriennale iz Bochuma, ustvarila pa sta jo režiser Heiner Goebbels in vokalno gledališče Karmine Šilec Carmina Slovenica. Koproducenti tega velikega mednarodnega projekta so bili poleg SBS in Maribora 2012 – EPK ugledne mednarodne ustanove Steirischer Herbst (Gradec, Avstrija), Festival D'Automne (Paris, Francija), Grand Théâtre Luxembourg (Luksemburg), Kunstfestspiele Herrenhausen (Hannover, Nemčija), kunstenfestivaldesarts (Bruselj, Belgija), Holland Festival (Amsterdam, Nizozemska).

Petdesetletnico festivala smo praznovali vse leto. Predsednik države Borut Pahor je povabil prstane in prstanke na sprejem v predsedniško palačo. Udeležili smo se slovesnega odprtja Borštnikove rojstne hiše v Cerkljah na Gorenjskem, odprtje festivala pa je zaznamovala velika pregledna razstava o zgodovini festivala, ki smo jo pripravili skupaj z Muzejem narodne osvoboditve in Slovenskim gledališkim inštitutom. Ob tej priložnosti je izšel tudi obsežen katalog z vrsto temeljnih prispevkov, nepogrešljivih za ohranjanje spomina in pomena festivala.

Digitalisation

Digitalisation was a huge project that we launched in 2011 in collaboration with Novi ZATO, and the Slovenian Theatre Museum, which later became the Slovenian Theatre Institute. We tackled the digitalisation of current recipients of Borštnik Ring as well as the awarded productions. We presented and exhibited the results in the form of the so-called e-xhibitions during the festival. Our aim was also to digitise the entire history of the Festival, yet due to limited resources – human, financial and professional – we were not able to carry out that idea.

Youth

One of the significant new developments in this period was the wholesome integration of the younger generations and emerging theatre professionals into the Festival events. Students of UL AGRFT not only presented their student productions but were also our guests during the entire Festival. We included them actively in various ways in the unfolding of the Festival: in the editing process of the Bulletin, in staged readings, in the debates following productions from the Competition and International Programmes, in various workshops with foreign directors, with the possibility to attend all Festival productions free of charge and take part in all other events, etc.

Another segment of actively engaged young people arose from the local environment. It was in 2010 that we announced for the first time at the Festival an open call for volunteers. Ever since then a large number of students of the University of Maribor have applied for work. In the past few years we have also included elderly people and unemployed people who expressed an interest in making a connection with the theatre world and its pulse. Volunteers were in charge of different tasks chosen by their priorities. Some helped with the organisation and practical matters, some took over professional tasks, such as proofreading, co-moderating discussions at the book presentations, working with international groups, translating, etc.

The third pillar of our dedication to the younger generations was focused mainly on the First Grammar School Maribor. Throughout these eight years we commendably collaborated with the school in organising our yearly Focus Programme. In the most recent years, the new project Instant Play/Performance, during which high school students write, rehearse and publicly stage some of their dramatic scenes under the mentorship of professor Žanina Mirčevska, has had outstanding response and results.

We also collaborated for a number of years with the Maribor Slavic Association and the Student Council of the Faculty of Arts of the University of Maribor in instigating literary readings in public places. Thus the project Literature in the Streets took place during the Maribor Theatre Festival.

Connecting/Networking

One of the envisaged tasks was to expand the Festival to other city locations and to connect various Maribor cultural and educational institutions together. Our main allies in this endeavour were the Maribor Puppet Theatre and Narodni dom Maribor, as we presented a good portion of our programme in their spaces. We also moved the round-table discussions, which had traditionally taken place on the Small Stage of the Slovene National Theatre Maribor, to Vetrinj Mansion after this venue became established during the Maribor European Capital of Culture 2012 project. We also created excellent bonds with ŠTUK as we moved the UL AGRFT productions to a location within the University of Maribor campus, thus better reaching the local student audience. Our

Nagrade

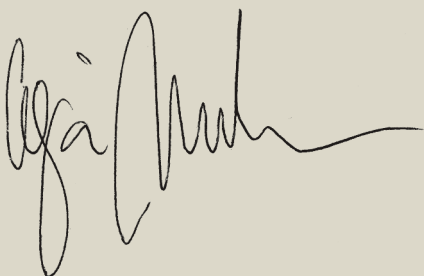
In za konec še nagrade, ki smo jih v teh letih prejeli kot potrditev dobrega in uspešnega dela:

- priznanje sveta SNG Maribor za izreden prispevek k ureditvi statusa FBS, 2010
- priznanje sveta SNG Maribor za uspešno delo v letu 2011 in nadpovprečen prispevek k uveljavitvi SNG Maribor, 2012
- Glazerjeva listina, 2013
- Pro universitate labacensis, 2013
- Outstanding, 2014
- zlata maska, festival Zlata maska, Moskva, 2016 (za koprodukcijsko uprizoritev *When the Mountain Changed its Clothing*)

Nagrada, ki jih je v času našega sodelovanja prejel »hišni« oblikovalec Nenad Cizl, je obilje in skupaj smo se veselili prav vsake.

To je bil lep, ustvarjalen in ploden čas.
Hvala vsem, ki ste mi pomagali.

Alja Predan,
umetniška direktorica Festivala Borštnikovo srečanje
(2009–2017)



collaboration with the National Liberation Museum Maribor also became traditional, as well as collaborations with the Maribor Art Gallery, the Regional Museum Maribor, the University of Maribor, Alma Mater Europea – ECM, the First Grammar School Maribor, the Second Grammar School Maribor, the Salon of Applied Arts, GT22, etc.

Emphases

In the year of the project Maribor European Capital of Culture 2012, one of the most prestigious events of the entire manifestation was the opening production of the Maribor Theatre Festival, a massive international co-production entitled *When the Mountain Changed Its Clothing*. This was the first time in the history of the Maribor Theatre Festival that the Festival was a co-producer, let alone as an equal partner within a big international co-production network. The producer of this production was the renowned festival Ruhrtriennale from Bochum, the authors were the director Heiner Goebbels and Karmina Šilec's vocal theatre Carmina Slovenica. Besides the Maribor Theatre Festival and Maribor ECoC 2012, the co-producers of this big international project included renowned international institutions Steirischer Herbst (Graz, Austria), Festival D'Automne (Paris, France), Grand Théâtre Luxembourg (Luxemburg), Kunstfestspiele Herrenhausen (Hannover, Germany), kunstenfestivaldesarts (Brussels, Belgium), Holland Festival (Amsterdam, the Netherlands).

Two years later, in 2014, we celebrated the 50th anniversary of the Festival throughout the entire year. The President of Slovenia, Borut Pahor, made a reception for all of the living recipients of the Borštnik Ring Award in the Presidential Palace. We also took part in the celebratory opening of the birthplace of Ignacij Borštnik in Cerklje at Gorenjska. The opening of the Festival was marked by a big exhibition dedicated to the history of the Festival, which we prepared together with the National Liberation Museum Maribor and the Slovenian Theatre Institute. On this occasion, a catalogue was published with a number of essentially important essays, indispensable for preserving the memory and the significance of the Festival.

Awards

And last but not least, the awards that we received during the eight years, as a confirmation of our good and successful work:

- The Acknowledgement of the Board of the Slovene National Theatre Maribor for the outstanding contribution in regulating the Maribor Theatre Festival status, 2010
- The Acknowledgement of the Board of the Slovene National Theatre Maribor for the successful work in 2011 and the outstanding contribution to the recognition of the Slovene National Theatre Maribor, 2012
- Glazer's Credential of the Municipality of Maribor, 2013
- Pro universitate labacensis of the University of Ljubljana, 2013
- Outstanding, 2014
- Golden Mask, Golden Mask Festival, Moscow, 2016 (for the co-production *When the Mountain Changed its Clothing*)

Nenad Cizl, the "house" designer, received during the time of our collaboration a number of awards and we were rejoicing together each and every one of them.

It was a beautiful, creative and fruitful time.
Thank you to everyone who assisted me in it.

Alja Predan
Maribor Theatre Festival Artistic Director (2009–2017)



51. Festival Boršnikovo srečanje

51st Maribor Theatre Festival

14.–23. 10. 2016

Umetniška direktorica *Artistic director* **Alja Predan**

Selektorica tekmovalnega in spremljevalnega programa
Competition and Accompanying Programme Selector **Petra Vidali**

Strokovna žirija *Jury of Experts*
Zala Dobovšek, Tomaž Gubenšek, Martin Kušej, Ivor Martinić, Nina Šorak

Žirija za Boršnikov prstan *Jury for the Boršnik Ring Award*
Ljerka Belak, Blaž Lukan, Vlado Novak, Alja Predan, Matjaž Zupančič





Dare Valič, prejemnik Borštnikovega prstana 2016

Igralstvo letošnjega nagrajenca Dareta Valiča je vezano na njegovo ustvarjalno delovanje v ljubljanski Drami. Od 119 zadetkov v *Repertoarju* na gledališkem spletnem portalu Sigledal oziroma od okrog 110 dokumentiranih vlog, ki jih je v svojem življenju odigral, jih je velika večina nastala ravno v Drami. A ne vse in ne kar od začetka. V SNG Drama Ljubljana se je namreč redno zaposlil relativno pozno, leta 1971, pri tridesetih, pred tem pa v Drami seveda že igral, prvi nastop, ki ga zazna omenjeni portal, je vloga Predsednika v Millerjevi igri *Po padcu* leta 1965. Čeprav v njegovem opusu najdemo nastope v skoraj vseh slovenskih gledališčih, od Mestnega gledališča ljubljanskega ter Opere in baleta SNG Ljubljana, Prešernovega gledališča Kranj, Primorskega dramskega gledališča Nova Gorica, Slovenskega stalnega gledališča Trst in Gledališča Koper do Drame Slovenskega narodnega gledališča Maribor, ob tem pa nekaj nastopov v tako imenovani neinstitucionalni produkciji, denimo v Gledališču Glej, Cankarjevem domu ali Špas teatru, pa je teh vlog – gre večinoma za enkratna gostovanja – občutno manj kot tistih v njegovem matičnem gledališču. Zato lahko brez pretiravanja rečemo, da je (bila) ljubljanska Drama Valičeva usoda.

