

51.

**teden
slovenske
drame**

the week of
slovenian
drama



**PREŠERNOVO
GLEDALIŠČE**



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slovenske
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drama

3.–13. 11. 2021



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Naj bo v Kranju doma
dobra drama!

Let's make Kranj the home
of good drama!

Dogodek da je v mestu, smo pravili, lani, pa ga ni bilo, dogodka, ker jih ni bilo, dogodkov, sploh. Gledališča so bila zaprta, petdeseti, jubilejni Teden slovenske drame je kot dogodek odpadel. Tudi prvi poskus, da izpeljemo enainpetdesetega, se ni izšel. A zdaj smo tu! Odločni in odločeni, da ga izpeljemo, in to v izjemnem novembrskem terminu. V vsakem primeru! Pod kakršnimi koli pogoji! Dovolj je bilo zapiranj, gledališča morajo pred ljudi, do občinstva, v javnost! Dogodek je torej končno tu.

The event is here, you have an event in town, we used to say, last year – but it wasn't here, the event, because there were no events at all. Theatres were closed, and the fiftieth-anniversary edition of the Week of Slovenian Drama was cancelled as an event. The first attempts to realise the fifty-first festival didn't work out. But now we're here! Determined and decided to carry it out in this extraordinary November time. In any case! Under any circumstances! Enough with closures, theatre has

Med vami. In kakšen! Selektorjev izbor poka po šivih od odličnih, gledljivih predstav, ki so povečini nastajale za zaprtimi vrati gledališč, in prav vse nosijo energijo, željo, da planejo na odre in pred ljudi. Dodatni program se šibi pod težo tehtnih, relevantnih dogodkov in novitet, predstavljali bomo prelomne publikacije, resne študije, ostra mnenja, drzne koncepte in razgibane ritme.

Petdeseta so nova trideseta, pravijo, in ponosen sem, da je moj prvi Teden slovenske drame prav ta, ki zakoraka v abrahama. Festival je zrel, preizkušen in stabilen. Hkrati pa imamo v Prešernovem gledališču Kranj z njim še velike načrte, mladostno in vitalno je zazrt v prihodnost.

Teden slovenske drame je že zdaj festival nacionalnega pomena, lokus in fokus vsakoletnega življenja in življa slovenske dramatike, v prihodnje pa ga bomo dopolnili v celoletno platformo, v bazo, v stičišče ključnih točk razvoja in promocije slovenskih dramskih pisav.

Velike načrte imamo s Festivalom. Razširiti in poglobiti želimo mednarodne povezave. V festivalsko dogajanje bomo še tesneje vpletli najboljše in

to reach the people, the audience, the public!

The event is thus finally here. Among you. And what an event it is! The selector's choice is bursting at the seams because of all the excellent, watchable productions that were, for the most part, created behind closed theatre doors. Every single one carries the energy and the desire to rush onto the stage and in front of the people. The additional programme is heaving under the weight of thoughtful, relevant events and novelties; we will be presenting milestone publications, academic studies, sharp opinions, daring concepts and animated rhythms.

The fifties are the new thirties, they say, and I'm proud that my first Week of Slovenian Drama is this very one, the first one that, as we say in Slovenian, has marched past Abraham. The festival is mature, tested and stable. But at the same time, we at the Prešeren Theatre in Kranj have big plans for it. It is still very youthful and lively in its outlook towards the future.

The Week of Slovenian Drama is already a festival of national

najbolj sveže slovenske dramatičarke in dramatike ter druge gledališke ustvarjalke in ustvarjalce. Tkali bomo nove vezi s Kranjem in Gorenjsko, z meščankami in meščani, z lokalnimi institucijami in pobudami. Z vsemi skupaj bomo iskali in premikali meje in domete naše dramatike in gledališča.

Še naprej pa bomo vsako leto pripeljali v Kranj najboljše rezultate gledaliških sezon in se trudili slovensko dramatiko pri nas *zakoreniniti*.

Naj bo v Kranju doma dobra drama!

Jure Novak,

direktor Prešernovega
gledališča Kranj

importance, the locus and focus of Slovenian drama's annual life and being. In the future, we plan to expand it into a year-long platform, a base, a juncture of the key points for the development and promotion of Slovenian drama writing.

We have big plans for the Week of Slovenian Drama. We want to broaden and deepen its international connections. We will continue to involve the best and the freshest Slovenian playwriting voices and theatre creators even more closely. We will knit new connections with Kranj and the Gorenjska region, their inhabitants, local institutions and initiatives. Together with them, we will search and move and push the borders and outreach of our drama and theatre.

And we will continue every year to bring to Kranj the best results of the theatre seasons and work to make sure that Slovenian drama takes root here.

Let's make Kranj the home of good drama!

Jure Novak,

Director of the Prešeren
Theatre Kranj

Smetana uprizoritvene umetnosti v času in prostoru

The Finest of Performing Arts in Time and Space

Lani kljub jubilejni, »abrahamovski«
obletnici ni šlo, letos pa, upajmo,
51. Teden slovenske drame vendarle
bo v živo. Na način torej, v katerem se
gledališka umetnost najbolje izrazi
in razvije: oder, igralci, občinstvo,
ko se vzpostavi tista nujna »kemija«
med njimi in se v istem trenutku
dogaja intenzivno predajanje in
doživljanje obenem.

Ponosni smo, da se prav v Kranju,
v središču gorenjske regije, dogaja
ta ugledni osrednji festival gledališča.
Pred točno petdesetimi leti se je
v našem mestu kulture na pobudo

Last year, the anniversary edition
notwithstanding, it didn't work; this
year, the 51st Week of Slovenian
Drama will hopefully take place live.
In the way that theatre art is best
expressed and developed: when that
essential chemistry mixes between
the stage, actors and audience and
results in an intense immersion and
a shared experience.

We're proud that this respected
central festival happens in Kranj, the
heart of the Gorenjska region. Exactly
fifty years ago, the first festival took
place in our city of culture on the

Lojzeta Filipiča zgodil prvi tovrstni festival in vse odtlej imamo privilegij, da leto za letom en teden gostimo smetano uprizoritvene umetnosti v času in prostoru, nastale po izvirnih dramskih besedilih.

Že leta se v organizaciji Prešernovega gledališča Kranj razvija, nadgrajuje, ljudje prihajajo in odhajajo, prinašajo nov veter, prav vse pa odlikuje kakovostno delo, ljubezen do gledališča. S tem in festivalom postavljajo ne le Kranj, pač pa celotno regijo in tudi državo na evropski kulturni zemljevid. Glas o slovenski (gledališki) umetnosti seže krepko prek meja tudi v tujino.

Tudi ta veja umetnosti je v zadnjem letu in pol zaradi epidemije covid-19 doživela hud udarec – gledališča so bila dolgo zaprta, prizadet je bil sleherni člen verige, od prve črke dramske pisave do končne uprizoritve na odru. Tudi Teden slovenske drame je bil prvič v zgodovini močno okrnjen. A kreativnost in želja po ustvarjanju sta močnejša od virusa, dramska besedila in uprizoritve so se k sreči hitro prilagodile nepredvidljivim razmeram in so našle poti do ljudi z drugimi izraznimi možnostmi.

incentive of Lojze Filipič. Since then, we have had the privilege to host, for one week a year, the very best of performing arts in our time and space, productions based on original texts.

For years, organised by the Prešeren Theatre Kranj, the festival has been developing and growing. People come and go, making new winds blow, and every one of them is distinguished by the quality of their work, their love for theatre. This love and the festival put not only Kranj but also the region and the country on the European cultural map. The voice about the Slovenian (theatre) art goes well beyond our borders to other countries.

This field of art also suffered great blows in the last eighteen months because of the epidemic – theatres were closed for a long time, and every link in the chain was affected, from the first letter of a play to the final staging. For the first time in its history, the Week of Slovenian Drama was extremely pared down. But creativity and the desire to create are stronger than the virus.

Treba je vlagati v ustvarjalne posameznike ter gibanja, ki prinašajo svežino in spremembe na bolje, ki imajo vizijo za vsakdan. To je odgovornost države, lokalne skupnosti, sleherne institucije. V Kranju, verjamem, to dobro počnemo, na vrhunski ravni.

Ljudje namreč potrebujemo tudi duhovno hrano: letos, takoj ko so se spet odprla vrata kulturnih institucij, je naval nanje bolj kot kdajkoli prej potrdil, da smo lačni umetnosti. In tudi to, da umetnost povezuje. Povežimo se – ob najboljših predstavah – tudi zdaj.

Matjaž Rakovec,

župan
Mestne občine Kranj

Fortunately, plays and productions adjusted quickly to the unpredictable circumstances and have found their way to the people through other means of expression.

It is necessary to invest in creative individuals and movements that bring freshness and changes for the better and have a vision for our everyday life. This investment is the responsibility of the state, the local community, every institution. In Kranj, I believe we do this well, even excel in it.

People need spiritual nourishment: this year, once the doors to cultural institutions reopened, the rush to them has confirmed, more than ever before, that we are hungry for art. And also that art connects us. So let us connect – watching the best productions – now as well.

Matjaž Rakovec,

Mayor
of the City of Kranj

**Festivalski
koledar**

**Festival
Calendar**

3.–13. 11. 2021

03. 19.00 PGK **Slovesno odprtje 51. TSD s podelitvijo Grumove nagrade 2020 in nagrade za mlado dramatičarko 2020**

SRE

19.30 PGK

OČE ROMUALD/LOVRENC MARUŠIČ
ŠKOFJELOŠKI PASIJON

Prešernovo gledališče Kranj in Mestno gledališče Ptuj

04. 16.00 Stolp Škrlovec

ČET

Okrogla miza
Spolne in psihične zlorabe v polju gledališča, študijskih procesih in izobraževanju

Društvo gledaliških kritikov in teatrologov Slovenije

19.30 PGK

NEJC GAZVODA
JAZZ

Mestno gledališče ljubljansko

05. 19.30 PGK

PET

PATRIZIA JURINČIČ FINŽGAR
BIDOVEC-TOMAŽIČ: TOVARIŠTVO

Slovensko stalno gledališče Trst

21.00 Stolp Škrlovec

Koncert
Janez Škof & Marjan Stanić

06. 10.00 SLOGI

SOB

Simpozij
Magično gledališče Rudija Šeliga

Prešernovo gledališče Kranj, Fundacija Rudi Šeligo in Slovenski gledališki inštitut

19.30 Stolp Škrlovec

ANDREJ TOMŠE
MITSKA

EX-teater

07. 17.00 Stolp Škrlovec

NED

FORSALE Lot 9: Besedilo

Prešernovo gledališče Kranj, Bunker in Beton Ltd.

19.30 PGK

GEJM

Slovensko mladinsko gledališče in Maska Ljubljana

08. 16.00 Mestna knjižnica Kranj

PON

Novi prevodi slovenske dramatike
Cankar Goes West (Cankar gre na zahod) in Slovenian Post Independence Theater (Slovensko poosamosvojitveno gledališče) Rosaline Perales
Prešernovo gledališče Kranj, Crane Creations Theatre Company, EU – Creative Europe, Rosalina Perales

19.30 PGK

MATJAŽ ZUPANČIČ
VLADIMIR [Владимир]
Gledališče Stojan Bačvarov, Varna, in Gledališče Replika, Sofija (Bolgarija)

09. 17.00 Stolp Škrlovec

TOR

Dramski IzZoom
Upamo, da si zaupamo
in podelitev nagrad ZDUS za leti 2020 in 2021
Prešernovo gledališče Kranj in Združenje dramskih umetnikov Slovenije

10. 15.00 SLOGI

SRE

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

19.30 PGK

NOT DEAD ENOUGH/VESTERN
Gledališče Glej

11. 15.00 Stolp Škrlovec in Zoom

ČET

Okrogla miza
Spreminjevalke: Dramske avtorice med epidemijo covid-19
Slovenski center ITI

19.30 PGK

MATJAŽ ZUPANČIČ
NOVA RASA
SNG Drama Ljubljana

12. 17.00 Layerjeva hiša

PET

MANCA LIPOGLAVŠEK, HELENA ŠUKLIJAN
Dramakurbija
Akademijski studio AGRFT

19.30 PGK

ROK VILČNIK-ROKGRE
POŠTA
Drama SNG Maribor

21.00 Stolp Škrlovec

Koncert
Simpatico

13. 19.30 PGK

SOB

Sklepna slovesnost s podelitvijo nagrad 2021

**Natečaj za nagrado
Slavka Gruma**

**The Slavko Grum
Award Competition**

NIKA ŠVAB

Delo in deklica I–V: Drame tlačank

Work and the Maiden I–V: Serf Dramas

1

Naslov ponuja zelo očitno navezavo na kanonično besedilo Elfriede Jelinek *Smrt in deklica I–V: Drame princez*. Naslova sta natanko vzporedna: kjer ima avstrijski tekst princeze, ima naš tlačanke, in kjer ima oni smrt, ima naš delo. Z vrha fevdalne hierarhije smo se torej spustili na dno in od ontološkega vprašanja k družbeno-ekonomskemu, razrednemu: toliko bolj, ker so tlačanke metafora za prekarne delavke, feministična nota pa je za razliko od avstrijske vzornice predstavljena v območje vsakdanjega. Tu je mogoče več kot slutiti kategorična stališča.

The title provides an undeniable link to Elfriede Jelinek's canonical text *Death and the Maiden I–V: Princess Dramas*. The titles are parallel: where the Austrian text has princesses, ours has serfs, and where the former has death, the latter has work. We have thus descended from the top of the feudal hierarchy to the bottom and from the ontological question to the socio-economic, class one: even more so because the serfs are a metaphor for precarious workers, and the feminist note is, unlike in the Austrian paragon, moved into the realm of the everyday life.

Besedilo je serija petih »prizorov iz vsakdana« anonimnih mlajših (slovenskih) izobraženk (metafora tlačanke se ob tem zdi bolj kot malo pregnana, ne da bi podcenjevali kogaršnje že tlačenje ali tlako): vsaka po svoje se spoprijemljejo z »izzivi«, če uporabimo modni terminus managerskega new agea, ki jih pred prekarke (nobena nima redne zaposlitve) postavlja trg dela; zvečine ne preveč uspešno.

Magistra sociologije kulture na seansi pri psihoterapevtu; kulturna producentka se muči s prijavo na enega brezštevilnih razpisov; arhitektka po Zoomu doživlja »mehki mobing«, ki ga nad njo izvaja šef; četrta se ukvarja z digitalnim marketingom, ta ima tudi družino in je za razliko od drugih sorazmerno zadovoljna ali pa samo sebe prepričuje, da je; in slednjič pisateljica, ki se trudi z novim dramskim besedilom. Tu se že nakaže polni krog, ki se potlej razvije v epilogu, v katerem osebe iz besedila na nekaki okrogli mizi razpravljajo o ženski (v) literaturi in zraven upovedeni avtorici solijo pamet o tem, kako so napisane. Za konec torej pirandellovski motiv iz rojstne dobe moderne dramatike; ali takemu zavoju bolj ustreza epitet refleksivni

Here, we can more than sense categorical principles.

The text is a series of five "scenes from the everyday life" of anonymous young (Slovenian) intellectuals (the metaphor of a serf seems more than a little clever, not to underestimate anyone's suppression or serfdom): each one of the precarious workers (none of them has a full-time job) tackles the "challenges" – to use this fashionable term from managerial new-age speak – which the labour market places in front of her in her own way; mostly unsuccessfully. The one with a master's in the sociology of culture in a psychotherapy session; the cultural producer struggling with her application to one of the countless tenders; the architect who is a target of "soft mobbing" from her boss over Zoom; the one who works in digital marketing, has a family and is relatively content compared to others, or so she tells herself; and finally the writer struggling with a new play. Here, we can already notice a full circle. It then develops in the epilogue in which the play's characters discuss women in literature at some sort of a round table while giving the playwright lip about how they've been written. In

ali narcisistični, je zanimivo vprašanje. Pisava je dokumentaristična, njena vrhovna vrlina je vsekakor, da je sorazmerno studiozna in zna biti osebna, ne zgolj programsko deklarativna. Njeni cilji pa so – podobno navsezadnje kot pri avstrijski vzornici – gotovo bolj v območju idejnega kot spektakelskega.

the end, a Pirandellian motive from the early days of modern drama, but whether such a package is more aptly called reflexive or narcissist is an interesting question.

The best features of this documentarist writing are that it is proportionally studious, knows how to be personal and not merely declarative in its agenda. But its goals are – similar to its Austrian model – certainly more in the realm of the idea than the realm of the spectacle.

VEDRANA GRISOGONO NEMEŠ

2

Franc

Franc

Franc je trpka znanstvenofantastična komedija, ki tematizira vprašanja človekovega sobivanja s stroji in roboti.

Na velikem raziskovalnem inštitutu, na katerem so vse osebe poimeno-vane po protagonistih iz slovenske kanonske literature, izdelujejo serijsko različico humanoidnega robota z imenom Franc. Igra se godi v veliki sejni sobi inštituta, v kateri poteka krizni sestanek vodstva, razlog zanj pa je Frančev tržni neuspeh. Udeleženske nočnega sestanka so Vida, Agata in Jacinta. Tri uslužbenke

Franc is a bitter sci-fi comedy that thematises the questions of human co-existence with machines and robots.

In a prominent research institute, where every person is named after protagonists from Slovenian canonical literature, they produce a serial variant of a humanoid robot called Franc. The play takes place in the institute's large conference room during a crisis management meeting, triggered by Franc's failure in the market. The participants of

pripadajo trem različnim generacijam in ideološkimi formacijami: Jacinta, najmlajša, je iz vrst brezsrčnih, brutalnih kapitalistov; Vida je že trikrat ločena vodja inštituta, ki jo vodi predvsem pragmatika; Agata, najstarejša med njimi, pa je edina, ki še premore socialni čut in spomin na solidarno, neatomizirano družbo in ne skriva svoje čustvene navezanosti na Franca. Ta nastopa v vlogi mladega strežnika vseh treh žensk: kaže se kot učljiv »tehnični pripomoček« in umetna inteligenca, ustvarjena za družabnika, prijatelja, služabnika, zaupnika, pomočnika, vseveda in idealnega spolnega partnerja. Programiran je na način, da želi ustreči vsem in vsakomur. A tri ženske ga včasih hote, drugič ne hote potiskajo v nemogoče situacije: rivalstvo med njimi se manifestira predvsem kot mobing nad vse bolj zmedenim in negotovim robotom. Vsaka ima s Francem svoje načrte, to pa se pri njem kaže kot nekaj nepremostljivega in dejansko nemogočega: njegove neštete programske funkcije in zapleteni algoritmi, s pomočjo katerih lahko odgovori na skoraj vsa vprašanja tega sveta, mu ne omogočajo, da bi obvladal vse navzkrižne interese, s katerimi ga bombardirajo. Zato se odloči za samoukinitev.

the meeting are Vida, Agatha and Jacinta. The three employees belong to three generations and three ideological formations: Jacinta, the youngest, is from the ranks of shameless, brutal capitalists; the thrice-divorced Vida is the pragmatic institute director; Agatha, the oldest among them, is the only one who still has some social sense and a memory of a solidary, non-atomised society and doesn't hide her emotional attachment to Franc. Franc appears in the role of a young attendant to all three women: he comes across as a teachable "technical appliance" and artificial intelligence, created to be a companion, a friend, a servant, a confidant, a helper, a know-it-all and an ideal sexual partner. He is programmed so that he wants to please all and everyone. But the three women, sometimes deliberately and sometimes accidentally, push him into impossible situations: the rivalry among them is manifested primarily as mobbing of the increasingly confused and insecure robot. Each of the three has her own plans with Franc, and this is revealed in him as something insurmountable and, in fact, impossible. His endless programme functions and complicated algorithms, with which he can answer

A samomor robota v tej igri ne more delovati v funkciji pravega dogodka: delavci bodo namreč že zjutraj iz skladišča dostavili novega Franca. Igra se s tem izriše v tonih absurda; tudi Agata, Vida in Jacinta so samo nemočne figure znotraj strašljivo velikega sistema. Konec zašili presenečenje, ki odpre vprašanja o razmerjih moči, manipulacijah in prevladi strojev nad ljudmi, kakor jih tematizirajo mnoge zgodbe v žanrih distopije.

almost any question in this world, do not enable him to control all the conflicting interests bombarding him. So he decides to self-abolish.

However, the robot suicide in this play cannot function as a real event: the workers will deliver a new Franc from the warehouse as early as the next morning. This promise colours the play with tones of the absurd; likewise, Agatha, Vida and Jacinta are only powerless figures within a terrifyingly large system. The end is spiked by a surprise that opens questions about power relations, manipulations and the governance of machines over people, as thematised in many dystopian stories.

