

52.

teden
slovenske
drame

the week of
slovenian
drama



PREŠERNOVO
GLEDALIŠČE



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**teden
slovenske
drame**

the week of
slovenian
drama

27. 3.–8. 4. 2022



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Naprej, navzgor, navkljub

Onwards, Upwards,
in Spite of Everything

Dvainpetdeseti Teden slovenske drame odpiramo komaj nekaj mesecev po zaključku enainpetdesetega, a zdi se, kot da so minila leta.

We are opening the 52nd Week of Slovenian Drama mere months after closing the 51st, yet it feels as if years have passed.

Živimo v zanimivih časih, kot pravi stari kitajski pregovor. Zdi se, da je svet izrazito nestabilen: politično, zdravstveno, ekološko, družbeno. Potrebujemo trdne opore, stabilne temelje, na katerih se bomo soočili z izzivi sodobnosti in prihodnosti.

We live in interesting times, goes the old Chinese proverb. Our world – our politics, health, ecology, society – seems decidedly unstable. We need firm support and stable foundations on which we can stand while we face present and future challenges.

Večtisočletna tradicija gledališča je tak temelj. In večtisočletna tradicija

One such foundation is the millennia-long tradition of theatre, drama,

drame, odra. Ritual gledališča je ritual skupnosti, združuje in povezuje, razkriva in pogloblja. Gledališče je prostor, v katerem vstopamo v preteklosti in prihodnosti, kjer nas skozi tisočletja nagovarjajo modri glasovi prednikov in najaktualnejši razmisleki sodobnikov.

Tradicija slovenske dramatike seveda ne sega tako daleč v preteklost, mlad narod smo, a selektorjev letošnji izbor jasno kaže, da je ta dramatika še kako vitalna in aktualna. Letošnje predstave v tekmovalnem in spremljevalnem programu Tedna slovenske drame prav vse jasno in odločno nagovarjajo sodobnost in sodobnika, obravnavajo vprašanja o tem, kako (naj) bivamo, zrcalijo občutljive in pomembne točke prelomov, premislekov, odločitev.

Na temeljih premislekov smo oblikovali tudi dodatni program in k sodelovanju znova povabili vse ključne gradnike razumevanja slovenske dramatike in gledališča. Dogodke smo zasnovali razvojno, da bodo pripeljali do ključnih uvidov o tem, kako naj Teden slovenske drame še naprej podpira razcvet slovenske dramatike.

Teden slovenske drame odpiramo v času, ko smo po dveh letih omejitev

stage. The ritual of theatre is a ritual of community; it unites and connects, reveals and deepens. Theatre is a space in – which we enter the pasts and the futures, where through thousands of years, the wise voices of ancestors and the most current thoughts of our contemporaries speak to us.

Of course, the tradition of Slovenian drama does not extend that far back, we're a young nation, yet, as the selector's programme clearly shows, our drama is vital and relevant. The productions in this year's Competition and Accompanying Programmes all clearly and decisively address contemporary time and people, tackle the questions on how we (should) live, reflect the sensitive and important breaking points, considerations, decisions.

We have also structured the Additional Programme upon these considerations and once again invited all the constituents of the Slovenian drama and theatre to work with us. We conceived the events to have a development component to guide us to key insights on how the Week of Slovenian Drama should continue

vsi lačni kulturnih vsebin in dogodkov, sproščenega druženja in napetih debat. Poskrbeli smo tudi za mlajše gledalce ter glasbena razvedrila.

Ponosen sem, da naš festival v svoji raznolikosti in vključevalnosti razgrinja bogastvo slovenske žive kulture in umetnosti. In ponosen, da vsakič znova umesti Prešernovo gledališče in s tem Kranj v samo jedro slovenskega in evropskega gledališča.

Gledališče, hvala, da si!

Jure Novak,

direktor

Prešernovega gledališča Kranj

to support the flourishing of Slovenian playwriting.

We are opening the Week of Slovenian Drama in a time when, after two years of restrictions, we are all craving cultural content and events, relaxed socialising and engaging debates. Of course, we haven't forgotten the young audiences and musical entertainment.

I'm proud that, in its diversity and inclusivity, our festival reveals the wealth of the Slovenian living culture and art. And I'm also proud that again and again, it places the Prešeren Theatre, and Kranj, in the very core of the Slovenian and European theatre.

Theatre, thank you for being!

Jure Novak,

Director

of the Prešeren Theatre Kranj

Spet med presežki slovenskega gledališkega ustvarjanja

Once More Among the Highlights of Slovenian Theatre Creativity

Spet imamo vrhunski dogodek v mestu! Zgolj štiri mesece po odličnem 51. Tednu slovenske drame je tu že naslednji. Vsi stiskamo pesti, da spremljamo zadnje slovo epidemije covid-19 in da bo v prihodnjih letih festival, ki ga s ponosom gostimo v Kranju, brez izjeme 27. marca, na svetovni dan gledališča.

V teh dobrih dveh letih smo scensko umetnost pošteno pogrešali, obžalovali zapovedane prazne stole in vrste pred in za nami, zdaj pa so gledališča spet polna, številne predstave razprodane.

Once again, we have an exceptional event in town! The next festival is already here only four months after the outstanding 51st Week of Slovenian Drama. We're all keeping our fingers crossed that this is the last farewell to the COVID-19 epidemic and that, in the years to come, the festival, which Kranj proudly hosts, will open, without fail, on 27 March, World Theatre Day.

In these two years, we have missed performing arts a lot and bemoaned the mandated empty chairs and rows

Prepričan sem, da bo tako tudi ob letošnjem, že 52. Tednu slovenske drame, festivalu nacionalnega pomena, ki spodbuja ustvarjanje in uprizorjanje slovenske dramatike tako doma kot v tujini. Predstave, ki so uvrščene v letošnji tekmovalni in spremljevalni program, so v marsičem izjemno kakovostne. Slehera nam da misliti, morebiti spodbudi, da poskušamo postati boljši, ostati Človek ali celo svetilka, ki sije za vse ljudi enako in ne dela razlik – če si sposodim košček Kosovelovega besedila iz predstave v programu festivala. To je tisto, kar nam lahko dajo presežna umetniška dela in za kar smo bili (pre)dolgo prikrajšani. Zato smo zdaj znova tu, polni upanja in pričakovanj.

Jernej Lorenci, čigar *Škofjeloški pasijon* je ob lanskem Tednu slovenske drame prejel številne nagrade, tudi nagrado občinstva, je v enem od intervjujev lepo strnil: »Ljubezen so ljudje, ki v gledališču iščejo, raziskujejo, doživljajo, ljubijo in jočejo – skupaj.«

Občinstvo, torej ljudje, kulturo potrebujemo, ker je naš temelj, naš pogon, naš odklop in baza za poglobljeno razmišljanje ter posledično delovanje.

in front of and behind us. But now, theatres are full again, and many shows are sold out.

Full houses will also be true, I'm certain, for this year's 52nd Week of Slovenian Drama, a festival of national importance that encourages the creation and production of Slovenian drama at home and abroad. The productions selected for this year's Competition and Accompanying Programmes show exceptional quality in many aspects. Every one of them makes us think, perhaps even encourages us to try and become better, to remain Human, or – to borrow Srečko Kosovel's words from a production on the festival's programme – even to become a lantern that shines the same for all people without differentiating. This is what exceptional artistic works can give us and what we've been deprived of for (too) long. For this reason, we're here again, filled with hope and anticipation.

Jernej Lorenci, whose production, *The Škofja Loka Passion Play*, won several awards at last year's Week of Slovenian Drama, including the Audi-

Zato Mestna občina Kranj vsako leto podpira ta festival, pa tudi številne druge kulturne dejavnosti, društva in umetnike. Ni dovolj le vzpostavljanje razmer in infrastrukture za kakovostno bivanje, treba je poskrbeti tudi za duševno zadovoljstvo ljudi.

Usedimo se v udoben in zatemnjen del gledališča in – uživajmo!

Matjaž Rakovec,
župan
Mestne občine Kranj

ence Award, summarised it nicely in one of the interviews: "Love is people who, in the theatre, search, experience, love and cry – together."

The audiences, the people, need culture because it's our foundation, our drive, our repose and our basis of profound thinking and ensuing actions.

Therefore, every year, the City of Kranj supports this festival and many other cultural activities, associations and artists. It's not enough to provide an environment and infrastructure for quality living; people's spiritual satisfaction must be taken care of, too.

Let's sit down in the cosy darkness of the theatre and – enjoy together!

Matjaž Rakovec,
Mayor
of the City of Kranj



27. 3. NED	19.00	PGK	Slovesno odprtje 52. TSD s podelitvijo nagrad ZDUS Marko Sosič MEJA SNEŽENJA Prešernovo gledališče Kranj in Slovensko stalno gledališče Trst
28. 3. PON	18.00	Vovkov vrt ob gradu Khislstein	Andrej Inkret IN STOLETJE BO ZARDELO. PRIMER KOCBEK Anton Podbevšek Teater in SNG Nova Gorica v sodelovanju s Cankarjevim domom in Galerijo Božidar Jakac
29. 3. TOR	15.00 – 22.00	Stolp Škrlovec	Doroteja Nadrah, Lea Kukovičič POTRES Hiša kulture Celje in AGRFT
	16.30	Mestna knjižnica Kranj	Bralne uprizoritve 10-minutnih dramskih besedil študentov AGRFT
	19.00	SMG, Nova pošta	Nina Rajjić Kranjac in ekipa ustvarjalcev SOLO Slovensko mladinsko gledališče in Maska Ljubljana
30. 3. SRE	15.00 – 22.00	Stolp Škrlovec	Doroteja Nadrah, Lea Kukovičič POTRES Hiša kulture Celje in AGRFT
	17.00	SMG	Avtorski projekt VROČINA Slovensko mladinsko gledališče, steirischer herbst '21, Maska Ljubljana
	20.00	PGK	Barbara Zemljič OLJE ČRNE KUMINE Mestno gledališče ljubljansko
31. 3. ČET	17.00	Galerija stolpa Škrlovec	Okrogla miza Brati Cankarja – Reading Cankar Slovenski center ITI, International Playwrights' Forum ITI, Crane Creations Theatre Company (Kanada)
	19.30	Stolp Škrlovec	Počemučka (Nataša Keser, Klemen Kovačič, Karolina Kotrbová, Aljoša Lovrič Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec, Miranda Trnjanin) UNDER CONSTRUCTION Gledališče Glej
1. 4. PET	17.00	Mestna knjižnica Kranj	Multimedijsko predavanje Slovenska dramatika v izraelskem gledališču
	19.30	PGK	Srečko Kosovel KONS: NOVI DOBI Prešernovo gledališče Kranj
	21.00	Stolp Škrlovec	Koncert SENCA TVOJGA PSA

2. 4. SOB	12.00 – 17.00	Stolp Škrlovec	Okrogla miza Prihodnost podpore slovenski dramatiki (strokovno srečanje) ZDUS in DGR
	19.30	PGK	Simona Semenič LEPE VIDE LEPO GORIJO Prešernovo gledališče Kranj
3. 4. NED	19.30	PGK	Matej Recer, Gregor Zorc KAKO SMO PRIŠLI DO SEM? Moment in Gledališče Glej
4. 4. PON	17.00	Stolp Škrlovec	Okrogla miza Infiltracija na sceno DGKTS
	19.30	PGK	Simona Semenič JEREBIKA, ŠTRUDELJ, PLES PA ŠE KAJ SNG Nova Gorica in Slovensko mladinsko gledališče
5. 4. TOR	17.00	PGK	Josip Jurčič KOZLOVSKA SODBA V VIŠNJI GORI Slovensko ljudsko gledališče Celje
	17.00	Mestna knjižnica Kranj	Pogovor Slovenska dramatika v knjižnih izdajah
	19.00	Stolp Škrlovec	Varja Hrvatini ZELDA Slovensko mladinsko gledališče in Varja Hrvatini
	18.00	Drama SNG Maribor, Stara dvorana	Drago Jančar TO NOČ SEM JO VIDEL Drama SNG Maribor, Burgtheater, Jugoslovensko dramsko pozorišče, Cankarjev dom
6. 4. SRE	19.30	PGK	Branko Završan in ansambel BODI GLEDALIŠČE! Slovensko ljudsko gledališče Celje
7. 4. ČET	15.00 – 18.00	Velika dvorana AGRFT	Dan nominirancev SLOGI in AGRFT
	20.00	Stolp Škrlovec	Koncert PIAF, EDITH PIAF: VESNA PERNARČIČ
8. 4. PET	19.30	PGK	Sklepna slovesnost s podelitvijo nagrad

27 Mar.	19.00	Prešeren Theatre Kranj	Festival Opening Ceremony and the ZDUS-SADA Awards Presentation Marko Sosič Snow Line Prešeren Theatre Kranj and Slovene Permanent Theatre in Trieste	2 Apr.	12.00 – 17.00	Škrlovec Tower	Round table The Future of Support for Slovenian Drama (expert meeting) ZDUS-SADA
SUN							
28 Mar.	18.00	Vovk Garden, Khislstein Castle	Andrej Inkret AND THE CENTURY WILL BLUSH. THE KOCBEK CASE Anton Podbevšek Teater and SNT Nova Gorica in collaboration with Cankarjev dom and the Božidar Jakac Gallery				19.30 Prešeren Theatre Kranj Simona Semenič BEAUTIFUL VIDAS BURN BEAUTIFULLY Prešeren Theatre Kranj
MON							
29 Mar.	15.00 – 22.00	Škrlovec Tower	Doroteja Nadrah, Lea Kukovičič THE EARTHQUAKE The House of Culture Celje and UL AGRFT	3 Apr.	19.30	Prešeren Theatre Kranj	Matej Recer, Gregor Zorc HOW DID WE GET HERE? Moment and Glej Theatre
TUE				SUN			
	16.30	Kranj City Library	Reading performances of 10-minute dramas by UL AGRFT students	4 Apr.	17.00	Škrlovec Tower	Round table Infiltrating the Scene DGKTS
	19.00	Mladinsko Theatre, The New Post Office	Nina Rajič Kranjac and the creative team SOLO Mladinsko Theatre and Maska Ljubljana	MON			
30 Mar.	15.00 – 22.00	Škrlovec Tower	Doroteja Nadrah, Lea Kukovičič THE EARTHQUAKE The House of Culture Celje and UL AGRFT		19.30	Prešeren Theatre Kranj	Simona Semenič ROWAN, STRUDEL, DANCE AND MORE SNT Nova Gorica and Mladinsko Theatre
WED							
	17.00	Mladinsko Theatre	Devised project FEVER Mladinsko Theatre, steirischer herbst '21, Maska Ljubljana	5 Apr.	17.00	Prešeren Theatre Kranj	Josip Jurčič THE FAMOUS GOAT TRIAL OF VIŠNJA GORA Celje City Theatre
	20.00	Prešeren Theatre Kranj	Barbara Zemljič BLACK CUMIN SEED OIL Ljubljana City Theatre	TUE			
31 Mar.	17.00	Škrlovec Tower Gallery	Round table Brati Cankarja – Reading Cankar The Slovenian Centre ITI, International Playwrights' Forum ITI, Crane Creations Theatre Company (Canada)		17.00	Kranj City Library	Discussion Book Editions of Slovenian Drama
THU							
	19.30	Škrlovec Tower	Počemučka (Nataša Keser, Klemen Kovačič, Karolina Kotrbová, Aljoša Lovrič Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec, Miranda Trnjanin) UNDER CONSTRUCTION Glej Theatre		19.00	Škrlovec Tower	Varja Hrvatini ZELDA Mladinsko Theatre and Varja Hrvatini
1 Apr.	17.00	Kranj City Library	Live stream lecture The Slovenian Drama in the Israeli Theatre		18.00	Drama SNT Maribor, Grand Hall	Drago Jančar I SAW HER THAT NIGHT Drama SNT Maribor, Burgtheater, Jugoslovensko dramsko pozorište, Cankarjev dom
FRI							
	19.30	Prešeren Theatre Kranj	Srečko Kosovel CONS: TO THE NEW AGE Prešeren Theatre Kranj	6 Apr.	19.30	Prešeren Theatre Kranj	Branko Završani and the ensemble LET THERE BE THEATRE! Celje City Theatre
	21.00	Škrlovec Tower	Concert THE SHADOW OF YOUR DOG	WED			
				7 Apr.	15.00 – 18.00	UL AGRFT Great Hall	The Day of the Nominees SLOGI and UL AGRFT
				THU			
					20.00	Škrlovec Tower	Concert PIAF, EDITH PIAF: VESNA PERNARČIČ
				8 Apr.	19.30	Prešeren Theatre Kranj	Festival Closing Ceremony and Awards Presentation
				FRI			

**Nagrada
Slavka Gruma**

**The Slavko Grum
Award**

Poročilo žirije 2022

The Jury Report 2022

Člani žirije za nagrado Slavka Gruma in nagrado za mladega dramatika 2022 smo natančno prebrali vseh 38 besedil, ki so bila poslana na oba natečaja – 29 za nagrado Slavka Gruma in 9 za nagrado za mladega dramatika.

Natečaj je bil drugič izpeljan po spremenjenih pogojih in izhodiščih, po katerih lahko sodelujejo samo neobjavljena in neuprizorjena besedila. Žirija festivalu zaradi pomembnih problemov, ki jih povzroča ta odločitev, saj v bistvu onemogoča, da bi lahko upoštevali celoten spekter

The members of the Slavko Grum Award and the Young Playwright Award jury for 2022 carefully read all thirty-eight entries submitted to both competitions, twenty-nine for the Slavko Grum Award and nine for the Young Playwright Award.

This year's competition was the second one organised according to changed criteria and with the requirement that only texts that are unpublished and unproduced at the deadline for submissions are eligible to compete. This change has created significant issues, as it prevents us from considering the entire spectrum

novih dramskih besedil za slovensko gledališče v obdobju, ki ga festival pokriva, predlaga, da festival znova dobro pretehta določila vseh natečajev, ki potekajo ob festivalu Teden slovenske drame, ter upošteva tako njihov temeljni namen kot način, kako se ga najbolje doseže. Nadalje ugotavljamo, da je bila letos bera prijavljenih besedil za nagrado za mladega dramatika izjemno raznolika in kakovostna, zato bi kazalo v prihodnje uvesti tudi nominacije oziroma vsaj omembe širšega izbora besedil za omenjeno nagrado.

Po branju prispelih besedil in obširni razpravi med člani žirije je postalo očitno, da je bera v obeh kategorijah raznolika. Hkrati se je razkrilo dejstvo, da je mlada dramatika obrtno in kvalitativno bolj uravnotežena kot dramatika, ki se poteguje za veliko nagrado, kar je svojevrsten paradoks. Dramsko pisanje je tudi tokrat lepo razvejano, na žalost pa ga včasih zaznamujejo tudi površnost, obrtna neizdelanost in nedoslednost ter včasih celo začetniške napake. V najboljšem delu, ki pa je žal manjšinski, se tematska in motivna raznolikost kaže tudi v izvrstni raznolikosti in izdelanosti, kar priča o tem, da je slovenska dramatika daleč od tega,

of new plays for Slovenian theatre during the period the festival covers. Hence, the jury recommends that the festival once again reconsider the rules for all the competitions that are a part of the Week of Slovenian Drama and consider their fundamental purpose as well as the way to best achieve it. Further, we find that this year's yield of texts submitted for the Young Playwright Award was exceptionally diverse and high in quality, so it might make sense to introduce nominations for this category as well, or at least mention a selection of texts.