In v resnici se je Dare Valič ravno v Drami razvil v enega najprepoznavnejših igralcev svoje generacije, pa tudi ljubljanske Drame v nekem njenem za ene bolj in za druge manj srečnem zgodovinskem obdobju. Najprej so tu šestdeseta leta preteklega stoletja, ko za mladega igralca, ki je končal Akademijo za gledališče, radio, film in televizijo (1961. se je vpisal na Akademijo za igralsko umetnost), leta 1966 kritik Josip Vidmar zapiše, da v predstavi *Človek za vse čase* »ni imel priložnosti pokazati svoje sposobnosti«, dve leti pozneje pa Valiču že podeli priznanje za eno izmed njegovih vlog v *Orestei*, za vlogo Pilada, ki ga je po kritikovem mnenju igral »odločno in živo«, medtem ko je vlogo stražarja odigral »napeto, sugestivno, z veliko fizično zmogljivostjo«. Očitno Valiča, visokega in govorno vselej artikuliranega igralca (leta 1980 je med drugim prejel nagrado za najbolj dognan odrski jezik na Festivalu Borštnikovo srečanje), ki mu je kritik Jože Javoršek deset let pozneje priznal značilno »silovitost«, že na začetku samem ni bilo mogoče spregledati ...

Nato sedemdeseta leta, najbolj plodno Valičevo obdobje, s celo vrsto vlog; naštejemo jih lahko samo nekaj: Aleksander v *Aleksandru praznih rok*, Bertrand v *Naivnih lastovkah*, Tancredi v *Vdovi iz Ancone*, Vitez pl. Ripafratta v *Krčmarici Mirandolini*, grof Šarm v *Opereti*, Apolon Viktorovič Murzavecki v *Volkovih*

Dare Valič, Recipient of the Borštnik Ring Award 2016

The acting career of this year's winner of the Borštnik Ring, Dare Valič, is tied to his creative activities in the Slovenian National Theatre Drama Ljubljana. From the 119 results in the Repertory section on the Slovenian theatre portal Sigledal.org or rather from approximately 110 documented roles that he played in his life, the large majority of them were created at SNT Drama. But not all and not from the beginning. He gained regular employment at SNT Drama Ljubljana relatively later, in 1971, in his thirties, before that he had of course already acted at Drama; his first appearance, documented on the above named portal, is the role of the President in Miller's drama After the Fall in 1965. Despite the fact that in his opus we find performances in nearly all of the Slovenian theatres, from Ljubljana City Theatre to SNT Opera and Ballet Ljubljana, from Prešeren Theatre Kranj to Primorsko Theatre Nova Gorica, from Slovene Repertory Theatre in Trieste and Koper Theatre to the Drama of the SNT Maribor and even some performances in the so-called non-institutional production, such as Glej Theatre, Cankarjev dom or Špas teater, but those roles – largely ones with one-off guest appearances – are noticeably less than those in his home theatre. Thus it's no exaggeration if we say that SNT Drama Ljubljana is (was) Valič's destiny.

And indeed, at Drama, Dare Valič developed into one of the most recognisable actors of his generation and of the Drama Ljubljana during its for some more and for others less fortunate historical period. First, were the 1960s when, the critic Josip Vidmar wrote in 1966 about the young actor who had just finished his studies at the acting academy (he had enrolled in the Academy of Drama Arts in 1961), that in the production A Man for All Seasons "he didn't have the opportunity to show his potential"; two years later, the same critic already recognised Valič for one of his roles in The Oresteia, that of Pylades, saying that he played "decisively and lively", while playing the role of the guard "tensely, suggestively with a great physical capacity". Obviously already in the beginning, the tall and always vocally articulate Valič (in 1980 among other awards he also received the award for the most assured stage language at the Maribor Theatre Festival), whom critic Jože Javoršek recognised ten years later for his characteristic "forcefulness", had been impossible to overlook.

The 1970s, the most fertile of Valič's period, followed with a whole line of roles. Here, we can only list a few: Alexander in Alexander of the Empty Hands, Bertrand in Naïves hirondelles, Tancredi in L'Anconitana, Cavaliere di Ripafratta in Mirandolina, Charmant in Operetta, Apollon Viktorovich Murzavetsky in Wolves and Sheep, Constantine in Vanushin's Children, Jonathan Jeremiah

in ovcah, Konstantin v *Vanjušinih otrocih*, Jonatan Jeremiah Peachum v *Operi za tri groše*, Julijan Ščuka v *Za narodov blagor*, Hollarcut v *Morju*, Erazem Žulaj v *Profesorju Klepcu* in še bi lahko naštevali. Za zadnji dve je leta 1980 prejel nagrado na jugoslovanskem Sterijevev pozorju, za Žulaja leto prej Severjevo nagrado, za Viteza pl. Ripafratto pa leta 1973 nagrado za igro na Festivalu Borštnikovo srečanje.

Valičeve igralske kvalitete je prav na začetku sedemdesetih, ob njegovem Aleksandru v *Aleksandru praznih rok*, lepo opisal kritik Mirko Zupančič: »Razveseljiv igralski dar in žar, pa tudi kulturo je pokazal Dare Valič v vlogi Aleksandra. Oblečen in slečen je obvladoval svojo vlogo s formalnim znanjem, a tudi z obsežnim in čistim notranjim bogastvom. Brez patosa, a z veliko mero senzibilnosti v govoru, kretnji in očeh je prepričljivo izpovedal Aleksandrove človeške dileme.« Še natančneje jih je nemara formuliral kritik France Vurnik ob koncu sedemdesetih, ob Valičevem nastopu v vlogi detektiva Žulaja v *Profesorju Klepcu*; Valič ga je po kritikovem mnenju odigral »s sporočilno natančnostjo. Podal je nevarnega tipa, ki nastopa s stilom, z uglajenim videzom, za katerim se skriva nevarna, stremuška, napadalna samozavest.« K temu mnenju se bomo še vrnili.

Preden si pogledamo Valičeva osemdeseta na odru ljubljanske Drame, moramo nujno omeniti še njegovo delo pri filmu in na televiziji, ki v največji meri spada ravno v sedemdeseta leta: že konec šestdesetih *Peta zaseda*, v letu 1976 kar trije filmi: *Bele trave*, *Med strahom in dolžnostjo* in *Vdovstvo Karoline Žašler*, potem znameniti *To so gadi* in *Moja draga Iza*; na televiziji pa tudi vloge v dveh nadaljevankah, *VOS in Vest in pločevina*. Valič nastopa na filmu in televiziji tudi pozneje, med drugim v osemdesetih dvakrat v *Poletju v školjki*, v devetdesetih v *Do konca in naprej* in *Petih majskih dneh* (za vlogo v tem filmu prejme nagrado za epizodnega igralca leta), nazadnje v *Srečen za umret* leta 2012. Samo mimogrede: v intervjuju leta 2013 pove, da mu je teater bližji kot film, kljub temu pa je v letih svojega najintenzivnejšega igralskega ustvarjanja postal domač obraz tudi filmskim in televizijskim gledalcem.

Jernej v *Vorancu*, Okeanos v *Uklenjenem Prometeju*, Trigorin v *Utvi*, Fernand v *Naivnih lastovkah*, Tovariš z okraja v *Moj ata, socialistični kulak*, Barillon v *Barillonovi poroki*, Julio Gapit v *Dogodku v mestu Gogi*, to je samo nekaj Valičevih vlog iz osemdesetih let, in za dve od njih, za Fernanda in Barillona, je leta 1985 prejel nagrado Prešernovega sklada. Strokovna žirija je v obrazložitvi poudarila njegovo »izjemno igralsko«, ki se je v zadnjih dveh letih izkazalo predvsem v komediji, posebno omenila »neposredni stik«, ki ga je Valič vzpostavil z »občutljivostjo gledalca«, in pa njegov »izostreni občutek za ritem in tempo«. Sam veliko pozneje, v že omenjenem intervjuju, nekoliko potoži,

Peachum in The Threepenny Opera, Julijan Ščuka in For the Wealth of the Nation, Hollarcut in The Sea, Erazem Žulaj in Professor Klepec, and we could go on and on. For the last two he received the award at Yugoslavia's Sterijino pozorje festival in 1980, for the role of Žulaj he received the Sever Award in 1979, for Ripafratto the Best Actor Award at the Maribor Theatre Festival in 1973.

The critic Mirko Zupančič had written about the qualities of Valič's acting even at the beginning of the 1970s when the actor played Alexander in Alexander of the Empty Hands: "Dare Valič showed a cheerful acting gift and enthusiasm as well as culture in the role of Alexander. Dressed and undressed, he mastered his role both with formal knowledge and with a wide and internal richness. Without pathos, but with a great deal of sensibility in speech, gestures and gaze he convincingly told of Alexander's human dilemmas." Critic France Vurnik formulated his qualities even more precisely, at the end of the 1970s when Valič played the role of Detective Žulaj in Professor Klepec. According to the critic, Valič had played him with "communicative precision. He delivered a dangerous type, who performs with style and a smooth appearance, but behind whom hides a dangerous, stubborn, and aggressive self-confidence." – We'll return to this opinion once again.

Before we take a look at Valič's career in the 1980s on the stage of Drama Ljubljana, we must mention his work in film and television, which in the greatest amount took place in the 1970s. Already at the end of the 1960s he played in The Fifth Ambush; in 1976 in three films: White Grass, Between Fear and Duty and The Widowhood of Karolina Žašler. Then the remarkable Real Pests and My Dear Iza. On television we watched him in roles on two series, VOS and Conscience and Car Sheet. Valič also performed later in films and on television, among others in the 1980s twice in A Summer in a Sea-shell, in the 1990s in To the Limit and Beyond and Five Days in May (for the role in this film he received the award for best episodic actor of the year), the most recent film was Good to Go in 2012. By the way: in an interview in 2013 he says that theatre is closer to him than film, despite the fact during the time of his most intensive acting career he also became a familiar face to film and television viewers.

Jernej in Voranc, Okeanos in Prometheus Bound, Trigorin in The Seagull, Fernand in Naïves hirondelles, Comrade from the District in My Dad, the Socialist Kulak, Barillon in Le Mariage de Barillon, Julio Gapit in The Event in the Town of Goga ... those are just a few of Valič's roles in the 1980s. For two of them, Fernand and Barillon, he earned the Prešeren Fund Award in 1985. In its justification, the expert jury emphasised his "exceptional acting" that in the last two years had revealed itself above all in the comedy, especially noting "the direct contact" that Valič had succeeded to establish with the "spectator's sensitivity" and his "heightened feeling for rhythm and tempo". Years later, in the previously



LEANDER
JACINTO BENAVENTE: *ROKA ROKO UMIJE, OBE OBRAZ*
SNG DRAMA LJUBLJANA 1970/71



JIMMY
JOHN OSBORNE: *V GNEVU SE OZRI*
UL AGRFT 1965/66

TEJREZIAS
SOFOKLES: *KRALJ OJDIPUS*
SNG DRAMA LJUBLJANA 2003/04



WILLIAM SHAKESPEARE, HEINER MÜLLER: STROJ HAMLET
DRAMA SNG MARIBOR 2005/06



JABE TORRANCE
TENNESSEE WILLIAMS: *ORFEJ SE SPUŠČA*
SNG DRAMA LJUBLJANA 2007/08

da je v gledališču dobival »vedno nekoliko komične vloge«, in to »na žalost«, vendar je že v odgovoru na vprašanje o svojih ustvarjalnih dilemah, ki ga je po podelitvi nagrade poslal Našim razgledom, realistično ugotovil, da »igrallec nima skoraj nikakršnega vpliva na program«. Dilemo, ki to nemara sploh ni, pa gotovo najbolje povzame Valičevo zrelo spoznanje, izrečeno skoraj trideset let pozneje, namreč da »človek najlaže igra tisto, kar v resnici ni«. In njegova ljubezen je vedno bila, kot pravi v zapisu v Naših razgledih, »cirkus, hoja po vrvi, žongliranje« ... A – na to moramo posebej opozoriti, saj nedvomno drži – vselej s »praktičnim občutkom za želje gledalcev«, saj je »tudi gledalec [...] avtor predstave, prav on vpliva na dokončno obliko«, čeprav se vez z njim »večkrat izgubi«. Omenimo še Inkretovo lapidarno oznako Valičeve vloge d'Orsignyja v *Molièru* iz osemdesetih let, v kateri je odigral »strašljiv in hkrati zabaven preplet mračnega intrigantstva in pretepaškega sarkazma«, k čemur se bomo prav tako še vrnili.

