

PREŠERNOVOGLEDALIŠČE

Teden slovenske drame

The Week of
Slovenian Drama

27. 3.–7. 4.
2023

53. Teden
slovenske
drame

The 53rd Week
of Slovenian
Drama

Pon/Mon 27. 3.	19.00	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj		Slovesno odprtje 53. TSD s podelitvijo nagrad ZDUS	Festival Opening Ceremony and the ZDUS-SADA Awards Presentation
		Sledi/ Followed by		Milan Ramšak Markovič Deževen dan v Gurlitschu Otvoritvena predstava – premiera Prešernovo gledališče Kranj in Mestno gledališče Ptuj	Milan Ramšak Markovič Rainy Day in Gurlitsch Opening performance – première Prešeren Theatre Kranj and Ptuj City Theatre
Tor/Tue 28. 3.	17.00	Layerjeva hiša/ Layer House	D	Več kritike, prosim Okrogla miza, ZDUS	More Criticism, Please Round Table, ZDUS-SADA
	19.30	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	T	Katarina Morano Usedline Mestno gledališče ljubljansko	Katarina Morano Sediments Ljubljana City Theatre
Sre/Wed 29. 3.	17.00	Mestna knjižnica Kranj/ Kranj City Library	D	Bralne uprizoritve 10-minutnih dramskih besedil študentov AGRFT	Reading Performances of 10-Minute Dramas by UL AGRFT Students
	19.30	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	S	Maruša Krese Da me je strah? Prešernovo gledališče Kranj	Maruša Krese Me, Scared? Prešeren Theatre Kranj
Čet/Thu 30. 3.	18.00	SLOGI Ljubljana/ SLOGI Ljubljana	D	Dan nominirancev – nagrada za mladega dramatika	The Day of the Nominees for the Young Playwright Award
	20.00	Stolp Škrlovec/ Škrlovec Tower	D	Dama slanih oči Koncert Tine Resman	A Dame of Salty Eyes Concert by Tina Resman
Pet/Fri 31. 3.	19.00	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	T	Katarina Morano Kako je padlo drevo SNG Drama Ljubljana	Katarina Morano How a Tree Fell SNT Drama Ljubljana
Sob/Sat 1. 4.	15.30	Layerjeva hiša/ Layer House	D	Umetna kri, a prave solze: Kako se pogovarjamo o nasilju, ko ustvarjamo gledališče? Okrogla miza, DGKTS	Fake Blood, Real Tears: How do we talk about the violence we experience when we create theatre? Round Table, DGKTS
	18.00	Stolp Škrlovec/ Škrlovec Tower	S	Klemen Kovačič, Nik Žnidaršič Razmetana soba Lutkovno gledališče Ljubljana	Klemen Kovačič, Nik Žnidaršič Messy Room Ljubljana Puppet Theatre
	20.00	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	T	Nataša Matjašec Rošker, Petja Labović Ne ti meni Alice (once again) Drama SNG Maribor	Nataša Matjašec Rošker, Petja Labović Don't You Alice Me (Once Again) Drama SNT Maribor
Ned/Sun 2. 4.	10.00		D	Strokovno srečanje oblikovalcev maske slovenskih poklicnih gledališč	Professional Meeting of Make-up Artists from Slovenian Theatres
	19.30	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	T	Avtorski projekt po motivih slovenskih ljudskih pesmi Žene v testu SNG Drama Ljubljana	A project based on Slovenian folk songs Wives in Dough SNT Drama Ljubljana

Pon/Mon 3. 4.	17.00		D	Dramatika malih jezikov Strokovno srečanje, ETC	Playwriting of Small Languages Expert Meeting, ETC
	18.00	Depandansa/ Depandansa	S	Tjaša Črnigoj, Nika Rozman, Tea Vidmar, Tijana Todorović, Barbara Kapelj Spolna vzgoja II: Diagnoza + Consentire Maska Ljubljana, Slovensko mladinsko gledališče, Mesto žensk	Tjaša Črnigoj, Nika Rozman, Tea Vidmar, Tijana Todorović, Barbara Kapelj Sex Education II: Diagnosis + Consentire Maska Ljubljana, Mladinsko Theatre, City of Women
	20.00	Stolp Škrlovec/ Škrlovec Tower	S	Maja Poljanec Nemeč, Miha Bezeljak, Zoran Petrovič Godzilla Tribute Band Moment in SNG Nova Gorica	Maja Poljanec Nemeč, Miha Bezeljak, Zoran Petrovič Godzilla Tribute Band Moment and SNT Nova Gorica
Tor/Tue 4. 4.	16.00	Kovačnica/ Kovačnica	D	Glas nove Belorusije Okrogla miza, SC ITI	The Voice of the New Belarus Round Table, Slovene Centre ITI
	18.00	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	S	Jure Karas Realisti Teatar EXIT, Zagreb	Jure Karas Realists EXIT Theatre, Zagreb
	20.00	Galerija stolpa Škrlovec/ Škrlovec Tower Gallery	T	Lea Mihevc, Nik Žnidaršič Od kod, dekle, si ti doma AGRFT in Cankarjev dom	Lea Mihevc, Nik Žnidaršič Where Are You From, Girl UL AGRFT and Cankarjev dom
Sre/Wed 5. 4.	17.00 in/ 20.00	/andRovi pod starim Kranjem (vhod pri PGK)/ Tunnels under the Old Town of Kranj	T	Karolina Kotrbová, Gašper Lovrec, Filip Mramor, Jernej Potočan, Domen Novak 410 kilometrov Lutkovno gledališče Ljubljana	Karolina Kotrbová, Gašper Lovrec, Filip Mramor, Jernej Potočan, Domen Novak 410 Kilometres Ljubljana Puppet Theatre
	18.00	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	D	Lea Kukovičič Zadnji Hamlet, predigra	Lea Kukovičič The Last Hamlet, Foreplay
	19.00	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	T	Avtorski projekt Pravljice našega otroštva Prešernovo gledališče Kranj in SNG Nova Gorica	Devised theatre project The Tales of Our Childhood Prešeren Theatre Kranj and SNT Nova Gorica
Čet/Thu 6. 4.	15.00	Velika dvorana AGRFT, Ljubljana/ UL AGRFT Great Hall	D	Dan nominirancev – nagrada Slavka Gruma	The Day of the Nominees for the Slavko Grum Award
	18.00	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj	M	Simona Semenič Skrivno društvo KRVZ Lutkovno gledališče Ljubljana	Simona Semenič Secret Society KRVZ Ljubljana Puppet Theatre
	20.00	Stolp Škrlovec/ Škrlovec Tower	D	Brata Krajnčan Koncert	Krajnčan Brothers Concert
Pet/Fri 7. 4.	19.30	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj		Sklepna slovesnost s podelitvijo nagrad 53. TSD	Festival Closing Ceremony and Awards Presentation
Sre/Wed 12. 4.	20.00	Galerija Prešernovih nagrajencev/ The Prešeren Award Winners Gallery	D	Koncert Iztoka Mlakarja Bonus koncert	A Concert by Iztok Mlakar Bonus concert



Če želite o dogodku izvedeti več,
skenirajte QR kodo, ki spremlja
predstavitve posameznega dogodka,
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the website www.tsd.si/en.

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Jure Novak,
direktor Prešernovega
gledališča

Jure Novak,
Director of the Prešeren
Theatre Kranj

Teden slovenske drame me vsako leto preseneti.

The Week of Slovenian Drama Surprises Me Every Year

Ne zato, ker ga v Prešernovem gledališču Kranj ne bi načrtovali in pripravljali vse leto. Ne zato, ker ne bi vedel, na kateri dan se vsako leto začne. Ne zato, ker bi vmes pozabil, koliko dela, koliko predanih, strokovnih in entuziastičnih sodelavk in sodelavcev ga vsako leto sooblikuje.

Pač pa zato, ker me vsako leto navduši. Navduši me neverjeten izbor in nabor odličnih predstav, navduši me širina in domet dodatnih vsebin, navdušijo me poročila strokovnih žirij, kako izvrstna besedila so prispela na razpise, navdušijo me predlogi strokovnih združenj za pogovore in srečanja. Navdušita me ustvarjalnost in poglobljenost slovenskega gledališča in dramatike. Iskreno in toplo me navduši toplina, s katero Kranj in Kranjčani sprejmejo festival medse, kako zelo obiskani so dogodki, kako festival vsako leto poteka na še več lokacijah. Navdušijo me odzivi in obiski strokovne javnosti iz vse Slovenije in tujine.

Navdušen sem, ker trdo delo za festival obrodi sladke sadove

Not because we don't plan and prepare it all year here at the Prešeren Theatre Kranj. Not because I don't know what day of the year it opens. Not because I somehow forget in the meantime how many enthusiastic, dedicated experts help to create it each year.

It's because it thrills me every year. The incredible selection and the yield of excellent productions thrill me, the scope and range of the additional content thrill me, as do the reports from expert juries about the excellence of the texts that were entered for the competitions. The proposals for debates and meetings from associations of theatre professionals thrill me. The creativity and depth of the Slovenian theatre and drama thrill me. I am genuinely thrilled by the warmth with which the people of Kranj welcome the festival in their midst, how well-visited our events are, and how the list of festival locations grows yearly. I am thrilled

navdušenih občinstev in srečevanj z izjemnimi umetnicami in umetniki in njihovimi deli.

Tudi ob 53. Tednu slovenske drame bo tako. Nominirana besedila so izzivalna in vznemirljiva. Nabor predstav je širok in reprezentativen. Napolnili bomo vse kranjske kotičke. Prav vse predstave bomo odigrali v Kranju. Zarili se bomo v rove pod starim mestom, prvič občinstvu odprli našo novo Depandanso na Glavnem trgu 7, obiskali knjižnico in Kovačnico, dvakrat se bomo z dramatikami odpravili na izlet v Ljubljano.

Obiskali nas bodo gledališčniki z vsega sveta, od bližnjega Zagreba do Talina, Aten, Prage, Bilbao. Nadejamo se novih projektov in sodelovanj v okviru mednarodnih mrež European Theatre Convention, International Theatre Institute in The Fence.

V preteklem letu smo festival kadrovske okrepili, ponášal se bo z novo celostno podobo, stalni sodelavci pa so že vpeljan in dobro naoljen mehanizem, ki ga bo, sem prepričan, izvedel vrhunsko. Festival

z novo rezidenco in predvidenim jesenskim strokovnim srečanjem dejansko širimo na celoletno dogajanje, a z jasnim in javnim vrhuncem.

Pustite se presenetiti in navdušiti še vi. Od 27. marca do 7. aprila. V Kranju. Kjer je doma – dobra drama!



by the responses and visits from expert audiences from Slovenia and abroad.

I am thrilled because the hard work put into the festival bears sweet fruit in the shape of enthusiastic audiences and meetings with outstanding artists and their work.

The 53rd Week of Slovenian Drama will be just like that. The

nominated texts are challenging and exciting. The selection of productions is broad and representative. We will fill every nook in Kranj. And every single production will be performed in Kranj. We will dig into the tunnels under the Old Town and, for the first time, open our new Depandansa on Glavni trg 7 to the audience, visit the library and Kovačnica, and take two trips to Ljubljana with the playwrights. Thespians from all over the world will come to visit, from nearby Zagreb to distant Tallinn, Athens and Bilbao. We are preparing some new projects and collaborations within the international networks European Theatre Convention, International

Theatre Institute and the Fence.

In the last year, the festival recruited new forces. It will proudly reveal a new visual image and its long-standing collaborators are a well-oiled mechanism that will, I am certain, put forth something excellent. The festival, with its new residency and the planned meeting in the autumn, expands to be a year-round event culminating in a fortnight open to the public.

Let yourself be surprised and thrilled as well. Between 27 March and 7 April. In Kranj. The home of – good drama!

V Kranju je kultura doma

Culture Has a Home in Kranj

Leto je naokoli in znova v Kranju gostimo prvovrstni gledališki dogodek, že 53. Teden slovenske drame. Teden, ki bo trajal dvanajst dni in bo v tem času razvajal z uprizoritvami najboljših dramskih besedil v zadnjem letu na odrih številnih slovenskih gledališč, vmes pa program nadgrajeval še s pogovori in spremljevalnimi dogodki za strokovno in laično javnost.

Gre za kulturni projekt, ki že vsa ta leta krepko presega meje lokalnega in v naše lepo, Prešernovo mesto privablja ljubitelje in ustvarjalce odrske umetnosti od vsepovsod. Vsako leto v času festivala, ki ga Prešernovo gledališče Kranj brez izjeme na vrhunski ravni organizira ob podpori Mestne občine Kranj in Ministrstva za kulturo RS, se dobesedno čuti, da se dogaja nekaj posebnega, in potrjuje, da je v Kranju kultura doma. In to skorajda brez premora.

Teden slovenske drame namreč sledi že kmalu po zaključku pestrega dogajanja v prvi polovici februarja, v celoti posvečeni Francetu Prešernu – ne le z eno najbolj znamenitih in odlično obiskanih prireditev v Kranju, Prešernovim smenjem, pač pa tudi z večdnevnim kulturnim programom *Vsak dan prešernovo*, ki ga soustvarja tudi Prešernovo gledališče. Nato se v toplejših mesecih začne bogato kulturno obdobje festivalov: lani smo izvedli drugi mednarodni igralski filmski festival Krafft, četrti Festival sodobnega kolaža KAOS, 19. Jazz Kamp Kranj in nato še drugi Kranj Foto Fest.

Z veseljem in ponosom ves čas podpiramo kulturno dogajanje in umetniško ustvarjanje,

A year has passed, and once again, we host an exceptional theatre event in Kranj, the 53rd Week of Slovenian Drama. A week that will be twelve days long and will treat us to the performances of the Slovenian theatres' best productions of Slovenian plays in the last year. The programme will be augmented with talks and events for expert and general audiences.

The Week of Slovenian Drama – which the Prešeren Theatre Kranj, supported by the City of Kranj and the Ministry of Culture of the Republic of Slovenia, without fail, organises flawlessly – is a cultural project that for years has been reaching well beyond the local borders and has been bringing friends and creators of performing arts from all over to our beautiful town, Prešeren's Kranj. Every year at the time of the festival, one can literally feel that something special is going on in town, thus confirming that culture has a home in Kranj. And that home is continuous.

The Week of Slovenian Drama almost immediately follows the lively activities in the first half of February dedicated entirely to France Prešeren: not only the Prešeren Fair, one of the most famous and most visited events in Kranj, but also the days-long cultural programme Prešeren Festival Every Day, which the theatre also helps to create. Later, in the warmer months, a rich season

obenem pa kulturo v najširšem pomenu besede. To pomeni tudi skrb za okolje, za dobro počutje in varnost vseh občanov in občanov ter obiskovalcev. Kranj postaja moderno, trajnostno naravnano in pametno evropsko mesto, ki je udobno za bivanje: prizadevamo si za čist zrak, pijemo vodo iz pipe, zasajamo drevesa, varčujemo z naravnimi viri in gradimo na zeleni mobilnosti, razvijamo digitalne sisteme in orodja, vlagamo v šole in vrtce, gradimo za mlade in skrbimo za starejše. Moderniziramo športne objekte, ohranjamo stavbno in kulturno dediščino. Vse to je kultura in

k vsemu temu želimo pritegniti kar največ ljudi, jih povabiti k sodelovanju in angažmaju pri doseganju ciljev, ki prinašajo dobrobiti vsem, tudi h kulturnemu udejstvovanju, ki notranje bogati.

Gledališče vsekakor sodi v to kategorijo in nadaljnja podpora Mestne občine Kranj Prešernovemu gledališču ni vprašljiva. Vendarle pa bi si želeli in si za to aktivno prizadevamo že več let, da bi kakovost njegove produkcije in delovanja, ki ima širši, nacionalni

pomen, še bolj prepoznala tudi država: ne le s povečanjem deleža državnega sofinanciranja programa, ki ga gledališče izvaja, pač pa tudi s priznanjem, da si zasluži mesto med narodnimi gledališči.

O tem se bomo znova in spet lahko prepričali v tem več kot sedem dni dolgem tednu. Prepustimo se najboljšemu s slovenskih odrov v zadnjem letu.



of international festivals continues. Last year, Kranj hosted the second Krafft (Kranj Actors' Film Festival), the fourth KAOS Festival of Modern Collage, the 19th Jazz Kamp Kranj and the second Kranj Foto Fest.

It is with pleasure and pride that we continuously support cultural events and artistic creativity, and also culture in the broadest sense of the word. This support also means taking care of our environment and the well-being and safety of all our inhabitants. Kranj is becoming a modern, sustainably oriented and smart European town, which is comfortable to live in: we work to secure clean air, drink tap water, plant trees, conserve natural resources and work on green mobility, develop digital systems and tools, invest in kindergartens and schools, build for the young and take care of the old. We modernise sports infrastructure and conserve our built and cultural heritage. All this is culture, and to all this, we wish to attract more people and invite them to collaborate with us and participate in achieving goals that benefit all, including a cultural life that enriches our inner life.

Theatre most certainly belongs to this category, and the future support from the City of Kranj to the Prešeren

Theatre Kranj is also certain. But we still wish, and for several years have been actively working for it, that the quality of the theatre's production and activities that have a wider, national importance, were better recognised by the state: not only by the state increasing its financing of the theatre's programme but also by recognising that it deserves a place among national theatres.

We will once again be able to see the proof of that merit in this week of more than seven days. Let us get carried away by the best that Slovenian stages offered us in the last year.

Nagrada
Slavka Gruma

The Slavko Grum
Award

Poročilo strokovne žirije za podelitev nagrade Slavka Gruma in nagrade za mladega dramatika 2023

Report of the Expert Jury for the Slavko Grum Award and the Young Playwright Award 2023

Člani žirije za nagrado Slavka Gruma in nagrado za mladega dramatika 2023 smo natančno prebrali vsa besedila, ki so bila poslana na oba natečaja.

Z veseljem ugotavljamo, da je bila letos bera prijavljenih besedil tako za nagrado Slavka Gruma kot za mladega dramatika raznolika in kakovostna, zato za obe nagradi nominiramo maksimalno predvideno število možnih besedil. Verjetno se je tudi zaradi spremenjenega pravila za prijavo, ki omogoča širši spekter prijavljenih, izkazalo, da je tokrat dramsko pisanje lepo razvejano, včasih celo izjemno kvalitetno. Kljub temu ga občasno na žalost še vedno zaznamujejo tudi površnost, obrtna neizdelanost in nedoslednost ter včasih tudi začetniške napake. V najboljšem delu se podobno ali še bolj očitno kot lani tematska in motivna raznolikost izražata tudi v zvrstni raznolikosti in izdelanosti, kar priča o tem, da je slovenska dramatika v dobrem stanju in da se v najboljših legah zaveda svojih prednosti in čeri,

The jury members for the 2023 Slavko Grum Award and the Young Playwright Award carefully read all the texts that were entered for both competitions.

We were thrilled that the 2023 Slavko Grum Award and Young Playwright Award harvest of entries was diverse and of good quality, so we are nominating the maximum possible number of texts in both categories. Likely due to the changed entry requirements that allow a broader spectrum of entries, the playwriting amongst this year's entries has turned out to be diverse and well-developed, often of outstanding quality. Nevertheless, it was occasionally still marred by lack of precision or craft, inconsistency and, at times, beginner mistakes. At

ki prežijo nanjo tako pri uprizarjanju kot tudi v preveč dramatisirani družbi. Tudi letos je v obeh kategorijah opazna velika stopnja kritičnosti, včasih izražene z grotesko, drugič z distopičnostjo. Očitno se dramatika še kako zaveda, da živimo v času velike politične krize, ki je hkrati lokalna in globalna in se je v zadnjem letu samo še zaostrila.