After reading the submitted texts and extensively debating among the jury members, the jury concurred that the yield in both categories is diverse. Paradoxically, the reading also revealed that young playwriting is far more balanced in craft and in quality than the plays competing for the Grum Award. This year's playwriting is well-varied, but is, unfortunately, occasionally marred by carelessness, insufficient craft and inconsistency, at times even beginner's mistakes. In its best part – which, unfortunately, is the minor part – the diversity in themes and motifs are reflected in genre diversity and perfectionism that tell us that Slovenian drama is far from being in a crisis and that, in

da bi bila v krizi in da se v najboljših legah zaveda svojih prednosti in čeri, ki prežijo nanjo tako pri uprizarjanju kot tudi v preveč dramatisirani družbi. Dejstvo, da so sodobna dramska besedila velikokrat na meji ali čez mejo distopičnosti, pa je gotovo že stvar hiperpolitiziranosti in krize demokracije, ki smo jim priča v zadnjih letih.

Žirija tako soglasno izbira štiri nominirane ali nominirance, hkrati pa več intrigantnih besedil mladih dramatičark in dramatikov, ki obravnavajo relevantne, sveže tematike in ki jim pri tem velikokrat uspe izumljati singularne jezike dramskega, postdramskega in dramskega po postdramskem. Zvrstno so ta besedila raznolika, včasih tudi hibridna, sveža, z nekaj še ne čisto razrešenih dilem na ravni sižeja in fabule. Včasih so za uprizarjanje izziv, a večinoma izziv, ki lahko prinese tudi gledališke presežke, tako užitek branja kot užitek gledanja.

Člani žirije:

Vesna Jevnikar (predsednica)

Jakob Ribič

Tomaž Toporišič

its best tonalities, it is aware of its advantages, but also dangers that that prey on it, whether in staging or the overdramatised society. The fact that contemporary plays are often on – or even over – the edge of dystopia must at this point be a result of hyper-politicisation and the crisis of democracy we have been witnessing in recent years.

The jury unanimously selected the four nominees and also compiled a list of several intriguing texts by young playwrights. The texts deal with relevant, fresh topics and often manage to invent singular languages of drama, post-drama and drama after post-drama. Genre-wise, the texts are diverse, often hybrid, fresh, with some unresolved dilemmas on the subject and story level. At times, they seem a challenge to stage, but for the most part, they are a challenge that can also bring theatre successes, the joy of reading and the joy of watching.

Members of the jury:

Vesna Jevnikar (president)

Jakob Ribič

Tomaž Toporišič

JERA IVANC

logocentrična
komedija
za sedem punc
o delcih, revoluciji
in gledališču

a logocentric comedy
for seven girls about
particles, revolution
and theatre

V gledališču, ki je v času zaprtja osamelo, so ostale le igralke, ki so tam zato, da ga čuvajo in skrbijo zanj, to se pravi, da čistijo, zalivajo rože ipd. Že na ravni narativnega okvira se tako pojavlja prisposodba ženske, ki ji je naloženo, da dežura, varuje, skrbi in neguje, poanta pa je, da namesto tega stvari vzame v svoje roke, jih uporabi sebi v prid in napravi spremembo, da, torej, rečeno v konkretnem primeru, igralke izkoristijo emancipatorni in mobilizacijski potencial gledališča, z njegovo pomočjo posežejo v obstoječi družbeni red in ga spremenijo, kot se je to, denimo, primerilo v 19. stoletju, ko se je belgijska revolucija začela prav v gledališču. Toda, kot ugotavljajo protagonistke, se mora za kaj takega najprej spremeniti gledališče samo. Ko namreč igralke ostanejo same s svojimi vlogami, jih začnejo preigravati in o njih kritično premišljevat, ugotovijo, da tudi domnevno najbolj emancipirani in feministični liki niso (vedno) na ravni svojega pojma, to se pravi, da tudi njihov upor proti patriarhalnemu modelu sveta ni (nujno) zadosten. Lepa Vida, denimo, se upre vlogi gospodinje, ki mora skrbeti za otroka in moža, toda takšen upor, »da zapustiš otroka in greš z drugim«, »delajo moški, ne ljudje«, konstatira ena izmed igralk, in v končni fazi Vida, tudi ko zbeži, z mislimi ostaja doma, zaradi slabe vesti pa na koncu

Only the actresses have remained in a theatre, empty during the lockdown, to guard and care for it, that is, to clean it, water the plants and so on. The play's narrative frame thus establishes an allegory of a woman tasked with being on call, protecting, caring and nurturing – however, she takes things into her own hands and uses them to her benefit instead. In this particular case, the actresses take advantage of the emancipatory and mobilising potential of theatre, use it to intervene into the existing social order and change it, just as it happened, for example, in the 19th century when the Belgian revolution started in a theatre. But, as the protagonists find, first the theatre itself must change for a feat like this. Once the actresses remain alone with their roles, start acting them out and thinking about them critically, they realise that even the allegedly most emancipated and feminist characters don't (always) rise to the level of their concept, that is, that even their rebellion against the patriarchal model of the world is not (necessarily) sufficient. Beautiful Vida, for example, revolts against the role of a housewife who has to take care of a child and a husband, but a revolt in which "you leave a child and go off with someone else" is "done by men, not by people", states one of the actresses. After all, after she flees, Vida

celo naredi samomor. Tudi upor papežinje Ivane ni zadosten – do papeškega položaja pride tako, da prikrije svoj spol, da se spremeni in začne obnašati kot moški, uspe ji torej kot moškemu, ne kot ženski, nasprotno pa grška kraljica Helena sicer igra na svojo ženskost, toda tudi to je ženskost le skozi moški pogled, Helena se tako rekoč objektivizira in postane seksualni objekt. Vsem trem mitom je torej skupno, da v svojem uporu uspejo, vendar uspejo znotraj patriarhalnega okvira, ki se mu, namesto da bi ga igralke spremenile, vsaka prilagodi na svoj način. To je tako, ker so tudi obstoječe zgodbe in vloge, najsibo resničnih ljudi ali oseb iz fikcije, pa tudi drugi kulturni vzorci v gledališču (in umetnosti) podani skozi normativni okvir, ki je bil in je v veliki meri še vedno pretežno določen skozi moški pogled. Sleher ni upor proti dominantni ideologiji svojega časa je zato vselej zahteven, meriti mora na pozicijo izjavljanja, na okvir, znotraj katerega se izreka, in sorodno tudi igra ne ponuja enostavnih in moralčnih odgovorov. Namesto tega napotuje na občinstvo, ki bi odkrilo »dvoumnost besed, vrednot, človeka«, sprevidelo »konfliktnost sveta«, navsezadnje pa morda »svoja prejšnja prepričanja« opustilo in sprejelo »negotov pogled na svet«.

stays at home with her thoughts, and her guilt even drives her to suicide. Pope Joan's revolt is also insufficient – she ascends to papal authority by concealing her gender, by changing and acting like a man. She thus succeeds as a man, not as a woman. On the opposite end of the scale, the Greek Queen Helen uses her femininity, but this is only femininity through the male gaze. Helen essentially objectifies herself and becomes a sexual object. The three myths share a successful revolt, but the success occurs within the parameters of patriarchy to which – instead of changing them – each actress adapts in her own way. This happens because the normative frame for the existing stories and roles, be it of real or fictional characters, but also other cultural patterns in theatre (and art), was, and predominantly still is, determined by the male gaze. Any revolt against the dominant ideology of its time is always demanding, as it must target the position of statements, the frame in which it is said. For this reason, the play doesn't offer simple and moralistic answers, either. Instead, it directs the audience to discover "the ambiguity of words, values, humans", gain an insight into the "conflict of the world", and perhaps at last abandon "its previous convictions and accept the "uncertain view of the world".



ALJOŠA LOVRIĆ KRAPEŽ

Weltschmerz
Weltschmerz

Weltschmerz je igra o današnjem času, ki uporablja vzporedno in hkrati več dramskih postopkov in matric: od realistične in veristične do anti-utopične in groteskno-satirične. Dramski avtor rapsod jo postavi v tipično blokovsko naselje, ki bi bilo lahko tudi slovensko. Hkrati pa smo priča bujni domišljiji, s katero poveže več tipov in situacij, ki jih na prvi pogled (tega ustvarja govorna lega, ki je izrazita simulacija pogovornega jezika) uprizarja s pomočjo zaporedja klišejev. Trinajst dramskih likov, razpršenih v sedem stanovanj, prihaja v različne interakcije, ki izrišejo mikro socialno okolje pripadnikov različnih spolov, starostnih skupin, etničnega porekla, izobrazbe. Z novo normalnostjo, ki jo je oblikovala epidemija covid-19, se spopadajo vsi, a nihče ne najde prave izhodne strategije, nad vsem pa orwellovsko bedi fantomski »Center« za zajezitev epidemije, ki se je prelevil v center moči, nadzora in ustrahovanja. Prizori si sledijo s stopnjujočim se tempom, vedno večjo agresijo in (samo)destrukcijo. V na videz čisto realistično opisanem svetu ves čas nastajajo povečave in pomanjšave, ki like kot male »junake našega koronskega časa« približajo bralcu in gledalcu brez moraliziranja ali spuščanja

Weltschmerz is a play about our time that simultaneously uses parallel dramatic approaches and matrices: from realistic and veristic to anti-utopian and grotesque-satirical. The playwright-rhapsode sets it into a typical neighbourhood of apartment blocks that could also be a Slovenian one. But we also witness the rich imagination with which the author connects several characters and situations that at first sight (prompted by the linguistic register, a clear simulation of spoken language) are realised through a series of clichés. Thirteen characters, scattered in seven flats, enter different interactions that sketch the micro-social environment of their different genders, age groups, ethnic backgrounds and education. Everybody struggles with the new normality shaped by the COVID-19 epidemic, but nobody can find an appropriate exit strategy. Additionally, the Orwellian monitoring entity, a phantom "Centre" to contain the epidemic that has transformed into a centre of power, control and intimidation, hovers above everything. The scenes follow each other at an increasing pace, with mounting aggression and (self-)destruction. In a world that seems to be described totally realistically, things get larger

v esejistični (dis)utopizem. Toda vsemu navkljub se znajdemo *in medias res*: razpoke, ki nastajajo v na videz še vedno obvladljivem svetu, postajajo vedno bolj groteskne, položaj junakov nebogljen, svet, kot da meče iz tira. Presežnost pa *Weltschmerz* doseže s katapultiranjem na videz realističnega besedila v hiperrealnost s pomočjo posebnega sistema didaskalij, ki so izjemno goste, natančne, detajlirane, včasih zaradi kompleksnosti na videz neuprizorljive, a dosežejo, da se bralec še bolj neposredno in celostno prepusti rapsodovim igram z resničnostjo in o resničnosti. In s posebno metafikcijsko uporabo opomb pod črto, ki načrtajo esejizacijo tega dramskega hibrida. Prav te zarišejo posebno atmosfero, značilno za pisca. *Weltschmerz* je tako drama, ki zrcali čas po post-dramskem, v katerega prispeva nekaj dragocenih izvirnih rešitev.

or smaller and bring the characters, these small "heroes of our corona time", closer to the reader and the spectator without moralising or wading into the essayistic utopianism – or dystopianism. But despite all that, we find ourselves *in medias res*: the cracks appearing in the seemingly still controllable world become more and more grotesque, the position of the heroes helpless, the world, as if it were out of joint. But *Weltschmerz* achieves excellence in catapulting a seemingly realistic text into hyperreality with the help of a unique system of *didascalies* – they are exceptionally tightly written, precise, detailed, and because of their complexity at times seemingly unstageable, yet make the reader even more directly and wholly submit to the rhapsodist's games with reality and about reality. And also through the special metafictional use of footnotes, which sketch the essayisation of this drama hybrid and outline the special atmosphere, so characteristic for the writer. *Weltschmerz* is thus a drama that mirrors the post-postdramatic time, into which it contributes some valuable solutions.



KATARINA MORANO

Usedline
Sediments

Ko se po Mamini smrti družinski člani in članice zberejo, da pospravijo stanovanje in ga pripravijo na odprodajo, se znajdejo pred nalogo, ki je težja, kot se zdi na prvi pogled. Skupaj morajo namreč pregledati stvari, ki jih je Mama pustila za sabo, in se odločiti, kaj storiti z njimi: ali jih odpisati in odvreči ali pa jih raje vendarle ohraniti in zadržati. Toda takšna odločitev odpira nadaljnja vprašanja – kaj s temi stvarmi početi? Kam jih shraniti? In sploh – kdo jih bo obdržal? Materialni kosi in reči zvečine končajo kar v škatlah, škatle pa pozabljene v kleti, toda, kot ugotavljajo protagonisti igre, ne gre le za materialije – tu so tudi različni dogodki, vtisi in spomini iz preteklosti, ki se z leti postopoma nabirajo in usedajo v vse večji kup. Usedlin namreč ne puščamo le za sabo, pač pa tudi v drugih, konec koncev pa se nabirajo tudi v nas samih. Igra je tako dokument nekega življenja, njegov odtis – tu ni posebej presenetljivih ali presunljivih zapletov in preobratov, ni nobenih velikih zgodb ali posebej napetih situacij, niti kakšnih bistveno ambicioznih likov. Vse je zelo preprosto, enostavno, nemara celo banalno ali trivialno, toda prav skozi takšne partikularnosti,

When the family members gather after Mother's death to clean out her apartment and get it ready to put it up for sale, they find themselves facing a task more difficult than it seems at first. Together, they have to go through the things which Mother left behind and decide what to do with them: write them off and discard, or perhaps hold on to and keep them. But such decisions open more questions – what to do with these things? Where to store them? And not least – who will keep them? The material pieces and things mostly end up in boxes and boxes forgotten in the basement, but, as the protagonists find, it's not only about the material things. There are events, impressions and memories from the past, deposited in a growing pile as the years pass. We not only leave sediments *behind* us but also in others, and in the end, they are deposited in ourselves. The play is thus a document of a life, its imprint – there are no particularly surprising or touching twists and turns, no big stories or particularly tense situations, nor are there any particularly ambitious characters. Everything is simple, uncomplicated,

specifičnim osebam lastne in intimne drobce, tekst vstopa v obče in tako iznajde način, kako seči prek sebe in do nas. Čeprav ne gre za kakšne velike dogodke ali zgodbe, marveč za malenkosti, detajle, podrobnosti, ki se nam v času, ko se nam dogajajo, nemara niti ne zdijo tako pomembni in jih morda niti ne opazimo, nas prav takšni majhni drobcici, ki se postopoma usedajo na dno naše biti, definirajo in konstituira kot osebnosti. Tej ideji tekst spretno sledi tudi na ravni dramske strukture, ki je zgrajena iz prav takšnih drobnih vtisov in fragmentov ter spisana v skorajda že (hiper)naturalističnem slogu.

perhaps even banal or trivial. Still, through such particularities and intimate fragments particular to specific persons, the text enters into the universal and invents a way to reach beyond itself to us. It does not talk about big events and stories, but about minutiae, details, ones that when they happen to us perhaps don't even seem all that important and might pass unnoticed. These tiny fragments, which gradually land at the bottom of our core, define and constitute us as personalities. The text cleverly follows this idea also on the level of the drama structure, constructed from impressions and fragments just as tiny and written in an almost (hyper)naturalistic style.



URŠA MAJCEN

Zgodba
o bakrenem kralju

The Story
of the Copper King

Nenavadna pesniška igra uveljavlja drugačno teatralnost v dialogu s slovensko poetično dramo Daneta Zajca in Gregorja Strniše, hkrati pa tudi v intimnih dvogovorih z Beckettom in njegovim svetom absurda. Eliotovska pusta dežela, ki jo pesniško-dramsko postavlja *Zgodba o bakrenem kralju*, je izpraznjena vseh sledi misli in znotraj tega tudi distopična, tako kot čas, v katerem smo živeli zadnja leta. Svet, ki ga ubeseduje v sublimirani govoricah poezije, je prazen in brez smisla. Kralj, ki nas asociira hkrati na Camusovega Kaligulo in Jarryjevega Ubuja, oznanja nekakšno artaudovsko kugo, uničuje vse in vsakogar, celo to, kar je že mrtvo. Kralj ostaja sam, resda ga, tako kot Kralja Leara iz Shakespearejeve poslednje igre vseh iger, kot jo je označila zgodovina, spremlja norec. In resda se na obzorju njegove zavesti izrisuje kraljica ali ženska, ki pa je bolj onstran kot tostran bivanja. In tudi Bog, ki se pojavi kot nekakšen dokaz popolne odsotnosti smisla v tem simulakru modernistične geografije, ki ga predstavlja ta drama po drami, se končno z besedami rapsodke zapiše takole: »In Bog je – dodajmo končno – res mrtev.« Toda metafora kralja v tej

This unusual poetic play introduces a different theatricality in dialogue with the Slovenian poetic drama of Dane Zajc and Gregor Strniša, and at the same time in intimate dialogue with Beckett and his world of the absurd. In *The Story of the Copper King*, an Eliot-like wasteland, painted through poetry and drama, is void of all traces of thoughts and, within this void, dystopian, just like the time in which we have been living in recent years. The world that it verbalises in the sublimated language of poetry is empty and pointless. The King, who at the same time reminds us of Camus's Caligula and Jarry's Ubu, announces some Artaudian plague and destroys everything and everyone, even things that are already dead. The King remains alone, although, indeed, just like King Lear from Shakespeare's ultimate play, as history has called it, he is accompanied by the Fool. And while the horizon of his consciousness might see a Queen, or woman emerge, she remains more from the other side than of this side of existence. And God, who appears as some proof of the total absence of meaning in this simulacra of

pesniški igri se izkaže kot metafora za sodobni svet, njegov skorajda že kanibalistične vodje, in nas same, bralce in gledalce, ki smo kot sodobni subjekti izpostavljeni odtekanju časa in odsotnosti smisla, ki se je izmuznil med našimi prsti kot najtanjši pesek in za seboj pustil zgolj prašne sledi. Ta čista in umetelno izpisana pesniška igra ubesedi in utelesi serijo ponavljanj in razlik ter nas pri tem uroči kot poezija in dramatika hkrati ali – še bolje – kot dramski impulzi na rezilu pesniške ostrine.

modernist geography, which this drama after drama represents, finally is written with the words of a rhapsodist: "And God is – finally, we might add – truly dead." But the metaphor of the King turns out to be a metaphor for the contemporary world, its almost cannibalistic leaders and ourselves, readers and spectators, who as contemporary subjects are exposed to the flow of time and the absence of meaning, which have seeped through our fingers and left only dusty traces behind. This pure and artfully written poetic play verbalises and embodies a series of iterations and differences and spellbinds us as poetry and drama simultaneously, or – even better – as dramatic impulses on the blade of poetic sharpness.