V devetdesetih Valič med drugim nastopi kot Drugi inšpektor v *Sanaciji*, Pelias v *Medeji*, Alkibiad v *Timonu Atenskem*, Ulrik Brendel v *Rosmersholmu*, Ded v *Grmačah*, Kuligin v *Treh sestrah* in Vladimir v *Vladimirju*. Prav zadnja vloga je zanj nemara paradigmatična. Zanj leta 1999 prejme Župančičevo nagrado, z njo nastopi tudi v poznejši televizijski priredbi in v obnovitvi predstave leta 2008. Zdaj se spomnimo že omenjenih Vurnikove in Inkretove kritike in hkrati preberimo, kaj je ob *Vladimirju* zapisala kritičarka Petra Pogorevc: Vladimir, ki ga »vehementno« igra Dare Valič, je »sprva rahlo okoren, čudaški, vendar simpatije in celo sočutje zbujujoči možak, ki pa postaja v svoji nepopustljivi nadležnosti vse bolj odbijajoče mračnijaški; nepredvidljivo norost, ki se mu pleče po možganih, odigra pod masko prividne spokojnosti, ki utegne vsak čas preskočiti v nevarne izbruhe togote«. In še drugi kritik: »Dare Valič je kot Vladimir psihološko ‚linearen‘ in na ta način vseskozi presenetljivo skrivnosten, nevaren, a tudi humoren. Njegova navzočnost v prostoru vzbuja sprva mešane občutke; ko se končno razkrije, pa resnično grozo. Valičev Vladimir nikdar ne gre ‚do konca‘, vselej se, čeprav mukoma, obvladuje in tudi končno skrivnost obdrži zase.«

Lahko rečemo, da se ravno ob Valičevem Vladimirju najbolje pokaže nekakšen paradoks njegove igre, ki jo lahko zaobjamemo z dvema pojmom: dvom in skrivnost. Čeprav se Valič kot igralec s svojo neposrednostjo morda zdi komu na prvi pogled zlahka ulovljiv, je njegova igralska misel globlja. Sam jo je najbolje izrazil v že omenjenem intervjuju s pomenljivo zvezo »skladno nesoglasje«. Odkritost in zastrtost, linearna površina in vrtoglava globina, simpatičnost in odpor, naivnost in dvom, preprostost in norost, resnoba in humornost; to so slogovno-estetski pari, s katerimi bi lahko zaobjeli – a še vedno ne do konca – Valičevo

mentioned interview, he himself somewhat complains that in theatre he has cast in "always rather comic roles" and how that's "unfortunate", however, already in the answers to the questions about his creative dilemmas which he sent to Naši razgledi after receiving the award, he realistically concluded that "an actor has almost no influence on the programme". This dilemma, which may not exist at all, is best summed up by Valič's mature recognition, spoken almost thirty years later, in short, "a man most easily plays that which he is not". And as he says in the text in Naši razgledi, his love has always been "circus, tightrope walking and juggling" ... But – on top of this we have to especially take note, since it undoubtedly holds true – always with "a practical feeling for the desires of the spectators", since "the spectator is also the author of the performance, it is the spectator who influences the final form", even though the connection to him "is often lost". We also remember [theatre critic and UL AGRFT professor Andrej] Inkret's lapidary marking of Valič's role as the Marquis d'Orsigny in *Molière* in the 1980s, in which he played "a frightening and simultaneously entertaining intertwining of dark intrigue and brawly sarcasm", to which we will also return.

In the 1990s, Valič performed in roles such as Second Inspector in *Redevelopment or Slum Clearance*, Pelias in *Medea*, Alcibiades in *Timon of Athens*, Ulrik Brendel in *Rosmersholm*, Ded in *Grmače*, Kuligin in *Three Sisters* and Vladimir in *Vladimir*. The latter role was for him paradigmatic; it earned him the 1999 Župančič Award of the Municipality of Ljubljana, he later performed it in the television adaptation and again in the 2008 stage production. We now remember the previously mentioned reviews of Vurnik and Inkret and at the same time read what Petra Pogorevc wrote about Vladimir in her review: Vladimir, "vehemently" played by Dare Valič, is "at first somewhat stiff, peculiar, yet a man who arouses sympathy and even compassion, who in his unrelenting inconvenience becomes increasingly repulsively dark; the unpredictable madness that intertwines in his mind is played out under a seemingly calm mask that could at any moment pounce into a dangerous outburst of wrath." And yet another review: "Dare Valič as Vladimir is psychologically 'linear' and in this way always surprisingly mysterious, dangerous and even humorous. In the beginning, his presence in the space awakens mixed feelings; when he finally reveals himself, he's truly horrifying. Valič's Vladimir never goes 'to the end', he always, even if painfully, masters the final mystery and even keeps it to himself."

Precisely with Valič's Vladimir, we can say that the somewhat paradox of his play shows itself, one we can sum up with two concepts: doubt and mystery. Even though at first sight, it might seem to someone that with his directness Valič as an actor is easy to catch, his acting thought is deeper. He himself expressed it best in the previously mentioned interview with the meaningful association of "harmonised disharmony". Frankness and reticence, linear surface and vertiginous depth, likeableness and aversion,

igralstvo. Odražajo se že na njegovem igralskem obrazu: ta je zaznamovan z nekakšno zagonetnostjo, morda samonezadovoljnostjo, ironično čemernostjo, stalno slabo vestjo, vendar hkrati z lucidnostjo in suverenostjo, čvrstim prepričanjem, ki pa ne sledi veri v red in prav, temveč ravno nasprotno, zavedanju prehodnosti, pomanjkanju smisla, celo absurdu. Kljub usmerjenosti v komično, ki jo je Valič z leti seveda posvojil, ni njegov humor nikdar enoplasten, vselej skriva nekaj »zadaj«, a ne zgolj nekaj resnega, morda tragičnega, temveč nekaj, kar je zadaj za obema, za komičnim in tragičnim. Morda je ključen Valičev igralski napor – in seveda užitek – usmerjen v željo po ravnotežju, uravnoveženju skrajnosti, ne po lažni »spravi«, temveč po uskladitvi nasprotij, ki pa stanja sveta – in igre – nikdar ne vrnejo v prvotno, temveč v njem, v njegovi igri in svetu vselej pustijo globoke sledi. Ki pa, to je treba dodati, jih Valič igralsko spretno prikrije s stilom, z na videz okorno, a vselej rahlo humorno govorno in telesno eleganco ter neubranljivim osebnim šarmom in neposrednostjo.

V pol desetletja novega tisočletja, do upokojitve leta 2005, je Valič v Drami med drugim odigral še vloge Alonsa v *Viharju*, Kovača v *Kamenje bi zagorelo*, Pikovega asa v *Ljudožercih*, Lorda Beckforda v *Chattertonu*, Tejeziase v *Kralju Ojdiču*, Geronta v *Scapinovih zvijačah* in Jožefa Poljanca v *Katarini, pavu in jezuitu*, njegova zadnja vloga pa je Star gospod v *Robertu Zuccu* iz leta 2009. Dare Valič je v naši gledališki in kulturni zavesti nedvomno še vedno zelo prisoten, navkljub – kot sam pravi – »ustvarjalni lenobi«, ki se ji zdaj prepušča. Od njegovih nekdanjih aktivnosti ne smemo pozabiti vsaj še na poučevanje borilnih veščin oz. sabljanja na Akademiji za gledališče, radio, film in televizijo ter na njegovo članstvo v Odboru za človekove pravice konec osemdesetih let. Današnji slavljenc, igralec Dare Valič, je nedvomno velika igralska osebnost, ki sveta slovenskega gledališča ni obogatil samo s fascinantnim nizom prepoznavnih karakternih vlog, temveč s svojim značajem kot takim, z edinstvenim igralskim obrazom, ki se je že neizbrisno zapisal v naš spomin.

Blaž Lukan

naivety and doubt, simpleness and madness, seriousness and humour – these are the stylistic-aesthetic pairs we could use to round up – yet not even completely – Valič's acting. They are reflected already in his acting face: marked with some type of mystery, perhaps self-dissatisfaction, ironically soothing, constantly with a guilty conscience, yet at the same time with lucidity and sovereignty, with a solid conviction that does not adhere to religion in its order and truth, but on the contrary, in the recognition of transience, nonsense, even the absurd. Despite an orientation towards the comical, which Valič through the years of course adopted, his humour is never single-layered, there is always something hiding "behind", not only something serious, perhaps even tragic, but something that is behind both: the comic and the tragic. Perhaps crucial to Valič's acting effort – and of course, pleasure – is that it is oriented towards the desire for balance, for balancing the extremes, not for false "reconciliation", but for the harmonising of opposites, which never returns the state of the world – and the play – to the original, but instead always leave deep traces on them, on his play and on the world. Traces that, we must add, Valič with his acting skilfully covers with style, with a seemingly awkward but always slightly humorous spoken and bodily elegance and irresistible personal charm and directness.

