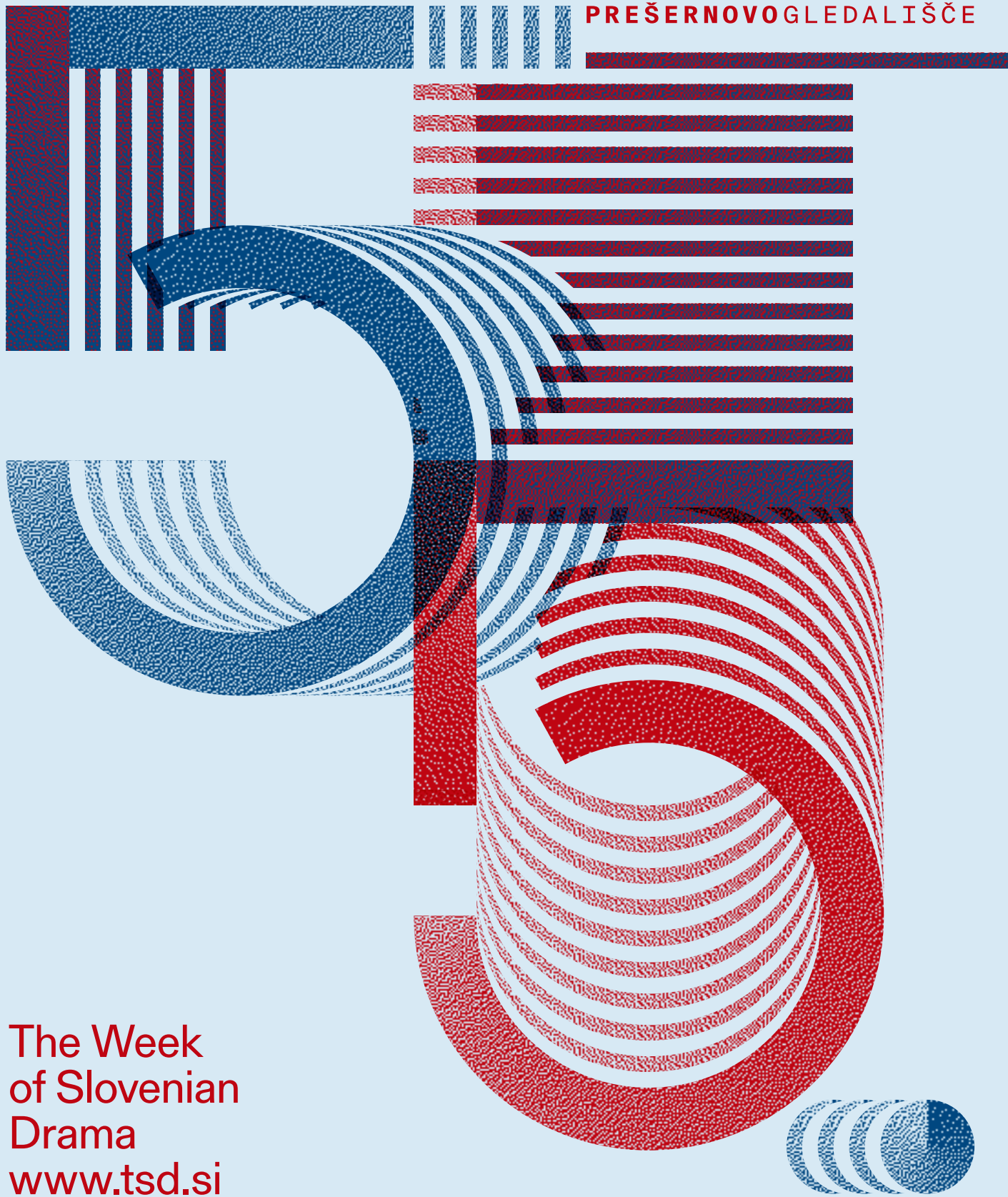


TEDEN

SLOVENSKE

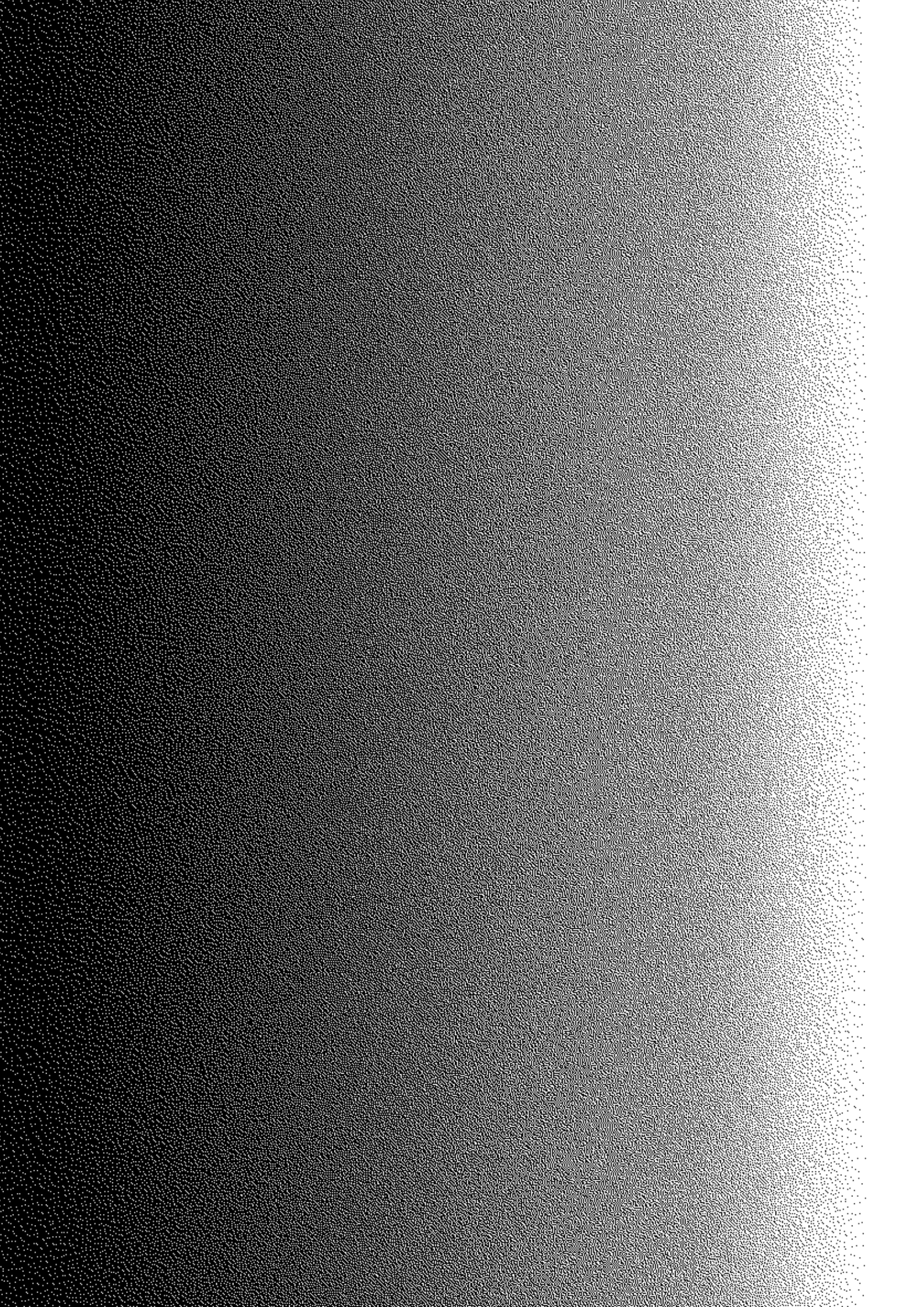
PREŠERNOVOGLEDALIŠČE



The Week
of Slovenian
Drama
www.tsd.si

DRAME

27.3.-12.4.2025



**55. Teden
slovenske
drame**

**The 55th Week
of Slovenian
Drama**

Čet/Thu 27. 3.	19.00	Prešernovo gledališče Kranj/Prešeren Theatre Kranj		Slovesno odprtje 55. TSD s podelitvijo nagrad ZDUS in otvoritveno predstavo	Festival Opening Ceremony and the ZDUS-SADA Awards Presentation
		Sledi/ Followed by		Jure Karas Gospodarji neumnosti Prešernovo gledališče Kranj Premiera	Jure Karas Masters of Stupidity Prešeren Theatre Kranj Opening performance – première
Pet/Fri 28. 3.	19.30 90 min	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	I	Ismail Kadare Izdajalčeva niša Narodno gledališče Kosova, Priština	Ismail Kadare Traitor's Niche National Theatre of Kosovo, Priština
	Sob/Sat 29. 3.	18.00 75 min	Stolp Škrlovec/ Škrlovec Tower	S	Avtorski projekt po motivih <i>Alice v čudežni deželi</i> Lewisa Carrolla Alica: nekaj solilogov o neznosnosti časa SNG Drama Ljubljana in UL AGRFT
20.00 90 min		Prešernovo gledališče Kranj/Prešeren Theatre Kranj	I	Thea Denoljubova O moj bog Narodno gledališče Ivana Vazova, Sofija, Bolgarija	Thea Denoljubova Oh My God National Theatre Ivan Vazov, Sofia, Bulgaria
Ned/Sun 30. 3.	18.00 60 min	Stolp Škrlovec/ Škrlovec Tower	D	Živa izvedba radijske igre in pogovor Brina Jenček grem greš greva Radio Slovenija – Program Ars, PG Kranj	A live performance of a radio play and a discussion Brina Jenček i go, you go, we go Radio Slovenija – Program Ars, Prešeren Theatre Kranj
	19.30 120 min	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	T	Lovro Kuhar – Prežihov Voranc Boj na požiralniku PG Kranj in MG Ptuj	Lovro Kuhar – Prežihov Voranc Struggle at the Sinkhole Prešeren Theatre Kranj, City Theatre Ptuj
Pon/Mon 31. 3.	17.30 60 min	Galerija Stolpa Škrlovec/ Škrlovec Tower Gallery	D	Predstavitve raziskave Dramatika manjših evropskih jezikov v mednarodnem prostoru: zgodbe o uspehu	Research presentation Drama of Smaller European Languages in the International Space: Success Stories
	19.00 180 min	Stolp Škrlovec/ Škrlovec Tower	D	Bralne uprizoritve 10-minutnih dramskih besedil študentov AGRFT Akademija za gledališče, radio, film in televizijo	Reading Performances of 10-Minute Dramas by UL AGRFT Students UL Academy of Theatre, Radio, Film and Television
Tor/Tue 1. 4.	18.30 60 min	TrainStation SubArt Kranj	I	André Mangion Drago Teatru Malta, Nacionalna agencija za uprizoritvene umetnosti Malta, Valletta Cultural Agency	André Mangion Drago Teatru Malta, Valletta Cultural Agency
	20.00 100 min	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	I	Pere Riera Hiša Calores Sala Beckett, Barcelona	Pere Riera Casa Calores Sala Beckett, Barcelona
Sre/Wed 2. 4.	18.00 60 min	Kovačnica, Kranj	D	Hiša za goste: Trajnostno gledališče – izziv našega časa Kulturni zavod Oder, Slovenski center ITI	House of Guests: Sustainable Theatre – the Challenge of Our Time Slovenian Centre ITI, Oder Cultural Institute
	18.00 90 min	SLOGI Ljubljana	D	Dan nominirancev – nagrada za mladega dramatika PG Kranj, UL AGRFT in SLOGI Ljubljana	The Day of the Nominees – Young Playwright Award Prešeren Theatre Kranj, UL Academy of Theatre, Radio, Film and Television, Slovenian Theatre Institute
	19.30 90 min	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	T	Avtorski projekt Jata Slovensko mladinsko gledališče	Original project The Flock Mladinsko Theatre
Čet/Thu 3. 4.	18.00 75 min 12+	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	M	Mlado Mladinsko 2 Umetnost vojne/Umetnost miru in pogovor z ustvarjalci po predstavi Slovensko mladinsko gledališče in KD Pripovedovalski Variete	Mladinsko Youth 2 The Art of War/The Art of Peace Mladinsko Theatre and KD Pripovedovalski variete
	20.00 120 min	Stolp Škrlovec/ Škrlovec Tower	S	Avtorski projekt Samo še enkrat gremo spat Mini teater in JSKD	Original project One Last Sleep Mini teater Ljubljana and Public Fund for Cultural Activities of Republic of Slovenia

Pet/Fri 4. 4.	17.00 90 min	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	D	Obogatena bralna uprizoritev in pogovor Tjaša Mislej Prva beseda je mama Radio Slovenija – Program Ars, PG Kranj	An enhanced reading performance and discussion Tjaša Mislej The First Word Is Mama – Part 4: Ksenija Radio Slovenia – Program Ars and Fiction Program Editorial Office;
	19.00 220 min 3 odmori/ 3 intervals	Stolp Škrlovec/ Škrlovec Tower	S	Dorian Šilec Petek Oko (Ciklon) Zavod Delak	Dorian Šilec Petek Eye (Cyclone) Delak Institute
Sob/Sat 5. 4.	19.00 60 min	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	T	Dragica Potočnjak Teci, Maša, teci Mestno gledališče ljubljansko	Dragica Potočnjak Run, Maša, Run Ljubljana City Theatre
	20.30	Stolp Škrlovec/ Škrlovec Tower	D	Koncert Masharik	Masharik A concert
Ned/Sun 6. 4.	18.00 45 min	Stolp Škrlovec/ Škrlovec Tower	M	Jaka Smerkolj Simoneti Zvezdice SNG Nova Gorica in ETC	Jaka Smerkolj Simoneti Little Stars Slovene National Theatre Nova Gorica and European Theatre Convention (ETC Young Europe IV: Unheard Voices)
	19.00 120 min	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	S	Nina Kuclar Stiković morska deklica Mini teater	Nina Kuclar Stiković the mermaid Mini teater Ljubljana
Pon/Mon 7. 4.	17.00 45 min	Velika dvorana UL AGRFT Ljubljana/Grand Hall UL AGRFT, Ljubljana	D	Dan nominirancev – nagrada Slavka Gruma PG Kranj, UL AGRFT in SLOGI Ljubljana	The Day of the Nominees – Slavko Grum Award Prešeren Theatre Kranj, UL Academy of Theatre, Radio, Film and Television, Slovenian Theatre Institute
	19.30 140 min 1 odmor/ 1 interval	Pošta, Slovensko mladinsko gledališče/The Post Office, Ljubljana	T	Avtorski projekt Kje mi živimo Slovensko mladinsko gledališče	Original project Living Conditions Mladinsko Theatre Ljubljana and Melara Institute
Tor/Tue 8. 4.	16.00 480 min	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	T	Klemen Kovačič Agmisterij (tretjič) UL AGRFT in Bunker Ljubljana	Klemen Kovačič Agmysterium (The Third Time) Academy of Theatre, Radio, Film and Theatre of the University of Ljubljana and Bunker Institute Ljubljana
Sre/Wed 9. 4.	11.00– 15.00	Mesta knjižnica Kranj/Kranj City Library	D	Pisanje za mlade z mladimi (delavnica) ZDUS	Writing for Young Audiences with Young Adults (Workshop)
	17.00 60 min	Mesta knjižnica Kranj/Kranj City Library	D	Okrogla miza, ZDUS Gledališče mladih	A round table, Playwrights' Unit of the Slovenian Association of Dramatic Artists Young Theatre
	18.00 65 min	Stolp Škrlovec/ Škrlovec Tower	S	Urša Majcen, Katja Markič, Nina Valič, Lara Wolf, Jure Žavbi Krik: Mama Gledališče Glej	Urša Majcen, Katja Markič, Nina Valič, Lara Wolf, Jure Žavbi Scream: Mother Glej Theatre
	19.30 140 min 1 odmor/ 1 interval	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	T	Ciril Kosmač Balada o trobenti in oblaku Mini teater in UL AGRFT	Ciril Kosmač The Ballad Of The Trumpet And The Cloud Mini teater Ljubljana and Academy of Theatre, Radio, Film and Theatre of the University of Ljubljana
Čet/Thu 10. 4.	17.00 45 min	Stolp Škrlovec/ Škrlovec Tower	D	Intermedijska raziskava Od koncepta do uprizoritvenega besedila	Intermedia research, Association of Theatre Critics and Researchers From Concept to Stage-Ready Text
	18.00 280 min 1 interval	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	T	Tibor Hrs Pandur Pet kraljev: K psihopatologiji neke monarhije SLG Celje	Tibor Hrs Pandur Five Kings: The Psychopathology of a Monarchy Celje City Theatre
Pet/Fri 11. 4.	18.00 40 min	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	M	Tin Grabnar, Ana Duša, Tjaša Bertonec, Urša Majcen Transport: Tovor Lutkovno gledališče Maribor	Tin Grabnar, Ana Duša, Tjaša Bertonec, Urša Majcen Transport: Cargo Maribor Puppet Theatre
	19.00 40 min	Stolp Škrlovec/ Škrlovec Tower	M	Tin Grabnar, Ajda Roos Transport: Odhod Lutkovno gledališče Ljubljana	Tin Grabnar, Ajda Roos Transport: Departure Ljubljana Puppet Theatre
Sob/Sat 12. 4.	19.30	Prešernovo gledališče Kranj/Prešeren Theatre Kranj	D	Sklepna slovesnost 55. TSD s podelitvijo nagrad	Festival Closing Ceremony and Awards Presentation

2	Koledar festivala/ Festival Calendar
5	Kazalo/ Contents
8	Uvodnika/ Introductions
12	Nagrada Slavka Gruma/ The Slavko Grum Award
24	Nagrada za mladega dramatika/ Young Playwright Award
30	Festivalski program/ Festival Programme
36	Tekmovalni program/ Competition Programme
52	Spremljevalni program/ Accompanying Programme
64	Mednarodni program/ International Programme
76	Za mlade/ Programme for Youth
86	Dodatni program/ Additional Programme
104	Pretekli festival/ Last Year's Festival
124	Mejniki in nagrajenci Milestones and Award Winners
136	Selektorica in žirije/ Selector and Festival Juries

Festivalski program

- 36 Tekmovalni program
- Lovro Kuhar – Prežihov
Voranc: Boj na požiralniku
Avtorski projekt: Jata
Dragica Potočnjak: Teci, Maša, teci
Avtorski projekt: Kje mi živimo
Klemen Kovačič: Agmisterij (tretjič)
Ciril Kosmač: Balada o trobenti in oblaku
Tibor Hrs Pandur: Pet kraljev: K psihopatologiji neke monarhije
- 52 Spremljevalni program
- Avtorski projekt po motivih *Alice v čudežni deželi* Lewisa Carrolla: Alica: nekaj solilogov o neznosnosti časa
Avtorski projekt: Samo še enkrat gremo spat
Dorian Šilec Petek: Oko (Ciklon)
Nina Kuclar Stiković: morska deklica
Urša Majcen, Katja Markič, Nina Valič, Lara Wolf, Jure Žavbi: Krik: Mama
- 64 Mednarodni program Dramatika manjših evropskih jezikov – DoSEL
- Ismail Kadare: Izdajalčeva niša
Thea Denoljubova: O moj bog
André Mangion: Drago
Lovro Kuhar - Prežihov
Voranc: Boj na požiralniku
Pere Riera: Hiša Calores
- 76 Program za mlade
- Mlado Mladinsko 2: Umetnost vojne/Umetnost miru
Jaka Smerkolj Simoneti: Zvezdice
Tin Grabnar, Ana Duša, Tjaša Bertoncelj,
Urša Majcen: Transport: Tovor
Tin Grabnar, Ajda Rooss: Transport: Odhod
- 86 Dodatni program
- Brina Jenček: grem greš greva
Dramatika manjših evropskih jezikov v mednarodnem prostoru: zgodbe o uspehu
Bralne uprizoritve 10-minutnih dramskih besedil študentov AGRFT: MARATONKE TEČEJO PRVI KROG
Dan nominirancev – nagrada za mladega dramatika (SLOGI)
Hiša za goste: Trajnostno gledališče – izziv našega časa
Tjaša Mislej: Prva beseda je mama – 4. del: Ksenija Masharik, koncert
Dan nominirancev – nagrada Slavka Gruma (AGRFT UL)
Gledališče mladih
Od koncepta do uprizoritvenega besedila
Delavnici:
Pisanje za mlade z mladimi
Kritiška delavnica z Eleno Phillipp
Razstava: Galerija na mestu – nominirana besedila za nagrado Slavka Gruma in nagrado za mladega dramatika
- 94 Napovedujemo
- Dramatika manjših evropskih jezikov:
Moto –
Membra Jesu Nostri

Festival Programme

- 36 Competition Programme
- Lovro Kuhar – Prežihov Voranc:
Struggle at the Sinkhole
Original project: The Flock
Dragica Potočnjak: Run, Maša, Run
Living Conditions
Klemen Kovačič: Agmysterium
(The Third Time)
Ciril Kosmač: The Ballad Of The
Trumpet And The Cloud
Tibor Hrs Pandur: Five Kings: The
Psychopathology of a Monarchy
- 52 Accompanying Programme
- Original project after *Alice in
Wonderland* by Lewis Carroll:
Alice: Some Soliloquies on the
Unbearableness of Time
Original project: One Last Sleep
Dorian Šilec Petek: Eye (Cyclone)
Nina Kuclar Stiković: the mermaid
Urša Majcen, Katja Markič, Nina Valič,
Lara Wolf, Jure Žavbi: Scream: Mother
- 64 International Programme Drama of
Smaller European Languages – DoSEL
- Ismail Kadare: The Traitor's Niche
Thea Denoljubova: Oh My God
André Mangion: Drago
Loro Kuhar - Prežihov Voranc: Struggle
at
the Sinkhole
Pere Riera: Casa Calores
- 76 Programme for Youth
- Mladinsko Youth 2: The Art of War/The
Art
of Peace
Jaka Smerkolj Simoneti: Little Stars
Tin Grabnar, Ana Duša, Tjaša
Bertoncelj,
Urša Majcen: Transport: Cargo
Tin Grabnar, Ajda Rooss:
Transport: Departure
- 86 Additional Programme
- Brina Jenček: i go, you go, we go
Drama of Smaller European
Languages in the International
Space: Success Stories
Reading Performances of
10-Minute Dramas by UL AGRFT
Students: THE MARATHON
WOMEN RUN THE FIRST LAP
The Day of the Nominees – Young
Playwright Award (SLOGI)
House of Guests: Sustainable Theatre
– the Challenge of Our Time
Tjaša Mislej: The First Word
Is Mama – Part 4: Ksenija
The Day of the Nominees – Slavko
Grum Award (AGRFT UL)
Young Theatre
From Concept to Stage-Ready Text
Workshops:
 Writing for Young Audiences with
 Young Adults
 A Workshop for Critics with
 Elena Philipp
Exhibition: The Texts Nominated for
the Slavko Grum Award and the Young
Playwright Award (Galerija na mestu)
- 94 Announcing:
- Drama of Smaller European Languages:
Moto – Membra Jesu Nostris

Rok Bozovičar,
v. d. direktorja Prešernovega
gledališča Kranj

Rok Bozovičar,
Interim general manager of the
Prešeren Theatre Kranj

Več kot teden in več kot festival

Teden slovenske drame ne le ohranja in beleži, temveč tudi pomembno soustvarja slovensko gledališko krajino. Festival vsako leto ponuja priložnost, da se zazremo v živost in aktualnost slovenske dramatike in gledališča, ki z neizprosno ostrino in prefinjeno poetiko odseva duha časa. Na odru Prešernovega gledališča in na drugih prizoriščih bomo spremljali ustvarjalne presežke, ki dokazujejo, da slovensko gledališče ostaja prostor umetniške drznosti, kritičnosti in pogumne estetike.

Program letošnjega Tedna slovenske drame prinaša pester in drzen selektorski izbor Alje Predan, ki sega od sodobnih uprizoritev klasičnih dramskih besedil do novih dramskih glasov, ki vznemirjajo, provocirajo in navdušujejo. V tekmovalni program so uvrščeni najbolj izstopajoči dosežki preteklega leta, spremljevalni dogodki pa bodo festivalsko dogajanje obogatili s pogovori, okroglimi mizami in delavnicami.

Pomembno poslanstvo festivala je spodbujanje nastajanja nove dramatike. Natečaj za Grumovo nagrado vsako leto razkrije dramske ustvarjalnosti, ki širijo meje gledališke umetnosti in jezika. Tudi letošnja bera dramskih besedil potrjuje, da je slovenska dramatika živ organizem, ki raste in se razvija v skladu s sodobnimi izzivi. Tako bomo tudi letos priča premiernim bralnim uprizoritvam in razpravam, ki bodo osvetlile procese nastajanja dramskih besedil in pomen njihovega uprizarjanja.

Poleg spodbujanja ustvarjalnosti

More Than a Week and More Than a Festival

The Week of Slovenian Drama is more than just a week and more than simply a festival, and I am immensely proud that its 55th edition will once again be a celebration.

The Week of Slovenian Drama not only preserves and records but also importantly co-creates the Slovenian theatre landscape. Every year, it provides us with an opportunity to reflect on the vibrancy and relevance of Slovenian drama and theatre which, through their relentless sharpness and refined poetics mirrors the spirit of our age. The stage of the Prešeren Theatre Kranj and other venues will host outstanding creative achievements that show that Slovenian theatre remains a space of artistic boldness, critical thought and courageous aesthetics.

This year's programme brings us Alja Predan's diverse and daring selection that includes contemporary stagings of classical texts as well as new drama voices that thrill, provoke and enthuse. The Competition Programme offers an insight into the most outstanding achievements of the past year, while the related debates, round tables and workshops will add to the festival activity.

One of the festival's important missions is encouraging new playwriting. Every year, the Slavko Grum Award competition uncovers

festival ohranja živo vez z več kot polstoletno tradicijo in sodobnimi interpretacijami, hkrati pa ostaja platforma za izmenjavo idej z mednarodnimi gledališkimi ustvarjalci, saj se vse bolj ambiciozno odpira v svet in vzpostavlja nove povezave. S projektom *Dramatika manjših evropskih jezikov* Teden slovenske drame in Prešernovo gledališče Kranj pridobivata nove odtenke in sveže vplive ter se umeščata v kontekst sodobne evropske in svetovne gledališke produkcije. Tokrat se bodo s svojimi uprizoritvami predstavili

projektni partnerji iz Narodnega gledališča Kosova, Narodnega gledališča Ivana Vazova iz Sofije, Teatru Malta ter Sala Beckett iz Barcelone.

Veselo pričakujem festivalsko vznemirjenje, ko se v času festivala oblikuje prostor srečanj in soočenj, dialogov med avtorji, igralci, režiserji in gledalci, ki odpirajo nova vprašanja in ponujajo nepričakovane odgovore.

Vzdušje, ki krasi naš festival, ni nekaj samoumevnega, temveč vznikne kot posledica, nagrada za predane umetniške vloške, neumorno ekipno delo in odprto recepcijo občinstva.

Vsem ustvarjalcem, obiskovalcem, predragim sodelavcem in ljubiteljem gledališke umetnosti želim navdihujoč, izzivalen in poglobljen 55. Teden slovenske drame. Naj nas poveže moč zgodb, ki širijo obzorja, izzivajo ustaljene poglede in nas povezujejo v skupnem prostoru misli in občutij.



Foto: Nada Žganek

playwriting creativity that broadens the limits of theatre art and language, and this year's yield of texts testifies that Slovenian drama is a living organism – it continues to grow and develop in response to contemporary challenges. This year, we will once again be able to attend reading performances of new texts and engage in debates that will shed light on the processes of creating drama texts and the importance of their staging.

In addition to nurturing creativity, the festival maintains a strong connection to its more than half-century-long tradition, with a contemporary twist, and also remains a platform for exchanging ideas with international theatre creators because it is opening to the world ambitiously and establishing new partnerships. With the project *Drama of Smaller European Languages*, the *Week of Slovenian Drama* and the *Prešeren Theatre Kranj* acquire new dimensions and fresh influences and position themselves in the context of the contemporary European and world theatre production. This year, the project partners from the National Theatre of Kosovo, National Theatre Ivan Vazov in Sofia, Teatru Malta and Sala Beckett in Barcelona will show their productions.

I'm eagerly expecting the excitement that turns the festival into a place of meetings and debates and

fosters dialogue between authors, actors, directors and spectators who open new questions and offer unexpected answers. The atmosphere that emanates from our festival is not a given, rather, it emerges as a consequence, a reward for our dedicated artistic efforts, tireless teamwork and welcoming reception from the audience.

I wish all the creators, visitors, dear collaborators and followers of theatre art an inspiring, challenging and profound 55th *Week of Slovenian Drama*. May we be united through the power of stories that open horizons, challenge the familiar and bring us together in a shared space of thought and emotion.

Gledališče ni le odsev družbe, temveč tudi njen soustvarjalec

Več kot pol stoletja v Kranju gostimo največji dogodek slovenske dramatike, Teden slovenske drame. To ni le festival, temveč kulturni fenomen, ki vsako leto v Prešernovo mesto privabi najvidnejše gledališke ustvarjalce in ljubitelje odrske umetnosti. Letošnji festival, že 55. po vrsti, bo trajal kar sedemnajst dni in bo na odrskih deskah Prešernovega gledališča Kranj predstavil najboljša dramska besedila preteklega leta. Ponuja pa tudi bogat spremljevalni program s pogovori, strokovnimi srečanji in drugimi dogodki za vse ljubitelje odrske umetnosti.

Dejstvo je, da je Teden slovenske drame že davno prerasel lokalne okvire in postal nepogrešljiv del slovenske ter evropske gledališke krajine. Ni zgolj festival dramskih besedil, temveč tudi prostor srečanj različnih generacij ustvarjalcev in gledalcev, ki skupaj raziskujejo aktualna družbena vprašanja. Preizprašuje naš vsakdan in odpira prostor za refleksijo. To je njegova posebna vrednost, ki ga dela tako edinstvenega in pomembnega. Na Mestni občini Kranj smo izjemno ponosni, da lahko zvesto podpiramo Prešernovo gledališče Kranj pri organizaciji tega edinstvenega kulturnega dogodka, ki bogati Kranj in prispeva k razvoju slovenske gledališke umetnosti.

Osrednja nit letošnjih izbranih uprizoritev so teme, ki se ukvarjajo s ključnimi vprašanji sodobne družbe: z okoljsko problematiko, stanovanjsko stisko, migracijami, ekonomskimi neenakostmi in

Theatre – Not Just Reflecting Society but Co-creating It

For over half a century, Kranj has been hosting the largest drama event in Slovenia, the Week of Slovenian Drama. More than a festival, this annual cultural phenomenon brings the most eminent theatre artists and dedicated followers of theatre arts to Kranj. This year's event, the 55th, will run for seventeen days and bring to the stage of the Prešeren Theatre Kranj the best plays of the previous year. The festival's rich accompanying programme will also offer discussions, expert meetings and other events for all those who are passionate about performing arts.

The Week of Slovenian Drama has long outgrown its local boundaries, becoming an indispensable part of the Slovenian and European theatre landscape. No longer just a festival about drama texts, it has become a gathering place for different generations of creators and spectators to investigate pertinent social questions. Its particular value, which makes it so unique and important, is its ability to question our everyday life and open space to reflection. The City of Kranj is extremely proud to be able to support the Prešeren Theatre Kranj in organising this unique cultural event, which enriches our city and contributes to developing Slovenian theatre art.

sistemskimi anomalijami. Zahtevna vprašanja, ki zahtevajo premislek in na katera ni enostavnih odgovorov. Prav zato pa je toliko bolj razveseljivo, da v slovenski gledališki prostor vstopa mlada generacija ustvarjalcev, ki gledalce s svežim pristopom in novo umetniško energijo spodbuja k razmisleku in ustvarja prostor za dialog o prihodnosti, ki jo želimo ustvariti zase in za naše zanamce.

V Mestni občini Kranj prevzemamo svoj del odgovornosti za boljšo prihodnost naših občank in občanov. Kot eno izmed evropskih mest, vključenih v Misijo podnebno nevtralnih in pametnih mest, aktivno prispevamo k oblikovanju boljšega jutri. Sodelujemo z raziskovalnimi organizacijami, zasebnim sektorjem ter z občankami in občani pri uveljavljanju trajnostnih praks, ki podpirajo cilje Evropskega zelenega dogovora. Tako kot gledališče s svojim umetniškim izrazom odpira nova obzorja, tudi mi kot skupnost iščemo drugačne prakse in ustvarjamo pogoje za trajnostni razvoj prihodnjih generacij.

Teden slovenske drame je dokaz, da gledališka umetnost ni le odsev družbe, temveč je tudi njen soustvarjalec. Je prostor srečanj, izmenjave idej in refleksije, ki gledalcu omogoča globlje spoznati čas, v katerem živimo. Vsem ustvarjalcem, organizatorjem in obiskovalcem festivala želim, da jih umetniška srečanja v teh sedemnajstih dneh prevzamejo. Naj obogatijo naše misli, občutke in naš skupni prostor.



This year's selection focuses on modern society's pressing themes: environmental crises, housing issues, migration, economic inequality and systemic anomalies. These difficult questions require careful consideration and do not have simple answers.

Therefore, it is even more encouraging that artists of the young generation are entering the Slovenian theatre space. Their fresh approach and new artistic energy invite reflection and foster dialogue about the future we want to create for ourselves and our descendants.

The City of Kranj is also committed to doing its part for a better future for our inhabitants. As one of the European cities included in the Mission of Climate-Neutral and Smart Cities, we are actively working towards a better tomorrow. We are collaborating with research institutions, the private sector and our residents to implement sustainable practices in line with the goals of the European Green Deal. Just as theatre

opens new horizons with its artistic expression, we, as a community, are seeking different practices and creating the conditions for the sustainable development of future generations.

The Week of Slovenian Drama proves that theatre art is not simply a reflection of society but also its co-creator. It is a place of encounter, idea exchange and reflection that provides audiences with a deeper understanding of our time. To all the festival creators, organisers and visitors, I wish for you to find delight in these seventeen days of artistic encounters. May they enrich our thoughts, our senses and our common space.

**Nagrada
Slavka Gruma**

**The Slavko Grum
Award**

Šuflikova drama*

*Drama v predalu

Natečaj za Grumovo nagrado in nagrado za mladega dramatika 2025 je prinesel zajetno število dramskih besedil. Njihovo število iz leta v leto niha, česar ne bi mogli zapisati za kakovost prispelih besedil. Zdi se, da ta iz leta v leto nenehno raste, se razvija ter išče nove možnosti, jezike in forme. Sklepni prerez našega branja se gosti v naslednjih izhodiščih.

*

Slovenska dramatika postaja čedalje bolj angažirana, pogumna, v svoji neposrednosti mestoma tudi neizprosna. Dobrodošlo se nam zdi, da se vse bolj razume kot javni prostor, ki ga je treba odpirati za obravnavanje temeljnih problemov naše družbe. Besedila stopajo v neposredni dialog – včasih celo v obračun – z našim sodobnim trenutkom. Razstavljajo ga, se do njega kritično opredeljujejo in skozinsko kažejo na njegove nevralgične točke. Pri tem v svojih najboljših trenutkih pisanje poteka na tesnem presečišču med etiko in estetiko; svoja stališča in osrednje dileme sodobnega sveta posreduje v prepričljivi formi, v markantnih gledaliških podobah in atmosferah ter v močnem pesniškem jeziku. To še posebej velja za nominirana besedila.

V preteklih letih smo ugotavljali, da v slovenskem dramskem pisanju poteka neke vrste preporod, da prihajajo novi, mladi avtorji in avtorice. Letos bi tej ugotovitvi lahko dodali še eno: vse bolj očitno postaja, da se dramsko pisanje umešča v polje feminizma. To pomeni, da v gledališki prostor končno vstopajo teme, ki so bile doslej vse

Šuflikova drama*

*A play in a drawer

The competition for the Slavko Grum Award and the Young Playwright Award 2025 has yielded a substantial number of drama texts. Although their number goes up and down from year to year, their quality is steadily rising, as the texts evolve and search for new possibilities, languages and forms. We have condensed the final summary of our reading into the following points.

*

Slovenian drama is becoming more and more engaged, brave and, at times, merciless in its directness. We welcome that it is ever more being acknowledged as a public space that must be open to dealing with fundamental problems of our society. The submitted texts enter into a direct dialogue – at times even a confrontation – with our contemporary moment. They deconstruct it, assume a critical stance towards it and consistently draw attention to its neuralgic points. At its best, this writing occurs where ethics and aesthetics intersect; it conveys its positions and core dilemmas of the contemporary world through convincing form, striking theatre images and atmospheres, and strong poetic language. This is particularly true for the nominated texts.

In recent years, we have observed a renaissance in Slovenian playwriting, bringing new, young authors. This year, we could add

prevečkrat spregledane. Še pomembneje pa je, da se te teme odpirajo na nove načine – bržkone bolj prodorne, poglobljene in natančne.

Besedila med osrednjimi problemi prepoznavajo nasilje, bodisi v obliki spolnih, fizičnih in čustvenih zlorab, femicida, vojne ali izkoriščevalskih razmer sodobnega kapitalizma, ki se kažejo v vse bolj prekariziranih, izčrpanih in tesnobnih telesih ljudi. Podobno kot v lanskem naboru se tudi letos srečujemo s temami, kot so bivanjska in stanovanjska problematika, vprašanja identitet(e), problem narodne sprave ter vprašanja neposrednega, aktualnega političnega stanja. V primerjavi z lanskim letom je manj ekološko usmerjenih besedil.