SIMONA SEMENIČ

3

potem že tečem
then i'm
already running

Čeprav so v besedilu v pregovarjanja zagatne ženske usode vpletene same ženske, od dvanajstletnic, ki šele stopajo na oder življenja in se jim še niso zažrle pod kožo krivice, ki se dogajajo »vedno in povsod«, kot piše v opisu dogajalnega prostora-časa, je glavna vloga inkvizitorke, tiste z druge strani, namenjena moškemu. *potem že tečem* je namreč igra o družbeni sprejemljivosti oziroma zavračanju žensk s stališča, ki ga seveda zastopajo moški, ki vsako vedenjsko odstopanje že obsodijo in imajo za to

Although only women (including 12-year-olds just entering the stage of life and not yet marred by the injustice that happens "always and everywhere" as the description of the time-space states) are involved in the text about debating the brutal female fate, the role of the main inquisitor, the one from the other side, is given to a man. *then i'm already running* is a play about the social acceptance or rejection of women from the points of view supported by men who immediately judge any behavioural digression and have strong

tudi močne vzvode, grmade za zažig čarovnic, psihiatrične ustanove, ki so namenjene ukalupljanju in kaznovanju. Za povrh so tu še sugestije in pritiski okolice, kadar (še) ni potrebe po drastičnem kaznovanju in izločitvi. Igra, ki se nasloni na biografije resničnih žensk, žena genijev, recimo Mileve Einstein, vidnih literarnih ustvarjalk, recimo samomorilk Sylvie Plath ali Virginie Woolf, zraven pa so slehernice, ki ne morejo napredovati v službi ali v obrambi deteta koga nahrulijo in je že to eksces, je spisana kot niz variacij in potujevanj. Pogosto namreč glas, ki pripada kolektivnemu ženskemu, večnemu Ženskemu tako rekoč, napove, z odbojem in variacijo, kar potem ponovijo vpletene. Pri tem igra ležerno preskakuje čase in prostore, da bi pokazala, da je vse ves čas isto, da so ženske zlorabljane in marginalizirane, njihova vloga in prispevek podcenjena, nekajkrat se posveti polemika s tistimi, ki jim je feminizem sumljiv ali celo zoprn. Vmes so deli, v katerih se ženske upirajo politični korektnosti, kakor se je naselila v jezik, in hočejo o svojih organih, o svojih potrebah in hotenjih spregovoriti naravnost, neolepšano, s tem tudi za današnje čase provokativno in polemično. Ravno mešanje

levers, stakes to burn witches, psychiatric institutions created to mould and punish. Additionally, there are suggestions and pressure from the environment when drastic punishment and ostracism are not (yet) necessary. Leaning on biographies of actual women – the wives of geniuses such as Mileva Einstein, notable literary writers such as the suicides Sylvia Plath and Virginia Woolf – as well as everywomen who cannot advance in their work or scream at people in defence of their babies and are as such considered an excess, the play is written as a series of variations and alienations. The voice that belongs to the collective female, the eternal Female, so to speak, often announces, with its reverberation and variation, what the women involved then repeat. With this, the play leisurely skips times and places to show that it is the same all the time, that women are abused and marginalised, their roles and contributions undervalued, and at times polemicises with those who find feminism suspicious or even loathsome. This is interspersed with segments in which women resist political correctness as it has inhabited the language and want to speak

različnih zgodovinskih in jezikovnih ravni igro razpira in jo ob angažmaju odene v enkrat poetizirano, drugič narob znižanosti spuščeno govorico.

about their organs, their needs and wants directly, plainly and, with that, provocatively and polemically even for today. It is precisely the mixing of different historical and linguistic levels that open up the play and – along with the social engagement – attire it with a language that is at times poeticised and at times lowered to rock bottom.

MAJA ŠORLI

Tega okusa še niste poskusili

A Taste You Haven't Tried Before

4

Drama se začne z manifestom za sodobno (visoko) šolstvo, v katerem so jasno in odločno izražene zahteve za dostopnost študija za vse in omogočanje delovnih mest diplomantov, pa tudi jasno izražena stališča proti zasebnim univerzam in splošni komercializaciji šolstva. Manifest se udejanji v prikazu spopada med različnimi silami na univerzi, katere vrh in odločevalci nameravajo tako rekoč prodati svoje študente nastajajoči privatni visokošolski ustanovi; čeprav spisana pred zadnjimi poskusi omejevanja in omalovaževanja humanističnih študijev, je drama *Tega okusa še niste poskusili* skoraj jasnovidno predvidela raven

The play begins with a manifesto for modern (higher) education, which clearly demands accessibility of study for all and providing work for graduates. Likewise, it opposes private universities and the general commercialisation of education. The manifesto is enacted in the presentation of a confrontation of different forces at a university, whose top echelon and decision-makers essentially plan to sell their students to a newly-established private institute of higher education. Although it was written before the latest round of attempts to limit and devalue humanistic studies, *A Taste You Haven't Tried Before*

in namen debate. V njej se skozi govorjenje in akademskim krogom lastno artikulacijo spopadejo tisti, ki so na strani javnega šolstva, in tisti, ki bi se radi pridružili rušilnemu toku privatizacije. Drama je spisana v realističnem jeziku, pri karakterizaciji se ji pozna domačnost s problematiko in celo angažma, saj se zavzema za pridobitve, ki so posledica različnih pobud in celo protestov študentov skozi več desetletij od konca šestdesetih. V tem je drama nadaljevalka nekaterih preteklih politično angažiranih in v realistični nameri izpisanih dramskih besedil izpred desetletij, na primer Kozakove *Afere*. Dramske osebe pa pred kuliso preoblikovanja ustanov doživljajo tudi osebne in sentimentalne zaplete, podvržene so nejasnim obtožbam o prekoračenju pedagoškega erosa in sumom nadlegovanja študentov. *Tega okusa še niste poskusili* na primeru šolstva razkriva številne navzkrižne družbene silnice; zaveda se, da je vsaka točka lahko tudi točka preloma ter da je krhko in dolgo usklajevano ravnovesje v času neoliberalnega polaščanja vsega težko ohranjati.

almost psychically predicted the level and the objective of the debate. In its debates, using the articulation particular to academia, those advocating for public education fight those who'd like to join the devastating flow of privatisation. Written in a realistic language, the play's characterisation shows familiarity with the problems and even social engagement. It champions the achievements that are a consequence of different initiatives and even student protests throughout the decades since the late 1960s. As such, the drama continues the tradition of politically-engaged and realistically-written plays from decades ago, for example, Primož Kozak's *The Affair*. The characters, in front of the backdrop of transformation of the institutions, also experience personal and sentimental problems. They are subjected to the unclear accusations of overstepping the line between passionate teaching and harassing students. *A Taste You Haven't Tried Before* uses the education system to reveal numerous conflicting social forces; it is aware that each point can also be a breaking point and that a fragile and long strived-for balance in the time of unbridled neoliberal grabs is hard to maintain.

Nagrada za mladega dramatika

Young Playwright Award

NINA KUCLAR STIKOVIĆ

Jutri je v sanjah izgledal drugače

Tomorrow Seemed Different in My Dreams

Majhno meščansko gospodinjstvo v ne tako majhni podeželski hiši: mati in sin. Mati, pravnica, je ločena, moža je odposlala v svet (ima ljubimca na drugi strani koprneče telefonske linije), taščo, ki je sicer po zemljiški knjigi lastnica hiše, pa v dom za starejše, ker »ne more sama skrbeti za vse«. Sin, njen najmlajši, se uči za maturo, razvozlava Cankarjevo vprašanje, kaj je zad za narodovim blagrom, in se pripravlja na sprejemni izpit za arhitekturo; starejša sestra in najstarejši brat ne živita več doma.

Medtem ko se mati in sin vsak po svoje spoprijemata z izzivi, ki jih prednju postavlja epidemična družbena zapeka (mati s histeriziranjem, sin s pijačo: pogreša babico, ki mu je bila, se zdi, vir treznosti), pa odsotni družinski člani začnejo odkrivati prednosti bivanja zunaj mesta; iz prizora v prizor je hiša bolj polna svojih nekdanjih stanovalcev, njihovih neizpoljenih stremljenj, travm, kapric, očitanj in sploh vsega, kar človeški primerki vlačijo za seboj po svetu. Naplete se marsikaj, pravzaprav več komičnega, čeprav je ozadje grenko. Edino babica, ki v hiši najbolj manjka, ne more priti v svojo, temveč na koncu odide v drugo, večno hišo. In njen vnuk ugotovi, da sicer svet mogoče

A small middle-class household in a not-so-small country house. The mother, a lawyer, is a divorcée who has sent her husband into the world (she keeps a lover on the other side of a yearning telephone line) and her mother-in-law (the legal owner of the house) into a retirement home because "she can't look after everything herself". Her youngest son is studying for his secondary school finals and trying to solve Ivan Cankar's question what's behind the good of our nation while also preparing for his entrance exam to the faculty of architecture. His older brother and sister no longer live at home.

While the mother and the son tackle the social restrictions brought on by the epidemic (the mother by being hysterical, the son by drinking: he misses grandma, who was, so it seems, his source of sobriety), the absent family members begin to discover the advantages of country living. From scene to scene, the house is fuller of their erstwhile inhabitants, their unfulfilled ambitions, traumas, fancies, reproaches and, in short, everything that humans carry as baggage around the world. There is a lot of comedy, it seems, although the background is bitter.

res stoji na mladih, a mladi stojijo na starih. Vendarle izkušnja prinese akterjem zgodbe nekaj zrelosti; kdo ve, ali bo trajna.

Jutri je v sanjah izgledal drugače je družinska drama, oblikovana v preizkušeni realistični maniri, na zunaj celo dokumentaristična: pisana je prav po datumih »časa, ko smo živeli med zidovi«, od 13. marca 2020, 13.43, do 7. maja 2020, 22.49, kot navajajo didaskalije. Četudi drama, ni brez izdatnih komičnih elementov, in ti ji nemalo koristijo: v komičnem ključu se tu pa tam kakšna shematičnost, konstruiranost lažje sprejme in ne ogrozi temeljne vrline besedila – da trenutno najbolj omniprezentno temo, ki pa mimo aktualizma vleče za sabo izdatno civilizacijsko prtljago, napada frontalno, neposredno, z mladostno neizprosnim ustvarjalnim optimizmom in nekaj naivnosti, brez katerega le-onega ne more biti.

Only grandma, the one most sorely missed from the house, cannot return to her own home, leaving, in the end, to another, eternal one. And her grandson finds out that the world may be standing on the young, but the young stand on the old. Although the experience brings some maturity to the story's protagonists, who knows whether it will last.

Tomorrow Seemed Different in My Dreams is a family drama written in the tested realistic manner, even documentarist on the outside: almost a journal of "the time in which we lived between the walls", from 13 March 2020 at 13.43 to 7 May 2020 at 22.49, as the state. Although a drama, it is not without significant comical elements from which it benefits greatly: in the key of comedy, a formulaic solution here and there goes down more easily and does not endanger the fundamental strength of the text – that it head-on attacks the omnipresent theme of the moment, which, besides its acuteness, drags along so much civilisational baggage. The attack is direct, with the young and fresh merciless optimism and some naïveté, without which such optimism is impossible.

Grün-Filipićevo priznanje

The Grün-Filipič Award

MILAN RAMŠAK MARKOVIĆ

Hlapci; Teorema; Kako ostanem lepa in svobodna; V republiki sreče; Ali: strah ti pojé dušo; Mi, evropski mrliči; Alarm!; Cement. To so naslovi le nekaterih odmevnejših uprizoritev z izrazitim dramaturškim podpisom Milana Ramšaka Markovića. Njegovo dramaturško delovanje zaobjame kar najširši spekter tega gledališkega poklica: ustvarja kot praktični dramaturg, avtor in soavtor različnih vrst besedil, dramaturških člankov, dramskih predlog, gledaliških in odrskih priredb, kot scenarist, pa tudi performer in avtor angažiranih predstav. Z enako močjo in ostrino deluje tako na neodvisni sceni kot

The Serfs. Teorema. How I Remain Pretty and Free. In the Republic of Happiness. Ali: Fear Eats Your Soul. we, the european corpses. Alarm!. Cement. These are the titles of some of the more resounding productions that carry the distinctive dramaturgical signature of Milan Ramšak Marković. His dramaturgical work engulfs the broadest spectrum of this theatre profession: he works as a practical dramaturg, as the author/co-author of various texts, theoretical articles, scripts, theatre and stage adaptations, as a screenwriter and also as a performer and author of socially-engaged productions. He

v osrednjih gledaliških institucijah, njegov vsestranski talent pa se je v polnosti razmahnil v uprizoritvah, ki jih podpisuje skupaj s stalno ustvarjalno ekipo režiserja Sebastijana Horvata.

Ko Ramšak Marković kot dramaturg na novo prebira tako izrazite umetnike, kot so Cankar, Semenič, Krleža, Müller, Pasolini ali Fassbinder – ko za oder prireja drame, romane in filme –, si drzne postaviti na vidno mesto njihovo dramaturgijo samo, dramaturgijo kot tako. Skozi delovne procese in v uprizoritvah na presenetljive načine razgrinja režiserske, včasih tudi igralske ustvarjalne postopke. Ob tem pa – v izrazito plodnem sodelovanju s scenografom Igorjem Vasiljevom – prav posebno mesto pripade dramaturgiji scenskega prostora, ki jo znajo uspešno razvijati le najbolj drzni ustvarjalci z izjemnim poslušom za gledališke raziskave.

Obenem Ramšak Marković gledališče razume kot prvenstveno družbeni fenomen. Skozi celo paleto dramaturških postopkov, dramaturške črte, reze, spoje, povezave, prelome, prešitja in raz(lič)ne potujitvene postopke zelo konkretno razgalja vsakdanje družbene manifestacije

applies equal force and sharpness to his work in both the independent and central theatre institutions. Nevertheless, his versatile talent has fully flourished in the productions that he co-creates with the permanent team of the director Sebastijan Horvat.

When Marković the dramaturg provides a new reading of such exemplary artists such as Cankar, Semenič, Krleža, Muller, Pasolini or Fassbinder – when he adapts plays, novels or films for the stage – he dares to expose their very dramaturgy, the dramaturgy itself. Through the work processes and productions, he surprisingly reveals the directorial and, at times, the acting procedures. Along with his highly prolific collaboration with the stage designer Igor Vasiljev, this skill allows him to allocate a special position to the dramaturgy of the stage space, something only the most daring artists with an excellent ear for theatre research can successfully develop.

At the same time, Ramšak Marković understands theatre as a primarily social phenomenon. Through an entire palette of dramaturgical procedures, cuts, merges, links, breaks, seams and different alienation

rasizma, ksenofobije, nacionalizma, (neo)fašizma, repatriarhalizacije in podobnih fenomenov današnjega sveta. Kot ustvarjalca ga zanimajo ideološka trenja, posveča se jim dosledno in študiozno, pri čemer gledalcu zastavlja številne miselne rebuse, uganke, ki drezajo v tkivo aktualnih družbenih problemov.

Uprizoritev *Teorema* stopa v dialog s Pasolinijevim delom na način, da preizkuša situacijo tujstva in družbene odzive nanjo v sodobni meščanski družini, uprizoritev Ali pa iz Fassbinderjeve dramske in filmske predloge o arabskem zdomskem delavcu v Nemčiji iz leta 1974 potegne poudarke in dileme, ki so izrazito današnji in premišljajo odnos med večinskim prebivalstvom in priseljenci, vse pa na podlagi spodletele in vse bolj nefunkcionalne ljubezenske zveze. Inteligentno angažiran, duhovit in oster je Markovičev dramaturški pristop k Cankarjevimi *Hlapcem*, kjer ob Jermanovi zgodbi o uporih in njegovi opustitvi spremljamo vzporedne komentarje Radka Poliča – *Raca*, ki spregovarja o lastnem angažmaju v gledališču in premišlja njegovo smiselnost in nujnost.

processes, he very concretely bares everyday social manifestations of racism, xenophobia, nationalism, (neo)fascism, re-patriarchalisation and similar phenomena of today's world. As a creator, he is interested in ideological frictions. He studies them meticulously and thoroughly and asks the spectator many mental rebuses, riddles that poke into the very fabric of the current social problems.

Teorema enters into a dialogue with Pasolini's work by testing the situation of foreignness and social responses to it in a modern middle-class family. Ali extracts from Fassbinder's drama and film script about an Arab guest worker in 1974 Germany the emphases and dilemmas that are distinctly current and rethink the relationship between the majority population and immigrants, all based on a failed and increasingly dysfunctional romantic relationship. Intelligent, witty and sharp – such is Marković's dramaturgical approach to Cankar's *The Serfs*, where along with Jerman's story of revolting and abandoning revolt, we follow the parallel comments by Radko Polič – *Rac*, who speaks of his own engagement in theatre and rethinks its meaning and urgency.

Poročilo žirije 2021

The Jury Report 2021

Člani žirije za nagrado Slavka Gruma in nagrado za mladega dramatika 2021 smo vestno prebrali vseh 47 besedil, ki so bila poslana na oba natečaja – 36 za nagrado Slavka Gruma in 11 za mladega dramatika.

Letošnji natečaj je bil prvič izpeljan po spremenjenih propozicijah, ki kategorično terjajo, da lahko sodelujejo samo neobjavljena in neuprizorjena besedila. Kot se pogosto zgodi, so se ob spremembah pokazale nekatere pomembne dileme, ki jih žirija ni niti pristojna niti zmožna – prav gotovo pa ne v času presojanja besedil –

The jury members for the Slavko Grum and the Young Playwright Awards for 2021 have carefully read all forty-seven texts entered to both competitions – thirty-six for the Slavko Grum Award and eleven for the Young Playwright Award.

This year's competition was the first one following the changed rules stating categorically that only unpublished and unproduced texts are eligible to compete. As it often happens, some important dilemmas emerged with these changes, dilemmas that the jury is neither qualified

reševati. Ugotovi pa lahko, da bi bilo koristno, pravzaprav nujno znova dobro pretehtati določila vseh dramatiško-dramaturških natečajev, ki potekajo ob festivalu Teden slovenske drame, in ob tem imeti pred očmi tako njihov temeljni namen kot način, kako se ga najbolje doseže.

Dodatno oviro je žiriji postavila epidemija, točneje rečeno, z njo povezane omejitve gibanja, ki so ji otežila kakovostno in neposredno in osebno angažirano izmenjavo mnenj. Trudili smo se, da bi se neugodne okoliščine čim manj poznale pri našem delu.

Po branju prispelih besedil je očitno, da je epidemija tudi kreativne potencialne slovenskih dramatikov bolj inhibirala kot spodbudila, čeprav bi morda kdo naivno pričakoval nasprotno, zaradi novo ponujene tematike, pa tudi (domnevno) večje količine časa za samotno in poglobljeno snovanje. Morda bo prihodnje leto drugače, saj najtežji del epidemije sega čez časovni okvir omenjenga natečaja, pa tudi nasploh neposredna aktualnost ni najboljša navdihovalka.

Povedano ne pomeni, da prebrana besedila prezrejo trenutno najbolj žgočo svetovno temo. Nasprotno,

nor called to solve – and certainly not while deliberating the texts. But the jury can state that it would be useful – perhaps essential – to consider once more the provisions for all the playwriting and dramaturgy competitions that take place within the Week of Slovenian Drama while keeping in sight their fundamental purpose as well as the way to best achieve it.

An additional obstacle placed in front of the jury was the epidemic, more precisely, the movement restrictions it brought, which made the quality and direct and personally engaged exchange of opinions more difficult. We made sure that these adverse circumstances did not show up in our work.

After reading the entries, it became apparent that the epidemic inhibited the creative potential of Slovenian playwrights more than it encouraged them. However, some might have naïvely expected the opposite, considering the new topic on offer and the (supposedly) more time for solitary and concentrated creativity. Perhaps next year will be different because the most challenging part of the epidemic reaches beyond the

dokajkrat se omenja, včasih pomeni dogajalni okvir ali vsaj ozadje; nekaj pa je tudi besedil, ki se je lotevajo scela in frontalno. Razveseljivo je, da kajkrat osvežujoče spregovorijo tudi v komičnem ali satiričnem ključu, čeprav velja slejkoprej, da je to bolj ko ne preredko (resda premoremo poseben natečaj za komično pisanje, a se sedmina vseeno zdi šibak delež tovrstnih tekstov); v celoti pa je mogoče reči, da mora ta tematika še ustvarjalno dozoreti.

Kar smo pravkar povedali o epidemični temi, povečini pravzaprav drži za vse: ni mogoče trditi, da nastajajoča slovenska dramatika ni odzivna na impulze sveta, v katerem nastaja; dokaj težav pa ima pri iskanju primerne perspektive, tako fabulativne kot scenske, za upodabljanje teh impulzov. To velja tudi za »nerjaveče«, večne teme (moški in ženske, mladi in stari, družinski odnosi in njih podtaje, robovi družbe ...): tudi tam namreč relacije najraje ostajajo v okviru splošnega in se z muko prebijajo k individualizaciji likov, kolikor sploh čutijo to potrebo. Tu je mogoče v ozadju včasih čutiti iluzorno prepričanje, da se dramsko besedilo napiše tako rekoč samo, iz nekakšnega občutenja, in da morda niti obvladovanje verbalnega

present competition's timeframe. In general, it holds that the clear and present actuality is not the most inspirational one.