Žirija je soglasno izbrala pet nominirank ali nominirancev za nagrado Slavka Gruma in tri nominacije oziroma omembe za mlade dramatičarke in dramatike. Vse nominacije obravnavajo relevantne, aktualne in pomembne ter sveže tematike. Pri tem jim velikokrat uspe izumiti lastne jezike dramskega, postdramskega in dramskega po postdramskem. Zvrstno so ta besedila raznolika, včasih tudi hibridna, sveža, nekatera obrtno odlično izdelana, druga z nekaterimi še ne čisto razrešenimi dilemami na ravni sižeja in fabule. Praviloma so pravi izzivi za uprizarjanje besedila, ki lahko, kot je pred desetletji zapisal veliki mag Heiner Müller, s svojim upiranjem samoumevnemu uprizarjanju prinesejo gledališke presežke, predvsem pa je njihovo branje pretežno presežni užitek, ki nas ne pusti indiferentnih.

Članica in člana žirije:
Vesna Jevnikar
Jakob Ribič
Tomaž Toporišič

its best, like last year (or even more so), the diversity in themes and motifs is reflected in genre diversity and levels of work, which testifies that Slovenian playwriting is in good condition and aware of the advantages and perils that prey on it in both staging and in our overdramatised society. Once again, this year's entries in both categories reveal a high level of [societal] critique, at times grotesque, at times dystopian. Clearly, the playwriting is highly aware that we are living in a time of a great political crisis, simultaneously local and global, which has only intensified in the last year.

The jury unanimously selected five nominees for the Slavko Grum Award and three nominees for the Young Playwright Award. All the nominated texts tackle important topics – relevant and fresh. In doing so, they often succeed in inventing their very own languages of drama, postdrama, and post-postdrama. Genre-wise, the texts are diverse, at times hybrid, fresh; some are perfectly crafted, while others have not entirely worked through certain dilemmas on the levels of subject and narrative. But generally, they can be a real challenge to stage and can, as the theatre magician Heiner Müller wrote decades ago, with their resistance to self-evident staging, deliver theatrical excellence, but above all, reading them is an unsurpassed pleasure that does not leave us indifferent.

Jury members:
Vesna Jevnikar
Jakob Ribič
Tomaž Toporišič

Katarina Morano:

Kako je padlo drevo

Kako je padlo drevo je nenavadna drama. Podobno kot njena predhodnica *Usedline* je napisana precej filmično, a hkrati teatralno v najboljšem pomenu besede. Še najlažje bi jo opisali kot dokumentarni odtis vsakdanjega življenja, ki zaradi pritiska nasilja kapitala postane skrajno dramatisiran in dramatičen. Življenje se zdi enostavno, skoraj trivialno, toda z besedilom neopazno vstopimo v obče, ki nepovratno seže do junakov igre, hkrati pa tudi do bralcev. Z izjemnim občutkom za detajle avtorica zgradi dramsko strukturo, ki je sestavljena iz drobnih vtisov in fragmentov v skorajda že naturalističnem slogu. Niza prizore iz vsakdanjega življenja nič kaj posebne družine, ki se skuša prebiti skozi natrpne urnike in preko nakopičenih bremen, ki so si jih neopazno naložili. Življenje beži mimo in jih prehiti s stvarmi in dogodki, ki so z vsakim dnem bolj nepovratni. Avtoričin mojstrski občutek za dialog, iz katerega gradi dramske situacije, se sestavlja v kompleksno celoto vzrokov in posledic, v kateri prepoznavamo današnjo dramatisirano družbo na njenem na videz nespektakelskem mestu povprečne stanovanjske skupnosti in povprečne družine v nekem na videz neproblematičnem in nepomembnem mestu.



Katarina Morano:

How a Tree Fell

How a Tree Fell is an unusual play. Its writing is – much like in *Sediments*, its predecessor – quite cinematic, yet at the same time theatrical, in the best sense of the word. The easiest way to describe it is to call it a documentary print of everyday life that has turned extremely dramatised and dramatic because of the pressure of capital. Life seems simple, almost trivial, but the text almost imperceptibly leads us into the universal, which irreversibly reaches the protagonists of the play, and at the same time, the readers. With her exceptional feeling for details, Morano builds a dramatic structure of tiny impressions and fragments in an almost naturalistic style. She writes a series of scenes from the everyday life of an ordinary family trying to work through their packed schedules and the burdens they have piled up without even noticing. Life speeds by and overtakes them with things and events that grow more irreversible by the day. The author's masterful feeling for dialogue, from which she creates dramatic situations, builds up a complex whole of causes and consequences in which we recognise today's dramatised society reflected in an average residential community in a seemingly unspectacular spot and an average family in a seemingly unproblematic and unimportant town.

V nič kaj izstopajoči stanovanjski soseski blokov sredi zemljišča, na katerem mislijo zgraditi nekaj, kar v postsocialističnem in turbokapitalističnem žargonu paradoksalno imenujemo »vilablok«, je drevo, ki postane temeljni simbol dobesednega dramskega besedila Katarine Morano. Drevo skupnost prepozna kot svoje, postane točka, okoli katere se začne graditi solidarnostna skupnost in upor proti neoliberalnemu urbanizmu, ki prebivalcem odjeda njihov vsakdanji prostor in svobodo. Drevo tako hkrati postane realna in simbolna točka upora proti urbanističnemu nasilju gentrifikacije, proti kapitalu, kar sproži temeljna spraševanja o smislih in nesmislih življenja, v katerem namesto občutka vseenosti nastane občutek potrebe po uporabi. Toda ta upor se konča tragično, v tem smislu gre za okrušek tragedije v času po njeni smrti. Kapital in makro mestna politika podivjanega kapitalizma prehitita samoorganizirane stanovalce, ki postanejo žrtve novodobne polis. A vonj po uporabi ostaja, na videz neopazno se naseli v bralca in gledalca, ki po branju in ogledu te igre ne bosta več takšna, kot sta bila prej.

Matjaž Zupančič:

Te igre bo konec

Te igre bo konec je groteskna igra o sodobnem času in njegovih dilemah, zapisana v prepoznavnem Zupančičevem slogu, ki bralke in bralce potegne v dogajanje s prvo repliko enega od junakov sodobnikov, Krištofa: »To ni res!« In res se, ko prebiramo natančno strukturirano igro, ves čas pojavlja v naših glavah junakova replika v več parafrazah od »Pa saj to ne more biti res« do »Ja, res je prav tako, kot se zdi, da ne bi smelo biti res«. Tudi tokrat so Zupančičevi junaki tisti, ki bi jih lahko po nekaterih lastnostih brez težav razpoznali med nami, po drugi strani pa so že nekje onkraj. V nekem že skorajda



Foto: Boštjan Lah

In an unremarkable neighbourhood of apartment blocks, in the middle of a lot where developers plan to build something that the post-socialist, turbo-capitalist jargon paradoxically calls luxury low-rise apartments, stands a tree that becomes the fundamental symbol of Katarina Morano's literal play. The community recognises the tree as their own. It becomes the point around which the community's solidarity grows and the seed of a rebellion against neoliberal urbanism, which is stealing the inhabitants' everyday space and natural light. The tree thus becomes a real and symbolic point of rebellion against the urbanistic violence of gentrification and against capital, which triggers basic questions about the sense and senselessness of life in which, instead of a feeling of negligence, an urgent need to revolt arises. But this revolt has a tragic ending. In this sense, the play is a splinter of a tragedy in the time after its death. The capital and city macropolitics of wild capitalism are faster than the self-organised inhabitants who have become the victims of this new era of the polis. But the scent of rebellion remains, seemingly undetected. It drifts to the reader and spectator, who will no longer be the same after reading or seeing this play.

Matjaž Zupančič:

This Game Will Be Over

This Game Will Be Over is a grotesque play about the modern time and its dilemmas, written in Zupančič's signature style. It pulls readers into the events with the very first line of one of the contemporary heroes, Krištof: "That's not true!" And indeed, as we read the carefully structured play, the hero's phrase – in many versions,

postkatastrofičnem času, ki se vztrajno napoveduje med igro in v bralkah in bralcih spodbuja navezave na groteskno irealne, hkrati pa še kako realne dogodke pandemijskih zadnjih let in novega tisočletja, ki je vse od svojih začetkov iz tira.

Dogajanje je postavljeno v nekoliko strniševsko krčmo, ki ni na Barju, ampak je tudi precej metafizična, s točajko, zloveščo tišino zunaj in nekaj gosti, najprej stalnih, potem občasnih, a usodnih, na koncu tudi Psihiatrom in Smrtjo. Čeprav imajo vsi konkretna in res nekoliko nenavadna, groteskno-smešna in hkrati malo grozljiva imena, Marija Menza, Krištof Dolenc, Anos Drei, Strultz Čibutkin, ki nas napeljujejo na različne dramske, literarne in filmske reference, so ti liki tudi precej absurdni ali kar absurdistični v smislu dobrega starega Daniila Harmsa. In dogajanje, ki je sprva čisto običajno in skorajda dolgočasno, se hitro dramatiizira in postane negotovo, tako kot prihodnost vseh junakov, ki jim grozi kataklizma, konec sveta v Rajskem vrtu precej nerajske krčme v (kot se zdi) precej nerajskem mestu. Ko se vse niti dodobra premešajo, skupaj z enim od junakov ugotovimo, da nam ni pomoči, v jutranji zarji se kot v starih hrastovelskih freskah začne ples smrti, ki oznani konec igre, hkrati pa začetek razmišljanja bralcev in gledalcev, ki morajo sami izumiti konec. Zupančič se tudi tokrat izkaže kot mojster detajla in gradnje prizorov, vpelje lastno različico potujevanja (Šklovski) ali potujitvenega efekta (Brecht) ter bralca opozarja, da to, kar bere ali gleda, ni več zgolj in samo realistični dialog s strukturo absolutne drame, temveč neprekinjen proces dekonstrukcije pomenov in pomenjanja.

from "this can't be true" to "Yep, precisely, just as it seems, it shouldn't be true" – keeps popping up in our heads. Zupančič's heroes are once again characters whose traits we can easily recognise in some of our fellow humans. On the other hand, they're already somewhere beyond in an almost post-catastrophic time that is constantly being announced during the play and evoking in the readers links to the grotesquely unreal and, at the same time, very real events from the recent pandemic years and the new millennium which has been out of joint ever since it started.

The play is set in an inn that looks like something out of a Gregor Strniša play – Zupančič may not set his on the marshland on the outskirts of town, but nevertheless makes it quite metaphysical, with a female bartender, the sinister silence outside, and several customers. First, there are the regular punters, then the occasional but consequential ones, including Psychiatrist and Death in the end. Although all have concrete and indeed somehow unusual, grotesque-funny and also slightly scary names, Marija Menza, Krištof Dolenc, Anos Drei, and Strultz Chebutykin, which all allude to various drama, literary or film references, these characters are rather absurd or absurdist in the sense of the good old Daniil Harms. And the initially ordinary and almost boring events quickly escalate and turn dramatic and uncertain, just like the future of all the protagonists that is threatened by the cataclysm, the end of the world in the Garden of Even of the rather non-Eden-like inn in a (or so it seems) most non-Eden-like town. When all the threads are fully intertwined, together with one of the protagonists, we realise that we cannot be helped. Just like in the old frescos from the church in Hrastovlje, a dance macabre starts at dawn, announcing the end of the play and, simultaneously, the beginning of thinking for the readers and spectators, who have to invent the ending by themselves. Once again, Zupančič proves he is a master of detail and scene construction. He introduces his own version of defamiliarisation (Shklovsky) or *V-effekt* (Brecht). He warns the reader that what they're seeing or reading is no longer merely a realistic dialogue with the structure of absolute drama but a continuing process of deconstruction of meaning and meaningfulness.

deklici

deklici je hibridno zasnovano readymade besedilo, v katerem avtorica svoje pričevanje o pridobivanju statusa samozaposlene v kulturi postavlja v dialog s predelavo znane

Andersenove zgodbe o deklici z vžigalicami.

Avtorica obe pripovedi pelje in gradi vzporedno, mestoma celo simultano, s čimer že na ravni dramaturške strukture podčrta bistveno: da sta sicer zgodbi spisani dovolj spretno in kvalitetno, da bi ju lahko brali ločeno, kot samostojni besedili, a da se njuna prava vrednost pokaže šele, če ju postavimo v skupni kontekst, opazujoč medsebojne razlike in podobnosti. Kar zadeva zadnje: protagonistki obeh zgodb sta, kot je poudarjeno že v naslovu, mladi ženski, zato ne more biti naključje, da ekonomske in eksistenčne okoliščine prav njiju potiskajo v izrazito prekaren položaj, poleg tega pa nasilje nad njima izvajajo še (avtoritarni) oče in (avtoritarni) mehanizmi oblasti. (Da je med figuro očeta in oblastjo na tej strani premice enačaj in da sta si enaka v tem, da sta oba vir nasilja, je seveda prav tako zgovorno.) Potem pa so tu tudi razlike. Te so opazne že na povsem formalni ravni: medtem ko je eno pravljica, je drugo dokumentaristična pripoved, v katero se vpletajo izpisi medsebojne komunikacije po e-pošti, pogovori po telefonu in uradne odločbe. Še pomembneje se besedilo razlikuje v določenih vsebinskih poudarkih: denimo v oblikah dela ene in druge deklice; danes je namreč delo bistveno drugačno, zaznamovano predvsem s postfordističnimi kategorijami, kot so prekarnost, projektnost, podrejenost logiki razpisov ter imperativu referenc ipd. Tako tudi nasilje ni več samo fizično in eksplicitno – zdi se, da danes oblast



Foto: Nika Cuijk Nargode

Nina Kuclar Stiković:

two girls

The text *two girls* is a hybrid readymade in which the author juxtaposes her testimony about obtaining the status of a self-employed worker in culture with an adaptation of Andersen's famous story about the little match girl. Kuclar Stiković spins and builds both stories parallelly, at times even simultaneously, which helps her, already on the level of dramaturgical structure, underline the essence: that although the two

stories are written with enough skill and quality to be read separately as individual texts, their real value only appears when we put them into the same context and observe their differences and similarities. As for the latter: the protagonists of both stories are, as the title emphasises, young women, so it cannot be a coincidence that the economic and existential circumstances push them into a clearly precarious position. Additionally, the violence against them is executed by the (authoritarian) father and (authoritarian) mechanisms of government. (The equal sign between the figure of the father and the authorities on this side of the line and their equalness in that they are both sources of violence is, of course, also telling.) And then there are differences. These are already noticeable on the formal level. While the first is a fairy tale, the other is a documentarist narrative with inserted fragments from e-mail communications, telephone calls and official orders. The text differs even more significantly in certain accents when it comes to content: for example, in the types of work that one and the other girl do; today, work is significantly different, marked primarily with the post-Fordist categories such as precarity, project work, submitting to the logic of public

še učinkoviteje kot z represivnimi sredstvi svojo voljo udejanja s strukturnim in sistemskim nasiljem ideoloških aparatov, če je potrebno, tudi s kršenjem ali vsaj arbitrarnim izigravanjem zakonskih postopkov in pravnih norm. V tej dialektiki podobnosti in razlik besedilo kaže na to, da je v spolni in razredni identiteti tistih, ki so žrtve tako prekarnih eksistenčnih pogojev bivanja kot dominantnih struktur oblasti, določena kontinuiteta, da pa je ta kontinuiteta danes nekoliko modificirana in da morajo biti verjetno zato tudi oblike upora – takšne, kot jih na primer deklica iz Andersenove pravljice gleda na dnu svojega krožnika – danes drugačne.

Anja Novak Anjuta:

Tekst telesa

Če je, kot pravi Bruno Tackels, gledališka režija med drugim tudi utelešenje idej v prisotnih telesih, potem v besedilu *Tekst telesa* fraza, da je ves svet oder, mi vsi pa le igralci v njem, dobi nov pomen. Kajti glavni protagonist besedila je telo, ali bolje rečeno, drama in morda kar performans tega telesa, saj ta s svojimi simptomi in boleznimi – »z ostrimi členki, izklesanimi rebri, rdečimi ranami na želodcu, uničenimi jetri itn.« – kot nekakšen medij pripoveduje zgodbo o okolju, v katerem biva, in o odnosih, ki jim (posredno ali neposredno) pripada. To telo je žensko telo, poleg tega pa tudi telo treh generacij in s tem telo več časov: telo babice, ki obravnava vprašanje ženskega užitka in problematizira spolnost kot samo reproduktivno funkcijo dojenja in rojevanja, telo mame, ki je spolno zlorabljen, in telo deklice, ki trpi za anoreksijo. To telo je torej bolno telo, toda bolezen je, kot piše v besedilu, »le zdrav odziv telesa na bolno okolje«. Zato je to telo tudi politizirano telo, kajti vzroka za



Foto: Rafael Nadangel

tenders, imperatives of references and so on. Violence, too, is no longer just physical and explicit – it seems that the authorities today, even more efficiently than through repressive means, realise their will with structural and systemic violence of ideological apparatus and, if necessary, also by violating or at least arbitrary playing with legal procedures and legal norms. In this dialectics of similarities and differences, the text reveals a certain continuity in the gender and class identity of those who are the victims of such precarious existential conditions of existence and of the dominant structures of authority. Yet this continuity is today somewhat modified. Because of that, the forms of rebellion – the kinds that the girl from Andersen sees at the bottom of her plate – must probably also be different today.

Anja Novak Anjuta:

The Text of the Body

If, as Bruno Tackels says, theatre directing is, among other things, an embodiment of ideas in the bodies present, then in *The Text of the Body*, the phrase that all the world is a stage and all of us are merely players attains a new meaning because the main protagonist is the body, or, better said, drama or perhaps even the performance of this body. Through its symptoms and illnesses – “with sharp knuckles, chiselled ribs, red wounds in the stomach, destroyed liver etc.” – like some kind of medium, it tells the story about the environment in which it lives and the relationships to which it (directly or indirectly) belongs. This body is a female body and, at the same time, a body of three generations. Thus it is a body of more than one time: the grandmother’s body that researches the question of female pleasure and problematises sexuality as simply a

bolezni ne gre iskati v posamezniku, v njegovem notranjem ustroju, pač pa v nasilju zunanjega okolja, ki je strukturirano v prevladujočih družbenih razmerjih, v hierarhiji in dinamiki moči med spoloma, v fizičnih zlorabah, v grobih besedah, v težkih razmerah bivanja itn. Telo je torej prazna stran, platno, na katero se od zunaj postopoma nanašajo podobe, saj telo vse vidi in sliši – in če o tem tisti, ki mu telo pripada, ne govori, prej ali slej o tem začne govoriti telo samo, um sicer lahko reče, da je vse v redu, a telo kriči, vse dokler se ne zvrne, pade po tleh in kolapsira. Besedilo torej namiguje, da je treba govoriti, preden spregovori telo, a hkrati je treba branje besedila razumeti tudi povsem dobesedno – kot spodbudo k pozornosti, k čuječemu branju nas obdajajočih, pa tudi naših lastnih *tekstov teles*.

Rok Vilčnik – rokgre:

Meja

Besedilo *Meja* nas s svojima nenavadnima protagonistoma, Bello in Markom, ki zavzeto skrbita za bolj ali manj osamljeni mejni prehod in za njemu pripadajoče naloge, postavlja v svet (dramatike) absurda.

A absurdnost tega sveta ni preprosto povezana s tem, da so v njem glavne ideološke zablode našega časa pripeljane do skrajnosti. Gre samo za to, da je tu končno nekdo, ki te ideje izvaja povsem dosledno, s čimer se izkaže, da so te ideje že same po sebi, in ne v svoji potencirani obliki, absurdne, bizarne, pa tudi docela skrajne. Tu imamo predsednika, ki gradi zid – takrat bo končno vse lepše, saj je ljudem tako ali tako v užitek kazati osebne dokumente –, tu so novi katalogi, ki ponujajo čipe za lažje legitimiranje in zapornice na daljinsko upravljanje, tu je predsednikov



Foto: Brada

reproductive function of breastfeeding and birthing, the mother's body that is sexually abused, and the girl's body that suffers from anorexia. This body is thus a sick body, but sickness is, the text claims, merely "a healthy response of a body to the sick environment". For this reason, the body is also a politicised body because the reason for sickness is not to be searched for in the individual, in her inner structure, but rather in the violence of the outside environment that is structured in the overwhelming social relationships, in the hierarchy and dynamics of power between sexes, in physical and verbal abuse, in difficult living circumstances and so on. The body is thus an empty page, a canvas upon which images are slowly painted from the outside because the body sees and hears everything – and when the person to whom the body belongs won't talk about it, the body itself will sooner or later start. The mind can insist that everything's fine, but the body screams until it falls over, finds itself on the ground, collapsed. The text thus alludes that we need to talk before the body does. However, at the same time, we have to understand the reading of the text literally – as an incentive to attentiveness, to a mindful reading of those surrounding us, and our own *texts of the bodies*.