Nagrada za mladega dramatika 2022

Maruša Sirc
Koščeni prsti mrtve roke

Neva Lučka Zver
Amnezija

Iva Štefanija Slosar
3 vitezi

Eva Kučera Šmon
Bunker

Benjamin Zajc
**Pravda ali svinjina je pečena,
ko temperatura mesa doseže
65 stopinj Celzija**

Jernej Potočan
2022 za vedno

Ela Božič
Interpretacija Sanje

Brina Jenček
Bog mi je priča

Manca Lipoglavšek in Helena Šukljan
Dramakurbija

Natečaj za nagrado Slavka Gruma 2022

Gašper Antauer
Poslednja generacija F

Tomaž Lapajne Dekleva
Meni je lepo

Tomaž Lapajne Dekleva
**Lahko bi začelo se drugače
in ženske prve bi nosile hlače**

Justin Jauk
Mona Liza iz Ljubljane

Urša Majcen
Zgodba o bakrenem kralju

Katarina Morano
Usedline

Iza Strehar in Žiga Virc
Špital

Branko Cvirn
Vseeno kdo

Henrik Gruden in Riki Sluga
Oddaljenost

Peter Rezman
Slockdown

Cveto Preželj
Silvestrovo

Mitja Lovše
Ne/varno

Mitja Lovše
Stiki z javnostmi

Mitja Lovše
Veliki spanec

Ana Rus
Dragocene besede

Jelena Lasan
Konji

Vesna Hauschild
Spimo

Jera Ivanc
**logocentrična komedija
za sedem punc o delcih,
revoluciji in gledališču**

Iza Strehar
Pedigré

Maja Colerić
Laž

Štefan Markič
Dekameron 2.021

Jaka Andrej Vojevec
Angelska krila

Jaka Andrej Vojevec
Zakaj je šla kura

Rok Sanda
Vsa ta praznina

Tilen Oblak
Vražji upokojenki

Eva Mahkovic
Alica v deželi strahov

Rok Vilčnik – rokgre
35

Aljoša Lovrić Krapež
Weltschmerz

Tjaša Mislej
Srečni bomo

Odličnost v raznolikosti

Excellence in Diversity

Različni producenti so na 52. Teden slovenske drame prijavili 39 uprizoritev, ogledal pa sem si jih 68, kar je precej več kot lani (38) in kar se tudi pozitivno razlikuje od stanja v preteklih letih. Če bi bilo drugo covidno leto še malo bolj prijazno in bi producenti programe izpeljali, kot so jih napovedali, bi število ogledanih uprizoritev preseglo 70. Številke niso in ne morejo biti pokazatelj kakovosti, predvsem so posledica zapiranja kulturnega življenja v letih 2020 in (deloma) 2021. Posledica tega je tudi dejstvo, da se je produkcija slovenskih uprizoritev nevladnih producentov skoraj izenačila z institucionalno.

Slovenian theatre producers entered thirty-nine productions for the 52nd Week of Slovenian Drama. I saw sixty-eight productions, which is significantly more than last year (thirty-eight), and also a positive oscillation from the numbers in the years before. If the second COVID year had been a little bit kinder and the producers had realised their programmes as planned, the number of the productions viewed would surpass seventy. The numbers are not and cannot be an indicator of quality, as they are primarily a consequence of the 2020 and (partly) 2021 shut-down of cultural activities. Another

Misliti slovensko dramo v letu 2021 ne more biti enoznačno, v maniri povzemanja preteklih značilnosti, saj je ob skoraj rekordni beri uprizoritev treba poudariti, da slovenska dramska klasika niti v reinterpreteracijah, tako rekoč že drugo leto, ne najde poti na odre. In če pod izrazom sodobna dramatika razumemo avtorice in avtorje oz. njihova besedila, ki so nastala po letu 2010, ugotovimo, da smo v letu 2021 v veliki večini lahko gledali uprizoritve sodobnih besedil. V letošnji selekciji sem si ogledal naslednja besedila, ki so starejša od desetih let: Cankarjeve *Hlapce*, Flisarjevo *Alico v nori deželi* ter Jurčičevi *Kozlovsko sodbo v Višnji Gori* in *Sosedovega sina*, slednji gotovo zaradi avtorjeve obletnice. Temu prištejem še dve produkciji AGRFT: Strniševe *Žabe* in Zajčevo *Jagababo*. Pogrešati ali ne – skoraj gotovo je, da ustvarjalci cenijo novo, neodkrito, mlado, kolektivno in nevideno v slovenski drami.

Izrazna moč uprizoritev vedno bolj temelji na avtorskih pristopih, snovalnem gledališču. Lani so avtorski projekti predstavljali že skoraj polovico vseh uprizoritev, ki so bile del selekcije. Tega podatka ne vrednotim kot negativno zaznamovanje, kaže

consequence is that in numbers, the production by independent producers almost matched the one by institutions.

Thinking Slovenian drama in 2021 cannot be unilateral, simply summarising past traits. That is because, along with this almost record yield, we must point out that, for the second year, Slovenian drama classics practically cannot find their way on-stage, not even as reinterpretations. And if, when we say contemporary drama, we understand authors and texts created after 2010, we realise that, in 2021, we mostly watched productions of contemporary texts. For this year's selection, I saw the following stagings of texts older than ten years: Ivan Cankar's *Lackeys*, Evald Flisar's *Alice in Crazyland*, and Josip Jurčič's *The Famous Goat Trial of Višnja Gora* and *The Neighbour's Son*. This last one is almost certainly because of activities commemorating the 140th anniversary of the author's death. Two UL AGRFT productions must be added: Gregor Strniša's *Frogs* and Dane Zajc's *Yagababa*. Whether or not drama classics are missing – it is almost certain that artists value new, undiscovered, young, collective and yet unseen in the Slovenian drama.

nam samo trenutno stanje, zanimanja uprizoritvenih in avtorskih ekip ter odločitve umetniških vodstev. Pa vendar se, kot opomnik, včasih zazdi, da je avtorski projekt postal izhod v sili, ko ustvarjalci ne vedo točno, kaj bi z izbranim (določenim, dodeljenim) besedilom počeli.

Avtorji sodobnih besedil, ki so stalnica programov na vseh stopnicah uprizoritvenih umetnosti, so mlade dramatičarke, dramatik ali avtorske ekipe. Generacijsko gledano, je dramska ustvarjalnost zadnjih dveh let skoraj v celoti postala del mlade in srednje generacije.

Ali to pomeni, da je slovenska dramatika, v najbolj klasičnem pojmovanju, za aktivno populacijo ustvarjalcev nezanimiva? Ali pa se je v splošni trendovski miselnosti »glasno povedati svoj prav in svojo zgodbo« izgubil smisel povedati/uprizoriti sebe ob besedi oz. svetu nekoga drugega? Torej počelo uprizoritvene umetnosti same. Ker je imela starejša, klasična slovenska dramatika do zdaj domicil v institucijah, je pravi vzrok za nastali položaj treba iskati pri umetniških vodstvih. Mlajša generacija režiserjev, ki pretežno uprizarja slovenska besedila, nima povsem svobodne

The expressive power of productions is increasingly based on authorial approaches or devised theatre. Last year, such projects represented almost half of all the productions eligible for selection. I attach no negative value to this fact; it simply shows us the current situation, the interests of production and creative teams, and artistic management decisions. And yet, just as a reminder: at times, it seems that the authorial project becomes an emergency exit, the last resort for when creators don't quite know what to do with the chosen (or allocated) text.

A constant of the programmes of all walks of performing arts are contemporary texts by young playwrights or authorial teams. Generationally speaking, drama creativity has become almost entirely the domain of the young and middle generation in the last two years.

Does that mean that the active population of artists are uninterested in Slovenian drama, in the most classical sense of the word? Or has the point of telling/staging the self using someone else's word or world – which is the essence of the performing art itself – been lost in the general trendy thinking of

možnosti izbire dramskih predlog. Preusmeritev programske pozornosti na naročene tekste, ki je prinesla veliko svežine na repertoarje institucij, je po drugi strani povzročila umanjkanje starejših besedil.

Opisani položaj pa ima tudi pozitivne posledice. Nova besedila, ki nastajajo za uprizoritev, med njo in zaradi nje, so namreč neposredna, sveža, angažirana, komunikativna in za uprizoritvene umetnosti pomenijo soočenje s sedanostjo in prihodnostjo. Znani uprizoritveni, režijski postopki so različni: od skupinskih improvizacij do živih režijskih intervencij, pripovedovalskega gledališča, angažiranih igralcev. Tem videnjem sledijo tudi scenografske rešitve, ki ponujajo različne možnosti interakcije ali aktivacije gledalca. Ob vsem tem se zazdi, da je tekst dokončno postal (zgolj) eden od enakovrednih sestavnih delov uprizoritve, kar nas usmerja v premislek o položaju (dramskega) besedila v institucijah.

Kaj je torej drama danes? Retorično.

Posebej poudarjam, kot že lansko leto, da so vitalnejši del uprizoritev slovenskih avtorjev oz. ekip ustvarili nevladni producenti, ki presegajo

“loudly speak one's thoughts and one's story”?. Because the older, classical Slovenian drama has until now had its domicile in institutions, the real reason behind the existing situation should be sought from the artistic management of theatres. The younger generation of directors, who predominantly stage Slovenian texts, is not entirely free in choosing the drama scripts. On the other hand, the reorientation of the programme's attention to commissioned texts, which has introduced a lot of freshness to the repertoires of institutions, has created a lack of older texts on these same repertoires.

The described situation also had positive consequences. New texts created for or in the production process and because of it are direct, fresh, engaged, communicative and bring confrontation with the present and the future into performing arts. The well-known performing, directorial procedures differ from group improvisation to live directorial interventions, narrative theatre, engaged actors. These visions are supported by scenographic solutions that provide different possibilities of audience interaction or activation.

What, then, is drama today?

Rhetorically speaking,

predsodke *zgolj eksperimentalnega*, ter za slovensko dramatiko prinašajo najdragocenejše uvide o temah, pristopih in uprizarjanju, kar poskuša prikazati tudi izbor tekmovalnega in spremljevalnega programa. Preboj izkazuje projekti Varje Hrvatini, produkcija Gledališča Glej, Maske, Bunkerja in Momenta, ki niso značilni samo zaradi avtorskih pristopov, temveč so vsebinsko in estetsko celoviti, družbeno angažirani v snovanju izvirnih uprizoritev in posledično uprizoritvenih predlog. Za razliko od lanske selekcije so v institucionalnih gledaliških ustvarili tudi večje uprizoritve, s številčnimi zasedbami, prodornimi dramskimi besedili oz. dramatisacijami, v njih so opazni igralski dosežki, režijski stav se je visoko obrestoval in ponudil možnost, da se na festivalu predstavijo edinstvene velike in komorne uprizoritve.

Uprizoritve, ki sem jih izbral v oba programska sklopa, se osredinjajo na dve premisi: na temo aktualnega trenutka in na vprašanje, o čem si upamo govoriti. Sodobni čas se poraja v uprizoritvah najprej v izhodiščih samih besedil, v katerih najdemo: politično razdrobljenost, posameznika v nesolidarni družbi, psihična stanja

I would particularly like to emphasise that, as in the year before, independent producers created the more vital part of the productions by Slovenian authors or teams. These producers transcend the prejudice of *just experimental* and provide Slovenian drama with valuable insights into themes, approaches and performing. The selection of the Competition and Accompanying Programmes tries to reveal these insights. The breakthrough is particularly obvious in the projects by Varja Hrvatini and the productions of the Glej Theatre, as well as those of Maska, Bunker and Moment. They are not distinguished only by auteur approaches but are comprehensive in contents and aesthetics, socially engaged in creating original productions and consequently scripts for such productions. Unlike last year's selection, institutional theatres also created larger productions, with large casts, propulsive plays or adaptations, with noticeable acting achievements; this directorial strategy has paid off and offered the possibility of having both exceptionally large and chamber productions at the festival.

The productions I selected for both programmes focus on two premises:

z boleznimi, podnebno krizo, odvisnosti, katastrofičnost, polarizacijo družbe (družine, skupnosti), občutek konca zgodovine ali trenutka tik pred kritičnim obratom. Umetniška obdelava aktualnega trenutka se nadaljuje z zgodovinskimi ali dokumentarističnimi temami, ki z oddaljenosti, s postopki distance, učinkovito spregovorijo o težavah in dilemah, ki nas še kako zadevajo in nas vzpostavljajo.

Dramske predloge v nasprotju z neposrednostjo dokumentarnega diskurza opozarjajo na problematike, o katerih se premalo govori oz. se v uprizorjanje nekaterih nevrogičnih točk niti ne želimo spustiti. Taka je zagotovo v družbi izpostavljena, a v uprizoriveni umetnosti skoraj spregledana tema spolnih zlorab, ki je večjo pozornost dobila z gibanjema #metoo in #nisisama. Neposredno z njo se ukvarja zgolj ena uprizoritev, nekatere posredno, a glede na prezentnost teme, ki nenazadnje obravnava razmere (tudi) v gledališkem miljeju, verjamem, da mora prihodnost prinesiti več premisleka tudi o tem.

Dramska in uprizoritvena ustvarjalnost si upata in želita govoriti o svetu, družbi, sebi, kar počneta na različne načine, s pomočjo različnih pristopov.

the theme of the actual moment and the question, what do we dare to talk about. This modern time appears in the texts that are first the basis for productions and discuss: political fragmentation, an individual in a society that lacks solidarity, psychological conditions and disease, climate crisis, addiction, cataclysm, polarisation of the society (family, community), the feeling of the end of history or the moment right before the critical turn. The artistic approach to the current moment continues with historical or documentarist themes which, from afar, using the processes of distancing, efficiently speak about the problems and dilemmas that very much concern and shape us.

Unlike the directness of the documentarist discourse, the drama scripts alert us to problems about which we do not speak enough or about the neuralgic points we do not even want to consider staging. One such theme that has been highlighted in society, but almost overlooked in performing arts, was the sexual harassment that garnered wider attention with the #metoo and #nisisama movements. Only one production directly deals with it; some approach it indirectly. Yet, considering the pres-

Ne smejo obstajati teme, o katerih si gledališče ne upa govoriti. Slovenska dramatika lahko nudi odgovore na aktualna družbena vprašanja, z neposrednostjo stopa v dialog s svetom, iz katerega črpa.

Še beseda o izboru. Poleg osrednjega merila, ki je vedno kakovost izbranih uprizoritev, je treba poudariti, da izbor določajo tudi nekatere druge kategorije. Med njimi je najizrazitejša vsebinska – torej prezentnost teme, ki jo predstavlja uprizoritev ali osrednje sporočilo uprizoritve. Različne so tudi oblike naracije: od klasičnih, dramskih uprizoritvenih postopkov do avtorskih pristopov z elementi performativnega, dokumentarnega in pripovedovalskega gledališča.

Drama je, tudi v imenu kranjskega festivala, razumljena v najširšem možnem smislu, tudi v primerih, ko se na uprizoritveni površini izreče besedilo, ki ni stalno ali nastaja sproti ali ga s svojo intervencijo sooblikujejo gledalci. Program, kot ga predstavljam s tem kratkim poročilom, je pripravljen na način, da festivalsko dogajanje prikaže podobo najboljše uprizorjene slovenske drame v vsej njeni raznolikosti. Ta odličnost pa je prisotna tudi v raznovrstnosti glede

ence of this theme, which, after all, (also) speaks about the atmosphere in the theatre milieu, I believe that the future must also address this topic more.

The drama and performing creativity dare and want to speak about the world, society, self, and they do it in different ways, using different approaches. There must be no themes about which theatre would be afraid to speak. Slovenian drama can offer answers to the current social question, and with its directness, it enters a dialogue with the world, which is a source of its inspiration.

A word about the selection: in addition to the core criterion, which is always the quality of the selected production, I must emphasise that other criteria also define the selection. The most prominent among them is the content – that is, the production's theme or central message. The forms of narration are also different, from classical drama performing procedures to authorial approaches with performative, documentary, and narrative theatre elements.

The Week of Slovenian Drama understands drama in the widest possible sense, even when the text

na vrsto institucije, spol, generacije, žanre, poetike, vsebino in nenazadnje geografski položaj (kar v centralistični podobi našega kulturnega prostora ni samoumevno).

Izstopa izvedbena raven izbranih uprizoritev, in sicer ne glede na to, ali je uprizoritev velikopotezna v rabi znakov, besedila in tehnologije ali pa gre za intimnejšo, skoncentrirano izvedbo. Konceptualno so si izbrane uprizoritve povsem raznovrstne, a so tematsko in vsebinsko prepričljive in pristne. Selekcija pomeni tudi umikati subjektivni pogled in iskati najboljše z bližanjem objektivnemu, torej preseči lastno videnje gledališča, da bi zaobjel podobo slovenske dramatike in njenega gledališča.

V iskanju pomenov se odkriva tudi prihodnost slovenske drame; kaže, da bo še naprej odkrivala, zagotavljala in preizpraševala, ostala kritična, zabavala, povezovala in razbijala stereotipe. Vsebine ji, kot vidimo, zlepa ne bo zmanjkalo. Vse, kar moramo storiti, je, da drami damo prostor in čas. Da dramo gledamo, beremo, opazujemo in razumemo.

Rok Andres

articulated on the performing surface is not fixed, is created concurrently, or co-created by the interventions from the audience. The programme, summarised in this brief report, was prepared so that the festival shows the image of the best produced Slovenian drama in all its diversity. This excellence is also present in the diversity regarding the type of institution, gender, generation, genre, poetics, content *and* geographic location (which is not self-evident in the centralist configuration of our cultural landscape).

What stands out is the performing level of the selected productions, regardless of whether the production is generous in the use of signs, text and technology, or it is a more intimate, focused production. Conceptually, the selected productions differ completely, but their contents and themes are convincing and genuine. The selection also means to remove the subjective gaze and search for the best by approaching the objective, that is, to go beyond one's vision of theatre to encompass the image of Slovenian drama and its theatre.

The search for meaning also reveals the future of Slovenian drama; it

»Nikakršnega pravila ni. Vsako dramsko besedilo znova in znova odpira nova vprašanja, nove misli, ki zahtevajo, da jim poiščem smisel (ne pomen!), in vsaka uprizoritev znova in znova postavlja nova, svoja, enkratna pravila, svojo notranjo logiko, ki nima nič skupnega s splošnostjo v mišljenju in obnašanju, s pravili čutenja. In ko postavim uprizoritveni koncept, prostora ali celotne uprizoritve, ga moram v tistem trenutku že postaviti pod vprašaj, dvomiti vanj, mu podtakniti »napako v sistemu«, da postane ranljiv, gledalcu in zgodbi odprt, torej dostopen, da se naseli v njem, da najde svoj smisel. Da najde svojo izkušnjo v njem. Potem zaživi in se me dotakne (kratkotrajna) utvara – gledališka uprizoritev.« (Meta Hočevar, *Prostori igre*, 1998)

seems it will continue to discover, provide and question, remain critical, entertain, connect and smash stereotypes. It will not run out of contents, as we can see. All we have to do is to give drama space and time. For us to watch, read, observe and understand drama.