We do not mean that the texts we read ignore the hottest world topic at the moment. Quite the opposite, the situation is mentioned often. At times, it provides the frame or at least the background; some texts tackle it full-on. It is encouraging and refreshing to see that some – but arguably too few – are written in the key of humour or satire (indeed, we have a festival dedicated to comedic writing, but one-seventh still seems a poor showing of such texts). On the whole, we could say that this theme needs more time to reach creative maturity.

What we have just said about the epidemic as a theme is, in fact, mostly true for everything: it is not possible to claim that the new Slovenian drama is not responsive to the impulses of the world, in which it emerges; but it has many problems in searching for an appropriate perspective, both narrative and performative, to create these impulses. This observation also holds for the "rustproof", perennial themes (men

izražanja, kaj šele pripovedno-dramaturške tehnike, ni čisto nujno.

Nemara je presenetljivo, a eden bolj stimulativnih dramatiških ambientov za slovenske dramske pisce, tako »zrele« kot »mlade«, se zdi fantastično-utopični (zvečine dejansko distopični) ali celo prav znanstveno-fantastični: bodisi da se nekako krade v besedila, ki so v osnovi locirana tu in zdaj, ali pa je pisateljski napor usmerjen kar naravnost tja, kjer zaznava ali sluti najboljši medij za izražanje svojih zanimanj in stisk. V neki meri je to gotovo odsev dogajanja v svetovni produkciji, predvsem seveda filmski (res se slovenska drama dostikrat zdi pisana »iz filma za film« – večkrat hiba kot vrlina); a prav tako gotovo je mogoče tu razbirati indirekten epidemični refleks. Vsekakor gre, kot pač tudi pri svetovni produkciji, za pisanje, ki je v temelju eskapistično – pa ne v negativnem pomenu besede (kdor se čuti zaprtega, bo samoumevno hotel ven, drugam) –, za pisanje, ki išče in ugleduje poti iz utesnjujoče resničnosti. Zdi se, da tema boja za (socialno) pravičnost, ki je bila močno navzoča v pisanju, tudi fantastičnem, tudi pravljicnem, dosedanjega časa, slabi, v ospredje prihaja

and women, young and old, family relationships and their underground, margins of the society ...). The relations in them prefer to remain in the general framework and only with difficulty get to the individualisation of characters, if they even feel this need. At times, the illusionary conviction lingers in the background that the plays essentially write themselves from some sort of feeling. Perhaps not even mastery of verbal expression is essential, let alone the narrative-dramaturgical techniques.

Surprisingly perhaps, one of the most simulative drama ambiances for Slovenian playwrights – both "mature" and "young" – seems to be the fantastical-utopian (dystopian, in fact) or even sci-fi: either it somehow sneaks into the texts that are essentially located in the here and now, or the writers' efforts are oriented directly towards what they perceive or feel to be the best medium for expressing their own interests and anxieties. To a point, this reflects the events in world production, particularly film production (actually, Slovenian drama often seems to be written "from the film for the film" – more often a flaw than a virtue). Still, it is also possible to read an indirect epidemic

tema mogočega ali nemogočega bega iz metaforičnega ubikvitarnega lockdowna.

Ta poskus detektiranja trendov je seveda zapisan zgolj kot robna opazka, kajti žirija v vseh treh razpisih, ki so bili v njeni pristojnosti, nikakor ni iskala trendovskega, marveč tisto, ki na svojem področju kaže največ človeške vsebine in umetniške artikulacije.

Člani žirije:

Srečko Fišer (predsedujoči)

Matej Bogataj

Amelia Kraigher

reflex. But in any case, just as it happens in the world production, this is writing that is fundamentally escapist – and not in a negative sense of the word (whoever feels trapped, will instinctively want to go somewhere else, out) – writing that searches and clears the paths out of the constricting reality. The topic of the fight for (social) justice, so strongly present in the writing of our time, including the fantastic, including the fairy tale, seems to be diminishing; the topic coming into the foreground is one of the possible or impossible escapes from the metaphorical ubiquitous lockdown.

This attempt at detecting the trends is, of course, written as a note in the margin. The jury did not search for them in any of the three competitions it was called to judge, but rather for what shows the most human content and artistic articulation in its field.

Jury members:

Srečko Fišer (president)

Matej Bogataj

Amelia Kraigher

Nagrada za mladega dramatika 2021

Benjamin Zajc

Hiša cvetja

Urša Majcen

Kozmonavt

Jaka Smerkolj Simoneti

Daleč, daleč stran

Kaja Novosel

Želeti si, da mine

Eva Kučera Šmon

Ta prizor sanjam vsak dan

Tomaž Krajnc

Semantika

Žiga Hren

Kornelj

Gašpar Marinič

To je vse, kar ti bom povedal

Helena Šukljan

Unikat

Nejc Potočan

Žalostinke

Nina Kuclar Stiković

Jutri je v sanjah izgledal drugače

Natečaj za nagrado Slavka Gruma 2021

Matja Juren, Peter Karba, Robert Kret

Slab začetek

Marko Sosič

Meja sneženja

Cveto Preželj

Jez

Davorin Lenko

Goli objem ali: Postmoderni narcis

Tjaša Ferme

Ljubimca z medvedom

Breda Pugelj

Bolero

Vinko Möderndorfer

Jaslice

Vinko Möderndorfer

Deseti dan

Dragica Potočnjak

Če greš stran

peteRezman

Skok čez pilota

Nika Švab

Delo in deklica I–V: Drame tlačank

Vesna Uršič

Joško po moško

Tamara Matevc

Maske na Slavniku

Rok Vilčnik-rokgre

En sam kratek dan

Nina Zupančič

Tri ženske in odrešenik

Mitja Lovše

Amor fati

Mitja Lovše

Konec kroga

Sergej Curanović

Otroci svojih staršev

Tomaž Lapajne Dekleva

One muzikal!

Tomaž Lapajne Dekleva

Tarok

Ivo Prijatelj

Fedra

Vedrana Grisogono Nemeš

Franc

Borut Golob

Čakajoč Gordano

Iza Strehar

Šajdesen

Simona Semenič

potem že tečem

Jaka Andrej Vojevec

Pohujšanje na kvadrat

Simona Semenič

ni še konec

Tjaša Mislej

Lunin ples

Zana Tečaj

Tega okusa še niste poskusili

Tjaša Mislej

Posebna večerja

Barbara Zemljič

Mrak

Neja Repe

Črni les

Simona Hamer

1. A nič ne zna

Nebojša Ivanovič

Ljubezni poln strah

Lazar Adamov

Lazar

Nebojša Pop-Tasić

Mizoginija

**Festivalski
program**

**Festival
Programme**



Presegati okvire

Reaching Beyond the Usual Frame

Leto 2020 je korenito spremenilo ustaljenost in načine, ki smo jih bili vajeni, bilo je namreč daleč od običajnega, s svojo neprizanesljivostjo pa se bo zapisalo v nabor let, zgodovinjnih zaradi temeljnih obratov ali pretresov. Tako kot v mnoga druga področja je koronavirusno leto globoko poseglo tudi v podobo slovenskih uprizoritvenih predlog in (posledično) tudi v podobo uprizoritvene umetnosti. Izredno stanje je izoblikovalo zaostrene razmere dela, povzročilo spremembe v programih ter prevrednotilo delovanje skupin,

The year 2020 has radically changed our stability and our habitual ways. It was very far from ordinary, and its ruthlessness will go down in history together with the years remembered for fundamental shifts and shakes. The coronavirus year interfered, like in many other areas, with the image of the Slovenian performing scripts and (consequently) with the image of the performing arts. The state of emergency created harsh conditions of work and changes in the programmes and re-evaluated the work of groups, institutions and the sensitive creator. In this text, I can

institucij in občutljivega ustvarjalca. Delna opažanja stanja v slovenski dramatik in uprizoritveni umetnosti lahko strnem tudi v tem besedilu.

Različni producenti so na 51. Teden slovenske drame prijavili skupaj 30 uprizoritev, ogledal pa sem si jih 38, kar vidneje odstopa od povprečja preteklih let (2016 – 49, 2017 – 62, 2018 – 57, 2019 – 48). Lahko bi zapisal, da je mogoče razmišljati o posledicah, ki so jih določili zdravstvene razmere in z njimi povezani ukrepi. Najvidnejše so predvsem v manjšem deležu uprizoritev s področja nevladnega sektorja, ki je v preteklih letih (po)skrbel za razvoj mladih avtorjev in nedramskih predlog, za rekonstrukcije, dokumentarno formo ter nekonvencionalne uprizoritvene principe.

Vesel sem bil, da sem lahko spremljal hiter odziv slovenske uprizoritvene umetnosti in izvirne dramske pisave na spremenjene razmere ter njihovo nepredvidljivost. Dobršen del uprizoritev sem si lahko ogledal v živo, zgolj osem na posnetku, od tega dve v neposrednem spletnem prenosu. Ob tem si zastavljam mnogo vprašanj, saj ob novih produkcijskih razmerah nastajajo videoposnet-

summarise my partial observations of the situation in Slovenian drama.

The different producers entered thirty productions for the 51st Week of Slovenian Drama. I saw thirty-eight, a significant deviation from the average of previous years (2016 – forty-nine, 2017 – sixty-two, 2018 – fifty-seven, 2019 – forty-eight). I could say that it's possible to think about the consequences that were enforced by the public health situation and the measures connected to it. They are the most obvious in the smaller share of productions in the independent sector, which in the previous years covered the development of younger authors and non-drama scripts, reconstructions, documentary form and non-conventional staging principles.

I was pleased to witness the quick response in the Slovenian performing arts and original drama writing to the changed circumstances and their unpredictable nature. I was able to see a large proportion of the stagings live and only eight recorded, two of which were streamed live. This raises many questions for me because, in these new production conditions, the recordings and live

ki in predvajanja v živo, ki vse bolj uporabljajo filmski jezik kadriranja in montaže. Hibridizacija prinaša strogo usmerjanje pogleda in zmanjšanje neposrednega stika, pa tudi odmik od kolektivnega gledalstva v individualno izkušnjo gledališča v domači dnevni sobi. Izzivi, ki jih opazujemo kot inherenten del uprizoritvene umetnosti, so del trenutne stvarnosti, njihovi učinki na gledalčevo recepcijo, razvoj dramske pisave in režijskih poetik pa bodo morali biti podrobneje reflektirani.

Pri uprizoritvah institucionalnih in ne-institucionalnih gledališč sem lahko opazoval zvrstno pestrost dramskih predlog; za razliko od prejšnjih let je bilo tokrat manj besedil slovenske klasike. Zato uprizoritvene ekipe posegajo po novih besedilih, velik delež nastane med samim ustvarjalnim procesom, vidna je zastopanost mlade generacije avtoric in avtorjev. A tudi generalije, ki jih opažajo selektorji zadnjih let, so bile opazne tudi tokrat: družbeno angažirano gledališče, visok delež krstnih izvedb, igralske avtorefleksije, avtorski pristopi k besedilu in razumevanje dramskega besedila kot izhodiščnega teksta, na katerega se uprizoritvena ekipa

streams increasingly use the film language of framing and editing. The hybridisation brings a strict focus of the view and a reduction in direct contact, thus breaking away from the collective audience into the individualised experience of theatre in one's own living room. The challenges that we observe as an inherent part of the performing arts are a part of the current situation; their effect on the spectator's reception, the development of drama writing and directorial poetics will have to be reflected in more detail.

The productions of institutional and non-institutional theatres showed genre diversity in the drama scripts. Unlike in previous years, fewer were based on the classic Slovenian texts. Creative teams used new texts more often, a number of them are written during the creative process, and there is a strong representation of the young generation of authors. The general trends that the selectors have noticed over the past several years persevere: socially engaged theatre, a high ratio of baptismal productions, actors' self-reflections, auteur approaches to the text, and understanding drama texts as a script the creative team uses as a base text

opira ali nanj improvizira. Dramsko besedilo vse pogosteje nastane v procesu nastajanja uprizoritve, kar potrjujeta tudi pogled na prispele besedila za Grumovo nagrado zadnjih let in program 51. Tedna slovenske drame.

Uprizoritvam je lastno močno osebno, tudi intimno stališče, ne glede na institucije, v katerih so nastale. Nedramske predloge imajo že v osnovi bolj angažirano izhodišče, a tudi strogo dramske ne zaostajajo po ambicioznosti, ki se kaže v dovršenosti uprizoritev. Še vedno pa večina uprizoritev nastane po dramskih predlogah, pri čemer je opazen premik k mlajšim generacijam avtoric in avtorjev. Kljub temu je zunaj selekcije ostalo kar nekaj uprizoritev – lahko bi jih opisal kot koncepte z zanimivim, obetajočim izhodiščem, ki so mestoma imele zelo dobro predlogo, a slabšo uprizoritveno moč. Že omenjena manjša prisotnost nevladnih produkcij se bo gotovo slabšala tudi v bližnji prihodnosti, saj je sektor že tako deloval v podhranjenih razmerah, sedanje stanje pa (žal) ne obeta njihovega izboljšanja. Posledica ukrepov je tudi manjše število večjih uprizoritev, saj je bilo kar nekaj

or uses it to improvise. An overview of the texts submitted for the Slavko Grum Award in recent years and the programme for the 51st Week of Slovenian Drama confirms that texts are increasingly being created during the production process.

The productions are characterised by a strong personal, even intimate stance, regardless of the institution in which they were created. The non-drama scripts are more engaged in principle, but even pure drama ones don't lag in their aspirations, evident in the perfection of the productions. Most productions are still created based on drama scripts, and the shift towards the authors of younger generations is clearly visible. Despite that, a good number of productions were left outside the selection – I could describe them as concepts with interesting, promising starting points – that in places had a very good script but were weaker in its productive power. The already mentioned decreased presence of independent productions will most likely decrease further in the near future, as this sector has already been undernourished; a current situation (unfortunately) doesn't promise any improvement. The

napovedanih projektov zamaknjenih v prihodnost. To je tudi razlog, da je v programu več komornih uprizoritev.

V uprizoritvah preteklega leta je mogoče zasledovati hiter odziv na aktualno politično, družbeno in zdravstveno problematiko. Raznolikost ustvarjalnih pristopov se poudari v eni lastnosti: v jasnem stališču uprizoritev, ki se ne skriva za frazami ali kvazimeščanskim moraliziranjem. Soočeni s pestrostjo tematik, lahko v njih razberemo misli o družbenopolitičnih problemih, ki s pomočjo zgodovinske perspektive vzpostavljajo analogije s sedanostjo (Nova rasa) ali boleče določajo našo sodobno etiko oz. njeno selektivno rabo (Gejm). V ospredju so bivanjska vprašanja, razčlenjena z veliko mero občutljivosti in človečnosti ter z močnim gledališkim nabojem (Sedem vprašanj o sreči, Pošta, Škofjeloški pasijon), ter parabole o cikličnosti sveta in odnosov (Jazz).

V središču preteklega leta je tudi raznolikost žanrov, ki so zastopani v vsej pestrosti, ustvarjalci jih tudi preizprašujejo ali na novo vzpostavljajo. Taka primera sta (poleg že naštetih in nekaterih drugih, ki v izbor

consequence of the measures is also a smaller number of larger productions, as some projects were postponed. This is also the reason why there are more chamber pieces in the programme.

The productions from the previous year were visibly prompt in their response to the current political, social and health issues. The diversity of their creative approaches has one common trait: a clear stance that doesn't hide behind phrases or quasi-bourgeois morals. Confronted with a diversity of topics, we can read in them the thoughts about socio-political problems which, through a historical perspective, set up analogies with the present (*The New Race*) or painfully determine our modern ethics or its selective application (*The Game*). In the forefront, we see existential questions, analysed with a great measure of sensitivity and humanity and a potent theatrical charge (*Seven Questions about Happiness, The Post Office, The Škofja Loka Passion Play*) and parables about the cyclicity of the world and relationships (*Jazz*).

Last year's focus was also the diversity of genres represented in

niso bili vključeni) izrazito kolektivna stvaritev *Not Dead Enough/Western*, ki jo prvenstveno definira žanr, in produkcija *Bidovec-Tomažič: Tovarištvo*, ki išče točko preliva med proslavo in predstavo. Že tradicionalna je prisotnost dokumentarnih elementov v dramski pisavi in performativni praksi (*Mitska*), v celoletnem naboru pa jih najvidneje predstavlja uprizoritev *Gejm*. Stik s tradicijo poetične drame je mogoče čutiti v več priredbah, a je najizrazitejši pri najmlajši generaciji (*Žalostinke*). Slovenska drama doživlja obdobje, v katerem idejni in estetski raztežaj njenih uprizoriteljev sega od vrhunskih zrelih do izrednih mladih režiserjev, kar se kaže tudi v izboru tekmovalnih uprizoritev.

Poseben del spremljevalnega programa sem posvetil besedilom, ki so prvenstveno nastajala kot dramska, a so ekipe zaradi protivirusnih ukrepov njihove uprizoritve prenesle v drug medij. Da so lahko predloge doživele uprizoritev (upodobitev), so bile zrežirane z mislijo na predvajanje na medmrežju, zmontirane ter zvočno in vizualno obdelane. Nova (mlada!) slovenska dramatika se v času spletnih dogodkov uspešno predstavlja v sodobnem in samo

all their variants, with artists also questioning or re-establishing them. Such cases are (in addition to those already listed and some others that were not included in the selection), the strongly collective creation *Not Dead Enough/Western*, primarily defined by its genre, and the production *Bidovec-Tomažič: Comradeship*, which searches for the point of confluence between commemoration and performance. The traditional presence of documentary elements in drama writing and performative practice (*Mythical*) and in the whole of the selection is best represented in *The Game*. The contact with the tradition of the poetic drama can be felt in several adaptations, but it is most pronounced in the youngest generation (*Laments*). Slovenian drama is going through a period in which the ideological and aesthetic range of its producers includes the top mature directors and exceptional young directors, as is clear from the selection for the competition programme.

I dedicated a special part of the Accompanying Programme to the texts originally conceived as plays, but which, due to coronavirus measures, saw their realisations in

še deloma gledališkem jeziku. Tako rekoč v skladu z repliko Šeligove drame *Kdor skak, tisti hlap*: »Živi, kakor moreš, če ne moreš, kakor hočeš.«

Vse izbrane uprizoritve so vsebinsko in estetsko bogate, komunikativne oziroma – kot v naslovu – presegajo okvire. Ne glede na čase, v katerih se je znašel svet in z njim slovenska ustvarjalna skupnost, je želja ustvarjalcev iz možnega naredila mogoče. In kljub negotovi prihodnosti verjamem, da se bosta slovenska dramatika in uprizoritvena umetnost uspešno borili proti tegobam vsakdanjosti, opozarjali na družbene nepravilnosti, upodabljali dejanja in nehanja ter druga drugo oplajali.

Rok Andres

a different medium. To be performed (produced), they were directed with the thought of streaming, edited and synchronised, and given special effects. The new (young!) Slovenian drama presents itself quite successfully in the time of web-based events in the contemporary – and only partly – theatre language. Essentially, in the spirit of a line from Rudi Šeligo's *The Higher You Jump, the Faster You're Smoke*: "Live like you can if you can't live like you want to."

All the selected productions are rich in contents and aesthetics, communicative and – like the title – reach beyond the usual frame. Regardless of the times in which the world has found itself and with it, the Slovenian creative community, the creators' desire made the potential possible. Despite the uncertain future, I believe that Slovenian drama and performing arts will successfully fight against the woes of everyday life, call attention to social injustices, present the acts and the ends and grow from each other.