Rok Vilčnik – rokgre:

The Border

With its unusual protagonists, Bella and Mark, who diligently take care of the more or less isolated border crossing and all the tasks linked to such an endeavour, *The Border* transports us into the world of the (drama of the) absurd. But the absurdity of this world is not simply linked to the fact that in it, the main ideological delusions of our time are brought to the extreme. What happens is

simply that we finally chanced upon someone who carries them out meticulously, which

svak, ki v imenu svojega podjetja izdeluje in odmetava atomske bombe – kako se podjetje imenuje? Demokracija, seveda – tu so prišleki, ki ogrožajo in hočejo spremeniti »naš način življenja« – na splošno je, kot ugotavljata Mark in Bella, strašno težko biti demokracija in naš način življenja: »Vsi te hočejo uničiti.« Besedilo, skratka, v na videz trivialne situacije, v katerih Bella in Mark na primer vežeta gobeline, belita svojo utico ali skrbita za zapornico, umešča vsebinske reference, ki so ne le luciden prikaz družbe, v kateri živimo, ampak tudi kritična in zabavna ost zoper politične mahinacije, neizprosna parodija, sarkazem in satira našega časa, k temu dodani komentarji (izbruhano državljanstvo na primer nima nobenega karakterja, gre za nedoločljivo vsebino in nerazpoznavno gmoto) pa s svojo duhovitostjo in subtilnostjo nikoli ne zapadejo v ceneni moralizem.

proves that these ideas are absurd, bizarre and utterly extreme in their core, and not only in their most bolstered variant. Here, we have a president who is building a wall – once it's done, everything will be better because people delight in showing their documents anyways. We have new catalogues that offer microchips for easier identification and remotely controlled border barriers. We have the president's brother-in-law, who on behalf of his company builds and drops atomic bombs – and what is his company called? Democracy, of course. We have newcomers who threaten and want to change "our way of life". Generally speaking, realise Mark and Bella, it is extremely difficult to *be* a democracy and maintain *our way of life*: "Everybody's out to destroy you." In short, the text positions contextual references into the seemingly trivial situations in which Bella and Mark, for example, do needlepoint work, paint their sentry house or take care of the street barrier. These contextual references are not only a lucid presentation of the society in which we live but also a critical and entertaining arrow pointed at political machinations, the merciless parody, sarcasm and satire of our time, and the added comments (the vomited citizenship, for example, has no character, it's just some unidentifiable content and unrecognisable mass) with their wittiness and subtlety never slip into cheap moralising.

Anonimni:
FOTO PUB SLO

Gašper Antauer:
Bunker 2045 ali Strelna rana
v prihodnost (monodrama)

Tatjana Ažman:
Muza v steklenici: poetični
postdramski kolaž v X slikah
(za enega ali več)

Franjo Frančič:
Tris

Franjo Frančič:
Vojno stanje

Franjo Frančič:
Angeli in demoni

Zoran Grubič:
Obisk na Cvetnem trgu 82

Simona Hamer:
1. A nič ne zna

Jera Ivanc:
PTIČJA ФАРМА

Jera Ivanc:
Turandot

Jera Ivanc:
#punceinpolpunce

Nejc Jezernik:
Dolg tišine

Kim Komljanec:
Showtime

Nuša Komplet Peperko:
Roza: zvočni kolaž zgodb
o Rosi Luxemburg in nas

Nina Kuclar Stiković:
deklici

Jelena Lasan:
Gnev

Tomaž Lapajne Dekleva:
Meni je lepo

Mitja Lovše:
Ohranjanje lepega spomina

Mitja Lovše:
Veliki spanec

Katarina Morano:
Kako je padlo drevo

Vinko Möderndorfer:
Ženska kot Ž

Anja Novak Anjuta:
Tekst telesa (corpus in
process)

Cveto Preželj:
Darovi Danajcev

Ira Ratej, Iza Strehar,
Ana Duša, Luka Jamnik:
Boljši svet

Rok Sanda:
V bunkerju

Rok Sanda:
Ograja

Simona Semenič:
predstava društva ljubiteljc
gledališča, branja,
ciganskega tarota itd.

Andrej Šubic:
Medrug Polanci (Mi Poljanci)

Kolektiv Nike Švab:
Nevarno razmerje dramatike
in gledališča

Rok Vilčnik – rokgre:
Meja

Primož Vresnik:
Covid, zamrznjeni v letu 1975,
izgnani iz leta 2022

Benjamin Zajc:
Sojenice

Barbara Zemljič:
Olje črne kumine

Taras Ziggy:
Adam in Duša (monodrama)

Matjaž Zupančič:
Te igre bo konec

Nagrada
za mladega
dramatika

Young
Playwright
Award

Manca Lipoglavšek:

Zamrzovanje

Reinterpretacija pravljice *Deklica z vžigalicami*

Zamrzovanje je igra o igri, drama v drami, tako kot Pirandellovih *Šest oseb išče avtorja*, hkrati pa je parafraza ali svobodna dramska oziroma postdramska obdelava Andersenove pravljice *Deklica z vžigalicami*, ki sproža še dodatne medmedijske in medkulturne navezave, npr. film finskega režiserja Akija Karismäkija *Dekle iz tovarne vžigalic* (*Tulitikkutehtaan tyttö*). Na medmedijskost nas napoti v uvodu že avtorica s pojasnilom »Besedilo vsebuje teme, motive in posamezne citate dramskih besedil«, ki jih taksativno našteje, in doda, da je verjetno še kakšnega pozabila. Gibljemo se skratka znotraj postdramskega, kjer avtorica uveljavlja izjemno zanimivo, večplastno, neujemljivo in hibridno reinterpretacijo in parafrazo Andersenove pravljice, ki jo postavi v sodobnost, v tukaj in zdaj, vključi avtorico-rapsodko, njen lik Deklice in še tri like disfunkcionalne družine: Oče, Mati, Sin.

Začne se medbesedilno tkanje oziroma vzporedna akcija, ki večinoma poteka na treh ravneh, oče – deklica (spolna zloraba), mati – sin (incest) in Deklica – Avtorica, ki se jima v nekem trenutku pridruži Deček. Pred dramateso-rapsodko, ki začne igro z avtorsko blokado, in seveda pred bralci-gledalci, se odvrtijo fragmenti krutih zgodb

Manca Lipoglavšek:

Freezing

A reinterpretation of *The Little Match Girl*

Freezing is a play about a play, a play within a play – just like Pirandello's *Six Characters in Search of an Author* – and, at the same time, a paraphrase or a free dramatic (or postdramatic) adaptation of Andersen's *The Little Match Girl*, which triggers additional intermedia and intercultural associations, for

example, the film by the Finnish director Aki Karismäki *The Match Factory Girl* (*Tulitikkutehtaan tyttö*). The playwright herself points us towards intermedia in the introduction by clarifying that "the text contains themes, motifs and individual quotes from drama texts", which she encyclopaedically lists and adds that she probably forgot some. We are, thus, moving within the postdramatic, where the author establishes a compelling, multi-layered, elusive and hybrid reinterpretation and paraphrase of Andersen's tale that she sets in the present, in the here and now, and includes the Author-rhapsode, her character Girl and three more characters of the dysfunctional family: Father, Mother, Boy (their son).



Foto: Domen Lubič

disfunkcionalne družine in družbe, ki izhajajo iz temeljnega občutka zapuščenosti ter foucaultovskega sveta kaznovanja, zaznavnega in zaznanega že pri Andersenu in njegovi kruti pravljici. Toda to, kar beremo v primeru *Zamrzovanja*, ni pravljica, ampak ogledalo, v katerem se kot pri Shakespearju odlikavajo naša življenja. Avtorica vztrajno šiva zgodbe, jih povezuje med seboj, komentira, zvočno in bralno prekriva drugo z drugo, jih poantira, pospešuje in zavira v avtorski postdramski govorici, ki hkrati gradi in razdira fabulo in spreminja sižejske taktike. Tako ob uporabi lynchevskega suspenza pritegne bralca v kruti labirint sedanosti, ki se (tako kot pri Andersenu) izteče v zamrznitve, male in velike smrti.

Iva Š. Slosar:

Kako se smeji papež

V kratki igri med komedijo in grotesko se avtorica palimpsestno sprehaja med 16. stoletjem in prihodnostjo, ki je antiutopična, a v grotesknosti tudi črnohumorno smešna, da bi se poukvarjala s stereotipi nacionalnosti, religioznosti, skupinskosti, z žargoni pravšnjosti in še čim. Dramske taktike, ki jih pri tem uporablja, so raznolike, včasih dramske, včasih nedramske, a v posebni mešanici in vezljivosti strategij te taktike držijo bralko in bralca v prijetni, včasih tudi malo nelagodni napetosti branja, v perspektivi tudi gledanja. Prostor in čas dogajanja brzita mimo nas, a vztrajno ostajamo na glavnem trgu, javnem prostoru, na katerem se zbira ljudstvo in debatira, se dialoško udeleži na različne načine, tako da se zdi, kot da bi se menjavali časi, osebe prevzemajo vedno nove funkcije, jezikovno-stilistično se gibljemo med pripovedjo in dobesednostnimi frazami in dokumentarističnimi, praviloma humornimi pasusi.



The intertextual weaving – or parallel actions – begins. These actions predominantly occur on three levels: Father–Girl (sexual abuse), Mother–Boy (incest) and Girl–Author; the latter pair is at one point joined by Boy. In front of the playwright-rhapsode, who begins the play with writer’s block, and, of course, in front of the readers-spectators, fragments of cruel stories from a dysfunctional family and society play out that originate from the fundamental feeling of abandonment and the Foucauldian world of punishment, already perceptible and perceived in Andersen and his cruel fairy tale. But what we read in *Freezing* is not a fairy tale – it is a mirror in which, just like in Shakespeare, our lives are reflected. The playwright persistently sews together stories, links them, comments, overlaps and layers the written and the spoken in the scenes, underlines their points, accelerates and decelerates them using her own postdramatic language, which at the same time builds and destroys the storyline and changes the tactics of the subject. Using the type of suspense we know from David Lynch, she pulls the reader into a cruel labyrinth of the present, which (just like in Andersen) ends in freezing, and little and big deaths.

Iva Š. Slosar:

How the Pope Laughs

In this short play, a palimpsest lying somewhere between a comedy and a grotesque, the author moves between the 16th century and the future – which is anti-utopian, yet in its grotesque character also full of dark comedy – to tackle the stereotypes of nationality, religion, community, the jargons of rightness and more. The drama tactics she uses vary, mostly, they are drama, at times non-drama, but the special blend and linked strategies of these tactics keep the reader in a pleasant – and occasionally slightly uncomfortable – tension of reading and in

Osrednja tematika igre se osredišča okoli igre videzov in resničnosti, pravega spopada ideologij in nesmislov z grožnjo antiutopičnosti in s svojimi prepovedmi in nadzorovanji, npr. pitja vina, ki velja že dolgo časa, tako da se ljudje niti ne spomnijo njegovega okusa, a se potem abruptno konča tako, da se voda spremeni v vino (kot v nekakšnem sekulariziranem verskem obredu označevalcev brez označencev) in priteče tudi na vodnjaku mestnega trga. Komedija-groteska je polna drobnih aluzij na sodobnost, ki nas nasmehnejo, a ta smeh je hkrati grenak, tako kot v nas vzbuja nekakšno nelagodje žanrski miks sublimnega in profanega, ki pa je hkrati posebna kvaliteta te ne več dramske pisave, ki se konča z odjavno špico.

Jaka Smerkolj Simoneti:

Pesem ptic v drevesnih krošnjah

Besedilo *Pesem ptic v drevesnih krošnjah* poteka na dveh ravneh. V dialogu med sosedoma, Mikijem in Natalijo, ki se kljub temu, da prebivata v istem bloku, med seboj ne poznata, kar je ne le simptomatično za naš čas, ampak specifično za predstavljeni dramski svet, v katerem se občutki osamljenosti in odtujenosti mešajo z vesplošno potrebo po hitenju in nenehnem delovanju. Njuno prvo srečanje ne poteka le v naključnih, temveč tudi v naravnost nenavadnih okoliščinah: Miki dela samomor, Natalija pa se – večeru navkljub – spravlja obešati perilo. Tej ravni se pridružuje besedilo v didaskalijah, ki pa niso v svoji konvencionalni, informativni in dialogu podrejeni funkciji, ne dajejo torej »objektivnih« scenskih napotkov ali osnovnih informacij za razumevanje besedila, še več – te prav namerno izpuščajo in namesto tega ustvarjajo prostor za deloma že prozno pripoved, ki bi jo lahko razumeli kot dolg Mikijev notranji monolog oziroma kot pismo, ki



Foto: Lucija Rosec

perspective also watching. The place and the time of events speed past us, but we persist on the main square. In this public space, the population gathers to debate and peruse different ways of participating in dialogue so that it appears that time changes as the characters take on new functions. Linguistically and stylistically, we move between the narrative and literal idioms, and documentarist, as a rule, humorous passages.

The central theme of the play concentrates around the play of appearances and reality, a true confrontation of ideologies and nonsense with the threat of anti-utopia and its prohibitions and control. For example, the ban on drinking wine, which has been in place so long that people no longer even remember its taste but which abruptly ends with the water being turned into wine (as if in some sort of a secularised religious ritual of signifiers without signified) and beginning to flow from the fountain on the main square. The comedy-grotesque is filled with tiny allusions to modern time, which make us smile. Yet, this smile is also bitter, just as the genre mix of the sublime and the profane triggers some sort of uneasiness in us – a special quality of this no-longer dramatic writing which ends with the closing credits.

Jaka Smerkolj Simoneti:

A Song of Birds in the Treetops

A Song of Birds in the Treetops unfolds on two levels. First, in a dialogue between Miki and Natalija, neighbours who, despite living in the same building, do not know each other. This situation is not only symptomatic for our time but also specific for the world that the text introduces, one in which feelings of loneliness and alienation mix with the general need for hurry and constant action. Their first meeting is not only accidental, it happens in downright unusual circumstances: Miki is about to end his life, while Natalija – despite the late evening hour – is about to hang out the laundry. And second are the didascalies, which are not, as in their

ga piše (in pošilja?) svoji pravkar končani ljubezni. V tej dolgi lamentaciji, mestoma pa tudi v posameznih replikah, je opaziti pretanjen občutek za podrobnosti, ta pozornost pa se vzpostavlja kot splošni kontrapunkt siceršnji sliki in atmosferi Mikijevega in Natalijinega pogosto precej brezobzirnega sveta. Miki se nazadnje premisli in ne izpelje svoje namere, pri tem pa je nadvse zgovorno, da življenje, ki je bilo poprej brez vsakega pomena, spet dobi smisel v medgeneracijskem dialogu, da je dovolj nekaj prijaznih, čeravno mestoma tudi obešenjaških besed, malo topline in pozornosti, da pa kakšna občasna, nedolžna in skupna transgresija (morda ena pločevinka piva preveč ali na skrivaj pokajena cigareta) prav tako ne more škoditi in da se lahko šele na tej podlagi ustvari manjkajoči in želeni občutek pripadnosti ter skupnosti.

conventional informative function, subjugated to the dialogue. They do not, therefore, give "objective" stage directions or fundamental information for understanding the text. Quite the opposite – they intentionally leave them out and create space for the (partly) prose narrative, which we could understand as Miki's long internal monologue or a letter he is writing (and sending?) to the love that has just ended. In this long lamentation, and sometimes in individual lines, we can detect a refined sense of detail. This attention is established as a counterpoint to the broad picture and atmosphere of Miki's and Natalija's often quite ruthless world. Miki finally changes his mind and abandons his intention. What is revealed here is that the life that had previously lost its meaning regains it through intergenerational dialogue, that a couple of kind – albeit sometimes macabre – words, a little warmth and attention are enough, that an occasional innocent shared transgression (perhaps a beer too many or a cigarette smoked in secrecy) can't hurt either and that only on this basis can we build the missing and desired sense of belonging and community.

Neva Accetto Vranac:
Medejina spremenljivka X ali
študija problematične mlade
ženske

Manca Lipoglavšek:
Črna vdova: vaje v pajčevini

Manca Lipoglavšek:
Zamrzovanje

Manca Lipoglavšek in Helena
Šukljan:
DRAMAKURBIJA

Urša Majcen:
Ribja vaja

Tilen Oblak:
Vražja vas (hudobna farsa
v treh slikah)

Flores Oven:
Ali imam štručko v pečici?

Maruša Sirc:
Živopisi nočnih mor
žalostnega življenja

Iva Š. Slosar:
Kako se smeji papež

Jaka Smerkolj Simoneti:
Pesem ptic v drevesnih
krošnjah

Helena Šukljan:
instant material za dramsko
besedilo ali instant dramsko
besedilo ali instant pasijon
mlade dramatese

**Festivalski
program**

**Festival
Programme**

Generacija, osvobojena klasikov

A Generation Liberated from the Classics

Če se ozrem na preteklo leto in poskušam strnjeno zarisati koordinate pohajkovanja po gledališki krajini, to bržkone izhaja iz dolžnosti, saj sem se – čeprav bi morda pomislil, da je v tem tudi nekaj navade in uporabnih izkušenj, ko takole že tretjič zrem preko ramena v preteklo bero – presenečen zopet znašel ...

... pred seznamom prijavljenih uprizoritev na 53. Teden slovenske drame (v letu 2022 so gledališki producenti prijavili 22 uprizoritev), ogledanih uprizoritev (ogledal sem si jih 44 več, od tega 3, ki so nastale v tujini), uprizoritev tekmovalnega programa (7), uprizoritev spremljevalnega programa (5),

... pred belino zaslona, iz katere izrašča tole besedilo, pred pozno nočno uro roka oddaje,

... pred občutki utrujenosti, zaključene izpraznjenosti in hvaležnosti (tudi ta zahteva svoje sezname).

Leto 2022 je bilo turbulentno leto, ki je poskušalo nadoknaditi predhodni koronski, morda se to v kvantitativnih merilih in statistikah ne kaže tako izrazito, bolj temelji v samem občutku hlastnega tempa produkcije, nedefiniranega izčrpanega teka in splošno brezidejne pozicioniranosti slovenskega besedila v uprizoritveni/gledališki krajini. To ne pomeni, da besedilo v uprizoritvah nima pomembnega mesta, ravno obratno, pogosto se še preveč naslanjajo nanj, četudi bi uprizoritvi koristil izrazitejši

Looking back on the past year and trying to succinctly draw the coordinates of my wanderings through the theatre landscape most likely comes out of a sense of duty because I have – though one might believe that I have already made a habit out of looking over my shoulder, for the third time already, into the pickings of the past year – found myself once again surprised, faced with ...

... a list of productions entered for the 53rd Week of Slovenian Drama (theatre producers entered 22 productions in 2022), productions seen (I saw 44 more, of which 3 were created abroad), productions in the Competition Programme (7) and productions in the Accompanying Programme (5),

... the whiteness of the screen from which this text is emerging and the late-night hour before the deadline,

... feelings of exhaustion, end-of-project-emptiness and gratitude (which requires its own lists).

The turbulent year 2022 tried to make up for the two previous corona years: perhaps the quantitative measurements and statistics don't show this quite so clearly,

razširjeni odrski jezik. To tudi ne pomeni, da gledališki producenti in ustvarjalci ne uprizarjajo sodobnih (ali naročenih) slovenskih dramskih besedil ali da si ustvarjalne ekipe ne drznejo med procesom oblikovati lastno, avtorsko uprizoritveno besedilo. Ustvarja se veliko, z raznolikimi pristopi in razumevanji (funkcije) besedila, zgolj poudarjam, da ne obstaja razviden princip snovanja repertoarjev in programov, ki bi uspešno vključil produkcijo nove slovenske dramatike, spodbujal bolj tvegane pisave (in njihovo uprizarjanje) ter zagotavljal najvišjo raven umetniške ambicioznosti in prepričljivosti.