*In the early part of the first decade of the new millennium until his retirement in 2005, Valič played in roles such as Alonso in *The Tempest*, Kovač in *Kamenje bi zagorelo*, Piko as in *Cannibals*, Lord Beckford in *Chatterton*, Tiresias in *Oedipus Rex*, *Géronte* in *Les Fourberies de Scapin* and *Jožef Poljanec* in *Katarina, the Peacock* and the Jesuit. His last recorded role at Drama was the *Old Man* in *Roberto Zucco* in 2009. In our theatre and cultural consciousness Dare Valič has undoubtedly always been strongly present, despite – as he himself says – "a creative laziness", in which he now indulges. From among his former activities we cannot forget to mention that he taught fencing at UL AGRFT and that he was member of the Human Rights Council at the end of the 1980s. Today we celebrate the actor Dare Valič, an unquestionably great acting personality who has not only enriched the world of Slovenian theatre with a fascinating string of recognisable character roles, but – moreover – with his character as such, with an unparalleled acting face that has already been indelibly inscribed in our memory.*

Blaž Lukan

Zaključno mnenje žirije o 51. Festivalu Borštnikovo srečanje

Doživeli smo deset zelo intenzivnih dni, polnih domačih in tujih predstav, diskusij, simpozijev, predavanj in bralnih uprizoritev.

Letošnji festival je zaznamovala beseda, ki je tudi del uradnega poimenovanja festivala, beseda srečanje. Tako smo to vsaj občutili člani žirije. In menimo, da bi v današnjem gledališču moral biti fokus prav na srečanju, druženju. Nismo bili priča samo izmenjavi mnenj med gosti in umetniki iz veliko različnih držav, temveč seveda tudi srečanju in konfrontaciji slovenskih gledališč med seboj. Ti dve sili ohranjata gledališki svet živ, kritičen in prožen. Hkrati pa smo imeli možnost videti, kako raznoliko je slovensko gledališče. V enajstih predstavah, ki so bile letos v tekmovalnem programu, smo videli zelo različne oblike uprizoritev in samostojne estetske pristope do gledališča. To je omogočalo tudi burne razprave med člani žirije.

Še posebej bi radi omenili tri predstave, saj se skozi njih vidi aktualno stanje naše družbe. In tako nam ponudijo predstave odgovore na vprašanja: Kdo smo? Od kod prihajamo? Kam gremo?

Tako lahko pri avtorskem projektu *Republika Slovenija* Slovenskega mladinskega gledališča in Zavoda Maska vidimo kritičen prikaz razvoja takrat še mlade Slovenije, njene prve rane, ki jih je doživela zaradi korupcije in politične manipulacije, s tem pa tudi mit o »domovini« in njenih herojih. Zelo aktualna za današnji čas je tudi uprizoritev *Pred upokojitvijo* Prešernovega gledališča Kranj. Na koncu predstave nas spreleti srh ob prerokbi v povedi »ti časi, ki se bodo vrnili«, še posebno če jo umestimo v sedanje dogajanje in čas. Predstava *Učene ženske* Slovenskega ljudskega gledališča Celje in Mestnega gledališča Ptuj pa se spusti globoko v analizo novih meščanskih slojev in jim iztrga njihovo omejeno, navidezno vsevedno masko.

Te tri predstave so posredno tudi simbol za široko polje izrednih uprizoritev in enako izrednih igralcev, ki smo jih v teh dneh lahko videli.

Za konec bi se radi zahvalili vsem umetnicam in umetnikom ter vsem drugim sodelavcem gledališča in festivala, predvsem pa umetniški direktorici festivala Alji Predan za te izredno zanimive, inovativne in čudovite dni. Hvala.

Martin Kušej, predsednik
Zala Dobovšek
Tomaž Gubenšek
Ivor Martinič
Nina Šorak

Maribor, 23. 10. 2016

Concluding Thoughts from the Jury of the 51st Maribor Theatre Festival

We have experienced ten electrifying days, packed with Slovenian and foreign productions, discussions, symposia, lectures and staged readings.

This year's Festival was marked by a word that is also part of its official Slovenian name, and that is the word "meeting" [ed. note: Borštnikovo srečanje means Borštnik's Meeting]. At least, this is how the members of the jury felt it. And we think that the focus of today's theatre should exactly be that: meeting, spending time together. Besides witnessing the exchange of opinions among guests and artists from a great number of countries, we also witnessed the encounter and confrontation between Slovenian theatres. Those two forces maintain the liveliness, critical sharpness and flexibility of the theatre world. At the same time, we were able to get acquainted with the versatility of Slovenian theatre. The eleven productions that comprised this year's Competition Programme featured very different production forms and individual aesthetic approaches to theatre. This fact also triggered vigorous debates among jury members.

*We would like to single out three productions as they demonstrate the current state of our society. These productions offer us answers to the questions: Who are we? Where do we come from? Where are we heading? Thus the production *The Republic of Slovenia* by Mladinsko Theatre in Ljubljana and *Maska* Institute offers us a critical perspective on the development of the-then young state of Slovenia and its first wounds afflicted by corruption and political manipulation, which consequently produces a critical perspective on the myth of the "fatherland" and its heroes.*

*A highly relevant production for the time we live in is also *Eve of Retirement* by Prešeren Theatre Kranj. The final words in the production "those times that will return" sound like a prophecy, especially when placed in the context of current events and time, and make us shiver.*

*The production *The Learned Ladies* after the motifs of *The Learned Ladies* by Molière by the Celje People's Theatre and Ptuj City Theatre ventures into a deep analysis of the new bourgeois class, depriving its appearance of the reduced, seemingly all-knowing mask.*

Those three productions are also an indirect symbol of a vast field of exceptional productions with equally exceptional actors and actresses that we had the pleasure to see in the past days.

Finally, we would like to express our gratitude to all the artists as well as all other collaborators of the Slovene National Theatre Maribor and the Festival, and most of all to the artistic director, Alja Predan, for those outstandingly interesting, innovative and marvellous days. Thank you.

Martin Kušej, President
Zala Dobovšek
Tomaž Gubenšek
Ivor Martinič
Nina Šorak

Maribor, 23 October 2016



FOTO PHOTO: JAKA BABNIK

Nagrade

Velika nagrada Festivala Borštnikovo srečanje za najboljšo uprizoritev

Avtorski projekt *Učene ženske po motivih Molièrovih Učenih žensk* v režiji Jerneja Lorencija ter izvedbi Slovenskega ljudskega gledališča Celje in Mestnega gledališča Ptuj

Avtorski projekt *Učene ženske po motivih Molièrovih Učenih žensk* temelji na slavnem Molièrovem besedilu, ki ga ustvarjalna ekipa nadgradi in pred nami pogumno prikaže tragičnost današnjega političnega in umetniškega trenutka. V nizu izjemnih prizorov nam predstavi popolnoma nov izdelek na visokem estetskem nivoju, poln globokih osebnih spoznanj o intimnosti, umetnosti in lastnih slabostih. Ob izjemno inspirativnem in izvirnem skupinskem izvajanju celotnega ansambla se pred nami razgrnejo teme spolnosti, seksualnosti, konservatizma in avantgardizma, razkrivanja manipulatorskih strategij in posameznikove nemoči, da bi se temu uprl. Predstava, ki iskreno spregovori o družbi, v kateri vladajo lažne veličine, družbi, v kateri sprenevedanje najde plodna tla; o družbi, ki vsem na očeh dopušča vsakodnevno ubijanje ljudi, umetnosti, idej, pravic ... Izjemno pomemben in relevanten estetski in etični gledališki dogodek, ki pogumno opozarja na boleče točke današnjega trenutka.

Awards

The Borštnik Grand Prix for the Best Production of the 51st Maribor Theatre Festival

The ensemble project *The Learned Ladies* after the motifs of *The Learned Ladies* by Molière directed by Jernej Lorenci and performed by the Celje People's Theatre and Ptuj City Theatre

The ensemble project The Learned Ladies after the motifs of The Learned Ladies by Molière is based on the famous play, yet enhanced by the production's creative team's brave enactment of the tragic nature of today's political and artistic moment. A series of outstanding scenes discloses to us an entirely new production on a high aesthetic level, full of deep personal insights on intimacy, art and one's own weaknesses. Through the exceptionally inspirational and authentic ensemble performance, the production reveals to us the subjects of sexuality, conservatism and avant-gardism, and discloses manipulation strategies and the individual's lack of strength to fight against them. A production that sincerely speaks of a society ruled by false authorities, a society in which playing dumb finds its fruitful soil; a society in which the everyday killing of people, art, ideas, rights, is allowed to unfold in front of everyone's eyes ... An extremely important and relevant aesthetic and ethical theatrical event that courageously warns of the painful issues of the present-day moment.



FOTO PHOTO: BORIS B. VOGLAR

Nagrada za najboljšo režijo

Mateja Koležnik za režijo uprizoritve *Pred upokojitvijo* v izvedbi Prešernovega gledališča Kranj

Mateja Koležnik z uprizoritvijo besedila Thomasa Bernharda *Pred upokojitvijo* pogumno in globoko prodre v bistvo tega dramskega besedila in ustvari močan gledališki dogodek, ki vznemirja s svojim visokim estetskim nivojem in plaši s spretno prenesenim svetom Bernhardovih likov, ki jih z lahkoto prepoznamo v današnjem trenutku. Gre za izjemno natančno režijo na utesnjeni, namerno klavstrofobični sceni, ki kot da uteleša ves notranji svet Bernhardovih nesrečnih likov. Globoko premišljena vsaka sekunda predstave z matematično natančnostjo razkriva pomembno temo in notranje mehanizme dramskih oseb. Odlično vodeni igralci kot živi mrtveci, polni perverzij in sadizma, s silovitostjo naseljujejo svet praznega scenskega prostora, ko si poskušajo priboriti drobce tistega, kar je ostalo od človečnosti. Režijski koncept mojstrsko balansira občutek nemoči in okrutnosti izjemnega sveta Bernhardovih likov. S to boleče tragično uprizoritvijo Bernhardovega besedila Mateja Koležnik v polnem sijaju pokaže svoj izjemni režijski talent.

Borštnik Award for Best Directing

Mateja Koležnik for directing the production *Eve of Retirement* by Prešeren Theatre Kranj

In staging Thomas Bernhard's play Eve of Retirement, Mateja Koležnik penetrates bravely and deeply into the play's very core, creating a powerful theatrical event that thrills with its high aesthetic achievement and at once frightens with the dexterity of enacting Bernhard's characters, whom we can easily recognise in our present-day moment. It is a highly precise directing on a stifling stage, purposefully claustrophobic, as if it would materialise the inner world of Bernhard's miserable characters. Each second of the production is deeply thought through, revealing with mathematical precision a significant theme and the inner mechanisms of dramatic characters. The actors, as the living dead, are brilliantly guided: full of perversion and sadism, they inhabit a world of empty theatre space as they strive to keep the tiny bits of what is left of their humanity. The directorial concept masterfully balances on the verge of helplessness and cruelty of the exceptional world of Bernhard's characters. With this painfully tragic staging of Bernhard's play, Mateja Koležnik demonstrates her outstanding directorial talent in full range.