Rok Andres

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. Zidar

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. Zidar

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

Mitska

Režiserka: Hristina Vasić Tomše

EX-teater

MATJAŽ ZUPANČIČ

Vladimir [Владимир]

Režiser: Nikolaj Kenarov

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

Not Dead Enough/Vestern

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

Mythical

Directed by Hristina Vasić Tomše

EX-teater

MATJAŽ ZUPANČIČ

Vladimir [Владимир]

Directed by Nikolaj Kenarov

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

Not Dead Enough / Western

a devised theatre project

Glej Theatre

JERNEJ POTOČAN

Laments

Directed by Jan Krmelj

Ljubljana City Theatre

Spletni program

Monologi s kavča

Režiserja: Luka Marcen in Maša Pelko
Prešernovo gledališče Kranj

Rok Vilčnik-rokgre
Naj me premakne
Interpretira: Vesna Jevnikar

Varja Hrvatin
Kako se že reče tej črtici, ki ti utripa v wordu?
Interpretira: Vesna Slapar

Simona Hamer
Kletka
Interpretira: Miha Rodman

Tjaša Mislej
Korenine in krila
Interpretira: Blaž Setnikar

Peter Rezman
Nočna
Interpretira: Darja Reichman

Kim Komljanec
Eden mora prevzet komando
Interpretira: Vesna Pernarčič

Simona Semenič
sproščeno
Interpretira: Aljoša Ternovšek

Nejc Gazvoda
Kune
Interpretira: Borut Veselko

Online Programme

Monologues from the Couch

Directed by Luka Marcen and Maša Pelko
Prešeren Theatre Kranj

Rok Vilčnik-rokgre
Make It Move Me
Interpreted by Vesna Jevnikar

Varja Hrvatin
What Do You Call That Vertical Line That Flashes in Word?
Interpreted by Vesna Slapar

Simona Hamer
The Cage
Interpreted by Miha Rodman

Tjaša Mislej
Roots and Wings
Interpreted by Blaž Setnikar

Peter Rezman
After the Night Shift
Interpreted by Darja Reichman

Kim Komljanec
Somebody Has to Take Charge
Interpreted by Vesna Pernarčič

Simona Semenič
chill
Interpreted by Aljoša Ternovšek

Nejc Gazvoda
Martens
Interpreted by Borut Veselko

Sandi Jesenik
Kraljice
Društvo vsestranskih literarnih ustvarjalcev (VLU)

Avtorska ekipa: Daniel Petković,
Igor Sviderski, Jana Menger,
Petra Veber, Sandi Jesenik

Bralne uprizoritve Festivala dramske pisave Vzkrík 2020

Društvo Krik in Festival Vzkrík

Nika Korenjak
Kako ženska postane morilka
Režiser: Aljoša Živadinov

Brina Klampfer in Kaja Blazinšek
Paloma
Režiserka: Brina Klampfer

Gašpar Marinič
Odsekal ti bom krila
Režiser: Žiga Hren

Suzana Tratnik
Tukaj ni homofobije
Režiserka: Živa Bizovičar

Varja Hrvatin
Najraje bi se udrla v zemljo
Režiserka: Eva Kokalj

Peter Rezman
Izrekanje suspenza
Režiserka: Nina Ramšak Marković

Jernej Potočan
Leta so tekla, mi pa malo manj
Režiser: Luka Marcen

Tjaša Mislej
Posebna večerja
Režiserka: Mojca Madon

Sandi Jesenik
Queens
VLU Association

Creative team: Daniel Petković,
Igor Sviderski, Jana Menger,
Petra Veber, Sandi Jesenik

Reading performances, Vzkrík! (Outcry!) 2020 Festival

Krik Association and Vzkrík! Festival

Nika Korenjak
How a Woman Becomes a Murderer
Directed by Aljoša Živadinov

Brina Klampfer and Kaja Blazinšek
Paloma
Directed by Brina Klampfer

Gašpar Marinič
I'll Clip Your Wings
Directed by Žiga Hren

Suzana Tratnik
There's No Homophobia Around Here
Directed by Živa Bizovičar

Varja Hrvatin
I'd Rather the Earth Swallowed Me Up
Directed by Eva Kokalj

Peter Rezman
Suspended by Decree
Directed by Nina Ramšak Marković

Jernej Potočan
Watching the Years Go by as We Run in Place
Directed by Luka Marcen

Tjaša Mislej
The Special Dinner
Directed by Mojca Madon

**Tekmovalni
program**

**Competition
Programme**

3. 11. 2021

SREDA OB 19.30 Prešernovo gledališče Kranj

OČE ROMUALD/LOVRENC MARUŠIČ

ŠKOFJELOŠKI PASIJON

Prešernovo gledališče Kranj in Mestno gledališče Ptuj
Predstava traja 1 uro in 35 minut in nima odmora.

Uprizoritvena različica besedila Škofjeloški pasijon je nastala z ekipo ustvarjalcev med procesom vaj.

»Odlična uprizoritev, Lorenci v najboljši izdaji. Igralska skupina z brezrezervno predanostjo svoji stvari in res poglobljenim fokusom, skratka: gledališče v zenitu.«

(Janez Pipan, Dnevnik, 12. september 2020)



Režiser: Jernej Lorenci
Dramaturg: Matic Starina
Koreograf in asistent režiserja: Gregor Luštek
Scenograf: Branko Hojnik
Kostumografka: Belinda Radulović
Skladatelj: Branko Rožman
Lektorica: Maja Cerar
Oblikovalec svetlobe: Borut Bučinel
Oblikovalec maske: Matej Pajntar

Igrajo: Doroteja Nadrah, Darja Reichman, Miha Rodman,
Blaž Setnikar, Miranda Trnjanin k. g., Gregor Zorc k. g.

Premiera Prešernovo gledališče Kranj: 10. septembra 2020

Premiera Mestno gledališče Ptuj: 1. septembra 2021

Foto: Nada Žgank



3. Nov. 2021 WEDNESDAY AT 19.30 Prešeren Theatre Kranj

FATHER ROMUALD/LOVRENC MARUŠIČ

THE ŠKOFJA LOKA PASSION PLAY

Prešeren Theatre and Ptuj City Theatre

The production is 1 hour and 35 minutes long and has no interval.

The text version of The Skofja Loka Passion Play in the performance was developed by the creative team during the rehearsal process.

»A superb production, Lorenci at his best. The group of actors dedicating themselves to the cause without reservations, and with a truly in-depth focus, in short: theatre in its zenith.«

(Janez Pipan, Dnevnik, 12 September 2020)



Director: Jernej Lorenci

Dramaturg: Matic Starina

Choreographer and assistant director: Gregor Luštek

Set designer: Branko Hojnik

Costume designer: Belinda Radulović

Composer: Branko Rožman

Language consultant: Maja Cerar

Lighting designer: Borut Bučinel

Make-up designer: Matej Pajntar

Cast: Doroteja Nadrah, Darja Reichman, Miha Rodman,
Blaž Setnikar, Miranda Trnjanin as guest, Gregor Zorc as guest

Première: 10 September 2020, Prešeren Theatre Kranj

Première: 1 September 2021, Ptuj City Theatre



Photo: Nada Žgank



Photo: Nada Žgank

4. 11. 2021

ČETRTEK OB 19.30 Prešernovo gledališče Kranj

NEJC GAZVODA

JAZZ

Mestno gledališče ljubljansko

Predstava traja 1 uro in 20 minut in nima odmora.

»Ženska Ajde Smrekar je s hiperaktivnim nemirom in družabno zgovornostjo tista, ki prebija led, on (Sebastian Cavazza) je precej bolj zadržan, nevešč kramljanja, nekakšna figura »moškega ponosa« z rokami v žepu in skromnejšo čustveno dojemljivostjo. Predstava načrtno izigrava samoumevnost v situacijo položene romantične napetosti; jasno je, da gre za preveč različni osebi, preobilno obremenjeni z lastnimi zavženimi življenjskimi razmerami, da bi se lahko zaljubila.«

(Nika Arhar, Dnevnik, 21. januar 2021)



Režiser: Nejc Gazvoda

Dramaturginja: Eva Mahkovic

Scenograf: Darjan Mihajlovič Cerar

Kostumografka: Katarina Šavs

Avtor glasbe: Igor Matković

Lektor: Martin Vrtačnik

Oblikovalec svetlobe: Boštjan Kos

Oblikovalec zvoka: Matija Zajc

Režiser spletnega prenosa: Nejc Gazvoda

Igrata: Ajda Smrekar, Sebastian Cavazza

Premiera: 31. decembra 2020, Mala scena MGL

Foto: Peter Glodani



4. Nov. 2021 THURSDAY AT 19.30 Prešeren Theatre Kranj

NEJC GAZVODA

JAZZ

Ljubljana City Theatre

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

»Ajda Smrekar's Woman, with her hyperactive restlessness and social chattiness, is the one who breaks the ice, while he (Sebastian Cavazza) is a lot more reserved, inept in small talk, a kind of figure of 'male pride' with his hands in his pockets and a more modest emotional perceptiveness. The production intentionally plays the self-evident romantic tension embedded into the situation; it's clear that these two persons are too different, too burdened with their own messed up life circumstances, to be able to fall in love.«

(Nika Arhar, Dnevnik, 21 January 2021)



Director: Nejc Gazvoda

Dramaturg: Eva Mahkovic

Set designer: Darjan Mihajlović Cerar

Costume designer: Katarina Šavs

Composer: Igor Matković

Language consultant: Martin Vrtačnik

Lighting designer: Boštjan Kos

Sound designer: Matija Zajc

Director of the live stream: Nejc Gazvoda

Cast: Ajda Smrekar, Sebastian Cavazza

Première: 31 December 2020, Ljubljana City Theatre – Small Stage



Photo: Peter Giodani



Photo: Peter Giodani

7. 11. 2021

NEDELJA OB 19.30 Prešernovo gledališče Kranj

GEJM

Slovensko mladinsko gledališče in Maska Ljubljana
Predstava traja 1 uro in 45 minut in nima odmora.

Besedilo je nastalo na podlagi pričevanj, zbranih v bazi podatkov Border Violence Monitoring Network.

»Nizajoče se izpovedi se postopno nalagajo druga na drugo, [...] posamične epizode [...] pa medtem postajajo vedno bolj srhljive [...] – in pretresljive. Toda to pač ni predstava, ki bi želela biti prijetna – v resnici se začne ravno skozi omenjeno »tugost« odstirati tudi spoznanje o popolni brezbriznosti »sistema« do pravnih in etičnih načel, ki se vse bolj razrašča tudi na našem lastnem pragu.«

(Gregor Butala, Dnevnik, 17. junij 2020)



Režiser: Žiga Divjak
Dramaturška sodelavka: Katarina Morano
Pomočnica pri raziskavi: Maja Ava Žiberna
Scenograf: Igor Vasiljev
Kostumografka: Tina Pavlovič
Avtor glasbe ter oblikovalec zvoka in videa: Blaž Gracar
Svetovalka za jezik: Mateja Dermelj
Oblikovalec svetlobe,
tehnični vodja predstave in rekviziter: Igor Remeta
Asistentki režiserja: Ana Lorger in Nika Prusnik Kardum
Prevajalka po tonskem posnetku: Barbara Skubic
Producentka in vodja predstave: Tina Dobnik

Igrajo: Primož Bezjak, Sara Dirnbek, Maruša Oblak,
Matej Puc, Vito Weis

Na posnetku: Hamza Aziz, Zaher Amini, Khalid Ali,
Behnaz Aliesfahanipour

Premiera: 10. junija 2020, Spodnja dvorana

Foto: Matej Povše



7. Nov. 2021 THURSDAY AT 19.30 Prešeren Theatre Kranj

THE GAME

Mladinsko Theatre and Maska Ljubljana

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

The text of the performance is based on the testimonies from the Border Violence Monitoring Network Database.

»The stories that follow gradually begin to layer over each other, [...] individual episodes [...] are increasingly horrifying [...] and shocking. This is not a production that would aim to please – in fact, it is through this 'rigidity' that the recognition of the total carelessness of the 'system' toward the legal and ethical principles becomes obvious, the negligence that is growing at our own doorstep as well.«

(Gregor Butala, Dnevnik, 17 June 2020)



Director: Žiga Divjak

Dramaturgical collaborator: Katarina Morano

Research assistant: Maja Ava Žiberna

Set designer: Igor Vasiljev

Costume designer: Tina Pavlovič

Composer, sound and video designer: Blaž Gracar

Language consultant: Mateja Dermelj

Lighting designer, stage and props manager: Igor Remeta

Assistant directors: Ana Lorger and Nika Prusnik Kardum

Translation of the recording: Barbara Skubic

Producer and stage manager: Tina Dobnik

Cast: Primož Bezjak, Sara Dirnbek, Maruša Oblak,
Matej Puc, Vito Weis

On the recording: Hamza Aziz, Zaher Amini, Khalid Ali,
Behnaz Aliesfahanipour

Première: 10 June 2020, Lower Hall



Photo: Matej Povše



Photo: Matej Povše

11. 11. 2021

ČETRTEK OB 19.30 Prešernovo gledališče Kranj

MATJAŽ ZUPANČIČ

NOVA RASA

Slovensko narodno gledališče Drama Ljubljana
Predstava traja 1 uro in 50 minut in nima odmora.

»V svoji bogati dramatiki je Zupančič družbenokritični verist, upovedovalec vsakdanjosti, to pot pa se je odločil za zgodovinski okvir in čas tik pred propadom tretjega rajha, Hitlerjev labodji spev. Predstava tematizira tudi ali predvsem razmerje politične nomenklature do umetnosti.«

(Melita Forstnerič Hajnšek, Večer, 19. oktober 2020)



Režiser: Matjaž Zupančič
Dramaturginja: Darja Dominkuš
Scenografka: Janja Korun
Kostumografka: Bjanka Adžić Ursulov
koreografka: Sinja Ožbolt
Lektor: Jože Faganel
Oblikovalec zvoka: Vanja Novak
Oblikovalec svetlobe: Andrej Hajdinjak
Asistent režiserja (študijsko): Bor Ravbar
Asistentka dramaturginje (študijsko): Zala Norčič

Igrajo: Bojan Emeršič, Jurij Zrnec, Saša Tabaković,
Barbara Cerar, Gregor Baković

Premieri: 25. in 26. septembra, Mala Drama

Foto: Peter Uhan



11. Nov. 2021 THURSDAY AT 19.30 Prešeren Theatre Kranj

MATJAŽ ZUPANČIČ

A NEW RACE

SNT Drama Ljubljana

The production is 1 hour and 50 minutes long and has no interval.

»In his rich, dramatic opus, Zupančič is a contemporary society critical verist, a narrator of everyday life, but this time he chose a historical frame and the time just before the downfall of the Third Reich, Hitler's swan's song. The production also – or primarily – thematises the relationship of the political nomenclature towards art.«

(Melita Forstnerič Hajnšek, Večer, 19 October 2020)



Director: Matjaž Zupančič

Dramaturg: Darja Dominkuš

Set designer: Janja Korun

Costume designer: Bjanka Adžić Ursulov

Choreographer: Sinja Ožbolt

Language consultant: Jože Faganel

Sound designer: Vanja Novak

Lighting designer: Andrej Hajdinjak

Assistant director (student): Bor Ravbar

Assistant dramaturg (student): Zala Norčič

Cast: Bojan Emeršič, Jurij Zrnec, Saša Tabaković,
Barbara Cerar, Gregor Baković

Première: 25 and 26 September 2020, SNT Drama – Small Stage



Photo: Peter Uhan



Photo: Peter Uhan

12. 11. 2021 ČETRTEK OB 19.30 Prešernovo gledališče Kranj

ROK VILČNIK-ROKGRE

POŠTA

Drama Slovenskega narodnega gledališča Maribor
Predstava traja 1 uro in 10 minut in nima odmora.

»Absurd, prignan do skrajnega roba, je tudi brezplodno čakanje nečesa, kar bi jih osrečilo, razbremenilo. Je to zabava ali vsaj neka bližina, nek smisel? Kdo bi vedel. Pošta to zagotovo (več) ni. Je na drugi strani življenje, upanje? Tudi to ni gotovo, zanesljivo je edino minevanje. Vsakdo iz trojice goji ob svoji groteskni uradniški rutini in bizarnih zadolžitvah košček hrepenenja ...«

(Melita Forstnerič Hajnšek, Večer, 3. marec 2020)



Režiser: Juš A. Zidar
Scenograf in oblikovalec svetlobe: Branko Hojnik
Svetovalec za gib: Gregor Luštek
Kostumografka: Tina Bonča
Skladatelj: Jurij Alič
Lektorica: Mojca Marič
Asistentka scenografa (študijsko): Nika Curk

Igrajo: Žan Koprivnik, Blaž Dolenc,
Gregor Podričnik k. g., Minca Lorenci

Premiera: 28. februarja 2020, Mali oder

Foto: Damijan Švarc



12. Nov. 2021 FRIDAY AT 19.30 Prešeren Theatre Kranj

ROK VILČNIK-ROKGRE

THE POST OFFICE

Drama SNT Maribor

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

»Also a case of the extreme absurd is the pointless waiting for something that would make them happy, ease their burden. Is it entertainment, or at least some kind of closeness, some kind of sense? Who would know? The post office certainly doesn't provide this anymore. Is there hope, life on the other side? This is also not at all sure, only passing is sure. Each of the three characters, along with their administrative routine and bizarre tasks, nourishes a little sliver of longing ...«

(Melita Forstnerič Hajnšek, Večer, 3 March 2020)



Director: Juš A. Zidar

Set and lighting designer: Branko Hojnik

Movement consultant: Gregor Luštek

Costume designer: Tina Bonča

Composer: Jurij Alič

Language consultant: Mojca Marič

Assistant to stage designer (student): Nika Curk

Cast: Žan Koprivnik, Blaž Dolenc,
Gregor Podričnik as guest, Minca Lorenci

Première: 28 February 2020, Drama SNT Maribor – Small Stage



Photo: Damjan Švarc



Photo: Damjan Švarc

Predstava na festivalu zaradi objektivnih razlogov producenta ne bo odigrana.

AVTORJI BESEDILA SO USTVARJALCI UPORIZITVE.

SEDEM VPRAŠANJ O SREČI

Lutkovno gledališče Ljubljana in Slovensko mladinsko gledališče

Predstava traja 7 ur.

»Vse razsežnosti razmislekov, ki se budijo v najrazličnejših nivojih in plasteh gledalčeve in igralčeve prisotnosti, je nemogoče razgrniti v enostavno, linearno povedano pripoved, vseeno pa se zdi, da predstava zbira in povezuje referenčne točke, ki se na zemljevid popotovanja vtisnejo zaradi učinkovanja pomembnih zavednih ali nezavednih gradnikov življenja.«

(Magda Tušar, Radio Slovenija, 11. januar 2020)



Režiser in dramaturg: Tomi Janežič

Scenograf: Branko Hojnik

Kostumografka: Marina Sremac

Izbor glasbe: ustvarjalci uprizoritve

Svetovalka za jezik: Mateja Dermelj

Oblikovalci svetlobe: Tomi Janežič, Branko Hojnik, Maša Avsec

Oblikovalci zvoka: Tomi Janežič, Sven Horvat, Luka Bernetič

Oblikovalki maske: Marina Sremac, Nina Jordanovski

Asistenti režiserja in dramaturga: Tjaša Črnigoj,

Mirjana Medojevič, Daniel Day Škufca

Asistenti scenografa: Nina Rojc, Aleksander Vujović, Liza Privšek

Igrajo: Lovro Finžgar, Tomi Janežič k. g., Nataša Keser k. g.,

Sonja Kononenko, Boris Kos, Maja Kunšič, Jure Lajovic,

Iztok Lužar, Gašper Malnar, Anja Novak, Matej Recer,

Nina Skrbinšek, Daniel Day Škufca k. g., Matija Vastl

Premiera: 10. januarja 2020, Lutkovno gledališče Ljubljana

Foto: Jaka Varnuz



For objective reasons on the producer's side, the production will not be staged during the festival.

THE CREATORS OF THE PERFORMANCE ARE ALSO THE AUTHORS OF THE TEXT.

SEVEN QUESTIONS ABOUT HAPPINESS

Ljubljana Puppet Theatre and Mladinsko Theatre

The production is 7 hours long.

»All the dimensions of reflections that emerge on the different levels and layers of the spectator's and actor's presence are impossible to arrange into a simple, linear narration, and yet it seems that the production collects and connects the points of reference which imprint themselves onto the travel map because of the impact of the important, conscious or unconscious, building blocks of life.«

(Magda Tušar, Radio Slovenija, 11 January 2020)



Director and dramaturg: Tomi Janežič

Set designer: Branko Hojnik

Costume designer: Marina Sremac

Music selection: creators of the production

Language advisor: Mateja Dermelj

Lighting designers: Tomi Janežič, Branko Hojnik, Maša Avsec

Sound designers: Tomi Janežič, Sven Horvat, Luka Bernetič

Make-up designers: Marina Sremac, Nina Jordanovski

Assistants to the director and dramaturg: Tjaša Črnigoj,

Mirjana Medojevič, Daniel Day Škufca

Assistant to the stage designer: Nina Rojc,

Aleksander Vujović, Liza Privšek

Cast: Lovro Finžgar, Tomi Janežič as guest, Nataša Keser as guest, Sonja Kononenko, Boris Kos, Maja Kunšič, Jure Lajovic, Iztok Lužar, Gašper Malnar, Anja Novak, Matej Recer, Nina Skrbinšek, Daniel Day Škufca as guest, Matija Vastl

Première: 10 January 2020, Ljubljana Puppet Theatre



Photo: Jaka Varmuz



Photo: Jaka Varmuz

**Spremljevalni
program**

**Accompanying
Programme**

5. 11. 2021

PETEK OB 19.30 Prešernovo gledališče Kranj

PATRIZIA JURINČIČ FINŽGAR

BIDOVEC–TOMAŽIČ: TOVARIŠTVO

Slovensko stalno gledališče Trst

Predstava traja 55 minut in nima odmora.

»Dilemo, kako obsežno zgodovinsko obdobje in »razcefrano« arhivsko gradivo strniti v približno enourno umetniško doživetje in ne učno uro, je [režiserka] rešila tako, da je v ospredje postavila človeški profil dveh takratnih protagonistov, njune najbolj intimne dileme in tiste, ki sta si jih upala povedati na glas [...]. Premiersko občinstvo je napor obeh igralcev in celotne ekipe nagradilo z res dolgim ploskanjem. Prepričljivo dogajanje na odru se je marsikoga dotaknilo, nad maskami je bilo tu pa tam videti orošeno oko.«

(Poljanka Dolhar, Primorski dnevnik, 15. september 2020)



Režiserka in avtorica besedila: Patrizia Jurinčič Finžgar

Avtor glasbe: Ilija Ota

Avtor videa: Cosimo Miorelli

Igrata: Primož Forte, Nejc Kravos

Ženski glas: Patrizia Jurinčič Finžgar

Predstava je nastala v sodelovanju Slovenskega stalnega gledališča Trst, Odbora za proslavo bazoviških junakov pri Narodni in študijski knjižnici (ob 90. obletnici prvega tržaškega procesa) in odbora VZPI ANPI za proslavo Pinka Tomažiča in tovarišev (ob 80. obletnici drugega tržaškega procesa).