Rok Andres

"There is no rule. Every drama text opens, again and again, new questions, new thoughts that demand I find a sense for them (not meaning!), and each production opens, again and again, new, particular, unique rules, their internal logic that has nothing in common with the general in the thinking and behaving, with the rules of feeling. And once I set up the staging concept, of the place or the entire production, at that very moment, I have to question it, doubt it, slip in an 'error in the system', so that it becomes vulnerable, open for the spectator and the story, accessible, to inhabit it, to find its sense. To find its experience in it. Only then does this (brief) illusion – this theatre performance – come alive and touch me." (Meta Hočevar, *Play Spaces*, 1998)

Tekmovalni program

Andrej Inkret
**IN STOLETJE BO ZARDELO.
PRIMER KOCBEK**

Režiser: Matjaž Berger
Anton Podbevšek Teater in SNG Nova Gorica
v sodelovanju s Cankarjevim domom
in Galerijo Božidar Jakac

Nina Rajič Kranjac in ekipa ustvarjalcev
SOLO

Režiserka: Nina Rajič Kranjac
Slovensko mladinsko gledališče in Maska Ljubljana

Barbara Zemljič
OLJE ČRNE KUMINE
Režiserka: Barbara Zemljič
Mestno gledališče ljubljansko

Počemučka
UNDER CONSTRUCTION

Režiser: Aljoša Lovrič Krapež
Gledališče Glej

Srečko Kosovel
KONS: NOVI DOBI
Režiser: Žiga Divjak
Prešernovo gledališče Kranj

Simona Semenič
LEPE VIDE LEPO GORIJO
Režiserka: Maša Pelko
Prešernovo gledališče Kranj

Simona Semenič
**JEREBIKA, ŠTRUDELJ,
PLES PA ŠE KAJ**
Režiser: Jure Novak
SNG Nova Gorica in Slovensko mladinsko gledališče

Drago Jančar
TO NOČ SEM JO VIDEL
Režiser: Janez Pipan
Drama SNG Maribor, Burgtheater,
Jugoslovensko dramsko pozorišče, Cankarjev dom

Competition Programme

Andrej Inkret
**AND THE CENTURY WILL BLUSH.
THE KOCBEK CASE.**

Director: Matjaž Berger
Anton Podbevšek Teater and SNT Nova Gorica
in collaboration with Cankarjev dom
and the Božidar Jakac Gallery

Nina Rajič Kranjac and the creative team
SOLO

Director: Nina Rajič Kranjac
Mladinsko Theatre and Maska Ljubljana

Barbara Zemljič
BLACK CUMIN SEED OIL
Director: Barbara Zemljič
Ljubljana City Theatre

Počemučka
UNDER CONSTRUCTION
Director: Aljoša Lovrič Krapež
Glej Theatre

Srečko Kosovel
CONS: TO THE NEW AGE
Director: Žiga Divjak
Prešeren Theatre Kranj

Simona Semenič
BEAUTIFUL VIDAS BURN BEAUTIFULLY
Director: Maša Pelko
Prešeren Theatre Kranj

Simona Semenič
**ROWAN, STRUDEL,
DANCE AND MORE**
Director: Jure Novak
SNT Nova Gorica and Mladinsko Theatre

Drago Jančar
I SAW HER THAT NIGHT
Director: Janez Pipan
Drama SNT Maribor, Burgtheater,
Jugoslovensko dramsko pozorišče, Cankarjev dom

Spremljevalni program

Doroteja Nadrah, Lea Kukovičič
POTRES
Hiša kulture Celje in AGRFT

Avtorski projekt
VROČINA
Režiser: Žiga Divjak
Slovensko mladinsko gledališče,
steirischer herbst '21, Maska Ljubljana

Matej Recer, Gregor Zorc
KAKO SMO PRIŠLI DO SEM?
Moment in Gledališče Glej

Varja Hrvatin
ZELDA
Režiserka: Varja Hrvatin
Slovensko mladinsko gledališče in Varja Hrvatin

Branko Završan in ansambel
BODI GLEDALIŠČE!
Režiserka: Ivana Djilas
Slovensko ljudsko gledališče Celje

Za mlade
Josip Jurčič
**KOZLOVSKA SODBA
V VIŠNJI GORI**
Režiser: Luka Marcen
Slovensko ljudsko gledališče Celje

Accompanying Programme

Doroteja Nadrah, Lea Kukovičič
THE EARTHQUAKE
The House of Culture Celje and UL AGRFT

Devised project
FEVER
Director: Žiga Divjak
Mladinsko Theatre, steirischer herbst '21,
Maska Ljubljana

Matej Recer, Gregor Zorc
HOW DID WE GET HERE?
Moment and Glej Theatre

Varja Hrvatin
ZELDA
Director: Varja Hrvatin
Mladinsko Theatre and Varja Hrvatin

Branko Završan and the ensemble
LET THERE BE THEATRE!
Director: Ivana Djilas
Celje City Theatre

For Youth
Josip Jurčič
**THE FAMOUS GOAT TRIAL
OF VIŠNJA GORA**
Director: Luka Marcen
Celje City Theatre

**Tekmovalni
program**

**Competition
Programme**

28. 3. 2022

PONEDELJEK OB 18.00 Vovkov vrt ob gradu Khislstein

ANDREJ INKRET

IN STOLETJE BO ZARDELO. PRIMER KOCBEK

Anton Podbevšek Teater in SNG Nova Gorica
v sodelovanju s Cankarjevim domom in Galerijo Božidar Jakac
Predstava traja 2 uri in nima odmora.

»*In stoletje bo zardelelo* je uspela dramatisacija izjemne biografije in znotraj nje občutljive teme zvestobe in izdajstva z veliko zavzetostjo vseh oblikovalcev predstave, tudi mlade generacije slovenskih igralcev.«

(Tadeja Krečič Scholten, *Radio Slovenija*, 12. julija 2021)



Režiser: Matjaž Berger
Avtorja priredbe besedila: Eva Mahkovic, Matjaž Berger
Dramaturginja: Eva Mahkovic
Scenografa: Simon Žižek, Matjaž Berger
Kostumografa: Peter Movrin, Metod Črešnar
Avtorja glasbe: Primož Hladnik, Boris Benko (Duo Silence)
Koreograf: Gregor Luštek
Lektorica: Živa Čebulj
Oblikovalci videa: Iztok H. Šuc, Gašper Vovk, Gašper Brezovar
Asistentka kostumografov: Nataša Recer
Oblikovalka kreative: Eva Mlinar

Igrajo: Borut Doljšak, Peter Harl, Anuša Kodelja/Barbara Ribnikar, Matija Rupel, Mario Dragojevič, Vitorija Zdovc, Timotej Novakovič, Gregor Podričnik, Lovro Zafred, Gregor Čušin, Pavle Ravnohrib, Janez Hočevar, Gal Žižek

Premiera: 23. maja 2021, Kostanjevica na Krki

Foto: Barbara Čelerin



28 March

MONDAY AT 18.00

Vovk Garden, Khislstein Castle

ANDREJ INKRET

AND THE CENTURY WILL BLUSH.

THE KOCBEK CASE

Anton Podbevšek Teater and SNT Nova Gorica
in collaboration with Cankarjev dom and the Božidar Jakac Gallery
The production is 2 hours long and has no interval.

"*And the Century Will Blush* is a successful dramatisation of an exceptional biography; its themes of loyalty and betrayal intrigued and engaged all the creators of the production, including the young generation of Slovenian actors."

(Tadeja Krečič Scholten, *Radio Slovenija*, 12 July 2021)



Director: Matjaž Berger

Text adaptation: Eva Mahkovic, Matjaž Berger

Dramaturg: Eva Mahkovic

Set designers: Simon Žižek, Matjaž Berger

Costume designer: Peter Movrin, Metod Črešnar

Music: Primož Hladnik, Boris Benko (Duo Silence)

Choreographer: Gregor Luštek

Language consultant: Živa Čebulj

Video designers: Iztok H. Šuc, Gašper Vovk, Gašper Brezovar

Assistant costume designer: Nataša Recer

Designer of visual elements: Eva Mlinar

Cast: Borut Doljšak, Peter Harl, Anuša Kodelja/Barbara Ribnikar, Matija Rupel, Mario Dragojevič, Vitorija Zdovc, Timotej Novakovič, Gregor Podričnik, Lovro Zafred, Gregor Čušin, Pavle Ravnohrib, Janez Hočevnar, Gal Žižek

Première: 23 May 2021, Kostanjevica na Krki



Photo: Barbara Čeferin



Photo: Barbara Čeferin

29. 3. 2022 TOREK OB 19.00 Slovensko mladinsko gledališče, Nova pošta

NINA RAJIĆ KRANJAC IN EKIPA USTVARJALCEV

SOLO

Maska Ljubljana in Slovensko mladinsko gledališče
Predstava traja 2 uri in 45 minut in nima odmora.

»Gre za prelomno predstavo za režiserko, ki v svojem desetem projektu različne pozicije in dogajalne prostore združuje v hibridno gledališko formo, preskuša, kaj gledališče kot medij dopušča, kako ga širiti, si z njim postavljati nove in nove izzive.«

(Magda Tušar, *Radio Slovenija*, 31. avgusta 2021)



Režiserka in dramaturginja: Nina Rajić Kranjac
Scenografka: Urša Vidic
Kostumografka: Marina Sremac
Avtor glasbe: Branko Rožman

Igrajo: Nina Rajić Kranjac, Nataša Keser, Benjamin Krnetič,
Minca Lorenci, Marko Mandić
Glasbenika: Petra Božič, Branko Rožman

Premiera: 20. avgusta 2021, Nova pošta

Foto: Nada Žgank



29 March

TUESDAY AT 19.00

Mladinsko Theatre, The New Post Office

NINA RAJIĆ KRANJAC AND THE CREATIVE TEAM

SOLO

Maska Ljubljana and Mladinsko Theatre

The production is 2 hours and 45 minutes long and has no interval.

"This is a watershed performance for the director, who in her tenth project, merges different positions and spaces into a hybrid theatre form, tests what theatre as a medium allows, how to expand it and use it to set new challenges for herself."

(Magda Tušar, *Radio Slovenija*, 31 August 2021)



Director and dramaturg: Nina Rajić Kranjac

Stage designer: Urša Vidic

Costume designer: Marina Sremac

Composer: Branko Rožman

Performers: Nina Rajić Kranjac, Nataša Keser,
Benjamin Krnetič, Minca Lorenci, Marko Mandič

Musicians: Petra Božič, Branko Rožman

Première: 20 August 2021, The New Post Office



Photo: Nada Žgank



Photo: Nada Žgank

30. 3. 2022

SREDA OB 20.00 Prešernovo gledališče Kranj

BARBARA ZEMLJIČ

OLJE ČRNE KUMINE

Mestno gledališče ljubljansko

Predstava traja 1 uro in 30 minut in nima odmora.

»Osnovna logika uprizoritvene poetike ne izpostavlja enega življenjskega konflikta, ampak poskuša uprizoriti življenje takšno, kot je: avtentično, polno dobrega in slabega, predvsem pa brez očitnega smisla ter pravil igre.«

(Benjamin Zajc, *Delo*, 21. decembra 2021)



Režiserka: Barbara Zemljič

Dramaturginja: Ira Ratej

Scenografka: Urša Vidic

Kostumografka: Tina Bonča

Avtor glasbe: Miha Petric

Lektorica: Maja Cerar

Oblikovalec svetlobe: Andrej Koležnik

Oblikovalec zvoka: Matija Zajc

Igrajo: Jure Henigman, Bernarda Oman, Karin Komljanec,
Gaber K. Trseglav, Matej Zemljič k. g.

Premiera: 16. decembra 2021, Mala scena MGL

Foto: Peter Giordani



30 March

WEDNESDAY AT 20.00

Prešeren Theatre Kranj

BARBARA ZEMLJIČ

BLACK CUMIN SEED OIL

Ljubljana City Theatre

The production is 1 hour and 30 minutes long and has no interval.

"The fundamental logic of the performance poetics is that it doesn't single out one conflict in life but tries to stage life as it is: authentic, filled with the good and the bad, and above all, without any obvious point or rules of the game."

(Benjamin Zajc, *Delo*, 21 December 2021)



Director: Barbara Zemljič

Dramaturg: Ira Ratej

Set designer: Urša Vidic

Costume designer: Tina Bonča

Composer: Miha Petric

Language consultant: Maja Cerar

Lighting designer: Andrej Koležnik

Sound designer: Matija Zajc

Cast: Jure Henigman, Bernarda Oman, Karin Komljanec,

Gaber K. Trseglav, Matej Zemljič as guest

Première: 16 December 2021, Ljubljana City Theatre, Small Stage



Photo: Peter Giodani



Photo: Peter Giodani

31. 3. 2022

ČETRTEK OB 19.30 Stolp Škrlovec, Kranj

POČEMUČKA (Nataša Keser, Klemen Kovačič, Karolína Kotrbová, Aljoša Lovrić Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec, Miranda Trnjanin)

UNDER CONSTRUCTION

Gledališče Glej

Predstava traja 1 uro in 20 minut in nima odmora.

»Kot generacijski statement predstave *Under Construction* prepoznamo prav željo po ponovni izgradnji stolpa – liki tako kot ustvarjalci kolektiva *počemučka* hrepenijo po prostoru svoje generacije, iščejo in vzpostavljajo svoj prostor za igro.«

(Varja Hrvatin, *Neodvisni*, 4. avgusta 2021)



Režiser: Aljoša Lovrić Krapež

Dramaturg: Nejc Potočan

Scenografka in kostumografka: Karolína Kotrbová

Svetovalec za gib: Filip Štepec

Avtor videa: Borut Bučinel

Igrajo: Nataša Keser, Klemen Kovačič, Filip Mramor, Domen Novak, Miranda Trnjanin

Premiera: 25. junija 2021

Foto: Borut Bučinel



31 March

THURSDAY AT 19.30 Škrlovec Tower, Kranj

POČEMUČKA (Nataša Keser, Klemen Kovačič, Karolina Kotrbová, Aljoša Lovrić Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec, Miranda Trnjanin)

UNDER CONSTRUCTION

Glej Theatre

The production is 1 hour and 20 minutes long and has no interval.

"As a generational statement, we recognise in the performance *Under Construction* the desire to rebuild the tower – just like the creators from the počemučka collective, the characters are yearning for a space of their own generation, they are searching for and creating their own space for acting."

(Varja Hrvatin, *Neodvisni*, 4 August 2021)



Director: Aljoša Lovrić Krapež

Dramaturg: Nejc Potočan

Set and costume designer: Karolina Kotrbová

Movement consultant: Filip Štepec

Video: Borut Bučinel

Performers: Nataša Keser, Klemen Kovačič, Filip Mramor, Domen Novak, Miranda Trnjanin

Première: 25 June 2021



Photo: Borut Bučinel



Photo: Borut Bučinel

1. 4. 2022

PETEK OB 19.30

Prešernovo gledališče Kranj

SREČKO KOSOVEL

KONS: NOVI DOBI

Prešernovo gledališče Kranj

Predstava traja 1 uro in 5 minut in nima odmora.

»Zaradi preproste mizanscene – igralci-svetilke stojijo v ravni vrsti pred platnom, na katerem se predvajajo nočne podobe zimskega Krasa – Kosovelove besede po dvorani zadonijo še mogočnejše, zarežejo globoko v srce in dušo.«

(Lara Paukovič, *Mladina*, 11. junija 2021)



Režiser: Žiga Divjak

Dramaturginja: Katarina Morano

Scenograf: Igor Vasiljev

Kostumografka: Tina Pavlovič

Avtor glasbe: Blaž Gracar

Lektorica: Barbara Rogelj

Oblikovalec svetlobe: David Orešič

Asistentka scenografa: Ana Johana Scholten

Igrajo: Vesna Jevnikar/Sara Dirnbek k. g., Vesna Pernarčič,
Darja Reichman, Miha Rodman, Blaž Setnikar, Vesna Slapar,
Aljoša Ternovšek, Iztok Drabik Jug k. g.

Premiera: 30. maja 2021

Foto: Nada Žgank



1 April

FRIDAY AT 19.30

Prešeren Theatre Kranj

SREČKO KOSOVEL

CONS: TO THE NEW AGE

Prešeren Theatre Kranj

The production is 1 hour and 5 minutes long and has no interval.

"Because the mise-en-scène is so simple – the actors-lanterns, lined up in front of the screen onto which the night-time images of the winter Karst are projected – Kosovel's words resonate through the hall even more magnificently, they cut deep into the heart and the soul."

(Lara Paukovič, *Mladina*, 11 June 2021)



Director: Žiga Divjak

Dramaturg: Katarina Morano

Set designer: Igor Vasiljev

Costume designer: Tina Pavlovič

Music: Blaž Gracar

Language consultant: Barbara Rogelj

Lighting designer: David Orešič

Assistant set designer: Ana Johana Scholten

Cast: Vesna Jevnikar/Sara Dirnbek as guest, Vesna Pernarčič, Darja Reichman, Miha Rodman, Blaž Setnikar, Vesna Slapar, Aljoša Ternovšek, Iztok Drabik Jug as guest

Première: 30 May 2021



Photo: Nada Žgank



Photo: Nada Žgank

2. 4. 2022

SOBOTA OB 19.30

Prešernovo gledališče Kranj

SIMONA SEMENIČ

LEPE VIDE LEPO GORIJO

Prešernovo gledališče Kranj

Predstava traja 1 uro in 30 minut in nima odmora.

»Ženska, tako nam sporoča predstava, še vedno ni enakopravno postavljena ob bok moškemu. Lepa Vida je moteča, nerazumljena, ožigosana z boleznijo ali/in norostjo.«

(Tadeja Krečič Scholten, *Radio Slovenija*, 19. novembra 2021)



Režiserka: Maša Pelko

Dramaturginja: Eva Kraševc

Scenografa: Sara Slivnik, Dorian Šilec Petek

Kostumografka: Tina Bonča

Avtor glasbe: Luka Ipavec

Svetovalec za gib: Klemen Janežič

Oblikovalec svetlobe: Andrej Hajdinjak

Oblikovalec maske: Matej Pajntar

Asistentka dramaturginje: Eva Lučka Peterlin

Igrajo: Vesna Jevnikar/Draga Potočnjak k. g., Doroteja Nadrah,
Darja Reichman, Vesna Slapar, Miha Rodman,
Aljoša Ternovšek, Gaja Filač k. g.

Premiera: 18. novembra 2021

Foto: Nada Žgank



2 April

SATURDAY AT 19.30

Prešeren Theatre Kranj

SIMONA SEMENIČ

BEAUTIFUL VIDAS BURN BEAUTIFULLY

Prešeren Theatre Kranj

The production is 1 hour and 30 minutes long and has no interval.

"A woman, the production tells us, still doesn't stand side by side with a man as an equal. Beautiful Vida is a disturbance, she is misunderstood and branded as sick and/or mad."