Opažamo, da je iz leta v leto več osebnoizpovednih in celo avtobiografskih besedil. Kadar potekajo v najvišjih legah, besedila takšne osebne izkušnje politizirajo, jih problemsko umeščajo v kontekst družbe in svojega časa ter razloge zanje iščejo v toksičnosti hegemonih ideologij. V teh primerih avtorjem poglobljanje vase omogoča paradoksalni vstop v občo problematiko skupnega sveta, s čimer nagovarjajo nadindividualni, družbeni interes. Hkrati takšna besedila predstavljajo pomemben strukturni premik v poziciji izrekanja. Pišejo namreč o izkušnjah, ki v javnem prostoru še vedno prepogosto ostajajo zamolčane ali pa so obravnavane na en sam, praviloma zgrešen način. V tem prepoznavamo nujno potrebno dekonstrukcijo prevladujočega ideološkega pogleda, ki je še vedno globoko vpet v nasilje patriarhata. S tem se odpira prostor za perspektive, ki v prevladujočem diskurzu (na žalost) še vedno veljajo za manjšinske, v najslabših primerih celo zatirane.

Drugače je, kadar avtorjev ne zanima širši kontekst in se zadovoljijo s tem, da njihova besedila ostanejo zasebna. Tedaj tvegajo hermetičnost, samozadostnost in nedostopnost za občinstvo (in s tem tudi za širšo družbo). Menimo, da pisanje še vedno omogoča privilegij javnega izrekanja, zato uporaba javnega glasu zgolj za pripovedovanje o samem sebi nujno odpira vprašanja etične odgovornosti avtorja. Vprašanje, ki se pri gledališkem delu vedno znova postavlja, je: zakaj gledališče? Še vedno verjamemo, da je lahko prodorno le, če si pridrži nekaj ambiciozne naivnosti in se

another conclusion to the previous ones: it is becoming more apparent that drama writing is placed within the realm of feminism. This means that, finally, the themes that were far too often overlooked are entering the theatre space. Even more importantly, all these themes are opened in new – probably more focused, precipitous and precise – ways.

One of the central problems that the texts detect is violence, whether as sexual, physical and emotional abuse, femicide, war, or as the exploitative circumstances of modern capitalism that can be observed in the increasingly precaritized, exhausted and anxious bodies of people. Similar to last year's submissions, this year's themes are again questions such as existential and housing issues, identity (or identities), national reconciliation and the immediate, current political situation. Compared to last year, fewer texts focused on ecology.

We have noticed that every year, there are more confessional, even autobiographical texts. When written at the highest levels, they politicise such personal experiences, placing them within the context of society and their time and seeking the reasons for them in the toxicity of the hegemonic ideologies. In such cases, by searching deeply within, the authors gain a paradoxical entry into the general problems of the ordinary world, thus allowing them to go past individual – that is, common – interests. At the same time, such texts represent an important structural shift in the position of articulation. They write about the experiences that have far too often remained hidden or dealt with in a single, typically inappropriate way. This is where we see the necessary deconstruction of the prevailing ideological view that is still deeply entrenched in the violence of the patriarchal system. With this, a space opens for perspectives that are (unfortunately) still considered minority views or, in the worst cases, even repressed by the prevailing discourse.

All this changes if authors are not interested in the broader context and are satisfied with their texts remaining intimate. This is when they risk being hermetic, self-sufficient and inaccessible to the public (and society in general). We think that writing still allows the privilege of public statements, so using the public voice simply to narrate one's personal story necessarily opens the questions of the author's ethical responsibility. The

ne privatizira, temveč nagovarja naš skupni zgodovinski trenutek. Navsezadnje je gledališče kljub vsemu še vedno lahko etični poskus ustvarjanja boljšega in pravičnejšega sveta.

*

Ob pregledu stanja mlade slovenske drame opazamo, da so besedila zelo gosta. Podobno kot v preteklih letih tudi letos ugotavljamo, da avtorji vanje neredko dodajajo grafične, likovne (ali vsaj neliterarne) elemente. Besedila tako presegajo klasične okvire tradicionalnih dramskih form, se na neki način osvobajajo imperativa potencialne odrske uprizoritve in vse bolj raziskujejo svoj lastni, performativni potencial – takšen, ki se lahko zgodi že na praznem listu papirja, v »sami« formi ali celo zgolj v grafičnem zapisu. Največji izziv pri tem ostaja hermetičnost takšnih besedil (ali je dovolj, da jih razume zgolj avtor?). Pogosto so tudi neopredeljena, z veliko občimi mesti. Njihova kvaliteta je gotovo v neposredni avtobiografskosti, a jih širši kontekst žal vse prepogosto ne zanima. Želijo govoriti o sebi, zato se približujejo formatu poezije, kar pa v neredkih primerih že presega okvir tega natečaja. Navsezadnje besedila še vedno beremo kot gledališki bralci, zato v njih iščemo gledališko, ne zgolj literarno vrednost.

*

Če bi omenili eno skupno pomanjkljivost večine prejetih besedil, bi to verjetno bil njihov jezik. Prispela besedila so namreč prepogosto izpisana pavšalno, brez prave skrbi za slog. Ne raziskujejo potencialnosti jezika, ne izkoriščajo možnosti močnih, prepričljivih, včasih celo izjemno presunljivih podob, ki jih mojstrska raba jezika ponuja. Menimo, da se gledališče vendarle (lahko) zgodi in zgosti prav v jeziku, da živost ustvarja slog, jezik pa je hkrati tudi političen, prvo orodje za soočenje, napetost in dramo. Namesto tega so besedila v svojem izrazju pogosto siromašna, skopa, bistveno preveč površna. Pogosto so oddana brez natančne selekcije; večkrat smo brali besedila, ki so bila napisana tako rekoč »s prvo roko« in bi zato potrebovala dodatno obdelavo, nekatera pa tudi še drugo branje. Takšna besedila vsebujejo nedoslednosti in napake – da zatipkov in osnovnih slovničnih napak (od dvojine in rodilnika do polvikanja) niti ne omenjamo.

question often posed when evaluating theatre work is: why theatre? We still believe that theatre can only be propulsive if it keeps some level of ambitious naivete and does not privatise itself but addresses our joint historical moment. After all, despite everything, theatre can be an ethical attempt to create a better and more just world.

*

When reviewing the situation of the young Slovenian drama, we notice that the texts are very condensed. Like in previous years, this year, authors have also often added graphic, visual (or at least non-literary) elements. The texts thus go beyond the classical frames of the traditional drama forms, liberate themselves, in a way, from the imperative of the potential staging and research their own performative potential – the kind that can occur on a blank piece of paper, in the form "itself" or even in the simple graphic record. The greatest challenge in all this remains the hermeticism of such texts (is it enough that only the author understands them?). They are also often vague, with many general passages. Their quality certainly lies in their direct autobiographical elements, but they are unfortunately often not interested in the wider context. They want to talk about themselves and thus approach the formats of poetry; as such, unfortunately, they often lie beyond the format of this competition. After all, we are still reading the texts as theatre readers, so we look for the theatre value in them, not only the literary one.

*

If we were to mention another frequent shortcoming of the majority of the received texts, it would probably be their language. The writing in the submitted texts is often cursory and pays little or no attention to the style. The texts do not explore the potentialities of the language, nor do they take advantage of the strong, convincing and often profoundly moving images that the masterful use of language can conjure. We believe that theatre can happen and intensify in the language – the strength and vitality of the language create style, all while being political; language is also the first tool of confrontation, tension and drama. Instead, the expressive lexicon of the texts is often depleted, meagre and far, far too superficial. Often, they are submitted unselectively. We read more than one text that was essentially a "first draft" and would need further work and a second pass. Such texts also include inconsistencies and mistakes – without us even touching upon typos and

*

Ob prebiranju besedil se zastavljata dve vprašanji: »Kaj natečaj išče?« in »Kdo piše za klasične producente?« Če natečaj za Grumovo nagrado išče najbolj inovativno in prodorno napisano dramsko besedilo, je stanje na področju dramatike izvrstno. Teme nagovarjajo aktualni trenutek in vse dimenzije posameznikovega bivanja, forma se razvija, postaja vse bolj fragmentarna, montaža asociativna, obdelava teme temelji na impresiji, pripovedi, opisovanju notranjega sveta ... Res, izjemno kakovosten nabor! Na drugi strani pa tradicionalni in drugi producenti še vedno iščejo besedila za oder oziroma uprizoritev. Večina besedil z natečaja pa vse bolj daje občutek, kot da odra ne potrebuje – kot da je za samorealizacijo avtorja in besedila dovolj že branje, kot da ni čutiti potrebe, želje, vizije po uprizoritvi. Prav zato pričujoči izbor išče presečno množico: besedila, ki bodo presenetila z neposrednostjo in občutljivostjo za družbeno, individualno, presežno in kritično, hkrati pa bodo imela v svojem dramskem genomu vpisan odrski potencial.

*

Hkrati ne moremo mimo dveh grenkih, a pomembnih ugotovitev: izvirna dramatika se še vedno premalo uprizarja, pri čemer so spregledana celo besedila, nagrajena na Grumovem natečaju. Tako nastaja vse več *šuflikovih dram* – dobrih besedil, ki pa na žalost ostajajo zaprta v predalih. Poleg tega se dramskemu pisanju – na ravni institucionalizirane kulturne politike pri nas – še vedno ne priznava, da gre za konkretno in povsem materialno obliko dela, ki bi zato potrebovala ustrezno ekonomsko in socialno varnost. Upamo, da bo sistemska podpora čim prej sledila siceršnji visoki formi naše dramske pisave.

*

Ob koncu svojega mandata in v zaključku tega poročila si člani komisije želimo izraziti še sklepne želje: v bodočnosti si želimo čim več dobrih dram v gledališču in na papirju ter čim manj slabih dram v tem vse bolj mračnem svetu. To dvoje utegne biti celo medsebojno povezano.

Miriam Kičiňová
Jakob Ribič
Rok Andres

basic grammar mistakes (dual and declension, and mistakes in formal and informal address).

*

When reading the texts, two questions arise: "What is the competition looking for?" and "Who is writing for classical producers?" If, on the one hand, the competition for the Slavko Grum Award is looking for the most innovative and propulsive drama texts, the situation in Slovenian playwriting is outstanding. The topics address the present moment and all the dimensions of individual existence, the form is developing, becoming increasingly fragmentary, the montage is associative, and the work on the themes is based on impression, narrative, describing the inner world ... Indeed, a pick of high quality! On the other hand, traditional and other producers still seek texts for stage and production. However, with each year, more texts give the impression that they do not seek, or even need, the stage – as if for the self-realisation of the author and the text, reading is enough – as if there is no sense of need, desire, vision for a staging. This is why the present selection searches for an intersecting set: texts that will surprise with their directness and sensitivity to the social, individual, superb and critical and, at the same time, have a staging potential written into their drama genome.

*

At the same time, we cannot ignore two bitter but important realisations: original drama is still produced far too rarely, which means even the Slavko Grum Award winners get overlooked. Therefore, there are more and more texts that we could label *šuflikova drama* – a good text that unfortunately remains shut away in drawers. And besides, playwriting – on the level of institutionalised policies in Slovenia – is still not recognised as a concrete and material type of work that requires adequate economic and social security. We hope that systemic support will soon follow the high standard of our drama writing.

*

At the end of our mandate and the end of this report, the jury members wish to express our closing wishes: in the future, we want more good drama in theatre and on paper and less bad drama in this increasingly dim world. The two might even be connected.

Miriam Kičiňová
Jakob Ribič
Rok Andres

Varja Hrvatin

Vile v Sloveniji

Vile v Sloveniji niso klasična drama. V pomanjkanju boljšega izraza bi lahko rekli, da so prej nekakšna tekstna praksa ali performativna pisava, razvezana imperativa odrske uprizoritve in zato samozadostna, tj. uprizorjena sama v sebi. Besedilo se tako odreka nekaterim ustaljenim dramaturškim kategorijam. Glavne protagonistke, denimo, niso le samostojne in med seboj ločene dramske likinje; vse bolj se zdi, da predstavljajo tri (ali morda štiri?) različne načine izrekanja jaza. Toda to ne pomeni, da se »drama« dogaja v nekem partikularnem in izoliranem sestvu; ta jaz je vseskozi in nespregledljivo impregniran z zunanjim svetom. Družbeni kontekst teče skozenj, ga temeljno oblikuje, se dobesedno vpisuje v njegovo telo, ga navsezadnje tudi poškodeje in rani. To je namreč kontekst izrazito patriarhalnega, mikrofašističnega sveta, ki neprestano nastopa v obliki grozljivega nasilja – naj gre pri tem za neposredne napade na ženska telesa ali za strukturno organiziranost naše družbe, ki se kaže v kapitalističnem izkoriščanju, v tem, da svet še vedno upravljajo predvsem različni »gospodje« ali pa da se denar v medicinske raziskave steka po odkrito seksistični logiki. *Vile v Sloveniji* so tako izrazito generacijsko besedilo, so

Varja Hrvatin

The Fairies in Slovenia



Foto: Zala Jelenc

The Fairies in Slovenia is not a classical drama. For the lack of a better expression, we could say that it is an exercise in text or performative writing, free from the imperative of stage performance and thus self-sufficient, that is, performed within itself. The text, therefore, renounces specific established dramaturgical categories. The main protagonists, for example, are not only independent,

discrete drama characters. They increasingly seem to represent three (perhaps four?) different ways of expressing the self. Yet, this doesn't mean that the "drama" happens in some particular or isolated self. This self is constantly and unmistakably imbued with the outside world. The social context runs through it, fundamentally shapes it, quite literally inscribes itself into its body and finally also damages and wounds it. This is the context of a distinctively patriarchal, micro-fascist world that constantly appears in the form of horrendous violence, be it the direct attack on female bodies or the structural organisation of our society – the latter

namreč pripoved o prvi slovenski generaciji, ki je bila rojena v kapitalizmu in je v njem tudi odraščala, hkrati pa je to tudi izrazito sodobno besedilo. Skozi osebno pripoved govori o tem, kako vse postaja zasebno – od individualizacije človeških življenj do privatizacije skupnih, javnih prostorov –, obenem pa osvetljuje temeljne značilnosti sodobne družbe: od prekarizacije in obsedenosti z delom do internalizacije družbenega nadzora, ki ne prihaja več nujno od zunaj, saj se posamezniki namesto tega voljno nadzirajo in disciplinirajo kar sami. Kljub vsemu besedilo ni resignirano. Nasprotno – je kljubovalno, saj brez kakršne koli naivnosti priča o tem, da je v sodobnem svetu najbolj radikalna in daljnosežna gesta upora prav tista, ki se zdi že davno pozabljena, docela obsoletna in prezrta. Namreč: medsebojna solidarnost.

Milan Ramšak Marković

Trilogija o mestih in ljudeh

Trilogija o mestih in ljudeh je poglobljena študija o razredu in družbeni umeščenosti posameznika. Avtor v gledališki jezik pretvarja ugotovitev, da posamezniki svojo osebnost oblikujemo okrog temeljnih simbolnih točk, ki kot take presegajo svojo dejansko vrednost. Prav zato lahko vsak posameznik s spremembami, ki pridejo od zunaj, izgubi svoj osnovni orientir v življenju, prav to jedrno napetost pa besedilo spretno izkorišča in jo prevaja v osrednji dramski konflikt. V prvem delu je takšna identitetna točka otrok, ki je edino, kar v pomanjkanju osnovne ekonomske in socialne varnosti vzhodnoevropska imigrantka ima. Otrok zanjo predstavlja upanje in smisel; ko ji grozi izguba skrbništva nad njim, ji grozi, da bo izgubila tudi to dvoje. V drugem delu, v katerem nas avtor popelje v višji družbeni razred, protagonist



Foto: Nadežda Žgank

revealed, for example, in capitalist exploitation or in the fact that the world continues to be ruled by different “gentlemen” or that the money for medical research is pooled in an overtly sexist way. *The Fairies in Slovenia* is thus a clearly generational text. It is the story of the first Slovenian generation born and raised in capitalism and, at the same time, a very modern text. Through a personal story, it tells us that everything is becoming privatised – from the individualisation of human lives to the privatisation of communal, public spaces – and it also shows the fundamental traits of contemporary society: from precarisation and workaholicism to the internalisation of social control that no longer necessarily comes from the outside. Instead, individuals willingly control and discipline themselves. Despite that, the text is not despondent. Quite the opposite, it is spiteful. It testifies, without any naivete, that in the contemporary world, the most radical and far-reaching gesture of revolt is the one that seems long-forgotten, entirely obsolete and overlooked – namely, solidarity.

Milan Ramšak Marković

The Trilogy of Towns and People

The Trilogy of Towns and People is an in-depth study of class and social positioning. Ramšak Marković transforms into theatre language the notion that – as individuals – we construct our personalities around fundamental symbolic points that, consequently, surpass their actual value. In doing so, through life’s external

svojo identiteto spleta okrog ogrlice, ki je pripadala neki davni ugledni sorodnici. Tudi tu osrednji objekt nima le materialne vrednosti, temveč predstavlja protagonistovo simbolno sidrišče. Nakit v svoji ekscesnosti simbolizira nekaj unikatnega in edinstvenega, je objekt določene privilegiranosti. Zdi se, da protagonist v krizo ne zapade toliko zaradi izgube ogrlice, temveč zaradi prastrahu dominantnega družbenega razreda pred izgubo lastnega statusa in privilegijev. V tretjem delu spremljamo pohajkovalca mesta. Skozi njegov miselni svet se iz številnih drobcev, fragmentov, tu in tam ujetih dialogov, replik ali pogovorov ustvarja vinjeta nekega kraja. Na prvi pogled se zdi, da se avtor v tem delu najbolj približa naslovu svojega besedila – da torej spremljamo pripoved o mestu in ljudeh. Toda z vznemirljivo dramsko formo doseže pomemben obrat: s skorajda hipnotičnim notranjim monologom podčrta poanto, da je tisto, kar vseskozi spremljamo, pravzaprav zgodba o *mestu v ljudeh*. Zdi se, da to, kar poteka zunaj (v mestu), vseskozi prodira navznoter (v človekov miselni in duševni svet). V formi je tako eno temeljnih vsebinskih sporočil, avtor pa s tem podčrta osnovno poanto, namreč da je tisto, kar naj bi bilo stvar najgloblje človekove notranje biti, v resnici le krhka in ranljiva lamela, tanka in občutljiva zunanja plast, skozi katero nenehno pronicajo zunanji vplivi okolja, družbe in sveta.

changes, every person can lose their basic orientation in life. The text cleverly uses this core tension and translates it into the central drama conflict. In the first part, a child serves as such a point of identification – the only thing a woman who migrated from Eastern Europe has left in her situation devoid of any basic economic and social security. In the second part, in which the author moves us to a higher social class, the protagonist builds his identity on a necklace that belonged to a long-gone respectable relative. Here, too, the central object has not only material value but rather represents the protagonist's symbolic anchor. The piece of jewellery, in its extravagance, symbolises something unique. It is thus an object of a certain level of privilege, and it seems that the main character goes into a crisis for this very reason, not so much because of the loss of the necklace but because of the dominant social class's primal fear regarding the loss of status and privilege. In part three, we follow a flaneur. Filtered through his mental world, a vignette of a place is constructed out of numerous bits and fragments, randomly caught dialogues, lines or discussions. At first glance, it seems that Ramšak Marković comes the closest to the title of his play in this part, that in it, we follow a tale of a town and [its] people. However, his exciting drama form achieves an important twist. With an inner monologue that is almost hypnotic, he underlines his point that everything we have been following is a story about *a town inside people*. It seems that what takes place outside (in the city) always penetrates inwards (into the person's mental and spiritual world). The form thus carries one of the fundamental content messages. With this, the author highlights his principal point, namely that the thing that should be the matter of someone's deepest internal being is, in fact, simply a fragile and vulnerable veneer, a thin and sensitive outer coat through which outside influences of the environment, society and the world constantly seep.

Für OFELIJA (Mitologija utapljanja)

Po motivih pisatelja kratkih zgodb Roberta Carverja je nastalo zelo specifično dramsko besedilo, ki se poigrava s časom in prostorom. Osnovni okvir dramskega besedila *Für Ofelija* spominja na branje detektivke, v kateri iščemo razloge za umor – utopitev neke ženske. Čim globlje se poglobimo v besedilo, tem bolj se spreminja perspektiva, s katere beremo zgodbo, in odpirajo se feministične teme arhetipa moškega ter nasilja nad ženskami.

Pripovedovalka zgodbe je deklica – hči utopljene ženske –, skozi katero doživljamo zgodbo. Spremljamo odnos med žensko in moškim, ki je bil prisoten pri umoru, v zelo nejasnih okoliščinah. Opozorilo pred kvarniki: pravzaprav sledimo subjektu, ki gleda samega sebe in pripoveduje o lastnem umoru. Njena perspektiva – perspektiva Ofelije – nas vodi skozi dogajanje. Drama tako podaja kompleksno sporočilo o notranjem stanju ženske, o razmerju, v katerem je živela, o družinskih odnosih ter o deklici, ki nam pripoveduje zgodbo in je prva žrtev tega dejanja. Pomembna je struktura besedila, sama gradnja, saj ima več plasti, pa tudi način, kako se poigrava z liki in žanrom detektivke ter antičnih mitov. Branje ni zgolj čustveno, temveč tudi kontekstualno bogato. Na neki način nam spregovori o sistemu, v katerega smo vsi vpeti, in o tem, kako težko ga je zapustiti.

Tematsko se gibljemo med ljubeznijo in bolečino, a drama ne govori le o ljubezni, temveč o odnosih in nerazumevanju med ljudmi.



Maša Pelko

Für OPHELIA (A Mythology of Drowning)

The motifs of the short-story writer Raymond Carver were the basis for this very specific drama text that toys with time and space. The basic frame for the text *Für Ophelia* feels like reading a detective story, where we look for the reasons for a murder – the drowning of a woman. The deeper we go into the text, the more our reading perspective changes, and feminist themes of the archetype of male violence over women open.

The narrator of the story is a girl – the deceased's daughter, through whom we get to experience the story. We follow the relationship of a woman and a man who was present at a murder in very unclear circumstances. Spoiler alert: we actually follow the subject looking at herself and telling the story of her own murder. Her perspective – the perspective of Ophelia – leads us through the events. The drama thus provides a complex message about a woman's inner situation, the relationship in which she lives, the entire family dynamics and about a girl who is the actual narrator and the first victim of the act. The structure of the text – and how this structure came to be – is important: it has several layers and a way of playing with the characters, the detective genre and classical myths. The reading is not merely emotional. It is also contextually rich. In a way, it tells us about the system into which we are all embedded and about how difficult it is to leave it.

Thematically, we move between love and pain. However, it is not just about love. It is about relationships and misunderstandings among people.

morska deklica sto sedeminosem- deset let pozneje

Zgodba o morski deklici se pogosto razume kot pravljica, ki govori o prehodu iz deklice v žensko, o ženski, ki se žrtvuje za moškega. V besedilu *morska deklica* pa spremljamo obratno pot – pot poročene ženske, tiste, ki se je že dovolj žrtvovala, nazaj v svobodno deklico, v svobodno bitje.

Ob branju lahko začutimo močno skupnostno energijo, kjer skupina žensk kritično reflektira samo sebe, pa tudi moške in načine, na katere vzpostavljamo temeljne odnose in kako nas ti odnosi spreminjajo. V posameznih prizorih srečamo najboljše prijateljice, ki skupaj doživljajo različne življenjske preizkušnje, da bi prišle do globljega razumevanja lastne vrednosti. Vsaka od njih se za nekaj časa poslovi od skupine, ko vstopi v partnerski odnos z moškim, ko ta odnos išče ali ko se hoče podati na pot materinstva. A po vseh teh izkušnjah se vedno znova vračajo k izbiri ženskega kroga.

Besedilo se poigrava z različnimi oblikami pripovedi in ustvarja dinamično, skoraj slikovno podobo dogajanja. Prisotni so prizori s klasično dramsko situacijo, v katerih smo sredi dogajanja ali rekonstruiramo dogodke iz preteklosti, pa tudi paralelni prizori, kjer poteka več dejanj hkrati. Zaradi tega je pomembno tudi vizualno oblikovanje besedila. Včasih se grafična naracija uporablja za opis likov, stanj in misli ter odpira nove možnosti, kako skozi vizualne elemente bolje razumeti like. Poleg zgodbe o najboljših prijateljicah in njihovi poti nazaj k sebi nas skozi besedilo vodi tudi poezija, ki sega globoko v notranje svetove junakinj.

V celoti *morska deklica* ne odpira le feminističnih vprašanj, temveč raziskuje tudi nove pristope k njihovi obravnavi in načine, kako jih predstavljati drugače.

Nina Kuclar Stiković

a mermaid one hundred and seventy- eight years later



The story about a mermaid is often understood as a fairy tale describing the transition from a girl to a woman, about a woman who sacrifices herself for her man. The text *a mermaid* follows this path in reverse – the path of a married woman, one who has sacrificed enough, reversing to being a free girl, a free being.

While reading, we can sense strong community energy, where a group of women critically reflect on themselves and also on men, especially the way we set up core relationships

and how these relationships change us. Through individual scenes, we encounter best friends who together experience different life challenges to reach a deeper understanding of their own worth. Each one of them leaves the group for a while as she enters a partner relationship with a man, searches for such a relationship or wants to set on the path of motherhood. But, after all the experiences, they all return to choose their female circle.

The text plays with different narrative forms and creates a dynamic, almost visual image of the events. It contains scenes with classic drama situations in which we find ourselves in the middle of events or reconstructing past events, as well as parallel scenes where several events develop simultaneously. The visual shape of the text is, therefore, important. At times, unconventional text formatting is used to describe characters, states and thoughts, thus opening new possibilities to better understand the characters through visual elements. The story about best friends and their path back to self is one thing that guides us through the text; poetry is the other, and it reaches deep into the inner world of our heroines.

As a whole, *a mermaid* doesn't just open feminist questions; it also researches new approaches to their treatment and how to present them differently.

Seznam prispelih besedil – nagrada Slavka Gruma

Submitted Texts for the Slavko Grum Award

Iztok Mlakar
PEGULE

Gašper Antauer
VSE UTEŽI GOSPODA
NAJSTNIKA (»LAHKOTNA«
KOMEDIJA)

Urša Majcen
ORFEJ IN EVRIDIKA (JEZIK
MRTVIH UST)

Maša Pelko
FÜR OFELIJA
(MITOLOGHIJA
UTAPLJANJA)

Nika Švab
DANES SO MI DOVOLJENE
SANJE (JUTRI BO DAN ZA
NOVE TRAVME)

Iza Strehar
KRIŽANJE

Ustvarjalci in ustvarjalke
uprizoritve Kje mi živimo (Ula
Taliya Pollak)
KJE MI ŽIVIMO

Nina Kuclar Stiković
MORSKA DEKLICA sto
sedeminosemdeset let
pozneje

Iztok Jereb
LJUBEZEN, DRAMSKE
VARIACIJE

Tjaša Mislej
MIŠJI RAJ

Mirjana Medojević
IŠČEMO NATAKARCO

Tamara Babić Nikoforov
POSNETEK 16. JUN.
4.48-IZBRIŠI

Mitja Lovše
BERLIN

Mitja lovše
SPREGLEDANI

Daniel Škufca
ZLATI JUNCİ

Daniel Škufca
SEDEM PSALMOV

Daniel Škufca
OTROCI LJUBEZNI

Primož Vresnik
TOALETNA TORBICA

Tibor Hrs Pandur
PET KRALJEV: K
PSIHOPATOLOGIJI NEKE
MONARHIJE

Branko Cvirn
NA DRUGI STRANI

Cvetka Bevc
VRVI, JEKLENICE IN NITI

Andreja Gungl
SOČASJA

Jelena Lasan
PODGANE

Vedrana Grisogono Nemeš
ČAKAJOČ GODETOVO ALI
TUJA JAHTA V NAŠEM
ZALIVU

Barbara Kapelj
ŠTEVILKA 2909/24

Varja Hrvatin
VILE V SLOVENIJI

Matej Mijatović
LJUBEZEN NA LOTU

Jure Karas
GOSPODARJI NEUMNOSTI

Milan Ramšak Marković
TRILOGIJA O MESTIH IN
LJUDEH

Špela Stres
POSLOVNA SKRIVNOST

Cveto Preželj
ČASOVNICA

Vinko Möderndorfer
DEŽELA LAŽI

Vinko Möderndorfer
DOBER DAN VOŠČIM

Vinko Möderndorfer
LIZISTRATA JE REKLA JA

Vinko Möderndorfer
VITA VITAE MEAE

Nagrada
za mladega
dramatika

Young
Playwright
Award

Klemen Kovačič

Tvoj boj

Besedilo *Tvoj boj* sestavlja preplet spominskih drobcev – ne povsem pravih ali celovitih spominov, marveč zgolj okruškov, majhnih utrinkov ter natančno izpisanih podrobnosti, ki se po nekakšni asociativni logiki spletajo med seboj. Gre za povsem vsakdanje, posamične, skorajda že nepomembne dogodke, toda ti majhni spominski drobci so prav v svoji vsakdanjosti in partikularnosti nekaj občega, univerzalnega. Če dobro pomislimo, nas vse določajo prav takšni trenutki, ki se v času svojega nastanka morda niso zdeli pomembni, a so se iz nekega razloga usedli v naš spomin, od tam naprej pa nas oblikujejo in gradijo kot osebnosti. Toda posebna kvaliteta besedila ni le njegova vsebina, temveč predvsem njegova forma in grafični zapis. V nasprotju s pričakovanji tekst ni preprosto le osebnoizpoveden, saj – kot poudarja že naslov – ni izpisan v prvi, temveč v drugi osebi. Najsibo tekst še tako iskren, odkrit, morda celo intimen, ne gre za izpoved, marveč za nagovor. Toda: kdo govori komu? Spomin tistemu, ki si takšen spomin lasti? Po krajšem uvodu začnejo zlagoma odpadati ločila in velike začetnice, decidirani stavki se razvežejo v eno samo, dolgo in nikoli zaključeno poved. Premori so redki in le bežni, bralec nima pravega prostora za vdih, zaradi česar ga besedilo silovito posrka v svoj svet, v katerem se več ne ustavi in – če smo natančni – tudi ne zaključí. Pred nami

Klemen Kovačič

Your Struggle



Foto: Luka Keše

Your Struggle is an intertwining of fragments of memory, not even true or complete memories, but mere splinters, tiny sparks and precisely written details, which, by some associative logic, knit into a network. These are completely everyday, individual, almost unimportant events. However, the fragments of memory are, in their very everydayness and particularity, something general, universal because – when we think about it –

we are all defined by exactly such moments that, when they occurred, might have seemed unimportant but, for some reason, were etched in our memory. From there, they have formed and built our personalities. The special quality of the text, however, is its form and visual rendition. Contrary to expectations, the text is not simply a personal confession. As the title underscores, it is written not in the first but rather in the second person. So, no matter how sincere, frank and perhaps even intimate the text may be, it is not a confession but an address. But who is talking to whom? The memory to the person who claims such a memory? After a brief introduction, punctuation and capital letters slowly fall off, and clear sentences open into a single long and never-completed sentence. Pauses are rare and brief. The reader doesn't get a chance to inhale,

je tekst kot nekakšno performativno, morda celo ritualno telo, ki je neprestano v akciji in na delu, ujeto v neskončne reiteracije oziroma ponovitve – zlasti z veznikom »in« –, v svojem domala že fizičnem izčrpanju pa razpira in prodira globoko v posameznikovo notranjo zavest. Navsezadnje, kot piše avtor, je čas in prostor dogajanja prav spomin.

Neža Lučka Peterlin

Jagnje

Dramsko besedilo Neže Lučke Peterlin je najprej ubeseditiv. S sugestivnim imaginarijem avtorica vzpostavlja svetove, ki se gibljejo na presečišču fizičnega in metafizičnega, časnega in onkraj časnega sveta. Posebna kvaliteta besedila je atmosferičnost, ali bolje zapisano: občutek za gradnjo atmosfer, ki v različnih intenzivnostih določajo podobe, stanja in gibanja. Kot posebno kvaliteto besedila prepoznavamo njegovo umeščenost v neurbani svet, naravo, okolje, ki nagovarja preko nečloveških živali. Obenem pa je v njem možno brati tudi izpovednost, kritično držo, stališče in iskanje sebe. Členjenost besedila sugerira menjavanje pozicije izrekanja, saj s prehajanjem dialogov v monološke strukture (ter nazaj) *Jagnje* v ospredje postavlja poigravanje z dramsko formo. Prizori, ki so mestoma povezani, drugod pa delujejo kot samostojne vinjete, povezujejo zunanje (narava) in notranje svetove, ki postopno postajajo organska celota. Če lahko zapišemo, da je slog hkrati minimalističen, a tudi izjemno nasičen, je osrednja kvaliteta besedila prav jezik, zaradi česar izrazito izstopa v letošnji selekciji.

Človek se v gozdu lahko izgubi, a je to tudi priložnost, da se znova najde.

which is why the reader is pulled into the world of the text, which doesn't stop and – if we're precise – also doesn't end. We have in front of us a text as a performative, perhaps even ritual body which is constantly active and working, caught in endless reiterations or repetitions – particularly with the connector "and" – and in its almost physical exhaustion, opens and delves deep into the individual's awareness. After all, as the author writes, the time and place of events is the memory.

Neža Lučka Peterlin

The Lamb



Foto: Lena Kucutar

Neža Lučka Peterlin's text is primarily an articulation. Her suggestive imagery creates worlds that move on the intersection of the physical and metaphysical, the temporal and beyond-temporal. A particular characteristic of the text is its atmosphere, or better, its feel for constructing atmospheres, which in varying intensities define the images, situations

and movements. Another noticeable trait is its non-urban setting – nature and the environment speak to us through non-human animals. However, in the text, it is possible to read its expressiveness, critical stance, point of view and the search for self. The text's segmentation suggests shifts in the position of expression; by transitioning back and forth between dialogic and monologic structures, *The Lamb* places its playful exploration of dramatic form in the forefront. The scenes, at times connected and at times individual vignettes, link the outer (natural) and inner worlds that gradually become an organic whole. If we can say that the style is simultaneously minimalist and extremely saturated, then the text's main quality is its language, which distinguishes it from this year's other entries.

One can get lost in a forest, but this is also an opportunity to find oneself.

Zapali mi kres

Roza in Bole, slehernika s fascinacijo, drug v drugem prepoznata sorodni – piromanski – duši. Če se *Zapali mi kres* v prvih prizorih bere kot nekakšna parodija na *tisizherpožigalec*, se v nadaljevanju izkaže kot premišljena in z dobrim suspensom oblikovana antiromantična komedija. Subverzija žanra se kaže s pomočjo duhovitih dialogov in skoraj absurdnih situacij, ki jih avtorica opremi z izpostavljanjem družbenih in političnih problemov. A na zemljevidu občnih situacij se navsezadnje izbistri tisto pomembno: bivanjsko vprašanje in z njim povezane življenjske odločitve. Na premisi posameznika in njegove družbene vloge v hitrem (skoraj komičnem) ritmu poteka drama, ki se poigrava z elementi absurda, a je v svojem bistvu konkretna in zdajšnja. Besedilo tako združuje izzive mlajših generacij v vedno bolj zaprtem svetu, v ospredje pa postavlja vprašanja eksistence in identitete. Prav o identiteti, spreminjanju sveta in sebe, se sprašujeta Roza in Bole, osrednji osebi, ki se soočita s transformacijo in njenimi posledicami. Dramska pisava je hitra, neposredna in večkrat jezikovno okretna, domiselna. S pomočjo likov Naratorja, Anice, Emila, Prodajalke in drugih se perspektiva razširi, kar pripomore k ritmiziranju strukture – spremljamo jo v obratnem časovnem zaporedju (ali morda v pravilnem vrstnem redu?). Drama *Zapali mi kres* se konča tam, kjer bi se morala začeti, a v sebi lastnem slogu krši pravilo – kres zagori pred prvim majem.



Iva Š. Slosar

Burn my Bonfire

Roza and Bole, the everyman prototypes with a fascination, recognise a kindred – pyromaniac – spirit in one another. If the opening scenes of *Burn My Bonfire* can be read as a parody to *you must be the arsonist*, the play later turns out to be a thoughtful, well-crafted, anti-romantic comedy filled with suspense. The subversion of the genre is supported by witty dialogues and almost absurd situations that the author enhances by highlighting social and political issues. However, the map of general situations finally clarifies what truly matters: the existential question and life decisions related to it. Along the premise of the individual and their social role, the drama unfolds at a fast (almost comedic) rhythm and plays with elements of the absurd, yet remains pertinent and concrete in its core. The text thus combines the challenges of younger generations in an increasingly closed world while highlighting the questions of existence and identity. And it is their identity, the changing of the world and the self that Roza and Bole, the protagonists who face transformation and its consequences, question. The writing is fast, direct and often linguistically glib and witty. With the help of the characters of the Narrator, Anica, Emil, Sales Assistant and others, the writing broadens the perspective, helping to rhythmicise the structure we follow in chronologically reverse (but perhaps correct?) order. *Burn My Bonfire* ends where it should begin, but true to its style, it breaks the rules and the bonfire blazes before May Day.

**Seznam prispelih besedil –
nagrada za mladega
dramatika**

**Submitted Texts
for the Young
Playwright Award**

Tian Fras
ONA, KI JE V TIŠINI!