FOTO PHOTO: NEJC SAJE

Nagrada po presoji žirije

Republika Slovenija za angažirano gesto ob 25-letnici države Republike Slovenije

Republika Slovenija je uprizoritveni komentar lastni državi in njenim (še vedno) osrednjim političnim akterjem, snov in navdih črpa iz realnosti same; z različnimi dokumentarističnimi prvinami rekonstruira »rojstvo« in poosamosvojitveno obdobje Republike Slovenije, vnovično pogreje takratne afere z orožjem, zloglasne politične zdrahe in razkrije (do nedavnega) strogo zaupno dogajanje na vrhovnih strateških zasedanjih. Projekt izkazuje odgovorno in drzno umetniško gesto, ki je prav toliko tudi politična. Angažirana poteza, ki nagovarja slehernega državljana in občutljiva politična ozadja razkrinka brez zadržkov.

Borštnik Jury Award

The Republic of Slovenia for the socially and politically committed gesture on the occasion of the 25th anniversary of the Republic of Slovenia

The Republic of Slovenia is a performing comment on our own state and its (still) central political actors. It derives the material and the inspiration from reality itself: with the help of various documentary materials it reconstructs "the birth" of the Republic of Slovenia and the period immediately following its independence. It brings back the heat of the-then arms trade affair and the notorious political dissent and makes public the unfolding of strategic meetings on the highest levels, until recently strictly classified. The project represents a responsible and bold artistic gesture that is equally political. A socially and politically committed move that addresses all citizens while mercilessly unveiling the delicate political backgrounds.



FOTO PHOTO: JAKA BABNIK

Štiri Borštnikove nagrade za igro

Pia Zemljč za vlogi Filaminte v uprizoritvi *Učene ženske po motivih Molièrovih Učenih žensk* v izvedbi Slovenskega ljudskega gledališča Celje in Mestnega gledališča Ptuj in Gospe Flamm v uprizoritvi *Rose Bernd* v izvedbi Slovenskega ljudskega gledališča Celje

Pia Zemljč v vlogi Filaminte v *Učenih ženskah po motivih Molièrovih Učenih žensk* in v vlogi Gospe Flamm v predstavi *Rose Bernd* ne popušča v svoji natančnosti izraza. V vlogi Filaminte je preko intimnega razumevanja Molièrovega sveta dokazala, da lahko z minimalnimi izraznimi sredstvi upodobi kompleksno intelektualno držo gostiteljice. Ni trenutka v predstavi, kjer bi pozabila na svoj perfekcionizem. Podobno nepopustljiva je v vlogi Gospe Flamm, kjer telesno hibo upodobi tako prepričljivo, da gledalec bolečino začuti skupaj z njo.

Vesna Jevnikar za vlogo Vere v uprizoritvi *Pred upokojitvijo* v izvedbi Prešernovega gledališča Kranj

Vesna Jevnikar v vlogi Vere v uprizoritvi *Pred upokojitvijo* navduši s silovitostjo, s katero prevzame prostor igre; s silovitostjo, ki vzdrži do zadnjega trenutka uprizoritve. S kirurško natančnostjo izriše podobo ženske v zaprtem družinskem krogu, v tem pervertiranem mikrokozmosu človeštva, v katerem je življenje posvetila skrbi za invalidno sestro in brata z nacistično preteklostjo. Igra Vesne Jevnikar vodi ta svet skozi repetitivnost detajla, skozi usmeritev pogleda, skozi bolečo študijo človekove psihe in nedvomno predstavlja enega od vrhov letošnjega festivala.



FOTO PHOTO: BORIS B. VOGLAR

Four Borštnik Awards for Acting

Pia Zemljč for the role of Philaminte in the production *The Learned Ladies* after the motifs of the *Learned Ladies* by Molière by Celje People's Theatre and Ptuj City Theatre and the role of Mrs. Flamm in the production *Rose Bernd* by Celje People's Theatre

In the roles of Philaminte in *The Learned Ladies* after the motifs of *The Learned Ladies* by Molière and of Mrs. Flamm in *Rose Bernd*, Pia Zemljč never slackens in the precision of her expression. With her intimate understanding of Molière's world, in the role of Philaminte she proves herself capable of evoking with minimal means the complex intellectual stance of the host. There is no moment in the production in which she forgets her perfectionism. She is similarly relentless in the role of Mrs. Flamm, enacting the physical handicap so convincingly that the spectator almost feels the pain together with her.

Vesna Jevnikar for the role of Vera in the production *Eve of Retirement* by Prešeren Theatre Kranj

In the role of Vera in the production *Eve of Retirement*, Vesna Jevnikar thrills with the vehemence by which she takes over the space of the action; a vehemence that she manages to maintain until the very end of the production. She outlines with surgical precision the image of a woman in a closed family circle, in a perverted microcosm of humanity in which she has dedicated her life to the care of her invalid sister and her brother with a Nazi past. Vesna Jevnikar's acting guides us through that world with repetitive details, focusing her gaze, with a painful study of the human psyche, and undoubtedly represents one of the peaks of this year's Festival.



FOTO PHOTO: PETER UHAN

Jernej Šugman za vlogo Ata Ubuja v uprizoritvi Kralj Ubu v izvedbi SNG Drama Ljubljana

Jernej Šugman v lik Ata Ubuja zleze skozi številne kontraste, ki jih Alfred Jarry predlaga, a jih Šugman nato posvoji po svoje in trenutnemu času »(ne)primerno«. Je prvinski, vulgaren, okruten in oblastniški, a že v naslednjem hipu povsem strahopeten, nespameten, ranljiv in nemočen. Ubujeve značajske kontraste Šugman utelesi fizično in mentalno, preigrava svoje potenciale za komično in burleskno, ki pa jih hipoma zmore premakniti v cono povampirjenosti. Je v nenehni, a odmerjeni komunikaciji s pogledom gledalca, a to ni edini razlog, da z njim vzpostavi stik: svoj lik kljub izjemni večplastnosti oblikuje dostopno – in toliko, kolikor vzbuja smeh, vzbuja tudi srh.

Primož Pirnat za vloge Masovnega moškega v uprizoritvi Projektator v izvedbi Zavoda Delak in Aslaka, Dovrejskega starine, Vijuga, Orientalске plesalke, Begriffenfeldta, Potnika in Gumbarja v uprizoritvi Peer Gynt v izvedbi Mestnega gledališča ljubljanskega in Slovenskega stalnega gledališča Trst

Primož Pirnat v vlogi Masovnega moškega pred nami silovito upodobi stisko sodobnega človeka. S svojo interpretacijo poetiki Dragana Živadinova doda močan, unikatni emotivni svet in jo s tem poglobi ter približa gledalcu. Prav tako temeljito se izkaže v podpornih vlogah predstave *Peer Gynt*, kjer s svojim izvirnim ludizmom naslika večplastni domišljjski svet Ibsenove pripovedi.



FOTO PHOTO: SEBASTIAN CAVAZZA

Jernej Šugman for the role of Father Ubu in the production King Ubu by the Slovenian National Theatre Drama Ljubljana

Jernej Šugman creeps into the character of Father Ubu through numerous contrasts suggested by Alfred Jarry, yet he adopts them in his own manner and according to what is "(in)appropriate" for our time. He is base, vulgar, brutal and power-thirsty, only to instantly change into an utterly cowardly, dumb, vulnerable and helpless being. Šugman brings to life Ubu's contrasts in character both physically and mentally; he overplays his potentials for the comic and the burlesque that he can instantly awaken in the vampire zone. He is in constant, yet temperate, communication, gazing at the spectators, which is not the only reason to bond with him: in spite of an exceptional complexity, he builds his character in an accessible manner, both arousing laughter and fear.

Primož Pirnat for the role of Mass Male in the production Projektator by Delak Institute, and the roles of Aslak, Dovre-Master, A Voice in the Darkness, Oriental Dancer, Begriffenfeldt, Strange Passenger and Button-Moulder in the production Peer Gynt by Ljubljana City Theatre and the Slovene Permanent Theatre in Trieste

In his role of Mass Male, Primož Pirnat vigorously enacts in front of us the anxiety of the modern man. With his interpretation, he adds to Dragan Živadinov's poetics a powerful and unique emotional world, thus deepening the poetics and bringing it closer to the spectator. He is equally thorough in the supporting roles in the production Peer Gynt where he paints with his ludic authenticity the complex imaginary world of Ibsen's story.



FOTO PHOTO: PETER UHAN

Boršnikova nagrada za mlado igralko

Patriza Jurinčič Finžgar za vlogo Hane v uprizoritvi *Dogodek v mestu Gogi* v izvedbi Slovenskega stalnega gledališča Trst in Glasbene matice

Patriza Jurinčič Finžgar v vlogi Hane v *Dogodku v mestu Gogi* prepriča s krhkostjo, ranljivostjo in bogastvom notranjega sveta, ki zasije v dekonstrukciji uprizoritve. Med preigravanjem različnih vlog in situacij nas njena Hana najde nepripravljene in morda zato toliko bolj dovtetne za odmeve Grumovega sveta.

Liza Marija Grašič za vlogi Rose Bernd v uprizoritvi *Rose Bernd* v izvedbi Slovenskega ljudskega gledališča Celje in Henriete v uprizoritvi *Učene ženske po motivih Molièrovih Učenih žensk* v izvedbi Slovenskega ljudskega gledališča Celje in Mestnega gledališča Ptuj

Liza Marija Grašič najprej preseneti kot Henrieta v *Učenih ženskah po motivih Molièrovih Učenih žensk*, kjer z drznostjo neme prisotnosti izpove *raison d'être* svojega lika, potem pa znova opozori nase kot Rose Bernd v istoimenski uprizoritvi, kjer z dosledno notranjo koncentracijo izriše lik načelnega dekleta v zaprti skupnosti.



FOTO PHOTO: UROŠ HOČEVAR

Boršnik Award for Young Actress

Patriza Jurinčič Finžgar for the role of Hana in the production *An Event in the Town of Goga* by the Slovene Permanent Theatre in Trieste and Glasbena matica

Patriza Jurinčič Finžgar in the role of Hana in *An Event in the Town of Goga* is convincing in her frailty, vulnerability and the richness of her inner world that steps out in the deconstruction of this staging. In-between playing different roles and situations, her Hana finds us unprepared and therefore perhaps more susceptible to the echoes of Grum's world.

Liza Marija Grašič for the role of Rose Bernd in the production *Rose Bernd* by the Celje People's Theatre and for the role of Henriette in the production *The Learned Ladies* after the motifs of *The Learned Ladies* by Molière by the Celje People's Theatre and Ptuj City Theatre

Liza Marija Grašič first stuns us as Henriette in *The Learned Ladies* after the motifs of *The Learned Ladies* by Molière where she boldly states her character's *raison d'être* through a mute presence, to bring attention to herself again as Rose Bernd in the production of the same name, where she builds with consistent focus the character of a girl with principles living in a closed community.