Premiera: 13. septembra 2020, Slovensko stalno gledališče Trst

Foto: Danjan Balbi



5. Nov. 2021 FRIDAY AT 19.30 Prešeren Theatre Kranj

PATRIZIA JURINČIČ FINŽGAR

BIDOVEC–TOMAŽIČ: COMRADESHIP

Slovene Permanent Theatre in Trieste

The performance is 55 minutes long and has no interval.

»The director solved the dilemma of how to organise the extensive historical period and the 'scattered' archival materials into a one-hour long artistic experience rather than a school lesson by focusing on the human profile of the protagonists, their most intimate dilemmas as well as those they dared to say out loud [...]. The audience at the première rewarded the efforts of both actors and the entire team with truly long applause. The convincing interpretation onstage touched many, and now and then, a glimpse of an eye that welled up could be seen above the masks.«

(Poljanka Dolhar, Primorski dnevnik, 15 September 2020)



Author and director: Patrizia Jurinčič Finžgar

Composer: Ilija Ota

Video: Cosimo Miorelli

Cast: Primož Forte, Nejc Kravos

Female voice: Patrizia Jurinčič Finžgar

The production was created as a collaboration of the Slovene Permanent Theatre in Trieste, the Heroes of Bazovica/Basovizza Committee at the Slovene National and Study Library in Trieste (on the occasion of the 90th anniversary of the First Trial of Trieste) and the committee of the Vsedržavno Združenje Partizanov Italije – Associazione Nazionale Partigiani d'Italia (VZPI-ANPI) commemorating Pinko Tomažič and his comrades (on the occasion of the 80th anniversary of the Second Trial of Trieste).

Première: 13 September 2020, Slovene Permanent Theatre in Trieste



Photo: Damjan Balbi



Photo: Damjan Balbi

6. 11. 2021

SOBOTA OB 19.30 Stolp Škrlovec, Kranj

TRANSDISCIPLINARNI PERFORMANS

MITSKA

EX-teater, društvo za transdisciplinarno gledališče

Predstava traja 1 uro in nima odmora.

»Skozi nekronološko pripoved, ki skače med preteklostjo, hipotetično prihodnostjo, trenutkom, željami in obžalovanji, se dodobra spoznamo z dvema konkretnima zgodbama in psihičnim vplivom na osebi, ki živita vzporedni življenji: "običajno", ki je zamrznjeno v trenutku odhoda v zapor, in utesnjeno bivanje, ki je res zgolj to, golo življenje.«

(Živa Kadunc, Neodvisni, 25. november 2020)



Režiserka in avtorica koncepta: Hristina Vasić Tomše

Avtor besedila: Andrej Tomše

Dramaturginja: Kim Komljanec

Avtorica kostumov in scenskih elementov: Danica Vasić

Avtor ilustracij: Nikola Đurđević

Avtor glasbe: Samo Kutin

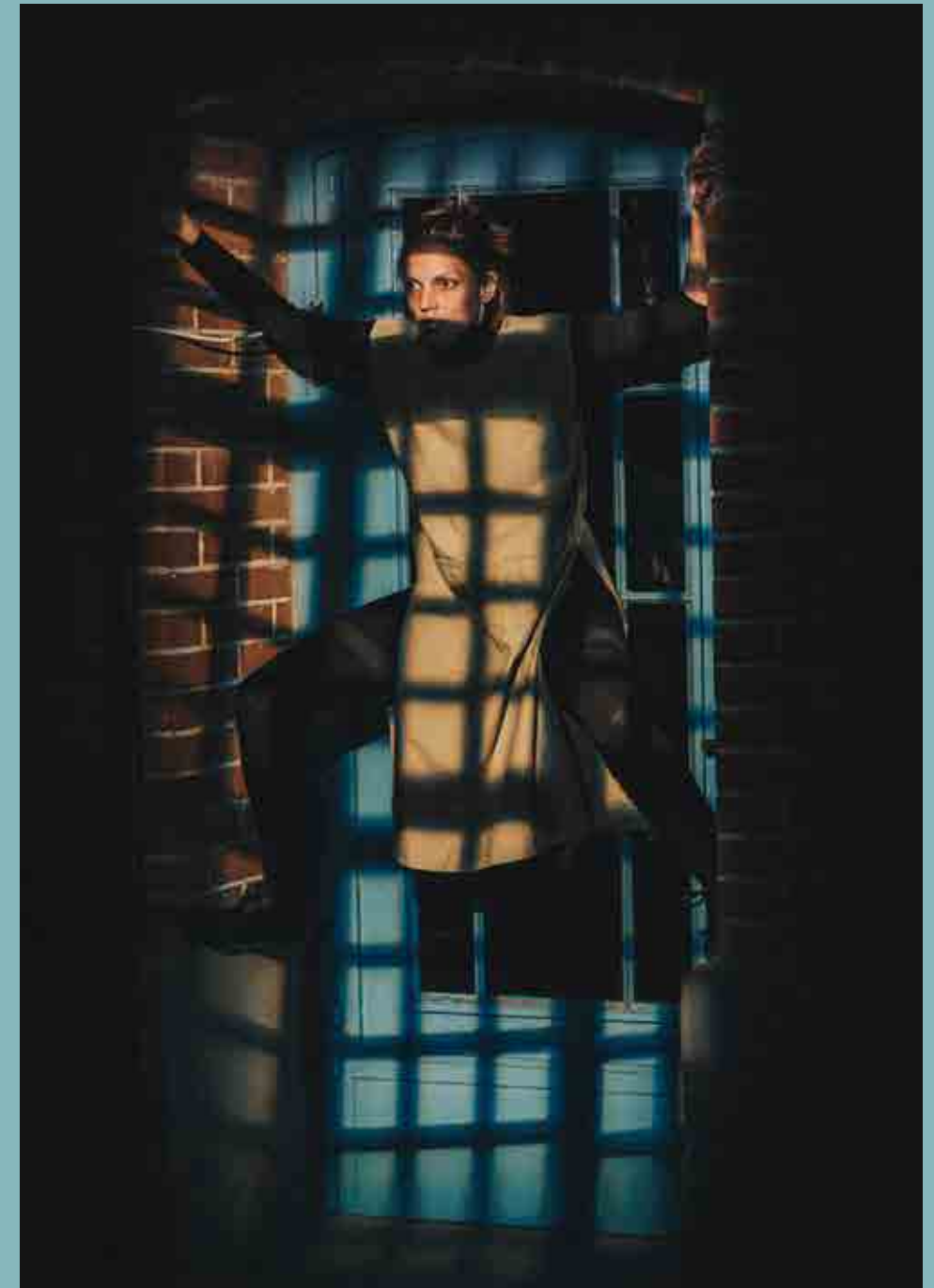
Oblikovalec svetlobe: Andrej Petrovčič

Igrajo: Barbara Ribnikar, Jelena Rusjan,

Samo Kutin, Andrej Tomše

Premiera: 15. oktobra 2020, Stara elektrarna, Ljubljana

Foto: Jure Stušek



6. Nov. 2021 SATURDAY AT 19.30 Škrlovec Tower, Kranj

A TRANSDISCIPLINARY PERFORMANCE

MYTHICAL

EX-teater, an initiative for transdisciplinary theatre
The production is 1 hour long and has no interval.

»Through a non-chronological narrative that shifts between the past, the hypothetical future, the moment, desires and regret, we get thoroughly acquainted with two concrete stories and the psychological impact on two people living parallel lives: the 'usual' one, frozen in a moment when one enters prison and the constricted existence that really is just that, a bare life.«

(Živa Kadunc, Neodvisni, 25 November 2020)



Concept and direction: Hristina Vasić Tomše

Text: Andrej Tomše

Dramaturgy: Kim Komljanec

Costumes and props: Danica Vasić

Illustrations: Nikola Đurđević

Music: Samo Kutin

Lighting designer: Andrej Petrovčič

Performers: Barbara Ribnikar, Jelena Rusjan,
Samo Kutin, Andrej Tomše

Première: 15 October 2020, The Old Power Station, Ljubljana



Photo: Jure Stušek



Photo: Jure Stušek

8. 11. 2021

PONEDELJEK OB 19.30 Prešernovo gledališče Kranj

MATJAŽ ZUPANČIČ

VLADIMIR [Владимир]

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

Predstava traja 1 uro in 40 minut in nima odmora.

»Kvaliteta uprizoritve Gledališča Stojan Bačvarov je energija igralcev, ki gledalca očara s prepričljivostjo in ritmom.«

(Elitsa Mateeva – Artvarna.net)



Režiser: Nikolaj Kenarov

Scenografka in kostumografka: Daniela Nikolčova

Avtor glasbe: Stracimir Pavlov

Igrajo: Konstantin Sokolov, Aleksandra Majdavska,
Ivajlo Ivanov, Simeon Ljutakov

Premiera: 28. avgusta 2020, Gledališče Stojan Bačvarov

Foto: Toni Percec



8. Nov. 2021 MONDAY AT 19.30 Prešeren Theatre Kranj

MATJAŽ ZUPANČIČ

VLADIMIR [Владимир]

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

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

»One of the merits of this performance of the Drama Theater 'Stoyan Bachvarov' – Varna, is the energy with which they perform so that the action captivates you with its rhythm.«

(Elitsa Mateeva – Artvarna.net)



Director: Nikolaj Kenarov

Set and costume designer: Daniela Nikolčova

Composer: Stracimir Pavlov

Cast: Konstantin Sokolov, Aleksandra Majdavska,
Ivajlo Ivanov, Simeon Ljutakov

Première: 28 August 2020, Stoyan Bachvarov Dramatic Theatre



Photo: Toni Perc



Photo: Toni Perc

10. 11. 2021

SREDA OB 19.30 Prešernovo gledališče Kranj

AVTORJI BESEDILA SO USTVARJALCI UPORIZITVE.

NOT DEAD ENOUGH/VESTERN

Gledališče Glej

Predstava traja 1 uro in nima odmora.

»V zgodbi o Jolene, ki v beznici Divjega zahoda išče svojega Jimmyja, lahko zasledimo odmeve Tarantinovih *Podlih osem* in *Ubila bom Billa*, avtorski pogled pa je opazen zlasti v nekaterih fabulativnih elementih, ki poskušajo razdreti mačistično, šovinistično in rasistično matrico vesterna.«

(Rok Bozovičar, Radio Slovenija, 29. september 2020)



Ustvarjalci: Borut Bučinel, Ivan Čuić, Blaž Dolenc, Adriana Furlan, Luka Ipavec, Nina Ivanišin, Klemen Janežič, Vid Klemenc, Luka Marcen, Nastja Miheljak, Joseph Nzobandora – Jose, Maša Pelko, Anja Pirnat, Maja Sever, Sara Smrajc Žnidarčič, Mateja Starič, Tina Vrbnjak
Avtor videa: Borut Bučinel

Premiera: 24. julija 2020, Gledališče Glej

Foto: Peter Glodani



10. Nov. 2021 WEDNESDAY AT 19.30 Prešeren Theatre Kranj

THE CREATORS OF THE PRODUCTION ARE ALSO THE AUTHORS OF THE TEXT.

NOT DEAD ENOUGH/WESTERN

Glej Theatre

The production is 1 hour long and has no interval.

»The story of Jolene, who is looking for her Jimmy in a Wild West saloon, echoes Tarantino's *The Hateful Eight* and *Kill Bill*, while its auteur gaze is particularly noticeable in certain narrative elements that try to deconstruct the macho, chauvinist and racist matrix of the western as a genre.«

(Rok Bozovičar, Radio Slovenija, 29 September 2020)



Creators: Borut Bučinel, Ivan Čuić,
Blaž Dolenc, Adriana Furlan, Luka Ipavec, Nina Ivanišin,
Klemen Janežič, Vid Klemenc, Luka Marcen, Nastja Miheljak,
Joseph Nzobandora – Jose, Maša Pelko, Anja Pirnat,
Maja Sever, Sara Smrajc Žnidarčič, Mateja Starič, Tina Vrbnjak
Video: Borut Bučinel

Première: 24 July 2020, Glej Theatre



Photo: Peter Giodani



Photo: Peter Giodani

Predstava na festivalu zaradi objektivnih razlogov producenta ne bo odigrana.

JERNEJ POTOČAN

ŽALOSTINKE

Mestno gledališče ljubljansko

Predstava traja 1 uro in 20 minut in nima odmora.

»Žalostinke so izrazito dinamična predstava, v kateri se najde nekaj za vsakega. V tem konglomeratu najbolj izstopajo prizori, ki zavzemajo največjo distanco ter v svoji mizeriji iščejo mesta za smeh.«

(Jaka Smerkolj Simoneti, Koridor, 4. julij 2020)



Režiser, scenograf in oblikovalec svetlobe: Jan Krmelj

Dramaturginja: Petra Pogorevc

Kostumografka: Špela Ema Veble

Avtor glasbe: Luka Ipavec

Lektorica: Barbara Rogelj

Asistentka lektorice (študijsko): Jera Krečič

Igrajo: Jernej Gašperin, Boris Kerč, Jaka Lah, Matic Lukšič,
Bernarda Oman, Mia Skrbinac k. g.

Premiera: 20. junija 2020, Mala scena MGL

Foto Peter Glodani



For objective reasons on the producer's side, the production will not be staged during the festival.

JERNEJ POTOČAN

LAMENTS

Ljubljana City Theatre

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

»Laments is a decidedly dynamic production that has something for everyone. In this conglomerate, the scenes that take the greatest distance and search for the spots for laughter in their misery are the most prominent.«

(Jaka Smerkolj Simoneti, Koridor, 4 July 2020)



Director, set and lighting designer: Jan Krmelj

Dramaturg: Petra Pogorevc

Costume designer: Špela Ema Veble

Composer: Luka Ipavec

Language consultant: Barbara Rogelj

Assistant to the language consultant (student): Jera Krečič

Cast: Jernej Gašperin, Boris Kerč, Jaka Lah, Matic Lukšič, Bernarda Oman, Mia Skrbinac as guest

Première: 20 June 2020, Ljubljana City Theatre – Small Stage



Photo: Peter Giodani



Photo: Peter Giodani

**Spletni
program**

**Online
Programme**

www.tsd.si

3.–13. 11. 2021

3–13 November 2021

Poseben del programa 51. Tedna slovenske drame bo na spletu, na katerem si bo mogoče ogledati nekatere projekte, ki so najprej nastali v obliki uprizoritvene umetnosti (npr. bralne uprizoritve), a so avtorske ekipe zaradi ukrepov za zajezitev širjenja novega koronavirusa njihovo uresničitev prenesle v drug medij. Da so bile predloge lahko uprizorjene (upodobljene), so bile zrežirane z mislijo na predvajanje na spletu, zmontirane ter zvočno in vizualno obdelane. V spletnem programu bodo predstavljeni tudi *Monologi s kavča*, inovativni projekt Prešernovega gledališča Kranj, ki je nastal v prvem valu epidemije, ko je osem uveljavljenih dramatičark in dramatikov na pobudo gledališča napisalo monologe iz doživljanja sodobnega časa. Projekt Sandija Jesenika *Kraljice* je bil zasnovan kot uprizoritev, a je zaradi epidemičnih razmer svojo uprizoritev dočakal v obliki videa. Bralne uprizoritve Festivala dramske pisave Vzkrík so izrazito avtorske in predstavljajo eruptivno ustvarjalnost najmlajše generacije slovenske dramatike in gledališča.

Projekte si bo med festivalom mogoče ogledati na spletnih straneh Tedna slovenske drame.

A special part of the programme of the Week of Slovenian Drama will be available online. Several projects that were first created as pieces for the stage (or, for example, as reading performances) were realised in a different medium to follow the measures to contain the spreading of the virus responsible for COVID-19. For the scripts to be produced (that is, performed), they were directed with the thought of being streamed online and later edited for audio-visual effects. The online programme thus brings *Monologues from the Couch*, an innovative project by the Prešeren Theatre Kranj created during the first wave of the epidemic when eight established playwrights responded to the initiative to write monologues reflecting upon life in the the current moment. Conceived as a live performance, Sandi Jesenik's project *Queens* premièred in video format because of the epidemic. The reading performances of the Vzkrík Festival decidedly reflect their authors' poetics and present the eruptive creativity of the youngest generation of Slovenian drama and theatre.

The online projects will be available during the Week of Slovenian Drama on the festival's website.

Monologi s kavča

Režiserja: Luka Marcen in Maša Pelko

Prešernovo gledališče Kranj



Rok Vilčnik-rokgre

Naj me premakne, interpretira Vesna Jevnikar

Varja Hrvatini

Kako se že reče tej črtici,

ki ti utripa v wordu?, interpretira Vesna Slapar

Simona Hamer

Kletka, interpretira Miha Rodman

Tjaša Mislej

Korenine in krila, interpretira Blaž Setnikar

Peter Rezman

Nočna, interpretira Darja Reichman

Kim Komljanec

Eden mora prevzet komando, interpretira Vesna Pernarčič

Simona Semenič

sproščeno, interpretira Aljoša Ternovšek

Nejc Gazvoda

Kune, interpretira Borut Veselko

SANDI JESENIK

Kraljice

Društvo vsestranskih literarnih ustvarjalcev (VLU)

Avtorska ekipa: Daniel Petković, Igor Sviderski, Jana Menger,
Petra Veber, Sandi Jesenik



Monologues from the Couch

Directed by Luka Marcen and Maša Pelko

Prešeren Theatre Kranj



Rok Vilčnik-rokgre

Make It Move Me, interpreted by Vesna Jevnikar

Varja Hrvatini

What Do You Call That Vertical Line

That Flashes in Word?, interpreted by Vesna Slapar

Simona Hamer

The Cage, interpreted by Miha Rodman

Tjaša Mislej

Roots and Wings, interpreted by Blaž Setnikar

Peter Rezman

After the Night Shift, interpreted by Darja Reichman

Kim Komljanec

Somebody Has to Take Charge, interpreted by Vesna Pernarčič

Simona Semenič

chill, interpreted by Aljoša Ternovšek

Nejc Gazvoda

Martens, interpreted by Borut Veselko

SANDI JESENIK

Queens

VLU Association

Creative team: Daniel Petković, Igor Sviderski, Jana Menger,
Petra Veber, Sandi Jesenik



Bralne uprizoritve Festivala dramske pisave Vzkrik 2020

Društvo Krik in Festival Vzkrik

Nika Korenjak

Kako ženska postane morilka, režiser Aljoša Živadinov

Brina Klampfer in Kaja Blazinšek

Paloma, režiserka Brina Klampfer

Gašpar Marinič

Odsekal ti bom krila, režiser Žiga Hren

Suzana Tratnik

Tukaj ni homofobije, režiserka Živa Bizovičar

Varja Hrvatin

Najraje bi se udrla v zemljo, režiserka Eva Kokalj

Peter Rezman

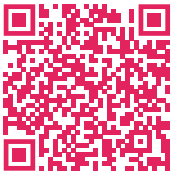
Izrekanje suspenza, režiserka Nina Ramšak Markovič

Jernej Potočan

Leta so tekla, mi pa malo manj, režiser Luka Marcen

Tjaša Mislej

Posebna večerja, režiserka Mojca Madon



Reading performances, Vzkrik! (Outcry!) 2020 Festival

Krik Association and Vzkrik! Festival

Nika Korenjak

How a Woman Becomes a Murderer,

directed by Aljoša Živadinov

Brina Klampfer and Kaja Blazinšek

Paloma, directed by Brina Klampfer

Gašpar Marinič

I'll Clip Your Wings, directed by Žiga Hren

Suzana Tratnik

There's No Homophobia Around Here,

directed by Živa Bizovičar

Varja Hrvatin

I'd Rather the Earth Swallowed Me Up, directed by Eva Kokalj

Peter Rezman

Suspended by Decree, directed by Nina Ramšak Markovič

Jernej Potočan

Watching the Years Go by as We Run in Place,

directed by Luka Marcen

Tjaša Mislej

The Special Dinner, directed by Mojca Madon



**Dodatni
program**

**Additional
Programme**

4. 11. 2021 ČETRTEK OB 16.00 Stolp Škrlovec

Okrogla miza

Spolne in psihične zlorabe v polju gledališča, študijskih procesov in izobraževanja

Društvo slovenskih gledaliških kritikov in teatrologov

Nedavna razkritja spolnih in psihičnih zlorab v gledališču in izobraževanju, ki so vstopila tudi v prostor javne refleksije, so pomemben korak h kolektivnemu ozaveščanju o tej akutni problematiki. Obstoječe prakse umetniških in izobraževalnih procesov



pogosto izhajajo iz močnih hierarhičnih struktur in nadvlade patriarhalnih vzorcev. Vanje se zlahka in pogosto tudi »nevi-

dno« naselijo zlorabe pozicije moči ter spolno in psihično nadlegovanje podrejenih v imenu umetnosti in napredovanja.