Med vidnejšimi, pa vendar ne povsem novimi ali presenetljivimi premiki je pomembno omeniti dva. Prvi se tiče razmerja uprizarjanja dramatike in avtorskega snovanja uprizoritvenega besedila, medtem ko drugi argumentira generacijsko zastopanost tokratnega programa TSD.

Opazno je, da že nekaj let zapovrstjo slovenska klasična dramska besedila ne najdejo poti na gledališke odre, ogledal sem si zgolj Cankarjevega *Kralja na Betajnovi* (v izvedbi Narodnega gledališča Tuzla) ter Strniševe *Žabe* (Mestno gledališče ljubljansko), do česar nimam nobenih zadržkov, sproža pa kup vprašanj o aktualnosti in inspirativnosti slovenske klasične dramatike ter njeni prisotnosti v zavesti gledaliških ustvarjalcev. Tudi mimo kategorije klasičnega silnost uprizarjanja dramatike nekoliko pojenja, saj statično dramsko formo vse pogosteje načenjajo dramatisacije, žanrski prevodi in predelave, predvsem pa avtorski principi snovanja uprizoritvenega besedila, ustvarjanje besedila med kreativnim/ študijskim procesom, kolektivno avtorstvo, ogledal pa sem si tudi uprizoritve, nastale po motivih tujih besedil, saj sem pred samim ogledom težko presodil, v kolikšni meri gre za »izvorno« besedilo, koliko pa je zaznamovano in predrugačeno, koliko prevlada njegova uprizoritvena avtorska vizija. Zdi se, kot da v tem odmiku ustvarjalci najdevajo lasten interes, zanimanje, bližino, razumevanje in inspiracijo, vendar to romantizirano podobo načenja vtis, da je avtorski projekt

and my assertion is based more on the feeling of a hasty production pace, the undefined exhausted run and generally haphazard positioning of the Slovenian text in the performative/theatre landscape. This doesn't mean that the productions don't hold the text in an important place. Quite the opposite, the productions often lean on it too much, although they would benefit from a more pronounced stage language. Neither does it mean that theatre producers and artists don't stage contemporary (or commissioned) Slovenian plays or that the creative teams don't dare to form their own texts for staging during the process. A lot is being created with different approaches and understandings of the (function) of the text. I'm just stressing that there is no clear principle of creating repertoires and programmes that would successfully include the production of new Slovenian drama, encourage writing that takes more risks (and stage it) and guarantee the highest level of artistic ambition and cogency.

We should mention two of the more visible, yet perhaps not entirely new or surprising, shifts. The first deals with the dynamics between staging a play and devising the text for staging. The other supports the generational representation of this year's Week of Slovenian Drama.

For several years, classical Slovenian plays have been noticeably absent from stages – I only watched Ivan Cankar's *The King of Betajnova* (produced by National Theatre Tuzla) and Gregor Strniša's *The Frogs* (Ljubljana City Theatre) – which personally I don't have an issue with. Still, it does provoke many questions about the relevance and inspiration provided by Slovenian classical drama and its place in the consciousness of Slovenian theatre artists. Outside the category of the classics, too, the force of staging drama is subsiding, with the static drama form frequently corroded by dramatisations, genre translations and adaptations and, in particular, principles of devising a text for performance, creating the text during the creative process/process of rehearsals and collective authorship. I have also watched productions based on motifs from foreign texts since, before seeing them, it was hard

(po motivih) pogosto tudi zgolj način (spodletelega) soočanja z besedilom, njegovimi specifikami, zahtevnostmi, slepimi pegami, nejasnostjo, angažiranostjo, tujostjo.

Ob tem je prevladujoči generacijski premik, ki ga izraža izbor uprizoritev TSD, po eni strani posledica reprezentativnega razmerja slovenske gledališke krajine, v kateri so se mladi ustvarjalci že docela ustalili kot zanesljivi deležniki, vendar (z redkimi izjemami) še niso pridobili večje vidnosti/uveljavljenosti, po drugi pa gre za preprosto prepotrebno ustvarjalno svežino, neobremenjenost in energijo, ki v skladu s pravilnikom festivala predstavlja »najizrazitejše gledališke uprizoritve« preteklega leta.

V tekmovalni program sem tako uvrstil uprizoritve, ki so najintenzivneje pretresle kriterije dovršenosti, prepričljivosti, vsebinske in estetske razplatenosti ter celovitosti izvedbe, kar med drugim pomeni tudi, da so name delovale afektivno in emocionalno najmočnejše in subjektivno doživeto. Sedem uprizoritev prinaša svež in duhovit gledališki jezik, naj si gre za uprizorjanje slovenskih ljudskih pesmi ali gradnjo tunela do morja, bodisi gre za uprizoritve dramskih besedil Grumove nagrajenke, ki s tekočim, vsakdanjim jezikom pod površino natančno, minuciozno izpisuje ter razbira psihološki in socialni kontekst sodobnosti, ali pa presunljiv glasbeno-gledališki dogodek. Poleg izvrstnih igralskih kreacij je posebna vrednost celotnega programa tudi razpoznaven užitek v igri, ki ga spremljevalni program razširja z uprizoritveno raznolikostjo in žanrsko pestrostjo, regionalno razpršenostjo ter tematsko relevantnimi poudarki.

Neizpodbitno je, da tekmovalni program sestavljajo zgolj uprizoritve institucionalnih producentov, kar si lahko razlagamo kot posledico več dejavnikov. Načini gledališke proizvodnje snovanja so se v zadnjem desetletju več kot očitno scela premaknili tudi znotraj institucionalnih zavodov, ki dajejo stabilnejši okvir uprizorjanju slovenskih besedil (z rezidencami, delavnicami, naročanjem besedil, če ostanemo zgolj na tej ravni produkcije), medtem ko so učinki

to judge to what point it was the "original" text, how much it was marked and transformed and how overwhelming its performative authorial vision was. It seems that this move helps creators to find their own interest, curiosity, familiarity, understanding and inspiration. However, this romanticised image is tainted by the impression that a project based on motifs is often merely a (failed) confrontation with the text, its specifics, demands, dark spots, unclarities, engagement and otherness.

In that light, the prevailing generational shift revealed by the selection of productions for the Week of Slovenian Drama is, on the one hand, a consequence of the representative relationships of the Slovenian theatre landscape, in which young artists have fully established themselves as relevant participants but (with rare exceptions) have not yet acquired greater visibility, and, on the other, simply the very necessary creative freshness, freedom and energy which, congruent with the festival regulations, represent "the most prominent theatre productions" of the previous year.

I have thus selected for the programme the productions that most intensely shook the criteria of perfection, persuasiveness, complexity of the content and aesthetics, and totality of the execution, which, among other things, also means that they triggered the strongest emotions in me, and the strongest subjective experience. The seven selected productions in the Competition Programme bring fresh and witty theatre language, whether it be a staging of Slovenian folk songs or the construction of a tunnel towards the sea, whether it be a staging of texts by a Grum Award Winner who, under the surface of glib everyday language, precisely and meticulously writes and detects the psychological and social context of contemporaneity, or a touching musical-theatre event. And it's not just excellent acting creations. The recognisable enjoyment in acting adds special value to the entire programme, expanded by the Accompanying Programme with its performative and genre diversity, regional dispersion and thematically relevant accents.

Undeniably, the Competition Programme consists only of productions

kulturne politike zadnjih let ohromili
dobra del nevladnih gledaliških
producentov (bodisi v obliki usmerjanja
k evropskim virom financiranja bodisi
s primoranostjo ukvarjati se
s produkcijskimi pogoji), ki so v preteklosti
že tvorili središča drznejše in tehtnejše
ne-le-
-dramske poskuse, ki bi jih bilo v prihodnje
smotrno bolj sistemsko negovati.

Če se ob koncu tega zapisa ozrem na
preteklo leto, me je v njem poleg
obrazložene dolžnosti prevevala tudi
pripadna, naklonjena in neusahljiva
hvaležnost, zaradi katere upam in želim, da
se bom kmalu presenečen zopet znašel
pred ...

Rok Bozovičar

from institutional theatres, which can be
explained by several factors. One, over the
last decade, a noticeable shift in types of
theatre productions occurred within
institutional theatres, which provide a more
stable framework for staging Slovenian
texts (with residency programmes,
workshops and commissioning plays if we
limit ourselves solely to the level of
production). Two, the cultural policy in the
last few years has hindered most
independent theatre producers (by making
them turn towards European funding
sources or by forcing them to focus on
production conditions) who had previously
been at the core of the more daring and
considerate not-just-drama attempts
(attempts that should be more systemically
nurtured in the future).

If, at the end of my report, I look back on
the year past, besides the sense of duty I
have already mentioned, I also felt loyal,
keen and boundlessly grateful, which makes
me hope and wish that very soon I will once
again find myself surprised, faced with ...

Rok Bozovičar

T

40

Tekmovalni
program

Competition
Programme



Torek, 28. 3.,
ob 19.30

Prešernovo gledališče Kranj



Katarina Morano

Usedline

Mestno gledališče ljubljansko

Režiser: Žiga Divjak
Dramaturginja: Katarina Morano
Scenograf: Igor Vasiljev
Kostumografka: Tina Pavlović
Avtor glasbe: Blaž Gracar
Lektorica: Barbara Rogelj
Oblikovalec svetlobe: Andrej Koležnik
Oblikovalec zvoka: Gašper Zidanič

Igrajo:
Mirjam Korbar
Jana Zupančič
Iztok Drabik Jug k. g.
Mojca Funkl
Matej Puc
Lotos Vincenc Šparovec
Lara Wolf k. g.

Premiera:
9. februarja 2022

Predstava traja 2 uri in 15 minut.

Tuesday, 28 March
at 19.30

Prešeren Theatre Kranj



Katarina Morano

Sediments

Ljubljana City Theatre

Director: Žiga Divjak
Dramaturg: Katarina Morano
Set designer: Igor Vasiljev
Costume designer: Tina Pavlović
Composer: Blaž Gracar
Language consultant: Barbara Rogelj
Lighting designer: Andrej Koležnik
Sound designer: Gašper Zidanič

Cast:
Mirjam Korbar
Jana Zupančič
Iztok Drabik Jug as guest
Mojca Funkl
Matej Puc
Lotos Vincenc Šparovec
Lara Wolf as guest

Première:
9 February 2022

The production is 2 hours and 15 minutes long.

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Tekmovalni program



Foto: Peter Giordan

»Ena tistih posrečenih uprizoritev, ki jim uspeva združiti povsem vsakdanjo tematiko s pretežno nevsiljivim, vendar v tej stišanosti tudi presenetljivo ostrim premislekom sodobnih družbenih razmer in protislovij.«
Gregor Butala, *Dnevnik*, 21. marca 2022

“One of those fortunate productions that manage to merge a totally mundane topic with a mostly unobtrusive, but in this calmness also surprisingly sharp, reflection of the contemporary social situation and controversies.”
Gregor Butala, *Dnevnik*, 21 March 2022

Competition Programme

Petek, 31. 3.,
ob 19.00

Prešernovo gledališče Kranj



Katarina Morano

Kako je padlo drevo

SNG Drama Ljubljana

Režiser: Žiga Divjak
Dramaturginja: Katarina Morano
Scenograf: Igor Vasiljev
Kostumografka: Tina Pavlović
Avtor glasbe: Blaž Gracar
Inštruktor bobnanja, svetovalec za ritem:
Marjan Stanič
Lektorica: Tatjana Stanič
Oblikovalec svetlobe: Borut Bučinel

Igrajo:
Janez Škof
Silva Čušin
Tina Vrbnjak
Uroš Fürst
Nina Ivanišin
Gregor Zorc k. g.
Maruša Majer
Iztok Drabik Jug k. g.
Timon Šturbej

Premiera:
3. decembra 2022

Predstava traja 3 ure in 20 minut in ima
odmor.

Friday, 31 March
at 19.00

Prešeren Theatre Kranj



Katarina Morano

How a Tree Fell

SNT Drama Ljubljana

Director: Žiga Divjak
Dramaturg: Katarina Morano
Set designer: Igor Vasiljev
Costume designer: Tina Pavlović
Composer: Blaž Gracar
Drumming instructor, rhythm consultant:
Marjan Stanič
Language consultant: Tatjana Stanič
Lighting designer: Borut Bučinel

Cast:
Janez Škof
Silva Čušin
Tina Vrbnjak
Uroš Fürst
Nina Ivanišin
Gregor Zorc as guest
Maruša Majer
Iztok Drabik Jug as guest
Timon Šturbej

Première:
3 December 2022

The production is 3 hours and 20 minutes
long and has one interval.

»Žiga Divjak je stalni režiser besedil Katarine Morano, vendar je tokrat njuna ustvarjalna simbioza drugačna: ob posameznih intimnih družinskih zgodbah, značilnih za dramatiko Katarine Morano, dramo in uprizoritev zaznamuje tudi skupna, skupnostna, družbena nit, značilna za angažirane uprizoritve Žige Divjaka. Ob pravem doziranju pripovedovalskega in igranega je treba izpostaviti predvsem dobro režijo skupinskih prizorov in odločitev za skupinski koncert.«
Petra Vidali, *Večer*, 10. decembra 2022

“Žiga Divjak is a permanent director for Katarina Morano’s texts, but this time their creative symbiosis is different: in addition to individual intimate family stories, a signature feature of Katarina Morano’s playwriting, the play and its staging are marked by the communal, community and societal thread, typical for Žiga Divjak’s engaged productions. With the appropriate dosage of the narrative and the performative, we must highlight particularly the good directing of group scenes and the decision to stage a group concert.”
Petra Vidali, *Večer*, 10 December 2022



Foto: Peter Uhan

Sobota, 1. 4.,
ob 20.00

Prešernovo gledališče Kranj



Nataša Matjašec Rošker, Petja Labović

Ne ti meni Alice (once again)

Drama SNG Maribor

Avtorska ekipa: Nataša Matjašec
Rošker, Petja Labović, Mateja Kokol,
Valentina Turcu, Maja Borin
Dramaturginja: Maja Borin
Scenograf: Matic Kašnik
Kostumografka: Suzana Rengeo
Avtor glasbe: Aleš Zorec
Lektorica: Mojca Marič
Oblikovalec svetlobe: Tomaž Bezjak

Igrata:
Nataša Matjašec Rošker
Petja Labović

Premiera:
6. maja 2022, Mali oder

Predstava traja 1 uro in 15 minut.

Saturday, 1 April
at 20.00

Prešeren Theatre Kranj



Nataša Matjašec Rošker, Petja Labović

Don't You Alice Me (Once Again)

Drama SNT Maribor

Authors: Nataša Matjašec Rošker, Petja
Labović, Mateja Kokol, Valentina Turcu,
Maja Borin
Dramaturg: Maja Borin
Set designer: Matic Kašnik
Costume designer: Suzana Rengeo
Composer: Aleš Zorec
Language consultant: Mojca Marič
Lighting designer: Tomaž Bezjak

Cast:
Nataša Matjašec Rošker
Petja Labović

Première:
6 May 2022, Small Stage

The production is 1 hour and 15 minutes
long.



Foto: Peter Glodan

»Bravurozen igralski aparat, izjemen dar transformiranja, najbogatejši nabor izrazov /.../. Tak ena na ena »spopad« igralcev s silovito prezenco je zmeraj navdihujoč v vseh pogledih.«

Melita Forstnerič Hajnšek, *Večer*,
7. maja 2022

"A breath-taking acting apparatus, an exceptional gift of transformation, the richest array of expressions /.../. Such a one-on-one confrontation of actors with a powerful presence is always, in every aspect, inspiring."

Melita Forstnerič Hanjšek, *Večer*,
7 May 2022

Nedelja, 2. 4.,
ob 19.30

Prešernovo gledališče Kranj



Avtorski projekt po motivih slovenskih
ljudskih pesmi

Žene v testu

SNG Drama Ljubljana

Režiserka: Živa Bizovičar
Dramaturga: Iva Štefanija Slosar in
Nik Žnidaršič
Scenografka: Maruša Mali
Kostumografka: Nina Čehovin
Oblikovalec zvoka: Gašper Lovrec
Svetovalca za petje: Melani Popit in
Matej Kastelic
Avtor videa: Janez Škrlec
Lektor: Jože Faganel
Oblikovalec svetlobe: Bor Ravbar

Igrajo:
Nataša Keser k. g.
Ivana Perčan Kodarin k. g.
Barbara Žefran
Zvezdana Mlakar

Premiera:
4. novembra 2022, Mala drama

Predstava traja 1 uro in 40 minut.

Sunday, 2 April
at 19.30

Prešeren Theatre Kranj



A project based on Slovenian folk songs

Wives in Dough

SNT Drama Ljubljana

Director: Živa Bizovičar
Dramaturgs: Iva Štefanija Slosar and
Nik Žnidaršič
Set designer: Maruša Mali
Costume designer: Nina Čehovin
Sound designer: Gašper Lovrec
Vocal coaches: Melani Popit and
Matej Kastelic
Video designer: Janez Škrlec
Language consultant: Jože Faganel
Lighting designer: Bor Ravbar

Cast:
Nataša Keser as guest
Ivana Perčan Kodarin as guest
Barbara Žefran
Zvezdana Mlakar

Première:
4 November 2022, Small Stage

The production is 1 hour and 40 minutes long.

»Štiri ženske, štirje letni časi, od svetlobe do zimske noči, od pomladnega prebujenja do jesenske žetve, od praznovanja in divjanja do časa pripovedk in težkih sanj, prizori v režiji Žive Bizovičar, ki so ves čas na meji med skrajno lepoto in grozo.«

Vesna Milek, *Delo*, 8. novembra 2022

"Four women, four seasons, from light to winter night, from spring's awakening to autumn's harvest, from a time of celebration and frenzy to the time of tales and heavy dreams, these scenes directed by Živa Bizovičar are, at all times, on the border between extreme beauty and horror."

Vesna Milek, *Delo*, 8 November 2022



Foto: Peter Uhan

Competition Programme

Torek, 4. 4.,
ob 20.00

Galerija stolpa Škrlovec



Lea Mihevc, Nik Žnidaršič

Od kod, dekle, si ti doma

AGRFT in Cankarjev dom Ljubljana

Avtorica koncepta in glasbenega
aranžmaja: Lea Mihevc
Dramaturg: Nik Žnidaršič

Igra:
Lea Mihevc

Premiera:
27. oktobra 2022, Klub CD

Predstava traja 1 uro in 15 minut.

Tuesday, 4 April
at 20.00

Škrlovec Tower Gallery



Lea Mihevc, Nik Žnidaršič

Where Are You From, Girl

UL AGRFT and Cankarjev dom

Author of the concept and music
arrangement: Lea Mihevc
Dramaturg: Nik Žnidaršič

Cast:
Lea Mihevc

Première:
27 October 2022, CD Club

The production is 1 hour and 15 minutes long.

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Tekmovalni program



»Ob obsežnem simbolno nabitem ter glasovno in interpretativno na visokem nivoju izvedenem naboru skladb Lee Mihevc je zaznati jasno nalaganje čustvenih ploskev in razpiranje intimnih premislekov, ob izvedbi pa se znotraj glasbe kot nosilke emocije izriše zaokrožen dramaturški lok, ki ga med skladbami trgajo govorjene avtobiografske izpovedi.«

Kaja Novosel, *Kritika*, 3. novembra 2022

"The extensive range of compositions charged with symbolism, which Lea Mihevc interprets superbly, clearly layers emotional planes and opens intimate considerations, while the performance, using music as a vessel for emotions, itself draws a full dramaturgic arc pierced by spoken autobiographical stories between compositions."