(Tadeja Krečič Scholten, *Radio Slovenija*, 19 November 2021)



Director: Maša Pelko

Dramaturg: Eva Kraševc

Set designers: Sara Slivnik, Dorian Šilec Petek

Costume designer: Tina Bonča

Music: Luka Ipavec

Movement consultant: Klemen Janežič

Lighting designer: Andrej Hajdinjak

Make-up artist: Matej Pajntar

Assistant dramaturg: Eva Lučka Peterlin

Cast: Vesna Jevnikar/Draga Potočnjak as guest,
Doroteja Nadrah, Darja Reichman, Vesna Slapar,
Miha Rodman, Aljoša Ternovšek, Gaja Filač as guest

Première: 18 November 2021



Photo: Nada Žgank



Photo: Nada Žgank

4. 4. 2022

PONEDELJEK OB 19.30

Prešernovo gledališče Kranj

SIMONA SEMENIČ

JEREBIKA, ŠTRUDELJ, PLES PA ŠE KAJ

SNG Nova Gorica in Slovensko mladinsko gledališče

Predstava traja 2 uri in nima odmora.

»Režiser Jure Novak je spretno prepletel več prizorišč na odru in priča smo hkratnemu dogajanju na le-teh, kar daje predstavi ubijalski ritem in niti za trenutek gledalcu ne da dihati. Dih pa mu nemalokrat zastane tudi ob prizorih, prežetih s spolnostjo.«

(Ingrid Kašca Bucik, *Radio Koper*, 6. julija 2021)



Režiser: Jure Novak

Dramaturg: Marko Bratuš

Scenografka: Urša Vidic

Kostumografka: Dajana Ljubičič

Avtor glasbe: Uroš Buh

Koreograf: Branko Potočan

Oblikovalec svetlobe: Andrej Hajdinjak

Oblikovalka maske: Muhair

Asistentka dramaturga: Alja Lobnik

Asistentka scenografke: Mojca Madon

Asistentka kostumografke: Monika Colja

Igrajo: Marjuta Slamič, Patrizia Jurinčič Finžgar,
Helena Peršuh, Damjana Černe, Ana Facchini, Draga Potočnjak,
Nataša Keser k. g., Iztok Mlakar, Andrej Zalesjak, Blaž Šef,
Matej Recer, Primož Bezjak, Željko Hrs, Blaž Valič

Premiera: 5. junija 2021

Foto: Peter Uhan



4 April

MONDAY AT 19.30

Prešeren Theatre Kranj

SIMONA SEMENIČ

ROWAN, STRUDEL, DANCE AND MORE

SNT Nova Gorica and Mladinsko Theatre

The production is 2 hours long and has no interval.

"Director Jure Novak cleverly intertwines several settings on stage and we witness events on all of them, which gives the production a killing pace that doesn't leave the spectator a moment to breathe. What also often takes the breath away are the scenes imbued with sexuality."

(Ingrid Kašca Bucik, *Radio Koper*, 6 July 2021)



Director: Jure Novak

Dramaturg: Marko Bratuš

Set designer: Urša Vidic

Costume designer: Dajana Ljubičić

Music: Uroš Buh

Choreographer: Branko Potočan

Lighting designer: Andrej Hajdinjak

Make-up artist: Muhair

Assistant dramaturg: Alja Lobnik

Assistant set designer: Mojca Madon

Assistant costume designer: Monika Colja

Cast: Marjuta Slamič, Patrizia Jurinčič Finžgar, Helena Peršuh, Damjana Černe, Ana Facchini, Draga Potočnjak, Nataša Keser as guest, Iztok Mlakar, Andrej Zalesjak, Blaž Šef, Matej Recer, Primož Bezjak, Željko Hrs, Blaž Valič

Première: 5 June 2021



Photo: Peter Uhan



Photo: Peter Uhan

5. 4. 2022

TOREK OB 18.00

Drama SNG Maribor, Stara dvorana

DRAGO JANČAR

TO NOČ SEM JO VIDEL

Drama SNG Maribor, Burgtheater, Jugoslovensko dramsko pozorišče,

Cankarjev dom

Predstava traja 4 ure in ima dva odmora.

»Pipan romaneskni narativ iz petih individualnih pripovedi transformira v plastično, tridimenzionalno uprizoritev v treh dejanjih, kjer se monološko naratorstvo spretno izmenjuje z inscenacijo, prezentacija z reprezentacijo. Princip je preprost, vendar funkcionira brezhibno.«

(Peter Rak, *Delo*, 28. septembra 2021)

Režiser: Janez Pipan

Scenograf: Marko Japelj

Kostumograf: Leo Kulaš

Avtor glasbe: Milko Lazar

Oblikovalec odrskega giba in borilnih veščin: Sergiu Moga

Avtorica videa: Vesna Krebs

Korepetitor in avtor glasbenih priredb: Robert Mraček

Oblikovalec svetlobe: Andrej Hajdinjak

Lektorica: Metka Damjan

Prevajalca romana v nemški jezik: Klaus Detlef Olof, Daniela Kocmut

Prevajalka romana v srbski jezik: Ana Ristović

Prevajalki nemškega jezika na vajah: Barbara Lečnik, Tjaša Šket

Prevajalka pesmi *Počiva jezero v tihoti* v španski jezik: Mojca Medvešek

Asistent režiserja: Žiga Hren

Asistentka kostumografa: Lara Kulaš

Asistent skladatelja: Marjan Peternel

Igrajo: Nataša Matjašec Rošker, Blaž Dolenc, Milan Marić, Nebojša Ljubišić, Milena Zupančič, Davor Herga, Daniel Jesch, Mateja Pucko, Matevž Biber, Vladimir Vlaškalić, Mirjana Šajinović, Anže Kranjc, Irena Varga, Ivica Knez, Robert Mraček, Matija Stipančič, Alfonz Kodrič, Kristijan Ostanek, Nejc Ropret, Petja Labović, Mojca Simonič, Dane Radulović, Matjaž Kaučič, Žan Pečenik, Vladimir Mlinarič

Premiera: 24. septembra 2021



Foto: Peter Glodani



5 April

TUESDAY AT 18.00

Drama SNT Maribor, Old Hall

DRAGO JANČAR

I SAW HER THAT NIGHT

Drama SNT Maribor, Burgtheater, Jugoslovensko dramsko pozorište,
Cankarjev dom

The production is 4 hours long and has two intervals.

"Pipan transforms the novelesque narrative of five individual stories into a vivid, three-dimensional staging in three acts with the skilful alternation of monologues and scenography, presentation and representation. The principle is simple but flawless."

(Peter Rak, *Delo*, 28 September 2021)

Director: Janez Pipan

Set designer: Marko Japelj

Costume designer: Leo Kulaš

Composer: Milko Lazar

Designer of stage movement and martial arts: Sergiu Moga

Video: Vesna Krebs

Vocal coach and musical arrangement: Robert Mraček

Lighting designer: Andrej Hajdinjak

Language consultant: Metka Damjan

Translators of the novel into German: Klaus Detlef Olof, Daniela Kocmut

Translator of the novel into Serbian: Ana Ristović

Translators at rehearsals (German): Barbara Lečnik, Tjaša Šket

Translator of the song *Počiva jezero v tihoti* into Spanish: Mojca Medvešek

Assistant director: Žiga Hren

Assistant costume designer: Lara Kulaš

Assistant composer: Marjan Peternel

Cast: Nataša Matjašec Rošker, Blaž Dolenc, Milan Marić, Nebojša Ljubišić, Milena Zupančič, Davor Herga, Daniel Jesch, Mateja Pucko, Matevž Biber, Vladimir Vlaškalić, Mirjana Šajinović, Anže Kranjc, Irena Varga, Ivica Knez, Robert Mraček, Matija Stipanič, Alfonz Kodrič, Kristijan Ostanek, Nejc Ropret, Petja Labović, Mojca Simonič, Dane Radulović, Matjaž Kaučič, Žan Pečenik, Vladimir Mlinarič

Première: 24 September 2021



Photo: Peter Giodani



Photo: Peter Giodani

**Spremljevalni
program**

**Accompanying
Programme**

29. 3. 2022 TOREK OD 15.00 DO 22.00 Stolp Škrlovec, Kranj

30. 3. 2022 SREDA OD 15.00 DO 22.00 Stolp Škrlovec, Kranj

DOROTEJA NADRAH, LEA KUKOVIČIČ

POTRES

Hiša kulture Celje in AGRFT

Predstava traja 36 minut.

Predstava za enega gledalca zahteva njegovo aktivno sodelovanje.

»Čeprav je čudež gledališke skupnosti zelo pogosta tema, ki jo ustvarjalci zadnje sezone redno raziskujejo, *Potres* to vprašanje obravnava manj spektakularno in mogoče zato tudi iskreneje.«

(Nika Švab, *Kritika*, 21. februarja 2022)



Avtorici koncepta: Doroteja Nadrah, Lea Kukovičič

Dramaturginja: Lea Kukovičič

Oblikovalec zvoka: Jurij Alič

Oblikovalec svetlobe: Borut Bučinel

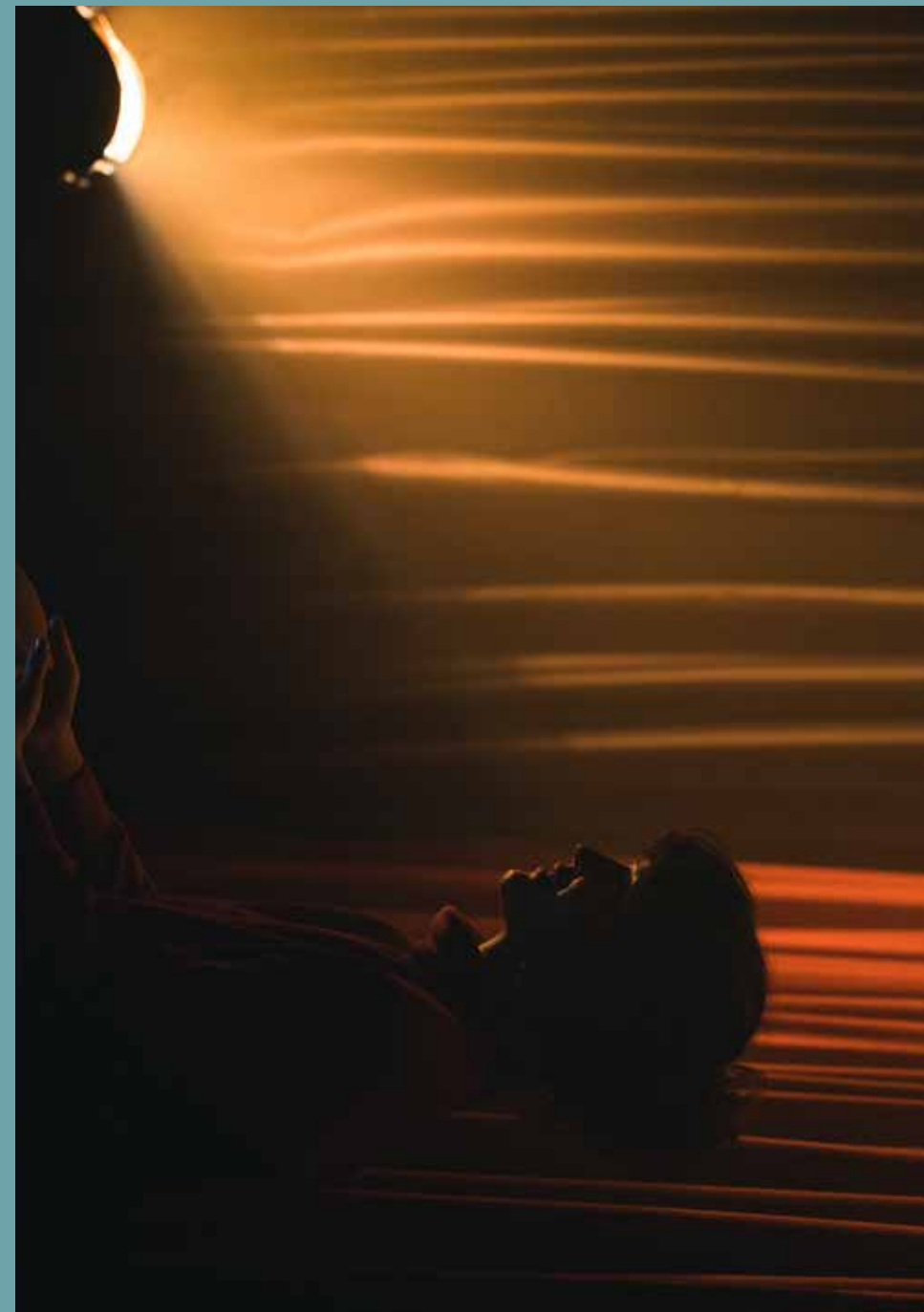
Scenografka: Sara Slivnik

Svetovalka za kostum: Tina Bonča

Igra: Doroteja Nadrah

Premiera: 15. maja 2021, Muzej novejšje zgodovine Celje

Foto: Robi Valenti



29 March

TUESDAY FROM 15.00 TO 22.00

Škrlovec Tower

30 March

WEDNESDAY FROM 15.00 TO 22.00

Škrlovec Tower

DOROTEJA NADRAH, LEA KUKOVIČIČ

THE EARTHQUAKE

The House of Culture Celje and UL AGRFT

The production is 36 minutes long.

This production for one spectator requires the spectator's active collaboration.

"Although in the last season creators have frequently and regularly researched the theme of the miracle of the theatre community, the approach that *The Earthquake* takes is less spectacular and, therefore, perhaps more genuine."

(Nika Švab, *Kritika*, 21 February 2022)



Authors of the concept: Doroteja Nadrah, Lea Kukovičič

Dramaturg: Lea Kukovičič

Sound designer: Jurij Alič

Lighting designer: Borut Bučinel

Stage designer: Sara Slivnik

Costume consultant: Tina Bonča

Performer: Doroteja Nadrah

Première: 15 May 2021, Museum of Recent History Celje



Photo: Robi Valenti



Photo: Robi Valenti

30. 3. 2022

SREDA OB 17.00

Slovensko mladinsko gledališče,
zgornja dvorana

AVTORSKI PROJEKT

VROČINA

Slovensko mladinsko gledališče, steirischer herbst '21 in Maska Ljubljana
Predstava traja 1 uro in 45 minut in nima odmora.

»Vročina je dognana, predano izvedena predstava /.../,
ki jo lahko v tem, kar poskuša doseči, tudi brez zadržkov
označimo za najpomembnejši dogodek leta.
Čas se namreč izteka.«

(Gregor Butala, *Dnevnik*, 14. oktobra 2021)



Režiser: Žiga Divjak

Dramaturg: Goran Injac

Scenograf: Igor Vasiljev

Kostumografka: Tina Pavlovič

Avtor glasbe: Blaž Gracar

Strokovni sodelavec: Andreas Malm

Pomoč pri raziskavi: Maja Ava Žiberna

Oblikovalec svetlobe: David Orešič

Prevod slovenskih in bosanskih odlomkov v angleščino:

Barbara Skubic

Lektorica za angleščino: Aleksandra Žerjav

Lektorica za slovenščino: Mateja Dermelj

Igrajo: Damir Avdić k. g., Mina Palada k. g., Draga Potočnjak,
Maya Sara Unger k. g., Vito Weis, Gregor Zorc k. g.

Premiera: 12. oktobra 2021

Foto Matej Povše



30 March

WEDNESDAY AT 17.00

Mladinsko Theatre, Upper Hall

DEvised THEATRE

FEVER

Mladinsko Theatre, steirischer herbst '21 and Maska Ljubljana

The production is 1 hour and 45 minutes long and has no interval.

"*Fever* is a perfected production performed with devotion /.../ and can be, in what it aims to achieve, unreservedly called the most important event of the year. Time is, in fact, running out."

(Gregor Butala, *Dnevnik*, 14 October 2021)



Director: Žiga Divjak

Dramaturg: Goran Injac

Set designer: Igor Vasiljev

Costume designer: Tina Pavlović

Composer and sound designer: Blaž Gracar

Expert from the field: Andreas Malm

Research assistant: Maja Ava Žiberna

Lighting designer: David Orešič

Translator of Slovenian and Bosnian into English: Barbara Skubic

Language consultant (English): Aleksandra Žerjav

Language consultant (Slovenian): Mateja Dermelj

Performers: Damir Avdić as guest, Mina Palada as guest, Draga Potočnjak, Maya Sara Unger as guest, Vito Weis, Gregor Zorc as guest

Première: 12 October 2021



Photo: Matej Povše



Photo: Matej Povše

3. 4. 2022

NEDELJA OB 19.30

Prešernovo gledališče Kranj

MATEJ RECER, GREGOR ZORC

KAKO SMO PRIŠLI DO SEM?

Moment in Gledališče Glej

Predstava traja 1 uro in 30 minut in nima odmora.

»*Kako smo prišli do sem?* je intimna zgodovina obeh protagonistov, zlepljena v vznemirljiv, avtentičen kolaž polpretekle in sedanje dobe.«

(Melita Forstnerič Hajnšek, *Večer*, 16. junija 2021)



Režiserja, scenografa, kostumografa, avtorja besedila:

Gregor Zorc, Matej Recer

Dramaturški svetovalec: Uroš Kaurin

Igrata: Matej Recer, Gregor Zorc

Ženski glas: Damjana Černe

Premiera: 28. avgusta 2020, GT22

Foto: Andrej Firm



3 April

SUNDAY AT 19.30

Prešeren Theatre Kranj

MATEJ RECER, GREGOR ZORC

HOW DID WE GET HERE?

Moment and Glej Theatre

The production is 1 hour and 30 minutes long and has no interval.

"How did we get here?" is an intimate history of both protagonists, pasted into an exciting, authentic collage of the recent history and the present day."

(Melita Forstnerič Hajnšek, *Večer*, 16 June 2021)



Directors, set and costume designers, authors of the text:

Gregor Zorc, Matej Recer

Dramaturgy consultant: Uroš Kaurin

Performers: Matej Recer, Gregor Zorc

Female voice: Damjana Černe

Première: 28 August 2020, GT22



Photo: Andrej Firm



Photo: Andrej Firm

JOSIP JURČIČ

KOZLOVSKA SODBA V VIŠNJI GORI

Slovensko ljudsko gledališče Celje

Predstava traja 1 uro in 10 minut in nima odmora.

»Vseeno pa se lahko na to predstavo odpravi cela družina, saj lahko najmlajši uživajo v vizualnem bogastvu in igralski bravuroznosti, starejši pa se lahko vsaj nasmejijo ob vseh kozlih, ki se streljajo in ki jih streljamo vsepovprek.«

(Kaja Novosel, *Kritika*, 11. oktobra 2021)



Avtorja dramatisacije: Tatjana Doma, Luka Marcen

Avtorica songov: Saša Eržen

Režiser: Luka Marcen

Dramaturginja: Tatjana Doma

Scenografka: Sara Slivnik

Kostumografka: Ana Janc

Avtor glasbe in korepetitor: Mitja Vrhovnik Smrekar

Koreografka: Aja Zupanec

Lektorja: Jože Volk, Živa Čebulj

Oblikovalec svetlobe: Andrej Hajdinjak

Asistentka koreografke: Lara Ekar Grlj

Oblikovalec in izdelovalec kozlovskih glav: Gregor Lorenci

Igrajo: Barbara Medvešček, Urban Kuntarič,
Filip Mramor k. g./Damjan M. Trbovc, David Čeh,
Tanja Potočnik, Žan Brelih Hatunič

Premiera: 7. oktobra 2021



JOSIP JURČIČ

THE FAMOUS GOAT TRIAL OF VIŠNJA GORA

Celje City Theatre

The production is 1 hour and 10 minutes long and has no interval.