Na okrogli mizi bomo z vabljenimi gostjami in gosti spregovorili o kompleksnosti, nevarnosti in kazenski obravnavi tovrstnih zlorab in nadlegovanj. Predstavili bomo tudi prve izsledke ankete o spolnem nadlegovanju in spolnem nasilju.

Društvo slovenskih avdiovizualnih igralcev (DSI) in Združenje dramatikov Slovenije (ZDUS) želita z anketo ugotoviti, kakšnim vrstam nasilja so izpostavljeni delavci in delavke v scenskih in avdiovizualnih umetnostih ter študentke in študenti umetniških smeri med študijem.

Avtorici zasnove in moderatorki:
Barbara Skubic in Zala Dobovšek
(DGKTS)

Dogodek je nastal v sodelovanju z ZDUS in DSI.

4. Nov. 2021 THURSDAY AT 16.00 Škrlovec Tower

Round Table

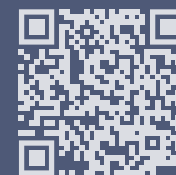
Sexual and Psychological Abuse in Theatre, Study Processes and Education

Organised by: The Association of Theatre Critics and Researchers of Slovenia (DGKTS)

The recent exposures of sexual and psychological abuse in theatre and education that entered the realm of public reflection are a crucial step towards collective awareness about this pertinent – even pernicious – problem. The existing practices of artistic and educational processes often emanate from strong hierarchical structures and overpowering patriarchal patterns. Such structures and patterns can easily and frequently disguise "invisible" forms, such as the abuse of power and sexual and psychological harassment of the subordinates, as art and advancement.

The participants of the round table will discuss the complexity, danger and prosecution of such abuse and harassment. Recently, the Screen Actors Guild of Slovenia (DSI) and the Slovenian Association of Dramatic Artists (ZDUS-SADA) prepared a

questionnaire about sexual harassment and violence. During the round table, members will present the preliminary results of the questionnaire and evaluate the types of violence the workers in performing and audio-visual arts and students of those arts are exposed to during their work or study processes.



Prepared and moderated by:
Zala Dobovšek and Barbara Skubic
(DGKTS)

The event is organised in collaboration with DSI and ZDUS.

6. 11. 2021 SOBOTA OB 10.00

Slovenski gledališki inštitut
(Mestni trg 17, 1000 Ljubljana)

Simpozij

Magično gledališče Rudija Šeliga

Prešernovo gledališče Kranj v sodelovanju s Fundacijo Rudi Šeligo



Obsežen dramski opus Rudija Šeliga, ki je imel velik vpliv tako na literarni kot gledališki prostor, je brez dvoma tehten razlog za ponovno soočenje z njegovim magičnim gledališkim kozmosom. Na celodnevem dogodku se bo sedem prominentnih udeležencev z najrazličnejših umetniških področij soočilo s Šeligovim dramskim opusom in njegovo immanentno gledališkostjo.



Anja Bajda:
Telo in subjekt
v Šeligovem (ne več)
dramskem opusu

Andraž Gombač: Rudi Šeligo
in Ivan Cankar

Eva Kraševc: (Ne)moč besede (*Lepa Vida, Čarovnica iz Zgornje Davče*)

Svetlana Slapšak: Dramatik Rudi Šeligo: ženske, pošasti, posthumano (*Čarovnica iz Zgornje Davče, Lepa Vida, Svata in Ana/Svetloba in seme*)

Dorian Šilec Petek: Fantazija (*Lepa Vida in Čarovnica iz Zgornje Davče*)

Vilma Štritof: Šeligov vstop v gledališče in njegova zadnja spoznanja o njem (o Šeligovi prvi drami *Kdor skak, tisti hlap* in zadnji *Kamenje bi zagorelo*)

Tomaž Toporišič: Drugačnost kot tema in poetika Šeligove (dramske) umetnosti (*Svatba, Čarovnica iz Zgornje Davče, Ana, Triptih Agate Schwarzkobler*)



Avtorica koncepta in vodja simpozija:

Marinka Poštrak

Predstavitvam bo sledila še okrogla miza, ki jo bo vodil dramaturg **Rok Andres**.

Simpozij bo trajal ves dan,
predviden je odmor za kosilo.

6. Nov. 2021 SATURDAY AT 10.00

Slovenian Theatre Institute
(Mestni trg 17, 1000 Ljubljana)

Symposium

The Magical Theatre of Rudi Šeligo

Prešeren Theatre Kranj in collaboration with the Rudi Šeligo Foundation

The Prešeren Theatre Kranj and the Šeligo Foundation are organising a symposium about Rudi Šeligo's extensive dramatic opus, which has had a resounding impact throughout the Slovenian literary and theatre space. Šeligo's magical theatre cosmos is therefore undoubtedly worth re-exploring. At this event, seven prominent participants from different artistic fields will examine Šeligo's drama opus and his immanent theatricality.

Anja Bajda Gorela: The Body and the Subject in Šeligo's (No Longer) Drama Opus

Andraž Gombač: Rudi Šeligo and Ivan Cankar

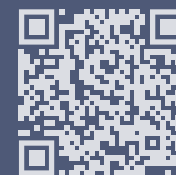
Eva Kraševc: The (Im)potence of the Word: *Beautiful Vida* and *The Witch from Upper Davča*

Svetlana Slapšak: Playwright Rudi Šeligo: Women, Monsters, Post-Human (*The Witch from Upper Davča, Beautiful Vida, The Wedding and Ana/Light and Seed*)

Dorian Šilec Petek: *Fantasy, Beautiful Vida* and *The Witch from Upper Davča*

Vilma Štritof: Šeligo's Entrance into Theatre and His Final Realisations About It: On Šeligo's First Play, *The Higher You Jump, the Faster You're Smoke*, and the Last, *The Stones Would Catch Fire*

Tomaž Toporišič: Otherness as the Topic and Poetics of Šeligo's (Dramatic) Art: *The Wedding, The Witch from Upper Davča, Ana, The Triptych of Agatha Schwarzkobler*



Concept and realisation:
Marinka Poštrak

Following the presentations, dramaturg Rok Andres will moderate a round table.

A day-long symposium with a break for lunch.

O Rudiju Šeligu

About Rudi Šeligo



Rudi Šeligo (1935–2004) je bil dramatik, publicist in visokošolski učitelj. Rojen je bil na Sušaku pri Reki, kasneje se je preselil na Jesenice, nadaljeval šolanje v Tolminu ter študiral filozofijo in psihologijo v Ljubljani, kasneje pa je magistriral iz estetike. Preselil se je v Kranj, kjer je bil zaposlen na Zavodu za proučevanje organizacije dela in izobraževanje kadrov, na Visoki šoli za organizacijo dela v Kranju pa je predaval statistiko. Večino službenega življenja je z družino preživel v Kranju. Kranj je pogosto uporabljal v svojih delih, zlasti v romanih. To mesto je bilo

Rudi Šeligo (1935–2004) was a playwright, writer and university lecturer. He was born in Sušak, Kingdom of Yugoslavia (now part of Rijeka, Croatia). His family later moved to Slovenia, first to Jesenice, then he continued his education in Tolmin, studied philosophy and psychology in Ljubljana, and completed his studies with a master's degree in aesthetics. He eventually moved to Kranj, where he worked at the Zavod za proučevanje organizacije dela in izobraževanje kadrov (an institute for work management and human resources) and taught statistics

jedro njegovega ustvarjanja. Poleg uredniškega ali souredniškega dela pri različnih strokovnih revijah je opravljal več vodstvenih in političnih funkcij: bil je predsednik Društva slovenskih pisateljev, poslanec, vodja parlamentarnega odbora za kulturo, predsednik sveta RTV Slovenija, izredni član Slovenske akademije znanosti in umetnosti, deset let je bil predsednik Festivala Boršnikovo srečanje, kratek čas pa tudi minister za kulturo. Za svoje ustvarjanje je prejel številne nagrade, med drugimi tudi nagradi Slavka Gruma za drami *Svatba* (1981) in *Ana* (1984).

Od njegove smrti leta 2004 se najboljša uprizoritev Tedna slovenske drame po izboru strokovne žirije imenuje po njem, leta 2016 pa je njegov sin Aleš Šeligo ustanovil Fundacijo Rudi Šeligo.

at the Faculty of Organizational Sciences. For most of his professional life, he lived with his family in Kranj. He often referenced Kranj in his work, particularly in novels. This city was the core of his creativity. In addition to editing and co-editing several professional journals, he held many leading and political functions (he was the president of the Slovenian Writers' Association, a member of parliament, the chairperson of the parliamentary committee for culture, the president of the council of RTV Slovenia, an associate member of the Slovenian Academy of Sciences and Arts, the president of the Maribor Theatre Festival for ten years and, for a short time, the minister of culture). He won numerous awards for his work, including two Slavko Grum Awards for his plays *The Wedding* (1981) and *Ana* (1984). Upon his death in 2004, the award for the best production of the Week of Slovenian Drama as selected by the expert jury was renamed after him. In 2016, his son Aleš Šeligo established the Rudi Šeligo Foundation.

7. 11. 2021 NEDELJA OB 17.00 Stolp Škrlovec

Predstavitev dražbe in razgovor
FORSALE Lot9: Besedilo

Predstavitev dražbe uprizoritve
Ich kann nicht anders

Prešernovo gledališče Kranj je
27. 8. 2021 na dražbi Dražbene hiše
uprizoritvenih umetnosti FORSALE
za Teden slovenske drame kupilo
Lot9: Besedilo – vse besede iz
uprizoritve *Ich kann nicht anders*,
gledališkega kolektiva Beton Ltd.



Umetniška direktorica dražbene
hiše in umetnica Lea Kukovičič bo
predstavila dražbeno hišo FORSALE
s posebnim poudarkom na lotu
številka 9: Besedilo. 2755 besed
bo pospremil problemski razgovor
s strokovnjaki za uprizoritvena
besedila.



7. Nov. 2021 SUNDAY AT 17.00 Škrlovec Tower

Auction presentation and discussion
FORSALE Lot9: Text

A presentation of the auction for the
performance *Ich kann nicht anders*

On 27 August 2021, the Prešeren
Theatre Kranj bought *Lot9: Text* – all
the words from the performance *Ich
kann nicht anders* by the Beton Ltd.
theatre collective at the auction by
the FORSALE Auction House.

Lea Kukovičič, an artist and the art
director of the auction house, will
present the FORSALE Auction House,
with the emphasis on *Lot9: Text*. The
2,755 words will be accompanied by
a problem-focused debate with
experts on performance texts.



Novi prevodi slovenske dramatike

V knjigi *Slovenian Theater Post Independence* (slov. *Slovensko gledališče po osamosvojitvi*) (2020) so objavljeni prevodi treh slovenskih dramskih besedil v angleškem in španskem jeziku. Gre za besedila *Hodnik* Matjaža Zupančiča, *Komedija o koncu sveta* Evalda Flisarja in *5fantkov.si* Simone Semenič. Prevajalka iz angleščine v španščino je Rosalina Perales, ki je napisala tudi obsežno spremno besedo o sodobni slovenski dramatiki med letoma 1993



in 2019. Knjiga ima 753 strani in je izšla v Mehiki pri založbi Escenología Ediciones.

Rosalina Perales je raziskovalka, zgodovinarica in kritičarka, upokojena profesorica Univerze v Portoriku. Doktorske raziskave je opravljala v Evropi, Združenih državah Amerike in Latinski Ameriki, kjer svoje raziskave tudi redno objavlja. Osrednje zanimanje njenega dela so že od leta 1987 uprizoritvene umetnosti, še posebej držav Latinske Amerike, objavila je tudi dve monografiji

(*Hispanic American Theatre I and II*, slov. *Latinskoameriško gledališče I in II*) ter številne članke in eseje.

Piše o portoriškem gledališču ter biografije in antologije, pa tudi prevaja. Na Oddelku za dramatiko Univerze v Portoriku je ustanovila revijo *Bambalinas* in vodila seminar za gledališke raziskave na isti univerzi. Vodi oz. ustanavlja različne organizacije s področja kulture in dvojezično gledališko skupino. Za svoje delo, knjige in objave je prejela več nagrad tako v Portoriku kot tudi drugod.

V letu 2014 je objavila roman *Hasta que tú decidas regresar*, v letu 2017 pa prejela Fulbrightovo štipendijo za raziskavo slovenskega in balkanskega gledališča in situ.



Pogovor z avtorico Rosalino Perales bo vodil Rok Andres.

New Translations of Slovenian Drama

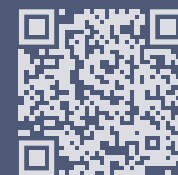
An event presenting the international outreach of Slovenian drama: two book presentations with discussions.

The book *Slovenian Theater Post Independence/Teatro Post Independencia de Eslovenia* (2020) includes three modern Slovenian plays in English and Spanish translations. The plays include the works by Matjaž Zupančič – *The Corridor*, Evald Flisar – *Comedy about the End of the World*, and Simona Semenič – *5.Boys.com*. Rosalina Perales did the translations from English to Spanish and also contributed an incisive essay about Slovenian playwriting history from 1993 to 2019. The 753-page book was published by Escenología Ediciones in Mexico.

Rosalina Perales is a Puerto Rican researcher, historian and critic who retired from the University of Puerto Rico. She did her doctoral studies in Europe, the United States and Latin America, where she publishes regularly. Since 1987, she has dedicated her research to performing arts, especially that in Latin American

countries. She has published two volumes about this topic: *Hispanic American Theatre I and II*, and numerous essays and articles. In other books, she focuses on Puerto Rican theatre (in Puerto Rico and the United States), theatrical biographies, anthologies, translations and children's theatre. She founded and directed *Bambalinas*, the first journal of the Drama Department at the University of Puerto Rico, and also the department's Seminar for Theater Research. She founded and directs a cultural organisation and company for the production of bilingual theatre. Her books, research, essays and short stories have received awards in Puerto Rico and abroad. In 2014, she published the novel *Hasta que tú decidas regresar*. In 2017, she was a Fulbright Scholar and studied the theatre of Slovenia and other countries of former Yugoslavia in situ.

Rosalina Perales will be in conversation with Rok Andres.



Projekt Cankar Goes West



Zbrane drame Ivana Cankarja prvič v angleškem jeziku

Projekt Cankar goes West (Cankar gre na zahod) je plod sodelovanja med Prešernovim gledališčem Kranj in gledališko skupino Crane Creations Theatre Company iz Kanade, ki jo vodi slovenska režiserka Andreja Kovač.

S prevajanjem, objavljanjem, razširjanjem in javnimi predstavitvami del Ivana Cankarja želi projekt



povečati število bralcev in občinstvu predstaviti temeljna dela »očeta slovenske dramatike«.

Prvič je v angleški jezik preveden njegov dramski opus: *Romantične duše*, *Jakob Ruda*, *Hlapci*, *Kralj na Betajnovi*, *Lepa Vida*, *Pohujšanje v dolini šentflorjanski* in *Za narodov blagor*. Drame bodo objavljene v tiskani in elektronski obliki, zbirateljem pa bo na voljo posebna luksuzna izdaja s trdimi platnicami v le 400 izvodih. Dostopnejša izdaja z mehkim platnicami in e-knjige

pa bodo na voljo v spletni trgovini Amazon.

Ivan Cankar, neodkriti vzhodnoevropski Ibsen, je največji slovenski dramatik. Knjige spremlja tudi časovnica zgodovinskih dogodkov, ki so vplivali na Cankarjevo delo in vodili k samostojnosti Slovenije, vse pa dopolnjuje fotografsko gradivo različnih uprizoritev njegovih dram v slovenskih gledališčih.

Njegove drame tematizirajo politično korupcijo, pohlep, v kompleksnih karakterjih orisano resnico in moralo, situacije, zgodbe pa so podobne dramatici Antona P. Čehova.

Drame so v angleški jezik prevedli Michael Biggins, Rawley Grau, Jason in Alenka Blake, Tina Mahkota ter Tom Priestly.

Projekt bo predstavila Andreja Kovač.

Projekt sta sofinancirala Evropska komisija in Ministrstvo za kulturo Republike Slovenije.

The Project Cankar Goes West



The complete plays of Ivan Cankar are now available in the English language for the first time.

The project Cankar Goes West is a collaborative effort between Prešeren Theatre Kranj in Slovenia and the Crane Creations Theatre Company, a professional theatre company in Canada led by Slovenian-born theatre director Andreja Kovač.

The project aims to expand the readership of and grow the audience for the works of the "father of Slovenian drama", playwright Ivan Cankar (1876–1918), by translating, publishing, distributing and promoting Cankar's complete playwriting opus of seven plays: *Romantic Souls*, *Jakob Ruda*, *Lackeys*, *King of Betajnova*, *Beautiful Vida*, *Depravity in St. Florian Valley* and *For the Good of the Nation*. The plays will be published both in print and digital format. The luxuriously designed limited edition hardcover print version has only four hundred copies making it a prized possession for collectors of rare books. The more accessible softcover and e-books will be available on Amazon.

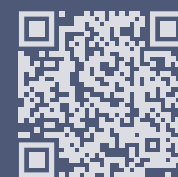
Ivan Cankar – the undiscovered Eastern European Henrik Ibsen, is regarded as the greatest playwright in the Slovene language and his work was instrumental in the formation of the Slovenian national identity. Accompanying the books is a timeline of the historical events influencing Cankar's work and leading to the creation of the independent Slovenian state and photography from various productions of Cankar's work in theatres across Slovenia.

Thematically, the plays tackle political corruption, greed, truth and morality outlined in complex characters and plotlines akin to the works of Anton Chekhov.

The acclaimed literary translators who made this project a reality are Michael Biggins, Rawley Grau, Jason and Alenka Blake, Tina Mahkota and Tom Priestly.

Andreja Kovač will present the project

This project is co-funded by the Creative Europe programme of the European Commission and the Ministry of Culture of the Republic of Slovenia.



9. 11. 2021 TOREK OB 17.00

Stolp Škrlovec



Dramski izZoom, omnibus

Upamo, da si zaupamo

Upamo, da si zaupamo je gledališki omnibus za virtualni prostor. V njem se srečujemo ustvarjalke in ustvarjalci ter občinstvo v neotipljivem prostoru, v katerem so naša dejanja in odzivi še kako resnični.

Večmesečno zaprtje slovenskih gledališč zaradi epidemije covid-19 je končno tudi slovenske gledališke ustvarjalke in ustvarjalce potisnilo v intenzivno raziskovanje gledališča na spletu, vendar se je večina gledali-



šč omejila na predvajanje analognih predstav, ustvarjenih za fizični prostor (oder in dvorano). V svetu pa se že leta razvija

izobilje spletnih formatov, ki nudijo živo in kolektivno gledališko izkušnjo.

Takega projekta se je v Sloveniji poskusno lotil festival Teden slovenske drame.

Splet omogoča nešteto pojavnih oblik gledališča, ki obstajajo izven fizičnega prostora in linearnega časa oziroma hkrati v več fizičnih prostorih in časovnih pasovih, ki se vsi stikajo v virtualnem. Tak primer je tudi ta omnibus,

v katerem je pet slovenskih dramskih pisateljic in pisateljev pod vodstvom Kim Komljanec ustvarilo besedilne predloge za uprizoritev omnibusa na programu Zoom.

Avtorji idejne zasnove in koncepta projekta: Kim Komljanec ter Enota dramskih pisateljev in pisateljic ZDUS

Režiserka: Kim Komljanec

Avtorji in avtorice besedil:

Miha Mazzini: Varni

Manica Maver: Nevarna varnost

Simona Hamer: Ves splet je oder

Jaka Andrej Vojevec: Je kdo tam?

Tomaž Lapajne Dekleva: Kako vam lahko pomagam?

Kim Komljanec – avtorica veznega besedila

Igrajo: Gaja Filač, Vesna Jevnikar,

Robert Korošec, Miha Rodman

in Vesna Slapar

Tehnična izvedba projekta (slika, zvok, povezljivost): Nejc Plevnik, Tim Kosi in Marko Koren

Strokovni svetovalci za dramaturgijo pisanja za splet: Beatriz Cabur in Ulrike Syha

9. Nov. 2021 TUESDAY AT 17.00

Škrlovec Tower

A Zoom-In on Drama, Omnibus

In Trust We Hope

In Trust We Hope is a theatre omnibus for the virtual space. In it, the creators and audience meet in an intangible world in which our actions and responses are very much real.

The months-long closure of Slovenian theatres due to the COVID-19 epidemic finally pushed Slovenian playwrights to explore theatre online. Still, most theatres resorted to broadcasting analogue productions created for the physical space (stage and auditorium). Around the world, however, web formats have abounded for years, offering a live and collective theatre experience. In Slovenia, the Week of Slovenian Drama is the first to experiment with such a project. The web allows for endless forms of theatre that exist outside the physical space and linear time or in several physical spaces and time zones simultaneously, which all come together in the virtual space. This omnibus is an example of that: in it, five playwrights, led by Kim Komljanec, have created scripts for

producing a combined broadcast using the Zoom platform.