Lučka Neža Peterlin
JAGNJE

Tilen Oblak
HAMLET: PREKARNI
STROJ

Iva Štefanija Slosar
ZAPALI MI KRES

Blažka Gantar
KAJ SE ZGODI Z VSEMI
ŽENSKAMI, KO SE DON
JUAN ZALJUBI/
RAZISKAVA PATETIČNIH
ŽENSK

Klemen Kovačič
TVOJ BOJ

Mojka Končar
PETELIN, KURENT, JAJCE
IN POTEM SEDEM REK
PREPLAVI SVET

Benjamin Jakob
V TEMI KRI TEČE HITREJE

Jaka Smerkolj Simoneti
KI TEČEJO ZA SREČO

Helena Šukljan
OSTANEJO SAMO
OBČUTKI

Evita Petrovčič
NEBEŠKA SODBA

Nika Šoštarich
HIŠA NA ROBU SVETA

**Festivalski
program**

**Festival
Programme**

Generacijski prevzem

Po dveh letih spremljanja gledališke produkcije, nastale po izvirnih tekstovnih predlogah, in po opazanju svojih predhodnikov in predhodnic se jasno kaže, da je izvirna domača dramatika vse manj prisotna na slovenskih odrih in da jo vse bolj nadomeščajo transliterarne prakse. Še več, uprizoritve, ki so plod snovalnega procesa, ali tiste, za katere so avtorji performativni navdih našli v enem ali celo v več literarnih nedramskih delih, so neprimerno vznemirljivejše, ambicioznejše, uprizoritveno drznejše in daljnosežno pomembnejše za razvoj uprizoritvene umetnosti pri nas. Ni nezanemarljivo, da je polovica uprizoritev, uvrščenih v letošnji tekmovalni in spremljevalni program, nastala v produkciji tako imenovanih nevladnih producentov, kjer so pogoji dela bistveno slabši kot v javnih zavodih in kjer so tako rekoč vsi_e ustvarjalci_ke v prekarnem delovnem razmerju. (Kot digresijo naj omenim, da tudi vsi letošnji Prešernovi nagrajenci in nagrajenke z eno samo izjemo že vse svoje življenje delajo kot prekarci_ke.) Ni se zgodilo pogosto, če sploh že kdaj, da bi se sodelujoče uprizoritve iz javnih in nevladnih ustanov številčno izenačile. To je vsekakor znak za dvoje: prvič, da se tovrstna produkcija v nevladnih organizacijah ne le povečuje, temveč tudi kakovostno krepi kljub bistveno manjšim finančnim in siceršnjim zmogljivostim; in drugič, da javni zavodi s svojim predvidljivim in netveganim programiranjem zaostajajo in se torej zapirajo v varne okvire abonmajskih shem.

Naj nekatere trditve podkrepim s statističnimi podatki, ki so tako ali drugače neovrgljivi. V letu 2024 je nastalo 76 uprizoritev po slovenskih predlogah, leto prej 10 manj, torej se je produkcija povečala za približno 15 %. V primerjavi z letom 2023

A Generational Takeover

After two years of following theatre productions based on original texts and considering my predecessors' observations, it has become clear that the presence of original Slovenian drama on Slovenian stages has diminished and has been increasingly replaced by transliterary practices. Moreover, the productions that are a result of a devised theatre process, or those for which the performative inspiration came from one or more non-drama literary works, are incomparably more exciting, ambitious, bolder and more consequential for the development of performing arts in Slovenia. We cannot ignore that half of all the productions that I selected for this year's Competition and Accompanying Programmes were produced by independent producers, where the working conditions are significantly worse than in public institutions and where essentially everybody works precariously, from project to project. (A brief digression: all of this year's Prešeren Award and Prešeren Fund Award recipients – bar one – have spent their entire careers in such conditions, that is, without full-time, or long-term contracts with an institution.) It has rarely – if ever – happened that there would be an equal number of productions participating in the festival from institutional and independent theatres. This is definitely a sign of two things: one, that the production in the independent sector is not only increasing but also improving, despite the significantly lower financial and production capabilities, and two, that public institutions, with their predictable and safe programming, are lagging behind, retreating instead into the comfortable confines of subscription-based schemes.

Let me support some of these claims with statistical data that are, in one way or another, irrefutable. In 2024, there were 76 stagings based

je v letu 2024 v javnih zavodih nastalo približno enako število tovrstnih uprizoritev, a procentualno je to skoraj 10 % manj glede na povečano celotno produkcijo. Na nevladni sceni pa so se številke letos bistveno povečale: kar 60 % produkcije prihaja od tam, lani 51 %. Zanimivo je, da razmerje med uprizoritvami po izvirnih dramah in uprizoritvami po transliterarnih praksah ostaja enako lanskemu: približno 25 % uprizoritev je nastalo po slovenskih dramskih tekstih, približno 75 % pa kot plod snovalnih ali drugačnih avtorskih procesov.

Največkrat uprizarjani avtor je bil Rok Vilčnik s kar tremi različnimi teksti (od teh sta bila dva uprizorjena v tujini), sledi mu Jaka Smerkolj Simoneti z dvema tekstoma, vsi drugi beležijo po enega. Uprizorjene so bile tri klasične drame (Linhart, Kreft, Hieng), osem dram dramatikov in dramatičark srednje in starejše generacije (Zupančič, Potočnjak, Möderndorfer, Rozman – Roza, Filipčič, Vilčnik, Mlakar, Vojnović) ter štiri igre predstavnikov_c mlajše in najmlajše generacije (Smerkolj Simoneti, Kuclar Stiković, Gorečan, Gazvoda).

Po tehtnem premisleku sem iz zares širokega bazena možnih opcij za tekmovalni program izbrala tiste, ki po moji presoji izrazito izstopajo tako po problemskih zastavkih kakor tudi po uprizoritvenih rešitvah. Ko se je po prvem situ prikazala celota, se je izkazalo, da tako rekoč vse izbrane uprizoritve obravnavajo ključna vprašanja, ki zadevajo predvsem naš čas in našo družbo: okoljsko in stanovanjsko problematiko, odnos do migracij, revščino kot posledico podivjanega sistema, psihopatologijo oblasti, posledice nesankcioniranih tajkunskih malverzacij, vojne, smrt in nenazadnje večno tleči, nedokončani projekt sprave. Zunaj te homogene sociološke, antropološke in deloma historične problematike je avtorski projekt, ki se tudi po formatu razlikuje od drugih. Po svoji drznosti in iskrenosti je neprimerljiva izjema, še najbolj asociira na prakse, ki jih je nekoč v teater vpeljal Jerzy Grotowski.

V spremljevalni program pa so se zapisale uprizoritve, ki se ukvarjajo bolj s psihološkimi, osebnostnimi, spominskimi temami in ki so jih ustvarile avtorice in avtorji najmlajše generacije. Tudi v tem sklopu je »črna ovca«, ki je zunaj že omenjenega

on Slovenian works in total, ten more than the year before, meaning an increase of approximately 15%. When we calculate the ratio between the institutional and independent producers and compare it to 2023, however, the [absolute] number of these stagings in public institutions remains relatively stable, but their share is almost 10% less, considering the overall increase in all production, as the independent scene increased its production significantly. In 2024, 60% of the productions [selected for the festival] came from there, compared to the previous year's 51%. Interestingly, the ratio of the stagings based on original plays and those created using transliterary practices remained the same: approximately 25% were based on original Slovenian plays, while 75% were a result of devised or other authorial processes.

The most frequently staged author was Rok Vilčnik, with three different texts (two of them abroad), followed by Jaka Smerkolj Simoneti with two texts, while all other authors have one each. Overall, the stagings included three classical plays (Linhart, Kreft, Hieng), eight plays by playwrights from the middle and older generations (Zupančič, Potočnjak, Möderndorfer, Rozman-Roza, Filipčič, Vilčnik, Mlakar, Vojnović) and four written by representatives of the younger and the youngest generations (Smerkolj Simoneti, Kuclar Stiković, Gorečan, Gazvoda).

From the extensive pool of options, after careful consideration I selected those productions for the Competition Programme that, in my opinion, clearly stood out both in their thematic concepts and their staging solutions. When the complete picture emerged after the first pass, it turned out that virtually all selected productions deal with key questions that are pertinent for our time and our society: environmental and housing issues, attitudes towards migration, poverty as a result of our runaway system, the psychopathology of the government, the consequences of unsanctioned tycoon malversations, war, death and finally, the smouldering unfinished project of national reconciliation. There is also an authorial project that thematically falls outside this homogeneous sociological anthropological and partly historical frame and also differs from the rest of the productions in format. Its

tematskega skupnega imenovalca in je pravzaprav hibrid različnih performativnih praks: lecture performansa, znanstvenega predavanja, vizualnega predavanja in nenavadnega elektronskega koncerta.

Prav vse uprizoritve tekmovalnega in spremljevalnega programa pa odlikujejo poglobljeno raziskovanje in razumevanje zastavljene problematike, uprizoritvena domišljenost, sodobno dojetje odra in njegovih zakonitosti, smiselna izraba tehnoloških možnosti in zavestno opuščanje zastarelih postmodernističnih ekskurzov. Izpovedne, estetske in idejne dimenzije izbranih uprizoritev same po sebi pričajo o zrelosti, odgovornosti in nadarjenosti njihovih ustvarjalcev in ustvarjalcev.

Tudi letos sem v okviru možnosti zasnovala program za mlade. Nadvse pomembno se mi zdi, da festival skrbi za segment občinstva, ki se sicer vztrajno in do neke mere razumljivo odvrča od analognega sveta. Ta sklop letos zaokrožajo tri problemske uprizoritve: ena je nastala v sodelovanju z generacijo dijakov in preiščuje o vojni in miru, druga obravnava medvrstniško nasilje v šolah, nestrpnost in homofobijo ter ima format šolske ure, kjer jo sicer tudi uprizarjajo, tretja pa je tako imenovani *double bill*, sestavljata jo uprizoritvi, ki skozi žanr predmetnega gledališča problematizirata posledice okoljskih in klimatskih sprememb.

Če se v javnih zavodih nekako čuti stagnacija v odnosu do izvirne dramske predloge, pa je treba med nevladnimi producenti letos posebej omeniti Mini teater. Ob svoji 25-letnici je igral na zelo preiščeno karto in najmlajši generaciji (nekateri med njimi so še v študijskem procesu) ponudil možnost lastnih avtorskih projektov ali uprizoritev po sodobni izvorni ali prevodni dramatiki. Kar tri od njih so se uvrstile v letošnji program Tedna slovenske drame. Mladi so več kot v polnosti upravičili zaupanje, saj so nastale zares izstopajoče uprizoritve tako po problemski kot po uprizoritveni plati. Škoda je le, da imajo uprizoritve, nastale pri nevladnih producentih, zelo skromno število ponovitev, kar je nedvomno slabo tako za same predstave, ki morajo živeti, kot za ustvarjalce, ki se morajo v prostoru uveljaviti, in nenazadnje za širše občinstvo,

boldness and sincerity make it an incomparable exception, most reminiscent of the practices once introduced to theatre by Jerzy Grotowski.

The Accompanying Programme features productions that focus more on psychological, personal and memory-related themes and were created by authors from the youngest generation. This segment, too, has a "black sheep" that lies outside the previously mentioned thematic common denominator. This piece is actually a hybrid of different performative practices: a lecture performance, a scientific presentation, a visual lecture and an unusual concert of electronic music.

Every single production in the Competition and Accompanying Programmes is distinguished by in-depth research and understanding of the chosen subject matter, thoughtful execution, a contemporary understanding of the stage and its rules, a sensible use of technological possibilities and a conscious abandonment of outdated postmodernist excursions. The expressive, aesthetic and conceptual dimensions of the selected productions testify to the maturity, responsibility and talent of their creators.

Within the possibilities, this year, I have once again conceived a programme for young audiences. I wholeheartedly believe that the festival must care for this audience group, which is persistently and somewhat understandably turning away from the analogue world. There are three productions in this segment. The first was created in collaboration with high school students and is a contemplation about war and peace. The second deals with peer violence in schools, intolerance and homophobia and is structured as a lesson and performed as such. The third is a double bill comprised of two performances that, through the genre of the theatre of objects, stage the consequences of environmental and climate changes.

While there is a certain level of stagnation in public institutions when it comes to original Slovenian plays, among the independent producers, Mini teater deserves a special mention this year. Celebrating its 25th anniversary, it made a strategic decision to provide creators from the youngest generation (some still students) to create projects based either on authorial concepts or on contemporary Slovenian or translated drama. Three of them were selected for this year's Week of Slovenian Drama programme. The young artists more than justified the trust and created truly outstanding projects, thematically and performance-wise. Unfortunately, independent productions have a low number of reprises, which is detrimental for the productions that need to live on

ki je s tem prikrajšano za možnost ogleda dobrega gledališča.

Za celotno letošnjo bero je nemara zanimivo tudi to, da so se v tujini odločili le za dva slovenska teksta, pa še v tem primeru enkrat pogojno, saj gre za manjšinsko gledališče Rampa v Celovcu, ki je na odlični poti, da se razvije v kakovostno uprizoritveno središče.

Druga uprizoritev je bila odigrana v Skopju, obe sta nastali po komedijah Roka Vilčnika. Naj ponovim lansko misel: za promocijo slovenske dramatike doma in v tujini bi bil potreben načrten sistemski ukrep, šele vztrajno, sistematično in dolgoročno delovanje v tej smeri pa bi čez čas zanesljivo zabeležilo rezultate in dejanske premike na tem področju.

Ob letošnjem številčno najobsežnejšem naboru in pričujočem izboru sodelujočih uprizoritev na festivalu bo, tako kot vsako leto, marsikdo prepričan, da se mu je zgodila huda krivica. A naj ponovim, da je vsaka programska selekcija in formacija avtorsko in s tem subjektivno dejanje, enako, kot je subjektivno avtorsko dejanje vsak posamezen letni repertoar nekega gledališča. (V tolažbo vsem naj zapišem podatek, da slavni nemški festival Theatertreffen, na katerega radi zahajamo ali se nanj sklicujemo, izbere le 10 uprizoritev med kar 600 prijavljenimi! Zato je uspeh Mateje Koležnik, ki se je s svojo uprizoritvijo uvrstila med teh deset izbrank, še toliko večji.) A kakor koli že, neizpodbitno dejstvo je, da se prodorno in zanesljivo uveljavlja prav najmlajša generacija gledališčnic in gledališčnikov, in tu mislim prav na vse poklice, ki sodelujejo v procesu nastajanja nekega uprizoritvenega dogodka, kar mi je res v prav posebno veselje. V časih, ko se marsikdo iz moje generacije oklepa svojega položaja in se težko sooča z eno redkih analognih kategorij, to je s časom, je pripoznanje in poklon mladim, nadarjenim, razmišljujočim in zavzetim ljudem edino in tudi vse, kar moram in morem storiti s svoje varne in udobne pozicije, s tem pa tudi upravičiti zaupanje Prešernovega gledališča za dodelitev dvoletnega mandata selektorice Tedna slovenske drame.

Alja Predan,
selektorica 55. Tedna slovenske drame

stage, for their creators who need to establish themselves in theatre, and also for the wider audience that is denied the possibility to see quality theatre.

Another interesting point regarding this year's yield might be that producers abroad staged only two Slovenian texts. For one of them, we might even say conditionally [abroad] because it was staged by the Slovenian minority theatre Rampa in Klagenfurt (Austria), which is well on its way to developing into a quality performing arts centre. The second staging is from Skopje. Both productions were created based on comedies by Rok Vilčnik. Let me repeat my thought from last year: planned systemic measures are necessary to promote Slovenian drama at home and abroad; only persistent, systematic and long-term activity in this direction will, in time, yield results and actual shifts in this area.

This year's selection – with the highest number of participating productions – will undoubtedly convince some that some terrible injustice has befallen them. However, let me repeat that every programme selection and formation is an authorial, hence subjective act, just like an annual programme for a theatre is a subjective act. (As consolation: the famous German festival Theatertreffen, which we like to attend or reference, only selects ten productions from among around 600 entries. So, the success of Mateja Koležnik, who made the cut to be among the ten selected, is so much the greater.) Nevertheless, it is an irrefutable fact that the youngest generation is making a certain breakthrough, and I am talking about every single profession participating in the process of creating a performing event, which makes me truly happy. At a time when many of my generation cling to their position and find it hard to come to terms with one of the rare analogue categories – time itself – recognising and bowing to young, talented, thoughtful and dedicated people is the only thing – and everything – that I can and must do from my safe and comfortable position, and by doing so justify the trust that the Prešeren Theatre Kranj placed in me by bestowing me with the two-year mandate as the selector of the Week of Slovenian Drama.

Alja Predan,
Selector of the 55th Week of
Slovenian Drama

T

**Tekmovalni
program**

**Competition
Programme**

Nedelja, 30. 3.,
ob 19.30

Prešernovo gledališče Kranj

Lovro Kuhar – Prežihov Voranc

Boj na požiralniku

Prešernovo gledališče Kranj in Mestno gledališče Ptuj

Režiser: Jernej Lorenci
Koreograf in asistent režiserja: Gregor Luštek
Dramaturginja: Marinka Poštrak
Scenograf: Branko Hojnik
Kostumografka: Belinda Radulović
Avtor glasbe in zvoka: Branko Rožman
Lektorica: Maja Cerar
Oblikovalec svetlobe: Nejc Plevnik
Oblikovalca zvoka: Matija Zelič, Stefan Gladović
Oblikovalec maske: Matej Pajntar
Asistent dramaturginje: Tilen Oblak
Asistent avtorja glasbe in zvoka: Jure Žavbi

Igrajo:
Darja Reichman
Živa Selan
Blaž Setnikar/Gregor Luštek k. g.
Branko Jordan k. g.

Pesem *Zdaj smo delo dokončali* na posnetku pojeta
Varja Mihajlovič Cerar in Daša Selan.

Premiera: 27. marca 2024 v Prešernovem gledališču Kranj
in 20. maja v Mestnem gledališču Ptuj

Predstava traja 2 uri.

»Tek na mestu, ki je kot prisposodba družbene in intimne brezizhodnosti v sodobnem slovenskem gledališču sicer pogost modus gibanja, dobimo v *Boju na požiralniku* v popolni koreografski in glasbeni oziroma zvočni sliki. Odlične igralko in igralci ne z izčrpanimi telesi in ne zadihanimi glasovi ne prekoračijo minimalističnega uprizoritvenega okvira. To je predstava o nadzorovani in zadrževani stiski, ki ubija navzven in navznoter. *Boj na požiralniku* dosledno nadaljuje in dopolnjuje opus Jerneja Lorencija.«

Petra Vidali, Večer, 30. marca 2024

Sunday, 30 March
at 19.30

Prešeren Theatre Kranj

Lovro Kuhar – Prežihov Voranc

Struggle at the Sinkhole

Prešeren Theatre Kranj, City Theatre Ptuj

Director: Jernej Lorenci
Choreographer and assistant director: Gregor Luštek
Dramaturg: Marinka Poštrak
Set designer: Branko Hojnik
Costume designer: Belinda Radulović
Composer: Branko Rožman
Language consultant: Maja Cerar
Lighting designer: Nejc Plevnik
Sound designers: Matija Zelič, Stefan Gladović
Make-up artist: Matej Pajntar
Assistant to the dramaturg: Tilen Oblak
Assistant to the composer: Jure Žavbi

Cast:
Darja Reichman
Živa Selan
Blaž Setnikar/Gregor Luštek as guest
Branko Jordan as guest

The song "Zdaj smo delo dokončali" is sung by
Varja Mihajlovič Cerar and Daša Selan.

Première: 27 March 2024, Prešeren Theatre Kranj
and 20 May 2024, City Theatre Ptuj

The performance is 2 hours long.

"Running in place, the mode of movement that in contemporary Slovenian theatre frequently serves as a metaphor for social and intimate hopelessness, appears in *Struggle at the Sinkhole* as a perfect image of choreography and music or sound. The production's excellent cast members do not step out of the minimalist performing frame, neither with their exhausted bodies nor with their breathless voices. This is a production about the controlled and contained distress that kills – inwardly and outwardly. *Struggle at the Sinkhole* meticulously continues and completes Jernej Lorenci's theatre opus."

Petra Vidali, Večer, 30 March 2024



Vorančev *Boj na požiralniku*, *Solzice* in *Samorastniki* veljajo za slovensko literarno klasiko, po filmskih upodobitvah pa so se globoko vtisnili v zgodovinski spomin slovenskega naroda. Pretresljiva zgodba Dihurjeve družine, ki bije boj za preživetje na težki, blatni zemlji, je dobesedno zapisana v naših genih. V današnjem času iz te kultne zgodbe razbiramo tudi tiste »spregledane«, še ne do konca izrečene plasti neizmerno krute zgodbe. V bitki z zemljo in v bitki za preživetje se je na kmetih dogajalo nasilje nad otroki in živalmi, ki je s svojo krutostjo zaznamovalo generacije in generacije. In mi smo »vnuki svojih dedov«; prav o tem nam spregovori Vorančev *Boj na požiralniku*. Spregovori nam o neizmerni krutosti, ki je posledica stiske in nemoči in se kot zla usoda prenaša iz roda v rod. Zgodba Dihurjeve družine tako ni le zgodba iz neke daljne ruralne preteklosti, ampak zgodba, ki jo še kako živimo tudi danes, ob socialnih stiskah zmeraj in vsak dan bolj in bolj, čeprav mogoče v malce bolj »sophisticirani« in prikriti obliki. Nasilje zaradi preživetvenih stisk in nemoči, v boju z zemljo in birokracijo, ne glede na vas ali mesto, zmeraj najde svojo pot do krutosti in režiser Jernej Lorenci se je tematike krutosti ter boja za preživetje dotaknil na svoj pretanjen in radikalen uprizoritveni način.

Prežihov Voranc's texts *Struggle at the Sinkhole*, *Teardrops* and *The Self-Sown* are considered Slovenian literary classics, and their film adaptations have helped to etch them deep into the historical memory of the Slovenian nation. The poignant story of the Dihur family, struggling to survive on their harsh, muddy patch of land, is literally written into our genes. Today, the cult story also allows us a reading that reveals all those "overlooked", not yet fully articulated layers of this unbelievably cruel story.

The story of the Dihurs is thus not just a story from some distant rural past: it is very much one we still live in today, and increasingly so amid the social distress, albeit in perhaps a little more sophisticated and covert form. The violence that occurs as a consequence of the struggle to survive and of the powerlessness when fighting the land and bureaucracy – be it in a village or a town – always finds its path to cruelty. Through his sensitive and radical staging approach, director Jernej Lorenci touches upon the theme of cruelty and the struggle to survive.

Sreda, 2. 4.,
ob 19.30

Prešernovo gledališče Kranj

Avtorski projekt

Jata

Slovensko mladinsko gledališče

Režiser: Žiga Divjak
Dramaturga: Goran Injac, Gregor Zorc
Asistentka dramaturgov (študijsko): Nastja Virk
Scenograf: Žiga Divjak
Kostumografka: Tina Pavlović
Avtor glasbe: Blaž Gracar
Oblikovalec svetlobe: Borut Bučinel
Lektorica: Mateja Dermelj
Fotografi: Peter de Krom, Arie den Hertog, Bram Langeveld,
Borut Bučinel, Žiga Divjak
Vodja predstave: Liam Hlede

Igrajo:
Lina Akif
Primož Bežjak
Damjana Černe
Iztok Drabik Jug k. g.
Janja Majzelj
Maruša Oblak
Matej Recer
Blaž Šef
Vito Weis
Lara Wolf k. g.

Premiera: 16. oktobra 2024, spodnja dvorana Slovenskega mladinskega gledališča

Predstava traja 1 uro in 30 minut.

Zgodba o vranah v Hoek van Hollandu, ki jo v predstavi *Jata* pripoveduje deset igralk in igralcev, je partikularna zgodba o simptomu globalnega kolonializma in kapitalizma, ki se tragično konča. [...] *Jata* s to zgodbo spregovori o sistemskem nasilju, ki rezultira v posameznikovem izživljanju nad živalskimi bitji, hkrati pa razširi ta problem na ostale sfere globalne politike, kot so človeške migracije in vprašanje o tem, kaj sploh pomeni biti tujka_ in avtohtona_ prebivalka_.

Ana Lorger, *Kritika*, 22. oktobra 2024

Wednesday, 2 April
at 19.30

Prešeren Theatre Kranj

Original project

The Flock

Mladinsko Theatre

Director: Žiga Divjak
Dramaturgs: Goran Injac, Gregor Zorc
Assistant to dramaturgs (student internship): Nastja Virk
Set designer: Žiga Divjak
Costume designer: Tina Pavlović
Music: Blaž Gracar
Lighting designer: Borut Bučinel
Language consultant: Mateja Dermelj
Photos by: Peter de Krom, Arie den Hertog, Bram Langeveld,
Borut Bučinel, Žiga Divjak
Stage manager: Liam Hlede

Cast:
Lina Akif
Primož Bežjak
Damjana Černe
Iztok Drabik Jug as guest
Janja Majzelj
Maruša Oblak
Matej Recer
Blaž Šef
Vito Weis
Lara Wolf as guest

Première: 16 October 2024, lower hall of the Mladinsko Theatre

The performance is 1 hour and 30 minutes long.

"The story of the Hoek van Holland crows told on stage by the ten actors of the performance *The Flock* is a particular story about a symptom of global colonialism and capitalism with a tragic ending. [...] *The Flock* uses this story to speak of systemic violence resulting in taking it out on animal beings while applying this problem to other spheres of global politics, like human migrations and the question of what it even means to be an alien or an indigenous inhabitant."

Ana Lorger, *Kritika*, 22 October 2024

Vrane lahko najdemo skorajda vsepovsod, kjer so ljudje, od tropskih otokov do puščav in arktičnih gozdov, od gosto poseljenih mest do predmestij in kmetij. Njihov pametni in prilagodljivi način življenja jim je omogočil, da uspevajo sredi preobrazb, ki jih je povzročil človek. Nekatero med njimi pa so močno ogrožene in kljub prizadevanjem, da bi vrsto ohranile, na robu preživetja.

Izhodišče za predstavo je bila zgodba o netipični jati vran, ki se je zaradi podnebnih sprememb in porušenega ravnovesja na planetu po naključju naselila na Nizozemskem. Ptice so prilagodile način življenja in zaživele skupaj s tamkajšnjimi vranami. Čeprav se niso čezmerno razmnoževale in je jata ostala majhna, so jih oblasti nazadnje obsodile na iztrebljenje in jih popolnoma uničile.

Avtorski projekt se ukvarja s sobivanjem različnih vrst živih bitij na planetu ter se hkrati dotika vprašanja migracij, iskanja boljšega življenja in (ne) možnosti integracije.

Crows can be found almost everywhere that people are, from tropical islands to deserts and arctic forests, from densely populated cities to suburbs and farms. Their intelligent and adaptive ways of life have allowed them to thrive amid human-driven transformations. But some of them are critically endangered, and despite the efforts to preserve the species, on the verge of extinction.

The starting point for *The Flock* was a story about an atypical flock of crows that settled in the Netherlands by accident. The birds adjusted their lifestyle and lived with the local crows. Even though they did not breed excessively and the population remained small, the city authorities sentenced them to extermination and destroyed them completely.

The project, devised by Žiga Divjak and the team, explores the coexistence of different living species on the planet and, at the same time, touches on the question of migrations, the search for a better life and the (in) ability to integrate.



Foto: Ivan Kan Mujezinović

Sobota, 5. 4.,
ob 19.00

Prešernovo gledališče Kranj

Dragica Potočnjak

Teci, Maša, teci

Mestno gledališče ljubljansko

Režiserka: Nina Šorak
Dramaturg: Blaž Lukan
Scenograf: Branko Hojnik
Kostumografka: Tina Pavlovič
Avtor glasbe: Laren Polič Zdravič
Lektorica: Maja Cerar
Oblikovalec svetlobe: Andrej Koležnik
Oblikovalec zvoka: Matija Zajc
Asistentka scenografa: Lene Lekše

Igrajo:
Lotos Vincenc Šparovec
Tanja Dimitrievska
Matic Lukšič
Čarna Košir k. g.
Gaber K. Trseglav
Viktorija Bencik Emeršič
Jure Rajšp k. g.
Gašper Jarni

Vir uporabljenih fotografij v uprizoritvi je Arhiv Temeljnega javnega tožilstva Republike Slovenije – Zgodovinski arhiv Ljubljana.

Premiera: 25. aprila 2024 na Mali sceni Mestnega gledališča ljubljanskega

Predstava traja 1 uro.

»Natančna režijska postavitvev in uigrana igralska zasedba na odru že tako močno dramsko besedilo *Teci, Maša, teci* še opolnomočita. Če je začetni kontekst teh miniaturok usmerjen predvsem v hobi otroka, ki ga njen oče Konrad (Lotos Vincenc Šparovec) ljubeče spremlja in pri tem sodeluje, se po začetni ekspoziciji prostor spremeni v rekonstrukcijo preteklega zločina, s katerim je Konrad pahnil družino svojega tajnega sodelavca v popolno bedo. Miniaturke, projicirane na večje platno na zadnji sceni, ustvarjajo najmočnejši element suspenza uprizoritve in uspešno ustvarjajo atmosfero kriminalke, celo trilerja.«

Benjamin Zajc, *Delo*, 1. julija 2024

Saturday, 5 April
at 19.00

Prešeren Theatre Kranj

Dragica Potočnjak

Run, Maša, Run

Ljubljana City Theatre

Director: Nina Šorak
Dramaturg: Blaž Lukan
Set designer: Branko Hojnik
Costume designer: Tina Pavlovič
Composer: Laren Polič Zdravič
Language consultant: Maja Cerar
Lighting designer: Andrej Koležnik
Sound designer: Matija Zajc
Assistant to set designer: Lene Lekše

Cast:
Lotos Vincenc Šparovec
Tanja Dimitrievska
Matic Lukšič
Čarna Košir as guest
Gaber K. Trseglav
Viktorija Bencik Emeršič
Jure Rajšp as guest
Gašper Jarni

The source of the photos used in the performance is the Archive of the Public Prosecutor's Office of the Republic of Slovenia – Historical Archives Ljubljana.

Première: 25 April 2024, Small Stage of the Ljubljana City Theatre

The performance is 1 hour long.

“The precise directorial setting and the well-coordinated cast on stage further empower the already powerful dramatic text of *Run, Maša, Run*. If the initial context of these miniatures is primarily focused on the child's hobby, which her father Konrad (Lotos Vincenc Šparovec) loves to follow and participate, the initial exposition changes the space into a reconstruction of a past crime, with which Konrad plunged the family of his secret collaborator into complete misery. The miniatures, projected onto a larger screen on the back wall, provide the strongest element of suspense and successfully create the atmosphere of a crime drama, even thriller.”

Benjamin Zajc, *Delo*, 1 July 2024



Foto: Peter Glodani

Suzana, Konradova žena, ve, da je njuna ljubezen že zdavnaj ugasnila. Svoj brezup v ujetništvu mrtvega zakona utaplja v alkoholu, ker Konrad ne pristane na ločitev. On se zaveda, da bi z razhodom najverjetneje izgubil svojo ljubljeno hčerkico Floro, edino bitje, ob katerem mu še zaigra srce. Arne, Suzanin sin iz prvega zakona, ki je po poklicu novinar, pa neumorno koplje po Konradovi preteklosti, da bi razkril očimove nečednosti. Konrad je namreč eden izmed junakov osamosvojitvene vojne, ki je svoje desetdnevno domoljubje dobro unovčil, saj se je iz političnega mogočnejša prelevil v brezobzirnega tajkuna.

Konrada spoznamo v usodni noči, ko na prehodu za pešce do smrti povozi starejšo gospo in zbeži s kraja nesreče. Sprva spregleda, da sta bila ob njej njena hčerka Maša in njen fant Jernej, ki pokliče reševalce. Jerneja po Konradovem navodilu zadrži policija in ga brutalno zaslišuje, Maša pa pobegne, ker ji mama v smrtnem izdihljaju zašepeta, naj zbeži. Njena mama je namreč Marija Rakovska, vdova po Saši Rakovskem, oficirju JLA, ki je skupaj s Konradom delal za slovensko vojsko. Saša Rakovski je umrl v nepojasnjenih okoliščinah in Konrad Maček je preprečil preiskavo, zato je Saša Rakovski obveljal za izdajalca.

Teci, Maša, teci Dragice Potočnjak je na prvi pogled kriminalna drama, politični triler, ki nedvomno izhaja iz avtoričinega raziskovanja naše polpretekle zgodovine, katere rezultat je njena pretresljiva knjiga *Skrito povelje* (2013).

Nothing is as it seems in the family of magnate Konrad Maček, even though everything looks fine at first sight. Suzana, Konrad's wife, knows that their love has long since faded away. She drowns her despair in alcohol, trapped in a dead marriage because Konrad will not agree to a divorce. He is aware that if they were to break up, he would most likely lose his beloved daughter, Flora, the only person who still makes him happy. Arne, Suzana's son from her first marriage, a journalist by profession, digs tirelessly into Konrad's past to uncover his stepfather's dirty deeds.

We meet Konrad on a fateful night when he runs over and kills an elderly woman at a pedestrian crossing and flees from the scene of the accident. At first, he does not realise that her daughter Maša and Maša's boyfriend Jernej were by the woman's side, and Jernej was the one who called the paramedics. Jernej is detained by the police and brutally interrogated on Konrad's instructions, while Maša flees because, in her dying breath, her mother whispers to her to run away. Her mother is Marija Rakovska, the widow of Saša Rakovski, a Yugoslav National Army officer who worked with Konrad for the Slovenian Army. Saša Rakovski died in unexplained circumstances, and Konrad Maček prevented the investigation, thus making Saša Rakovski a traitor.

Ponedeljek, 7. 4.,
ob 19.30

Pošta, Slovensko mladinsko gledališče, Ljubljana

Avtorski projekt

Kje mi živimo

Slovensko mladinsko gledališče in Zavod Melara

Režiser: Bor Ravbar
Avtorja koncept: Ula Talijska Pollak, Bor Ravbar
Dramaturginja: Ula Talijska Pollak
Strokovna sodelavka za oblikovanje besedila: Ela Božič
Scenografa: Dan Pikalo, Jan Rozman
Kostumografka: Nika Dolgan
Oblikovalec svetlobe in videa: Domen Lušin
Lektorica: Mateja Dermelj
Oblikovalec zvoka: Sven Horvat
Mešalec slike: Dušan Ojdanič
Vodja predstave: Urša Č.

Igrajo:
Daša Doberšek
Suzana Krevh k. g.
Anja Novak
Ivan Peternejl

Draga Potočnjak k. g.
Stane Tomazin
Matija Vastl

Premiera: 5. oktobra 2024, Pošta (Slovensko mladinsko gledališče)

Predstava traja 2 uri in 20 minut ter ima en odmor.

»V maniri deloma fiktivnih deloma avtobiografskih zgodb, nastalih v procesu ustvarjanja, predstava izpostavlja situacijo na dandanašnjem trgu najemniških stanovanj, ki je videti brezizhodna. Da je situacija še slabša, pa jo izkorišča še medijski sistem cenenega glamurja. Nekonvencionalno uprizoritev, pri kateri se gledalci premikamo skozi različne prostore [...], spremljajo domišljene in dovršene prostorska, likovna in zvočna oprema, ki omogočajo pogoje za odlične igralske stvaritve.«

Petra Tanko, *Radio Slovenija*, 6. oktobra 2024

Monday, 7 April
at 19.30

The Post Office, Mladinsko Theatre Ljubljana

Original project

Living Conditions

Mladinsko Theatre Ljubljana and Melara Institute

Authors of the concept: Ula Talijska Pollak, Bor Ravbar
Dramaturg: Ula Talijska Pollak
Creative consultant: Ela Božič
Set designers: Dan Pikalo, Jan Rozman
Costume designer: Nika Dolgan
Lighting designer and video editor: Domen Lušin
Language consultant: Mateja Dermelj
Sound designer: Sven Horvat
Vision mixer: Dušan Ojdanič
Stage manager: Urša Č.

Cast:
Daša Doberšek
Suzana Krevh as guest
Anja Novak
Ivan Peternejl

Draga Potočnjak as guest
Stane Tomazin
Matija Vastl

Première: 5 October 2024, The Post Office (Mladinsko Theatre Ljubljana)

The performance is 2 hours and 20 minutes long and has one interval.

“In the vein of partly fictional and partly autobiographical stories forged during the creative process, the production highlights the situation in today’s rental market that appears unsolvable. To make the situation even worse, it gets used by the media system of cheap glamour. The unconventional production, which has the spectators move through different spaces [...] is accompanied by thoughtful and perfectly crafted spatial, visual and sound elements that provide conditions for excellent acting creations.”

Petra Tanko, *Radio Slovenija*, 6 October 2024

Čeprav je stanovanjska problematika tesno povezana s temeljno (ne)gotovostjo človekovega bivanja, njegovim vsakdanjim življenjem in torej tudi s pripadnostjo in vključenostjo v skupnost in širšo družbo, je v javnosti večkrat predstavljena zgolj kot statistično-podatkovna analiza. Avtorski projekt *Kje mi živimo* pa se je lotil kot večgeneracijskega problema. Resničnosti stanovanjskega trga ne skuša prikazati samo s statističnega, analitičnega vidika, ampak tudi z osebnega. Osredotoča se na zgodbe in izkušnje posameznikov in skuša prek njih razkriti mehanizem prostega trga, na katerem stanovanje ni več dom, ampak sredstvo za pridobivanje in kopičenje premoženja.

Ustvarjalke_c_i se iskanja primerne stanovanja lotevajo s pomočjo različnih uprizoritvenih postopkov, predvsem *site-specifica*, žanrske raznolikosti prizorov in postajnega (prostorskega) poteka uprizoritve. Pri tem pa jim ne gre le za uvid v dejansko stanje na prostem trgu ter državne in občinske razpise za neprofitna ali namenska stanovanja, ampak z raziskavo poskušajo odpreti prostor za dialog, premislek o reševanju vsesplošne stanovanjske krize.

Although housing issues are closely linked to the fundamental (in)security of a person's existence, their everyday life and, thus, their belonging and inclusion in the community and society at large, they are often presented to the public simply as a statistical-data analysis. The devised project *Living Conditions* looks at them as a multigenerational problem. It attempts to show the realities of the housing market not only from a statistical or analytical angle but also from a personal angle. It focuses on the stories and experiences of individuals and tries to reveal, through them, the mechanisms of the free market in which a flat is no longer a home but a means to acquire and accumulate wealth.