Kaja Novosel, *Kritika*, 3 November 2022

Competition Programme

Sreda, 5. 4.,
ob 17.00 in 20.00

Rovi pod starim Kranjem



Karolína Kotrbová, Gašper Lovrec, Filip Mramor,
Jernej Potočan, Domen Novak

410 kilometrov

Lutkovno gledališče Ljubljana

Režiser: Filip Mramor

Avtorja koncepta: Karolína Kotrbová in Filip Mramor

Dramaturga: Jernej Potočan in Domen Novak

Scenografka, kostumografka in avtorica

vizualne podobe: Karolína Kotrbová

Avtor glasbe: Gašper Lovrec

Igrata:

Gašper Lovrec

Filip Mramor

Premiera:

17. septembra 2022, Tunel LGL

Predstava traja 50 minut.

Wednesday, 5 April
at 17.00 and 20.00

Tunnels under the Old Town of Kranj



Karolína Kotrbová, Gašper Lovrec, Filip Mramor,
Jernej Potočan, Domen Novak

410 Kilometres

Ljubljana Puppet Theatre

Director: Filip Mramor

Authors of the concept: Karolína Kotrbová and Filip Mramor

Dramaturgs: Jernej Potočan, Domen Novak

Set designer, costume designer and visual designer: Karolína Kotrbová

Composer: Gašper Lovrec

Lighting designer: Uroš Istenič

Cast:

Gašper Lovrec

Filip Mramor

Première:

17 September 2022, Tunnel LGL

The production is 50 minutes long.

»410 kilometrov odlikuje ranljiva iskrenost, s katero predoči občinstvu pripovedi o svojem otroštvu, neuresničeni želji po medkoronskem obiskovanju partnerke čez mejo ter optimizmu, ki ga v vsem tem času ni nikoli zapustil.«

Metod Zupan, *Radio Študent*,
9. decembra 2022

"A distinguishing trait of *410 Kilometres* is the vulnerable honesty with which [the protagonist] presents the audience with the narratives about his childhood, the unrealised mid-corona desire to visit his partner across the border and about his optimism, which, in this entire time, never failed him."

Metod Zupan, *Radio Študent*,
9 December 2022



Foto: Jaka Varmuš

Competition Programme

Sreda, 5. 4.,
ob 19.00

Prešernovo gledališče Kranj



Avtorski projekt

Pravljice našega otročtva

Prešernovo gledališče Kranj in SNG Nova Gorica

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
Asistentka režiserja (študijsko): Živa Bizovičar
Asistenti – opazovalci: Marko Rengeo,
Lucija Trobec in Luna Pentek
Asistent dramaturga (študijsko): Nik Žnidaršič
Asistentka scenografa: Ana Johana Scholten

Igrajo:
Doroteja Nadrah
Vesna Pernarčič
Darja Reichman
Blaž Setnikar
Iztok Mlakar
Urška Taufer
Gregor Zorc k. g.

Premieri:
25. februarja 2022 (Prešernovo gledališče Kranj) in
19. oktobra 2022 (SNG Nova Gorica)

Predstava traja 3 ure in 20 minut in ima odmor.

Wednesday, 5 April
at 19.00

Prešeren Theatre Kranj



Devised theatre project

The Tales of Our Childhood

Prešeren Theatre Kranj and SNT Nova Gorica

Director: Jernej Lorenci
Dramaturg: Matic Starina
Choreography and assistant to the 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
Assistant director (student): Živa Bizovičar
Assistants – observers: Marko Rengeo, Lucija
Trobec, Luna Pentek
Assistant dramaturg (student): Nik Žnidaršič
Assistant stage designer: Ana Johana Scholten

Cast:
Doroteja Nadrah
Vesna Pernarčič
Darja Reichman
Blaž Setnikar
Iztok Mlakar
Urška Taufer
Gregor Zorc as guest

Premières:
25 February 2022 (Prešeren Theatre Kranj) and 19
October 2022 (SNT Nova Gorica)

The production is 3 hours and
20 minutes long and has one interval.



Foto: Nada Žganek

»*Pravljice našega otroštva* so predstava, ki ima potencial, da nam pomaga prisluhniti sočloveku ter razširiti območje naše empatije.«

Anja Radaljac, *Delo*, 28. aprila 2022

"The Tales of Our Childhood is a production that has the potential to help us listen to our fellow humans and expand our field of empathy."

Anja Radaljac, *Delo*, 28 April 2022

Competition Programme

S

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**Spremljevalni
program**

**Accompanying
Programme**

Sreda, 29. 3.,
ob 19.30

Prešernovo gledališče Kranj



Maruša Krese

Da me je strah?

Prešernovo gledališče Kranj

Avtorici dramatizacije: Simona Hamer in
Anđelka Nikolić
Režiserka: Anđelka Nikolić
Dramaturginja: Simona Hamer
Scenograf: Sven Štralleger
Kostumografka: Tina Bonča
Avtorica glasbe: Polona Janežič
Lektorica: Maja Cerar
Oblikovalec svetlobe: Nejc Plevnik
Oblikovalec maske: Matej Pajntar
Svetovalka za gib: Vita Osojnik

Igrajo:
Tina Resman k. g.
Miha Rodman
Vesna Jevnikar
Borut Veselko

Premiera:
24. novembra 2022

Predstava traja 1 uro in 45 minut.

Wednesday, 29 March
at 19.30

Prešeren Theatre Kranj



Maruša Krese

Me, Scared?

Prešeren Theatre Kranj

Authors of dramatisation: Simona Hamer,
Anđelka Nikolić
Director: Anđelka Nikolić
Dramaturg: Simona Hamer
Set designer: Sven Štralleger
Costume designer: Tina Bonča
Composer: Polona Janežič
Language consultant: Maja Cerar
Lighting designer: Nejc Plevnik
Make-up designer: Matej Pajntar
Movement consultant: Vita Osojnik

Cast:
Tina Resman as guest
Miha Rodman
Vesna Jevnikar
Borut Veselko

Première:
24 November 2022

The production is 1 hour and 45 minutes long.



Foto: Nada Žganek

»Predstava ne govori o naših in vaših, ampak pripoveduje o vsakokratni vojni in njenih posledicah /.../. Zdi se, da režiserka kljub načrtani zgodbi, ki vsekakor ni črno-bela, vseskozi poziva k miru in s tem na neki način sledi tudi humanizmu avtorice romana Maruše Krese.«

Igor Kavčič, *Gorenjski glas*, 29. novembra 2022

"The production doesn't speak of *ours* and *yours*, but rather of every war and its consequences /.../ Despite the charted story – which itself is far from black-and-white – the director seems to be always calling for peace and thus, in a way, follows the humanism of Maruša Krese, the novel's author."

Igor Kavčič, *Gorenjski glas*, 29 November 2022

Accompanying Programme

Sobota, 1. 4.,
ob 18.00

Stolp Škrlovec



Klemen Kovačič, Nik Žnidaršič

Razmetana soba

Lutkovno gledališče Ljubljana

Avtor idejne zasnove: Klemen Kovačič

Dramaturg: Nik Žnidaršič

Scenografka: Katarina Planinc

Kostumografa: Klemen Kovačič in
Katarina Planinc

Oblikovalka svetlobe: Maša Avsec

Oblikovalec zvoka: Gašper Lovrec

Igra:

Klemen Kovačič

Premiera:

8. decembra 2022, Kulturnica LGL

Predstava traja 1 uro in 15 minut.

Saturday, 1 April
at 18.00

Škrlovec Tower



Klemen Kovačič, Nik Žnidaršič

Messy Room

Ljubljana Puppet Theatre

Concept designer: Klemen Kovačič

Dramaturg: Nik Žnidaršič

Set designer: Katarina Planinc

Costume designer: Klemen Kovačič,
Katarina Planinc

Lighting designer: Maša Avsec

Sound designer: Gašper Lovrec

Cast:

Klemen Kovačič

Première:

8 December 2022, Kulturnica LGL

The production is 1 hour and 15 minutes
long.

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Spremljevalni program

»Gre za izrazito sestavljanke raznorodnih pristopov, s senčnim, predmetnim in zvočnim gledališčem, s pripovedovanjem in z igro, s katerimi Kovačič uprizoritveno inventivno razvija in iz enega prizora v drugega nadgrajuje svojo misel ter z njo tudi razpleta klopčič preteklosti.«

Nika Arhar, *Kritika*, 15. decembra 2022

"Messy Room is clearly a jigsaw of diverse approaches, with shadow, object and sound theatre, with narration and acting, which Klemenčič develops inventively through his performance and builds upon his thought from one scene to another while also unravelling the past."

Nika Arhar, *Kritika*, 15 December 2022



Foto: Jaka Varmuš

Accompanying Programme

Ponedeljek, 3. 4.,
ob 18.00

Depandansa



Tjaša Črnigoj, Nika Rozman, Tea Vidmar,
Tijana Todorović, Barbara Kapelj

Spolna vzgoja II: Diagnoza + Consentire

Delo v nastajanju

Maska Ljubljana, Slovensko mladinsko gledališče,
Mesto žensk

Režiserka: Tjaša Črnigoj
Avtorica glasbe: Tea Vidmar
Kostumografka: Tijana Todorović
Scenografka: Barbara Kapelj
Strokovna sodelavka: Gabrijela Simetinger
Anonimne intervjuvanke
Montažerka zvočnih posnetkov: Klara Otorepec
Urednica spletnega portala: Tery Žeželj
Snemalka in montažerka videa: Hana Vodeb
Oblikovalki svetlobe: Barbara Kapelj in
Tjaša Črnigoj
Oblikovalec zvoka: Marijan Sajovic
Producentka: Tina Dobnik

Igrajo:
Nika Rozman
Tea Vidmar
Tijana Todorović
Barbara Kapelj

Premiera: 15. decembra 2022

Predavanji-performansa skupaj trajata 1 uro in
30 minut in nimata odmora.

Monday, 3 April
at 18.00

Depandansa



Tjaša Črnigoj, Nika Rozman, Tea Vidmar,
Tijana Todorović, Barbara Kapelj

Sex Education II: Diagnosis + Consentire

A work-in-progress

Maska Ljubljana, Mladinsko Theatre, City of Women

Director: Tjaša Črnigoj
Composer: Tea Vidmar
Costume designer: Tijana Todorović
Set designer: Barbara Kapelj
Expert consultant: Gabrijela Simetinger
Anonymous interviewees
Sound editor: Klara Otorepec
Web editor: Tery Žeželj
Camera operator and video editor: Hana Vodeb
Lighting designers: Barbara Kapelj and Tjaša Črnigoj
Sound designer: Marijan Sajovic
Producer: Tina Dobnik

Cast:
Nika Rozman
Tea Vidmar
Tijana Todorović
Barbara Kapelj

Première: 15 December 2022

Together the two lecture-performances are
1 hour and 30 minutes long and have
no interval.

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Spremljevalni program

Na Novi pošti v sezoni 2022/2023 nastajajo predavanja-performansi *Spolna vzgoja II*, ki obravnavajo seksualni užitek kot osnovno spolno pravico na področju človekovih pravic.

Kaj ženske potrebujejo, da jim je v spolnosti prijetno in lepo, in kaj si želijo? In kako neoliberalne kapitalistične strukture v svojem patriarhalnem jedru temu nasprotujejo? To sta vprašanji, ki povezujeta prvi dve v nizu predavanj-performansov, *Diagnozo + Consentire*. Lotevata se tematik bolečih spolnih odnosov in vaginizma* ter soglasja.

* Vaginizem velja za najhujšo spolno motnjo pri ženskah. Gre za krč mišic medeničnega dna, zaradi katerega je popolnoma onemogočena vaginalna penetracija, četudi si je ženska želi.

In the season 2022/2023, The New Post Office is the venue for the lecture-performances *Sex Education II*. They research sexual enjoyment as a fundamental sexual right in the realm of human rights.

What do women need and want in order to feel comfortable during sex? How do neoliberal capitalist structures in their patriarchal core oppose this? These questions link the first two lecture-performances in the series, *Diagnosis + Consentire*, and research the topic of painful sexual intercourse and vaginismus* as well as consent.

* Vaginismus is considered to be the most difficult sexual dysfunction in women. It causes the muscles of the pelvic floor to tighten and thus makes vaginal penetration impossible, even if such penetration would be welcomed by the woman.



Foto: Branka Keser

Ponedeljek, 3. 4.,
ob 20.00

Stolp Škrlovec



Maja Poljanec Nemec, Miha Bezeljak,
Zoran Petrovič

Godzilla Tribute Band

Moment in SNG Nova Gorica

Režiserji: kolektiv GTB

Dramaturga: Marek Turošik in

Nuša Komplet Peperko

Soavtorica vizualne podobe:

Katarina Cakova

Oblikovalca svetlobe: Gašper Bohinec in
Andrej Firm

Igrajo:

Maja Poljanec Nemec

Miha Bezeljak

Zoran Petrovič

Premiera:

15. aprila 2022, Intimni oder GT22

Predstava traja 1 uro.

Monday, 3 April
at 20.00

Škrlovec Tower



Maja Poljanec Nemec, Miha Bezeljak,
Zoran Petrovič

Godzilla Tribute Band

Moment and SNT Nova Gorica

Directors: GTB collective

Dramaturgs: Marek Turošik, Nuša

Komplet Peperko

Visual designer: Katarina Cakova

Lighting designers: Gašper Bohinec,
Andrej Firm

Cast:

Maja Poljanec Nemec

Miha Bezeljak

Zoran Petrovič

Première:

15 April 2022, Intimate Stage GT22

The production is 1 hour long.



»Ustvarjalci so jo zasnovali kot koncertno-igralski kolaž z adrenalinskim in grenko humornim lokom, ki gledalca v trenutku pretrese do kosti, že v naslednjem pa ga nasmeje do solz.«

Aleksandra Saška Gruden, *Radio Slovenija*,
16. aprila 2022

"The creators conceived this project as a concert-and-acting collage with an adrenaline arc full of bitter humour which instantly shakes the spectators to the bones, and in the very next moment, makes them cry with laughter."

**Aleksandra Saška Gruden, *Radio Slovenija*,
16 April 2022**

Accompanying Programme

Torek, 4. 4.,
ob 18.00

Prešernovo gledališče Kranj



Jure Karas

Realisti

Teatar EXIT, Zagreb

Režiser, scenograf in oblikovalec
svetlobe: Matko Raguž
Koreografka: Ksenija Zec

Igrajo:
Domagoj Ivanković
Nika Ivančić
Nikola Nedić
Rok Juričić
Fabijan Komljenović

Premiera:
12. marca 2022

Predstava traja 1 uro in 20 minut.

Tuesday, 4 April
at 18.00

Prešeren Theatre Kranj



Jure Karas

Realists

Teatar EXIT, Zagreb

Director, stage and lighting designer:
Matko Raguž
Choreographer: Ksenija Zec

Cast:
Domagoj Ivanković
Nika Ivančić
Nikola Nedić
Rok Juričić
Fabijan Komljenović

Première:
12 March 2022

The production is 1 hour and
20 minutes long.



Foto: Saška Mutić

»Premierska publika je pričakala *Realiste* s stoječimi ovacijami. In to zasluženno, predvsem zaradi neverjetne igralske energije, ki se je vrnila v gledališča, ki že od začetka vztraja na igralski izvrsnosti.«
Bojana Radović, *Večernji list*, 13. marca 2022

“The audience at the première welcomed *Realists* with standing ovations. And deservedly so, particularly because of the unbelievable energy that has returned to theatres and, since the beginning, insisted on acting excellence.”
Bojana Radović, *Večernji list*, 13 March 2022

Accompanying Programme

D

**Dodatni
program**

**Additional
Programme**

Dodatni program – za mlade

Četrtek, 6. 4.,
ob 18.00

Prešernovo gledališče Kranj



Simona Semenič

Skrivno društvo KRVZ

Lutkovno gledališče Ljubljana

Režiser: Mare Bulc
Avtorica priredbe in dramaturginja: Simona Semenič
Avtorica glasbe: Polona Janežič
Kostumografka: Sanja Grčić
Scenograf: Damir Leventić
Koreograf: Sebastjan Starič
Oblikovalec svetlobe: Andrej Hajdinjak
Lektorica: Irena Androjna Mencinger
Asistentka kostumografke: Monika Colja
Asistentka oblikovalca svetlobe in lučna vodja:
Maša Avsec
Oblikovalka korekcij scenskega zemljevida:
Maja Rebov
Strokovna podpora pri zvočni podobi: Luka Bernetič
Studijsko snemanje violine: Nino de Gleria

Igrajo:

Matej Zemljič k. g.	Alenka Tetičkovič
Filip Mramor k. g./	Jernej Kuntner
Klemen Kovačič k. g.	Nina Ivanič
Gaja Filač k. g.	Jure Lajovic
Martin Mlakar k. g.	Lovro Finžgar
Ajda Toman	Jan Bučar
Primož Ekart k. g./	Rok Kunaver
Tines Špik k. g.	Jelena Ždrale k. g.

Premiera:

22. februar 2022, Oder pod zvezdami LGL

Predstava traja 1 uro in 45 minut.

Accompanying Programme for Youth

Thursday, 6 April
at 18.00

Prešeren Theatre Kranj



Simona Semenič

Secret Society KRVZ

Ljubljana Puppet Theatre

Director: Mare Bulc
Author of the adaptation and dramaturg: Simona Semenič
Music by: Polona Janežič
Costume designer: Sanja Grčić
Set designer: Damir Leventić
Choreographer: Sebastjan Starič
Lighting designer: Andrej Hajdinjak
Language editor: Irena Androjna Mencinger
Assistant costume designer: Monika Colja
Assistant lighting designer: Maša Avsec
Scene map correction designer: Maja Rebov
Studio recording of the violin and viola: Nino de Gleria

Cast:

Matej Zemljič as guest	Alenka Tetičkovič
Filip Mramor as guest /	Jernej Kuntner
Klemen Kovačič as guest	Nina Ivanič
Gaja Filač as guest	Jure Lajovic
Martin Mlakar as guest	Lovro Finžgar
Ajda Toman	Jan Bučar
Primož Ekart as guest /	Rok Kunaver
Tines Špik as guest	Jelena Ždrale as guest

Première:

22 February 2022, Stage under the Stars LGL

The performance is 1 hour and 45 minutes long.

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Dodatni program



Foto: Jaka Vermež

»Napeta zgodba, v kateri se štirje 11-letniki podajo na pot razkrivanja skrivnosti o ljubljanskem zmaju, kjer je glavno vprašanje njegovo preživetje, je uprizarjana z domiselno dinamiko, ki jo tkejo prav vsi odrski elementi. Najprej besedilo, ki napeto dogajanje širi v prostorske in jezikovne razsežnosti ter izpostavlja vprašanja odnosov med vrstniki in generacijami.«
Petra Tanko, *Radio Slovenija*, 23. februarja 2022

“The exciting story in which four 11-year-olds set off to discover the secrets of the Ljubljana Dragon, around whose survival the story is centred, is staged with clever dynamics combining all stage elements. First, there’s the text that expands the exciting action through spatial and linguistic realms and highlights the questions of relationships between peers and generations.”
Petra Tanko, *Radio Slovenija*, 23 February 2022

Additional Programme

Koncert

Četrtek, 30. 3.,
ob 20.00

Stolp Škrlovec



Dama slanih oči

Izvajalka, režiserka, dramaturginja,
kostumografka in koreografka: Tina Resman
Glasbenik in korepetitor: Nejc Škofic
Oblikovalec svetlobe: Bor Ravbar
Mentorja za gledališko petje: Žarko Prinčič in
Darja Švajger

Premierni koncert igralka Tine Resman razgalja ustvarjalkino notranjo borbo ob drobtinah vsakdanjega kruha, kopiči razkol med krivicami in železno ostrostjo sveta ter z njimi intimno sooča gledalca ob že mnogokrat zapetih pesmih velikanov.

Igralka s spajanjem na videz nezdržljivih glasbenih žanrov in geografske raznolikosti peščice vrhunskih, svetovno uveljavljenih glasbenih legend z glasom in besedo po tankem robu išče vdihnjene kabaretske in šansonjerske razpoke sladkega upanja, krvave kritike družbe, pekočih solz in zaljubljenosti v ponorelo lokomotivo življenja. Ob izjemnih glasbenikih bo gledalec ob zapeti resnici v ustvarjalkinem glasu občutil jasno prisotnost Kurta Weilla, Edith Piaf, Helen Schneider, Svetlane Makarovič, Lize Minnelli, Elis Regina in Ute Lemper. Ali se lahko ob množtvu jezikov utrne ena sama, kristalno jasna beseda – živeti?