FOTO PHOTO: DUNJA ZUPANČIĆ

Boršnikova nagrada za dramaturško obdelavo tekstovne predloge

Lotos Vincenc Šparovec, Dragan Živadinov, Mojca Kumerdej za dramaturško obdelavo tekstovne predloge uprizoritve *Projektator* v izvedbi Zavoda Delak

Avtorji t. i. tekstualne mase po motivih ekspresionističnega dramskega besedila *Kosmata opica* (The Hairy Ape) Eugena O'Neilla literarno predlogo premišljeno skrajšajo in razdrobijo, vanjo vnesejo dnevniške zapise (dokument neposrednega izkustva življenja na čezoceanki) ter s tem ustvarijo v ritmu dinamičen in vsebini kompleksen uprizoritveni material. Kritično, a zato nič manj senzibilno naravnano besedilo odlikuje jasno stališče o pomenu ter medsebojnih razmerjih intelektualizma, delavskega razreda, kapitalizma in antropološkega vprašanja ženske. Skozi metaforo in konstruktivistično poetiko se izriše verjetno in realno občutje (oz. podoba) sveta.

Boršnik Award for the Dramaturgical Adaptation of Textual Material

Lotos Vincenc Šparovec, Dragan Živadinov, Mojca Kumerdej, for the dramaturgical adaptation of the textual material of the production of *Projektator* by Delak Institute

*The authors of the so-called textual mass after the motifs of the Expressionistic play *The Hairy Ape* by Eugene O'Neill have tackled the material with a clear idea. They have cut and disassembled it, adding diary notes (the documentation of a first-hand experience of life on a transatlantic ship), thus creating a rhythmically dynamic and content-wise complex performing material. The critical but no less sensitively tuned play features a clear stance on the significance and mutual relationship between intellectualism, working class, capitalism and the anthropological topic of women. Metaphors and Constructivist poetics bring about a plausible and genuine feeling (that is, image) of the world.*



FOTO PHOTO: SEBASTIAN CAVAZZA

Boršnikova nagrada za kostumografijo

Jelena Proković za kostumografijo v uprizoritvi *Peer Gynt* v izvedbi Mestnega gledališča ljubljanskega in Slovenskega stalnega gledališča Trst

Kostumi Jelene Proković prikazujejo enega ključnih elementov vstopa v uprizoritev *Peer Gynt*; z izčiščenostjo, barvno natančnostjo, s kompozicijsko predrznostjo predstavljajo sugestivno atmosfero in moč gyntovske domišljije. In tako kot potuje *Peer Gynt*, z njim potujejo tudi kostumi Jelene Proković, izmišljujejo ter osmišljajo njegove besede in dejanja, z domiselnimi znaki karakterizirajo osebe, ki jih srečuje na svoji poti.

Boršnik Award for Costume Design

Jelena Proković for the costume design in the production *Peer Gynt* by Ljubljana City Theatre Ljubljana and Slovene Permanent Theatre in Trieste

*Jelena Proković's costumes represent one of the key entrance elements to the production of *Peer Gynt*. With their pureness, colouristic precision and composition boldness, they evoke a compelling atmosphere and the power of Gyntian imagination. As *Peer Gynt* travels, so do Jelena Proković's costumes travel with him, inventing and conceiving his words and deeds, bringing out with witty signs the traits of the characters he meets along the way.*



FOTO PHOTO: PETER UHAN

Boršnikova nagrada za kolektivno avtorsko idejo

Kolektivna avtorska ideja celostnega oblikovanja odmora pri predstavi *Kralj Ubu* v izvedbi SNG Drama Ljubljana

V gledališču smo redko priča odmoru, ki je konceptualno umeščen v uprizoritev. *Kralj Ubu* v režiji Jerneja Lorencija s to inovativno potezo gledalca zapelje v lahkotno vzdušje nostalgije in ga zadrži v osrčju dogajanja. S povabilom na oder, na pojedino in ples se zgodi ganljiv emotivni trenutek z občinstvom, ki neposredno stopi v svet ubuevstva. Z odličnim izborom glasbe, s subtilno osvetlitvijo in humorjem igralcev se odmor v predstavi nepričakovano prevesi v pravo doživetje.

Boršnik Award for the Collective Ensemble Idea

*The collective ensemble idea of the entire concept of the interval in the production *King Ubu* by the Slovenian National Theatre Drama Ljubljana*

*We rarely witness in theatre an interval that is conceptually part of the production. With this innovative gesture, *King Ubu* directed by Jernej Lorenci seduces the spectators into a light atmosphere of nostalgia thus keeping them in the groove of the happening. Inviting the audience to eat and dance on the stage creates a moving emotional moment of directly immersing the audience into the Ubuesque world. Accompanied by an exquisite selection of music, subtle lighting and the actors' humour, the interval in the production unexpectedly turns into a true experience.*



FOTO PHOTO: BORIS B. VOGLAR

Boršnikova nagrada za celostno vizualno podobo

Kolektiv ustvarjalcev vizualne podobe uprizoritve *Pred upokojitvijo* v izvedbi Prešernovega gledališča Kranj

Dogajanje je postavljeno na utesnjeno sceno s pobledelimi zidovi, brez kakršnega koli realizma, toda z močnimi asociacijami na prostore, ki jih vsi dobro poznamo. Umetniška ekipa je spretno ustvarila scenski prostor nesrečnih Bernhardovih likov z uprizoritvijo njihovih notranjih strahov: klavstrofobije, temačnosti duše, sadizma, izpraznjenosti. V odličnih kostumih in maskah so igralci videti kot živi mrtveci z zgolj nakazano človečnostjo. Ostrini v prikazovanju njihovega sveta sledi tudi izjemno delo oblikovalca svetlobe, ki s spretnim sledenjem dramaturgiji predstave omogoča velik estetski užitek.

Nagrada Društva gledaliških kritikov in teatrologov Slovenije za najboljšo uprizoritev pretekle sezone (2015/2016)

Nagrado DGKTS za najboljšo uprizoritev pretekle sezone prejme predstava *Rose Bernd* Gerharda Hauptmanna v režiji Mateje Kolečnik in izvedbi SLG Celje. Ustvarjalna ekipa celjskega gledališča je stoletje staro zgodbo *Rose Bernd*, dekleta, ujetega v nemogočo situacijo, prevedla v predstavo, ki se preizprašuje o položaju ženske v družbi, o razmerjih moči med različnimi oblikami oblastmi in o družbi, ki svojo nemoč lajša s tem, da se znaša nad tistimi, ki so znotraj nje najmanj zmožni nadzorovati svoje telo in življenje. Z izčiščeno režijo, jasnimi dramaturškimi posegi, minimalno scenografijo in močnimi igralskimi kreacijami Hauptmannovo naturalistično besedilo o detomoru na šlezijijskem podežlju z odra zazveni izjemno sodobno in kritično.

Boršnik Award for the Overall Visual Design

The collective of authors of the visual design of the production *Eve of Retirement* by Prešeren Theatre Kranj

The action takes place on a claustrophobic stage with washed out walls, far from any realism but charged with powerful associations to places we all know well. The artistic team deftly created a stage space for Bernhard's miserable characters visualising their inner fears: claustrophobia, the darkness of the soul, sadism, emptiness. The excellent costumes and masks make the actors look like the living dead with only monstrous human features. The sharpness of presentation of their world corresponds to the outstanding lighting design work: skilfully following the dramaturgy of the production, it enables a great aesthetic gratification.

The Association of Theatre Critics and Researchers of Slovenia Award for Best Production in the past season (2015/16)

The Association of Theatre Critics and Researchers of Slovenia Award for Best Production in the past season goes to *Rose Bernd* by Gerhard Hauptmann, directed by Mateja Kolečnik and performed by the Celje People's Theatre. The artistic team of the Celje People's Theatre transposed the century-old story of *Rose Bernd*, a girl caught in an impossible situation, into a production that questions the position of women in society and the power relations between different forms of authority and a society that alleviates its helplessness by taking it out on those who are the least capable of controlling their body and life. Through clean-cut directorial guidance, clear dramaturgical interventions, minimalist stage design and powerful acting creations, Hauptmann's naturalistic play on infanticide in the Schlessien countryside resounds from the stage with contemporaneity and critical stance.

51. Festival Borštnikovo srečanje v številkah

Maribor, 14.–23. oktober 2016

Selektorica Petra Vidali je v tekmovalni program uvrstila enajst predstav, v spremljevalni program pa jih je bilo po izboru umetniške direktorice Alje Predan in Petre Vidali uvrščenih šest. Pet predstav je obsegal mednarodni program Mostovi: dve iz Švedske, po eno pa iz Nemčije, Hrvaške in Poljske. Predstavljenih je bilo pet produkcij AGRFT.

Spoprijemali smo se z doslej najzahtevnejšimi tehničnimi in organizacijskimi nalogami. Največji izziv je bila tekmovalna predstava *Republika Slovenija* (Maska, Slovensko mladinsko gledališče), ki smo jo odigrali v hangarju Letalskega centra Maribor v Skokah. Hangar smo v celoti opremili za gledališke namene (osvetljava, ozvočenje, tribuna), poskrbeli za varnost obiskovalcev ter zagotovili posebne prevoze do mesta dogodka. Druga tekmovalna predstava *Projektator* (Zavod Delak) je bila izvorno zasnovana »site specific«; v Mariboru se je za primerno mesto izkazala fitnes dvorana v stolpnici Slavija. Spremljevalno predstavo *Tri sestre* v produkciji Zavoda Margareta Schwarzwald in UL AGRFT smo umestili v prvo nadstropje Salona uporabnih umetnosti, ki spominja na atelje Eme Kugler, kjer so *Tri sestre* igrali v Ljubljani. A kljub temu ga je bilo treba bolj ali manj v celoti opremiti in ga spremeniti v primeren uprizoritveni prostor. In še zadnja tehnična ovira: švedska uprizoritev predstave *Viharni vrh*, ki smo jo povabili v švedski fokus in programski sklop Mostovi, je zahtevala oder posebno majhnih dimenzij, ki smo ga zgradili v prostorih GT22, v treh dneh pa odigrali 24 ponovitev.

V fokusu smo se posvetili švedski drami in gledališču; izdali smo knjigo *Sodobna švedska drama* ter se pogovarjali z avtorjem predgovora Edwardom Buffalom Brombergom, režiserjem Michaelom Cockom, založnico Berit Gullberg, kulturologinjo Ylvo Lagercrantz Spindler, direktorico švedskega ITI-ja Ulricho Johnson in prevajalkami.

Že sedmo leto smo organizirali slovenski showcase, vanj so bile vključene vse tekmovalne in spremljevalne predstave, tuji gosti – gostili smo rekordnih 30 festivalskih direktorjev, selektorjev in novinarjev iz 17 držav – pa so si sami naredili izbor za ogled.