The creators undertake the search for suitable flats using different performative procedures, primarily site-specific staging, genre diversity of the scenes and multi-spatial concept (moving from station to station). They not only seek insight into the state of affairs and into the state and municipal public calls for non-profit housing but also use their research to open up a space for dialogue and reconsidering solutions to the comprehensive housing crisis.



Foto: Matej Povše

Torek, 8. 4.,
ob 16.00

Prešernovo gledališče Kranj

Klemen Kovačič

Agmisterij (tretjič)

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

Avtor koncepta: Klemen Kovačič
Koreografa: Klemen Kovačič, Nik Žnidaršič
Avtor besedila: Klemen Kovačič
Dramaturg: Nik Žnidaršič
Dramaturška in koreografska sodelavka: Maša Radi Buh
Oblikovalec svetlobe: Bor Ravbar
Oblikovalec zvoka in avtor glasbe: Gašper Lovrec
Odrske intervencije: Blaž Andrašek, Gašper Lovrec, Maša Radi Buh, Bor Ravbar, Nik Žnidaršič
Prevajalec besedila v angleščino: Nik Žnidaršič
Interpret angleškega besedila: Blaž Šef
Producentka: Mija Špiler
Mentorica: red. prof. Tanja Zgonc
Producent: Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani
Partner: Bunker, Ljubljana
Zahvale: red. prof. mag. Alida Bevk, Slavica Janošević, Mateja Dermelj, Blaž Andrašek

Izvedba: Klemen Kovačič

Premiera: 20. januarja 2024, Stara mestna elektrarna Ljubljana

Predstava traja 8 ur, s prostim vstopanjem občinstva.

Predstava v trajanju

1. Tvoj boj (ob 16.00)
2. Priprava na sedanost
3. Tvoje pesmi, čigave sanje (ob 19.00)
4. Molitev
5. In je takoj večer (ob 23.15)

»Performans odlikuje izjemna heterogenost formata: čeprav ga lahko razumemo kot obred, zaznamovan s soteriološkim oziroma odrešenjskim sporočilom, je hkrati tudi plesna uprizoritev dveh kontrastnih gibalnih tehnik (sodobni ples in buto) oziroma zbirka referenc (na filme in literarna dela) in samoreferenc (gibalnih, prostorskih in pripovednih). [...] *Agmisterij* je zaokrožen gledališki dogodek, ki vsaj piscu tega prispevka še dolgo ne bo nehal odzvanjati.«

Jaka Bombač, *Kritika*, 25. januarja 2024

Tuesday, 8 April
at 16.00

Prešeren Theatre Kranj

Klemen Kovačič

Agmysterium (The Third Time)

Academy of Theatre, Radio, Film and Television of the University of Ljubljana and Bunker Institute Ljubljana

Author of the concept and performance: Klemen Kovačič
Choreographers: Klemen Kovačič and Nik Žnidaršič
Author of the text: Klemen Kovačič
Dramaturg: Nik Žnidaršič
Collaborator for dramaturgy and choreography: Maša Radi Buh
Lighting designer: Bor Ravbar
Sound designer and composer: Gašper Lovrec
Stage interventions: Blaž Andrašek, Gašper Lovrec, Maša Radi Buh, Bor Ravbar, Nik Žnidaršič
Translator into English: Nik Žnidaršič
Interpreter of English text: Blaž Šef
Producer: Mija Špiler
Mentor: prof. Tanja Zgonc
Thank you to: Professor Alida Bevk, Slavica Janošević, Mateja Dermelj, Blaž Andrašek

Performer: Klemen Kovačič

Première: 20 January 2024, Old Power Station Ljubljana

The performance is 8 hours long. Entrance is possible throughout the performance.

Durational performance

1. Your Struggle (at 16.00h)
2. Preparation for the Present
3. Your Songs, Whose Dreams (at approximately 19.00h)
4. Prayer
5. And Suddenly It's Evening (at approximately 23.15h)

"The performance is distinguished by the extraordinary heterogeneity of its format: although it can be understood as a ritual marked by a soteriological or redemptive message, it is also a dance performance of two contrasting movement techniques (modern dance and Butoh) or a collection of references (to films and literary works) and self-references (movement, spatial and narrative). [...] *Agmysterium* is a well-rounded theatrical event that, at least for the writer of this article, will not cease to resonate for a long time."

Jaka Bombač, *Kritika*, 25 January 2024



Foto: Željko Stevančić

Agmisterij je obračun avtorja/performerja s samim seboj, ki v obliki performansa v trajanju poteka na njegovem telesu. V ospredje postavlja vprašanje razmerja med otipljivim, zemeljskim, vsakdanjim ter posvečenim, poetičnim, presežnim. Pri tem se z željo po preseganju lastne individualnosti avtobiografsko ozira v preteklost in spomine razprostre kot poligon za preigravanje univerzalnih spraševanj: samospoznavanje kot iskanje smisla; spomin kot nosilec identitete, njegova varljivost in hkratna usodnost; samota kot osnova vere; in presenetljivost presežnih občutij ob majhnostih bivanja. Očitno smo se zmotili, ko smo si boga predstavljali večjega od nas.

Je čudenje življenju kot veliki skrivnosti na izmikajočih se tleh med detajlom in vesoljem, trenutkom in večnostjo, stopinjo in potovanjem. Je osvobajanje od lastne subjektivnosti in s tem odmik od razumsko vodene pripovedi. Je bližanje asociativnemu, intuitivnemu, sanjskemu in tudi duhovnemu.

Je slovo od časa, ko so »nas ljubili kot otroke, brez razloga, zaradi samega dejstva, da obstajamo«.*

V izraznem smislu poseže po dveh gledaliških sredstvih – performansu v trajanju in butu – ter stavi na obema imanentno prvino: absolutno prisotnost. Nemara se ravno in šele s tovrstno umeščenostjo v tukaj in zdaj odpira možnost dimenzije onkraj.

* Georgi Gospodinov: *Naravni roman*. Ljubljana: Študentska založba, 2005.

The *AGMYSTERIUM* is the settlement of the author/performer with himself, which unfolds on his body in the form of a durational performance. It brings to the fore the question of the relation between the tangible, earthly and everyday and the sacred, poetic and transcendent. With the desire to transcend his own individuality, he looks autobiographically into the past and lays out memories as an obstacle course for universal questions: coming to oneself as the search for meaning; memory as the bearer of identity, its deceitfulness and simultaneous fatality; solitude as the basis of faith; and the unexpectedness of transcendent feelings in the small moments of existence. We were clearly mistaken when we imagined god greater than us.

It is the wonder of life as a great mystery on the elusive ground between detail and universe, moment and eternity, footstep and journey. It is a liberation from one's own subjectivity and, thus, a departure from a rationally guided narrative. It is an approach to the associative, intuitive, dreamlike and also spiritual. It is a farewell to the time when "we were loved like children, for no reason, for the very fact that we exist"*.

In terms of forms, it reaches for two theatrical means – durational performance and Butoh – and relies on their immanent element: absolute presence. It is precisely and only with this kind of positioning in the here and now that the possibility of a dimension beyond opens up.

* Georgi Gospodinov: *Naravni roman* (Natural Novel). Ljubljana: Študentska založba, 2005.

Sreda, 9. 4.,
ob 19.30

Prešernovo gledališče Kranj

Ciril Kosmač

Balada o trobenti in oblaku

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

Režiser: Žiga Hren
Dramaturginja: Iva Štefanija Slosar
Scenografka: Karolína Kotrbová
Kostumografka: Nina Čehovin
Lektor: Martin Vrtačnik
Avtorja izbora glasbe in oblikovalca zvoka: Lucas Carboni Kopše,
Žiga Hren
Avtor skladbe *Majcnova pesem*: Lucas Carboni Kopše
Oblikovalec svetlobe: Domen Lušin

Igrajo:
Neža Dvorščak
Alja Krhin
Marko Rafolt
Jure Šimonka

Premiera: 11. oktobra 2024, Mini teater

Predstava traja 2 uri in 20 minut ter ima odmor.

»Predstava *Balada o trobenti in oblaku* režiserja mlajše generacije Žige Hrena je dramatisacija istoimenske novele Cirila Kosmača in sledi predvsem dvema sodobnima uprizoritvenima trendoma: pripovednemu gledališču, ki ga je v našem prostoru najvidneje uveljavil Jernej Lorenci, ter »predmetnemu gledališču«, katerega postopkov se polašča denimo kolektiv Počemučka. Omenjena pristopa dozdevno združuje predvsem poudarek na obujanju tradicije in skupnosti ter vzbujanju domišljije (v obdobju »narrativne krize«), vendar se njuni uprizoritveni postopki precej razlikujejo.«

Jaka Bombač, *Kritika*, 8. novembra 2024

Wednesday, 9 April
at 19.30

Prešeren Theatre Kranj

Ciril Kosmač

The Ballad Of The Trumpet And The Cloud

Mini teater Ljubljana and Academy of Theatre, Radio, Film and
Television of the University of Ljubljana

Director: Žiga Hren
Dramaturg: Iva Štefanija Slosar
Set designer: Karolína Kotrbová
Costume designer: Nina Čehovin
Music selection and sound designers: Lucas Carboni Kopše,
Žiga Hren
Lighting designer: Domen Lušin
Language consultant: Martin Vrtačnik

Cast:
Neža Dvorščak
Alja Krhin
Marko Rafolt
Jure Šimonka

Première: 11 October 2024, Mini teater Ljubljana

The performance is 2 hours and 20 minutes long and has one interval.

“The performance *The Ballad of the Trumpet and the Cloud* by the younger generation theatre director Žiga Hren is a dramatisation of the novella of the same name by Ciril Kosmač and follows mainly two contemporary staging trends: narrative theatre, which has most prominently been established in our area by Jernej Lorenci, and ‘object theatre’, whose procedures are appropriated, for example, by the Počemučka collective. The aforementioned approaches seem to be united primarily by the emphasis on reviving tradition and community and arousing the imagination (in a period of ‘narrative crisis’), but their staging procedures differ considerably.”

Jaka Bombač, *Kritika*, 8 November 2024

Balada o trobenti in oblaku znotraj okvirne pripovedi o pisatelju pripoveduje zgodbo primorsko-tolminske kmetije. To ni le zgodba o Jerneju Temnikarju, starem kmetu, in njegovem junaštvu, temveč tudi o tem, kaj junaštvo prinese s seboj in kaj za njim ostane.

Prav zato je za razumevanje dela pomemben zunanji okvir – pripoved o pisatelju Majcnu, ki poskuša napisati zgodbo o junaku. Že na začetku izvemo, da je Temnikarjeva odprava na ubojstvo belogardistov, ki so se podali ubit partizane, junaško dejanje. Tudi zgodbe o junakih so jasne. Ne osredotočajo se na vprašanje, ali bo junak uspel (če ne bi, potemtakem ne bi o njem pisali in ne bi bil junak), temveč razkrivajo, kako in s katerimi izzivi se bo moral soočiti, preden bo na robu svojih zmožnosti vendarle dosegel cilj. Temnikarju pešajo fizične moči, bori se z notranjimi dilemami, ali naj gre gazit v sneg in poskuša rešiti partizane ali naj ostane doma in dočaka (mirno) smrt. Odloči se oditi. S tem se zaveže smrti, a ne žrtvuje samo sebe. Redkokdo namreč živi tako izolirano, da v svoje žrtvovanje, vede ali nevede, ne bi potegnil še drugih. Žrtvuje tudi družino in celotno kmetijo. Nacifašisti se pridejo maščevati. Njihov požig ni izjema ali presenečenje, temveč pravilo in vnaprej vračunana mogoča posledica – kar pa ne zmanjšuje vrednosti zločinov okupatorjev niti jih ne opravičuje.

The Ballad of the Trumpet and the Cloud tells the story of a farm in the coastal region of Tolmin within the framework of a narrative about a writer. This narrative is not only the story of Jernej Temnikar, an old farmer and his heroism, but of what heroism brings with it and what is left behind.

That is why the external context – the narrative of the writer Majcen trying to write a story about a hero – is important for understanding the work. We learn from the very beginning that Temnikar's expedition to kill the members of the White Guard who set out to kill the partisans is a heroic act. The hero stories are also clear. They do not focus on whether the hero will succeed (if he does not, then he would not be a hero and would not be written about) but rather on how and what challenges he will have to face before, at the limits of his abilities, he will nevertheless achieve his goal. Temnikar's physical strength is failing, and he struggles with internal dilemmas: whether he should go on a long walk in the snow and try to save the partisans or stay at home and live out his (peaceful) death. And he decides to go. In doing so, he commits himself to death, but he does not sacrifice himself. There are few people who live in such isolation that they do not, knowingly or unknowingly, draw others into their sacrifice. He also sacrifices his family and the whole farm. The Nazis come for revenge. It was neither an exception nor a surprise but rather the rule and a pre-calculated possible consequence (which in no way diminishes nor justifies the severity of their crimes).



Foto: Zeljko Stevančić

Četrtek, 10. 4.,
ob 18.00

Prešernovo gledališče Kranj

Tibor Hrs Pandur

Pet kraljev: K psihopatologiji neke monarhije

Po kraljevskih kronikah W. Shakespeara, motivih drame O. Kemeida *Five Kings: Zgodovina našega propada* in analizah Ekkeharta Krippendorffa, Marilyn French ter Gašperja Jakovca

Slovensko ljudsko gledališče Celje

Režiserka: Livija Pandur
Dramaturg: Tibor Hrs Pandur
Scenograf: Marko Japelj
Kostumograf: Leo Kulaš
Avtorja glasbe: Silence (Boris Benko, Primož Hladnik)
Svetovalka za gib: Sanja Nešković Peršin
Glasbena vodja: Živa Ploj Pejšuh
Lektorica: Živa Čebulj
Oblikovalka videa: Lina Rica
Oblikovalka svetlobe: Vesna Kolarec
Asistentka kostumografa: Lara Kulaš

Igrajo:
Lovro Zafred
Lucija Harum
Aljoša Koltak
Lučka Počkaj
Luka Bokšan k. g.
Borut Doljšak k. g.
Žan Brelih Hatunič
Branko Završan
Barbara Medvešček
Eva Stražar

Premiera: 12. aprila 2024, Slovensko ljudsko gledališče Celje

Predstava traja 4 ure in 20 minut ter ima odmor.

»Predstava tako kompleksno udejanja krilatico o ponavljanju zgodovine; ena izmed močnih plati Hrs Pandurjevega besedila je med drugim ta, da psihopatologije angleških kraljev zastavi kot svojevrstne arhetipe, ki poudarjajo sorodnosti med nekdanjimi in zdajšnjimi oblastmi.«

Anja Radaljac, *Delo*, 16. aprila 2024

Thursday, 10 April
at 18.00

Prešeren Theatre Kranj

Tibor Hrs Pandur:

Five Kings: The Psychopathology of a Monarchy

Based on William Shakespeare's histories, and inspired by Olivier Kemeid's play *Five Kings: l'histoire de notre chute*, and the analyses of Ekkehart Krippendorff, Marilyn French and Gašper Jakovac

Celje City Theatre

Director: Livija Pandur
Dramaturg: Tibor Hrs Pandur
Set designer: Marko Japelj
Costume designer: Leo Kulaš
Composers: Silence (Boris Benko, Primož Hladnik)
Stage movement consultant: Sanja Nešković Peršin
Music director: Živa Ploj Pejšuh
Language consultant: Živa Čebulj
Video designer: Lina Rica
Lighting designer: Vesna Kolarec
Assistant to costume designer: Lara Kulaš

Cast:
Lovro Zafred
Lucija Harum
Aljoša Koltak
Lučka Počkaj
Luka Bokšan as guest
Borut Doljšak as guest
Žan Brelih Hatunič
Branko Završan
Barbara Medvešček
Eva Stražar

Première: 12 April 2024, Celje City Theatre

The performance is 4 hours and 20 minutes long and has one interval.

"The performance thus complexly embodies the motto about history repeating itself; one of the strengths of Hrs Pandur's text is that it presents the psychopathologies of English kings as archetypes that emphasise the similarities between former and current governments."

Anja Radaljac, *Delo*, 16 April 2024



Foto: Alpaša Reboj

Pet kraljev: K psihopatologiji neke monarhije temelji na dveh tetralogijah oziroma oktalogiji kraljevskih kronik Williama Shakespeara (Rihard II., Henrik IV., Henrik V., Henrik VI. in Rihard III.). Ob preizpraševanju legitimnosti oblasti in tedanje politične teologije se osredotoča na eno najbrutalnejših obdobij angleške zgodovine: veliko srednjeveško krizo (1290–1440), stoletno vojno s Francijo (1327–1477) ter državljansko vojno, t. i. »vojni rož« (1455–1485), ki se konča s porazom Riharda III. in z vzpostavitvijo dinastije Tudorjev, s čimer se začne elizabetinska doba. Srednjeveška materialna in duhovna kriza se zrcali v psihopatologiji petih kraljev, zgoščenih v samostojno predstavo, razdeljeno na pet dejanj: Rihard II. ali blodnje o veličini; Henrik IV. ali paranoja ohranjanja oblasti; Henrik V. ali nacionalizem, ki deluje kot priročnik za uspešno imperialno vojno; Henrik VI. ali katatonija in Rihard III. ali genocid.

Five Kings: The Psychopathology of a Monarchy is based on two tetralogies, i.e., the octology of William Shakespeare's histories (Richard II, Henry IV, Henry V, Henry VI and Richard III). The plays investigate the legitimacy of power and the political theology of the time during one of the most brutal periods of English history, the Great Crisis of the Middle Ages (1290–1440) and the Hundred Years' War with France (1327–1477), culminating in the civil war, the War of the Roses (1455–1485), which ended with the defeat of Richard III and the ascension of the Tudor dynasty and the subsequent Elizabethan era. The medieval material and spiritual crisis, mirrored in the psychopathology of the five kings and condensed into a performance in its own right, is divided into five acts: Richard II, or Delusions of Grandeur; Henry IV, or the Paranoia of Maintaining Power; Henry V, or Nationalism (functioning as a manual for a successful imperial war); Henry VI, or Catatonia; and Richard III, or Genocide.

S

52

**Spremljevalni
program**

**Accompanying
Programme**

Sobota, 29. 3.,
ob 18.00

Stolp Škrlovec

Avtorski projekt po motivih *Alice v čudežni deželi* Lewisa Carrolla

Alica: nekaj solilogov o neznosnosti časa

Slovensko narodno gledališče Drama Ljubljana in Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani

Režiser: Luka Marcen
Dramaturginja: Eva Kraševc
Lektorica: Tatjana Stanič
Scenografka: Sara Slivnik
Kostumografka: Ana Janc
Oblikovalec lutke: Silvan Omerzu*
Avtor glasbe: Martin Vogrin**

Oblikovalka odrskega giba:
Lara Ekar Grlj
Oblikovalka svetlobe: Mojca Sarjaš
Avtor videa: Sandi Skok
Asistentki dramaturginje (študijsko): Evelin Bizjak, Neža Lučka Peterlin

* Lutko Alice je izdelal Žiga Lebar.

** Glasovi: Primož Klavs, Tina Vrbnjak, Eva Kraševc

Igra: Tina Vrbnjak

Premiera: 12. januarja 2024, Mala Drama, program Čakajoč Supermana, Slovensko narodno gledališče Drama Ljubljana

Predstava traja 1 uro in 15 minut.

Za sodelovanje se zahvaljujemo Šušuju in Nini Ivanišini, za likovni prispevek k uprizoritvi Marku Mandiču in Petru Uhanu, za izposojlo scenskih elementov pa Gledališču Glej.

»Ta izrazito kompleksna vsebinska krajina je prežeta s humorjem in cinizmom, razgibana skozi raznolike odrske forme in igralske principe, s čimer se zadosti potrebi po ustvarjanju razgibane in dinamične uprizoritve, ki jo igralka sama polnokrvno izvaja [...]. Resnično *Alica* potrjuje občutek, da je Vrbnjak v izjemni igralski kondiciji, sposobna za soočenje z vsemi vrstami odrskih izzivov. Gledalčevo pozornost drži od začetka do konca in skrbno vodi dramaturgijo razgibanih atmosfer, ki jih narekuje jasna in poantirana luč Mojce Sarjaš in ekspresivna ilustrativna glasba Martina Vogrina. «

Jaka Smerkolj Simoneti, *Kritika*, 15. januarja 2024

Saturday, 29 March
at 18.00

Škrlovec Tower

Original project after *Alice in Wonderland* by Lewis Carroll

Alice: Some Soliloquies on the Unbearableness of Time

Slovenian National Theatre Drama Ljubljana and Academy of Theatre, Radio, Film and Television of University of Ljubljana

Director: Luka Marcen
Dramaturg: Eva Kraševc
Language consultant: Tatjana Stanič
Set designer: Sara Slivnik
Costume designer: Ana Janc
Puppet designer*: Silvan Omerzu

Composer**: Martin Vogrin
Choreographer: Lara Ekar Grlj
Lighting designer: Mojca Sarjaš
Video editor: Sandi Skok
Assistants to dramaturg (students): Evelin Bizjak, Neža Lučka Peterlin

*The Alice puppet was made by Žiga Lebar

**Voices: Primož Klavs, Tina Vrbnjak, Eva Kraševc

Cast: Tina Vrbnjak

Première: 12 January 2024, Small Stage of the Slovenian National Theatre Drama Ljubljana – the production was created as part of the creative platform Waiting for Superman

The production is 1 hour and 15 minutes long.

We would like to thank Šušu and Nina Ivanišin for their cooperation, Marko Mandić and Peter Uhan for their artistic contribution to the production, and the Glej Theatre for the loan of scenic elements.

“This extremely complex content is imbued with humour and cynicism, animated through diverse stage forms and acting principles, thereby satisfying the need to create a vibrant and dynamic performance, which the actress herself performs wholeheartedly [...] Truly, *Alice* confirms the feeling that Vrbnjak is in exceptional acting shape, capable of facing all kinds of stage challenges. She holds the viewer’s attention from beginning to end and carefully guides the dramaturgy of vibrant atmospheres, dictated by the clear and pointed light of Mojca Sarjaš and the expressive illustrative music of Martin Vogrin.

Jaka Smerkolj Simoneti, *Kritika*, 15 January 2024



Foto: Željko Stevančić

Dramska igralka se znajde na svoji komemoraciji, pogleda na svoje življenje in z obilico črnega humorja praznuje svoj lastni »afterparty«.

Aličin vratolomni padec v zajčjo luknjo in neskončno padanje nizdol, po katerem se znajde v čudežni deželi, se zgodi zaradi njenega občutenja resničnega, zunanjega sveta, ki je poln svojega reda, pravil, pritiskov, principov in samoumevnosti. Sveta, ki Alico neizmerno dolgočasi in utesnjuje. Čudežna dežela, v kateri se znajde, ji odpre novo perspektivo – pokaže ji pogled na svet, v katerem je ustaljeni red obrnjen na glavo, svet, ki se nenehno spreminja, svet, v katerem veljajo zakoni absurda, spremenljivosti in nesmisla. Njen skok v zajčjo luknjo je pravzaprav beg pred okostenelostjo družbe, beg pred dolgočasjem in statičnostjo v domišljijo, avanturo in razburljivost. Potovanje po zajčji luknji, če se zanj odločimo, ko odrastemo, torej ni več nekaj preprostega in lahkotnega, temveč je lahko nevarno, srhljivo, obvezujoče in zahteva pogum. A v svetu radikalne izgubljenosti in vsakodnevnega izgubljanja je morda skok na glavo – k sebi – pravi korak, da si spet z druge strani ogledamo svet in se odločimo, kam, če sploh, naj gremo.

Alica: nekaj solilogov o neznosnosti časa raziskuje čudežno deželo kot prehod v smrt, a ne na mističen način, temveč s konkretnim nizom občutkov, ki so ustvarjalcem uprizoritve poznani in jih je vsak od njih že doživel. Temu izhodišču je v uprizoritvenem procesu sledila plast razmisleka o gledališču in igralskem poklicu ter končnosti igralske umetnosti oziroma gledališča.

A stage actress attends her own memorial service, reflecting on her life and indulging in dark humour during her "afterparty".

Alice's reckless plunge down the rabbit hole and her endless descent into Wonderland is driven by her perception of the real, outside world – a world governed by order, rules, pressures, principles and taken-for-granted routines that stifle and bore her. Wonderland, by contrast, where she ends up, allows her a new perspective, and turns that order on its head, embracing chaos, change and absurdity. Her plunge down the rabbit hole represents an escape from society's rigidity, a leap from tediousness and stagnation into imagination, adventure and excitement.

For adults, choosing to tumble down the rabbit hole is no longer so simple and easy. It demands courage, as the unknown can be frightening, coercing, even perilous. Yet, in a world of radical disorientation, perhaps diving headfirst into the unknown – into ourselves – is the right key to rediscovering the world from a new perspective and determining where we truly want to go.

Alice: Some Soliloquies on the Unbearableness of Time explores Wonderland as a metaphor for the passage to death, not in a mystical sense, but through the raw, familiar emotions experienced by its creators. This exploration intertwines reflections on theatre, the acting profession, and the ephemeral nature of the art of acting and theatre itself.

Accompanying Programme

Četrtek, 3. 4.,
ob 20.00

Stolp Škrlovec

Avtorski projekt

Samo še enkrat gremo spat

Mini teater in Javni sklad Republike Slovenije za kulturne dejavnosti

Režiser: Jernej Potočan
Dramaturginja: Varja Hrvatini
Scenograf: Dan Pikalo
Kostumografka: Nika Dolgan
Oblikovalec svetlobe: Domen Lušin

Igrajo:
Filip Mramor
Svit Stefanija
Daniel Petković

Premiera: 29. novembra 2024, Mini teater

Predstava traja 1 uro in 35 minut.

»Tik preden zaspim, imam pogosto občutek, kot da padam. Takrat se v zadnjem trenutku, preden padem v globok sen, zdrznem in prebudim. Počutim se, kot da res padam. Padam v spanec, ki je mogoče tako zelo globok, da se po padcu vanj ne bom več nikoli pobral. Samo še enkrat gremo spat, pa bo vse drugače. Samo še enkrat gremo spat, pa bo vse, kot je prav. Samo še enkrat gremo spat, pa bomo vsi živeli v razglednici.«

Jernej Potočan

»Na odru smo priča resničnim zgodbam, ki skozi rekonstrukcijo in prek različnih prijemov – denimo vdora sanjskih podob, karikiranja ali pevsko-plesne točke – dobijo primes fiktivnega. V tej zmesi avtorskega in fikcijskega smo gledalke zazibane v pripoved, v kateri sicer močno odzvanja osebno, če hočemo, avtobiografsko, a brez pritiska Resničnosti z velikim R, kar paradoksalno izpade bolj pristno.«

Nastja Virk, *Radio Študent*, 5. decembra 2024

Thursday, 3 April
at 20.00

Škrlovec Tower

Original project

One Last Sleep

Mini teater Ljubljana and Public Fund for Cultural Activities of Republic of Slovenia

Director: Jernej Potočan
Dramaturg: Varja Hrvatini
Set designer: Dan Pikalo
Costume designer: Nika Dolgan
Lighting designer: Domen Lušin

Cast:
Filip Mramor
Svit Stefanija
Daniel Petković

Première: 29 November 2024, Mini teater Ljubljana

The performance is 1 hour and 35 minutes long.

“Just before I fall asleep, I often feel like I’m falling. Then, at the last moment, before I fall into a deep sleep, I shiver and wake up. I feel like I am really falling. I am falling into a sleep that may be so deep that, after falling into it, I will never pick myself up again. Let’s just go to sleep one more time and everything will be different. Let’s just go to sleep one more time and everything will be as it should be. Let’s just go to sleep one more time, and we’ll all live in a postcard.”

Jernej Potočan

“On stage, we witness true stories that, through reconstruction and various techniques – such as the intrusion of dream images, caricature or song-and-dance acts – are given a touch of the fictional. In this mixture of authorial and fictional, we, the audience, are lulled into a narrative that resonates strongly with the personal, if you will, autobiographical, but without the pressure of Reality with a capital R, which paradoxically comes across as more authentic.”

Nastja Virk, *Radio Študent*, 5 December 2024

56

Spremljevalni program

Predstava *Samo še enkrat gremo spat* nas bo popeljala v otroštvo. Kaj nas je pomirjalo in uspavalo? Katere zgodbe so nas zazibale v spanec? Katere uspavanke? Je na hodniku vedno gorela luč? Ali pa je pod vrati svetilo le bliskanje televizijskega zaslona? Kateri strahovi so nas čakali pod posteljo?

Ob raziskovanju večernih ritualov uspavanja predstava obudi spomine na dogodke in pripovedi, ki so nas kot otroke pomirjale. Pripovedi, ki so poenostavile in uredile naš vsakdan ter naredile kaotičen svet znosnejši. Vedeli smo, da ima svet, v katerem smo živeli, jasna pravila in predvidljive posledice. Potem pa se je, skoraj neopazno, svet spustil z vajeti.

S postopkom rekonstrukcije in oživljanja trenutkov, ki so nas nekoč pomirjali, skušamo razumeti, kako so delovali in ali so skozi desetletja ostali z nami. Ali imajo ti rituali iz naše preteklosti kaj skupnega z načinom, kako danes preganjamo strahove, ki se skrivajo v temnih koticih naših sob?

The performance *One Last Sleep* will take us back to our childhoods. What soothed and lulled us to sleep? What stories made us go to sleep? What lullabies? Was there always a light on in the hallway? Or was it just the flicker of the TV screen under the door? What fears were lurking under the bed?

Through an exploration of the evening rituals of lulling to sleep, the performance will recall events and stories that soothed us as children. Stories that simplified and ordered our everyday lives and made a chaotic world manageable again. In this way, we knew that the world we lived in was governed by very clear rules that had very clear consequences. Then, over the years, suddenly, without us even noticing, the world went out of control.

Through the process of reconstruction, by reliving moments that once soothed us, we try to understand how they worked and whether they have stayed with us over the decades. Do these rituals from our past have anything in common with the ways of chasing away the fears that hide in the dark corners of our rooms today?



Foto: Igor Huzbašić

Accompanying Programme

Petek, 4. 4.,
ob 19.00

Stolp Škrlovec

Dorian Šilec Petek

Oko (Ciklon)

Gledališki esej

Zavod Delak

Avtor projekta: Dorian Šilec Petek
Predavanje: dr. Sašo Grozdanov
Koncert: Andrej Kobal

Premiera: 21. decembra 2024, OSMO/ZA
Predstava traja 3 ure in 40 minut ter ima tri odmore.

Na dogodku so uporabljene utripajoče luči.
Omenjeni sta temi samomora in smrti.
Uporabljene so podobe mrtvih živali.

Friday, 4 April
at 19.00

Škrlovec Tower

Dorian Šilec Petek

Eye (Cyclone)

Theatrical essay

Delak Institute

Author of the project: Dorian Šilec Petek
Lecture: Dr. Sašo Grozdanov
Concert: Andrej Kobal

Première: 21 December 2024, OSMO/ZA

The performance is 3 hours and 40 minutes long and
has 3 intervals.

The event utilises a sequence of flashing lights.
Themes of suicide and death are addressed.
Images of dead animals are used.



Foto: Nik Erik Neubauer

Večmedijski projekt *Oko (Ciklon)* raziskuje preplet sodobnih znanosti in naključnosti, ki spremljajo napredek človeštva. Različni dogodki v nizu interpretirajo zgodovino umetnosti in znanosti skozi čas ter vpliv njunega razvoja na prevladujoče ontologije.

Projekt izhaja iz zgodovinskega konteksta – naključnega odkritja pigmenta pruske modre – in sledi razvoju znanosti od alkimije preko klasične newtonovske fizike do sodobnih raziskovalnih področij, kot so kvantna fizika, umetna inteligenca in napredne biomedicinske simulacije.

S svobodno pojmovno mrežo, ki povezuje znanstvenike, kot so Carl Wilhelm Scheele, Alexander von Humboldt, John von Neumann, Nils Aall Barricelli in drugi, dogodek raziskuje, kako se je oblikovalo sodobno razumevanje časa, prostora in človeka. Projekt se pogloblja v sodobne znanstvene ideje, kjer so meje med realnim in virtualnim, med snovjo in energijo vse bolj zabrisane.

Ontološka eksplozija, ki jo sproži zavedanje o *Drugem telesu* človeka – da so naša dejanja vpeta v zapleteno mrežo odnosov –, odpira nova vprašanja o naravi in resničnosti. V tem kontekstu projekt nakazuje, da se tok stvari, ki ga zaznavamo, giblje preko naših zmožnosti razumevanja. Kamni postajajo tekočine, vakuumi niso več prazni, ustvarili smo inteligentna bitja, ki jih ne moremo videti.

The multi-media project *Eye (Cyclone)* explores the interplay between modern science and the contingencies that accompany human progress. The different events in sequence interpret the history of art and science through time and the impact of their development on the prevailing ontologies.

Starting from the historical context – the accidental discovery of the Prussian blue pigment – the project traces the evolution of science from alchemy through classical Newtonian physics to contemporary research fields such as quantum physics, artificial intelligence and advanced biomedical simulations.

With an open notional network connecting scientists such as Carl Wilhelm Scheele, Alexander von Humboldt, John von Neumann, Nils Aall Barricelli and others, the event explores how the modern understanding of time, space and man has been shaped. The project delves into contemporary scientific ideas, where the boundaries between the real and the virtual, between matter and energy, are increasingly obscured.

The ontological explosion triggered by the awareness of the *Second Body* – that our actions are embedded in a complex web of relationships – raises new questions about nature and reality. In this context, the project suggests that the flow of things we perceive moves beyond our capacity to understand. Stones transpose into liquids, vacuums are no longer empty, and we have created intelligent beings that we cannot see.

Accompanying Programme

Nedelja, 6. 4.,
ob 19.00

Prešernovo gledališče Kranj

Nina Kuclar Stiković

morska deklica

Mini teater

Režiser: Jure Srdinšek
Dramaturginja: Nina Kuclar Stiković
Scenografka: Lucija Zucchiati
Kostumograf: Claudi Sovrè
Avtor glasbe: Martin Vogrin
Koreografka: Veronika Valdes
Lektorica: Nina Žavbi
Oblikovalec svetlobe: Domen Lušin
Oblikovalka in izdelovalka lutke: Katarina Planinc

Igrajo:
Gaja Filač
Julija Klavžar
Julita Kropec
Svit Štefanija
Mina Švajger

Premiera: 27. septembra 2024, Mini teater

Predstava traja 2 uri.

»*morska deklica* je ena redkih predstav v slovenskem prostoru, ki nagovarja probleme tako imenovane »generacije Z« (torej ljudi, rojenih med letoma 1995 in 2012). To je razvidno tako iz vsebine kot tudi iz estetike in režije.«

Jaka Bombač, *Kritika*, 7. oktobra 2024

Sunday, 6 April
at 19.00

Prešeren Theatre Kranj

Nina Kuclar Stiković

the mermaid

Mini teater Ljubljana

Director: Jure Srdinšek
Dramaturg: Nina Kuclar Stiković
Set designer: Lucija Zucchiati
Costume designer: Claudi Sovrè
Composer: Martin Vogrin
Choreographer: Veronika Valdes
Language consultant: Nina Žavbi
Lighting designer: Domen Lušin
Puppet designer and puppet maker: Katarina Planinc

Cast:
Gaja Filač
Julija Klavžar
Julita Kropec
Svit Štefanija
Mina Švajger

Première: 27 September 2024, Mini teater Ljubljana

The performance is 2 hours long.

"*the mermaid* is one of the few performances in Slovenia that addresses the problems of the so-called Generation Z (i.e., people born between 1995 and 2012). This is evident from both the content and the aesthetics and direction."

Jaka Bombač, *Kritika*, 7 October 2024

morska deklica je postdramska predstava, ki preizprašuje, kako v sodobni potrošniški in prekarni družbi vzpostaviti stabilen intimen odnos, si vzeti čas in potrpljenje za sočloveka ter obravnava vprašanje, komu ali čemu bi danes dali svoj glas. S temi vprašanji se soočajo štiri protagonistke, ženske v poznih dvajsetih, na katere pritiskajo družbena pričakovanja glede njihovega intimnega in kariernega življenja. Kot »best friendice« pa si tudi same postavljajo izzive, kaj pričakujejo druga od druge in od svojih partnerjev. Od poletne ljubezni do devetletne zveze *morska deklica* raziskuje, kako na naša intimna življenja vplivata naraščajoči individualizem in tekmovalnost tako v karieri kot v intimnem življenju. Če je Andersenova *Mala morska deklica* dala svoje telo in glas za moškega, v katerega se je zaljubila na prvi pogled, naša *morska deklica* raziskuje pozicijo ženskega glasu in telesa danes, v času neoliberalizma, ko nas vodi svoboda.

the mermaid is a post-drama performance that questions how to establish a stable intimate relationship in today's consumerist and precarious society, take time and patience for others, and raises the question of whom or what we would give our voice to today. Four protagonists, women in their late twenties, face societal expectations regarding their intimate and career lives, as well as often challenging each other as "best friends" on what they expect from friends and partners. From a summer love to a nine-year relationship, *the mermaid* explores how rising individualism and competition in the market – both career and intimate – affect our personal lives. If Andersen's Little Mermaid gave her body and voice for a man she fell in love with at first sight, our Mermaid explores the position of the female voice and body today, in the era of neoliberalism, guided by freedom.



Accompanying Programme

Sreda, 9. 4.,
ob 18.00

Stolp Škrlovec

Urša Majcen, Katja Markič, Nina Valič,
Lara Wolf, Jure Žavbi

Krik: Mama

Gledališče Glej

Režiserka: Katja Markič
Dramaturginja: Urša Majcen
Avtorica glasbe in oblikovalka zvoka: Ana Jerina
Fotografa: Zupanov, Janez Štrukelj
Oblikovalec videa: Borut Bučinel
Oblikovalec svetlobe: Domen Lušin

Igrajo:
Nina Valič
Lara Wolf
Jure Žavbi

Premiera: 13. septembra 2024, Gledališče Glej
Predstava traja 1 uro in 5 minut.