Concert

Thursday, 30 March
at 20.00

Škrlovec Tower



A Dame Of Salty Eyes

Performer, director, dramaturg, costume designer and choreographer: Tina Resman
Musician and vocal coach: Nejc Škofic
Lighting designer: Bor Ravbar
Mentors for stage singing: Žarko Prinčič and Darja Švajger

Tina Resman's debut concert reveals the actress's struggle for morsels of daily bread, paints the injustices and the steely sharpness of the world and, while building an intimate atmosphere, confronts the audience with them using famous songs by music giants.

By blending the seemingly incompatible musical genres and geographical diversity of the outstanding global legends of the musical world, the actress – with her voice and their words – searches for the music and cabaret images of sweet hope, bitter criticism of society, burning tears and an infatuation with the crazy locomotive of life. In the company of exceptional musicians and the truth expressed through song, the spectators will sense in the artist's voice the presence of Kurt Weill, Edith Piaf, Helen Schneider, Svetlana Makarovič, Liza Minnelli, Elis Regina and Ute Lemper. Can a single, crystal-clear word emerge from a multitude of languages – life?



Foto: Jelena Lisan

Additional Programme

Koncert

Četrtek, 6. 4.,
ob 20.00

Stolp Škrlovec



Brata Krajnčan

DrummingCellist & SingingDancer

Večkrat nagrajena in mednarodno uspešna Žigan in Kristijan Krajnčan združujeta vokal, violončelo, tolkala in ples v osupljivo odisejo, ki z neusahljivo energijo jadra med različnimi žanri, generacijami, temperamenti in emocijami.

Žigan Krajnčan (1995) je velika osvežitev na slovenski umetniški sceni zadnjih let. Glasbenik, plesalec, koreograf, režiser, igravec in performer ustvarja na različnih koncih sveta in razvija idejo integralnega ustvarjanja, pri čemer vselej stremi k širjenju, zlitju ter premikanju žanrskih in stilnih meja. Umetniška pot ga je v uspešni in z več nagradami oplemeniteni karieri vodila v ZDA, na Kitajsko, po Evropi in Afriki, kjer je spoznaval različne kulturne vzorce, jih v zanj značilni odprtosti vpiljal, premišljal in vnašal v lastne umetniške projekte.

Kristijan Krajnčan (1986) se uveljavlja kot eden najvidnejših evropskih umetnikov svoje generacije. Virtuoz tako na violončelu kot na bobnih, skladatelj in filmski ustvarjalec je prejemnik številnih nagrad na vseh področjih svojega ustvarjanja. S soloprojektom *DrummingCellist* je izdal štiri albume. Na zadnjem albumu *Zabučale gore* (2022) je s sodobnim pogledom poustvaril slovensko ljudsko glasbo. Sodeloval je pri 52 albumih in koncertiral v več kot 25 državah v Evropi, ZDA, Aziji, Indoneziji, na Bližnjem vzhodu in v Afriki ter ustvaril glasbo za več filmskih, gledaliških, interdisciplinarnih in plesnih projektov.

Concert

Thursday, 6 April
at 20.00

Škrlovec Tower



Krajnčan Brothers

DrummingCellist & SingingDancer

Multi-award-winning and internationally successful Žigan and Kristijan Krajnčan combine vocals, cello, percussions and dance into a fascinating Odyssey which sails with inexhaustible energy among different genres, generations, tempers and emotions.

Žigan Krajnčan (1995) is a great breath of fresh air on the Slovenian art scene of recent years. A musician, dancer, choreographer, director, actor and performer, he works in different parts of the world and develops the idea of integral creativity, all the while looking to expand, blend and move the borders of genres and styles. His successful career, crowned with many awards, has taken him to the United States, China and throughout Europe and Africa, where he studied different cultural patterns, adopted them with his characteristic openness, rethought them and incorporated them into his own artistic projects.

Kristijan Krajnčan (1986) has been established as one of the most prominent European artists of his generation. A virtuoso on both cello and drums, a composer and a film artist, he has received many awards for all the areas of his work. With his solo project *DrummingCellist* he has released four albums. For his last album *Zabučale gore* (2022), he recreated Slovenian folk music with a modern outlook. He has collaborated on 52 albums and held concerts in over 25 countries. He has also composed music for film, theatre, interdisciplinary and dance projects.



Foto: Tono Jureca

Additional Programme

Bonus koncert*

Sreda, 12. 4.,
ob 20.00

Galerija Prešernovih nagrajencev



Koncert Iztoka Mlakarja

Iztok Mlakar je igralec in kantavtor, član ansambla SNG Nova Gorica, dobitnik številnih nagrad, tudi nagrade Prešernovega sklada in Ježkove nagrade. Izdal je več plošč, številne njegove pesmi pa so že skoraj ponarodele. Priljubljene so tako balade kot tudi bolj pikre in šaljive pesmi iz vsakdanjega življenja malega človeka, ki jih poje v primorskem narečju.

* Vstopnice za bonus koncert Iztoka Mlakarja bomo izžrebali izmed vseh kupljenih vstopnic za predstave festivala. Na vstopnico napišite svoje kontaktne podatke in jo oddajte pri blagajni.

Bonus concert*

Wednesday, 12 April
at 20.00

The Prešeren Award Winners Gallery



A Concert by Iztok Mlakar

Iztok Mlakar is an actor and singer-songwriter, member of the SNT Nova Gorica ensemble and winner of many awards, including the Prešeren Fund Award and Ježek Award. He has released several albums, and many of his songs have almost entered the standard repertoire of folk tunes. His ballads are popular, as are his witty and sharp songs describing the everyday life of the common person, sung in his local dialect.

* The ticket holders for Iztok Mlakar's bonus concert will be drawn from all the tickets sold for the festival performances. Put your name and contact information on the ticket and drop it off at the box office.

Ma kadar spijem glaž al dva
An ka ta treči prou me prime
Se svjt numalčk zadondola
An zmislam tiste se vandime



But when I drink a glass or two
And the third one kicks in slightly
The world sways back and forth anew
That harvest memory glitters brightly

Additional Programme

Torek, 28. 3.,
ob 17.00

Layerjeva hiša

Več kritike, prosim

*Enota dramske pisateljice in pisatelji
ZDUS, portal Kritika ter DGKTS*
Idejna zasnova: Jera Ivanc

DGKTS že več let opozarja na vztrajno krčenje prostora, namenjenega kritičnim odzivom in refleksiji sodobnih uprizoritvenih umetnosti, posledice krčenja pa čuti tudi sodobna slovenska dramatika. Ne le da je konstruktivna in kontinuirana kritika nujna za razvoj tako posameznih dramskih/kritičskih pisav kot dramatike/kritike *per se*, temveč tudi za uspešno pridobivanje štipendij, subvencij, statusa samozaposlenega pri kulturnem ministrstvu ipd.

Ob robu TSD se bomo zato pogovarjali o prisotnosti slovenske drame v javnem diskurzu. Evelin Bizjak bo predstavila potek in izsledke ankete o delovnih pogojih in navadah slovenskih gledaliških kritikov_čark. Benjamin Zajc bo pregledal medijske odzive v zadnjih desetih letih ter se osredotočil na kritiško branje in gledanje prazvedb sodobne slovenske dramatike. Tajda Lipicer bo predstavila stanje v Nemčiji. Z njimi ter številnimi drugimi gosti in gostjami iz vrst kulturnih urednikov, kritičark, novinarjev in teatrologov se bo pogovarjala Jera Ivanc.

Evelin Bizjak (1992) je diplomirana komparativistka in študentka magistrskega programa dramaturgija in scenske umetnosti. Ukvarja se s praktično dramaturgijo, dramskim pisanjem, teorijo in kritiško refleksijo gledališča. Benjamin Zajc (1997) je magister dramaturgije, zaposlen v Lutkovnem gledališču Ljubljana. Deluje kot praktični dramaturg, performer, dramatik in kritik. Tajda Lipicer (2000) je absolventka programa dramaturgija in scenske umetnosti. Deluje na področjih uprizoritvene dramaturgije, scenaristike, radia in gledališke kritike.



Sreda, 29. 3.,
ob 17.00

Mestna knjižnica Kranj

Bralne uprizoritve 10-minutnih dramskih besedil študentov AGRFT

Nastopajo študenti
AGRFT: Luna Pentek,
Neža Dvorščak,
Aleksandar Jovanovski,
Peter Podgoršek,
Čarna Lampret,
Jakob Podjavoršek,
Maja Kunaver in drugi.

V zimskem semestru študijskega leta 2022/2023 so študenti prvega letnika AGRFT, smer dramaturgija in scenske umetnosti ter gledališka režija, pod mentorstvom red. prof. mag. Žanine Mirčevske ustvarili nekaj izvernih 10-minutnih dramskih besedil. Na festivalu bo predstavljenih šest besedil.

Nejka Jevšek

Talepi kozarci

*»To vse si bla tud ti. Sam.
Ne vem. Ti si mislla, da
vse delaš iz ljubezni, da
je vse to ljubezen, ampak
to je blo neko nasilje ...«*

Režiserka: Julija Urban
Dramaturginja: Luna Pentek

Katka F. Slosar

Prepričani

*»Se bolje sliši ›pod vplivom
substanc je videla hudiča‹ ali
›trezna je videla hudiča‹?«*

Režiserka: Julija Urban
Dramaturginja: Blažka Gantar

Blažka Gantar

Zvok megle

*»Jaz sem tvoje ogledalo in ti me
vidiš, ampak me ne gledaš.«*

Režiserka: Katka F. Slosar
Dramaturg: Tine Lukač

Julija Urban

Iz ljubezni se ne ubija

*»In vseeno kolikokrat bo še
kdo slišal, da se ne bo
ponovilo, da se modrice ne
bodo nikoli več pojavile, se
bodo jutri ali pojutrišnjem oči
spet na debelo prepleskale
z ličili, da bi skrili tisto, česar
ni mogoče zakriti.«*

Režiserka: Julija Urban
Dramaturginja: Blažka Gantar

Tine Lukač

Na znameniti promenadi v Vásárhelyju

*»Ne mečte si pejssek v oči,
samo šest dni je trajalo ...«*

Režiser: Marko Rengeo
Dramaturg: Tine Lukač

Eva Borin Cerjan

Mrtva drevesa

*»Kaj se dogaja s tabo? Bi rada
vse uničila? Celotno družino bi
poslala k vragu? Ti je to jasno?
Ker to se bo zgodilo
v trenutku, ko bo prišlo v javnost.
Konec bo z mojo kariero,
z denarjem, z mamo, tudi
s tabo, ja. In kaj boš potem?«*

Režiserka: Katka F. Slosar
Dramaturginja: Eva Borin Cerjan



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Dodatni program

Četrtek, 30. 3.,
ob 18.00

SLOGI Ljubljana

Dan nominirancev – nagrada za mladega dramatika

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

Novost letošnjega festivala je dan nominirancev za nagrado za mladega dramatika. Ta se pridružuje že ustaljenemu dogodku, na katerem se predstavljajo nominiranci za nagrado Slavka Gruma. Dan nominirancev za nagrado za mladega dramatika želi utrditi zavest, kako pomembna je skrb za mlade avtorice in avtorje. Na dogodku bodo v obliki kratkih bralnih uprizoritev predstavljena nominirana besedila, nato pa bo Gašper Troha vodil pogovor z nominirankama in nominirancem. To so Manca Lipoglavšek, Iva Š. Slosar in Jaka Smerkolj Simoneti.



Sobota, 1. 4.,
ob 15.30

Layerjeva hiša

Umetna kri, a prave solze

Diskusija o oblikah nasilja
v procesih snovanja
gledališke umetnosti

*Društvo gledaliških kritikov
in teatrologov Slovenije*
Zasnova in moderiranje: Jaka
Smerkolj Simoneti in Tajda Lipicer

Društvo gledaliških kritikov in teatrologov Slovenije letos nadaljuje svoje udejstvovanje na Tednu slovenske drame s konceptualno razpravo, s katero skuša zaznati nevrogične točke v slovenski gledališki krajini, ki določajo ustvarjalne procese in nenazadnje same vsebine. V preteklih letih, tako se vsaj zdi, je v umetniški sferi, predvsem gledališki, počil svojevrstni mehurček molka. Niz izpovedi igralk v širši regiji in drugod po svetu je med ustvarjalkami in gledalkami oblikoval izostreno zavest o različnih oblikah nasilja, ki smo mu priča tako na odru kot v zaodrju. Posebej se je primerov spolnega nasilja lotevala okrogla miza *Spolne in psihične zlorabe v polju gledališča, študijskih procesov in izobraževanja*, ki je bila organizirana pred dvema letoma, izhodišče zanjo pa je bila anketa DSI in ZDUS o izpostavljenosti različnim oblikam nasilja delavk v scenskih in avdiovizualnih umetnostih ter študentk umetnostnih smeri.

Tokratni dogodek *Umetna kri, a prave solze* izhaja iz omenjene okrogle mize, pri čemer želi pozornost usmeriti predvsem na psihično nasilje, ki pogosto pod krinko »narave ustvarjalnega procesa« poteka nereflektirano in ki ga kot »nasilno« (torej

primerno za obravnavo) pojmujejo šele, ko doseže svojo nepovratno obliko. Za izhodišče hibridnega, umetniško-strokovnega dogodka jemljemo anekdotične, a reprezentativne primere, ki jih skušamo reflektirati z različnih strokovnih perspektiv ter jih nato obravnavati v pogovoru na dogodku. Bistveno se zdi, da se o nasilju naučimo spregovoriti dovolj zgodaj, da ga znamo zaznati in poimenovati ter da razblinimo občutje inherentnega zlitja (psihičnega) nasilja in kreiranja, ki nas zasleduje kot priče v ustvarjalnih in pedagoških procesih.



Nedelja, 2. 4.

Strokovno srečanje oblikovalcev maske slovenskih poklicnih gledališč

Gledališka maska dopolni in nadgradi igralsko kreacijo, saj skupaj s kostumom bistveno določa ne le vizualni del predstave, temveč tudi izraznost igralca, plesalca, performerja. Povezuje dva vidika: likovnega, s katerim se vzpostavlja v polju avtorskega umetniškega izraza, ter obrtnega, saj je kakovost izvedbe odvisna od poznavanja in obvladovanja različnih tehnik ter materialov.

Hiter razvoj in dostopnost materialov od oblikovalcev maske zahtevata nenehno izpopolnjevanje, hkrati pa nove tehnike in materiali širijo njihove izrazne možnosti. Pri tem razvoj gledališke maske vpliva tako na kostumografijo kot tudi na razvoj performativnega izraza.

Vse to so razlogi, zaradi katerih se tradicionalno srečanje oblikovalcev maske spet vrača na program Tedna slovenske drame.

Na 6. strokovnem srečanju oblikovalcev maske slovenskih poklicnih gledališč bodo predstavljeni izdelki in storitve kranjskega podjetja Klevi. Podjetje Klevi, v katerem bo srečanje tudi potekalo, letos praznuje 30 let delovanja. Zaposleni v podjetju dnevno oskrbujejo več kot 3500 frizerskih, pedikerskih in kozmetičnih salonov ter nudijo več kot 5000 različnih izdelkov, ki jih zagotavljajo s pomočjo 20 poslovnih partnerjev, ki sodijo med svetovno priznane proizvajalce frizerskih in kozmetičnih izdelkov ter pripomočkov.



Ponedeljek, 3. 4.

Dramatika malih jezikov

Strokovno srečanje

Pomembna novost Tedna slovenske drame je tudi poskusno srečanje za razvoj projekta *Dramatike malih evropskih jezikov*. Pri projektu bomo s ključnimi sorodnimi deležniki z manjših jezikovnih področij na podlagi skupnih izzivov oblikovali strategije za promocijo, izmenjave, podporo in razvoj lokalnih dramatik. Projekt nastaja pri mreži European Theatre Convention, katere član je tudi Prešernovo gledališče.

Udeleženci strokovnega srečanja bodo obravnavali vprašanja, ki zadevajo ustvarjanje in uprizarjanje dramatike, predvsem pa prevajanje in uprizarjanje zunaj državnih meja. Da bi spodbudili izmenjavo in medsebojno oplajanje, se bodo na temo dramatike malih jezikov v debato vključili predstavniki iz Srbije, Nizozemske, Slovaške, Češke, Estonije, Ukrajine, Makedonije, Bolgarije, z Malte, iz Grčije, Baskije in od drugod.



Torek, 4. 4.,
ob 16.00

Kovačnica

Glas nove Belorusije

Kulturni zavod Oder (sedež Slovenskega centra ITI), Ljudska ambasada Belorusije v Ljubljani, društvo Beloruska diaspora v Sloveniji

Ob nenehnem konfliktu v Ukrajini v Belorusiji že vrsto let poteka sistematično zatiranje demokratičnih procesov, ki z vso silo med drugim slabijo in uničujejo tudi pogoje za delo številnim umetnikom in intelektualcem. Ti zapuščajo državo, da bi si ustvarili novo življenje v upanju, da se bodo nekoč vrnili domov. Mnoge resnice ostajajo skrite, dokler o njih ne spregovorimo, jih zapišemo ali kako drugače dokumentiramo. Pomembno je, da védenje o tem kroži v umetniškem svetu, da nas povezuje in opolnomoči pri udeležanju človekovih pravic. Eden od projektov, ki je nastal prav z namenom spregovoriti na glas, je tudi projekt *Razžaljeni. Beloruski svetovni projekt branja*, ki ga je ustvaril Američan John Freedman skupaj z ženo Oksano Mysino. Na podlagi istoimenskega dramskega besedila Andreja Kurejčika sta posnela dokumentarni film *Glavni nove Belorusije* in pripravila še krajšo različico z naslovom *Ljubezen je močnejša od strahu*, ki je pred kratkim prejela veliko nagrado na 14. mednarodnem festivalu kratkih filmov Atlantis v New Yorku.

Dogodek bo potekal v živo na prizorišču v Kranju in po Zoomu, z njim pa želimo tudi v Sloveniji odpreti prostor dramskim kolegom, ki s svojim delom ohranjajo svojo kulturo in jezik, četudi ne več doma, ter podpreti njihova prizadevanja.

Program:
Razžaljeni. Beloruski svetovni projekt branja (Insulted. Belarus Worldwide Reading Project) – projekt bo predstavil John Freedman, pisatelj in prevajalec, ki je deloval v Moskvi od leta

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Dodatni program

1988 in bil gledališki kritik pri časopisu The Moscow Times med letoma 1992 in 2015; trenutno živi in dela v Chanii na Kreti.

Predvajanje filma *Ljubezen je močnejša od strahu* (*Love Is Stronger than Fear*), krajše različice filma *Glasovi nove Belorusije* (*Voices of the New Belarus*).

Branje izbranega kratkega odlomka dramskega besedila sodobne beloruske avtorice Diane Balyko, ki trenutno živi v Pragi.

Pogovor (v živo in po Zoomu) z avtorjema filma Oksano Mysino in Johnom Freedmanom, belorusko umetnico Diano Balykovo ter z dramatikom in scenaristom Andrejem Kurejčikom, avtorjem dramskega besedila *Glasovi nove Belorusije*, ki trenutno predava na Univerzi Yale v ZDA.

Avtorica koncepta in povezovalka: Tatjana Ažman



**Sreda, 5. 4.,
ob 18.00**

Foaje Prešernovega gledališča

Lea Kukovičič

Zadnji Hamlet, predigra

Živa skulptura

Foyer gledališča je zbirališče velikih pričakovanj. Latinsko – domače ognjišče.

Čakaš.

Brez ekscesov.

Nihče ne pušča lobanj in kosti.

V enem prostoru zbirališča je igralec, moški,

sam,

v tišini,

nepovezan z ljudmi,

sedi.

In joče.

V rokah nekaj drži.

Koordinate: zgoraj, bar.

Vstopiš.

Gledaš.

Joče in ne veš, ali si

želi, da si zraven ...

Ne veš, ali si želiš biti tam.

Izstopiš. Uvid: »1990.