Strokovni del je obveznost vsake festivalske izdaje. Dvodnevna znanstvena konferenca v soorganizaciji Slovenskega gledališkega inštituta, raziskovalnega programa UL AGRFT v sodelovanju s FBS *Začetki, dosežki in nasledki slovenskega gledališča moderne dobe: simpozij ob 150-letnici Dramatičnega društva v Ljubljani* je bila uvod v praznovanje jubileja profesionalnega gledališča na Slovenskem. Simpozij o slovenski radijski igri v organizaciji Društva gledaliških kritikov in teatrologov Slovenije v sodelovanju z RTV Slovenija (Radio Slovenija, 3. program) in našim festivalom *Vitalna zvrst na robu medijskega prostora* je razprl debato o dramski zvrsti radijske igre.

The 51st Maribor Theatre Festival in Numbers

Maribor, 14–23 October 2016

Selector Petra Vidali included eleven productions in the Competition Programme. The Accompanying Programme consisted of six productions selected by the artistic director Alja Predan and Petra Vidali. The international programme Bridges featured five productions: two from Sweden and one each from Germany, Croatia and Poland. There were five productions of the Academy of Theatre, Radio, Film and Television of the University of Ljubljana (UL AGRFT).

We were faced with the most demanding technical and organisational tasks thus far. The greatest challenge was the production in the Competition Programme, The Republic of Slovenia (Maska, Mladinsko Theatre Ljubljana), which we presented in the hangar of the Maribor Air Centre in Skoke. We completely transformed the hangar into a temporary theatre space (lighting, sound equipment, tribunes), made sure to have the proper safety conditions for the spectators and provided special transportation to the venue. Another production in the Competition Programme, Projektator (Delak Institute), was originally a site-specific production, thus we found an appropriate equivalent space in Maribor in Fitness Slavija, the fitness hall of the Slavija skyscraper. The production Three Sisters by Margareta Schwarzwald Institute and UL AGRFT from the Accompanying Programme was accommodated on the first floor of the Salon of Applied Arts, which was reminiscent of Ema Kugler's studio where Three Sisters was originally performed in Ljubljana. Still, the space in Maribor required a thorough adaptation into an adequate performing space as well as the provision of the entire technical equipment. The last technical challenge/obstacle was the Swedish production Wuthering Heights, which was part of the Swedish Focus as well as the international programme Bridges. This production required a stage of particularly small dimensions, which we had to build in the space of GT22. The Swedes performed it 24 times in three days.

We dedicated the Focus Programme to Swedish drama and theatre. We published the book Contemporary Swedish Drama and had discussions with the author of the book's Preface Edward Buffalo Bromberg, director Michael Cock, publisher Berit Gullberg, cultural researcher Ylvo Lagercrantz Spindler, the director of the Swedish ITI Ulricha Johnson, and the translators of the plays.

For the seventh consecutive year we organised the Slovenian Showcase. All of the productions from the Competition and Accompanying Programme were included in the Showcase, and the guests – a record number of 30 festival operators, selectors and journalists from 17 countries – freely selected which productions to attend.

The expert segment is an integral part of each Festival edition. The Beginnings, Achievements and Successors of the Slovenian Theatre in the Modern Era, a symposium on the occasion of the 150th Anniversary of Dramatic Society in Ljubljana, co-organised

Strokovni pogovori po predstavah so se razpletali v Vetrinjskem dvoru, vodili sta jih teatrologinji Simona Hamer in Nina Zupančič. Opravljenih je bilo 13 pogovorov po tekmovalnih in deloma po mednarodnih predstavah. Prav tam so potekali tudi pogovori o knjižnih novitetah, ki jih je vodila Ksenija Repina. V kavarni Luft je bila ekskluzivno predstavljena publikacija Bojana Anđelkovića *Umetniški ustroj Noordung. Filozofija in njen dvojniki*.

Nadaljevali smo tradicijo razstav: v avli SNG Maribor je bila na ogled razstava Pokrajinskega muzeja Kočevje ob 140. obletnici rojstva Ivana Cankarja avtorice Lele B. Njatin: *Narod si bo pisal sodbo sam*. Nadaljujemo projekt digitalizacije: e-razstavo Festival Borštnikovo srečanje 2015, Velika Borštnikova nagrada 2015: *Hedda Gabler* in Dobitnica Borštnikovega prstana 2015: *Ljerka Belak* je pripravila Ksenija Repina. Slovenski gledališki inštitut je dodal še posebno e-razstavo *Dobitniki in dobitnice Borštnikovega prstana 1970–2015*, ki predstavlja dobitnike in dobitnice prstana s po desetimi fotografijami.

Festival vsako leto širimo na različna prizorišča po Mariboru: Lutkovno gledališče Maribor, Vetrinjski dvor, Prvi oder Prve gimnazije, Muzej narodne osvoboditve, Salon uporabnih umetnosti, Alma mater Europea – ECM, GT 22, Fitnes Slavija in Letalski center Maribor. V Salonu uporabnih umetnosti smo že drugič pripravili družabni festivalski večer.

Že tradicionalno je sodelovanje z visokošolskima ustanovama UL AGRFT in Filozofsko fakulteto v Mariboru ter z dijaki in profesorji Prve gimnazije. Predstavili smo produkcije AGRFT iz študijskega leta 2015/2016, organizirali delavnico dramskega pisanja *Instant drama/predstava* pod vodstvom prof. Žanine Mirčevske. Študenti so sodelovali pri pripravi dnevnega Biltena FBS in pri pogovorih o predstavah. Pri izvedbi 51. FBS je prostovoljno sodelovalo okoli 30 študentk in študentov pa tudi nekaj brezposelnih.

Festival je leta 2015 postal del mednarodne gledališke platforme *Dispatches*, znotraj katere je objavljeno tudi poročilo o 51. FBS.

Almanah 51. FBS je izšel v slovenskem in angleškem jeziku, natisnjena je bila dvojezična programska zloženka. Izdanih je bilo devet rednih biltenov, eden ob zaključni slovesnosti in eden ob simpoziju, skupaj enajst. Bilten je pod mentorskim vodstvom Ksenije Repina urejala Manja Gatalo.

Mednarodna strokovna žirija je ob zaključku 51. FBS podelila dvanajst nagrad. Žirija za podelitev najvišjega priznanja za igralsko ustvarjalnost je Borštnikov prstan podelila dramskemu igralcu Daretu Valiču. Podeljena je bila tudi nagrada DGKTS za najboljšo uprizoritev pretekle sezone.

by the Slovenian Theatre Institute, the Research Programme of UL AGRFT and the Maribor Theatre Festival, offered an introduction to the celebration of the jubilee of professional theatre in Slovenia. A symposium on the Slovenian radio play *The Vital Genre on the Edge of the Media*, organised by the Association of Theatre Critics and Researchers of Slovenia in collaboration with RTV Slovenia (Radio Slovenia, 3rd Programme) and our Festival, introduced a debate on the dramatic form of the radio play.

The discussions on the productions took place in Vetrinj Mansion and were moderated by theatre researchers Simona Hamer and Nina Zupančič. All in all, 13 talks took place following the Competition Programme productions and some of the international productions. Vetrinj Mansion was also the site of discussions on newly published books and publications moderated by Ksenija Repina. The publication of Bojan Anđelković's *The Artistic System Noordung. Philosophy and Its Double* was presented exclusively at Luft 360°, located in the Slavija skyscraper.

We continued with the tradition of exhibitions: the exhibition "A Nation Shall Write the Verdict for Itself by Itself", by the artist Lela B. Njatin and organised by the Regional Museum Kočevje and co-produced by the Municipality of Kočevje and the Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana on the occasion of the 140th anniversary of the birth of Ivan Cankar, was presented in the hall of the Slovene National Theatre Maribor. We also continued with the digitalisation project: E-xhibition Maribor Theatre Festival 2015; featuring the 2015 Borštnik Grand Prix winner Hedda Gabler and the recipient of the 2015 Borštnik Ring *Ljerka Belak*, it was prepared by Ksenija Repina. The Slovenian Theatre Institute added a special e-xhibition Recipients of the Borštnik Ring 1970–2015, featuring ten photographs of each of the recipients throughout the history of this prestigious award for acting achievements.

Each year we expand the Festival to different venues all over Maribor: the Maribor Puppet Theatre, Vetrinj Mansion, the First Stage of the First Grammar School Maribor, the National Liberation Museum Maribor, the Salon of Applied Arts, Alma Mater Europea – ECM, GT22, Fitness Slavija and the Maribor Air Centre. For the second time, we also organised a Festival Cocktail Party.

The collaboration with the academic institutions UL AGRFT and the Faculty of Arts of the University of Maribor as well as with the grammar school students and teachers of the First Grammar School Maribor is also already traditional. We presented the UL AGRFT productions from the academic year 2015/16 and organised the playwriting workshop *Instant Drama/Performance* mentored by professor Žanine Mirčevske. The students also took part in editing the Festival daily Bulletin and in the discussions on the productions.

Okrepili smo tudi aktivnosti za pridobivanje občinstva, predvsem je hvalevreden podatek, da so bile letos številne predstave razprodane že nekaj časa pred začetkom festivala. Prav tako ni znatno upadlo število obiskovalcev iz Ljubljane, ki so uporabili festivalski javni prevoz.

Začeli smo dolgoročno sodelovanje s Teto Frido, ki je v počastitev festivala pripravila posebno »Borštnikovo« čokolado in z njo razvajala vse goste festivala.

Na 51. FBS se je zvrstilo 81 dogodkov, ki jih je obiskalo več kot 6000 obiskovalcev. Odigranih je bilo 28 predstav (*Viharni vrh* na sporedu tri dni po osemkrat na dan) in organiziranih 30 drugih dogodkov.

Daša Šprinčnik,
izvršna producentka FBS

Approximately thirty student volunteers as well as other community members were engaged during the Festival.

In 2015 the Festival became part of the international theatre platform Dispatches, which published among others, a report on the 51st Maribor Theatre Festival.

The 51st Maribor Theatre Festival Almanac was published in Slovenian and English along with a bilingual programme booklet. Nine regular Bulletins were published along with one on the occasion of the concluding ceremony and one on the occasion of the symposium – for a total of eleven. The Bulletin was edited by Manja Gatalo under the mentorship of Ksenija Repina.

At the conclusion of the 51st Maribor Theatre Festival, the international jury of experts awarded 12 awards. The Grand Prix was awarded to The Learned Ladies after the motifs of the Learned Ladies by Molière, directed by Jernej Lorenci and performed by the Celje People's Theatre and Ptuj City Theatre. The Borštnik Ring jury awarded the highest recognition for the art of acting to the dramatic actor Dare Valič. The Association of Theatre Critics and Researchers of Slovenia awarded the best production of the past season.