"Nevertheless, the entire family can see the play: the kids will enjoy the visually rich set and acting bravados, while the older members will laugh at all the nonsense on the stage, which is not unlike the nonsense we produce on a daily basis."

(Kaja Novosel, *Kritika*, 11 October 2021)



Stage adaptation: Tatjana Doma, Luka Marcen

Songwriter: Saša Eržen

Director: Luka Marcen

Dramaturg: Tatjana Doma

Set designer: Sara Slivnik

Costume designer: Ana Janc

Composer and vocal coach: Mitja Vrhovnik Smrekar

Choreographer: Aja Zupanec

Language consultants: Jože Volk, Živa Čebulj

Lighting designer: Andrej Hajdinjak

Assistant choreographer: Lara Ekar Grlj

Designer and manufacturer of goat heads: Gregor Lorenci

Cast: Barbara Medvešček, Urban Kuntarič,

Filip Mramor as guest/Damjan M. Trbovc,

David Čeh, Tanja Potočnik, Žan Brelih Hatunič

Première: 7 October 2021



Photo: Jaka Babnik



Photo: Jaka Babnik

5. 4. 2022

TOREK OB 19.00

Stolp Škrlovec, Kranj

VARJA HRVATIN

ZELDA

Slovensko mladinsko gledališče in Varja Hrvatin
Predstava traja 1 uro in 30 minut in nima odmora.

»Avtorici predstave Varji Hrvatin je s črpanjem tematike, dramaturgije in uprizoritvenih tehnik iz polja virtualne resničnosti ponovno uspelo najti inovativno formo, ki uspešno naslavlja tudi tematike, relevantne predvsem za mlajše generacije.«

(Metod Zupan, *Radio Študent*, 2. novembra 2021)



Avtorica koncepta in scenarija: Varja Hrvatin
Scenografi in kostumografi: Varja Hrvatin, Rok Kravanja,
Vid Merlak, Anja Novak, Stane Tomazin
Avtor glasbe in videa: Vid Merlak
Grafično oblikovanje: Dorijan Šiško
Razvoj aplikacije: Srđan Prodanović
Oblikovalec svetlobe: Matjaž Brišar

Igrajo: Rok Kravanja k. g., Anja Novak, Stane Tomazin

Premiera: 27. oktobra 2021, Nova pošta

Foto: Asiana Jurca Avci



5 April

TUESDAY AT 19.00

Škrlovec Tower, Kranj

VARJA HRVATIN

ZELDA

Mladinsko Theatre and Varja Hrvatin

The production is 1 hour and 30 minutes long and has no interval.

"By using themes, dramaturgy and performance techniques from virtual reality, the author Varja Hrvatin has once more managed to find an innovative form that successfully addresses topics relevant particularly to younger generations."

(Metod Zupan, *Radio Študent*, 2 November 2021)



Author of concept and script: Varja Hrvatin

Set and costume designers: Varja Hrvatin, Rok Kravanja, Vid Merlak, Anja Novak, Stane Tomazin

Video design and music: Vid Merlak

Graphic design: Dorijan Šiško

Application development: Srđan Prodanović

Lighting design: Matjaž Brišar

Cast: Rok Kravanja as guest, Anja Novak, Stane Tomazin

Première: 27 October 2021, The New Post Office



Photo: Asiana Jurca Avci



Photo: Asiana Jurca Avci

6. 4. 2022

SREDA OB 19.30

Prešernovo gledališče Kranj

BRANKO ZAVRŠAN IN ANSAMBEL

BODI GLEDALIŠČE!

Slovensko ljudsko gledališče Celje

Predstava traja 1 uro in 40 minut in nima odmora.

»*Bodi gledališče!* izvrstno izpostavi ključne specifikke celjskega gledališča: odprtost za najmlajšo igralsko generacijo, ki tukaj ne čaka na vloge, ampak igra odlične predstave za otroke in mladino; in ja, močno (žlahtno) komedijo.«

(Petra Vidali, *Večer*, 27. oktobra 2021)



Avtor songov: Branko Završan

Režiserka: Ivana Djilas

Dramaturginja: Alja Predan

Kostumografka: Jelena Proković

Avtorji glasbenih aranžmajev: Blaž Celarec, Žiga Golob,

Uroš Rakovec, Branko Završan

Korepetitor: Iztok Kocen

Koreograf: Željko Božič

Lektor: Jože Volk

Oblikovalca svetlobe: Ivana Djilas, Uroš Gorjanc

Igrajo: Branko Završan, Beti Strgar, Lučka Počkaj,

Tanja Potočnik, Žan Brelih Hatunić, Damjan M. Trbovc/

Gregor Čušin k. g.

Premiera: 25. oktobra 2021

Foto: Uroš Hocevar



BRANKO ZAVRŠAN AND ENSEMBLE

LET THERE BE THEATRE!

Celje City Theatre

The production is 1 hour and 40 minutes long and has no interval.

"*Let There Be Theatre!* does a great job highlighting the key specifics of the Celje theatre: openness to the youngest generation of actors who don't wait around for roles but act in fantastic productions for children and young adults; and, yes, a strong (noble) comedy."

(Petra Vidali, *Večer*, 27 October 2021)



Song lyrics: Branko Završan

Director: Ivana Djilas

Dramaturg: Alja Predan

Costume designer: Jelena Proković

Music arrangements: Blaž Celarec, Žiga Golob,

Uroš Rakovec, Branko Završan

Vocal coach: Iztok Kocen

Choreographer: Željko Božić

Language consultant: Jože Volk

Lighting designers: Ivana Djilas, Uroš Gorjanc

Cast: Branko Završan, Beti Strgar, Lučka Počkaj,
Tanja Potočnik, Žan Brelih Hatunić, Damjan M. Trbovc/
Gregor Čušin as guest

Première: 25 October 2021



Photo: Uroš Hočevar



Photo: Uroš Hočevar

**Dodatni
program**

**Additional
Programme**

Bralne uprizoritve

Bralne uprizoritve 10-minutnih dramskih besedil študentov AGRFT

V zimskem semestru študijskega leta 2021/2022 so študenti prvega letnika AGRFT, smer dramaturgija in scenske umetnosti ter gledališka režija, pod mentorstvom red. prof. mag. Žanine Mirčevske ustvarili nekaj izvirnih 10-minutnih dramskih besedil. Na festivalu bodo predstavljena štiri besedila.



Luna Pentek: *V senc*

»Na koncu vedno ostaneš sam. Sama sem. Ne čutim več rok. Ne čutim več

nog. In to ni več moje telo. Tako težko je postalo. Samo še ritem srca čutim. V prsih ga čutim. Slišim ga pa ne več.«

Režiser: Jure Srdinšek

Dramaturginja: Ula Talija Pollak

Igrajo: Staša Popović, Ajda Pirtovšek, Jakob Šfiligoj

Marko Rengeo: *Zemlja joče*

»Leto 2071 – enaindvajset let po tem, ko se vode ne da piti več iz pipe in jo lahko samo še kupiš, in leto za tem, ko

so se ljudje med sabo začeli pobijati za vodo in hrano.«

Režiser: Marko Rengeo

Dramaturginja: Brina Jenček

Igrajo: Alja Krhin, Maja Kunaver, Rok Ličen, Kaja Petrovič, Luka Seražin

Flores Oven: *Ali imam štručko v pečici?*

»Pa to je revolucionarno!!!!!!!!!!!!!!!!!!!!!!«

Režiserka: Lucija Trobec

Dramaturginja: Luna Pentek

Igrajo: Kaja Petrovič, Alja Krhin, Luka Seražin, Rok Ličen, Maja Kunaver

Lucija Trobec: *Vrata*

»Mož in žena pa sta se ljubila med seboj in v telesu žene je vzkliklo novo seme. In seme biva in se razvija v oceanu maternice, vse dokler ne napoči čas, da prodre skozi telo žene in razširi svoja pljuča.«

Režiserka: Maruša Sirc

Dramaturginja: Laetitia Rebecca Pohl

Igrajo: Ajda Kostevc, Maja Kunaver, Ajda Pirtovšek, Staša Popović, Lucija Ostan Vejrur

Reading performances

Reading performances of 10-minute dramas by UL AGRFT students

In the winter semester of the 2021/22 academic year, the first-year UL AGRFT students of dramaturgy and performing arts and theatre directing created original 10-minute plays under the mentorship of professor Žanina Mirčevska. Four of them will be presented at the festival.

Luna Pentek: *In the Shadow*

»In the end, you always stay alone. I'm alone. I don't feel my hands, my arms anymore. I don't feel my legs anymore. And this is no longer my body. It's become so heavy. All I can feel is the rhythm of my heart. I can feel it in my chest. But I no longer hear it.«

Director: Jure Srdinšek

Dramaturg: Ula Talija Pollak

Cast: Staša Popović, Ajda Pirtovšek, Jakob Šfiligoj

Marko Rengeo: *The Earth is Weeping*

»It's 2072 – twenty-one years after tap water has become undrinkable, and you can only buy it, and one year after people started killing each other for water and food.«

Director: Marko Rengeo
Dramaturg: Brina Jenček
Cast: Alja Krhin, Maja Kunaver, Rok Ličen, Kaja Petrovič, Luka Seražin

Flores Oven: *Do I have a bun in the oven?*

»This is revolutionary!!!!!!!!!!!!!!!!!!!!!!«

Director: Lucija Trobec

Dramaturg: Luna Pentek

Cast: Kaja Petrovič, Alja Krhin, Luka Seražin, Rok Ličen, Maja Kunaver

Lucija Trobec: *The Door*

»And the husband and the wife made love to each other, and the seed sprouted in the body of the wife. And the seed lives and develops in the ocean of the womb until the day comes for it to burst through the wife's body and expands its lungs.«

Director: Maruša Sirc

Dramaturg: Laetitia Rebecca Pohl

Cast: Ajda Kostevc, Maja Kunaver, Ajda Pirtovšek, Staša Popović, Lucija Ostan Vejrur



Okrogla miza

Brati Cankarja – Reading Cankar

Slovenski center ITI, International Playwrights' Forum ITI, Crane Creations Theatre Company (Kanada)

Dogodek *Brati Cankarja – Reading Cankar* je logično nadaljevanje projekta *Cankar Goes West (Cankar gre na zahod)*, ki sta ga Prešernovo gledališče Kranj in gledališka skupina Crane Creations Theatre Company iz Kanade pod vodstvom slovenske



režiserke Andreje Kovač s prevodi dramatik Ivana Cankarja v angleški jezik predstavila lani.

Tokrat bodo izbrani mednarodni gledališki strokovnjaki prebrali različne Cankarjeve drame in v vodenem pogovoru predstavili svoje poglede na Cankarjevo dramatiko ter spregovorili o njihovih uprizoritvenih možnostih v tujini. Teden slovenske drame s temi prevodi nadaljuje promocijo slovenske dramatik v tujini, še posebej novih prevodov dram Ivana Cankarja, ki je že dobil vzdevek *neodkriti srednjeevropski Ibsen*.

Na okrogli mizi bo predstavljen tudi odlomek iz bralne uprizoritve Cankarjeve *Lepe Vide* v angleškem prevodu in izvedbi Little Lion Theatra.



Sodelujejo:

Jure Gantar (Univerza Dalhousie, Halifax, Kanada), Andreja Kovač (umetniška vodja, Crane Creations Theatre Company, Kanada), Vijay Padaki (Bangalore Little Theatre Foundation, Indija) in Kay Brattan (umetniška vodja, Little Lion Theatre, London, Združeno kraljestvo).

Moderatorica: Tatjana Ažman (Slovenski center ITI)

Round table

Brati Cankarja – Reading Cankar

Slovenian Centre ITI, International Playwrights' Forum ITI, Crane Creations Theatre Company (Canada)

The event *Brati Cankarja – Reading Cankar* is a logical continuation of the project *Cankar Goes West*, which we presented last year with its new translations of Ivan Cankar's plays into English. The project was led by the Prešeren Theatre Kranj and the Crane Creations Theatre Company in Canada, whose artistic manager is the Slovenian director Andreja Kovač.

With these new translations of plays by Ivan Cankar, who has already been described as the "undiscovered Central European Ibsen", the Week of Slovenian Drama thus continues to promote Slovenian drama abroad. Now we have invited theatre experts to read different plays by Cankar and, during a moderated debate, give their opinions about them and speak about possibilities of their staging internationally.

A segment from the reading performance of the English translation of Cankar's *Beautiful Vida* performed by the Little Lion Theatre will be shown at the round table.

Participating experts:

Jure Gantar (Dalhousie University, Halifax, Canada), Andreja Kovač (artistic director, Crane Creations Theatre Company, Mississauga, Canada), Vijay Padaki (Bangalore Little Theatre Foundation, Bangalore, India) and Kay Brattan (artistic director, Little Lion Theatre, London, UK).

Moderator: Tatjana Ažman (Slovenian Centre ITI)



Multimedijsko predavanje

Slovenska dramatika v izraelskem gledališču

Slovensko in izraelsko gledališče se precej razlikujeta, najbolj po načinu financiranja, saj je izraelsko zelo odvisno od sredstev, ki jih zbere s prodajo vstopnic. Letna dotacija javnega financiranja je okoli 30 odstotkov, preostala sredstva mora posamezno gledališče zbrati na trgu. Dobra stran te ureditve je zagotovo ta, da posamezne



uprizoritve doživijo več ponovitev, tudi 300, 400 ali 500 ponovitev, kar ni nobena posebnost, nekatere presežejo

celo 1000 ponovitev. Gledališča v Izraelu letno obiše 5 milijonov ljudi (število prebivalcev je več kot 9 milijonov) oz. toliko je prodanih vstopnic. Po drugi strani pa omenjeni način financiranja vpliva na izraelsko produkcijo, ki je zato navadno bolj konservativna, nepretenciozna, in poskuša ugajati prav vsakomur.

Ukvarjanje s sodobno slovensko dramatikom je bilo v tem načinu

delovanja gledaliških institucij velik izziv tako za Yonathana Esterkina kot tudi za igralce in občinstvo. Esterkin je namreč v hebrejščino prevedel nekaj slovenskih dramskih besedil in jih tudi režiral.

V spletnem predavanju bo predstavil osrednja vprašanja, dileme in izzive ob uprizarjanju slovenske drame, predstavil bo posege v besedilo, delo z igralsko ekipo in vprašanja, ki si jih je zastavljala ekipa. V zadnjem času je uprizoril nekatere zmagovalne drame Tedna slovenske drame:

Vladimir in Hodnik Matjaža Zupančiča, *5fantkov.si* Simone Semenič in *Ljudski demokratični cirkus Sakešvili* Roka Vilčnika – rokgreja.

Med predavanjem bodo predvajani tudi krajši videoposnetki iz omenjenih uprizoritev.

Predavatelj: Yonathan Esterkin

Live stream lecture

The Slovenian Drama in the Israeli Theatre

Among the differences between the Slovenian and the Israeli theatre, the most significant is how they are financed, as the Israeli theatre greatly depends on box office income. The annual subsidy from public funding is around 30 per cent, and theatres must raise the rest on the market. No doubt, a positive side of this arrangement is that individual productions have more reprises; up to 300, 400, or even 500 are not unusual. Some productions have even reached 1,000 and more. Around 5 million people in Israel (out of a population of over 9 million) annually attend the theatre, or, at least, that's how many tickets are sold. On the other side, such a financing system influences the productions, which are generally more conservative, non-ambitious and try to please everyone.

Working in this theatre institution system with the contemporary Slovenian drama was a big challenge not only for Yonathan Esterkin but

also for the actors and audiences. Esterkin translated a series of Slovenian plays into Hebrew and also directed them.

In his live stream lecture, Esterkin will present the core questions, dilemmas, and challenges he has faced when staging the Slovenian drama. He will discuss the interventions into the texts, working with the ensemble and the questions that intrigued them.

Recently, he has staged some Slavko Grum Award winners, among them, Matjaž Zupančič's *Vladimir* and *The Corridor*, Simona Semenič's *5boys.com* and Rok Vilčnik – rokgrej's *People's Democratic Circus Sakeshvili*.

The lecture will include short excerpts from the Esterkin's directions of the mentioned plays.

Lecturer: Yonathan Esterkin



2. 4. 2022

SOBOTA OD 12.00 DO 17.00

Stolp Škrlovec, Kranj

Okrogla miza

Prihodnost podpore slovenski dramatik (strokovno srečanje)

Dogodek soorganizirata Enota dramskih pisateljic in pisateljev ZDUS ter Društvo gledaliških režiserjev.

V preteklih letih smo ob Tednu slovenske drame organizirali delavnice dramskega pisanja, na katerih je nastalo precej novih besedil, oblikovali so se novi avtorski dramski glasovi, priložnost za predstavitev svojega dela in izraza so dobili številni, zlasti mladi dramski pisatelji in pisateljice.



Tokrat se bomo vprašali, kaj ti dramski pisatelji in pisateljice potrebujejo. Kaj se dogaja z besedili, ki jih pišejo,

kako in v kolikšni meri dosegaajo svoje občinstvo? Ne bomo se spraševali samo o tem, ali so uprizarjana, ampak tudi, kako so uprizarjana. Strokovno srečanje bo omogočilo dialog med slovenskimi režiserkami in režiserji različnih generacij ter avtoricami in avtorji sodobnih slovenskih dramskih besedil. Ob predstavitvi primerov dobrih praks dramopisno-režijskih parov in s specifično oblikovano

delavnico bomo skušali med poklicema zgraditi močnejše mostove in odpreti več vrat do bogatih ustvarjalnih priložnosti, ki jih prinaša krstna uprizoritev vsakega novega besedila.

Strokovno srečanje je namenjeno vabljenim strokovnim gostom in gostjam, njegovi zaključki pa bodo kasneje dostopni tudi širši javnosti.



2 April

SATURDAY FROM 12.00 TO 17.00

Škrlovec Tower, Kranj

Round table

The Future of Support for Slovenian Drama (Expert meeting)

The event is organised by the Playwrights' Unit of the Slovenian Association of Dramatic Artists (SADA) and the Theatre Directors' Association.

In the recent years, we have been organising playwriting workshops as a part of the Week of Slovenian Drama. In them, many new texts have been written, lots of new playwriting voices have been formed, and numerous, especially young, playwrights have gotten an opportunity to present their work.

This year, we are asking what these playwrights need. What happens to the texts they write, how and to what extent do they reach the audiences for whom they were written? We will not only ask *if* they are staged but also *how* they are staged. This expert meeting will enable dialogue between Slovenian directors from different generations and the authors of contemporary Slovenian drama. Using the examples of good practices of playwriting-directing pairs and a specifically tailored workshop, we will try to build stronger bridges between the two

professions and open more doors to the rich creative opportunities that the baptismal production of every new text creates.

The expert meeting is intended for invited experts, but its proceedings will be available to the general public.