Diego Maradona.«

Prvi moški, ki sem ga videla jokati.

Povej nam zakaj, ne povej nam

kdaj, ne povej nam kako.

Zadnji Hamlet, predigra je drugi del trilogije *Ko moški jočejo*. Umetniško delo nastaja v koprodukciji zavoda Bunker in Prešernovega gledališča Kranj. Prvi del trilogije je simpozij *Ko moški jočejo, se svet ustavi* v Stari mestni elektrarni – Elektro Ljubljana, zadnji del trilogije z naslovom *Zadnji Hamlet* bo premierno predstavljen na odru PGK 8. junija 2023.



**Četrtek, 6. 4.,
ob 15.00**

Velika dvorana AGRFT

Dan nominirancev – nagrada Slavka Gruma

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

Dan nominirancev je dogodek, na katerem so že tradicionalno predstavljena nominirana besedila za nagrado Slavka Gruma. Bralne uprizoritve in dramaturške analize besedil bodo pripravili študenti AGRFT, razmislek o besedilih pa bodo prispevali nominirani avtorji in avtorice: Katarina Morano, Anja Novak Anjuta, Nina Kuclar Stikovič, Rok Vilčnik – rokgre in Matjaž Zupančič. Pogovor bodo vodili študentke in študenti dramaturgije in scenskih umetnosti. Dogodek bo pomembno sooblikovalo tudi občinstvo, ki bo s sodelujočimi lahko delilo svoje videnje besedil.

Festivalski (popol)dan je v celoti namenjen najboljšim besedilom nove slovenske dramatike, namen dogodka pa je predstaviti avtorice in avtorje ter ustvarjati prostor za dialoško preizpraševanje stanja izvirne dramatike v slovenskem gledališkem prostoru, njenega uprizarjanja, interpretacije in razvoja.

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



Pripravljamo

Delavnica dramskega pisanja Dvocikel

Program Dvocikel snuje projekte povezovanja in glasbenega sodelovanja od leta 2014. S petimi projekti in štirimi kuratorji se Dvocikel 2023 posveča mejnim glasbenim izrazom: na meji med alternativno, eksperimentalno in popularno glasbo ter na meji glasbenega raziskovanja znotraj zvrsti. Tej zgodbi se s 53. Tednom slovenske drame priključuje tudi Prešernovo gledališče Kranj. Sodelovanje z Zavodom Carnica bo potekalo v več fazah. Med prvimi bo poziv za glasbene izvajalce in avtorja besedila z namenom, da se ustvari novo celovečerno glasbeno-gledališko odrsko delo, ki bo predstavljeno na Tednu slovenske drame leta 2024. Dvocikel raziskuje nove produkcijske možnosti in oblikuje produkcijsko platformo za povezovanje glasbenih in uprizoritvenih svetov.



**Tuesday,
28 March
at 17.00**

Layer House

More Criticism, Please

Playwrights' Unit of the Slovenian Association of Dramatic Artists (SADA), Kritika and the Association of Theatre Critics and Researchers of Slovenia

Concept: Jera Ivanc

For a number of years, the Association of Theatre Critics and Researchers of Slovenia has been warning about the constant shrinking of the space allocated to critical responses and reflections on the contemporary performing arts. Contemporary Slovenian drama also feels the consequences of this shrinking. Not only is constructive and continuous criticism essential for the development of individual drama/critical writing and drama/criticism *per se* but it is also vital to compete for grants, subsidies, obtaining the status of a self-employed worker in the culture at the Ministry of Culture RS and so on.

At the Week of Slovenian Drama, we will thus debate about the presence of Slovenian drama writing in the public discourse. Evelin Bizjak will present the results of the questionnaire about the working conditions and habits of Slovenian theatre critics and its findings. Benjamin Zajc will present the media responses in the last decade and focus on critical reading and watching of the baptismal performances of contemporary Slovenian plays. Tajda Lipicer will talk about the situation in Germany. Jera Ivanc will moderate a debate with these presenters and many other guest cultural editors, critics, journalists and theatre researchers.

Evelin Bizjak (1992) has a bachelor's degree in comparative literature and is

studying for her master's in dramaturgy and performing arts. She is a practical dramaturg but is also interested in playwriting, theatre theory and critical reflection. Benjamin Zajc (1997) holds a master's in dramaturgy and is employed at the Ljubljana Puppet Theatre. He is a practical dramaturg, performer, playwright and critic. Tajda Lipicer (2000) is finishing her degree in dramaturgy and performing arts. She works as a practical dramaturg, screenwriter, theatre critic and a writer and critic for the radio.



**Wednesday,
29 March
at 17.00**

Kranj City Library

Reading Performances of 10-Minute Dramas by UL AGRFT Students

Performed by UL AGRFT students: Luna Pentek, Neža Dvorščak, Aleksandar Jovanovski, Peter Podgoršek, Čarna Lampret, Jakob Podjavoršek, Maja Kunaver and others.

In the winter semester of the 2022/23 academic year, the first-year UL AGRFT students of dramaturgy and performing arts and theatre directing created original 10-minute plays under the mentorship of professor Žanina Mirčevska. Six of them will be presented at the festival.

Nejka Jevšek

The Good Glasses

"You were all of that, too. Except. I don't know. Did you think you were doing it all out of love, that this was all love, but it was, in fact, some kind of violence ..."

Director: Julija Urban
Dramaturg: Luna Pentek

Katka F. Slosar

Convinced

"What sounds better, 'She saw the devil while under influence of substances' or, 'She saw the devil while sober'?"

Director: Julija Urban
Dramaturg: Blažka Gantar

Blažka Gantar

The Sound of Fog

"I am your mirror, and you see me, but you don't look at me."

Director: Katka F. Slosar
Dramaturg: Tine Lukač

Characters: Katarina, Janez, Man dressed in black, with a top hat on his head

Julija Urban

Don't Kill Out of Love

"And no matter how many times anyone hears that it won't happen again, that bruises will never appear again, the eyes will once more be painted with a thick layer of makeup to hide what cannot be hidden."

Director: Julija Urban
Dramaturg: Blažka Gantar

Tine Lukač

The Famous Vásárhely Promenade

"Don't delude yourselves, it only lasted for six days."

Director: Marko Rengeo
Dramaturg: Tine Lukač

Eva Borin Cerjan

Dead Trees

"What is going on with you? Do you want to ruin everything? Send the entire family to hell? Do you understand that? Because this is what's going to happen the moment this gets out in public. My career will be over, and the money, and mum, and yes, you, too. Then what will you do?"

Director: Katka F. Slosar
Dramaturg: Eva Borin Cerjan



Thursday, 30 March at 18.00

Slovenian Theatre Institute
(SLOGI), Ljubljana

The Day of the Nominees for the Young Playwright Award

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

A novelty of this year's festival is the day of the nominees for the Young Playwright Award. It joins the well-established event that presents the nominees for the Slavko Grum Award. The Day of the Nominees for the Young Playwright Award aims to consolidate the awareness of how crucial it is to nurture young authors. The nominated texts will be presented at the event through short reading performances. Then Gašper Troha will moderate a debate with the three nominees: Manca Lipoglavšek, Iva Š. Slosar and Jaka Smerkolj Simoneti.



Saturday, 1 April at 15.30

Layer House

Fake Blood, Real Tears

How do we talk about the violence we experience when we create theatre?

Association of Theatre Critics and Researchers of Slovenia
Authors of concept and moderators: Jaka Smerkolj Simoneti and Tajda Lipicer

In collaboration with the 53rd Week of Slovenian Drama, the Association of Slovenian Theatre Critics and Researchers is organising Fake Blood, Real Tears, an event that hopes to continue the public discussion and thematisation of violence in the processes of creating theatre art. Last year, we took a big step towards breaking the taboos surrounding the hidden and suppressed circumstances of our work. Nevertheless, far too often, we only consider acts that have reached a radical ("violent") and irreversible form as violent. But what is the price we're paying for this approach? How is this attitude upheld by the permanent microaggressions to which we consent during the creative process because of the proverbial undefinable nature of the work?

When preparing for the event, we will invite artists, students and witnesses to anonymously share their anecdotes and cases that can shed a light on the problem of concealment, as well as the permanent and psychologically marked microaggressions in creative or educational processes. We want to see the anonymous testimonies as case studies that can be illuminated by expert and first-hand experience. We see their importance primarily in opening the discourse and gaining a deeper understanding of how to discuss these topics and create a healthy work environment.



Sunday,
2 April

Professional Meeting of Make-Up Artists from Slovenian Theatres

Theatre make-up completes and complements the acting creation because, together with the costumes, it essentially determines not only the visual part of the performance but also the expressiveness of the actor, dancer, performer. It connects two aspects: the visual, with which it establishes itself in the field of artistic expression, and the craft, because the quality of the realisation depends on the expertise and level of command of different techniques and materials.

The fast development and accessibility of materials require that make-up artists continue to educate themselves while, at the same time new techniques and materials expand these artists' expressive possibilities. The development of theatre make-up influences not only costume design but also the development of performative expression.

For all these reasons the traditional meeting of make-up artists has returned to the programme of the Week of Slovenian Drama.

At the 6th Professional Meeting of Make-Up Artists from Slovenian Theatres, the Kranj-based company Klevi will present its products and services. Klevi, which will also offer its premises for the meeting, is celebrating 30 years in business this year. Its employees provide daily service to over 3500 hairdressing, pedicure and beauty salons, offering over 5000 different products from their 20 business partners who are among the world's top producers of hairdressing and cosmetic products and tools.



Monday,
3 April

Playwriting of Small Languages

Expert Meeting

One important novelty at the Week of Slovenian Drama is an exploratory meeting to develop a project on the theme of *Playwriting of Small Languages*. Key participants from similar small linguistic regions will create strategies based on our common challenges to promote, exchange, support and develop local playwriting. The project is being developed at the European Theatre Convention, of which the Prešeren Theatre Kranj is a member.

The meeting participants will discuss the questions concerning creating and staging drama, particularly translating and staging it outside its linguistic borders. To encourage exchange and cross-pollination, representatives from Serbia, the Netherlands, the Czech Republic, Estonia, Ukraine, Macedonia, Bulgaria, Malta, Greece, Basque Country and elsewhere will participate in the debate.



Tuesday, 4 April
at 16.00

Kovačnica

The Voice of The New Belarus

Stage – Cultural Institute for Performing Arts (the seat of the SC ITI), People's Embassies of Belarus in Ljubljana, and the Association of the Belarusian Diaspora in Slovenia

Parallel to the ongoing conflict in Ukraine, the systematic repression of democratic processes has been happening in Belarus for years. These processes, among other things, weaken and destroy the working conditions for many artists and intellectuals who have been leaving the country to create new lives for themselves with the hope that they will one day be able to return home. Many truths remain hidden until we start talking about them, writing them down or documenting them in another way. Such knowledge must circulate in the art world so that it connects and empowers us to implement human rights. One of the projects that has been created with the intent to speak up is *Insulted. Belarus Worldwide Readings Project*, created by the American John Freedman and his wife Oksana Mysina. They shot the documentary *Voices of the New Belarus*, based on Andrei Kureichik's eponymous play, and prepared a shorter version called *Love is Stronger than Fear*, which recently won the Grand Prix at the 14th Atlantis International Internet Short Film Festival in New York.

The event will take place in person in Kranj and on Zoom. With it, we in Slovenia also wish to open the space for theatre colleagues who, with their work, are keeping their culture and language alive, albeit no longer at home, and support their efforts.

Programme:

Insulted. Belarus Worldwide Readings Project – the project will be presented by John Freedman, a writer and translator who worked in Moscow from 1988 and was a theatre critic for the *Moscow Times* between 1992 and 2015. He is

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Additional Programme

currently living and working in Chania, Crete.

The screening of the film *Love is Stronger than Fear*, the short version of the film *Voices of the New Belarus*.

A reading of a selected short excerpt from a play by the contemporary Belarusian author Diana Balyko who is currently living in Prague.

A discussion (in person and on Zoom) with the authors of the film, Oksana Mysina and John Freedman, the Belarusian artist Diana Balykova and the playwright and screenwriter Andrei Kureichik, the author of the play *Voices of the New Belarus*, who is currently teaching at Yale University in the United States.

Author of the concept and moderator: Tatjana Ažman



Wednesday,
5 April
at 18.00

Prešeren Theatre Kranj Foyer

Lea Kukovičič

The Last Hamlet, Foreplay

A Living Sculpture

A theatre foyer is a meeting place of great expectation.

It's Latin for a hearth.

You wait.

No excess.

Nobody leaves behind skulls and bones.

In one part of this meeting place is an actor,

A man,

Alone,

In silence,

Not connected to people,

Just sitting there.

Crying.

He's holding something in his hands.

Coordinates: upstairs, bar.

You enter.

Look around.

He's crying, and you don't know if he wants you there ...

You don't know if you want to be there.

You exit. Insight: "1990. Diego Maradona."

First man I saw cry.

Tell us why, don't tell us when, don't tell us how.

The Last Hamlet: Foreplay is the second part of the *When Men Cry* trilogy. The work is created in a co-production of Bunker Institute and Prešeren Theatre Kranj. The first part of the trilogy was the symposium *When Men Cry the World Shuts Down* at Stara mestna elektrarna – Elektro Ljubljana. The final part of the trilogy, called *The Last Hamlet*, will premiere on the stage of the Prešeren Theatre Kranj on 8 June 2023.



Thursday, 6 April
at 15.00

UL AGRFT Great Hall

The Day of the Nominees for the Slavko Grum Award

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

The Day of the Nominees is a traditional festival event that presents the plays nominated for the Slavko Grum Award. The UL AGRFT students prepare and present reading performances and dramaturgical analyses of the texts. Then, nominees Katarina Morano, Anja Novak Anjuta, Nina Kuclar Stikovič, Rok Vilčnik – rokgre and Matjaž Zupančič will share their thoughts about the nominated texts. The discussion will be moderated by the students of dramaturgy and performing arts. Audience members are also invited to share their vision of the texts with the authors and the guests.

The Day (or Afternoon) of the Nominees, an event fully dedicated to the best new plays of Slovenian drama, aims to promote the authors of the nominated texts and open a space for dialogically questioning the situation of original drama, its staging, interpretation and development. Over the years, this annual event has become a recognisable platform that helps spread new drama's importance (and relevance).



In preparation

Dvocikel Playwriting Workshop

The Dvocikel programme, which researches new production possibilities and creates a production platform to connect the worlds of music and performance, has been creating projects of musical connectivity and collaboration since 2014. With its five projects and four curators, Dvocikel 2023 focuses on liminal music expressions: on the border between alternative, experimental and popular music and on the border of music research within the genre. The Prešeren Theatre Kranj will join this story with the 53rd Week of Slovenian Drama.

The collaboration with Kranj's Carnica Institute for Culture and Tourism will develop over several stages. One of the first stages will be a call to musical performers and songwriters to create a new full-length music-theatre piece for the stage that will première at the Week of Slovenian Drama in 2024.



Pretekli
festival

Last Year's
Festival

V dvanajstih dneh festivalskega programa so si obiskovalci lahko ogledali osem predstav v tekmovalnem in pet v spremljevalnem programu, predstavo, namenjeno mlajšemu občinstvu, ter se udeležili devetih dogodkov bogatega dodatnega programa: od bralnih uprizoritev, okroglih miz, problemskih razgovorov, predstavitve prevodov slovenske dramatike v tujini, novih knjižnih izdaj slovenske dramatike, tradicionalnega dneva nominirancev do dveh gledališko-koncertnih dogodkov. Na sklepni slovesnosti so bile najprej podeljene nagrade Društva gledaliških kritikov in teatrologov Slovenije (DGKTS), in sicer nagrada Vladimirja Kralja za življenjsko delo, ki jo je prejela Alja Predan, in priznanje Vladimirja Kralja za dosežke v zadnjih dveh letih, ki ga je prejela Petra Vidali.

Žirija v sestavi Vesna Jevnikar, Tomaž Toporišič in Jakob Ribič je Grumovo nagrado za najboljše slovensko besedilo podelila Katarini Morano za dramo *Usedline*, nagrado za mlado dramatičarko je prejela Ela Božič za besedilo *Interpretacija Sanje*. Tekmovalni in spremljevalni program je oblikoval selektor Rok Andres, strokovno žirijo so sestavljale Diana Koloini, Viktorija Rangelova in Tery Žeželj, ki so podelile preostale nagrade 52. Tedna slovenske drame.

In the twelve days of the festival, the audiences saw eight productions in the Competition Programme, five in the Accompanying Programme and one for young audiences. They could attend nine events in the rich Additional Programme, including reading performances, round tables, debates, presentations of the translations of Slovenian drama abroad, new books of Slovenian drama, the traditional Day of the Nominees and two theatre concerts. The festival's closing ceremony began with the presentation of the two awards from the Association of Theatre Critics and Researchers of Slovenia: Alja Predan received the Vladimir Kralj Lifetime Achievement Award, and Petra Vidali the Vladimir Kralj Award for her achievements in the last two years.

The jury consisting of Vesna Jevnikar, Tomaž Toporišič and Jakob Ribič decided that the Slavko Grum Award for the best new Slovenian play go to Karatina Morano for her play *Sediments* and the Young Playwright Award to Ela Božič for *The Interpretation of Sanja*. The Competition and Accompanying Programmes were curated by the selector Rok Andres. The expert jury consisted of Diana Koloini, Viktorija Rangelova and Tery Žeželj, who presented the remaining awards of the 52nd Week of Slovenian Drama.

Nagrade 52. Tedna slovenske drame

The Awards of the 52nd Week of Slovenian Drama

Nagrada Slavka
Gruma za najboljše
novonastalo dramsko
besedilo

The Slavko Grum
Award

Katarina
Morano za
besedilo
Usedline

Katarina
Morano for
Sediments

Utemeljitev:

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

Explanation:

When the family members gather after Mother's death to clean out her apartment and get it ready to put it up for sale, they find themselves facing a task more difficult than it seems at first. Together, they have to go through the things which Mother left behind and decide what to do with them: write them off and discard, or perhaps hold on to and keep them. But such decisions open more questions – what to do with these things? Where to store them? And not least – who will keep them? The material pieces and things mostly end up in boxes and boxes forgotten in the basement, but, as the protagonists find, it's not only about the material things. There are events, impressions and memories from the past, deposited in a growing pile as the years pass. We not only leave sediments *behind* us but also *in* others, and in the end, they are deposited in ourselves. The play is thus a document of a life, its imprint – there are



Foto: Mediaspeed

Ela Božič,
prejemnica nagrade za
mladega dramatika

Ela Božič,
the Young Playwright Award
winner

Katarina Morano,
prejemnica nagrade Slavka
Gruma

Katarina Morano,
the Slavko Grum Award
winner

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

Nagrada za mladega dramatika

Ela Božič za besedilo *Interpretacija Sanje*

Utemeljitev:

Duhovit naslov se po eni strani navezuje na ime vlogerskega kanala, ki ga na spletnem portalu YouTube ustvarja protagonistka Sanja, po drugi strani pa je besedilo samo interpretacija Sanje kot prisposode, nemara celo kot alegorije sanj o instantnem in materialnem uspehu, slavi, denarju in družbenem pomenu. Sanja je ena od tako imenovanih spletnih vplivnic, ki na spletu objavlja videoposnetke, v katerih komunicira s svojim spletnim občinstvom, mu kaže svoje skrbno zloščeno, olepšano in zaigrano zasebno življenje in z njim deli svoje poglede, za katerimi se skriva promocija bolj ali manj bizarnih izdelkov. Takšno je Sanjino »spletno«, javnosti namenjeno življenje, v svojem »pravem« zasebnem življenju pa je prisiljena privoliti v vrsto osebnih ponižanj, spolnih in drugačnih podrejanj tistim moškim, ki jih družba percipira kot uspešne, ter ob tem v več napadov na svoje dostojanstvo in človeško integriteto. Besedilo

no particularly surprising or touching twists and turns, no big stories or particularly tense situations, nor are there any particularly ambitious characters. Everything is simple, uncomplicated, perhaps even banal or trivial. Still, through such particularities and intimate fragments particular to specific persons, the text enters into the universal and invents a way to reach beyond itself to us. It does not talk about big events and stories, but about minutiae, details, ones that when they happen to us perhaps don't even seem all that important and might pass unnoticed. These tiny fragments, which gradually land at the bottom of our core, define and constitute us as personalities. The text cleverly follows this idea also on the level of the drama structure, constructed from impressions and fragments just as tiny and written in an almost (hyper)naturalistic style.