»*Krik: Mama* tako ponuja več vprašanj kot odgovorov, prek lastnega jasno izrisanega stališča in pogumnega izkustvenega doprinosa vsakega izmed avtoric in avtorjev pa vsekakor ne razpre le teme (in dileme) matere, temveč tudi širše zavedanje teže čustvene prtljage iz otroštva, minevanja časa, brezsrarnega pritiska okolja, prisile igranja družbenih vlog in prevzemanja (včasih neželenih) funkcij.«

Kaja Novosel, *Kritika*, 16. septembra 2024

Wednesday, 9 April
at 18.00

Škrlovec Tower

Urša Majcen, Katja Markič, Nina Valič,
Lara Wolf, Jure Žavbi

Scream: Mother

Glej Theatre

Director: Katja Markič
Dramaturg: Urša Majcen
Composer and sound designer: Ana Jerina
Photographers: Zupanov and Janez Štrukelj
Video designer: Borut Bučinel
Lighting designer: Domen Lušin

Cast:
Nina Valič
Lara Wolf
Jure Žavbi

Première: 13 September 2024, Glej Theatre

The performance is 1 hour and 5 minutes long.

“Scream: Mother thus offers more questions than answers, and through each author’s own clearly articulated point of view and courageous experiential contribution, it certainly addresses not only the topic (and dilemma) of motherhood but also a broader awareness of the weight of emotional baggage from childhood, the passage of time, shameless pressure from the environment, the compulsion to play social roles and take on (sometimes unwanted) functions.”

Kaja Novosel, *Kritika*, 16 September 2024



Kdo je mama? Kdo je mama, ki v ogledalu še vedno vidi najstnico, ki je vsakomur dala? Kdo je mama, ki svoji mami ni obrnila hrbta samo zato, ker se ji je smilila? Kdo je mama, ki ni superjunakinja? Kdo je mama, ki se sramuje svojih otrok? Kdo je mama, ki ne more imeti otrok? Kdo je mama, ki si želi drugačnega življenja? Kdo je mama, ko si vzame trenutek zase? Kdo je mama, ki ima potrebo po glasnem seksu?

Ustvarjalci si v projektu *Krik: Mama* za izhodišče postavljajo fiziološko raziskavo dednosti travme, poudarjajo družbene konvencije, povezane z idejo materinstva, se soočajo z vprašanjem asociativnega polja arhetipa matere, ki sega od vsakdanjega jezika do ikonografije, raziskujejo odnos med materjo in (tudi že odraslim) otrokom ter poudarjajo telesni vidik odločitve za materinstvo, proti materinstvu ali neodločitve zanj. Gledališču dajejo prostor, da poseže v odnos »mama«, ki ga vse prepogosto enačimo z identiteto.

Who is a Mother? Who is the mother who still sees in the mirror the teenager who gave it to everyone? Who is the mother who did not turn her back on her mother just because she felt sorry for her? Who is the mother who is not a superhero? Who is the mum who is ashamed of her children? Who is the mother who cannot have children? Who is the mother who wants a different life? Who is the mother who takes a moment for herself? Who is the mother in grave need for loud sex?

In *Scream: Mother*, the artists take as their starting point a physiological investigation into the heredity of trauma, highlight the social conventions attached to the idea of motherhood, confront the question of the associative field of the archetype of the mother from everyday language to iconography, explore the relationship between the mother and the (also already grown-up) child, and emphasise the physical aspect of the decision to be, or not to be, a mother. They give the theatre the space to intervene in the relationship "mother", which is all too often equated with identity.

Accompanying Programme

Dramatika manjših evropskih jezikov (DoSEL) je projekt sodelovanja, ki prispeva k ohranjanju kulturne in jezikovne raznolikosti v evropskem kulturnem prostoru, zlasti na področju dramatike in gledališča. Stremi k izboljšanju pogojev za nadnacionalno ustvarjanje, prevajanje in uprizarjanje evropske dramatike, napisane v manjših evropskih jezikih.

Projekt DoSEL izvajamo v sodelovanju z evropskimi kulturnimi organizacijami: Prešernovo gledališče Kranj iz Slovenije (vodja projekta), Nacionalna agencija za uprizoritvene umetnosti z Malte, gledališči Arriaga Antzokia in Sala Beckett iz Španije, Hrvaško narodno gledališče v Zagrebu, Estonska gledališka agencija, Narodno gledališče Kosova in Narodno gledališče Ivana Vazova iz Bolgarije.

Cilj pobude DoSEL je povečati mednarodno prepoznavnost in dostopnost dramskih del, napisanih v manjših evropskih jezikih, ter spodbuditi njihovo pogostejše uprizarjanje.

Dramatika manjših evropskih jezikov (DoSEL) (2024–2026) je projekt sodelovanja, ki ga sofinancira program Ustvarjalna Evropa Evropske unije.

Izražena stališča in mnenja so zgolj stališča in mnenja avtorja(-ev) in ni nujno, da odražajo stališča in mnenja Evropske unije ali Evropske izvajalske agencije za izobraževanje in kulturo (EACEA). Zanje ne moreta biti odgovorna niti Evropska unija niti EACEA.

Drama of Smaller European Languages (DoSEL) is a cooperation project that contributes to safeguarding the cultural and linguistic diversity in the European cultural space, specifically in the drama and theatre sector, by improving the conditions for transnational creation, translation, and performance of European drama, written in smaller European languages.

The DoSEL project is implemented through collaboration between European cultural organisations: Prešeren Theatre Kranj from Slovenia (leader of the project), the National Agency for the Performing Arts from Malta, Arriaga Antzokia Theatre and Sala Beckett from Spain, the Croatian National Theatre in Zagreb, the Estonian Theatre Agency, the National Theatre of Kosovo, and Ivan Vazov National Theatre from Bulgaria.

The DoSEL initiative aims to increase the international recognition and accessibility of dramatic works originally written in smaller European languages and to encourage their more frequent staging.

The Drama of Smaller European Languages (DoSEL) (2024–2026) is a cooperation project co-funded by the Creative Europe Programme of the European Union.

Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

**Mednarodni
program**

**International
Programme**

Pet, 28. 3.,
ob 19.30

Prešernovo gledališče Kranj

Ismail Kadare

Izdajalčeva niša

Narodno gledališče Kosova

Avtorica dramatisacije: Doruntina Basha
Režiser: Kushtrim Koliqi
Asistenti režiserja: Qendresa Spahiu, Ardijana Mehmeti,
Djellëza Dedushi
Avtor glasbe: Adhurim Grezda
Koreografka: Erna Salihu
Scenograf: Bekim Korça
Kostumografka: Yllka Brada
Oblikovalec svetlobe: Yann Perregaux
Dramaturginja: Zoga Çeta Çitaku
Avtor videa: Miran Bratus
Oblikovalka: Nita Qahili
Fotograf: Elton Alickaj
Vodja predstave: Mursel Haziri
Lučni tehnik: Mursel Bekteshi
Oblikovalec zvoka: Avdi Gërvalla

Igrajo:
Adrian Morina Zana Berisha
Armend Smajli Fiona Abdullahu
Ylber Bardhi Art Pasha
Gresa Pallaska Gentrit Shala
Bislim Muçaj Florenta Bajraktari
Kosovare Krasniqi Jehona Gashi

Premiera: 19. marca 2024, Narodno gledališče Kosova

Predstava traja 1 uro in 30 minut.

Friday, 28 March
at 19.30

Prešeren Theatre Kranj

Ismail Kadare

The Traitor's Niche

National Theatre of Kosovo

Author of dramatisation: Doruntina Basha
Director: Kushtrim Koliqi
Assistants to director: Qendresa Spahiu, Ardijana Mehmeti,
Djellëza Dedushi
Composer: Adhurim Grezda
Choreographer: Erna Salihu
Set designer: Bekim Korça
Costume designer: Yllka Brada
Lighting designer: Yann Perregaux
Dramaturg: Zoga Çeta Çitaku
Video Artist: Miran Bratus
Designer: Nita Qahili
Photographer: Elton Alickaj
Supervisor: Mursel Haziri
Lighting technician: Mursel Bekteshi
Audio technician: Avdi Gërvalla

Cast:
Adrian Morina Zana Berisha
Armend Smajli Fiona Abdullahu
Ylber Bardhi Art Pasha
Gresa Pallaska Gentrit Shala
Bislim Muçaj Florenta Bajraktari
Kosovare Krasniqi Jehona Gashi

Première: 19 March 2024, National Theatre of Kosovo

The performance is 1 hour and 30 minutes long.



Foto: Elton Alifaj

»Da bi ohranilo svojo moč, se Osmansko cesarstvo po svojih najboljših močeh trudi priti do glave Alija paše Tepelenskega, vodje upornikov, ki – obkoljen v svoji trdnjavi – upa, da se mu bodo Albanci pridružili, kakor so se nekoč pridružili Skenderbegu.«

Osmansko cesarstvo slabi, ker so se ozemlja, ki jih zaseda, začela boriti za neodvisnost. Da bi ohranilo svojo moč in ugled v očeh svojih državljanov, imperij na trgu v glavnem mestu postavi sramotilno nišo – kraj, kjer bodo vsem na ogled razstavljene glave izdajalcev. A do ene glave ne morejo: glave albanskega upornika, 80-letnega Alija paše Tepelenskega. Sultan je pripravljen storiti vse, da bi jo dobil, medtem ko Ali paša v svoji trdnjavi upa, da se bodo Albanci odzvali na njegov poziv in se pridružili vojni proti imperiju, kakor so se pred nekaj stoletji pridružili Skenderbegu.

“To maintain power, the Ottoman Empire will do its best to capture the head of the rebel leader, Ali Pasha Tepelena, who, trapped in his fortress, hopes that the Albanians will go after him as they once went after Skanderbeg.”

The Ottoman Empire has begun to weaken because the states under its occupation have started efforts for independence. To preserve power and image in the eyes of its citizens, the empire has placed in the main square of the capital the niche of shame: the place where the heads of traitors will be exposed for all the world to see. But one head is challenging to capture: that of the head Albanian rebel, 80-year-old Ali Pasha Tepelena. But the Sultan is able to do his best to capture the head of Ali Pasha, who, holed up in his fortress, hopes that Albanians everywhere will respond positively to his invitation to join the war against the empire, as they did with Skanderbeg a few centuries ago.

Sobota, 29. 3.,
ob 20.00

Prešernovo gledališče Kranj

Thea Denoljubova

O moj Bog

Narodno gledališče Ivan Vazov, Sofija, Bolgarija

Avtor odrske priredbe, režiser in oblikovalec zvoka: Stojan Radev
Scenografka: Elica Georgieva
Dramaturginja: Mirela Ivanova
Asistentka režiserja: Borjana Miteva
Oblikovalec plakata: Nikolaj Dimitrov NAD

Igra:
Hristo Mutafčijev

Premiera: 21. novembra 2023, Komorni oder, Narodno gledališče Ivan Vazov

Predstava traja 1 uro in 30 minut.

Thea Denoljubova – nominacija za nacionalno nagrado Icarus 2024 za najboljšo dramsko besedilo
Thea Denoljubova – nominacija za nagrado ASKEER 2024 za sodobno bolgarsko dramo

»Osamljen moški za mizico v baru se obrne k drugim gostom. Izkaže se, da je lastnik bara Juda, moški pa je Kristus. Tako vsaj trdi. Zakaj? Kaj želi doseči, če je res On??

O moj Bog je klic k človečnosti in ljubezni v času, ko je božja beseda zlorabljen in je – namesto da bi bila vir življenja – uporabljena za upravičevanje uničenja.

Ekipa predstave vas vabi na topel, iskren pogovor o najglobljih temah, ki iščejo odgovore v srcu in umu vsakega od nas. Na pogovor z nasmehom in solzami, z ironijo in sočutjem.«

Stojan Radev, režiser

Saturday, 29 March
at 20.00

Prešeren Theatre Kranj

Thea Denoljubova

Oh My God

National Theatre Ivan Vazov, Sofia, Bulgaria

Author of stage version, director and sound designer: Stojan Radev
Set designer: Elitsa Georgieva
Dramaturg: Mirela Ivanova
Assistant to the director: Boryana Miteva
Poster designer: Nikolay Dimitrov NAD

Cast:
Hristo Mutafčijev

Première: 21 November 2023, Chamber Hall, National Theatre Ivan Vazov, Sofia, Bulgaria

The performance is 1 hour and 30 minutes long.

Nomination for the National Icarus Award 2024 for Dramatic Text for Thea Denoljubova
Nomination for the ASKEER Award 2024 for Contemporary Bulgarian Drama for Thea Denoljubova

“A lonely man at a bar table turns to the other visitors. It turns out that the bar belongs to Judas and the man is Christ. Or so He claims. Why? What does He want to accomplish if it is really Him?

The play “Oh My God” is a call for humanity and love in times when God’s word is misused and instead of being a source of life, it is used to justify destruction.

The team of the show invites you to a warm, sincere conversation about the deepest topic that seeks answers in the heart and mind of every person. A conversation with a smile and a tear, with irony and compassion.”

Stojan Radev, director

»Zdi se, da se srečanje skrivnostnega gosta z drugimi navzočimi v baru (občinstvom) zgodi na tisti tanki ločnici med pijanim blebetanjem in dejanskim razodetjem. A kmalu prevlada občutek slednjega, morda zato, ker si vsakdo želi, da bi bil odločilen in razsvetljujoč pogovor z Bogom mogoč – bodisi na komornem odru Narodnega gledališča bodisi kje drugje. [...]

Sijajno besedilo Thee Denoljubove je nastalo posebej za Hrista Mutafčijeva, z veliko ljubezni in užitka v intelektualni igri, s katero avtorica na novo definira številne svetopisemske koncepte in dogodke ter jim da človeško dimenzijo. V središču te kozmologije je svobodni človek, posameznik.«

Irina Gigova, *Sega.bg*

»Resno in drzno. Otožno in šaljivo. Na meji med skrivnostnostjo in iskrenostjo. Tako bi opisala novo monodramo Hrista Mutafčijeva, nastalo po besedilu *O moj bog* Thee Denoljubove v Narodnem gledališču. Brez dvoma nepozabna izkušnja, ki sega globoko v človeško naravo – rezultat pa je poezija nasprotij, prevedena v razumljiv jezik, napolnjen z referencami za izobražence, hkrati pa privlačen za širše gledališko občinstvo.«

Elena Angelova, *Scenart.eu*

»The encounter of the mysterious visitor with the others present in the bar (the audience) seems to occur on that thin line between drunken babbling and true revelation. However, very soon the sensation of the latter prevails, perhaps because everyone desires that fate-defining and enlightening conversation with God to be possible – whether in the chamber hall of the National Theatre or anywhere else...

The splendid text by Thea Denoljubova was created especially for Hristo Mutafchiev with much love and enjoyment of the intellectual play, with which the author redefines numerous biblical concepts and events, giving them human dimensions. At the center of this cosmogony is the free human individual.«

Irina Gigova, *Sega.bg*

»Serious and bold. Melancholic and humorous. Balancing between mystery and frankness. This is how I would describe the new monoshow by Hristo Mutafchiev based on the play by Thea Denoljubova, *Oh My God* at the National Theatre. A definitively memorable theatrical experience that delves into the nature of the human – resulting in poetry of contradictions, translated into understandable language, filled with references for the erudite, but also captivating for the regular theatergoer.«

Elena Angelova, *Scenart.eu*



Foto: Svetoslav Karadjov

Nedelja, 30. 3.,
ob 19.30

Prešernovo gledališče Kranj

Lovro Kuhar – Prežihov Voranc

Boj na požiralniku

Prešernovo gledališče Kranj in Mestno gledališče Ptuj

Režiser: Jernej Lorenci
Koreograf in asistent režiserja: Gregor Luštek
Dramaturginja: Marinka Poštrak
Scenograf: Branko Hojnik
Kostumografka: Belinda Radulović
Avtor glasbe in zvoka: Branko Rožman
Lektorica: Maja Cerar
Oblikovalec svetlobe: Nejc Plevnik
Oblikovalca zvoka: Matija Zelič, Stefan Gladović
Oblikovalec maske: Matej Pajntar
Asistent dramaturginje: Tilen Oblak
Asistent avtorja glasbe in zvoka: Jure Žavbi

Igrajo:
Darja Reichman
Živa Selan
Blaž Setnikar/Gregor Luštek k. g.
Branko Jordan k. g.

Pesem *Zdaj smo delo dokončali* na posnetku pojeta
Varja Mihajlovič Cerar in Daša Selan.

Premiera: 27. marca 2024 v Prešernovem gledališču Kranj
in 20. maja v Mestnem gledališču Ptuj

Predstava traja 2 uri.

»Tek na mestu, ki je kot prisposodba družbene in intimne brezizhodnosti v sodobnem slovenskem gledališču sicer pogost modus gibanja, dobimo v *Boju na požiralniku* v popolni koreografski in glasbeni oziroma zvočni sliki. Odlične igralko in igralci ne z izčrpanimi telesi in ne zadihanimi glasovi ne prekoračijo minimalističnega uprizoritvenega okvira. To je predstava o nadzorovani in zadrževani stiski, ki ubija navzven in navznoter. *Boj na požiralniku* dosledno nadaljuje in dopolnjuje opus Jerneja Lorencija.«

Petra Vidali, Večer, 30. marca 2024

Sunday, 30 March
at 19.30

Prešeren Theatre Kranj

Lovro Kuhar – Prežihov Voranc

Struggle at the Sinkhole

Prešeren Theatre Kranj, City Theatre Ptuj

Director: Jernej Lorenci
Choreographer and assistant director: Gregor Luštek
Dramaturg: Marinka Poštrak
Set designer: Branko Hojnik
Costume designer: Belinda Radulović
Composer: Branko Rožman
Language consultant: Maja Cerar
Lighting designer: Nejc Plevnik
Sound designers: Matija Zelič, Stefan Gladović
Make-up artist: Matej Pajntar
Assistant to the dramaturg: Tilen Oblak
Assistant to the composer: Jure Žavbi

Cast:
Darja Reichman
Živa Selan
Blaž Setnikar/Gregor Luštek as guest
Branko Jordan as guest

The song "Zdaj smo delo dokončali" is sung by
Varja Mihajlovič Cerar and Daša Selan.

Première: 27 March 2024, Prešeren Theatre Kranj
and 20 May 2024, City Theatre Ptuj

The performance is 2 hours long.

"Running in place, the mode of movement that in contemporary Slovenian theatre frequently serves as a metaphor for social and intimate hopelessness, appears in *Struggle at the Sinkhole* as a perfect image of choreography and music or sound. The production's excellent cast members do not step out of the minimalist performing frame, neither with their exhausted bodies nor with their breathless voices. This is a production about the controlled and contained distress that kills – inwardly and outwardly. *Struggle at the Sinkhole* meticulously continues and completes Jernej Lorenci's theatre opus."

Petra Vidali, Večer, 30 March 2024

70

Mednarodni program



Foto: Nada Zganek

Vorančev *Boj na požiralniku*, *Solzice* in *Samorastniki* veljajo za slovensko literarno klasiko, po filmskih upodobitvah pa so se globoko vtisnili v zgodovinski spomin slovenskega naroda. Pretresljiva zgodba Dihurjeve družine, ki bije boj za preživetje na težki, blatni zemlji, je dobesedno zapisana v naših genih. V današnjem času iz te kultne zgodbe razbiramo tudi tiste »spregledane«, še ne do konca izrečene plasti neizmerno krute zgodbe. V bitki z zemljo in v bitki za preživetje se je na kmetih dogajalo nasilje nad otroki in živalmi, ki je s svojo krutostjo zaznamovalo generacije in generacije. In mi smo »vnuki svojih dedov«; prav o tem nam spregovori Vorančev *Boj na požiralniku*. Spregovori nam o neizmerni krutosti, ki je posledica stiske in nemoči in se kot zla usoda prenaša iz roda v rod. Zgodba Dihurjeve družine tako ni le zgodba iz neke daljne ruralne preteklosti, ampak zgodba, ki jo še kako živimo tudi danes, ob socialnih stiskah zmeraj in vsak dan bolj in bolj, čeprav mogoče v malce bolj »sophisticirani« in prikriti obliki. Nasilje zaradi preživetvenih stisk in nemoči, v boju z zemljo in birokracijo, ne glede na vas ali mesto, zmeraj najde svojo pot do krutosti in režiser Jernej Lorenci se je tematike krutosti ter boja za preživetje dotaknil na svoj pretanjen in radikalen uprizoritveni način.

Prežihov Voranc's texts *Struggle at the Sinkhole*, *Teardrops* and *The Self-Sown* are considered Slovenian literary classics, and their film adaptations have helped to etch them deep into the historical memory of the Slovenian nation. The poignant story of the Dihur family, struggling to survive on their harsh, muddy patch of land, is literally written into our genes. Today, the cult story also allows us a reading that reveals all those "overlooked", not yet fully articulated layers of this unbelievably cruel story.

The story of the Dihurs is thus not just a story from some distant rural past: it is very much one we still live in today, and increasingly so amid the social distress, albeit in perhaps a little more sophisticated and covert form. The violence that occurs as a consequence of the struggle to survive and of the powerlessness when fighting the land and bureaucracy – be it in a village or a town – always finds its path to cruelty. Through his sensitive and radical staging approach, director Jernej Lorenci touches upon the theme of cruelty and the struggle to survive.

Torek, 1. 4.,
ob 18.30

TrainStation SubArt, Kranj

André Mangion

Drago

Teatru Malta, Nacionalna agencija za uprizoritvene umetnosti Malta,
Valletta Cultural Agency

Režiser in avtor koncepta: Sean Buhagiar
Tehnična vodja: Charlie Cauchi
Avtor videa in oblikovalec zvoka: Niels Plotard
Oblikovalec svetlobe: Andrew Schembri (Late Interactive)
Oblikovalka maske: Jackie Grima

Igra:
Peter Galea

Premiera: 11. marca 2022, Società Filarmonica Nazionale
La Valette

Predstava traja 1 uro in 15 minut.

»Nevsakdanji pristop Teatru Malta k izboru prizorišč za predstave je najbrž ena od njihovih najznačilnejših potez. *Drago* v postavitvi Petra Galea je privlačen in prepričljiv.«

Lara Zammit, *Times of Malta*, 27. marca 2022

»Znan po tem, da je palico ali dve kam zabrisal, je plamen, imenovan Tony Drago, zajet v predstavi, ki je resnična, iskrena in avtentična.«

Greta Grech, *Lovin Malta*, 22. marca 2022

Tuesday, 1 April
at 18.30

TrainStation SubArt, Kranj

André Mangion

Drago

Teatru Malta, Nacional Agency for Performing Arts Malta, Valletta
Cultural Agency

Director and author of the concept: Sean Buhagiar
Technical director: Charlie Cauchi
Sound and video designer: Niels Plotard
Lighting designer: Andrew Schembri (Late Interactive)
Hair and make-up designer: Jackie Grima

Cast:
Peter Galea

Première: 11 March 2022, Società Filarmonica Nazionale La Valette

The performance is 1 hour and 15 minutes long.

»Teatru Malta's out of the box approach to selecting locations for their productions is probably one of their strongest features. Peter Galea's rendition of *Drago* was engrossing and convincing.«

Lara Zammit, *Times of Malta*

»Known to throw around a cue or two, the fieriness that is Tony Drago is encapsulated in a production that is real, raw and authentic.«

Greta Grech, *Lovin Malta*

Burno življenje Tonyja »Tornado« Draga, malteške legende snookerja in biljarda, je na oder leta 2022 prvič postavilo gledališče Teatru Malta v sodelovanju z Valetta Cultural Agency v uprizoritvi *Drago*. Ta je enako vznemirljiva in napeta kot vročehrvni športnik, ki je v osemdesetih in devetdesetih letih prejšnjega stoletja Malto postavil na svetovni zemljevid snookerja. Pogovori Andreja Mangiona z Dragom in zgodbe njegovih najbližjih so postali ogrodje biografskega potovanja, ki skozi čustveno nabit monolog kanalizira nefiltriran glas svojega protagonista.

Jezik v drami oživlja Dragov ognjeviti temperament, njegovo neusmiljeno hitrost ob biljardni mizi in njegov vzpon do mednarodne slave. Njegove zmage in boji so vtakani v naracijo, ki velik del časa posveti mitu in človeku za njim. Z Mangionovo predlogo in režijo umetniškega direktorja Teatru Malta Seana Buhagiarja igra presega okvir športne biografije in postaja raziskava identitete, kulture in človekove želje po veličini.

The tumultuous life of Tony »Tornado« Drago, Malta's snooker and pool legend, was first brought on stage by Teatru Malta in collaboration with the Valetta Cultural Agency with Drago in 2022.

Drago sizzles with the same intensity as the hotheaded sportsman who put Malta on the global snooker map in the 1980s and 90s. Playwright André Mangion's conversations with the man himself, along with stories shared by those closest to him, serve as the backbone of this biographical journey, in an evocative monologue that channels the unfiltered voice of its subject.

The language of the play brings to life his fiery temper, his relentless speed around the snooker table, and his rise to international acclaim. His triumphs and struggles are woven into a narrative that gives its fair share of air time to the myth and the man behind it. Through Mangion's script and the direction of Teatru Malta artistic director Sean Buhagiar, the play transcends the concept of a sports biography, and becomes an exploration of identity, culture, and the human drive for greatness.



Foto: Lindsay Bahia

Torek, 1. 4.,
ob 20.00

Prešernovo gledališče Kranj

Pere Riera

Hiša Calores

Sala Beckett, Barcelona, Katalonija, Španija

Režiser: Pere Riera
Scenograf: Sebastià Brosa
Oblikovalec svetlobe: Guillem Gelabert
Oblikovalec zvoka: Jordi Bonet
Kostumograf: Marian Coromina
Oblikovalka maske: Clàudia Abbad
Fotograf in avtor videa: Kiku Piñol
Asistentka scenografa: Laura Martínez Pi
Asistentka kostumografa: Gemma Pellejero
Asistent režiserja: Xavi Buxeda i Marcet
Asistent režiserja – študijsko (MUET): Lluís Victory
Glas na posnetku: Pablo Derqui

Igrajo:
Jordi Boixaderas
Júlia Bonjoch
Arnau Comas
Eudald Font
Rosa Gamiz
Júlia Molins

Zahvaljujemo se: Studiu Oído, Antoniu Cruanyesu, Dolors Plana, Glòria Cruanyes in Jaumeju Planu

Premiera: 10. aprila 2024, Sala Beckett, Barcelona

Predstava traja 1 uro in 40 minut.

»Realistično gledališče, v katerem celo zavonjamo celo vlago, neverjetno dobro zrežirano in odigrano, z zvezdami, kot so Rosa Renom [...] in Jordi Boixaderas [...] v stranskih vlogah. Pravo razkošje.«

Santi Fondevila, *Diari Ara*

»Riera poustvari tisto, kar je Jaime Gil de Biedma poetično imenoval »zadnje poletje naše mladosti«. Realistična scenografija Sebastiàna Brose še poudari mikroklimo, ki jo lahko priključimo nostalgiji.«

Sergi Doria, *ABC*

Tuesday, 1 April
at 20.00

Prešeren Theatre Kranj

Pere Riera

Casa Calores

Sala Beckett, Barcelona, Catalonia, Spain

Director: Pere Riera
Set designer: Sebastià Brosa
Lighting designer: Guillem Gelabert
Sound designer: Jordi Bonet
Costume designer: Marian Coromina
Make-up artist: Clàudia Abbad
Photographer and author of video: Kiku Piñol
Assistant to the set designer: Laura Martínez Pi
Assistant to the costume designer: Gemma Pellejero
Voiceover: Pablo Derqui
Assistant to the director: Xavi Buxeda i Marcet
Assistant to the director – internship student (MUET): Lluís Victory

Cast:
Jordi Boixaderas
Júlia Bonjoch
Arnau Comas
Eudald Font
Rosa Gamiz
Júlia Molins

Acknowledgements: Studio Oído, Antonio Cruanyes, Dolors Plana, Glòria Cruanyes and Jaume Plana

Première: 10 April 2024, Sala Beckett, Barcelona

The performance is 1 hour and 40 minutes long.

»A realistic theatre in which we even smell the whiff of damp, remarkably well directed and well performed and with the contribution of such star guests in secondary roles as Rosa Renom [...] and Jordi Boixaderas [...]. A real luxury.«

Santi Fondevila, *Diari Ara*

»Riera recreates what Jaime Gil de Biedma poetized as »the last summer of our youth«. Sebastià Brosa's realistic scenography enhances that microclimate that can only be conjured up from nostalgia.«

Sergi Doria, *ABC*



Poletje je dragocen letni čas. In mladost je menda najdragocenejše obdobje življenja. Ko si mlad, je najboljše, kar se ti lahko zgodi, da poletja preživljaš ob morju. In če si se za povrh rodil v vasi s čolni in valobrani, je prav mogoče, da bodo vsa poletja tvoje mladosti prepojena s toplimi, slanimi spomini. V *Hiši Calores* leta minevajo, lončnice venejo in oblačila ne vihrajo več na vrveh za perilo. Odrasli, ki preživijo, se postarajo, mladi, ki so komaj čakali, da odrastejo, pa poskušajo ustaviti neusmiljeni tok časa. Časa, ki jih sooča z najdragocenejšo nevarnostjo: preteklostjo.

Pere Riera je eden ključnih dramatikov na sodobnem katalonskem gledališkem zemljevidu. Čeprav so bila njegova besedila premierno uprizorjena v katalonskem Narodnem gledališču in drugih profesionalnih gledališčih, pa eno njegovih zgodnejših del ostaja po krivici spregledano. *Hiša Calores* je z nežnostjo in občutljivostjo uprizorjena osebna vinjeta, ki raziskuje, kako mineva čas v hiši.

Summers are treasured seasons. And it is said that youth is the most treasured stage of life. And when you are young, one of the best things that can happen to you is spending your summers by the sea. If, on top of that, you were born in a village with boats and a breakwater, it is possible that all the summers of your youth are soaked in warm and salty memories. At *Casa Calores*, the years go by, the pot plants wither, and clothes cease to fly on the clotheslines. The grown-ups that survive grow old; and young people who couldn't wait to grow up fast, try to put a stop to the inexorable passage of time. A time that confronts them with the most treasured of dangers: the past.

Pere Riera is one of the essential playwrights on the current Catalan theatre scene. With works premiered at the Teatre Nacional de Catalunya or at different theatres on the professional circuit, one of his first dramatic texts remained unfairly unseen on our stages. *Casa Calores* is a personal snapshot, produced with tenderness and sensitivity, of the passage of time in a house.

M

76

Program
za mlade

Programme
for Youth

Četrtek, 3. 4.,
ob 18.00

Prešernovo gledališče Kranj

Mlado Mladinsko 2

Umetnost vojne/ Umetnost miru

Slovensko mladinsko gledališče in Kulturno društvo Pripovedovalski Variete

Režiserka: Ana Duša
Asistentka režiserke in pevodkinja: Jera Topolovec
Avtor glasbe: Mitja Vrhovnik Smrekar
Kostumografka: Nina Čehovin
Scenografka: Urša Vidic
Oblikovalec svetlobe: Matjaž Brišar
Oblikovalka maske: Vanja Djuran
Lektorica: Mateja Dermelj
Vodja predstave: Jera Topolovec/Urša Červ/Liam Hlede

Igrajo:

Marko Engelman
Natan Pajić
Izidor Vogrinec
Filip Klančnik
Adrian Grošelj
Matic Eržen
Luka Rener
Pavle Vastl
Vito Weis

Erin Bregar Sabolić
Pika Kovač
Neža Duša Draž
April Kotnik
Janja Majzelj
Elizaveta Klochkova
Fedja Boldyrev
Blaž Šef
Matej Recer

Premiera: 20. januarja 2024 v spodnji dvorani Slovenskega mladinskega gledališča
Predstava traja 1 uro in 15 minut.

»Večina nastopajočih je mladih z avdicije, mednje so pomešani profesionalni igralci in igralko iz Mladinskega. Mladi igralci so v svojih nastopih odlični, tako v gibu kot v petju in plesu, malenkost manj v govoru. [...] Delovni proces, v katerega so mladi nastopajoči pokukali in se v njem potili, je bil zagotovo bolj dragocen od končnega produkta. In teža današnjega sveta ni toliko v končnih produktih, temveč prej v procesnosti, postajanju.«

Maja Murnik, *Sodobnost*, januar–februar 2024

Thursday, 3 April
at 18.00

Prešeren Theatre Kranj

Mladinsko Youth 2

The Art of War/ The Art of Peace

Director: Ana Duša
Assistant director, choirmaster: Jera Topolovec
Composer: Mitja Vrhovnik Smrekar
Costume designer: Nina Čehovin
Set designer: Urša Vidic
Lighting designer: Matjaž Brišar
Make-up artist: Vanja Djuran
Language consultant: Mateja Dermelj
Stage manager: Jera Topolovec/Urša Červ/Liam Hlede

Cast:

Marko Engelman
Natan Pajić
Izidor Vogrinec
Filip Klančnik
Adrian Grošelj
Matic Eržen
Luka Rener
Pavle Vastl
Vito Weis

Erin Bregar Sabolić
Pika Kovač
Neža Duša Draž
April Kotnik
Janja Majzelj
Elizaveta Klochkova
Fedja Boldyrev
Blaž Šef
Matej Recer

Première: 20 January 2024, lower hall of the Mladinsko Theatre
The performance is 1 hour and 15 minutes long.

“Most of the performers are young people from the audition, mixed with professional actors and actresses from Mladinsko. The young actors are excellent in their performances, both in movement and in singing and dancing, slightly less so in speech. [...] The working process, into which the young performers peeked and during which they sweated, was certainly more valuable than the final product. And the weight of today’s world is not in final products but rather in processuality, in becoming.”

Maja Murnik, *Sodobnost*, January–February 2024



Foto: Matej Povše

Izhodiščna spodbuda za predstavo *Umetnost vojne/Umetnost miru* je bil začetek rusko-ukrajinske vojne februarja 2022, ki je sovpadel s premiero predstave prve generacije Mladega Mladinskega. V Ukrajini so ob prvih napadih izdali ukaz, da fantje, starejši od šestnajst let, ne smejo zapuščati države. Vsi mladinci prve generacije so bili takrat starejši od šestnajst let.

O vojni smo se zato pogovarjale_i prek zgodb, najprej družinskih: druga svetovna, jugoslovanske, ukrajinsko-ruska vojna. Zgodbe so si podobne, čeprav se odvijajo v treh različnih obdobjih in treh različnih jezikih; vojna ima povsod podoben zvok. Potem smo šle_i v Sarajevo, oblegano mesto, in v koncentracijsko taborišče v Jasenovcu, kjer so stene muzeja na drobno popisane z imeni žrtev – človek je živ, dokler je živ spomin nanj.

Kako ravna posameznica_k, ki se znajde v tako skrajnih okoliščinah? Kako vojna spremeni družbo? Kako vojska spremeni človeka?

The initial stimulus for the performance was the start of the Russian-Ukrainian war in February 2022. It coincided with the première of the project by the first generation of Mladinsko Youth. When the invasion started, there was an order issued in Ukraine that forbade boys over 16 to leave the country. All the Mladinsko Youth participants were then older than 16. We therefore approached the theme of war through stories, primarily family stories of the Second World War, the Yugoslav Wars and the Russian-Ukraine War. The stories are similar, even though they take place in three different times and are told in three different languages; everywhere in the world, the sound of war is identical.

Then we went to Sarajevo, the city under siege, and the Jasenovac concentration camp, where the walls of the museum are written all over with the names of the victims in tiny letters – a human is alive as long as the memory of them is alive.

How does one act in such extreme circumstances? How does war reshape society? How does the military change a human?

Nedelja, 6. 4.,
ob 18.00

Stolp Škrlovec

Jaka Smerkolj Simoneti

Zvezdice

Učilniška predstava

Slovensko narodno gledališče Nova Gorica in European Theatre Convention (ETC Young Europe IV: Unheard voices)

Režiserka: Živa Bizovičar
Dramaturg: Nik Žnidaršič
Scenograf in oblikovalec videa: Dorijan Šiško
Avtor glasbe: Gašper Lovrec
Prevajalka v angleščino: Barbara Skubic

Igrajo:
Gašper Lovrec k. g.
Jakob Šfiligoj k. g.
Marjuta Slamič

Premiera: 7. marca 2024, Gimnazija Nova Gorica
Predstava traja 45 minut.

»*Zvezdice* uporniško stopajo v dialog z diskurzom nestrpnosti, ki zahteva nevidnost domnevno nesprejemljivega.«

Evelin Bizjak, *Kritika*, 15. marca 2024

Sunday, 6 April
at 18.00

Škrlovec Tower

Jaka Smerkolj Simoneti

Little Stars

A classroom play

Slovene National Theatre Nova Gorica and European Theatre Convention (ETC Young Europe IV: Unheard Voices)

Director: Živa Bizovičar
Dramaturg: Nik Žnidaršič
Set and video designer: Dorijan Šiško
Composer: Gašper Lovrec
Translator into English: Barbara Skubic

Cast:
Gašper Lovrec as guest
Jakob Šfiligoj as guest
Marjuta Slamič

Première: 7 March 2024, Nova Gorica Grammar School
The performance is 45 minutes long.

“*Little Stars* rebelliously enters into a dialogue with the discourse of intolerance, which demands the invisibility of the supposedly unacceptable.”