4. 4. 2022

PONEDELJEK OB 17.00

Stolp Škrlovec, Kranj

Okrogla miza o mladi dramatiki

Infiltracija na sceno

Društvo gledaliških kritikov in teatrologov Slovenije



Na okrogli mizi se bomo pogovarjali z mladimi ustvarjalkami in ustvarjalci, ki jih tako ali drugače lahko razumemo kot mlade dramatičarke in dramatike. Če preštejemo vse, ki pišejo dramatično, je imen veliko. Kolikim pa je to primarna dejavnost in koliko



se jih s tem ukvarja profesionalno (torej za svoja besedila dobiva plačilo)? Koga in kaj izraz mlada dramatika

sploh označuje? Kaj pomeni dramatika v postdramskem gledališču? Kako mlade dramatičarke in dramatike soustvarjamo področje uprizorjenih umetnosti? Zakaj se prijavljati na natečaje in kaj ti pomenijo za razvoj scene? Kako je na njo vplivalo institucionalizirano poučevanje dramskega pisanja in scenaristike na AGRFT? Kaj pa prodor v tujino? Kdo prevaja mlado dramatično? Dramatičarke oz. dramatike sami?

Je sploh smiselno biti samo dramatičarka in dramatik ali bi to pomenilo ukalupljanje v preživete strukture in hierarhije gledališča?

Predstavitvi prispevkov gostov bosta sledila pogovor in debata o možnih rešitvah.



Moderatorica: Nika Švab

Gostje: Varja Hrvatin, Iza Strehar, Žiga Divjak, Jaka Smerkolj Simoneti, Nina Kuclar Stiković

4 April

MONDAY AT 17.00

Škrlovec Tower, Kranj

A round table on young playwriting

Infiltrating the Scene

The event is organised by the Association of Theatre Critics and Researchers of Slovenia (DGKTS)

At the round table, we will be talking with young authors who can be considered young playwrights. When we count all those who write drama, we get many names. But how many of them primarily write – and how many do it professionally (that is, how many are paid for their work)? Who and what are we talking about when we talk about young playwriting? What does drama mean in postdramatic theatre? How are young playwrights co-creating the field of performing arts? Why do they submit works to competitions, and what do such competitions mean for the scene's development? How has the institutionalised teaching of playwriting and screenwriting at UL AGRFT affected it? What about international breakthroughs? Who translates young drama? The playwrights themselves? Does it even make sense to be exclusively a playwright, or would that mean

fitting into theatre's outmoded structure and hierarchies?

A discussion about possible solutions will follow the guests' presentations.



Moderator: Nika Švab

Guests: Varja Hrvatin, Iza Strehar, Žiga Divjak, Jaka Smerkolj Simoneti, Nina Kuclar Stiković

Pogovor

Slovenska dramatika v knjižnih izdajah

Ljudmil Dimitrov: Slovenska dramatika v bolgarskem prevodu

Profesor, teatrolog, raziskovalec in prevajalec Ljudmil Dimitrov je za knjižno izdajo, ki je izšla konec leta 2021, izbral in prevedel pet dramskih besedil. V bolgarski jezik so bile prevedene drame: *Ljubezan* Zofke Kveder, *Pohujšanje v dolini šentflorjanski* Ivana Cankarja, *Dogodek v mestu Gogi* Slavka Gruma, *Mrtvec pride po ljubico*

Svetlane Makarovič
in *Kaj pa Leonardo?*
Evalda Flisarja.



Blaž Lukan:
**GENERATOR:: za
proizvodnjo poljub-**

**nega števila dramskih kompleksov:
Slovenski eksperimentalni dramski in
uprizoritveni teksti iz obdobja moder-**

nizma (1966–1986)
Zbornik sestavlja skoraj 60 dramskih in uprizoritvenih besedil 30 slovenskih avtorjev. Glavni namen izdaje je bil omogočiti njihovo (ponovno in komentirano) dostopnost ter nanja posebej opozoriti.

Simona Semenič: Tri igre za punce

Knjiga *Tri igre za punce* prinaša tri nova dramska besedila Simone Semenič: *ti si čudež, ni to to* in *lepe vide lepo gorijo*. Ob dramah je avtorica spremne besede Nina Dragičević zapisala: »Dela Simone Semenič niso posamična, niso elementi, kontinuiteta so. Glavna osišča njenih tekstov črpajo iz glavnih osišč vseh družb – patriarhat, družbeno nasilje, nasilje nad telesom, nasilje nad seksualnostjo, nasilje nad prostorom itn. – avtorica pa jih razgalja in pogloblja.«

Tomaž Lapajne Dekleva: Tarok

Tomaž Lapajne Dekleva je avtor več dramskih besedil, nekatera so bila tudi že uprizorjena. Leta 2021 je pri Društvu za razvoj gledališča v izobraževanju izdal zbirko štirih dramskih besedil: *Tarok*, *Podružnica*, *Juhuhuhu!* in *Lahko bi začelo se drugače in ženske prve bi nosile hlače*.

Moderatorica: Zala Julija Kavčič

Discussion

Book Editions of Slovenian Drama

Ljudmil Dimitrov: Slovenian Drama in Bulgarian Translation

University professor, theatre researcher and translator Ljudmil Dimitrov selected and translated five plays for the book that was published at the end of 2021. The following dramas were translated into Bulgarian for this book: *Love* by Zofka Kveder, *Depravity in St. Florian's Valley* by Ivan Cankar, *An Event in the Town of Goga* by Slavko Grum, *Dead Man Comes for His Sweetheart* by Svetlana Makarovič and *What About Leonardo?* by Evald Flisar.

Blaž Lukan: THE GENERATOR:: for Manufacturing Any Number of Drama Complexes: Slovenian Experimental Dramatic and Performative Texts from the Modernist Period (1966–1986)

This anthology contains almost sixty drama and performance texts by thirty Slovenian authors. The main purpose of this publication was to secure their (renewed and commented) accessibility and put them in the spotlight.

Simona Semenič: Three Plays for Girls

The book brings three new dramas by Simona Semenič: *you are a miracle*

(nominated for the Slavko Grum Award in 2020), *that's not it* and *beautiful vidas burn beautifully* (nominated for the Grum Award in 2021). Nina Dragičević wrote in her accompanying study: "The driving force in works of Simona Semenič derives from what drives all societies – the patriarchy, societal violence, violence against the body, violence against sexuality, violence against space and so on – and the author reveals and deepens them, over and over again, each time anew."

Tomaž Lapajne Dekleva: Tarok

Tomaž Dekleva Lapajne is the author of several plays, some already produced. In 2021, he published a collection of four plays at the Association for the Advancement of Theatre in Education: *Tarok*, *Podružnica* (The Branch), *Juhuhuhu!* and *Lahko bi začelo se drugače in ženske prve bi nosile hlače* (This could have all been different from the get-go and women would be the first to wear the pants).

Moderator: Zala Julija Kavčič



Nominacije

Dan nominirancev

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

Dan nominirancev je dogodek, na katerem so že tradicionalno predstavljena nominirana besedila za nagrado Slavka Gruma. Bralne uprizoritve in dramaturške analize besedil bodo pripravili študenti AGRFT, razmislek o besedilih pa



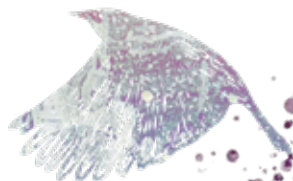
bodo prispevali tudi povabljeni poklicni dramaturgi, ki se bodo na dogodku pogovarjali z nominiranimi

avtoricami in avtorjem: Jero Ivanc, Katarino Morano, Uršo Majcen in Aljošo Lovričem Krapežem. Pogovor bo vodila teatrologinja Ana Perne (SLOGI). Dogodek bo pomembno sooblikovalo tudi občinstvo, ki lahko s sodelujočimi deli svoje videnje besedil.

Festivalski (popol)dan je v celoti namenjen najboljšim besedilom nove slovenske dramatike, namen

dogodka pa je predstaviti avtorice in avtorje ter ustvarjati prostor za dialoško preizpraševanje stanja izvorne dramatike v slovenskem gledališkem prostoru, njenega uprizarjanja, interpretacije in razvoja.

Dan nominirancev je postal prepoznavna platforma, ki pomaga privzgajati zavest o pomembnosti (in aktualnosti) nove dramatike.



Nominees

The Day of the Nominees

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

The Day of the Nominees is a traditional festival event that presents the plays nominated for the Slavko Grum Award. The UL AGRFT students prepare reading performances and dramaturgical analyses of the texts, while professional dramaturgs discuss their own reading of the texts with the nominated authors. Audience members are also invited to share their vision of the texts with the authors and the guests.

This year's nominees are Jera Ivanc, Katarina Morano, Urša Majcen and Aljoša Lovrič Kovač. Theatre researcher Ana Perne (Slovenian Theatre Institute) will moderate the debate about the nominated texts.

The Day (or Afternoon) of the Nominees, an event fully dedicated to the best new texts of the Slovenian

drama, aims to promote the authors of the nominated texts and open a space for dialogically questioning the situation of original drama, its staging, interpretation and development. Over the years, this annual event has become a recognisable platform that helps spread new drama's importance (and relevance).



1. 4. 2022 PETEK OB 21.00

Stolp Škrlovec, Kranj

Senca tvojga psa

Nastopajo: Branko Završan, Žiga Golob,
Uroš Rakovec, Krunoslav Levačič



Jacques Brel
(1929–1978),
belgijsko-francoski
skladatelj, pevec,
pesnik in igralec,

je avtor sugestivne poezije in metaforike, ki nas vabi v občutljivi labirint doživljanja življenja. Kot poslušalci tudi sami postajamo junaki njegovih

zgodb, ki se stapljajo z našimi izkušnjami in doživetji. Z Brelovo zapuščino so se spopadali različni glasbeni ustvarjalci 20. stoletja, z legendarno *Ne me quitte pas* (v Završanovem prevodu *Saj ne boš kar šla*) med drugimi Marlene Dietrich, Mireille Mathieu, Nana Mouskouri, Natacha Atlas in Sting. Igralec Branko Završan nam bo Brelove šansone približal v svojem prevodu in interpretaciji.

7. 4. 2022 ČETRTEK OB 20.00

Stolp Škrlovec, Kranj

Piaf, Edith Piaf: Vesna Pernarčič

Nastopata: Vesna Pernarčič, Jože Šalej



Nihče je ni mogel spregledati.
Nihče je ni mogel posnemati.
Nihče je ne more pozabiti.
Ime ji je bilo Edith Piaf.

Zdi se, da je podoba Edith Piaf nespremenljiva za vse večne čase: nežno, krhko dekletce, ki jo je ulica oblikovala v presunljivo umetnico. Človek, ki poje tako odlično in samo-svoje kot Edith, tega ne bi bil sposoben, če bi samo poznal, ne pa tudi doživel dogodkov z druge, »slabše« platí življenja. Trditev, da samo ta, ki pozna pekel, lahko govori tudi o rajju, še kako velja tudi zanjo.

1 April

FRIDAY AT 21.00

Škrlovec Tower, Kranj

The Shadow of Your Dog

Vocals: Branko Završan
Musicians: Žiga Golob, Uroš Rakovec,
Krunoslav Levačič

Jacques Brel (1929–1978), the Belgian-French composer, singer, poet and actor, is the author of evocative poetry and metaphors that invite us into a sensitive labyrinth of experiencing life. As listeners, we also become the heroes of his stories that blend with our own experiences. Many 20th-century musicians have

tackled Brel's legacy. The legendary *Ne me quitte pas* (or, as Završan translated it, *Saj ne boš kar šla*), for example, was covered by Marlene Dietrich, Mireille Mathieu, Nana Mouskouri, Natacha Atlas, Sting and others. In this concert, actor Branko Završan will introduce us to Brel's chansons in his translations and interpretation.



7 April

THURSDAY AT 20.00

Škrlovec Tower, Kranj

Piaf, Edith Piaf: Vesna Pernarčič

Vocals: Vesna Pernarčič
Piano: Jože Šalej

Nobody could ignore her.
Nobody could imitate her.
Nobody can forget her.
Her name was Edith Piaf.

For time everlasting, it seems that the image of Edith Piaf is unchangeable: a tender, fragile girl that the street shaped into a touching artist.

A human being who sings as perfectly and uniquely as Edith could not do that if she only knew of, and had not experienced, the

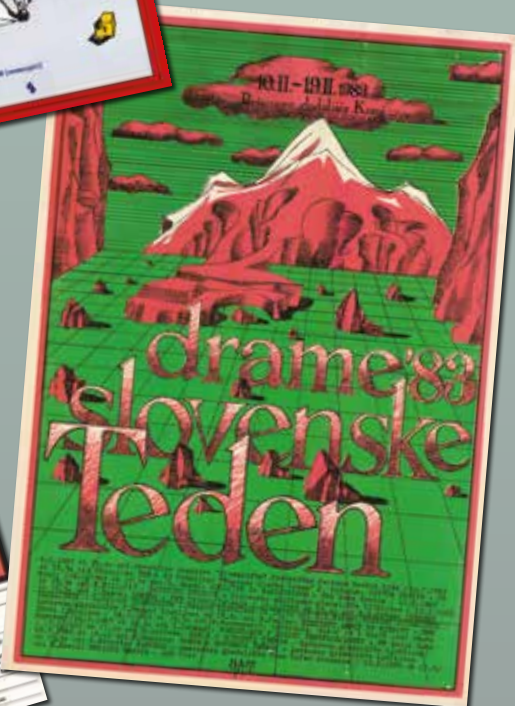
events from the other, "bad" side of life. The claim that only the one who knows hell can talk about paradise is certainly true for Piaf.



52.

teden
slovenske
drame

the week of
slovenian
drama




GALERIJA NA MESTU

Retrospektiva kulturnih
plakatov Tedna
slovenske drame

17. marec – 21. april 2022

**Pretekli
festival**

**Last Year's
Festival**

51. Teden slovenske drame 3.–13. 11. 2021

The 51st Week of Slovenian Drama 3–13 November 2021

V desetih dneh festivalskega programa sta bila Prešernovo gledališče in mesto Kranj stičišče slovenske gledališke umetnosti. Gledalci so lahko obiskali osem predstav v tekmovalnem in spremljevalnem programu, tri projekte spletnega programa, deset dogodkov bogatega dodatnega programa, od simpozija o magičnem gledališču Rudija Šeliga, predstavitev novih prevodov slovenske dramatike do okroglih miz, strokovnih srečanj, bralnih uprizoritev, problemskih pogovorov, gledališkega omnibusa za virtualni prostor, podelitve nagrad Združenja dramskih umetnikov

The festival's ten-day programme put the Prešeren Theatre and the city of Kranj at the intersection of Slovenian theatre art. The audience saw eight productions in the Competition and Accompanying Programmes, three projects of the Online Programme, and ten events of the rich Additional Programme – which altogether ranged from a symposium on Rudi Šeligo's magical theatre, presentations of the new translations of Slovenian drama to round tables, expert meetings, reading performances, topical debates, a theatre omnibus for the virtual space, the ZDUS/SADA

Slovenije za pretekli dve leti, delavnic dramskega pisanja in koncertov. Žirija v sestavi Srečko Fišer, Matej Bogataj in Amelia Kraigher je Grumovo nagrado za najboljše slovensko besedilo podelila Maji Šorli za dramo *Tega okusa še niste poskusili*, nagrado za mlado dramatičarko je prejela Nina Kuclar Stiković za besedilo *Jutri je v sanjah izgledal drugače*, Grün-Filipičevo priznanje pa je prejel Milan Ramšak Marković. Tekmovalni in spremljevalni program je oblikoval selektor Rok Andres, strokovno žirijo so sestavljali Rok Bozovičar, Diana Koloini in Viktorija Rangelova.

awards presentation, playwriting workshops and concerts. The jury consisting of Srečko Fišer, Matej Bogataj and Amelia Kraigher awarded the Slavko Grum Award for the best new Slovenian play to Maja Šorli for her drama *A Taste You Haven't Tried Before*, the Young Playwright Award to Nina Kuclar Stiković for *Tomorrow Looked Different in My Dreams* and the Grün-Filipič Award to Milan Ramšak Marković. The Competition and Accompanying Programmes were curated by festival selector Rok Andres, and the expert jury consisted of Rok Bozovičar, Diana Koloini and Viktorija Rangelova.

Tekmovalni program

OČE ROMUALD/LOVRENC MARUŠIČ

Škofjeloški pasijon

Režiser: Jernej Lorenci

Prešernovo gledališče Kranj
in Mestno gledališče Ptuj

NEJC GAZVODA

Jazz

Režiser: Nejc Gazvoda

Mestno gledališče ljubljansko

Gejm

Režiser: Žiga Divjak

Slovensko mladinsko gledališče
in Maska Ljubljana

MATJAŽ ZUPANČIČ

Nova rasa

Režiser: Matjaž Zupančič

SNG Drama Ljubljana

ROK VILČNIK – ROKGRE

Pošta

Režiser: Juš A. Židar

Drama SNG Maribor

Sedem vprašanj o sreči

Režiser: Tomi Janežič

Lutkovno gledališče Ljubljana
in Slovensko mladinsko gledališče

Competition Programme

FATHER ROMUALD/LOVRENC MARUŠIČ

The Škofja Loka Passion Play

Directed by Jernej Lorenci

Prešeren Theatre Kranj
and Ptuj City Theatre

NEJC GAZVODA

Jazz

Directed by Nejc Gazvoda

Ljubljana City Theatre

The Game

Directed by Žiga Divjak

Maska Ljubljana
and Mladinsko Theatre

MATJAŽ ZUPANČIČ

A New Race

Directed by Matjaž Zupančič

SNT Drama Ljubljana

ROK VILČNIK-ROKGRE

The Post Office

Directed by Juš A. Židar

Drama SNT Maribor

Seven Questions About Happiness

Directed by Tomi Janežič

Ljubljana Puppet Theatre
and Mladinsko Theatre

Spremljevalni program

PATRIZIA JURINČIČ FINŽGAR

Bidovec–Tomažič: Tovarištvo

Režiserka: Patrizia Jurinčič Finžgar

Slovensko stalno gledališče Trst

ANDREJ TOMŠE

Mitska

Režiserka: Hristina Vasič Tomše

EX-teater

MATJAŽ ZUPANČIČ

Vladimir [Владимир]

Režiser: Nikolaj Kenarov

Gledališče Stojan Bačvarov, Varna,
in Gledališče Replika, Sofija (Bolgarija)

Not Dead Enough/Western

Avtorska predstava

Gledališče Glej

JERNEJ POTOČAN

Žalostinke

Režiser: Jan Krmelj

Mestno gledališče ljubljansko

Accompanying Programme

PATRIZIA JURINČIČ FINŽGAR

Bidovec–Tomažič: Comradeship

Directed by Patrizia Jurinčič Finžgar

Slovene Permanent Theatre in Trieste

ANDREJ TOMŠE

Mythical

Directed by Hristina Vasič Tomše

EX-teater

MATJAŽ ZUPANČIČ

Vladimir [Владимир]

Directed by Nikolaj Kenarov

Stoyan Bachvarov Dramatic Theatre, Varna,
and Replica Theatre, Sofia (Bulgaria)

Not Dead Enough / Western

a devised theatre project

Glej Theatre

JERNEJ POTOČAN

Laments

Directed by Jan Krmelj

Ljubljana City Theatre



Nagrade 51. Tedna slovenske drame

Award Winners of the
51st Week of Slovenian Drama

Šeligova nagrada za najboljšo uprizoritev tekmovalnega programa

OČE ROMUALD/LOVRENC MARUŠIČ Škofjeloški pasijon

Režiser: Jernej Lorenci

Prešernovo gledališče Kranj in Mestno gledališče Ptuj

Škofjeloški pasijon v izvedbi Prešernovega gledališča Kranj zgodovinske sedimente in težo svetopisemskega izročila, ki obdaja prvo slovensko dramsko besedilo, prevede v sodobno pulzirajoče gradivo, ki besedo tudi dejansko prestavi v meso. Vsebinsko gledališkega dogodka postavi v trpna in trpeča telesa, ki kanonično zgodbo uprizarjajo v svojstvenem odrskem jeziku. Ta uspe prebuditi osnovno resničnost odrske pripovedi, hkrati pa komentira njene kulturno-zgodovinske nanose. V ospredje odrskega izraza tako stopa predan igralski angažma, režisersko dovršen preplet vseh gledaliških elementov, ki precizno slikajo paleto umetnostno-zgodovinskih podob, pa dosega za slovensko gledališče močan likovni učinek. *Škofjeloški pasijon* je uprizoritev, ki se s svojo sugestivnostjo in intenzivnostjo odtisne tudi v kolektivno gledalsko telo.