Authors of the project (idea and concept): Kim Komljanec and the SADA Playwrights' Unit

Director: Kim Komljanec

Authors:

Miha Mazzini: Safe

Manica Maver: Unsafe Safety

Simona Hamer: All the Web is a Stage

Jaka Andrej Vojevec: Is There Anybody out There?

Tomaž Lapajne

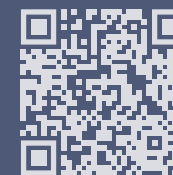
Dekleva: How Can I Help You?

Kim Komljanec: author of the intermediary text

Performers: Gaja Filač, Vesna Jevnikar, Robert Korošec, Miha Rodman and Vesna Slapar

Technical production (image, sound, connectivity): Nejc Plevnik, Tim Kosi and Marko Koren

Consultants for the dramaturgy of writing for the web: Beatriz Cabur and Ulrike Syha



Dan nagrajenk in nominirank



Epidemične razmere so tudi v letu 2021 preprečile izvedbo Tedna slovenske drame (TSD) v tradicionalnem, spomladanskem terminu. Kljub temu so bile 27. marca, na svetovni dan gledališča, ko se TSD običajno začne, razglašene letošnje nominirane za nagrado Slavka Gruma.

6. aprila, na dan, ko bi morala biti v običajnem terminu sklepna prireditev festivala, pa sta bili razglašeni Grumova nagrajenka in prejemnica nagrade za mladega dramatika oziroma mlado dramatičarko 2021. Že spomladi so Slovenski gledališki inštitut, Prešernovo gledališče Kranj in Layerjeva hiša posneli in objavili pogovore z avtoricami nominiranih in nagrajenih besedil.

Dan nominirancev bo v letošnji festivalski izvedbi nekoliko drugačen. Običajnim bralnim uprizoritvam nominiranih (in nagrajenih) besedil,

ki jih bodo pripravili študentje AGRFT pod vodstvom mentorjev, bo namesto pogovorov o posameznem besedilu sledilo omizje z nominirankami in nagrajenkami. V razpravi bo govor tako o delih, ki bodo uprizorjena bralno, kot tudi o odnosu med dramskim pisanjem in gledališkim uprizarjanjem v trenutni uprizoritveni produkciji. Kakšno vlogo ima pri tem Grumova nagrada? Kakšno je razumevanje primerov neposredne vpetosti dramskega pisanja v uprizoritvene procese in kakšen položaj imajo besedila, ki nastanejo na tak način, v siceršnjem dramskem ustvarjanju? Ali povezanost dramskega materiala z uprizoritvenim materialom spreminja pogled na vlogo avtorja?

Voditeljica: Ana Perne

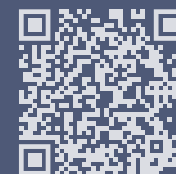
The Day of the Laureates and Nominees

The epidemiological situation prevented the 2021 edition of the Week of Slovenian Drama from going ahead during its regular spring dates. Nevertheless, on 27 March, World Theatre Day, when the WSD usually opens, we announced the Slavko Grum Award nominees. On 6 April, traditionally the day of the festival's closing ceremony, we announced the winners of the 2021 Grum Award and the Young Playwright Award. Even before that, the Slovenian Theatre Institute, the Prešeren Theatre Kranj and Layer House recorded and broadcast interviews with the authors of the nominated and award-winning texts.

The Day of the Nominees in this year's festival edition will be slightly different. The UL AGRFT students and the mentors will prepare the annual reading performances of the nominated (and award-winning) texts. However, instead of discussing the individual texts, a round table

with the nominees and the winners will follow. The round table will touch upon the texts read by the students as well as the relationship between the drama writing and staging practices in the current production. What is the role of the Slavko Grum Award in all this? How do we understand the cases when drama writing itself is a constitutive element of the performing processes and what is the place of the texts that were thus created in drama writing at large? Does the link between the drama material and the performing material presume a shift in the view of the role of the author?

Moderator: Ana Perne



Okrogla miza

Spreminjevalke: Dramske avtorice med epidemijo covid-19



Izzivi pandemije so vplivali na delo umetnikov. Dolgo obdobje, v katerem se je svet ustavil, je pred vse postavilo ovire. Čeprav so se delovni pogoji spremenili in imamo v zvezi s tem številna vprašanja, to še ne pomeni, da je ustvarjalna vloga umetnosti izginila. Pojavile so se nove priložnosti in izzivi ter barvita raznolikost.



V odprtem dialogu bomo razpravljali o novih kontekstih,

ki jih umetnice po vsem svetu ustvarjajo vsak dan. Ali je prav ta realnost vplivala na vlogo žensk v umetnosti in družbi ter s kakšnimi izzivi se soočajo ženske kot spreminjevalke in ustvarjalke novega reda? Gostje nam bodo povedale, kako se spopadajo z ustvarjalnim in produkcijskim procesom ter drugimi omejitvami. In mi bomo poslušali njihove življenjske zgodbe.

Ximena Carrera (Čile)
Dessa Quesada-Palm (Filipini)
Melodie Reynolds-Diarra (Avstralija)
Elnaz Sheshgelani (Iran, Avstralija)
Simona Hamer (Slovenija)
August Melody Andong,
WPI President (Filipini)
Rosemary Johns,
WPI Vice-President (Avstralija)

Pogovor bo moderirala vodja Slovenskega centra ITI in članica izvršnega odbora ITI Worldwide Tatjana Ažman.

Dogodek bo v stolpu Škrlovec, spremljati pa ga bo mogoče tudi po Zoomu.

Round table

Women Playwrights During the COVID-19 Epidemic

The pandemic challenges have influenced the work of artists. The long period in which the world stopped placed obstacles in front of us all. Although the working conditions have changed and generated many questions about that, it doesn't mean that the creative role of art has disappeared. Many new opportunities, challenges and colourful diversity have emerged.

In an open dialogue we will discuss the new contexts that women artists around the world are creating every day. Has this very reality influenced the role of women in art and society? What are the challenges that women face as the changers and creators of the new order? The guests will share how they are tackling the creative and production process and other limitations. And we will listen to their life stories.

Ximena Carrera (Chile)
Dessa Quesada-Palm (Philippines)
Melodie Reynolds-Diarra (Australia)
Elnaz Sheshgelani (Iran, Australia)
Simona Hamer (Slovenia)
August Melody Andong,
WPI President
(Philippines)
Rosemary Johns,
WPI Vice-President
(Australia)

Tatjana Ažman, the president of the Slovenian Centre ITI and a member of the ITI Worldwide Executive Council, will moderate the discussion.

The event will take place in the Škrlovec Tower and will be live-streamed on Zoom.



12. 11. 2021 PETEK OB 17.00

Layerjeva hiša

Dramakurbija

Produkcija Akademjskega studia VI. semestra DSU
UL AGRFT

Produkcija Akademjskega studia
Dramakurbija je nastala v sodelovanju študentk tretjega letnika dramaturgije in scenskih umetnosti Mance Lipoglavšek in Helene Šukljan s študentom kostumografije Claudiom Sovretom in študentko arhitekture Marušo Mali. Združil jih je proces študijske produkcije tretjega semestra,



v katerem so se vsi spraševali podobno: »Kaj mi sploh delamo tukaj?« Iz potrebe po reflektiranju in retrospektivi omenjenega procesa se je tako v nekakšnem brezprostorju med stenami na Nazorjevi rodila ideja za *Dramakurbijo*. A že kmalu je ideja preseгла svoj prvotni namen; zidovi so se odprli in perspektiva se je razširila. Fenomen dramaturgije oz. študija dramaturgije je veliko več kot sodelovanje pri produkciji. In fenomen študenta oziroma študentke dramaturgije je skoraj nujno nenehno spraševanje o lastni poziciji, o lastni vrednosti, o dolžnostih in pravicah,

o prihodnosti in o tem, kaj »sploh lahko počneš kot dramaturginja«. Proces in posledično produkcija sta tako fragmentaren pregled dvomov, vprašanj, kritik in pritoževanj, nastalih v treh letih študija dramaturgije in scenskih umetnosti, ter tistih trenutkov, ko ...

Dramakurbi: Manca Lipoglavšek,
Helena Šukljan

Scenografka: Maruša Mali

Kostumograf: Claudi Sovrè

Mentorji: prof. mag. Žanina Mirčevska,
izr. prof. dr. Tomaž Toporišič,
doc. dr. Blaž Lukan

Premiera: 28. junija 2021 v predavalnici T613

Ponovitvi: 29. in 30. junija 2021 v predavalnici T613



12. Nov. 2021 FRIDAY AT 17.00 Layer House

Dramawhoring

The production of the VI semester of DPA, UL AGRFT, Academy Studio

Produced by the Academy Studio, *Dramawhoring* is the creative result of a collaboration between Manca Lipoglavšek and Helena Šukljan, students of the 3rd year of Drama-turgy and Performing Arts, Claudi Sovrè, a student of costume design, and Maruša Mali, a student of architecture. They were brought together in the process of third-semester study production, during which they were all asking themselves the same question: "What are we doing here?" And from their need to reflect on this process and look at it retrospectively, the idea for *Dramawhoring* was born in some spacelessness between the walls on Nazorjeva ulica. But soon, the idea spilt beyond its original intention; the walls opened and the perspective broadened. The phenomenon of dramaturgy, or the study of dramaturgy, is far more than collaborating in a production. And the phenomenon of a dramaturgy student is almost necessarily constantly questioning one's

position, value, duties and rights, the future and "what can you even do as a dramaturg". The process, and consequently the production, is thus a fragmented overview of doubts, questions, criticism and complaints that emerged in the three years of studying dramaturgy and performing arts and all those moments when ...



Dramawhores: Manca Lipoglavšek,
Helena Šukljan

Set designer: Maruša Mali

Costume designer: Claudi Sovrè

Mentors: Prof. Žanina Mirčevska, MA,
Assoc. Prof. Tomaž Toporišič, PhD,
Assist. Prof. Blaž Lukan, PhD

Première: 28 June 2021, classroom T613

Reprises: 29 and 30 June 2021, classroom T613

DRUŽABNO NA FESTIVALU

Družabna točka letošnjega festivala bo v Layerjevi hiši, v Stolpu Škrlovec pa bosta tudi dva koncerta.

5. 11. 2021 PETEK OB 21.00 STOLP ŠKRLOVEC

Janez Škof & Marjan Stanič

Škof in Stanič sta duet, potegnjena iz Čomp, legendarne šestčlanske etno jazz zasedbe. Njihova glasba se spretno izogiba znanim glasbenim potem, poznano



združuje z lastnim in povsem brez elektronskih glasbil ustvarja samosvojo lumpenproletariat godbo, ki nam na izjemen in samosvoj način prinaša poezijo Daneta Zajca, Milana Jesiha, Edvarda Kocbeka in Andreja Rozmana – Roze.

12. 11. 2021 PETEK OB 21.00 STOLP ŠKRLOVEC

Simpatico

Duo Rok Vilčnik-rogkre (vokal) in Marko Zaletelj (kitara) z gostom Blažem Korezom (tolkala)



Simpatico je novi glasbeni podvig pesnika in večkrat

nagrajenega dramatika Roka Vilčnika, ki na glasbenem področju uspešno deluje že skoraj 20 let. V svojem novem projektu se je povezal s priznanim mariborskim skladateljem in kitaristom Markom Zaleteljem, ki na mariborski glasbeni sceni deluje že 35 let.

FESTIVAL SOCIALISING

The meeting point of this year's festival will be the Layer House, and Škrlovec Tower will host two concerts.

5. Nov. 2021 FRIDAY AT 21.00 ŠKRLOVEC TOWER

Janez Škof & Marjan Stanič

Škof and Stanič are a duet culled from Čompe, the legendary six-member ethno-jazz band. Their music deftly eschews the well-known paths, blends the known with their own and uses absolutely no electronic instruments to create

their unique Lumpenproletariat sound that exceptionally and uniquely brings us the poetry of Dane Zajc, Milan Jesih, Edvard Kocbek and Andrej Rozman – Roza.



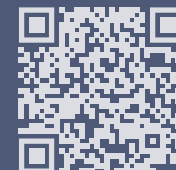
12. Nov. 2021 FRIDAY AT 21.00 ŠKRLOVEC TOWER

Simpatico

Duet Rok Vilčnik-rogkre (vokal) and Marko Zaletelj (guitar) with guest Blaž Korez (percussion)

Simpatico is a new musical endeavour of the poet and award-winning playwright Rok Vilčnik, active on the music scene for almost

twenty years. In his new project, he has joined the renowned Maribor composer and guitarist Marko Zaletelj, active on the Maribor music scene for thirty-five years.

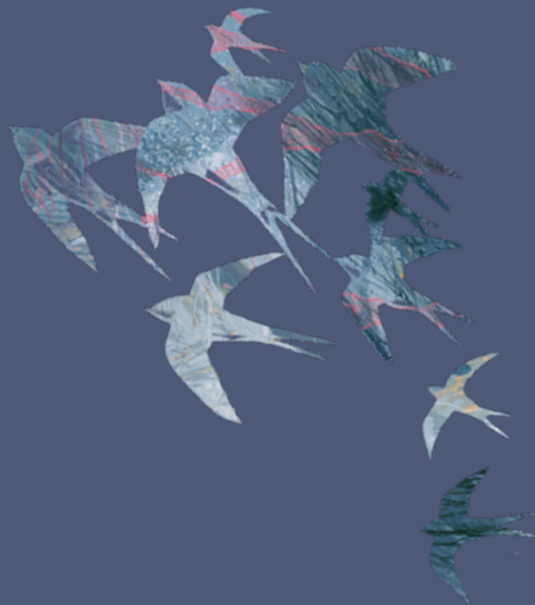


Delavnice dramskega pisanja

Playwriting Workshops

Teden slovenske drame z delavnicami dramskega pisanja že vrsto let skrbi za vzgojo sodobnih slovenskih dramskih pisateljic in pisateljev. Občasno izobražuje začetnike, drugič že izkušene dramske avtorice in avtorje. Leta 2019 sta Layerjeva hiša in Teden slovenske drame pripravila rezidenčno delavnico Jenkova soba, ki jo je vodila mentorica Kim Komljanec. Epidemija covid-19 je onemogočila izvedbo rezidenčnih delavnic na Tednu slovenske drame, zato so bile Delavnice dramskega pisanja 2021 izvedene v obliki večmesečnega sodelovanja mentorice in štirih avtoric in

For many years, the Week of Slovenian Drama has been organising playwriting workshops that provide development opportunities for contemporary Slovenian playwrights, both beginners and experienced authors. In 2019, the Layer House and the Week of Slovenian Drama prepared a resident playwriting workshop, Jenko Room, led by Kim Komljanec. The COVID-19 epidemic prevented the residency at the 2020 Week of Slovenian Drama, the 2021 playwriting workshop was realised over several months of collaboration between the mentor and the four



avtorjev, ki so ustvarjali enodejanke na temo življenja v korona času.

Nastajajo štiri nova žanrsko in vsebinsko raznolika dramska besedila, ki načenjajo vprašanja o tem, kako je obdobje, ko smo živeli zaprti med štiri stene, razkrojilo in razgalilo naše medčloveške odnose, kako smo iz ljudi postali zveri in kako se lahko izza zaprtih vrat sploh še kdaj vrnemo med ljudi.

Besedila bodo strokovni javnosti in širšemu krogu ljudi predstavljena v začetku leta 2022.

Mentorica: Kim Komljanec
Avtorice in avtor: Vesna Hauschild,
Eva Kučera Šmon, Neja Repe,
Jaka Andrej Vojevec

authors who created one-act plays about life in the time of the coronavirus.

The four works in progress differ in genre and in content, but they pose questions about the time when living locked between our four walls and how it destroyed and revealed our relationships. They inquire about how we changed from people to beasts and wonder whether we can ever return from behind the closed doors among humans.

The texts will be presented to the wider audience in early 2022.

Mentor: Kim Komljanec
Authors: Vesna Hauschild,
Eva Kučera Šmon, Neja Repe,
Jaka Andrej Vojevec

**Pretekli
festival**

**Past
Festival**

Pojasnilo

Explanation

Jubilejni 50. Teden slovenske drame bi moral biti med 27. 3. in 6. 4. 2020. Zaradi razglašene epidemije covid-19 in ukrepov za preprečevanje širjenja novega koronavirusa festivala v predvidenem terminu ni bilo.

Rahljanju omenjenih ukrepov je 20. 6. 2020 sledilo odprtje razstave ob 50. obletnici TSD v Gorenjskem muzeju Kranj na Gradu Khislstein, ki je nastala v sodelovanju Prešernovega gledališča Kranj, Slovenskega gledališkega inštituta, Gorenjskega muzeja in Radia Slovenija – Program Ars. Festival bi nato moral biti med

The 50th anniversary of the Week of Slovenian Drama was scheduled to take place between 27 March and 6 April 2020. The COVID-19 epidemic and the measures to prevent the spreading of this new coronavirus prevented the festival from going ahead in its usual term.

As the measures loosened, the opening of the exhibition celebrating the festival's 50th anniversary at the Gorenjska Museum – Khislstein Castle, developed as a collaboration between the Prešeren Theatre Kranj, Slovenian Theatre Institute,

7. in 15. 11. 2020, a so ga preprečile poostritve ukrepov za preprečevanje širjenja novega koronavirusa.

Čeprav festivala v načrtovanem jesenskem terminu ni bilo, sta bili podeljeni Grumova nagrada za najboljšo dramsko besedilo in nagrada za mladega dramatika. Grumovo nagrado je prejela Tjaša Mislej za *Naše skladišče*, nagrado za mladega dramatika pa Varja Hrvatina za *Vse se je začelo z golažem iz zajčkov*.

Vsi podatki o programu 50. TSD selektorja Marka Sosiča v nadaljevanju so navedeni, kakor so bili načrtovani za izvedbo v prvotnem terminu.

Gorenjska Museum and Radio Slovenia – Programme Ars. We then rescheduled the festival for 7 to 15 November, but the newly (re)tightened measures to prevent the spread of the new coronavirus prevented it.

Although the festival did not go ahead in the autumn term, the Slavko Grum Award and the Young Playwright Award were nevertheless presented. The Slavko Grum Award went to Tjaša Mislej for *Our Warehouse* and the Young Playwright Award to Varja Hrvatina for *It All Began With Rabbit Soup*.

All the information about the 50th Week of Slovenian Drama programme created by the selector Marko Sosič are listed as they were planned for the realisation in the original term.