We also reinforced the audience development strategies. A fact that is particularly encouraging is that some of the productions were sold out even before the onset of the Festival. There was, however, a slight decrease of visitors from Ljubljana who used the Festival's FestBus public transportation.

We launched a long-term collaboration with Teta Frida who prepared a special "Borštnik" chocolate to celebrate the Festival and indulged the Festival visitors with it.

*The 51st Maribor Theatre Festival hosted 81 events that were attended by over 6000 visitors. There were 28 productions (*Wuthering Heights* was performed eight times a day for three days) and 30 other events.*

Daša Šprinčnik,
Maribor Theatre Festival Executive Producer

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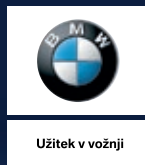
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Our web store is located at www.borstnikovo.si. The offer includes promotional products of the Maribor Theatre Festival. Posters, almanacs and books from previous festival editions are also available for purchase.

CITY TOUR

In collaboration with the Maribor - Pohorje Tourist Board we have prepared a special city tour of Maribor for our foreign guests. Visitors will be able to sign up for one of two tours: the first on 23 October and the second on 28 October. Both tours will take place in English language. Guides from the Tourist Board will take our guests on a visit to the old city centre -- from the Vinag Wine Cellar to the squares Grajski trg and Glavni trg, passing the Jewish Tower and the world's oldest grapevine. The tourist guides will inform our visitors from abroad of the key sights and attractions from the fields of history and arts as well as the cultural and social life of Maribor's inhabitants.

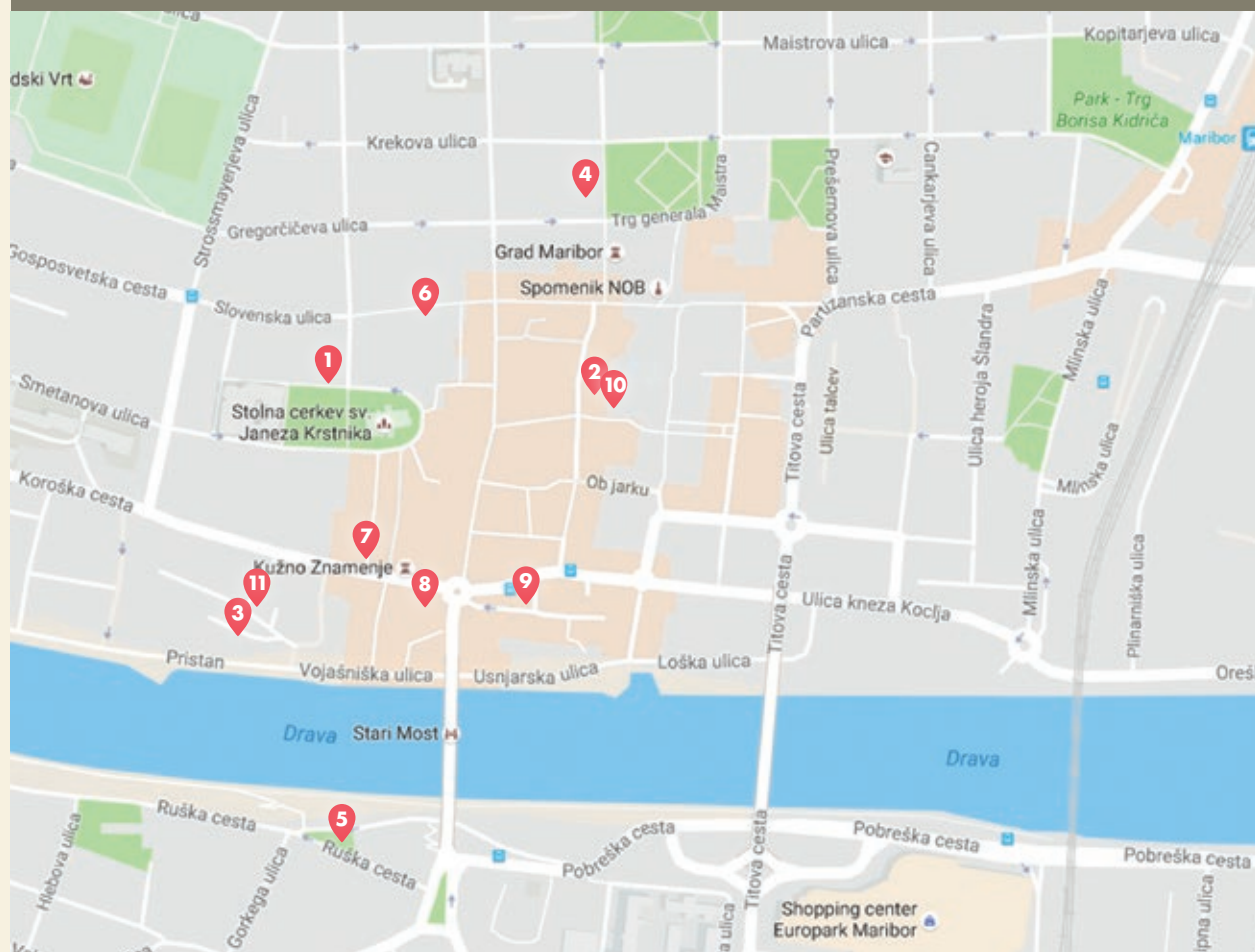
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20. 10.	20.00	Naše nasilje in vaše nasilje <i>Our Violence and Your Violence</i>	22	20
21. 10.	18.00	Bolj čudno od raja <i>Stranger than Paradise</i>	16	14
	19.30	Tisti občutek padanja <i>Birdland</i>	22, 19, 16	20, 17, 15
	22.00	Dviganje glasu <i>The Raising of the Voice</i>	18	16
22. 10.	18.00 22.00	Nemoč <i>Powerlessness</i>	22	20
	20.00	Brezmadežna/Immaculata <i>The Immaculate/Immaculata</i>	22, 19, 16	20, 17, 15
	21.30	Grozljiva lepota <i>Gruesome Beauty</i>	18	16
23. 10.	18.30 19.30	Zgodba o harfi <i>The Story of the Harp</i>	10	8
	20.00	Leonce in Lena <i>Leonce and Lena</i>	22, 19, 16	20, 17, 15
	21.30	Zaničniško odmaševanje suverenosti <i>The Zeroite Mass</i>	18	16
	22.00	Nemoč <i>Powerlessness</i>	22	20
24. 10.	17.30	Zgodba o harfi <i>The Story of the Harp</i>	10	8
	18.00	Sad Songs from the Heart of Europe	13	11
	20.00	Peter Kušter <i>Shockheaded Peter</i>	22, 19, 16	20, 17, 15
	22.00	Nemoč <i>Powerlessness</i>	22	20
25. 10.	17.30	Zgodba o harfi <i>The Story of the Harp</i>	10	8
	18.00	Sad Songs from the Heart of Europe	13	11
	19.00	Hitchcock <i>Hitchcock</i>	22	20
	20.30	Ljudožerci <i>Cannibals</i>	22, 19, 16	20, 17, 15
26. 10.	18.00	Magic Evening	16	14
	20.00	Antigona <i>Antigone</i>	22, 19, 16	20, 17, 15
	21.30	Slovenija gori! <i>Slovenia is on Fire!</i>	18	16
27. 10.	18.00	Ordinary People	16	14
	20.00	Biblija, prvi poskus <i>Bible, the First Attempt</i>	22, 19, 16	20, 17, 15
28. 10.	18.00	Človek, ki je gledal svet <i>The Man Who Watched the World</i>	22	20
	18.30	Plesati sanje, sanjati ples <i>Dancing Dreams, Dreaming Dance</i>	5	5
	20.30	Stenica <i>Bedbug</i>	22, 19, 16	20, 17, 15

* Vstopnice za predstave AGRFT so naprodaj na posameznem prizorišču pol ure pred predstavo in pri blagajni SNG Maribor. Cena vstopnice je 5 €, za študente in dijake ni vstopnine. Za produkcijo *Zločin in kazen* je organiziran brezplačen prevoz v Ljubljano.

Tickets for UL AGRFT productions can be purchased at the SNT Maribor Box Office and at the venue 30 minutes before the performance begins. Tickets are 5€, free entry for university and high school students with I.D. For the performance Crime and Punishment, roundtrip transportation is included in the price of the ticket.

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 2 a
- 4 Prva gimnazija Maribor**
First Grammar School Maribor
Trg generala Maistra 1
- 5 Stanovanje**
Apartment
Ruška cesta 6
- 6 Alma Mater Europaea – ECM**
Slovenska ulica 17
- 7 Hotel Maribor**
Hotel Maribor
Glavni trg 8
- 8 Salon uporabnih umetnosti**
Salon of Applied Arts
Glavni trg 1
- 9 GT22**
Glavni trg 22
- 10 Wetrinsky**
Wetrinsky
Vetrinjska ulica 30
- 11 Klub KGB**
KGB Club
Vojašniški trg 5



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** (do until 30. 4. 2017)
Vršilka dolžnosti umetniškega direktorja *Acting artistic director* **Ksenija Repina**
Selektorica tekmovalnega in spremljevalnega programa
Competition and accompanying programme selector **Petra Vidali**
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 **Špela Lešnik**
Urednica publikacij in spletnih strani
Publications and web content editor **Ksenija Repina**
Organizatoriki prodaje in oglaševanja
Promotion and advertising **Daša Šprinčnik, Špela Lešnik**
Tehnični vodja *Technical manager* **Matic Gselman**

Produkcija *Production*
Ana Gabrovec, Manja Gatalo, Mojca Kolar, Branka Nikl Klampfer, Maša Stošič

Oblikovalec *Designer* **Nenad Cizl**
Fotografa *Photographers* **Matej Kristovič, Boštjan Lah**

Voditeljici pogovorov o predstavah
Panel discussion moderators **Simona Hamer, Nina Zupančič**
Voditeljica pogovorov o knjižnih novitetah
Moderator of Books at the Festival **Manja Gatalo**

Strokovna žirija *Jury of experts*
Miko Jaakkola, Milan Mađarev, Simona Semenič, Maja Šorli, Uroš Trefalt

Žirija za Borštnikov prstan *Jury for the Borštnik Ring Award*
Ljerka Belak, Blaž Lukan, Vlado Novak, Ksenija Repina, Matjaž Zupančič

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


Sofinanciranje *Funding*



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



MESTNA OBČINA MARIBOR



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

I 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.

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I www.mojekarte.si

**DRAMA
OPERA
BALET
MARIBOR**

SLOVENSKO NARODNO GLEDALIŠČE
SLOVENE NATIONAL THEATRE