The Šeligo Award for the Best Production in the Competition Programme

FATHER ROMUALD/LOVRENC MARUŠIČ The Škofja Loka Passion Play

Directed by Jernej Lorenci

Produced by the Prešeren Theatre Kranj and Ptuj City Theatre

The Škofja Loka Passion Play, performed by the Prešeren Theatre Kranj, translates the historic sediments and the weight of the biblical tradition surrounding this first Slovenian drama text into contemporary pulsating material that actually changes words into flesh. It places the content of the theatre event into passive and suffering bodies that stage the canonical story using a unique theatre language. This language manages to awaken the basic truth of the stage narrative, while at the same time commenting on its cultural-historical layers. The devoted acting engagement becomes the forefront of the stage expression. The sublime direction of all the theatrical elements, meticulously painting a palette of images from the history of art, creates a strong visual effect, not often seen in the Slovenian theatre. *The Škofja Loka Passion Play* is a production whose suggestiveness and intensiveness also leaves an imprint on the collective audience body.



Foto: Nada Žgank



Foto: Mediaspeed

Nagrada
Tedna slovenske drame
za najboljšo igralko

Doroteja Nadrah

za vlogo v uprizoritvi

ŠKOFJELOŠKI PASIJON

Omejeni nabor igralskih izraznih sredstev Doroteja Nadrah v polnosti izkoristi za razvoj sveže in sodobne avtorske senzibilnosti. V vlogo Eve in Marije vstopa brez verbalnega aparata in se ne naslanja na tipizirane podobe žrtve, temveč s svojo telesno ekspresivnostjo in vztrajnostjo vzpostavi presunljivo odrsko prisotnost. Z vso svojo pojavnostjo se odziva na impulze celotne igralske zasedbe in odrskega dogajanja, gledalcem pa dostopno približa širino odtenkov telesnosti pasijonske drame. V sklepnih trenutkih uprizoritve, ko Doroteja Nadrah na odru ostane sama, se v njej strnjeno odvije celoten gledališki pasijon.

The Week of
Slovenian Drama
Best Actress Award

Doroteja Nadrah

For her role in

THE ŠKOFJA LOKA PASSION PLAY

Doroteja Nadrah succeeds in developing a limited scope of acting expressions into a creation with fresh and modern sensitivity. She takes on her roles of Eve and Mary without the verbal apparatus. She does not rely on the typified images of a victim but instead uses her physical expressiveness and persistence to establish a touching stage presence. Nadrah uses her entire presence to react to the impulses of the entire cast and stage action and succeeds in making the scope of the physical nuances of the passion play accessible to the audience. In the closing moments, when Doroteja Nadrah remains alone on the stage, the passion play's entire essence unfolds in her.



Foto: Nada Žgank



Foto: Mediaspeed

Nagrada
Tedna slovenske drame
za najboljšega igralca

Blaž Setnikar

za vlogo v uprizoritvi

ŠKOFJELOŠKI PASIJON

Blaž Setnikar v uprizoritvi *Škofjeloški pasijon* oblikuje neposreden, vendar boleče živ trpni element – na njegovo telo se vpisujejo številna dejanja in geste trpinčenja. Setnikar se kot Adam in Kristus brezkompromisno podvrže torturi uprizoritvenega kolesja, pri čemer znotraj njega ostaja čist v svoji sleherniški naivnosti. Navkljub protagonistični umeščenosti v odrski dogodek se z nosilnim bremenom osrednjosti sooča nepretenciozno, vseeno pa s svojo nespregledljivo senzibilnostjo postane njeno gravitacijsko središče.

The Week of
Slovenian Drama
Best Actor Award

Blaž Setnikar

For his role in

THE ŠKOFJA LOKA PASSION PLAY

In *The Škofja Loka Passion Play*, Blaž Setnikar creates a straight-forward, yet painfully alive passive and suffering element – a series of actions and gestures of torture are written onto his body. As Adam and as Christ, Setnikar is uncompromising in his submission to the torture of the performing machinery yet remains pure in his Everyman-like naïveté. Although in the centre of the stage event, Setnikar carries the burden of being the protagonist without pretentiousness; his unmistakable sensitivity nevertheless becomes the play's gravitational centre.



Foto: Nada Žgank



Foto: Mediaspeed

Posebna nagrada
Tedna slovenske drame
po presoji žirije

The week of
Slovenian drama
special jury award

Gejm

Režiser: Žiga Divjak

Slovensko mladinsko gledališče in Maska Ljubljana

The Game

Directed by Žiga Divjak

Produced by the Mladinsko Theatre
and Maska Ljubljana

Uprizoritev *Gejm* s svojim angažiranim pristopom gledališki prostor svobode odpira družbenim poljem nujnosti. Njena igra ne poteka v fikcijskih svetovih, temveč jo igra stvarna problematika, ki odzvanja lokalno in globalno.

With its engaged approach, *The Game* opens the theatre space of freedom to the social fields of necessity. Its game does not play out in some fictional world but is played by real issues which resonate locally and globally.



Foto: Matej Povše



Foto: Mediaspeed

**51 let
festivala**

**51 Years
of the Festival**

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 in Mestne občine Kranj organizira Prešernovo gledališče. Festival spodbuja uprizorjanje nacionalne dramatike, njeno ustvarjanje in promocijo ter uprizorjanje 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.

The Week of Slovenian Drama is the central festival for performances of Slovenian plays, organised annually by Prešeren Theatre Kranj with the support of the Ministry of Culture of the Republic of Slovenia and the Municipality 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.

Pomembnejši mejniki

- 1971** prvi Teden slovenske drame v Kranju (1955, 1963 in 1964 so bili Tedni slovenske dramatike v Celju)
- 1979** prvič sta podeljena nagrada Slavka Gruma za najboljšo izvirno dramsko besedilo in Grün-Filipićevo priznanje za dosežke v dramaturgiji
- 1999** prvič je podeljena velika nagrada
- 2003** začetek bralnih uprizoritev besedil, nominiranih za nagrado Slavka Gruma
- 2004** nagrada za najboljšo uprizoritev dobi ime po preminulem dramatiku Rudiju Šeligu
- 2004** začetek vsakoletnih delavnic dramskega pisanja
- 2006** prvič je podeljena nagrada občinstva za najboljšo predstavo
- 2007** Dnevi nominirancev ponujajo poglobljen pogled na nova besedila
- 2009** TSD se poveže s slovenskim centrom Mednarodnega gledališkega inštituta ITI pri promociji slovenske dramatike v tujini
- 2011** TSD skupaj s sorodnimi festivali pripravi pobudo za zvezo festivalov novonastale dramatike
- 2012** prvič je razpisana nagrada za mladega dramatika
- 2016** v sodelovanju z Društvom gledaliških kritikov in teatrologov Slovenije je prvič podeljena nagrada Vladimirja Kralja

Milestones

- 1971** the first Week of Slovenian Drama in Kranj (the Week of Slovenian Drama was organised in Celje in 1955, 1963 and 1964)
- 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

Prejemniki nagrade Slavka Gruma

1979	DANE ZAJC Voranc	1992	IVO SVETINA Vrtovi in golobica	2009	ŽANINA MIRČEVSKA Konec Atlasa SIMONA SEMENIČ 5fantkov.si
1980	DUŠAN JOVANOVIČ Karamazovi	1993	EVALD FLISAR Kaj pa Leonardo?	2010	IVO PRIJATELJ Totenbirt SIMONA SEMENIČ 24ur IVO SVETINA Grobnica za Pekarno
1981	RUDI ŠELIGO Svatba	1994	DUŠAN JOVANOVIČ Antigona	2011	MATJAŽ ZUPANČIČ Shocking Shopping
1982	DRAGO JANČAR Disident Arnož in njegovih	1995	DRAGO JANČAR Halštat	2012	VINKO MÖDERNDORFER Vaje za tesnobo
1983	DOMINIK SMOLE Zlata čevljička	1997	IVO SVETINA Tako je umrl Zaratuštra	2013	EVALD FLISAR Komedijski o koncu sveta
1984	TONE PARTLIJČ Moj ata, socialistični kulak RUDI ŠELIGO Ana	1998	MATJAŽ ZUPANČIČ Vladimir	2014	VINKO MÖDERNDORFER Evropa
1985	DRAGO JANČAR Veliki briljantni valček	1999	ZDENKO KODRIČ Vlak čez jezero	2015	SIMONA SEMENIČ sedem kuharic, štiri soldati in tri sofijske
1986	DANE ZAJC Kalevala	2000	ROK VILČNIK – ROKGRE To	2016	ROK VILČNIK – ROKGRE Ljudski demokratični cirkus Sakešvili
1987	JOŽE SNOJ Gabrijel in Mihael IVO SVETINA Biljard na Capriju	2001	ZORAN HOČEVAR 'M te ubu! MATJAŽ ZUPANČIČ Goli pianist ali Mala nočna muzika	2017	SIMONA HAMER Razglednice ali Strah je od znotraj votel, od zunaj pa ga nič ni
1988	SERGEJ VERČ Evangelij po Judi	2002	O. J. TRAVEN Ekshibicionist	2018	VINKO MÖDERNDORFER Romeo in Julija sta bila begunca
1989	DRAGO JANČAR Zalezujoč Godota	2003	MATJAŽ ZUPANČIČ Hodnik	2019	NEJC GAZVODA Tih vdih
1990	DUŠAN JOVANOVIČ Zid, jezero	2004	EVALD FLISAR Nora Nora	2020	TJAŠA MISLEJ Naše skladišče
1991	MILAN JESIH En sam dotik	2005	MATJAŽ BRIŠKI Križ	2021	MAJA ŠORLI Tega okusa še niste poskusili
		2006	MATJAŽ ZUPANČIČ Razred		
		2007	DRAGICA POTOČNJAK Za naše mlade dame		
		2008	ROK VILČNIK – ROKGRE Smeti na luni		

The Slavko Grum Award Winners

1979	DANE ZAJC Voranc	1992	IVO SVETINA The Gardens and the Dove	2009	ŽANINA MIRČEVSKA The End of the Atlas SIMONA SEMENIČ 5boys.si
1980	DUŠAN JOVANOVIČ The Karamazovs	1993	EVALD FLISAR What About Leonardo?	2010	IVO PRIJATELJ Totenbirt SIMONA SEMENIČ 24hours IVO SVETINA A Tomb for the Pekarna
1981	RUDI ŠELIGO The Wedding	1994	DUŠAN JOVANOVIČ Antigone	2011	MATJAŽ ZUPANČIČ Shocking Shopping
1982	DRAGO JANČAR Dissident Arnož and his People	1995	DRAGO JANČAR Hallstadt	2012	VINKO MÖDERNDORFER Exercises in Anxiety
1983	DOMINIK SMOLE Little Golden Shoes	1997	IVO SVETINA Thus Died Zaratuštra	2013	EVALD FLISAR The Comedy About the End of the World
1984	TONE PARTLIJČ My Dad, the Socialist Kulak RUDI ŠELIGO Ana	1998	MATJAŽ ZUPANČIČ Vladimir	2014	VINKO MÖDERNDORFER Europe
1985	DRAGO JANČAR The Great Brilliant Waltz	1999	ZDENKO KODRIČ Train Across the Lake	2015	SIMONA SEMENIČ seven cooks, four soldiers and three sophias
1986	DANE ZAJC The Kalevala JOŽE SNOJ Gabriel and Michael IVO SVETINA Billiard on Capri	2000	ROK VILČNIK – ROKGRE That	2016	ROK VILČNIK – ROKGRE The Sakeshvili Democratic People's Circus
1987	JOŽE SNOJ Gabriel and Michael IVO SVETINA Billiard on Capri	2001	ZORAN HOČEVAR I'll Kill You! MATJAŽ ZUPANČIČ The Naked Pianist or A Little Night music	2017	SIMONA HAMER Postcards or Fear is Hollow on the Inside and Empty on the Outside
1988	SERGEJ VERČ The Gospel According to Judas	2002	O. J. TRAVEN The Exhibitionist	2018	VINKO MÖDERNDORFER Romeo and Juliet were Refugees
1989	DRAGO JANČAR Stakeout at Godot's	2003	MATJAŽ ZUPANČIČ The Corridor	2019	NEJC GAZVODA A Silent Breath
1990	DUŠAN JOVANOVIČ The Lake, the Wall	2004	EVALD FLISAR Nora Nora	2020	TJAŠA MISLEJ Our Warehouse
1991	MILAN JESIH A Single Touch	2005	MATJAŽ BRIŠKI The Cross	2021	MAJA ŠORLI A Taste You Haven't Tried Before
		2006	MATJAŽ ZUPANČIČ The Class		
		2007	DRAGICA POTOČNJAK For Our Young Ladies		
		2008	ROK VILČNIK – ROKGRE Garbage on the Moon		

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-TASIČ
- 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

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-TASIČ
- 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 MARKOVIČ

Prejemniki nagrade za mladega dramatika

- 2013** VESNA HAUSCHILD
Inventura
TIBOR HRS PANDUR
Sen 59
- 2014** TJAŠA MISLEJ
Panj
- 2015** 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 HRVATIN
Vse se je začelo z golažem iz zajčkov
- 2021** NINA KUCLAR STIKOVIČ
Jutri je v sanjah izgledal drugače

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 STIKOVIČ
**Tomorrow Seemed Different
in My Dreams**

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 uožen
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 LOVRIČ
in GREGOR STRNIŠA
Mnemosyne
R: Iztok Lovrič
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 trupu 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 NEMEC
in NEJC VALENTI
Rokovnjači
R: Miha Nemec
SNG Nova Gorica
in Prešernovo gledališče Kranj
- 2014** AVTORSKI PROJEKT
25.671
R: Oliver Frlić
Prešernovo gledališče Kranj
- 2015** SIMONA SEMENIČ
1981
R: Nina Rajič 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 Zavod Maska
- 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

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
Tha 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 LOVRIČ AND
GREGOR STRNIŠA
Mnemosyne
D: Iztok Lovrič
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,
NEJC VALENTI
The Brigands
D: Miha Nemec
SNT Nova Gorica
and Prešeren Theatre Kranj
- 2014** AUTHORIAL PROJECT
25.671
D: Oliver Frlić
Prešeren Theatre Kranj
- 2015** SIMONA SEMENIČ
1981
D: Nina Rajič Kranjac
Youth Theatre Group/
UL AGRFT
and Glej Theatre
- 2016** IVAN CANKAR
The Serfs
D: Sebastijan Horvat
Slovene Permanent Theatre in Trieste
- 2017** **The Republic of Slovenia**
Mladinsko Theatre
and Maska Institute
- 2018** AUTHORIAL 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

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 MŁAKAR
(po Molièrovih motivih)
Douhtar pod mus!
Gledališče Koper in SNG Nova Gorica
- BRANKO ZAVRŠAN
2009 **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
- NIK ŠKRLEC in EKIPA
2017 **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

The Audience Award for the Best Performance

- 2006** BORIS KOBAL
and SERGEJ VERČ
Teaser
KUD Pod topoli
- 2000** IZTOK LOVRIČ
and GREGOR STRNIŠA
Mnemosyne
Glej Theater
- 2008** IZTOK MŁAKAR
(after Molière)
A Healer by Force!
Koper Theatre and
SNT Nova Gorica
- BRANKO ZAVRŠAN
2009 **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** AUTHORIAL 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
- POMOJE NIK ŠKRLEC AND CREATIVE TEAM
2017 **π Off or How I Got To
Memorise 3141 Decimals**
Institute – Performance Factory, UL AGRFT,
Margareta Schwarzwald Institute
- 2018** AUTHORIAL 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

52. Teden slovenske drame

Selektor

Rok Andres

Strokovna žirija za podelitev nagrade Slavka Gruma in nagrade za mladega dramatika

Vesna Jevnikar (predsednica)

Jakob Ribič

Tomaž Toporišič

Strokovna žirija za podelitev Šeligove nagrade, igralskih nagrad in nagrade za poseben dosežek

Diana Koloini

Viktorija Rangelova

Tery Žeželj

Režiser otvoritvene in sklepne slovesnosti

Jure Novak

Koordinator 52. TSD

Selman Čorović

Programski katalog

52. Tedna slovenske drame

Izdajatelj

Prešernovo gledališče Kranj

Zanj

Jure Novak, direktor

Urednik

Rok Andres

Lektor za slovenski jezik

Martin Vrtačnik

Prevajalka iz angleščine in v angleščino

Barbara Skubic

Lektorica za angleški jezik

Jana Renée Wilcoxen

Avtorici celostne grafične podobe festivala, oblikovanja in preloma

Tina Dobrajc in Ana Bassin

Tisk

Tiskarna Oman, Kranj

Naklada

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Cena

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The box office is open from Monday to Friday from 10:00 to 12:00; during the period of Saturday Matinees, also Saturdays from 9:00 to 10:30 and an hour before the start of the show.

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Matej Pajntar

Garderoberka/Wardrobe manager:

Bojana Fornazarič

Inspicienta/Stage managers:

Ciril Roblek
Jošt Cvikl

Šepetalka/Prompter:

Judita Polak, Vita Osojnik

Lučni mojster/Lighting engineer:

Nejc Plevnik

Tonski mojster/Sound engineer:

Tim Kosi

Mizarja in odrska tehnika/Carpenters and stage technicians:

Robert Rajgelj, Marko Kranjc Kamberov

Oskrbnik/Attendant:

Boštjan Marčun

Čistilka/Facilities maintenance:

Bojana Bajželj

Igralski ansambel/

Actresses and actors:

Vesna Jevnikar, Doroteja Nadrah, Vesna Pernarčič, Darja Reichman, Miha Rodman, Blaž Setnikar, Vesna Slapar, Aljoša Ternovšek, Borut Veselko

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PREŠERNOVO GLEDALIŠČE