Evelin Bizjak, *Kritika*, 15 March 2024

Po zdolgočasnem predavanju šolske psihologinje, gospe Kavka, se med glavnim odmorom med dvema dijakoma zgodi incident. Okoliščine so na prvi pogled nejasne. Oto, sicer blesteč športnik, ostane s prebito arkado. Miki, vzoren dijak in odličnjak, je očiten krivec. Skozi njune pogovore in pogovore s šolsko psihologinjo se postopoma razgrinja ozadje spora, ki presega golj najstniški izbruh nasilja. Drama tako ne tematizira nasilja samega, temveč predvsem išče vzroke zanj: občutki nemoči, medvrstniško trpinčenje, telesna samopodoba, spolna identiteta, družbeni pritiski in podobno. Nekje onkraj učilnic, hodnikov in šolskih zidov se med Mikijem in Otom razvija intimni odnos, ki ga morda niti sama nista nikoli pričakovala. Ujeta med pričakovanja drugih in lastne želje se skušata oklepati tega otoka svobode, prepričana, da trka s svetom ne bo preživel. Pri tem se soočata z nerazumevanjem tistih, ki naj bi jima pomagali, a ne znajo ponuditi drugega nasveta kot mantra: »Zvezdice, zvezdice, pomagajte mi.«

Besedilo *Zvezdice* je nastalo v okviru evropskega projekta Mlada Evropa IV: Neslišani glasovi, ki mladim dramatikom odpira prostor za različne marginalizirane glasove, gledališča pa nato s 45-minutno učilniško predstavo stopijo k mladim v šolo – naravnost v učilnico.

During the main break, after an uninspired lecture from the school psychologist, Mrs. Kavka, an incident occurs between two high school students. At first glance, the circumstances seem unclear. Oto, a brilliant athlete, is left with a fractured orbital rim. Miki, a model straight-A student, is the obvious culprit. Through their conversations and the conversations with the school psychologist, the background of the dispute is slowly revealed, and it goes beyond the mere eruption of teenage violence. The play thus does not thematise the violence itself but primarily searches for its causes: the feeling of powerlessness, peer bullying, body image issues, sexual identity, societal pressure and similar. Somewhere beyond the classrooms, hallways and school walls, an intimate relationship develops between Miki and Oto, one they perhaps never expected. Caught between the expectations of others and their own wishes they try to hold onto this island of freedom, convinced it would not survive the collision with the world. In doing so, they encounter those who were supposed to help them navigate but who cannot come up with a thing more helpful than the mantra "little stars, little stars, help me".

Little Stars is a play that has been created within the European project Young Europe IV: Unheard Voices whose goal is to provide space for different marginalised voices in drama. The proposed format of 45 minutes aims to create a production that does not invite young people to theatre but, instead, takes theatre to them.



Foto: Peter Uhan

Petek, 11. 4.,
ob 18.00

Prešernovo gledališče Kranj

Tin Grabnar, Ana Duša, Tjaša Bertonec,
Urša Majcen

Transport: Tovor

Lutkovno gledališče Maribor

Režiser in avtor koncepta: Tin Grabnar
Dramaturginja: Ajda Rooss
Avtorica likovne podobe in scenografka: Sara Slivnik
Kostumografka: Tina Bonča
Skladateljica in oblikovalka zvoka: Mateja Starič
Oblikovalec svetlobe: Gregor Kuhar
Oblikovalec 3D modelov in figuric: Aleksander Andželović
Snovalec brezžičnega sistema osvetljave: Matej Lazar
Asistentki avtorice likovne podobe: Katarina Planinc, Laura Krajnc
Lektorica: Metka Damjan
Lučni mojster: Gregor Dvornik
Tonski mojster: Aljaž Fredi Novak
Mojstrice in mojstri delavnic LGM in LGL: Lorena Bukovec, Naja Bell, Branko Caserman, Lucijan Jošt, Zala Kalan, Laura Krajnc, Miljenko Knezoci, Tin Matuš, Olga Milič, Mitja Pastirk, Katarina Planinc, Nuka Sajko Ferreira, Zoe Špehar

Zahvaljujemo se novinarju Luki Bregarju z Radia Slovenija za branje radijske novice o nesreči na naftni ploščadi.

Igrata:
Vesna Vončina
Uroš Kaurin

Premiera: 19. septembra 2024, Lutkovno gledališče Maribor

Predstava traja 40 minut.

Tovor je del projekta Ustvarjalna Evropa Transport, ki je nastal na pobudo režiserja Tina Grabnarja in v sezoni 2024/2025 povezuje šest gledališč iz Slovenije, Estonije, Litve, Češke in Poljske. Predstava je del projekta Transport, ki nastaja s podporo programa Ustvarjalna Evropa Evropske unije. Predstavljen v nobenem pogledu ne odraža stališča Evropske komisije.

»*Transport: Tovor* ni le gledališki uspeh za mladostniško publiko, temveč tudi pomemben projekt slovenskih ustvarjalcev in gledališč z ambiciozno konceptualno in produkcijsko strategijo, ki presega običajne prakse pri nas.«

Nika Arhar, *Kritika*, 26. septembra 2024

Friday, 11 April
at 18.00

Prešeren Theatre Kranj

Tin Grabnar, Ana Duša, Tjaša Bertonec,
Urša Majcen

Transport: Cargo

Maribor Puppet Theatre

Director and author of the concept: Tin Grabnar
Dramaturg: Ajda Rooss
Art and set designer: Sara Slivnik
Costume designer: Tina Bonča
Composer and sound designer: Mateja Starič
Lighting designer: Gregor Kuhar
3D model and figure designer: Aleksander Andželović
Wireless lighting system designer: Matej Lazar
Assistants to the art and set designer: Katarina Planinc and Laura Krajnc
Language consultant: Metka Damjan
Sound designer: Aljaž Fredi Novak
Lighting technician: Gregor Dvornik
Heads of Maribor Puppet Theatre and Ljubljana Puppet Theatre workshops: Lorena Bukovec, Naja Bell, Branko Caserman, Lucijan Jošt, Zala Kalan, Laura Krajnc, Miljenko Knezoci, Tin Matuš, Olga Milič, Mitja Pastirk, Katarina Planinc, Nuka Sajko Ferreira, Zoe Špehar

We would like to thank journalist Luka Bregar from Radio Slovenia for reading the radio news about the accident on the oil rig.

Cast:
Vesna Vončina
Uroš Kaurin

Première: 19 September 2024, Maribor Puppet Theatre

The performance is 40 minutes long.

The performance *Transport: Departure* is part of the international project Transport, co-funded by the Creative Europe programme, initiated by Slovenian director Tin Grabnar. In the 2024/2025 season, it connects six theatres from Slovenia, Estonia, Lithuania, the Czech Republic and Poland.

The views and opinions expressed are, however, those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor the EACEA can be held responsible for them.

“*Transport: Cargo* is not only a theatrical success for a youth audience but also an important project of Slovenian artists and theatres with an ambitious conceptual and production strategy that goes beyond the usual practices in our country.”

Nika Arhar, *Kritika*, 26 September 2024



Foto: Boštjan Lah

Transport: Tovor osvetljuje žgočo problematiko naraščajočega tovornega cestnega prometa, ki se je v zadnjih letih povečal za kar 30 odstotkov. Na svetovnih cestah dnevno vozi med 20 in 50 milijonov tovornih vozil.

Uprizoritev nas popelje v svet globalne trgovine, kjer hitrost in dostopnost spodbujata gospodarsko rast, hkrati prinašata tudi negativne posledice, kot so prekomerno izkoriščanje naravnih virov, onesnaževanje okolja in kršenje delavskih pravic. Zgodba sledi avtoprevozniku, ki je pod hudim časovnim pritiskom svojega delodajalca, medtem ko ovire na poti le še povečujejo njegovo stresno situacijo. Noč prinese naključno srečanje, jutro pa zareže s presunljivim dogodkom, ki spodbuja temeljit razmislek o moralnih in etičnih vprašanjih, predvsem pa o naši odgovornosti v izkoriščevalskem in izčrpavajočem hiperpotrošniškem svetu.

Transport: Cargo unveils the pressing issue of the growing number of road freight transport. It takes us into the world of global trade, where speed and accessibility drive economic growth and integration but also pose threats to the environment through pollution and accelerated climate change. Following the journey of a truck driver under intense time pressure due to consumer demands for the immediate availability of products, the story explores his increasing anxiety and loneliness as he encounters obstacles along the way. A nighttime encounter and a poignant early-morning event subtly raise moral and ethical questions about human value and responsibility in a greedy, hyper-consumerist world.

Transport: Cargo prompts a profound contemplation of our co-responsibility in an exploitative and debilitating hyper-consumerist world.

Petek, 11. 4.,
ob 19.00

Stolp Škrlovec

Tin Grabnar, Ajda Rooss

Transport: Odhod

Lutkovno gledališče Ljubljana

Režiser in avtor koncepta: Tin Grabnar
Dramaturginja: Ajda Rooss
Avtorica likovne podobe in scenografka: Sara Slivnik
Kostumografka: Tina Bonča
Avtorica zvoka in glasbe: Mateja Starič
Oblikovalec luči: Gregor Kuhar
Oblikovalec 3D modelov in figuric: Aleksander Andželović
Snovalec brezžičnega sistema osvetljave: Matej Lazar
Asistentke avtorice likovne podobe: Katarina Planinc, Laura Krajnc, Olga Milič
Zbiranje in razvijanje ter priprava zgodbenega materiala za predstavu *Odhod* in celostna vsebinska zasnova projekta *Transport: Tjaša Bertoncelj, Ana Duša, Tin Grabnar, Urša Majcen, Ajda Rooss*
Vodja predstave in oblikovalec zvoka: Luka Bernetič
Producentka: Alja Cerar Mihajlovič
Lučno vodstvo: Gregor Kuhar
Scenski tehnik: Kemal Vrabac Kordiš
Vodja delavnic: Zoran Srdić
Mojstrice in mojstri delavnic LGL in LGM: Lorena Bukovec, Naja Bell, Branko Caserman, Lucijan Jošt, Miljenko Knezoci, Tin Matuš, Mitja Pastirk, Nuka Sajko Ferreira, Zoe Špehar, Katarina Planinc, Olga Milič, Laura Krajnc, David Klemenčič, Iztok Bobič

Igrata:
Aja Kobe
Ajda Toman

Premiera: 9. novembra 2024, Lutkovno gledališče Ljubljana

Predstava traja 40 minut.

»S konkretno zgodbo družine, ki je v poplavah izgubila dom, *Odhod* realistično, neposredno in ažurno reagira na realnost, ki nas z vse pogostejšimi neurji, poplavami ali plazovi z raznih koncev sveta – posledicami čezmernih posegov v okolje, izkoriščanja naravnih virov in za ljudi uničujočih podnebnih sprememb – kontinuirano opozarja na neupoštevanje prostora kot celostnega naravnega sistema in njegovo nesorazmerno podrejanje človeškim potrebam.«

Nika Arhar, *Kritika*, 5. decembra 2024

Friday, 11 April
at 19.00

Škrlovec Tower

Tin Grabnar, Ajda Rooss

Transport: Departure

Ljubljana Puppet Theatre

Director and author of the concept: Tin Grabnar
Dramaturg: Ajda Rooss
Art and set designer: Sara Slivnik
Costume designer: Tina Bonča
Composer and sound designer: Mateja Starič
Lighting designer: Gregor Kuhar
3D model and figure designer: Aleksander Andželović
Wireless lighting system designer: Matej Lazar
Assistants to the puppet designer: Katarina Planinc and Laura Krajnc
Collecting, developing and preparing story material for the performance *Transport: Departure* and the overall conceptual design of the *Transport* project: Tjaša Bertoncelj, Ana Duša, Tin Grabnar, Urša Majcen and Ajda Rooss
Sound designer and stage manager: Luka Bernetič
Producer: Alja Cerar Mihajlovič
Lighting technician: Gregor Kuhar
Stage technician: Kemal Vrabac Kordiš
Workshops manager: Zoran Srdić
Heads of Maribor Puppet Theatre and Ljubljana Puppet Theatre workshops: Lorena Bukovec, Naja Bell, Branko Caserman, Lucijan Jošt, Zala Kalan, Laura Krajnc, Miljenko Knezoci, Tin Matuš, Olga Milič, Mitja Pastirk, Katarina Planinc, Nuka Sajko Ferreira, Zoe Špehar

Cast:
Aja Kobe
Ajda Toman

Première: 9 November 2024, Ljubljana Puppet Theatre

The performance is 40 minutes long.

“With the concrete story of a family who lost their house to a flood, *Departure* reacts realistically, directly and immediately to the reality that confronts us: increasingly frequent storms, floods and landslides all over the world – consequences of the excessive exploitation of the environment, the overuse of natural resources and devastating climate change. The work repeatedly shows the disregard for the environment as an integrated natural system and its disproportionate subjugation to human needs.”

Nika Arhar, *Kritika*, 5 December 2024

Predstava *Transport: Odhod* skozi intimno zgodbo problematizira prekomerno izkoriščanje naravnih virov, ki vodi v porušenje ravnovesja ekosistemov. To neravnovesje se vse bolj izraža v obliki naraščajočih ekstremnih vremenskih pojavov, kot so poplave, suše, vročinski valovi in gozdni požari, ki prizadenejo milijone ljudi po vsem svetu. Poleg ekoloških vprašanj predstava obravnava tudi temo pomanjkljive politike prostorskega načrtovanja, ki z nepremišljenim širjenjem infrastrukture in interesi urbanističnih investorjev še povečuje ranljivost okolja.

Predstava je del evropskega projekta Ustvarjalna Evropa *Transport*, ki je nastal na pobudo režiserja Tina Grabnarja in v sezoni 2024/2025 povezuje šest gledališč iz Slovenije, Estonije, Litve, Češke in Poljske. Žanrsko raznolike predstave, ki jih poudarjata hiperrealistična miniatura vizualna podoba in kompleksna zvočna slika, gledalce združujejo v intimnem soočanju z žgočimi vprašanji sodobne družbe. Skupno izhodišče predstav, ki se strukturno in vsebinsko prepletajo, je problematika transporta kot enega glavnih temeljev globalizacije, ki ga poganja nenasiten gospodarski razvoj.

Through an intimate narrative, *Transport: Departure* reveals the consequences of excessive exploitation of natural resources, which disrupts the balance of ecosystems. This imbalance manifests in the growing frequency of extreme weather events, such as floods, droughts, heat waves and wildfires, affecting millions of people worldwide. Beyond ecological concerns, the performance also critiques inadequate spatial planning policies, where reckless infrastructure expansion and urban investment priorities exacerbate environmental vulnerability.

The performance *Transport: Departure* is part of the international project *Transport*, co-funded by the Creative Europe programme, initiated by Slovenian director Tin Grabnar. In the 2024/2025 season, it connects six theatres from Slovenia, Estonia, Lithuania, the Czech Republic and Poland. The genre-diverse performances, characterised by hyper-realistic miniature visual imagery and complex soundscapes, unite audiences in an intimate confrontation with the pressing issues of contemporary society. The underlying theme of these performances, which are structurally and thematically intertwined, is the issue of transport as one of the main foundations of globalisation, driven by insatiable economic development.



Foto: Miha Fras

D

**Dodatni
program**

**Additional
Programme**

**Nedelja, 30. 3.,
ob 18.00**

Stolp Škrlovec

Brina Jenček

grem greš greva

Živa izvedba radijske igre

*Radio Slovenija – Program Ars,
Prešernovo gledališče Kranj*

Režiserka: Saška Rakef
Dramaturginja: Kaja Novosel
Tonski mojstri: Matjaž Miklič,
Urban Gruden, Sonja Strenar
Glasbena oblikovalka:
Darja Hlavka Godina
Asistent zvoka: Miha Oblak

Igrata: Mina Švajger, Matevž Sluga

Besedilo razgrinja krizo mladega para, ki se na skupni poti vedno bolj oddaljuje. Stiriindvajsetletna Neža in šestindvajsetletni Dimitar se spopadata z akutnimi težavami, ki mlado generacijo silijo v ključne življenjske odločitve o vsakdanu, skupnem življenju, delu in potencialni družini, hkrati pa jim okolje teh istih odločitev ne omogoča uresničiti v polnosti. Pod pezo stanovanjske problematike, omejenih zaposlitvenih možnosti, težav, povezanih s statusom priseljence, in vseobsegajočega diktata kapitalizma se njuni poti vse bolj razhajata ... Dialog z monološkimi pasusi razpira tako gnev govorečega kot tudi trpko tišino molčečega, s čimer se ustvarja svojevrstna dramaturgija bolečine, naklonjenosti, ranljivosti in srda.

**Ponedeljek, 31. 3.,
ob 17.30**

Galerija Stolpa Škrlovec

Dramatika manjših evropskih jezikov v mednarodnem prostoru: zgodbe o uspehu

Predstavitev raziskave

V okviru mednarodnega projekta Dramatika manjših evropskih jezikov se bodo partnerji posvetili celostnemu pristopu k razvoju mednarodne prepoznavnosti dramskih besedil, identificirali primere uspešnih besedil ter razvili študije primerov. Katera posebna okoliščina je bila ključna za uspeh besedila oz. predstave? Kako lahko ta spoznanja prenesemo v sedanje in prihodnje delo evropskega gledališkega sektorja? Izsledke dosedanje raziskave bo predstavil Jonathan Meth, vodja mednarodne mreže The Fence.

Dogodek bo potekal v angleškem jeziku.

**Ponedeljek, 31. 3.,
ob 19.00**

Stolp Škrlovec

Bralne uprizoritve 10-minutnih dramskih besedil študentov AGRFT

MARATONKE TEČEJO PRVI KROG

*A: Maš tut ti rad mlada dekleta?
B: Ja, še posebej študentke,
frizerke in seks robote.
A: Eeeej, js pa sanjam, da
bi eno novinarko nagaču
v kleti ene kafane.
B: Noro, potem pa pridi z mano
na AGRFT-TSD maraton.
Tam bova zih vse našla.*

To in še več smo se študentke prvega letnika gledališke režije in dramaturgije naučile pri predmetu Osnove dramskega pisanja in scenaristike. Če ne prideš, si seksist! Pardon, seksistka, da ne bomo seksistični.

*Mentorici:
prof. mag. Žanina Mirčevska
asist. Nina Kuclar Stiković*

Karin Winkler:

G59

Režiserka: Lara Čabrian
Dramaturginja: Karin Winkler
Pomoč pri dramaturgiji: Tajda Lipicer
Pomoč pri režiji: Luka Ravnik

Igrajo: Eneja Štemberger, Jan Gerl Korenč, Hela Beltram, Izidor Vogrinec, Muhamed Kulauzović

*»Mogoče pa bi se raje šli
malo drugačno igrice.«*

Lara Kerznar:

Malo miru (morda)

Režiserka: Doroteja Drevenšek
Dramaturginja: Lara Kerznar

Igrata: Julija Soban, Laura Prajs

»Edina resnica tu je, da v vojni
nihče nima zares prav.«

Lara Čabrian:

Družinski kodeks

Režiserka: Lara Čabrian
Dramaturginja: Hana Obreza
Asistentka dramaturginje:
Nika Šoštarčič

Igrata: Jan Gerl Korenč,
Izidor Vogrinec

»Vse, kar ostane, je strah,
oče. Strah in tišina.«

Doroteja Drevenšek:

AstridX

Režiserki: Doroteja Drevenšek,
Angela Jovanova
Dramaturginja: Lana Krmelj

Igrajo: Eneja Štemberger, Jan
Gerl Korenč, Hela Beltram, Izidor
Vogrinec, Muhamed Kulauzović,
Tine Ugrin, Luka Kotnik, Laura
Prajs, Julija Soban, Indija Stropnik

»Vaš izum rešuje dve najbolj pereči
problematiki sodobnega sveta –
umetno inteligenco in prostitucijo.«

Džana Porić:

Kafanski posli

Režiserka: Džana Porić
Dramaturg: Tilen Oblak

Igrajo: Jan Gerl Korenč, Julija
Soban, Muhamed Kulauzović,
Eneja Štemberger, Tine Ugrin,
Indija Stropnik, Laura Prajs, Luka
Kotnik, Izidor Vogrinec, Džana
Porić, Ivona Furlan, Doroteja
Drevenšek, Lara Čabrian
»Veš, kaj, ti, Skurjenka,
samo prosiš za tiča, samo
nastavljaš se pol, ko ga pa
fašes, se pa cmizdriš.«

Ivona Furlan:

EPIC predstavitev 3. d razreda frizerske šole!

Režiserja: Ivona Furlan,
Luka Ravnik
Dramaturginja: Tajda Lipicer

Igrajo: Hela Beltram, Julija
Soban, Laura Prajs, Indija
Stropnik, Eneja Štemberger, Jan
Gerl Korenč, Izidor Vogrinec,
Muhamed Kulauzović, Tine
Ugrin, Luka Kotnik, Hana
Obreza, Angela Jovanova,
Žana Dolenc Čučnik, Lara
Kerznar, Karin Winkler, Džana
Porić, Doroteja Drevenšek,
Lara Čabrian, Ivona Furlan

»KAATAAAAAARINAAAAAAA
AAAAAAAVBAAAAAAAAR!«

Sreda, 2. 4.,
ob 18.00

SLOGI, Ljubljana

Dan nominirancev – nagrada za mladega dramatika

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

Tudi letošnji festival se bo skrbno
posvetil razvoju in krepitvi
zavesti o ustvarjalnosti mladih
avtorjev in avtoric. Ob Dnevu
nominirancev – nagradi za
mladega dramatika se bomo imeli
priložnost poglobljeno seznaniti
z letošnjimi nominiranimi besedili
in spoznati njihove avtorje.
V režiji Maše Pelko bomo bralno
uprizorili nominirana besedila
Klemna Kovačiča, Lučke Neže
Peterlin in Ive Štefanije Slosar,
 uvedli pa jih bodo dramaturški
razmisleki študentov dramaturgije
ULAGRFT. Pogovor z nominiranci
bo vodila teatrologinja in
kustosinja Ana Perne.

Nominirana besedila za nagrado
za mladega dramatika
Klemen Kovačič: *Tvoj boj*
Lučka Neža Peterlin: *Jagnje*
Iva Štefanija Slosar: *Zapali mi kres*

**Sreda, 2. 4.,
ob 18.00**

Kovačnica, Kranj

**Hiša za goste:
Trajnostno
gledališče –
izziv
našega časa**

*Prešernovo gledališče Kranj,
Akademija za gledališče,
radio, film in televizijo
Univerze v Ljubljani,
Slovenski gledališki inštitut*

Na kakšen način se gledališče in uprizoritvena umetnost soočata s podnebno in okoljsko krizo? Kako to vpliva na naše razmišljanje in kako se v praksi obnašamo trajnostno?

Knjiga *Trajnostno gledališče: teorija, kontekst in praksa* Iphigenie Taxopoulou, vodilne strokovnjakinje na področju kulture in okoljske trajnosti, je temeljno delo, ki je nastajalo več kot tri desetletja. Raziskave so temo obravnavale z različnih zornih kotov: skozi mednarodno perspektivo, z beleženjem podnebnih in okoljskih vplivov na področju kulturne politike, umetniškega vodenja, organizacijske etike, ozelenjevanja infrastrukture, vsakodnevnih aktivnosti ter individualne in institucionalne prakse trajnostnega ustvarjanja, pa tudi na izobraževalnem področju, gostovanjih in v sklopu mednarodnega sodelovanja. Posveča se tudi vplivu podnebne krize na narativ – tako na odru kot v širšem kontekstu.

Pogovoru, ki ga bo odprla Iphigenia Taxopoulou, se bodo pridružili strokovnjaki mrež Theatre Green Book Laura Sedgwick in Opera Europa Adam Bures, umetnik Mike Van Graan iz Južne Afrike in klimatologinja Lučka Kajfež Bogataj.

Dogodek, ki ga organizirata Slovenski center ITI in Kulturni zavod Oder, bo hibriden in bo potekal v angleškem jeziku, povezovala ga bo Tatjana Ažman.

Soorganizatorji: Kulturni zavod
Prešernovo gledališče Kranj



**Petek, 4. 4.,
ob 17.00**

Prešernovo gledališče Kranj

Tjaša Mislej

**Prva beseda
je mama –
4. del:
Ksenija**

Obogatena bralna
uprizoritev in pogovor

*Radio Slovenija – Program
Ars in Uredništvo igranega
programa, Prešernovo
gledališče Kranj*

Režiserka: Špela Kravogel
Dramaturginja: Vilma Štritof
Tonski mojster: Matjaž Miklič
Glasbena oblikovalka:
Darja Hlavka Godina

Igrajo: Vesna Jevnikar, Tina
Resman Lasan, Branko Šturbej

Besedilo je bilo nominirano za nagrado Slavka Gruma leta 2024 in z različnih vidikov obravnava teme materinstva, družine, starševstva in družinskih odnosov. Tjaša Mislej jih predstavlja v sodobnem realističnem slogu, v katerem ni prostora za nič drugega kot za golo realnost – pojavnost vsakdana. Kljub temu pa skrbno izbira teme in dialog, skozi katere prosevajo različne plasti, s čimer ves čas razkriva zakoreninjenost družbenih paradigem. Sodobna dramska struktura je omnibus petih družinskih zgodb petih različnih žensk. V Uredništvu igranega programa bodo vsako izmed njih posneli kot serijo posameznih zgodb in jih ločeno predvajali kot cikel pod izvirnim naslovom *Prva beseda je mama*.

Na Tednu slovenske drame bodo predstavili obogateno bralno uprizoritev četrtre zgodbe z naslovom *Ksenija*, ki obravnava vprašanja najstniške nosečnosti, prenašanja travm, projekcije lastnih ambicij na otroke in posledic pretirano visokih pričakovanj do njih.

Po uprizoritvi se bo dramaturginja Vilma Štritof pogovarjala z avtorico Tjašo Mislej, režiserko Špelo Kravogel in družinsko psihoterapevtko dr. Katarino Možina.

**Sobota, 5. 4.,
ob 20.30**

Stolp Škrlovec

Masharik

Koncert

V zadnji teden festivala nas bo pospremil glasbeni trojec Masharik, ki je kot novinec leta 2024 dodobra zaznamoval glasbeno krajino.

Gorenjska skupina Masharik je nedvomno eno največjih glasbenih odkritij zadnjih nekaj let. Lani so člani skupine najprej prejeli nagrado zlata piščal za novinca leta, nato pa ob premierni predstavitvi svojega prvenca *Otroci cvetja* napolnili Katedralo Kina Šiška. Že v Šiški je občinstvo na glas pelo uspešnice *Brat moj*, *Stran od oči* in *Otroci cvetja*, zato ni presenetljivo, da so se te skladbe uvrstile med najbolj predvajane v letu 2024. Ko je skupina Masharik objavila še videospot za skladbo *Na dnu morja*, je postalo jasno: Masharik pali in s hitrim korakom osvaja slovenski glasbeni prostor.

**Ponedeljek, 7. 4.,
ob 17.00**

Velika dvorana UL
AGRFT, Ljubljana

Dan nominirancev – nagrada Slavka Gruma

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

Dan nominirancev je dogodek, ob katerem so že tradicionalno predstavljena nominirana besedila za nagrado Slavka Gruma. Letos bodo študenti 2. in 3. letnika UL AGRFT bralno uprizorili nominirana dramska besedila Varje Hrvatini, Nine Kuclar Stiković, Maše Pelko in Milana Ramšaka Markovića, uvedli pa jih bodo dramaturški razmisleki študentov dramaturgije. Pomemben del dogodka je tudi pogovor z nominiranci, ki ga bo vodila teatrologinja in kustosinja Ana Perne. Tako se bomo podrobneje seznanili z besedili, njihovimi presečišči in ustvarjalnimi procesi, obenem pa preizpraševali pogoje in stanje slovenske dramatike v gledališki krajini.

Nominirana besedila za nagrado Slavka Gruma
Varja Hrvatini: *Vile v Sloveniji*
Nina Kuclar Stiković:
morska deklica
Maša Pelko: *Für Ofelija*
(*Mitologija utapljanja*)
Milan Ramšak Marković:
Trilogija o mestih in ljudeh

**Sreda, 9. 4.,
ob 17.00**

Mestna knjižnica Kranj

Gledališče mladih

Okrogla miza

Zavedanje pomena vključevanja mladih v gledališče se je, tudi ob upoštevanju smernic kulturne politike, v zadnjih desetletjih močno okrepilo. Nekaj javnih gledaliških zavodov razvija programe, v katerih mladih (učencev, dijakov, študentov) ne nagovarjajo zgolj kot gledalcev, temveč jih k sodelovanju vabijo kot aktivne soustvarjalce. To je bilo prej omejeno predvsem na šolske gledališke skupine in programe različnih izobraževalnih ustanov ter neodvisnih kulturnih organizacij. Tak premik je delno tudi posledica dejstva, da se sodobno gledališče sicer odpira vključevanju predstavnikov različnih družbenih skupin, ki jih obravnava. Kako takšna situacija spreminja slovensko gledališko krajino? Kakšne so dobre prakse vključevanja mladih v gledališče v različnih okoljih (javni zavodi, šole, neodvisna scena)? Katere so prednosti in izzivi aktivnega vključevanja mladih v gledališke procese? Kako lahko gledališče prispeva k razvoju ustvarjalnosti, kritičnega mišljenja in socialnih veščin mladih? Kako zagotoviti trajnostno in kakovostno vključevanje mladih v gledališče v prihodnje?

Sodelujejo:

Primož Ekart, režiser, igralec in pedagog na SVŠGUGL; Tereza Gregorič, dramaturginja, režiserka ter vodja Mladega odra Amo in Polžkovega abonmaja v SNG Nova Gorica; Benjamin Krnetić, igralec in somentor Poljanskega odra 2021/2022; Mija Kramar, članica kolektiva Mlado Mladinsko 2020–2022; Anja Pirnat, gledališka mentorica, vodja programov kulturno-umetnostne vzgoje v Gledališču Glej (2017–2024); Mojca Redjko, gledališka pedagoginja, vodja programa Mlado gledališče na FBS (2018–2023) in platforme za vključevanje mladih v gledališče stARTboks v SLG Celje; ter Danijel Škufca, režiser in somentor Poljanskega odra 2021/2022.

Pogovor v organizaciji enote Dramske pisateljice in pisatelji (ZDUS) bo vodila Ana Duša, pedagoginja in vodja programa Mlado Mladinsko v SMG (2020–2024).

**Četrtek, 10. 4.,
ob 17.00**

Stolp Škrlovec

Od koncepta do uprizoritvenega besedila

Intermedijska raziskava

Društvo gledaliških kritikov in teatrologov Slovenije se v svoji avdiovizualni raziskavi, podobno kot lani, osredotoča na razpiranje novih formatov diskurzivnih ter podpornih teoretskih in kritičnih dogodkov znotraj gledališkega festivalskega programa, ki bi občinstvu na inovativen način približali razmisleke in analize o sodobni uprizoritveni umetnosti in dramatiki. Tokratni dogodek bo z osredotočenostjo na pogovore z ustvarjalci o njihovih praktičnih izkušnjah in osebnih razmislekih na inovativen način osvetlil sodobno uprizoritveno umetnost in dramatiko.

Alja Predan, selektorica tekmovalnega in spremljevalnega programa 55. Tedna slovenske drame, je v svojem poročilu zapisala, da je v program uvrstila predstave, ki »so plod snovalnega procesa, ali tiste, za katere so avtorji performativni navdih našli v enem ali celo v več literarnih nedramskih delih, so neprimerno vznemirljivejše, ambicioznejše, uprizoritveno drznejše in daljnosežno pomembnejše za razvoj uprizoritvene umetnosti pri nas«.

Dogodek izhaja prav iz te ugotovitve in si za izhodišče postavlja raziskovanje režijsko-dramaturških parov avtorskih projektov, ki so uvrščeni v tekmovalni in spremljevalni program letošnjega Tedna slovenske drame. Raziskava bo obravnavala razvoj uprizoritvenega besedila skozi dinamiko avtorskih in kolektivnih ustvarjalnih procesov. Kje se konča dramsko besedilo in začne uprizoritev? Kakšne so razlike med sodobno dramatiko, scenarijem za uprizoritev in transliterarno dramatiko? Kakšen je odnos gledaliških ustvarjalcev in ustvarjalcev do teh literarnih formatov v ustvarjalnem procesu avtorskega projekta? Zakaj in kako neodvisna produkcija postaja generator vznemirljivejših in drznejših vsebinskih in formalnih premikov?

Avtorjci: Varja Hrvatina,
Nika Švab

Organizator: Društvo gledaliških kritikov in teatrologov Slovenije

Delavnici

Sreda, 9. 4., 11.00–15.00
Mestna knjižnica Kranj

Pisanje za mlade z mladimi

V času avtorskega gledališča se je ustvarjanje predstav, v katerih mladi sodelujejo kot aktivni soustvarjalci, s šolskih in amaterskih odrov najprej razširilo na neodvisno sceno, potem pa še v javne gledališke zavode. V teh zavodih učenci, dijaki in študenti sodelujejo z uveljavljenimi gledališkimi ustvarjalci, predstave, ki tako nastanejo, pa postanejo del rednih gledaliških repertoarjev. Vsebinsko takšne predstave večinoma raziskujejo tematike, ki se mladih neposredno dotikajo, žanrsko pa zajemajo širok spekter: od dokumentarnih in avtofikijskih do »klasičnih« gledaliških predstav. Nastajanje gledaliških besedil za takšne predstave praviloma poteka v sodelovanju z nastopajočimi, navadno na podlagi vnaprej določene teme. Kakšne so specifikke takšnega pisanja? Kako se lotiti soustvarjanja z mladimi, kako upoštevati njihove ideje, izkušnje in perspektive? Kako iz množice različnih glasov izluščiti rdečo nit in jo preletiti v dramsko besedilo, ki bo avtentično, relevantno in gledališko učinkovito?

Delavnica se osredotoča na konkretne metode tovrstnega pisanja in je namenjena tako uveljavljenim gledališkim ustvarjalcem kot tudi gledališkim mentorjem in drugim posameznikom, ki jih zanima gledališko ustvarjanje z mladimi.

Vodita: Ana Duša, Luka Žerdin

Ana Duša je kot dramaturginja in pedagoginja sodelovala pri uprizoritvah *Vihar v glavi* (režiser Primož Ekart, LGL, 2018) in *Pravica biti človek* (režiser Mare Bulc, LGL, 2019). V Slovenskem mladinskem gledališču je leta 2020 vzpostavila program Mlado Mladinsko, v okviru katerega je režirala uprizoritvi *Svoje usode krojači* (2022) in *Umetnost vojne/Umetnost miru* (2024). Od leta 2022 je predavateljica na Katedri za govor in glas UL AGRFT.

Luka Žerdin je študent socialne pedagogike na Pedagoški fakulteti Univerze v Ljubljani. Kot dijak-igrallec je sodeloval pri uprizoritvah *Pravica biti človek* (LGL, 2018) in *Svoje usode krojači* (SMG, 2022).

7.–11. aprila
Prešernovo gledališče Kranj

Kritiška delavnica z Eleno Philipp

Kritičarka nemškega portala *nachtkritik* Elena Philipp bo v času festivala vodila kritiško delavnico, ki bo osvetlila različne poglede na uprizoritve 55. Tedna slovenske drame.

RAZSTAVA

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

Nominirana besedila za nagrado Slavka Gruma in nagrado za mladega dramatika

Na razstavi se bo predstavilo
sedem besedil, ki so nominirana
za nagrado Slavka Gruma in
nagrado za mladega dramatika.

Napovedujemo

– Dramatika manjših evropskih jezikov

Četrtek, 2. 10., ob 19.30
Linhartova dvorana,
Cankarjev dom, Ljubljana

Moto – Membra Jesu Nostris

Gledališče Arriaga, Bilbao,
Baskija, Španija

Glasba: Membra Jesu
Nostris, BuxWV 75 (1680)
Avtor: Dieterich Buxtehude
(1637–1707)

Dirigent: Andoni Sierra
Režiserka, dramaturginja in
scenografka: Lucia Astigarraga
Avtor besedila: Eneko Sagardoy
Solisti, zbor in izvajalci glasbenega
sestava: Conductus Ensemble

Kostumograf: Pau Aulí
Oblikovalec luči: Alberto
Rodríguez Vega

Igra: Eneko Sagardoy

Premiera: 14. oktobra 2022,
Gledališče Arriaga, Bilbao

Predstava traja 1 uro in 30 minut.

Ko vidimo smrt, običajno ni naša lastna, vendar se vidimo v njenem odsevu, in mučijo nas neodgovorjena vprašanja o naši prihodnosti. Izguba povzroča neznosno bolečino. To je naključna smrt ljubljene osebe, trenutna in nepredvidena, brez očitnega vzroka ali utemeljitve. Delirij lahko zmede vse, olepša preteklost, dramatično zatemni našo vizijo sveta ali nas pripelje do tega, da v zanki poustvarimo preživete situacije in se potopimo v nenehno obsesivno analizo. »Jaz« sodeluje z »drugimi« in se ponovno ustvarja v iskanju tolažbe in upanja, pogosto nepotešen. Glasba opeva Kristusovo smrt, veliko vesoljno tragedijo, ki na neki točki vsakega življenja postane zasebna in osebna. Telo in njegovi deli sestavljajo igralca, ki naseljuje dve duši – spomni se Jezusove ljubezni in plava v gozdu svojega otroštva z edinim namenom, da bi razumel njegovo izgubo. Skladba je uprizoritev koncerta Dietricha Buxtehudeja iz leta 1680 Membra Jesu Nostris. Ta cikel sedmih kantat, posvečenih Kristusovim stopalom, kolenom, rokam, boku, prsnemu košu, srcu in glavi, bo prepleten z besedilom, ki ga je napisal in izvedel igralec Eneko Sagardoy. Besedilo pripoveduje zgodbo o moškem, ki za vedno izgine v domnevni nesreči z motorjem, in o ljubezni osebe, ki ostane.

Skladateljev pogum in briljantnost, strogost njegovih pristopov, novost njegovih oblik in vztrajno stremljenje k odličnosti v vsakem izmed njegovih del so zaščitni znaki umetnika, ki je vreden primerjave z Johannom Sebastianom Bachom.