Tekmovalni program

SIMONA SEMENIČ

to jabolko, zlato

Režiser: Primož Ekart

Zavod Imaginarni, koproducenti Cankarjev dom,

SNG Drama Ljubljana

in Mestno gledališče ljubljansko

NEDA R. BRIC

Dr. Prešeren

Režiserka: Neda R. Bric

Prešernovo gledališče Kranj

DANE ZAJC

Grmače

Režiserka: Nina Rajič Kranjac

Drama SNG Maribor, koprodukcija

s Konservatorijem za glasbo in balet Maribor

AVTORSKI PROJEKT

Pogovori o ljubezni

Režiser: Jernej Lorenci

SNG Drama Ljubljana, Kraljevo gledališče Zetski

dom na Cetinju (Črna gora)

SLAVOJ ŽIŽEK

Antigona

Režiserka: Angela Richter

Hrvaško narodno gledališče v Zagrebu (Hrvaška)

Koprodukcija s Théâtre de Liège (Belgija)

in Emilia Romagna Teatro Fondazione (Italija)

ANDREJ ROZMAN ROZA

Baal

Režiser: Vito Taufer

Slovensko mladinsko gledališče

KATARINA MORANO, ŽIGA DIVJAK

Sedem dni

Režiser: Žiga Divjak

Mestno gledališče ljubljansko

Competition Programme

SIMONA SEMENIČ

this apple, made of gold

Director: Primož Ekart

Imaginarni Institute, co-produced by Cankarjev

dom, Slovenian National Theatre

Drama Ljubljana and Ljubljana City Theatre

NEDA R. BRIC

Dr. Prešeren

Director: Neda R. Bric

Prešeren Theatre Kranj

DANE ZAJC

Rocky Peak

Director: Nina Rajič Kranjac

Slovenian National Theatre Drama Maribor

in co-production with the Maribor Conservatory

of Music and Ballet

AUTEUR PROJECT

Conversations about Love

Director: Jernej Lorenci

Slovenian National Theatre Drama Ljubljana,

Royal Theatre Zetski Dom (Montenegro)

SLAVOJ ŽIŽEK

Antigone

Director: Angela Richter

Croatian National Theatre Zagreb (Croatia)

co-production Théâtre de Liège (Belgium)

and Emilia Romagna Teatro Fondazione (Italy)

ANDREJ ROZMAN ROZA

Baal

Director: Vito Taufer

Mladinsko Theatre

KATARINA MORANO, ŽIGA DIVJAK

Seven Days

Director: Žiga Divjak

Ljubljana City Theatre

Spremljevalni program

NEJC GAZVODA

Mostovi in bogovi

Režiser: Aleksandar Popovski

Drama SNG Maribor

VARJA HRVATIN

Vse se je začelo z golažem iz zajčkov

Režiserka: Eva Kokalj

Društvo KUD Krik, koprodukcija JSKD

v sodelovanju z Novo pošto

Po motivih MARKA BRECLJA

in MARKA MLAČNIKA

BIOKOZMIZEM::IZREKA

Režiser: Dragan Živadinov

Zavod Delak

IZTOK MLAKAR

Tutošomato

Režiser: Vito Taufer

SNG Nova Gorica, Gledališče Koper

VINKO MÖDERNDORFER

Lep dan za umret

Režiser: Mikhail Zayets

Dramsko gledališče iz Novorusiska (Rusija)

Accompanying Programme

NEJC GAZVODA

Bridges and Gods

Director: Aleksandar Popovski

Slovenian National Theatre Drama Maribor

VARJA HRVATIN

It All Began With Rabbit Soup

Director: Eva Kokalj

KUD Krik Association, co-produced by the

Public Fund for Cultural Activities of the Republic

of Slovenia in collaboration with The New Post Office

Based on the motifs of MARKO BRECELJ

and MARKO MLAČNIK

BIOKOZMIZEM::UTTERANCE

Director: Dragan Živadinov

Delak Institute

IZTOK MLAKAR

Tutošomato

Director: Vito Taufer

Slovenian National Theatre Nova Gorica,

Koper Theatre

VINKO MÖDERNDORFER

A Good Day to Die

Director: Mikhail Zayets

Drama Theatre from Novorossiysk (Russia)

Nagrajenki 50. Tedna slovenske drame

Nagrada
Slavka
Gruma

TJAŠA MISLEJ
NAŠE SKLADIŠČE

Utemeljitev žirije

Štiri nevidne delavke, skladiščnice v distopičnem svetu hipersupermegamaksimarketa, skrite pred očmi kupcev in javnosti prelagajo živilske artikle iz velikih in manjših škatel na poličnike, lepijo deklaracije na uvoženo robo, prekladajo polno in prazno embalažo gor in dol pa spet nazaj ... v enolično neskončnost. V prisilno prostovoljni izolaciji strašljivo ogromne skladiščne hale kot v kakem taborišču z malo stikov z zunanjim svetom delajo, jejo, se umivajo in spijo štiri delavke. Televizijska

Award Winners of the 50th Week of Slovenian Drama

The Slavko
Grum
Award

TJAŠA MISLEJ
OUR WAREHOUSE

Jury explanation

Four invisible employees, warehouse workers in a dystopian world of a hypermegamaxisupermarket, hidden from the eyes of the customers and the public, stack alimentary products from large and small boxes to shelves, stick declaration labels on imported products, shift full and empty packaging up and down and back again ... into a monotonous eternity. In the forced voluntary isolation of a horrifyingly vast warehouse, like in a camp with few contacts with the outside world, the four workers work,

nadaljevanke in Talenti pred spanjem so jim zelo skopo odmerjeni. Domov gredo menda v nedeljo; a ne prav vsako.

Štiri skladiščnice, Evelin, Maria, Suzi in Vera, delajo v stalnem strahu pred izgubo svojih bednih služb. Nprestana optimizacija delovnega procesa je dejstvo, izpolnjevanje norme neizprosno, vsaka malica se zaračuna posebej, vsak obisk zdravnika je strošek. V njihovem delavniku je normirano prav vse: celo odhodi na stranišče, dan pa se konča šele, ko to odobri nadrejena poslovodja Grebovič, ljubkovalno imenovana Grba; nadur nihče več ne šteje, pa saj jih tudi nihče ne bo več plačal.

Štiri delavke, štiri skromne eksistence, se svojega položaja jasno zave dajo, a stoično vztrajajo pri enoličnih opravilih: zaradi mezde, ki jo za zdaj še prejemajo redno. Štiri delavke, vsaka s svojimi željami, talenti, prepričanji, hotenji in zgdobami; vsaka tudi s sanja(rija)mi o boljšem življenju, o spremembah, četudi majhnih in skromnih. Medsebojne naklonjenosti, mala zavezništva in drobni prepiri so tisto, kar edino še osmišlja njihovo eksistenco, njihovemu delu pa daje nekakšen smisel. Skladiščnice v enoličnem del(avnik)u najdevajo svoje

eat, wash and sleep. Entertainment in the form of soap operas and talent shows before bed is apportioned sparingly. They apparently go home on Sundays, but not every Sunday.

Four warehouse workers, Evelin, Maria, Suzi and Vera work in constant fear of losing their pathetic jobs. The constant optimisation of the work process is a fact, achieving productivity quotas is merciless, every lunch comes with a separate invoice, every visit to a doctor with a cost. In their workday, every little thing is regulated – even using the toilet; and their day is only over when approved by their supervising manager Grebovič, affectionately known as Grba. Nobody keeps track of the overtime because it will not be paid anyways.

Four workers, four modest existences, fully aware of their situation, yet stoically sticking to their repetitive tasks: for the wage that they're still regularly receiving. Four workers, each with her own wishes, talents, beliefs, wants and stories; each also with dreams about a better life, changes, even small and modest. Only mutual affections, petty alliances and tiny arguments give meaning to their existence and their work. In their repetitive work(days), the warehouse

drobne sreče, male spodbude in mala veselja. Med sodelavkami vlada toplina, skupaj premorejo dobršno, skorajda zdravo mero samoironije, potrpljenja in humorja, medsebojne tolažbe in podpore. Najstarejša, Vera, je vodja skladišča z bolečinami v križu. Še pomni svobodo priljudnih malih trgovinic iz časov socializma in neke druge države ... Maria, magistra komparativistke s pisateljskim talentom, vsak prosti trenutek na delu izrabi za pisanje zgodb in upa, da si bo nekoč morda lahko plačala stroške tiska literarnega prvenca ... Suzi, samohranilka, njena otroka zdaj vzgaja tašča, sanjari le o skromni premestitvi na cvetličarski oddelek veletrgovine ... Evelin, najmlajša, pa je otrok kapitalizma – wanna be pevka, plesalka, igralka, skratka medijska zvezda – ki pa bo, brez talentov, ostala skladiščnica ...

Svet štirih delavk je zaprta škatla: skladišče je zaprta škatla, v kateri je neznansko število manjših škatel z najrazličnejšimi rečmi z vseh koncev sveta, ki si jih same ne bodo mogle nikoli privoščiti.

Utečeno kolesje dela, komunikacije in odnosov med štirimi delavkami prekinjajo motnje: nenapovedani prihodi poslovodje Grbe, ki grozi

workers find their small joys, small incentives, small pleasures. The co-workers share warmth; together, they have a substantial, almost healthy quantity of self-irony, patience and humour, mutual consolation and support. Vera, the oldest one, is the warehouse manager whose lower back hurts. She still remembers the freedom of small, friendly shops from the socialist times and some other country ... Maria, a holder of a master's in comparative literature and a talented writer, takes every free moment to write stories and hopes that one day, she'll be able to finance her literary debut ... Suzi, a single mother, whose children are currently being raised by her mother-in-law, dreams only of a simple transfer to the florist department of the department store ... while Evelin, the youngest, is a child of capitalism: a wannabe singer, dancer, actress, in short, a media personality – who will, talentless, remain a warehouse worker.

The world of the four workers is a closed box: the warehouse is a closed box containing an endless number of smaller boxes with all sorts of things from all corners of the world that they will never be able to afford.

z odpuščanji; izgubljeni kupec, ki že dneve ne najde izhoda iz trgovine in si želi kupiti nekaj, kar ni naprodaj, ko pa to nazadnje vendarle dobi, svojo željo drago plača; skladiščnik Bigi, ki dostavlja novo robo in se mu nadvse mudi; vzvišeni regijski direktor, ki svojih delavk še pogleda ne; in novinar nekakšnega TV tednika, ki se želi pravičniško naslajati nad zgodbami brezpravnih, nevidnih delavk sveta in bi rad svoje občinstvo osrečil in ogorčil z zgodbo iz resničnega življenja, vendar življenje naših delavk zanj ni dovolj resnično ... Kako bi tudi bilo? Ko pa je življenje v škatli ...

Skratka, socialna drama. Samo da je v resnici smešna kot komedija, mogoče celo farsa, ki je v bistvu žalostna. Realistična v slogu, gibka v jeziku in obenem absurdna v maniri. Drama iz našega okolja in časa, obenem pa distopija, ki nam s krožno dramaturgijo dopušča le malo upanja na spremembo in odrešitev.

The clockwork-like routine of work, communication and relationships between the four workers are interrupted by interferences: the unannounced arrivals of the manager Grba, who threatens with downsizing; a lost customer who has been searching for the exit from the store for days and wants to buy something that is not for sale, but when he finally gets it, the price is steep; the warehouse worker Bigi, who brings in new goods and is in a terrible hurry; the haughty regional director, who doesn't even look at his workers; and the journalist from some TV weekly news, with his holier-than-thou gloating over the stories of those with no rights, the invisible workers of the world, who would like to make his audience happy and indignant with a story from real life, but the life of our workers is not real enough for him ... How could it be? When it is a life in a box ...

In short, a social drama. Except, it's really funny, like a comedy, perhaps even a farce, sad in its core. Realistic in style, glib in language and absurd in its manner. A drama from our space and time, but at the same time a dystopia which, with its circular dramaturgy, leaves us only little hope for change and salvation.

Nagrada za mladega dramatika

VARJA HRVATIN

VSE SE JE ZAČELO Z GOLAŽEM IZ ZAJČKOV

Utemeljitev žirije

V času, ko je vse tako zelo performativno, da se komaj še kdo ove, kako je v resnici že pro forma, se najde mlada avtorica, ki na prvo stran svojega besedila zapiše: »DANES IGRA-TA: DRAMSKI PISEC in BRALEC«, in naprej: »IGRIŠČE: domači teren, strani dramskega besedila«. Niti dogajalni čas se ne meri v urah in minutah: »TRAJANJE: okoli 30 strani, odvisno od podaljškov«. Pa smo tam: beseda kot osnova, protagonistka, mera. No, ljubitelji staroveške literarne dramatike se le ne radujmo prezgodaj:

Young Playwright Award

VARJA HRVATIN

IT ALL BEGAN WITH RABBIT SOUP

Jury explanation

In the time when everything is so very performative that few are even aware how pro forma it actually all is, a young writer appears who writes on the first page of her text: "PLAYING TODAY: a PLAYWRIGHT and a READER" and then: "PLAYGROUND: home terrain, the pages of a drama text". Nor is the playtime measured in hours and minutes: "DURATION: around 30 pages, depending on overtime". And there we are: the word as a foundation, protagonist, measure. Well, the old-time literary

zadeva gre malo, kako bi rekli, v ovinek; a če že ni poti nazaj, je razveseljivo, da se sluti vsaj steza naprej.

Igra, po kateri dramski pisec, tj. avtorica, vodi bralca, ni igra v pome-nu odrskega poosebljanja; je razumska, kombinatorna igra, nemalo podobna tisti, ki je ugajala piscem v času, ko je bil postmodernizem tako mlad, da je prehiteval črke svojega imena, in temu primerno vitalen; ugajala je kakemu Cortázarju, Perecu, Calvinu. A časi so drugi, malce je le drugače: bralec naj bi bil sostorilec pri pripovedi, ki je deklarativno avtobiografska, izkustvena, prvoosebna, jaz-drama, tako rekoč po definiciji material za prej ome-njeno formo, medtem ko za dram-sko besedilo ni najboljše izhodišče. Sostorilec, pajdaš pri pripovedovanju zgodbe, ki se je že zgodila, in sicer dramskemu piscu osebno? Cepič racionalne distance podeli opisu izkustva, ki ni nikoli več kot pol koraka od solipsizma (in izmučenega opa-zovalca), iskro besednega življenja, ki je – glej – zanimivo. Poudarek se od ludističnega elementa premakne v psihološko analitičnega; jaz se raz-središči, postane dialektičen, v sebi izkaže željo biti drug, kakor bi govoril: »Hočem biti, kot me hočeš ti.«

drama aficionados should not rejoice too early: things go, so to say, around the bend, but if there is no way back, it is encouraging that there is an inkling of a path forward.

The play, through which the playwright – that is, the author – leads the reader, is not a play in the sense of stage personification. It is a rational, combinatory game not unlike those favoured by the writers when postmodernism was so young that it breezed past the letters of its name and, accordingly, vital, a favourite of the likes of Cortázar, Perce, Calvino. But these are other times; it is all a bit different. Therefore, the reader should be an accomplice in a narrative that is declaratively autobiographic, experiential, first-person, ego-drama. By its very definition, material for the already mentioned form, but not the best starting point for a dramatic text. An accomplice, a buddy in telling a story that has already happened, to the playwright? The graft of a rational distance confers the description of the experience – never more than half a step away from solipsism (and the exhausted observer) – a spark of verbal life, which is – look! – interesting.

Ampak seveda za to, da je zanimivo, ni dovolj (nikoli ni) prava ideja ali koncept: najmanj tako pomembna je večšina ubesedenja, ritmika, kontrapunkt segmentov, pulziranje besede, stavka, pasusa, premolka. Dosežek, ki ga ponuja besedilo, je izstopajoč. Resda ima prav tu, v formulaciji – tudi čisto tehnično jezikovni – ta pisava še rezerve; zato pa je mlada.

Člani žirije:

Matej Bogataj (predsednik)

Srečko Fišer

Amelia Kraigher

The emphasis shifts from a Ludist element to a psychologically analytical one; the I is decentralised and becomes dialectical. In itself, it professes the desire to be someone else, as if to say: "I want to be as you want me to be." But, of course, the right idea or a concept is not enough (it is never enough) to make it interesting; at least as important are the skill of putting it into words, the rhythm, the counterpoint of segments, pulsating of the word, sentence, passages, pause. The achievement that the text offers stands out. True: right here, in the formulation – including the purely technically linguistic – this writing still has reserves; this is why it is young.

Jury members:

Matej Bogataj (president)

Srečko Fišer

Amelia Kraigher

50 let festivala 50 Year's of the Festival

Mejniki in nagrajenci

Milestones and Award Winners

Teden slovenske drame je osrednji festival uprizoritev slovenskih dramatskih 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-Filipičevo 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 čevlčka	1997	IVO SVETINA Tako je umrl Zaratuštra	2013	EVALD FLISAR Komedija 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, štirje 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	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
SLG Celje
- 1982** dramaturgy department
SNG 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 uoženu
R: Vito Taufer
Slovensko stalno gledališče Trst
- 2002** ANTON TOMAŽ LINHART
Županova Micka
D: 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 Moderndorfer
Prešernovo gledališče Kranj
- 2011** IVAN CANKAR
(Blaise Pascal, Étienne de la Boétie, G. W. F. Hegel, Louis Althusser)
Hlapci/Komentirana izdaja
R: Matjaž Berger
Anton Podbevšek Teater
in Prešernovo gledališče Kranj
- 2012** SIMONA SEMENIČ
zgodba o nekem slastnem truplu ali gostija ali kako so se roman abramovič, lik janša, štiriindvajsetletna julia kristeva, simona semenič in inicialki z. i. znašli v oblaku tobačnega dima
R: Primož Ekart
Zavod Imaginarni
- 2013** MIHA NEMEC
in NEJC VALENTI
Rokovnjači
R: Miha Nemec
SNG Nova Gorica
in Prešernovo gledališče Kranj
- 2014** AVTORSKI PROJEKT
25.671
R: Oliver Frlič
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

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 Slovenian National
Theatre Maribor
- 2000** MATJAŽ ZUPANČIČ
Vladimir
D: Matjaž Zupančič
Slovenian National Theatre
Drama Ljubljana
- 2001** ANTON TOMAŽ LINHART
This Happy Day or Matiček is Getting Married
D: Vito Taufer
Slovene Permanent
Theatre 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
Slovene National Theatre
Drama Ljubljana
- 2005** MATJAŽ ZUPANČIČ
The Corridor
D: Matjaž Zupančič
Slovene National Theatre
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
Slovene National Theatre
Drama Ljubljana
- 2009** ANDREJ HIENG
The Conqueror
D: Dušan Jovanović
Slovene National Theatre
Drama Ljubljana
- 2010** VINKO MÖDERNDORFER
A Great Day to Die
D: Vinko Moderndorfer
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
Slovene National Theatre
Nova Gorica and Prešeren
Theatre Kranj
- 2014** AUTHORIAL PROJECT
25.671
D: Oliver Frlič
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 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

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
- 2009** BRANKO ZAVRŠAN
Solistika
Društvo Familija
in Mestno gledališče ljubljansko
- 2010** SVETLANA MAKAROVIČ
in JANJA MAJZELJ
Krizantema na klavirju
Slovensko mladinsko gledališče
- 2011** IVAN CANKAR
(Blaise Pascal, Étienne de la Boétie,
G. W. F. Hegel, Louis Althusser)
Hlapci/Komentirana izdaja
Anton Podbevšek Teater
in Prešernovo gledališče Kranj
- 2012** SIMONA SEMENIČ
**zgodba o nekem slastnem
truplu ali gostija ali kako so
se roman abramovič, lik janša,
štiriindvajsetletna julia kristeva,
simona semenič in inicialki z. i.
znašli v oblaku tobačnega dima**
Zavod Imaginarni
- 2013** SIMONA HAMER
Kladivo ali pinceta?
KD Integrali in Gledališče Glej
- 2014** AVTORSKI PROJEKT
Robinson
Lutkovno gledališče Ljubljana
- 2015** EVALD FLISAR
Vzemi me v roke/Take Me in Your Hands
Banya Tree Productions, Mumbai, Indija
- 2016** TJAŠA FERME
Divji otrok v mestu/Wild Child in the City
PopUpTheatrics & The Secret Theatre,
New York, ZDA
- 2017** NIK ŠKRLEC in EKIPA
**Naj gre vse v π ali kako sem
si zapomnil 3141 decimalk**
Zavod k. g. – Tovarna predstav, UL AGRFT
in Zavod Margareta Schwarzwald
- 2018** AVTORSKI PROJEKT
Stenica
Prešernovo gledališče Kranj
in Mestno gledališče Ptuj
- 2019** SIMONA SEMENIČ
še ni naslova
Slovensko mladinsko gledališče

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
Slovene National Theatre Nova Gorica
- 2009** BRANKO ZAVRŠAN
Soloism
Familija Association
and Ljubljana City Theatre
- 2010** SVETLANA MAKAROVIČ
and JANJA MAJZELJ
A Chrysanthemum on the Piano
Mladinsko Theatre
- 2011** IVAN CANKAR
(Blaise Pascal, Étienne de la Boétie,
G. W. F. Hegel, Louis Althusser)
The Bondsmen/Commented Edition
Anton Podbevšek Teater
and Prešeren Theatre Kranj
- 2012** SIMONA SEMENIČ
**the feast or the story of a savory
corpse or how roman abramovič,
the character janša, julia kristeva,
age 24, simona semenič and
the initials z. i. found themselves
in a tiny cloud of tobacco smoke**
Imaginarni Institute
- 2013** SIMONA HAMER
A Hammer or Tweezers?
KD Integrali and Glej Theatre
- 2014** AUTHORIAL PROJEKT
Robinson
Ljubljana Puppet Theatre
- 2015** EVALD FLISAR
Take Me in Your Hands
Banya Tree Productions, Mumbai, India
- 2016** TJAŠA FERME
Wild Child in the City
PopUpTheatrics & The Secret
Theatre, New York, USA
- 2017** NIK ŠKRLEC in EKIPA
**π Off or How I Got To
Memorise 3141 Decimals**
Institute – Performance Factory, UL AGRFT,
Margareta Schwarzwald Institute
- 2018** AUTHORIAL PROJEKT
Bedbug
Prešeren Theatre Kranj
and Ptuj City Theatre
- 2019** SIMONA SEMENIČ
no title yet
Mladinsko Theatre

51. Teden slovenske drame

Selektor

Rok Andres

Strokovna žirija za podelitev nagrade Slavka Gruma, Grün-Filipičevega priznanja in nagrade za mladega dramatika

Srečko Fišer (predsedujoči)

Matej Bogataj

Amelia Kraigher

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

Diana Koloini

Viktorija Rangelova

Rok Bozovičar

Režiserka slavnostnega odprtja in sklepne slovesnosti

Mojca Madon

Koordinatorja 51. TSD

Mirjam Drnovšček

Selman Čorović

Programski katalog

51. 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 Wilcoxon

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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Blagajna je odprta od ponedeljka do petka od 10.00 do 12.00, v obdobju Sobotnih matinej tudi ob sobotah od 9.00 do 10.30 ter uro pred začetkom predstav.

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

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

Svet zavoda/

Board of Prešeren Theatre Kranj:

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Barbara Rogelj (predsednica/President), Vesna Jevnikar, Igor Kavčič, Borut Veselko, Jani Virk

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GLEDALIŠČE



MESTNA OBČINA KRANJ



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MINISTRSTVO ZA KULTURO



triglav



bina
LAYER



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REGIONAL
THEATRE
COOPERATION



PANORAMA
2019-2021



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Gorenjski Glas



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