»Predstava opazne entitete in kompleksnosti, ki ji uspe ohraniti privlačnost in urok do konca.«
Dabid Barbero, *Blog politico literario*

»Predstava je bila odlična; glasba, deli zbora in solisti so vrhunski!«
Arantzazu Fernández Iglesias, *Berria*

»Dober način, kako približati redko izvajanje baročne glasbe in dramatisacijo dela, ki mu daje zabavno sodobnost.«
Nino Dentici, *El Correo*

**Sunday, 30 March,
at 18.00**

Škrlovec Tower

Brina Jenček

i go, you go, we go

A live performance of a radio play

Radio Slovenija – Program Ars,
Prešeren Theatre Kranj

Director: Saška Rakef
Dramaturg: Kaja Novosel
Sound engineers: Matjaž Miklič,
Urban Gruden, Sonja Strenar
Sound designer: Darja Hlavka
Godina
Sound assistant: Miha Oblak
Cast: Mina Švajger, Matevž Sluga

The text shows the crisis of a young couple who, although on a shared journey, keeps drifting apart. Twenty-four-year-old Neža and twenty-six-year-old Dimitar struggle with all those acute issues that push the young generation into making key decisions about everyday life, their life together, work and a potential family, while their environment prevents them from realising these decisions in full. Weighed down by housing issues, reduced employment opportunities, problems with [Dimitar's] immigration status and the all-encompassing dictates of capitalism, Neža and Dimitar's story is beginning to come apart ... The dialogue, with monologic passages, reveals both the indignation of the speaker and the bitter silence of the one not speaking, which creates a peculiar dramaturgy of pain, affection, vulnerability and rage.

**Monday, 31 March,
at 17.30**

Škrlovec Tower Gallery

Drama of Smaller European Languages in the International Space: Success Stories

Research presentation

As a part of the international project Drama of Smaller European Languages, the partners will focus on developing a comprehensive approach to enhance international recognisability of drama texts. They will identify the stories of individual texts' successes and prepare case studies that will explore which unique circumstances were the key to the success of those particular texts or performances. How can these insights be applied to the present and future work of the European theatre sector? Jonathan Meth, the manager of the international network The Fence, will present the findings from the research conducted thus far.

The event will be held in English.

**Monday, 31 March,
at 19.00**

Škrlovec Tower

Reading Performances of 10-Minute Dramas by UL AGRFT Students

THE MARATHON WOMEN RUN THE FIRST LAP

A: Do you also like young girls?

B: Yes, particularly students, hairdressers and sex robots.

A: Heeeey, I've been dreaming about stuffing a journo in the basement of a coffee house.

B: Sick, then come with me to the AGRFT-WSD marathon. We'll find them all there, for sure.

All this, and more, is what we, first-year students of theatre directing and dramaturgy, have learnt in our course on the basics of playwriting and screenwriting. If you don't come, you're a sexist! And it covers all genders, because we're not sexists ourselves.

Mentors:

Professor Žanina Mirčevska, MA
Assistant Nina Kuclar Stiković, MA

Karin Winkler

G59

Director: Lara Čabrian
Dramaturg: Karin Winkler
Dramaturgical support: Tajda Lipicer
Directing support: Luka Ravnik
Cast: Eneja Štemberger, Jan Gerl-Korenč, Hela Beltram, Izidor Vogrinec, Muhamed Kulauzović

"Perhaps you might prefer a slightly different game."

Lara Kerznar

A Little Peace (Perhaps)

Director: Doroteja Drevenšek
Dramaturg: Lara Kerznar

Cast: Julija Soban, Laura Prajs

*"The only truth here is that nobody in
a war is actually right."*

Lara Čabrian

The Family Code

Director: Lara Čabrian
Dramaturg: Hana Obreza
Assistant dramaturg: Nika Šoštarič
Cast: Jan Gerl Korenč, Izidor
Vogrinc

*"All that remains is fear, father. Fear
and silence."*

Doroteja Drevenšek

AstridX

Directors: Doroteja Drevenšek,
Angela Jovanova
Dramaturg: Lana Krmelj
Cast: Eneja Štemberger, Jan
Gerl-Korenč, Hela Beltram, Izidor
Vogrinc, Muhamed Kulavzović,
Tine Ugrin, Luka Kotnik, Laura Prajs,
Julija Soban, Indija Stropnik

*"Your invention solves the modern
world's two most pressing problems
- artificial intelligence and
prostitution."*

Džana Porić

Café Business

Director: Džana Porić
Dramaturg: Tilen Oblak
Cast: Jan Gerl-Korenč, Julija Soban,
Muhamed Kulavzović, Eneja
Štemberger, Tine Ugrin, Indija
Stropnik, Laura Prajs, Luka Kotnik,
Izidor Vogrinc, Džana Porić, Ivona
Furlan, Doroteja Drevenšek, Lara
Čabrian

*"You know what, Scorchie, you're just
asking for a cock, you're just poppin'
your booty and once you get it, you
whimper."*

Ivona Furlan

EPIC Presentation of the Hairstyling School Class 3D!

Directors: Ivona Furlan, Luka Ravnik
Dramaturg: Tajda Lipicer
Cast: Hela Beltram, Julija Soban,
Laura Prajs, Indija Stropnik, Eneja
Štemberger, Jan Gerl-Korenč, Izidor
Vogrinc, Muhamed Kulavzović,
Tine Ugrin, Luka Kotnik, Hana
Obreza, Angela Jovanova, Žana
Dolenc Čučnik, Lara Kerznar, Karin
Winkler, Džana Porić, Doroteja
Drevenšek, Lara Čabrian, Ivona Furlan

*"AATAAAAAARINAAAAAAA
AAAAAAAVBAAAAAAAAR!"*

Wednesday, 2 April,
at 18.00

SLOGI, Ljubljana

The Day of the Nominees – Young Playwright Award

Prešeren Theatre Kranj, UL
Academy of Theatre, Radio, Film
and Television, Slovenian Theatre
Institute

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

Director Maša Pelko will direct
reading performances of the
nominated texts by Klemen
Kovačič, Lučka Neža Peterlin and
Iva Štefanija Slosar.

UL AGRFT dramaturgy students
will introduce the performances
and share their critical thoughts on
them. The discussion with the
nominees will be moderated by
theatre researcher and curator
Ana Perne.

This year's Young Playwright
Award nominees are:
Klemen Kovačič: *Your Struggle*
Lučka Neža Peterlin: *The Lamb*
Iva Štefanija Slosar: *Burn My
Bonfire*

**Wednesday, 2 April,
at 18.00**

Kovačnica, Kranj

House of Guests: Sustainable Theatre – the Challenge of Our Time

Prešeren Theatre Kranj, UL
Academy of Theatre, Radio, Film
and Television, Slovenian Theatre
Institute

How do theatre and performing
arts deal with the climate and
environmental crisis? How do we
think about them, and how can we
behave sustainably in practice?

*Sustainable Theatre: Theory,
Context, Practice* a book by the
leading expert in the field of
culture and environmental
sustainability, Iphigenia
Taxopoulou, is a seminal work that
was more than three decades in
the making. The research was
conducted from many aspects:
through an international
perspective, by recording climate
and environmental impact on
cultural policies, arts leadership,
the greening of infrastructure,
daily activities, individual and
institutional practices of
sustainable creativity, in
education, touring and as a part of
international collaboration. It also
investigates how climate crisis
influences narration – on stage
and beyond.

The discussion with the keynote
guest Iphigenia Taxopoulou will be
joined by Laura Sedgwick from
the Theatre Green Book and
Adam Bures from Opera Europa
networks,, South African artist
Mike van Graan and Slovenian
climatologist Lučka Kajfež
Bogataj.

The hybrid event, organised by
the Slovenian Centre ITI and
Oder Cultural Institute, will be
held in English and moderated
by Tatjana Ažman.

Co-organisers: Oder Cultural
Institute, SC ITI, Prešeren
Theatre Kranj



**Friday, 4 April,
at 17.00**

Prešeren Theatre Kranj

Tjaša Mislej

The First Word Is Mama – Part 4: Ksenija

An enhanced reading performance
and discussion

Radio Slovenia – Program Ars and
Fiction Program Editorial Office;
Prešeren Theatre Kranj

Director: Špela Kravogel
Dramaturg: Vilma Štritof,
Sound engineer: Matjaž Miklič
Sound designer: Darja Hlavka
Godina
Cast: Vesna Jevnikar, Tina Resman
Lasan, Branko Šturbej

Tjaša Mislej's text, nominated for
the 2024 Slavko Grum Award,
covers the topics of motherhood,
parenthood, family and family
relationships from different angles.
The playwright presents them in a
contemporary realistic style, which
leaves no room for anything
beyond the bare reality, the
everyday. But she chooses her
themes and her dialogues carefully
so that different layers emerge
through them and continuously
uncover how deeply rooted social
paradigms are. The modern drama
structure is an omnibus of five
women's family stories. The Radio
Slovenia – Fiction Program
Editorial Office will record each
individual story and broadcast the
series under the title *The First Word
is Mama*.

At the Week of Slovenian Drama, we will present an enhanced reading performance of the fourth story (Ksenija), which opens the questions of teenage pregnancy, trauma transfer, the projections of one's own ambitions onto the children and the consequences of too high expectations of them. After the performance, dramaturg Vilma Štrifof will talk to playwright Tjaša Mislej, director Špela Kravogel and family psychotherapist Dr. Katarina Možina.

**Saturday, 5 April,
at 20.30**

Škrlovec Tower

Masharik

A concert

The musical trio Masharik, which made waves in the Slovenian music landscape as the debut band of 2024 will usher us into the last week of the festival activities. Masharik, the group from Gorenjska, is undoubtedly one of the greatest discoveries of the last couple of years. Last year, they first received the 2024 Golden Flute Award for Best New Artist and then sold out Kino Šiška's Katedrala Hall to present their first album *Otroci cvetja*. In Šiška already, the packed hall sang along to "Brat moj", "Stran od oči" and "Otroci cvetja", so it's no surprise that these songs were among the most played in 2024. Ever since Masharik came out with the video for their song "Na dnu morja", one thing is clear: Masharik is on fire and is quickly conquering the Slovenian music scene.

**Monday, 7 April,
at 17.00**

Grand Hall UL AGRFT, Ljubljana

The Day of the Nominees – Slavko Grum Award

Prešeren Theatre Kranj, UL Academy of Theatre, Radio, Film and Television, Slovenian Theatre Institute

The Day of the Nominees is a traditional festival event that presents the plays nominated for the Slavko Grum Award. This year, the second- and third-year UL AGRFT are preparing the programme. First, the dramaturgy students will introduce their analyses of the nominated texts by Varja Hrvatin, Nina Kuclar Stiković, Maša Pelko, and Mi-lan Ramšak Marković, followed by their classmates' reading performances. An important part of the event is the discussion with the nominees: in addition to a detailed reading of the texts, their intersections and creative processes, the debate is also an opportunity to rethink the conditions and state of the Slovenian drama within the theatre landscape. Theatre researcher and curator Ana Perne will moderate.

The texts nominated for the Slavko Grum Award:

Varja Hrvatin: *The Fairies in Slovenia*
Nina Kuclar Stiković: *the mermaid*
Maša Pelko: *Für Ophelia (A Mythology of Drowning)*
Milan Ramšak Marković: *The Trilogy of Towns and People*

**Wednesday, 9 April,
at 17.00**

Kranj City Library

Young Theatre

A round table

The awareness of the importance of including young people in theatre has, also thanks to the guidelines of the cultural policies, increased in the last decades. There are several theatre institutions that are developing programmes in which they do not simply address young audiences (primary and secondary school students, university students) as spectators but also invite them to be active co-creators – something that was previously limited to school theatre groups and educational institutions programmes and independent cultural organisations. In part, this shift is a consequence of the fact that contemporary theatre in general is more open to include the members of different social groups it talks about. How does this situation change the Slovenian theatre landscape? What are the best practices for including young people in different environments (schools, public institutions, independent scene)? What are the advantages and challenges of the active inclusion of young adults into theatre processes? How can theatre contribute to the development of creativity, critical thinking and social skills for young adults? How to secure a sustainable and quality inclusion of young people into theatre in the future?

Participants:

Primož Ekart, director, actor and a teacher at the SVŠGUGL
Tereza Gregorič, dramaturg, director and the leader of the Young Stage (AMO) and the subscription programme Polžkov abonma at the SNT Nova Gorica
Benjamin Krnetič, actor and a co-mentor of the Poljanski oder (Poljane Stage) in 2021/22
Mija Kramar, a member of the Young Mladinsko collective 2020/22

Anja Pirnat, a theatre mentor, the head of the cultural-art education at the Glej Theatre (2017–2024)
Mojca Redjko, a theatre educator and the head of the Young Theatre programme at the Maribor Theatre Festival (2017–2023) and the platform for including young adults into theatre stARTboks at the Celje City Theatre
Daniel Day Škufca, a director and co-mentor of the Poljanski oder 2021/22

The discussion, organised by the Playwrights' Unit of the Slovenian Association of Dramatic Artists (SADA) will be moderated by Ana Duša, a theatre educator and the head of the programme Young Mladinsko at the Mladinsko Theatre (2020–2024).

**Thursday, 10 April,
at 17.00**

Škrlavec Tower

From Concept to Stage-Ready Text

Intermedia research

This year, the Association of Theatre Critics and Researchers once again focuses its audiovisual research on discovering new discursive and supporting formats and theoretical and critical events within the festival programme that would innovatively introduce the contemplations and analyses of contemporary performing arts and drama to the audience. This year's event will attempt to achieve this primarily through discussions with the creators about their practical experience and personal approaches.

Alja Predan, the selector of the Competition and Accompanying Programmes at the 55th Week of Slovenian Drama explains in her report that she selected the productions that as "a result of a devised theatre process, or those for which the performative inspiration came from one or more non-drama literary works, are incomparably more exciting, ambitious, bolder and more consequential for the development of performing arts in Slovenia."

The starting point of the event is thus this statement in the selector's report and the entry into the research is exploring the director-dramaturg tandems of the authorial projects selected for the Competition and Accompanying Programmes of this year's Week of Slovenian Drama. In the research, we will examine the development of the performing script through the dynamics of authorial and collective creative processes. Where does the text end and the performance begin? What are the differences between a contemporary play, a script for production and a transliterary drama? What is the attitude of theatre artists towards these literary formats in the creative process of an authorial project? And why and how is independent scene becoming a generator of more exciting and bolder shifts in content and form?

Authors: Varja Hrvatin and Nika Švab
Presented by: The Association of Theatre Critics and Researchers

Workshops

Wednesday, 9 April, 11.00–15.00
Kranj City Theatre

Writing for Young Audiences with Young Adults

In the times of authorial theatre, the creation of productions in which young adults participate as active co-creators expanded from school and amateur stages first to the independent scene and then to public theatre institutions where primary, secondary and university students work with established theatre creators and where the productions that are thus created become a part of the institutions' regular repertoire. Content-wise, such productions usually explore issues that directly touch young adults, and genre-wise, they cover a wide range, from documentary and autofiction to "classical" theatre productions. The creation of theatre texts for such productions usually occurs in collaboration with the performers, usually based on the pre-agreed topic. What are the specifics of such writing, how to begin to co-create with young adults, how to take their ideas, experience and view into account? How to discern a common theme from a multitude of different voices and turn it into a drama text that will be at the same time authentic, relevant and theatrically effective?

The workshop will focus on concrete methods of such writing and is intended for established theatre creators as theatre mentors and others, interested in working with young adults.

Mentors: Ana Duša and Luka Žerdin

Ana Duša worked as dramaturg and educator for the Ljubljana Puppet Theatre productions *Vihar v glavi* (Storm in the Head, dir. Primož Ekart, 2018) and *Pravica biti človek* (The Right to be Human, dir. Mare Bulc, 2019). In 2020, she set up the Young Mladinsko Programme at the Mladinsko Theatre and also directed its productions *Svoje usode krojači* (The Masters of Their Own Destiny, 2022) and *Umetnost vojne/ umetnost miru* (The Art of War/ The Art of Peace, 2024). Since 2022, she has been a lecturer at the Department of Speech at the UL AGRFT.

Luka Žerdin is a student of social pedagogy at the UL Faculty of Education in Ljubljana and was, as a high school student, an actor in the productions *Pravica biti človek* (Ljubljana Puppet Theatre, 2018) and *Svoje usode krojači* (Mladinsko, 2022).

Monday, 7 April–11 April
Prešeren Theatre Kranj

A Workshop for Critics with Elena Philipp

Elena Philipp, a critic from the German web portal *nachtkritik*, will lead a workshop for critics focusing on different perspectives on the productions at the 55th Week of Slovenian Drama.

EXHIBITION

22 March–16 April
Galerija na mestu, Kranj

The Texts Nominated for the Slavko Grum Award and the Young Playwright Award

The exhibition will present 7 texts
nominated for the Slavko Grum
Award and the Young Playwright
Award.

Announcing

Thursday, 2 October
at 19.30

Linhart Hall, Cankar Hall

Moto – Membra Jesu Nostris

Original music: **Membra Jesu
Nostris, BuxWV 75 (1680)**
Author: **Dieterich Buxtehude
(1637-1707)**

Musical director: **Andoni Sierra**
Direction, dramaturgy and
scenography: **Lucia Astigarraga**
Texts: **Eneko Sagardoy**
Soloists, choir and instrumental
ensemble: **Conductus Ensemble**
Costume design: **Pau Aulí**
Lighting design: **Alberto
Rodríguez Vega**

Cast: **Eneko Sagardoy**

Première: 14 October 2022,
Arriaga Theatre, Bilbao
The performance is 1 hour
and 30 minutes long.

When we see death it is not usually
our own, however, we project
ourselves into its reflection and
are tormented by unanswered
questions about our future. Loss
generates unbearable pain. It is an
accidental death of someone loved,
instantaneous and unforeseen,
without apparent cause or
justification. Delirium can confuse
everything, embellish the past,
dramatically darken our vision of
the world or lead us to recreate
lived situations in a loop and
immerse ourselves in a continuous
obsessive analysis. The "I" interacts
with "others" and recreates itself
in search of comfort and hope,
often without finding such needs
satisfied. Music sings of the death
of Christ, the great universal
tragedy that becomes private and
personal at some point in every life.
The body and its parts make up a
single actor, which inhabits two
souls. Eneko remembers Josu's
love and swims in the forest of his
childhood with the sole purpose
of understanding his loss.

The piece is a staging of Dietrich
Buxtehude's 1680 concerto
Membra Jesu Nostris. This cycle
of seven cantatas dedicated to
Christ's feet, knees, hands, side,
chest, heart and head will be
interspersed with a text written
and performed by the actor
Eneko Sagardoy about a guy who
vanishes forever in a suspected
motorcycle accident and the
love of the person remaining.

The composer's bravery and brilliance, the rigour of his approaches, the novelty of his forms, and the persistent pursuit of excellence in each of his works are the trademarks of an artist worthy of comparison to Johann Sebastian Bach.

»A show of notable entity and complexity, which manages to maintain attraction and spell until the end.«

Dabid Barbero, *Blog politico literario*

»The performance was excellent; the music and the parts of the chorus and the soloists are top notch!«

Arantzazu Fernández Iglesias, *Berria*

»A good way to publicize rarely performed baroque works and to dramatize the work, giving it entertaining modernity.«

Nino Dentici, *El Correo*

Pretekli
festival

Last Year's
Festival

V dvanajstih dneh festivalskega programa so si obiskovalci lahko ogledali sedem predstav v tekmovalnem in pet v spremljevalnem programu, še dvajset dogodkov bogatega dodatnega programa, del katerega so bili problemski razgovori, okrogle mize, strokovna srečanja, gledališki program za mlade, tri delavnice in tri razstave, bralne uprizoritve, dneva nominirancev, koncert in filmska projekcija.

Na sklepni slovesnosti je bilo poleg priznanja in nagrade Vladimirja Kralja Društva gledaliških kritikov in teatrologov Slovenije Zali Dobovšek in Marinki Poštrak podeljeno sedem festivalskih nagrad.

Žirija v sestavi Rok Andres, Miriam Kičiňová in Jakob Ribič je Grumovo nagrado za najboljšo novo nastalo dramsko besedilo podelilo Izi Strehar za dramo *Nezakonske matere*, nagrado za mlado dramatičarko pa je prejela Brina Jenček za besedilo *grem greš greva pljuska 2 young 4 4ever* ЕЛА НАДВОР ДА СЕ ИЗЛУПАМЕ *strah me je prevelikih oči in premajhnih medvedov bližamo se končni postaji prosim izstopite pogoltnila sem te in izpljunila rahlo prežvečenega.*

Tekmovalni in spremljevalni program je oblikovala selektorica Alja Predan, festivalsko strokovno žirijo so sestavljale Pia Brezavšček, Mirna Rustemović in Aleš Jan, ki so podelili ostalih pet nagrad 54. Tedna slovenske drame.

Over the twelve days of the festival, the visitors saw seven productions in the Competition Programme, five in Accompanying Programme, and twenty more events in the rich Additional Programme, which included problem-centered discussions, round tables, expert meetings, theatre programme for youth, three workshops and three exhibitions, reading performances, the days of the nominees, a concert and a film projection.

At the festival's closing ceremony, the Association of Theatre Critics and Researchers of Slovenia presented their Vladimir Kralj awards to Zala Dobovšek and Marinka Poštrak, followed by the presentation of seven festival awards.

The jury consisting of Rok Andres, Miriam Kičiňová and Jakob Ribič decided that the Slavko Grum award for the best new Slovenian play go to Iza Strehar for the *Unwed Mothers*, while Brina Jenček won the Young Playwright Award for *i go you go we go splash 2 young 4 4ever* ЕЛА НАДВОР ДА СЕ ИЗЛУПАМЕ *I'm afraid of the eyes too big and bears too small we're approaching the terminal station please descend I swallowed you and spat you out slightly chewed.*

Alja Predan selected the Competition and Accompanying Programmes, and the members of the expert festival jury, who presented the other five awards, were Pia Brezavšček, Mirna Rustemović and Aleš Jan.



Foto: Mediaspeed

**Iza Strehar,
prejemnica nagrade Slavka
Gruma.**

**Iza Strehar,
the Slavko Grum Award
Winner**

Nagrade 54. Tedna
slovenske drame

The 54th Week of
Slovenian Drama
Awards

Nagrada Slavka
Gruma za najboljše
novo nastalo dramsko
besedilo

Iza Strehar
za besedilo
*Nezakonske
matere*

The Slavko Grum
Award for the Best
New Slovenian Play

Iza Strehar
for
Unwed Mothers

Utemeljitev:

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

Explanation:

Unwed Mothers is not merely a look at the family relationships as they have been changing in the twentieth and the twenty-first centuries but is primarily a play about our attitudes towards motherhood, our attitude to what it means to be a mother, what power and force women need to fight for motherhood – historically speaking – what their rights are, regardless of the year we are in – 1940, 2000 or ... Only the circumstances are new and different, circumstances that appear and that we have to take into account. *Unwed Mothers* is also a look into history, a journey to the inner states of women in wars, under pressure and experiencing abuse. The structure of the play uses film language that introduces dynamics and quick changes of place and time and, at the same time, carefully measures out the surprise. Strehar has created different characters of mothers in one family or extended family; her

besedila. Lahkotnost, s katero se premikamo med dekadami, med zgodovinskimi dejstvi in dogodki, modernostjo in preteklostjo, se pred bralcem odpira kot prava arheološka detektivka.

Iza Strehar prejme Grumovo nagrado za besedilo Nezakonske matere. Avtorica spretno gradi dramski svet, v katerem je ženska ujetnica patriarhalnih razmerij in pričakovanj, a se (ne)uspešno bori za svoj glas in svobodo izbire. Opozarja na nevralgične točke (slovenske) družbe, vendar z njihovim umeščanjem v zgodovinski kontekst kaže na njihovo historično pogojenost in spremenljivost. Besedilo odlikuje kvalitetna pisava, odnos do obravnavane materije in občutljivost za problematiko vloge žensk(e) v daljši časovni perspektivi.

characters have depth, which carries the bitterness of the mission that they have chosen for the rest of their lives. The play is not afraid to open difficult topics, behind which we can feel tenderness and, at times, humour, which shows the author's maturity and her text. The ease with which we move between decades, historical facts and events, modernity and the past opens in front of the reader as a true archaeological detective story.

Iza Strehar wins the Slavko Grum Award for her play Unwed Mothers. Strehar skilfully builds a drama world in which the woman is a captive of patriarchal relationships and expectations, but she (un)successfully fights for their voice and the freedom to choose. She draws attention to the neuralgic points of the (Slovenian) society but by placing them in the historical context shows the historical conditions for them and also their changeability. The play is distinguished by the quality of its writing, the attitude to the material used and the sensitivity for the issues of women over a longer temporal perspective.

Nagrada za
mladega
dramatika

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

Utemeljitev:

Gledališko besedilo nas postavlja v rambertovski svet mladega para, ki skozi rahlo melodramske vijuge premišljuje o svojem odnosu – še bolj pa o svoji prihodnosti. A besedilo se zaveda, da se odnosi ne vzpostavljajo v praznem prostoru, pač pa so umeščeni v družbeni kontekst, ki jih tudi temeljno determinira; tako avtorica iz območja intimnega postopoma prehaja v kritiko sodobnega sveta, »kapitalističnega realizma« (Mark Fisher). Zanj so značilni prekarnost, mobilnost in zahteva po fleksibilnosti

The Young
Playwright Award

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

Explanation:

The theatre text puts us in the Rambert-like world of a young couple who, through slightly melodramatic meanders, reflect on their relationship and, even more so – their future. But the text is aware that the relationships don't take place in an empty space but are set and fundamentally determined by the social context: the author thus slowly moves from the realm of the

– in tako tudi oba protagonista živita »od projekta do projekta«, preživljati se morata s številnimi dodatnimi zaposlitvami (npr. z dostavljanjem hrane), predvsem pa sta razpeta med svojim domačim krajem in »globalnim severom«, domnevno obljubljeni deželo, v kateri pa se, ko si enkrat tam, izkaže, da ni nič manj izkoriščanja ter ekonomske in socialne ranljivosti. Besedilo je tako izrazito sodobno, predvsem pa se postavlja na stališče mlade generacije in kaže na njene stiske, ki so sicer posledica širšega družbenega sistema, vendar pa se prej ali slej prenesejo tudi v medsebojne (intimne) odnose.

Nagrajeno dramsko besedilo Brina Jenček je sveže in neposredno, predstavlja razpadajoči svet in v njem razpadle odnose, ki so ujeti v komunikacijsko pustino, omejeno zgolj na ekstrakt jezika sodobne tehnologije. Posebna kvaliteta pa je format, ki z enovrstičnicami posnema dialog med partnerjema.

intimate to the criticism of the modern world, the "capitalist realism" (Max Fisher). This world is characterised by precarity, mobility and the demand for flexibility – and so both protagonists also live "from project to project" and have to hustle to make a living (for example, deliver food), but above all, they feel divided between their home and the "Global North", the presumed promised land which, once you reach it, turns out no less exploitative and filled with economic and social vulnerability. Most importantly, the highly contemporary text puts itself in the position of the young generation and shows its anguish, which may be a consequence of the social system at large but which sooner or later transfers into personal (intimate) relationships.

Brina Jenček's winning play is fresh and direct, it introduces a dilapidated world and the relationships falling apart inside it, caught in the communication wasteland limited solely to the extract of the language of modern technology. A particular quality of the text is its format and its one-liners that mimic a dialogue between partners.



Brina Jenček
prejemnica nagrade za mladega
dramatika.

Brina Jenček,
the Young Playwright Award Winner



Foto: Peter Uhan

**Mrakijada ,
Šeligova nagrada za najboljšo
uprizoritev tekmovalnega programa.**

**The Mrakiad,
the Šeligo Award for the Best
Production of the Competition
Programme**

Šeligova nagrada za najboljšo uprizoritev tekmovalnega programa

Mrakijada

(po trilogiji Ivana Mraka Stari Rimljan, Sinovi starega Rimljana, Razsulo Rimljanovine in po drugih Mrakovih besedilih)
v režiji Nine Rajič Kranjac, ki je nastala v produkciji SNG Drama Ljubljana

Utemeljitev:

Uprizoritev Mrakijada v izvedbi SNG Drama Ljubljana združuje izjemne in dovršene pristope sodobnega gledališča. Že sam programski izbor in oživitev del slovenskega pisatelja predstavljata osnovo za sodobno uprizoritev. Priredba in zlasti odrska postavitev pa to samo še dokazujeta. Režija v ustreznem odrskem prostoru na inovativen način na odrske deske postavlja daljše časovno obdobje družine, s sodobnimi prijemi ironije in odtujitve ter s precizno odrsko mizansceno, tudi s potujitvenimi elementi in simultanostjo, v izjemnem ritmu in dinamiki omogoča igralskemu ansamblu kreacije na najvišji ravni. To ponujeno možnost je ansambel ljubljanske Drame dobro izkoristil. Igralci in igralko polnokrvno živijo v svojih vlogah in transformacijah, izkoriščajo svoje odrske priložnosti ter vsak zase in vsi skupaj najdejo trenutke, ki občinstvo zapeljejo v magičnost gledališča. Mrakijada je predstava, ki bi je bilo veselo vsako evropsko gledališče.

The Šeligo Award for the best production of the Competition Programme

The Mrakiad

(Based on the trilogy The Old Roman, Sons of the Old Roman, The Annihilation of the Romans and other writings by Ivan Mrak)
directed by Nina Rajič Kranjac and produced by the SNT Drama Ljubljana

Explanation:

The *Mrakiad*, performed by SNT Drama Ljubljana, blends outstanding and perfected approaches of the contemporary theatre. The very decision to programme and revisit the works by this Slovenian author provides a solid foundation for a contemporary production. The adaptation, and especially the staging, further prove it. The directing, supported by the effective set, innovatively stages a long period of a family's history. Utilising contemporary techniques of irony and alienation and the precise mise-en-scène, including elements of alienation and simultaneity, the production, with its outstanding rhythm and dynamics, allows the actors to develop their roles to the fullest potential. The SNT Drama ensemble took full advantage of this opportunity. The actors fully embody their roles and bring the transformations to life, they seize their stage opportunities and, individually and as an ensemble, find moments that seduce the audience into the magic of theatre. The *Mrakiad* is a production that any European theatre would be happy to have.

Nagrada Tedna
slovenske drame
za najboljšo igralko

Tina Vrbnjak

za vlogi Pokojne matere, prve Rimljanke, in Prvega oznaša v uprizoritvi Mrakijada v režiji Nine Rajič Kranjac ki je nastala v produkciji SNG Drama Ljubljana

Utemeljitev:

Tina Vrbnjak je v kompleksni stvaritvi, v Mrakijadi, v vlogi Pokojne matere, prve Rimljanke, vse dogajanje prisotna kot duh, kot krivda, ki straši in poganja celotno uprizoritev. Svojo pojavo ji uspe igralsko razločiti od preostale, prav tako briljantne igralske ekipe, in jo popeljati na novo raven. Iz metapozicije vsevedno pobliskava v občinstvo in postane režiserkin alter ego, ko uprizoritev z odra usmerja in režira kot mračni motor zgodovine. Uspe se ogniti tankemu ledu uprizarjanja ženskih stereotipov, ni niti zgolj mučenica niti zgolj mračna zapeljivka, saj ima, nemalo cinično, vajeti uprizoritve veseskozi v svojih rokah.

The Week of
Slovenian Drama
Best Actress Award

Tina Vrbnjak

for the roles of The deceased mother, Old Roman's first wife / Intelligence Officer 1 in *The Mrakiad* directed by Nina Rajič Kranjac and produced by the SNT Drama Ljubljana

Explanation:

In the complex production of *The Mrakiad*, Tina Vrbnjak, as the Deceased mother, Old Roman's first wife, is present throughout like a ghost, like a feeling of guilt that haunts and propels the entire production. With her acting, she succeeds in distinguishing her character from the rest of the – also brilliant – cast and takes it to a new level. From her metaposition, she flashes omniscient glances into the audience and becomes the director's alter-ego when she navigates the production from the stage, as if she were a dark motor of history. She manages to avoid the thin ice of performing female stereotypes, she is neither merely a martyr nor simply a dark seductress because she has, quite cynically, the reins of the production in her hands at all times.



Tina Vrbnjak,
nagrada Tedna slovenske drame za
najboljšo igralko

Tina Vrbnjak, the Week of Slovenian
Drama Best Actress Award



Foto: Peter Uhan

**Benjamin Krnetić ,
nagrada Tedna slovenske drame za
najboljšega igralca**

**Benjamin Krnetić,
the Week of Slovenian Drama Best
Actor Award**

Nagrada Tedna slovenske drame za najboljšega igralca

Benjamin Krnetić

za vlogo Ferdija, Rimljanovega
sina iz drugega zakona v
uprizoritvi *Mrakijada*
v režiji Nine Rajič Kranjac, ki je
nastala v produkciji SNG Drama
Ljubljana

Utemeljitev:

Benjaminu Krnetiću z likom Ferdija, ki je tudi alter ego Ivana Mraka, uspe naseliti svoj igralski aparat do same skeletne strukture. Njegovo skrivenčeno telo in begajoč pogled neuspešno iščeta izhod iz klešč zgodovine, ki reproducirajo logiko rablja in žrtve in ki jih kot kontrapunkt z neverjetno močjo uteleša celoten igralski ansambel ter na ta način podpihuje tudi silo Krnetičeve igralske bravure. Igralca ni strah za vlogo zastaviti tudi lastnih šibkosti, da bi pokazal na nemogočo čistost moralnega pozicioniranja. Ranljivost in brezkompromisna samokritičnost sta tisto, kar tej vlogi daje v gledališču redko videno globino.

The Week of Slovenian Drama Best Actor Award

Benjamin Krnetić

for the role of Ferdi, the Old Roman's son from his second marriage in *The Mrakiad* directed by Nina Rajič Kranjac and produced by the SNT Drama Ljubljana

Explanation:

In the role of Ferdi – also Ivan Mrak's alter-ego – Benjamin Krnetić manages to fill his acting apparatus down to the bone structure. His contorted body and fleeting gaze search in vain for an exit from the jaws of history that reproduce the logic of a henchman and a victim – jaws that as a counterpoint with exceptional force embody the entire cast and further fuel Krnetić's powerful acting. The actor is not afraid to put his own vulnerabilities on the line to show how impossible the position of absolute moral purity is. It is this raw vulnerability and uncompromising self-criticism that lend this role a rare depth seldom seen in theatre.

Posebna nagrada
Tedna slovenske
drame za inovativen
performativni
pristop k občutljivi
tematiki

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

(soavtorice Tjaša Črnigoj, Lina Akif, Sendi Bakotić, Nika Rozman, Vanda Velagić, Tijana Todorović, Barbara Kapelj, Tea Vidmar in Lene Lekše) v režiji Tjaše Črnigoj, ki je nastala v produkciji Nove pošte (Maska Ljubljana in Slovensko mladinsko gledališče) in Mesta žensk

Utemeljitev:

V seriji petih predavanj-performansov (*Diagnoza, Consentire, Zmožnost, Igre, Borba*) ustvarjalni kolektiv spregovori o (ženski) spolnosti z različnih perspektiv in s pomočjo niza uprizoritvenih praks. Tematiko spolnosti obravnava na poglobljen in poučen način, ki občinstvu posreduje relevantna znanja in informacije o tej temi, hkrati pa to počne tudi z vrsto občutljivo izbranih in premišljenih odrskih orodij. Uspešno balansira na meji med gledališko predstavo in predavanjem, obsežno raziskovalno-dokumentarno delo mu uspe prenesti v gledališki jezik. Igralsko zelo jasno, natančno in suvereno uporablja vsa odrska orodja in gledališke mehanizme, ki jih natančno razporedi glede na temo in celoto, ki jo želi predstaviti. S svojim delom ustvarja nov gledališki prostor, ki spodbuja odprt dialog o spolnosti, premika meje in ruši stereotipe in tabuje ter sili k soočanju z njimi. Vse to povezuje premišljena igra med nastopajočimi in občinstvom, ki je

The Week of Slovenian
Drama Special Jury
Award for an innovative
approach to a sensitive
theme

***Sex Education II:
Diagnosis +
Consentire +
Ability + Games +
Fight***

(co-authors Tjaša Črnigoj, Lina Akif, Sendi Bakotić, Nika Rozman, Vanda Velagić, Tijana Todorović, Barbara Kapelj, Tea Vidmar and Lene Lekše) directed by Tjaša Črnigoj, produced by The New Post Office (Maska Ljubljana and Mladinsko Theatre) and the City of Women

Explanation:

Through a series of five lecture performances (*Diagnosis, Consentire, Ability, Games, Fight*), the creative collective talks about (female) sexuality from different perspectives and with the help of a series of performative practices. It approaches the theme of sexuality in a thorough and educational way, providing the audience with relevant knowledge and information about the theme, employing carefully selected and thoughtful theatre tools. Successfully balancing on the edge between a theatre performance and a lecture, the production manages to translate its extensive research and documentary work into theatre language. The acting is clear, precise and sovereign in using all the stage tools and theatre mechanisms, meticulously distributed considering the



Foto: Branka Keser; avtorica kolaža: Tijana Todrović

Spolna vzgoja II:
Diagnoza + Consentire +
Zmožnost + Igre + Borba ,
 posebna nagrada Tedna slovenske drame za inovativen
 performativen pristop k občutljivi tematiki in nagrada
 občinstva za najboljšo uprizoritev

Sex Education II: Diagnosis + Consentire + Ability +
Games + Fight ,
 the Week of Slovenian Drama Special Jury Award for an
 innovative approach to a sensitive theme and the
 Audience Award for the Best Production



Foto: Branka Keser

*Spolna vzgoja II:
Diagnoza + Consentire +
Zmožnost + Igre + Borba ,*
posebna nagrada Tedna slovenske drame za inovativen
performativen pristop k občutljivi tematiki in nagrada
občinstva za najboljšo uprizoritev

*Sex Education II: Diagnosis + Consentire + Ability +
Games + Fight ,*
the Week of Slovenian Drama Special Jury Award for an
innovative approach to a sensitive theme and the
Audience Award for the Best Production

dramaturško razdelana tako, da je vsaka enota lahko samostojna, hkrati pa je njihova celota tudi edinstven gledališki dogodek. V svojih predstavah nas ustvarjalni kolektiv opominja na moč, ki jo ima gledališče v družbi, in na to, kaj lahko naredimo z njim in vsemi vejami, ki nam jih ponuja, kako ga usmerjati in skupaj z njim graditi bolj odprto družbo.

nagrada po izboru občinstva

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

(soavtorice Tjaša Črnigoj, Lina Akif, Sendi Bakotić, Nika Rozman, Vanda Velagić, Tijana Todorović, Barbara Kapelj, Tea Vidmar in Lene Lekše) v režiji Tjaše Črnigoj, ki je nastala v produkciji Nove pošte (Maska Ljubljana in Slovensko mladinsko gledališče) in Mesta žensk.

Uprizoritev je prejela povprečno oceno 5,0.

theme and the whole they want to present. With its work, the team creates a new theatre space that encourages an open dialogue about sexuality, moves borders, destroys stereotypes and taboos and forces us to confront them. All this is linked with a thoughtful game between the performers and the audience, dramaturgically constructed so that each unit can function independently while their whole is a unique theatre event. In their performance, the theatre collective reminds us of the power theatre has in society and what we can do with it and with all the branches that it offers us, how to steer it and, together with it, build a more open society.

Audience Award

***Sex Education II:
Diagnosis +
Consentire +
Ability + Games +
Fight***

(co-authors Tjaša Črnigoj, Lina Akif, Sendi Bakotić, Nika Rozman, Vanda Velagić, Tijana Todorović, Barbara Kapelj, Tea Vidmar and Lene Lekše) directed by Tjaša Črnigoj, produced by The New Post Office (Maska Ljubljana and Mladinsko Theatre) and the City of Women

The production received an average rating of 5.0.

**Mejniki in
nagrajenci**

**Milestones
and Award
Winners**

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

Pomembnejši mejniki

- | | | | |
|---|---|---|---|
| 1971
prvi Teden slovenske drame v Kranju (1955, 1963 in 1964 so bili Tedni slovenske dramatike v Celju) | 2004
začetek vsakoletnih delavnic dramskega pisanja | 2016
v sodelovanju z Društvom gledaliških kritikov in teatrologov Slovenije je prvič podeljena nagrada Vladimirja Kralja | 2024
začetek evropskega projekta Dramatika manjših evropskih jezikov ((DoSEL), podprt s strani programa Ustvarjalna Evropa |
| 1979
prvič sta podeljena nagrada Slavka Gruma za najboljše izvorno dramsko besedilo in Grün-Filipičevo priznanje za dosežke v dramaturgiji | 2006
prvič je podeljena nagrada občinstva za najboljšo predstavo | 2019
izvedena je prva rezidenčna delavnica dramskega pisanja | |
| 1999
prvič je podeljena velika nagrada | 2007
Dnevi nominirancev ponujajo poglobljen pogled na nova besedila | 2020
zaradi epidemije covida-19 je odpovedan jubilejni 50. Teden slovenske drame | |
| 2003
začetek bralnih uprizoritev besedil, nominiranih za nagrado Slavka Gruma | 2009
TSD se poveže s slovenskim centrom Mednarodnega gledališkega inštituta ITI pri promociji slovenske dramatike v tujini | 2021
51. Teden slovenske drame je izveden v izrednem, novembrskem terminu; prvič sta podeljeni nagradi za najboljšo igralko in igralca ter posebna nagrada po presoji žirije | |
| 2004
nagrada za najboljšo uprizoritev dobi ime po preminulem dramatiku Rudiju Šeligu | 2011
TSD skupaj s sorodnimi festivali pripravi pobudo za zvezo festivalov novonastale dramatike | 2023
prvič je organiziran dan nominirancev za nagrado za mladega dramatika | |
| | 2012
prvič je razpisana nagrada za mladega dramatika | | |

54 let festivala

Prejemniki nagrade Slavka Gruma

1979
Dane Zajc: Voranc

1980
Dušan Jovanović:
Karamazovi

1981
Rudi Šeligo: Svatba

1982
Drago Jančar: Disident
Arnož in njegovi

1983
Dominik Smole:
Zlata čeveljčka

1984
Tone Partljič: Moj ata,
socialistični kulak
Rudi Šeligo: Ana

1985
Drago Jančar: Veliki
briljantni valček

1986
Dane Zajc: Kalevala

1987
Jože Snoj: Gabrijel
in Mihael
Ivo Svetina: Biljard
na Capriju

1988
Sergej Verč:
Evangelij po Judi

1989
Drago Jančar:
Zalezujoč Godota

1990
Dušan Jovanović:
Zid, jezero

1991
Milan Jesih: En sam dotik

1992
Ivo Svetina: Vrtovi
in golobica

1993
Evald Flisar: Kaj
pa Leonardo?

1994
Dušan Jovanović:
Antigona

1995
Drago Jančar: Halštat

1997
Ivo Svetina: Tako je
umrl Zaratuštra

1998
Matjaž Zupančič:
Vladimir

1999
Zdenko Kodrič:
Vlak čez jezero

2000
Rok Vilčnik – rokgre: To

2001
Zoran Hočevnar:
'M te ubu!
Matjaž Zupančič:
Goli pianist ali Mala
nočna muzika

2002
O. J. Traven:
Ekshibicionist

2003
Matjaž Zupančič: Hodnik

2004
Evald Flisar: Nora Nora

2005
Matjaž Briški: Križ

2006
Matjaž Zupančič: Razred

2007
Dragica Potočnjak: Za
naše mlade dame

2008
Rok Vilčnik – rokgre:
Smeti na luni

2009
Žanina Mirčevska:
Konec Atlasa

Simona Semenič:
5fantkov.si

2010
Ivo Prijatelj: Totenbirt
Simona Semenič: 24ur
Ivo Svetina: Grobnica
za Pekarno

2011
Matjaž Zupančič:
Shocking Shopping

2012
Vinko Möderndorfer:
Vaje za tesnobo

2013
Evald Flisar: Komedijska
o koncu sveta

2014
Vinko Möderndorfer:
Evropa

2015
Simona Semenič:
sedem kuharic, štirje
soldati in tri sofije

2016
Rok Vilčnik – rokgre:
Ljudski demokratični
cirkus Sakešvili

2017
Simona Hamer:
Razglednice ali Strah
je od znotraj votel, od
zunaj pa ga nič ni

2018
Vinko Möderndorfer:
Romeo in Julija sta
bila begunca

2019
Nejc Gazvoda: Tih vdih

2020
Tjaša Mislej: Naše
skladišče

2021
Maja Šorli: Tega okusa
še niste poskusili

2022
Katarina Morano:
Usedline

2023
Anja Novak Anjuta:
Tekst telesa

2024
Iza Strehar:
Nezakonske matere

Prejemniki nagrade za mladega dramatika

2013
Vesna Hauschild:
Inventura
Tibor Hrs Pandur: Sen 59

2014
Tjaša Mislej: Panj2015
Katja Markič:
Ptice selivke

2016
Pia Vatovec:
Zimske radosti

2017
Nika Švab: Ujeti trenutek

2018
Maša Pelko:
Kraljevi otroci

2019
Ana Obreza: Iskalci zlata

2020
Varja Hrvat: Vse se
je začelo z golažem
iz zajčkov

2021
Nina Kuclar Stiković:
Jutri je v sanjah
izgledal drugače

2022
Ela Božič:
Interpretacija Sanje

2023
Manca Lipoglavšek:
Zamrzovanje

2024
Brina Jenček
grem greš greva

**Prejemniki Grün-
-Filipičevega
priznanja**

1979
dramaturški oddelek
SLG Celje

1982
dramaturški oddelek
Drama SNG Maribor

1985
dramaturški
oddelek SMG

1988
dramaturški
oddelek SMG

1991
dramaturški oddelek
Prešernovega
gledališča Kranj

1991
dramaturški
oddelek SMG

2000
dramaturginja
Marinka Poštrak

2003
dramaturginja
Diana Koloini

2005
dramaturginja
Alja Predan

2007
dramaturg Nebojša
Pop-Tasić

2009
dramaturginja
Mojca Kranjc

2011
dramaturginja in
teoretičarka Eda Čufer

2013
dramaturg Vili Ravnjak

2015
dramaturg in kritik
Vasja Predan

2017
dramaturg, teatrolog in
esejist Tomaž Toporišič

2019
dramaturginja
Darja Dominkuš

2021
dramaturg Milan
Ramšak Markovič

2023
dramaturginja
Mojca Kreft

**Prejemniki velike
oziroma Šeligove
nagrade**

1999
Sebastijan Horvat in
Primož Vitez: Ion
R: Sebastijan Horvat
E. P. I. Center Ljubljana
in Drama SNG Maribor

2000
Matjaž Zupančič:
Vladimir
R: Matjaž Zupančič
SNG Drama Ljubljana

2001
Anton Tomaž Linhart:
Ta veseli dan ali
Matiček se bo uoženu
R: Vito Taufer
Slovensko stalno
gledališče Trst

2002
Anton Tomaž Linhart:
Županova Micka
R: Vito Taufer
Prešernovo
gledališče Kranj

2003
Anton Tomaž Linhart:
Ta veseli dan ali
Matiček se ženi
R: Vito Taufer
Lutkovno gledališče
Ljubljana

2004
Dominik Smole:
Krst pri Savici
R: Meta Hočevar
SNG Drama Ljubljana

2005
Matjaž Zupančič: Hodnik
R: Matjaž Zupančič
SNG Drama Ljubljana

2006
Ep o Gilgamešu
(dramatizacija)
Nebojša Pop-Tasić
R: Jernej Lorenci
Slovensko mladinsko
gledališče

2007
Iztok Lovrić in Gregor
Strniša: Mnemosyne
R: Iztok Lovrić
Gledališče Glej

2008
Ivan Cankar:
Romantične duše
R: Sebastijan Horvat
SNG Drama Ljubljana

2009
Andrej Hieng: Osvajalec
R: Dušan Jovanović
SNG Drama Ljubljana

2010
Vinko Möderndorfer:
Lep dan za umret
R: Vinko Möderndorfer
Prešernovo
gledališče Kranj

2011
Ivan Cankar (Blaise
Pascal, Étienne de la
Boétie, G. W. F. Hegel,
Louis Althusser): Hlapci/
Komentirana izdaja
R: Matjaž Berger
Anton Podbevšek
Teater in Prešernovo
gledališče Kranj

2012
Simona Semenič: zgodba
o nekem slastnem truplu
ali gostija ali kako so se
roman abramovič, lik
janša, štiriindvajsetletna
julia kristeva, simona
semenič in inicialki
z. i. znašli v oblaku
tobačnega dima
R: Primož Ekart
Zavod Imaginarni

2013
Miha Nemeč in Nejc
Valenti: Rokovnjači
R: Miha Nemeč
SNG Nova Gorica
in Prešernovo
gledališče Kranj

2014
Avtorski projekt: 25.671
R: Oliver Frljič
Prešernovo
gledališče Kranj

2015
Simona Semenič: 1981
R: Nina Rajić Kranjac
Gledališka skupina
mladih/AGRFT in
Gledališče Glej

2016
Ivan Cankar: Hlapci
R: Sebastijan Horvat
Slovensko stalno
gledališče Trst

2017
Republika Slovenija
Slovensko mladinsko
gledališče in Maska
Ljubljana

2018
Avtorski projekt: Stenica
R: Jernej Lorenci
Prešernovo gledališče
Kranj in Mestno
gledališče Ptuj

2019
Simona Semenič:
še ni naslova
R: Tomi Janežič
Slovensko mladinsko
gledališče

2021
Oče Romuald/
Lovrenc Marušič:
Škofjeloški pasijon
R: Jernej Lorenci
Prešernovo
gledališče
Kranj in Mestno
gledališče Ptuj

2022
Nina Rajić
Kranjac in ekipa
ustvarjalcev:
Solo
R: Nina Rajić
Kranjac
Slovensko mladinsko
gledališče in
Maska Ljubljana

2023

Avtorski projekt po motivih slovenskih ljudskih pesmi: Žene v testu
R: Živa Bizovičar
SNG Drama Ljubljana

2024

Po trilogiji Ivana Mraka Stari Rimljan, Sinovi starega Rimljana, Razsulo Rimljanovine in po drugih Mrakovih besedilih:
Mrakijada
R: Nina Rajič
Kranjac
SNG Drama Ljubljana

Nagrada za najboljšo igralko Tedna slovenske drame

2021

Doroteja Nadrah
Oče Romuald/
Lovrenc Marušič:
Škofjeloški pasijon
Prešernovo gledališče
Kranj in Mestno gledališče Ptuj

2022

Marjuta Slamič
Simona Semenič:
jerebika, štrudelj, ples pa še kaj
SNG Nova Gorica in Slovensko mladinsko gledališče

2023

Zvezdana Mlakar
Avtorski projekt po motivih slovenskih ljudskih pesmi: Žene v testu
SNG Drama Ljubljana

2024:

Tina Vrbnjak
Po trilogiji Ivana Mraka Stari Rimljan, Sinovi starega Rimljana, Razsulo Rimljanovine in po drugih Mrakovih besedilih:
Mrakijada
SNG Drama Ljubljana

Nagrada za najboljšega igralca Tedna slovenske drame

2021

Blaž Setnikar
Oče Romuald/
Lovrenc Marušič:
Škofjeloški pasijon
Prešernovo gledališče
Kranj in Mestno gledališče Ptuj

2022

Benjamin Krnetič
Nina Rajič
Kranjac in ekipa ustvarjalcev: Solo Slovensko mladinsko gledališče in Maska Ljubljana

2023

Gregor Zorc
Avtorski projekt: Pravljice našega otroštva
Prešernovo gledališče Kranj in SNG Nova Gorica

2024:

Benjamin Krnetič
Po trilogiji Ivana Mraka Stari Rimljan, Sinovi starega Rimljana, Razsulo Rimljanovine in po drugih Mrakovih besedilih:
Mrakijada
SNG Drama Ljubljana

Posebna nagrada Tedna slovenske drame

2021

Uprizoritev Gejm Slovensko mladinsko gledališče in Maska Ljubljana

2022

Uprizoritev Under construction
Gledališče Glej

2023

Uprizoritev Usedline
Mestno gledališče ljubljansko

2024

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

Prejemniki nagrade občinstva za najboljšo predstavo

2006

Boris Kobal in Sergej Verč: Zafrkon
KUD Pod topoli

2000

Iztok Lovrič in Gregor Strniša: Mnemosyne
Gledališče Glej

2008

Iztok Mlakar (po Molièrovih motivih): Douhtar pod mus!
Gledališče Koper in SNG Nova Gorica

2009

Branko Završan: Solistika
Društvo Familija in Mestno gledališče ljubljansko

2010

Svetlana Makarovič in Janja Majzelj: Krizantema na klavirju
Slovensko mladinsko gledališče

2011

Ivan Cankar (Blaise Pascal, Étienne de la Boétie, G. W. F. Hegel, Louis Althusser): Hlapci/
Komentirana izdaja
Anton Podbevšek Teater in Prešernovo gledališče Kranj

2012

Simona Semenič: zgodba o nekem slastnem truplu ali gostija ali kako so se roman abramovič, lik janša, štiriindvajsetletna julia kristeva, simona semenič in inicialki z. i. znašli v oblaku tobačnega dima
Zavod Imaginarni

2013

Simona Hamer: Kladivo ali pinceta?
KD Integrali in Gledališče Glej

2014

Avtorski projekt: Robinson
Lutkovno gledališče Ljubljana

2015

Evald Flisar: Vzemi me v roke/Take Me in Your Hands
Banya Tree Productions, Mumbai, Indija

2016

Tjaša Ferme: Divji otrok v mestu/Wild Child in the City
PopUpTheatrics & The Secret Theatre, New York, ZDA

2017
Nik Škrlec in ekipa:
Naj gre vse v π ali
kako sem si zapomnil
3141 decimalk
Zavod k. g. – Tovarna
predstav, UL AGRFT
in Zavod Margareta
Schwarzwald

2018
Avtorski projekt:
Stenica
Prešernovo
gledališče
Kranj in Mestno
gledališče Ptuj

2019
Simona Semenič:
še ni naslova
Slovensko mladinsko
gledališče

2021
Oče Romuald/
Lovrenc Marušič:
Škofjeloški pasijon
Prešernovo
gledališče
Kranj in Mestno
gledališče Ptuj

2022
Andrej Inkret: In
stoletje bo zardelo.
Primer Kocbek
Anton Podbevšek
Teater in SNG Nova
Gorica, v sodelovanju
s Cankarjevim
domom in Galerijo
Božidar Jakac,
Kostanjevica na Krki

2023
Katarina Morano:
Usedline
Mestno gledališče
ljubljsko

2024
Tjaša Črnigoj, Lina
Akif, Sendi Bakotič,
Nika Rozman, Vanda
Velagić, Tijana
Todorović, Barbara
Kapelj, Tea Vidmar in
Lene Lekše Spolna
vzgoja II: Diagnoza
+ Consentire
+ Zmožnost +
Igre + Borba
Nova pošta
(Maska Ljubljana
in Slovensko
mladinsko gledališče)
in Mesto žensk

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

Milestones

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

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

1999
the first Grand Prix for the best performance awarded

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

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

2004
the beginning of the annual playwriting workshops

2006
the first Audience Award given

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

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

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

2012
the first Young Playwright Award

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

2019
the first playwriting residency takes place

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

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

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

2024
start of Drama of Smaller European Languages project (DoSEL), supported by Creative Europe Programme

54 Years of the Festival

The Slavko Grum Award Winners

1979
Dane Zajc: Voranc

1980
Dušan Jovanović: The Karamazovs

1981
Rudi Šeligo: The Wedding

1982
Drago Jančar: Dissident Arnož and his People

1983
Dominik Smole: Little Golden Shoes

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

1985
Drago Jančar: The Great Brilliant Waltz

1986
Dane Zajc: The Kalevala

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

1988
Sergej Verč: The Gospel according to Judas

1989
Drago Jančar: Stakeout at Godot's

1990
Dušan Jovanović: The Lake, the Wall

1991
Milan Jesih: A Single Touch

1992
Ivo Svetina: The Gardens and the Dove

1993
Evald Flisar: What About Leonardo?

1994
Dušan Jovanović: Antigone

1995
Drago Jančar: Hallstadt

1997
Ivo Svetina: Thus Died Zaratustra

1998
Matjaž Zupančič: Vladimir

1999
Zdenko Kodrič: Train Across the Lake

2000
Rok Vilčnik – rokgre: That!

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

2002
O. J. Traven: The Exhibitionist

2003
Matjaž Zupančič: The Corridor

2004
Evald Flisar: Nora Nora

2005
Matjaž Briški: The Cross

2006
Matjaž Zupančič: The Class

2007
Dragica Potočnjak: For Our Young Ladies

2008
Rok Vilčnik – rokgre: Garbage on the Moon

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

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

2011
Matjaž Zupančič: Shocking Shopping

2012
Vinko Möderndorfer: Exercises in Anxiety

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

2014
Vinko Möderndorfer: Europe

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

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

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

2018
Vinko Möderndorfer: Romeo and Juliet were Refugees

2019
Nejc Gazvoda: A Silent Breath

2020
Tjaša Mislej: Our Warehouse

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

2022
Katarina Morano: Sediments

2023
Anja Novak Anjuta: The Text of the Body

2024
Iza Strehar
Unwed Mothers

Young Playwright Award Winners

2013
Vesna Hauschild: Inventory
Tibor Hrs Pandur: Dream 59

2014
Tjaša Mislej: A Beehive

2015
Katja Markič: Migratory Birds

2016
Pia Vatovec: Winter Joys

2017
Nika Švab: A Moment Caught

2018
Maša Pelko: The King's Children

2019
Ana Obreza: The Gold Prospectors

2020
Varja Hrvatin: It All Began With Rabbit Soup

2021
Nina Kuclar Stiković: Tomorrow Seemed Different in My Dreams

2022
Ela Božič: The
Interpretation of Sanja

2023
Manca Lipoglavšek:
Freezing

2024
Brina Jenček
i go you go we go

The Grün-Filipič Award Winners

1979
dramaturgy department
Celje City Theatre

1982
dramaturgy department
SNT Drama Maribor

1985
dramaturgy department
Mladinsko Theatre

1988
dramaturgy department
Mladinsko Theatre

1991
dramaturgy department
Prešeren Theatre Kranj

1991
dramaturgy department
Mladinsko Theatre

2000
Dramaturg Marinka
Poštrak

2003
Dramaturg Diana Koloini

2005
Dramaturg Alja Predan

2007
Dramaturg Nebojša Pop
Tasić

2009
Dramaturg Mojca Kranjc

2011
Dramaturg and theorist
Eda Čufer

2013
Dramaturg Vili Ravnjak

2015
Dramaturg and critic
Vasja Predan

2017
Dramaturg, theatre
researcher and author
Tomaž Toporišič

2019
Dramaturg Darja
Dominkuš

2021
Dramaturg Milan Ramšak
Marković

2023
Dramaturg Mojca Kreft

The Grand Prix or the Šeligo Award Winners

1999
Sebastijan Horvat and
Primož Vitez: Ion
D: Sebastijan Horvat
E. P. I. Center Ljubljana
and Drama SNT Maribor
2000
Matjaž Zupančič: Vladimir
D: Matjaž Zupančič
SNT Drama Ljubljana

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

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

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

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

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

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

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

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

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

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

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

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

2013
Miha Nemec and Nejc
Valenti: The Brigands
D: Miha Nemec
SNT Nova Gorica and
Prešeren Theatre Kranj
2014
Devised theatre project:
25.671
D: Oliver Frljić
Prešeren Theatre Kranj

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

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

2017
The Republic of Slovenia
Mladinsko Theatre and
Maska Institute

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

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

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

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

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

2024
Based on the trilogy The Old Roman, Sons of the Old Roman, The Annihilation of the Romans and other writings by Ivan Mrak):
The Mrakiad
D: Nina Rajič Kranjac
SNT Drama Ljubljana

The Week of Slovenian Drama Best Actress Award

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

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

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

2024
Tina Vrbnjak
The Mrakiad
SNT Drama Ljubljana

The Week of Slovenian Drama Best Actor Award

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

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

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

2024
Benjamin Krnetič
The Mrakiad
SNT Drama Ljubljana

The Week of Slovenian Drama Special Jury Award

2021
Performance GEJM
Mladinsko Theatre and Maska Ljubljana

2022
Performance Under Construction
Glej Theatre

2023
Performance Sediments
Ljubljana City Theatre

2024
Series of performances Sex Education II: Diagnosis + Consentire + Ability + Games + Fight
The New Post Office (Maska Ljubljana and Mladinsko Theatre) and the City of Women

The Audience Award for the Best Production

2006
Boris Kobal and Sergej Verč: Teaser
KUD Pod topoli

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

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

2009
Branko Završan: Soloism
Familija Association and Ljubljana City Theatre

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

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

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

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

2014
Devised theatre project: Robinson
Ljubljana Puppet Theatre

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

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

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

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

2019
Simona Semenič: no title yet
Mladinsko Theatre

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

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

2023
Katarina Morano: Sediments
Ljubljana City Theatre

2024
Co-authors Tjaša Črnigoj, Lina Akif, Sendi Bakotič, Nika Rozman, Vanda Velagić, Tijana Todorovič, Barbara Kapelj, Tea Vidmar and Lene Lekše
Sex Education II: Diagnosis + Consentire + Ability + Games + Fight
The New Post Office (Maska Ljubljana and Mladinsko Theatre) and the City of Women

Selektorica 55. Tedna slovenske drame

Alja Predan,
selektorica 55. Tedna slovenske drame

Alja Predan, dramaturginja, prevajalka, urednica in teatrologinja, je bila med drugim umetniška vodja PDG v Novi Gorici, dramaturginja v MGL in SLG Celje, vodja gledališko-plesnega programa v Cankarjevem domu, od 2009 do 2017 pa je vodila Festival Borštnikovo srečanje. Bila je urednica Knjižnice MGL (izdala je trideset knjig s področja teorije in zgodovine drame in gledališča) ter ustanoviteljica in urednica zbirke Sodobna evropska drama.

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

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



Foto: Damjan Švarc

The Selector of the 55th Week of Slovenian Drama

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

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

As a dramaturg, she has collaborated on more than fifty productions in all Slovenian theatres, as well as abroad. She has translated around sixty plays of contemporary British, American, Serbian, Croatian and Polish drama. She has been a member or president of numerous juries at theatre festivals in Slovenia and internationally, including the festival New Drama in Bratislava, Sterijino pozorje in Novi sad, Bitef in Belgrade, Marulić Days in Split, the Divine Comedy festival in Krakow and BE festival in Birmingham. She was also the selector of the Week of Slovenian Drama in Kranj, a curator for the Slovenian Focus at the 7th Contemporary Drama Festival in Budapest, and the Slovenian focus at the 6th New Drama Festival in Bratislava.

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

Žirija za nagrado Slavka Gruma in nagrado za mladega dramatika ter Grün-Filipičevo priznanje:

Dr. Rok Andres

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

Jakob Ribič

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

Miriam Kičiňová

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

The Jury for the Slavko Grum Award, the Young Playwright Award and the Grün-Filipič Award

Rok Andres

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

Jakob Ribič

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

Miriam Kičiňová

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

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

Mirna Rustemović

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

Nika Bezeljak

je na ljubljanski Akademiji za gledališče, radio, film in televizijo diplomirala iz gledališke in radijske režije. Kot gledališka ustvarjalka sodeluje pri različnih umetniških projektih, sicer pa se ukvarja tudi s pedagoškim in producerskim delom. Kot režiserka redno sodeluje z obema nacionalnima lutkovnima gledališčema ter nevladnimi producenti. Ustvarila je že prek 20 predstav ter bila zanje tudi nagrajena. Dolga leta je bila del kolektiva Intimnega odra GT22 in umetniškega vodstva Momenta iz Maribora, soustvarjala mednarodni festival Prestopi/Crossings ter platformo za internacionalizacijo sodobnih uprizoritvenih praks Trigger. Je tudi članica več strokovnih teles in komisij (Ministrstvo za kulturo RS, Mestna občina Celje, Lutkovno gledališče Ljubljana in Ustanova lutkovnih ustvarjalcev).

Igor Samobor

se je že v času srednješolskega izobraževanja vzpostavljaj kot igralec v ljubiteljskem gledališču na Ptuj. Leta 1976 je začel s študijem igre in umetniške besede na AGRFT v Ljubljani. Za vlogo je prejel Prešernovo nagrado za študente. Diplomiral je leta 1996. Takoj po študiju, leta 1981, je postal član ljubljanske Drame, v kateri je odigral veliko naslovnih, nosilnih, predvsem pa zelo zahtevnih karakternih vlog. Obenem je tudi odličen interpret umetniške besede in zato redno sodeluje z Radijem Slovenije v radijskih literarnih oddajah. Nagrado Prešernovega sklada je prejel še enkrat in sicer za vloge Raskolnikova (Dostojevski: *Zločin in kazen*), Princa Homburškega (Kleist: *Princ Homburški*), Policaja (Ö von Horváth: *Vera ljubezen upanje*), Peera Gynta (H. Ibsen: *Peer Gynt*) in Georgea (E. Albee: *Kdo se boji Virginije Woolf*). Za Raskolnikova, Georga in Peera Gynta je prejel tudi nagrado Sklada Staneta Severja, za naslovno vlogo v Peeru Gyntu pa je bil prvič nagrajen na Borštnikovem srečanju (1992). Sledil je še šest Borštnikovih nagrad za igro leta 2001, 2004, 2005, 2007, 2009 in 2011. Leta 2012 je za svoje delo prejel tudi najvišjo stanovsko nagrado na področju gledališča, Borštnikov prstan. Od 1. maja 2013 do 30. aprila 2022 je bil ravnatelj javnega zavoda Slovensko narodno gledališče (SNG) Drama Ljubljana.

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

Mirna Rustemović

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

Nika Bezeljak

graduated from the UL AGRFT in theatre and radio directing. As a theatre artist, she has worked on several art projects and also works as an educator and producer. As a director, she regularly collaborates with both national puppet theatres and independent producers. She has created over twenty productions and won several awards for them. For years, she was a member of the Intimate Stage GT22 collective and part of the artistic management of Moment in Maribor. She co-created the international festival Prestopi/ Crossings and the platform for the internationalisation of contemporary performing practices Trigger. She is a member of several expert bodies and commissions (Ministry of Culture, Municipality of Celje, Ljubljana Puppet Theatre and Puppetry Artists Institution of Slovenia (ULU)).

Igor Samobor

established himself as an actor at the amateur theatre in Ptuj when he was still in high school. In 1976, he enrolled at the UL AGRFT, where he studied stage acting and the artistic word. He finished his studies in 1981 with the role of Pastor Manders in Ibsen's *Ghosts* which won him the Student Prešeren Award. He immediately became a member of the ensemble of the SNT Drama Ljubljana, where, over the years, he created a series of title, leading and, above all, very complex roles. He is also an excellent interpreter of the artistic word and thus regularly appears in literary programmes at Radio Slovenia. In 1992, he won a Prešeren Fund Award for the roles of Raskolnikov (Dostoevsky's *Crime and Punishment*), the Prince of Homburg (Kleist's *The Prince of Homburg*), Policeman (Ö. von Horváth's *Faith, Hope and Charity*), Peer Gynt (H. Ibsen's *Peer Gynt*) and George (E. Albee's *Who's Afraid of Virginia Woolf*). For Raskolnikov, George and Peer Gynt, he won the Stane Sever Award (1991), while the eponymous role in Peer Gynt won him his first award at the Maribor Theatre Festival (1992). Between 2001 and 2011, he won six more Borštnik Awards for Best Actor at the Maribor Theatre Festival. In 2012, he received the highest accolade for acting in theatre, the Borštnik Ring Award. From 2013 to 2022, he was the managing and artistic director of the SNT Drama Ljubljana.

55. Teden slovenske drame The 55th Week of Slovenian Drama

Selektorica/
Selector
Alja Predan

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

Strokovna žirija za podelitev
Šeligove nagrade, igralskih nagrad
in nagrade za poseben dosežek/
The Jury for the Šeligo Award
and Other Festival Awards
Nika Bezeljak
Mirna Rustemović
Igor Samobor

Režiserka otvoritvene in sklepne
slovesnosti/
Director of the Opening and
Closing Ceremonies
Maša Pelko

Odnosi z javnostmi za 55. TSD/
Public relations for the 55th Week
of Slovenian Drama
Eva Belčič, Tamara Bračič Vidmar

Urednica spletne strani/
Website editor
Zala Julija Kavčič

Organizator Organiser

**PREŠERNOVO
GLEDALIŠČE**

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

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

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

Spletna prodaja vstopnic/
Online tickets
pgk.mojekarte.si

Spletna omrežja/
Social media
   

Kontakt/
Contact
info@tsd.si

V. d. direktorja//
Interim general manager
Rok Bozovičar
rok.bozovicar@pgk.si

Pomočnica direktorja za projekte/
Assistant manager for projects
Barbara Rovere

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

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

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

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

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

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

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

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

Garderoberka/
Wardrobe manager
Bojana Fornazarič

Inspicienta/
Stage managers
Ciril Roblek
Dominik Vodopivec

Šepetalka/
Prompters
Judita Polak

Lučni mojster/
Lighting engineer
Nejc Plevnik

Tonski mojster/
Sound engineer
Matic Zelič

Mizarji in odrski tehniki/
Carpenters and stage technicians
Robert Rajgelj
Marko Kranjc
Jože Bizovičar

Oskrbnik/
Attendant
Boštjan Marčun

Čistilec/
Facilities maintenance
Jošt Cvikl

Igralski ansambel/
Actresses and actors
Vesna Jevnikar
Vesna Pernarčič
Darja Reichman
Miha Rodman
Živa Selan
Blaž Setnikar
Vesna Slapar
Aljoša Ternovšek
Borut Veselko

Svet zavoda/
Board of Prešeren Theatre Kranj
mag. Drago Štefe
(predsednik/**President**)
mag. Igor Berginc
Joško Koporec
Ana Černe
Peter Šalomon

Strokovni svet/
**Professional Board of
Prešeren Theatre Kranj**
Barbara Rogelj
(predsednica/**President**),
Esad Babačić
Igor Kavčič
Darja Reichman
Borut Veselko

Programski katalog 55. Tedna slovenske drame The Programme Catalogue of the 55th Week of Slovenian Drama

Izdajatelj/
Publisher
Prešernovo gledališče Kranj

Zanj/
Represented by
Rok Bozovičar
v.d. direktorja

Urednik/
Editor
Rok Bozovičar

Lektor za slovenski jezik/
Slovenian language editor
Martin Vrtačnik

Prevajalka iz angleščine
in v angleščino/
Translator from and into English
Barbara Skubic

Lektorica za angleški jezik/
English language editor
Jana Renée Wilcoxon

Oblikovna zasnova/
Design concept
Damjan Ilić / Grupa Ee

Oblikovanje/
Design
Damjan Ilić, Lea Jelenko

Tisk/
Printer
Tiskarna Oman, Kranj

Naklada/
Print run
350 izvodov

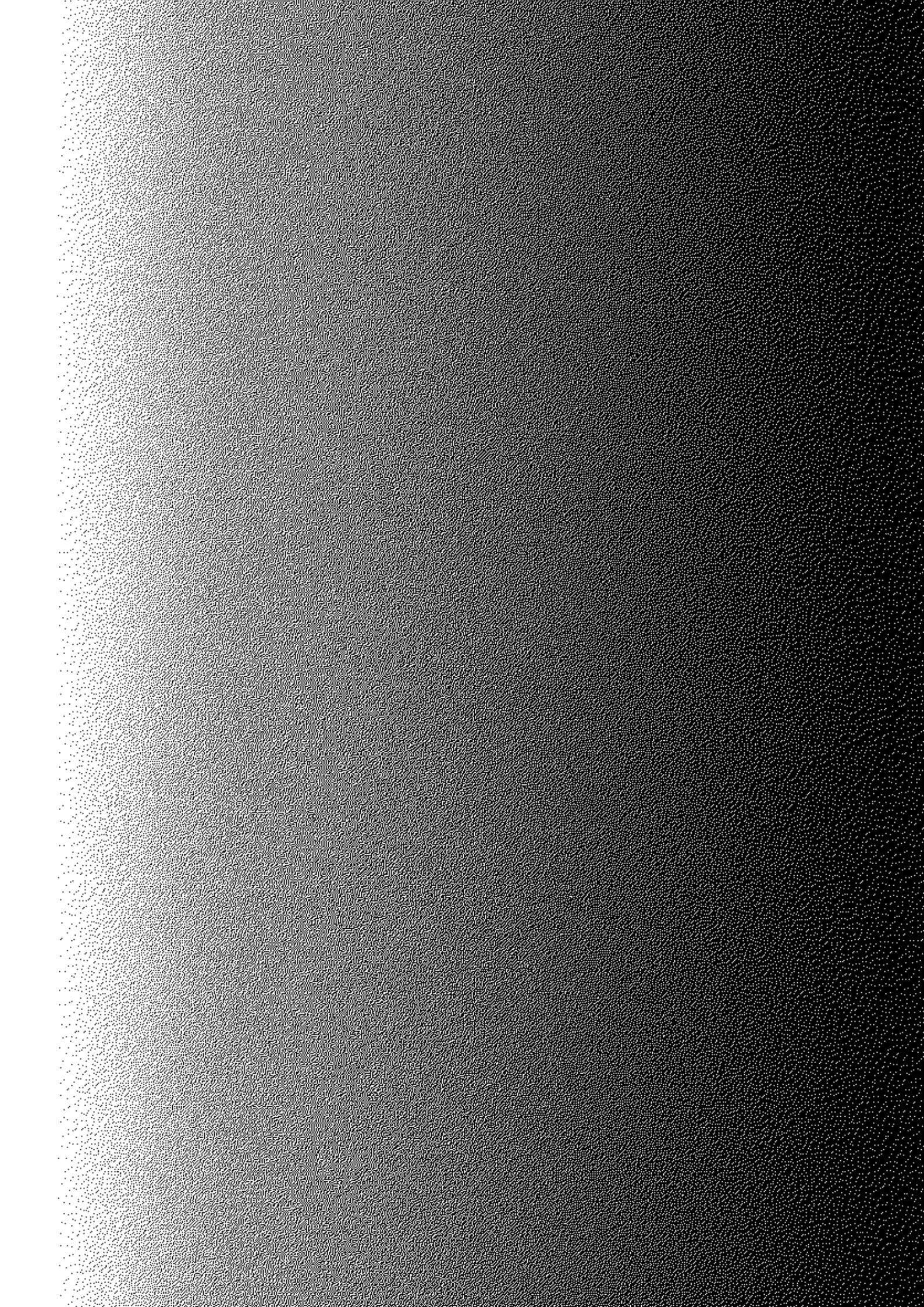
Marec 2025/
March 2025

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

792.079(497.4)«2024»(082)

TEDEN slovenske drame (55 ; 2025 ; Kranj)
55. teden slovenske drame = The 55th week of Slovenian drama
/ [urednik Rok Bozovičar ; prevajalka iz angleščine in v angleščino
Barbara Skubic]. - Kranj : Prešernovo gledališče, 2025

ISBN 978-961-96946-0-2
COBISS.SI-ID 229066755





MESTNA OBČINA KRANJ



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Sofinancira
Evropska unija



triglav



DOSEL



DRAMATIKA
MARENK
EVROPEJSKI
JEZIKOV



TAM TAM

Gorenjski Glas



LAYER