The Young Playwright Award

Ela Božič for *The Interpretation of Sanja*

Explanation:

The witty title, on the one hand, refers to the name of the vlogging channel that the protagonist Sanja [whose name can, somewhat humorously, mean "a dream"] creates on YouTube, and on the other, the text itself is an interpretation of Sanja-as-an-allegory – an allegory of dreams, even – about instant and material success, fame, money and social relevance. Sanja is one of the web influencers who posts videos in which she communicates with her internet audience, to whom she shows her carefully polished, embellished and staged private life, and shares her views, which essentially hide promotions of more or less bizarre products. This is Sanja's public "web" life. In her private "real" life, however, she is forced to agree to a series of personal

tako načanja izrazito generacijsko temo, saj dogajanje sočasno poteka v dveh realnostih – v mediatizirani realnosti spleta in hkrati v realnosti obstoječe družbe, s preklapljanjem iz ene realnosti v drugo pa Sanja preklaplja tudi iz enega življenja v drugo, med katerima je nepremostljiva diskrepanca in razlika. Tej ideji besedilo sledi tudi na ravni dramske strukture, ki je (tudi po obliki in formatu) organizirana na treh ravneh: prva plast so Sanjini videoposnetki, ki jih objavlja na spletu, druga so spletni komentarji, ki so prevzeti iz resničnih vlogov slovenskih youtuberov in razkrivajo, da na spletu potekata drugačna, bistveno spremenjena in domala povsem neobičajna komunikacija in življenje, tretja pa je dogajanje v družbeni realnosti, ki po eni strani Sanji vsiljuje ideal »ameriških sanj«, po drugi strani pa v imenu tega ideala grobo in gnusno izkorišča dekle. S tem, ko igra ves čas upošteva širši družbeni kontekst in razporeditev moči v obstoječi družbi, kaže, kako so v resnici prav spletni vplivneži tisti, ki so zares pod vplivom, namreč pod vplivom domnevnih idealov sodobnega sveta, za katerimi pa se pogosto skrivajo interesi in osebne deviacije resničnih »vplivnežev« naše družbe.

Šeligova nagrada za najboljšo uprizoritev tekmovalnega programa

Solo

(Nina Rajić Kranjac in ekipa ustvarjalcev)

v režiji Nine Rajić Kranjac, ki je nastala v produkciji Maske Ljubljana in Slovenskega mladinskega gledališča.

Utemeljitev:

Uprizoritev *Solo* Nine Rajić Kranjac in ekipe ustvarjalcev, ki je nastala v koprodukciji Zavoda Maska in Slovenskega mladinskega gledališča, je kompleksen in polnokrven dogodek srečanja skupnosti. Te skupnosti

humiliations, sexual and other subjugations to those men that the society perceives as successful, and to many attacks on her dignity and human integrity that come with it. The text thus delves into a very generational theme, as the events occur at the same time in two realities – in the mediated reality of the internet and at the same time in the reality of the existing society. By switching from one reality to the other, Sanja also switches from one life to the other, and there is an unbridgeable discrepancy and difference between the two. The text also follows this idea on the level of the dramatic structure which is organised (also in form and in format) on three levels: the first level is the videos Sanja posts, the second is the comments to these posts – taken from actual posts by Slovenian YouTubers – revealing that the web is home to a different, significantly changed and essentially unusual communication and life, and the third is the events in the social reality that pushes the ideal of the “American dream” on Sanja, but, in the name of this ideal, brutally and disgustingly abuses her. By taking into account the wider social context and the distribution of power in the existing society, the play shows how it is, in fact, the web influencer being influenced, namely influenced by the alleged ideals of the modern world behind which the interests and personal deviation of the real “influencers” of our society are hiding.

The Šeligo Award for the Best Production of the Competition Programme

Solo

(Nina Rajić Kranjac and the creative team)

directed by Nina Rajić Kranjac, produced by Maska Ljubljana and Mladinsko Theatre

Explanation:

Solo by Nina Rajić Kranjac and the creative team, developed as a co-production between



Nina Rajić Kranjac,
režiserka uprizoritve *Solo*, ki je prejela
Šeligovo nagrado

Nina Rajić Kranjac,
the director of *Solo*, the winner of the
Šeligo Award for the Best Production
of the Competition Programme



Foto: Ivan Kan Mujeznovič

Marjuta Slamič,
nagrada Tedna slovenske drame za
najboljšo igralko

Marjuta Slamič,
the Week of Slovenian Drama Best
Actress Award

uprizoritev ne predpostavlja, ampak jo nenehno preobrača, ukinja in na novo vzpostavlja. Po vsebini in izrazu je zelo pogumna in gledališko inventivna. Kolektiv, ki ga sestavljajo tudi Nataša Keser, Benjamin Krnetić in Marko Mandić, oblikuje stvaritev, ki jo prežemata izjemna energija in duhovitost, obenem pa medsebojna povezanost in zaupanje vseh ustvarjalcev. Vsi brezkompromisno izpostavijo sebe in svoje delo. Še posebej pa Nina Rajić Kranjac, ki se brezsravno ponaša s svojimi dosedanjimi uspehi, obenem pa ohranja avtoironično distanco. Z neusmiljeno človeškostjo razpira mesta svoje in gledališke ranljivosti, obenem pa v organizem uprizoritve spretno vključuje tudi gledalce. Na koncu sredi parkirišča zagledamo skupino ljudi iz različnih koncev, prepričanih o smislu in nujnosti umetnosti, predvsem pa o nujnosti kritičnega in reflektiranega ustvarjanja. Ta skupina si drzne zarežati v občutek vseenosti, ki preveva sodobno družbeno izkustvo in gre »grlom u jagode«!

Nagrada tedna slovenske drame za najboljšo igralko

Marjuta Slamič

za vlogo Bogdane v uprizoritvi *jerebika, štrudelj, ples pa še kaj* (Simona Semenič) v režiji Jureta Novaka, ki je nastala v produkciji SNG Nova Gorica in Slovenskega mladinskega gledališča.

Utemeljitev:
Marjuta Slamič v uprizoritvi *jerebika, štrudelj, ples pa še kaj* Simone Semenič v režiji Jureta Novaka, ki je nastala v koprodukciji Slovenskega mladinskega gledališča in SNG Nova Gorica, odpira prostor za iskanje tistega onkraj mej gledaliških konvencij in reprezentacije na

Maska Ljubljana and the Mladinsko Theatre, is a complex and temperamental event of a community meeting. The production does not assume this community exists. It constantly turns it, dissolves it and establishes it anew. In content and in expression, the production is brave and theatrically inventive. The collective, consisting of Nataša Keser, Benjamin Krnetić and Marko Mandić, formulates a creation imbued with exceptional energy and wit and, simultaneously, mutual closeness and trust between the artists. They all uncompromisingly expose themselves and their work. Particularly Nina Rajić Kranjac, who shamelessly brags about her previous successes yet retains self-ironic distance. Mercilessly human, she rips the spots of her own and theatrical vulnerability wide open while deftly incorporating the audience into the organism of the production. In the end, in the middle of a parking lot, we see a group of people from all over, convinced of the point and the urgency of art and, above all, the urgency of critical and reflective creation. This group dares to cut into the feeling of indifference permeating modern society and take impromptu risks.

The Week of Slovenian Drama Best Actress Award

Marjuta Slamič

for the role of Bogdana in *rowan, strudel, dance and more* (Simona Semenič), directed by Jure Novak, produced by SNT Nova Gorica and Mladinsko Theatre

Explanation:
In rowan, strudel, dance and more (written by Simona Semenič, directed by Jure Novak and coproduced by the Mladinsko Theatre and SNT Nova Gorica), Marjuta

odru. Gradi močan in prizemljen lik, ki se ne ulovi v moški pogled, ampak z likom Bogdane vzpostavi žensko in njeno telo kot avtonomna, osvobodjena patriarhalnih vzorcev in zgodovinskega sramu.

Ob angažmaju celotnega ansambla je prav Marjuta Slamič tista, ki predstavo nekako poganja in osredišča. Svoj lik izoblikuje z natančnim doziranjem komičnosti, ki se tudi v tveganih prizorih učinkovito izogne banalnosti in tipizaciji ter dosega življenjsko prepričljivost, s katero presega meje nostalgичnega pogleda na neki zgodovinski trenutek.

Nagrada tedna slovenske drame za najboljšega igralca

Benjamin Krnetić

za vlogo v uprizoritvi *Solo* (Nina Rajić Kranjac in ekipa ustvarjalcev) v režiji Nine Rajić Kranjac, ki je nastala v produkciji Maske Ljubljana in Slovenskega mladinskega gledališča.

Utemeljitev:

Benjamin Krnetić v uprizoritvi *Solo* Nine Rajić Kranjac, ki je nastala v produkciji Zavoda Maska in Slovenskega mladinskega gledališča, zagotavlja trdno oporo gledališkemu dogodku, ki je osredotočen na avtorico in njeno gledališko zgodbo. V prvem delu uprizoritve nas vodi skozi zelo raznolike gledališke situacije in z lahkoto menjuje različne moduse. Spontano in subtilno gradi odnos med predstavo in občinstvom, ki ga ves čas vključuje v nastajajočo skupnost. Pokaže širok razpon igralskih izrazov in veščin, ki jih obvladuje z ustvarjalno inteligenco in eruptivno energijo.

Slamič opens the space to search for magic beyond the borders of theatre conventions and representations on the stage. Slamič builds a strong and grounded character that doesn't get caught in the male gaze – with Bogdana, she establishes a woman and her body as autonomous and liberated from patriarchal patterns and historical shame.

With the engagement of the entire cast, it is Marjuta Slamič who somehow pushes and grounds the production. She creates her character by meting out very precise doses of comedy, which eschews banality and typification even in more risqué scenes and achieves the cogency with which she surpasses the limits of the nostalgic view of a particular historical moment.

The Week of Slovenian Drama Best Actor Award

Benjamin Krnetić

for the role in *Solo* (Nina Rajić Kranjac and the creative team), directed by Nina Rajić Kranjac, produced by Maska Ljubljana and Mladinsko Theatre.

Explanation:

Benjamin Krnetić, in *Solo* by Nina Rajić Kranjac, produced by Maska Ljubljana and the Mladinsko Theatre, provides solid support to the theatre event centred around the author and her theatre story. In the first part of the production, he guides us through very diverse theatre situations and effortlessly changes his theatre modes. Spontaneously and subtly, he builds a relationship between the performance and the audience, which he is constantly incorporating into the emerging community. He shows an extensive range of acting expressions and skills, which he masters with creative intelligence and eruptive energy.



Foto: Nada Žgank

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

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



Foto: Borut Bučinec

Iz uprizoritve *Under construction*, posebna nagrada
Tedna slovenske drame za kreacijo, ki inventivno
povezuje različne gledališke jezike

From the performance *Under Construction*, the Week of
Slovenian Drama Special Jury Award for a creation that
inventively connects different theatre languages

Posebna nagrada Tedna slovenske drame za kreacijo, ki inventivno povezuje različne gledališke jezike

Under construction

(Počemučka – Nataša Keser, Klemen Kovačič, Karolína Kotrbová, Aljoša Lovrić Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec, Miranda Trnjanin) v režiji Aljoše Lovrića Krapeža in produkciji Gledališča Glej.

Utemeljitev:

Avtorska predstava *Under construction* kolektiva Počemučka, ki je nastala v produkciji Gledališča Glej, je izrazit nastop najmlajše generacije gledaliških ustvarjalcev. Kolektiv, ki ga sestavljajo Nataša Keser, Klemen Kovačič, Karolína Kotrbová, Aljoša Lovrić Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec in Miranda Trnjanin, ustvarja lasten gledališki izraz in vanj vnaša prvine predmetnega, lutkovnega in pripovednega gledališča. Senzibilno navigira s krhkimi materiali ter se z njimi pogumno sooča, ne da bi težil k iskanju večjih poudarkov ali konfliktov. Uprizoritev nosi izjemno prisoten in med seboj spodbuden kolektiv, ki pri gledalcih prebuja otroško radovednost in igrivost. Na odru tako ustvari sliko in občutek kamnov, polnih spominov in smisla, ki ga zdaj ne zmore več sestaviti in ustoličiti. Nekdaj stolp, zdaj pa le še hrepeneče vezivo neke skupnosti.

The Week of Slovenian Drama Special Jury Award for a creation that inventively connects different theatre languages

Under Construction

(Počemučka – Nataša Keser, Klemen Kovačič, Karolína Kotrbová, Aljoša Lovrić Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec, Miranda Trnjanin), directed by Aljoša Lovrić Krapež and produced by Glej Theatre

Explanation:

The devised theatre project *Under Construction* by the Počemučka Collective, produced by the Glej Theatre, is a powerful performance of the youngest generation of theatre artists. The collective, whose members are Nataša Keser, Klemen Kovačič, Karolína Kotrbová, Aljoša Lovrić Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec and Miranda Trnjanin, creates its own theatre expression and fills it with elements of object, puppet and narrative theatre. The collective sensitively navigates fragile materials and faces them bravely without gravitating towards the search for stronger accents or conflicts. The exceptionally present and supportive collective upholds the production, which evokes the spectators' childlike curiosity and playfulness. Onstage, they thus create a picture and a feeling of stones full of memories and meaning, which they can no longer assemble and establish. Once a tower, now merely a yearning connective tissue of a community.

Nagrada po izboru
občinstva

In stoletje bo zardelo. Primer Kocbek

(Andrej Inkret)
v režiji Matjaža Bergerja, ki je nastala
v produkciji Anton Podbevšek Teatra
in SNG Nova Gorica v sodelovanju
s Cankarjevim domom in Galerijo
Božidar Jakac.

Uprizoritev je prejela povprečno
oceno 4,897.

The Audience Award for
the Best Production

And the Century Will Blush. The Kocbek Case

(Andrej Inkret)
Directed by Matjaž Berger, produced
by Anton Podbevšek teater and SNT
Nova Gorica in collaboration with
Cankarjev dom and Božidar Jakac
Gallery.

The audience gave the production an
average grade of 4.897.



Foto: Barbara Čičerin

Iz uprizoritve *In stoletje bo zardelo. Primer Kocbek*
(Andrej Inkret), nagrada občinstva za najboljšo
uprizoritev

From the performance *And the Century Will Blush. The
Kocbek Case* (Andrej Inkret), the winner of the Audience
Award for the Best Production

**Mejniki
in
nagrajenci**

**Milestones
and Award
Winners**

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

Pomembnejši mejniki

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

52 let festivala

Prejemniki nagrade Slavka Gruma

1979
Dane Zajc: Voranc

1980
Dušan Jovanović:
Karamazovi

1981
Rudi Šeligo: Svatba

1982
Drago Jančar: Disident
Arnož in njegovi

1983
Dominik Smole:
Zlata čeveljčka

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

1985
Drago Jančar: Veliki
briljantni valček

1986
Dane Zajc: Kalevala

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

1988
Sergej Verč:
Evangelij po Judi

1989
Drago Jančar:
Zalezujoč Godota

1990
Dušan Jovanović:
Zid, jezero

1991
Milan Jesih: En sam dotik

1992
Ivo Svetina: Vrtovi
in golobica

1993
Evald Flisar: Kaj
pa Leonardo?

1994
Dušan Jovanović:
Antigona

1995
Drago Jančar: Halštat

1997
Ivo Svetina: Tako je
umrl Zaratuštra

1998
Matjaž Zupančič:
Vladimir

1999
Zdenko Kodrič:
Vlak čez jezero

2000
Rok Vilčnik – rokgre: To

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

2002
O. J. Traven:
Ekshibicionist

2003
Matjaž Zupančič: Hodnik

2004
Evald Flisar: Nora Nora

2005
Matjaž Briški: Križ

2006
Matjaž Zupančič: Razred

2007
Dragica Potočnjak: Za
naše mlade dame

2008
Rok Vilčnik – rokgre:
Smeti na luni

2009
Žanina Mirčevska:
Konec Atlasa
Simona Semenič:
5fantkov.si

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

2011
Matjaž Zupančič:
Shocking Shopping

2012
Vinko Möderndorfer:
Vaje za tesnobo

2013
Evald Flisar: Komedija
o koncu sveta

2014
Vinko Möderndorfer:
Evropa

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

2016
Rok Vilčnik – rokgre:
Ljudski demokratični
cirkus Sakešvili

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

2018
Vinko Möderndorfer:
Romeo in Julija sta
bila begunca

2019
Nejc Gazvoda: Tih vdih

2020
Tjaša Mislej: Naše
skladišče

2021
Maja Šorli: Tega okusa
še niste poskusili

2022
Katarina Morano:
Usedline

Prejemniki nagrade za mladega dramatika

2013
Vesna Hauschild:
Inventura
Tibor Hrs Pandur: Sen 59

2014 Tjaša Mislej: Panj	1991 dramaturški oddelek SMG	2000 Matjaž Zupančič: Vladimir R: Matjaž Zupančič SNG Drama Ljubljana	2010 Vinko Möderndorfer: Lep dan za umret R: Vinko Möderndorfer Prešernovo gledališče Kranj
2015 Katja Markič: Ptice selivke	2000 dramaturginja Marinka Poštrak	2001 Anton Tomaž Linhart: Ta veseli dan ali Matiček se bo uoženu R: Vito Taufer Slovensko stalno gledališče Trst	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
2016 Pia Vatovec: Zimske radosti	2003 dramaturginja Diana Koloini	2002 Anton Tomaž Linhart: Županova Micka R: Vito Taufer 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
2017 Nika Švab: Ujeti trenutek	2005 dramaturginja Alja Predan	2003 Anton Tomaž Linhart: Ta veseli dan ali Matiček se ženi R: Vito Taufer Lutkovno gledališče Ljubljana	2013 Miha Nemec in Nejc Valenti: Rokovnjači R: Miha Nemec SNG Nova Gorica in Prešernovo gledališče Kranj
2018 Maša Pelko: Kraljevi otroci	2007 dramaturg Nebojša Pop-Tasić	2004 Dominik Smole: Krst pri Savici R: Meta Hočevnar SNG Drama Ljubljana	2014 Avtorski projekt: 25.671 R: Oliver Frljić Prešernovo gledališče Kranj
2019 Ana Obreza: Iskalci zlata	2009 dramaturginja Mojca Kranjc	2005 Matjaž Zupančič: Hodnik R: Matjaž Zupančič SNG Drama Ljubljana	2015 Simona Semenič: 1981 R: Nina Rajič Kranjac Gledališka skupina mladih/AGRFT in Gledališče Glej
2020 Varja Hrvatini: Vse se je začelo z golažem iz zajčkov	2011 dramaturginja in teoretičarka Eda Čufer	2006 Ep o Gilgamešu (dramatizacija Nebojša Pop-Tasić) R: Jernej Lorenci Slovensko mladinsko gledališče	2016 Ivan Cankar: Hlapci R: Sebastijan Horvat Slovensko stalno gledališče Trst
2021 Nina Kuclar Stiković: Jutri je v sanjah izgledal drugače	2013 dramaturg Vili Ravnjak	2007 Iztok Lovrić in Gregor Strniša: Mnemosyne R: Iztok Lovrić Gledališče Glej	2017 Republika Slovenija Slovensko mladinsko gledališče in Maska Ljubljana
2022 Ela Božič: Interpretacija Sanje	2015 dramaturg in kritik Vasja Predan	2008 Ivan Cankar: Romantične duše R: Sebastijan Horvat SNG Drama Ljubljana	
<hr/>	2017 dramaturg, teatrolog in esejist Tomaž Toporišič	2009 Andrej Hieng: Osvajalec R: Dušan Jovanović SNG Drama Ljubljana	
<hr/>	2019 dramaturginja Darja Dominkuš		
Prejemniki Grün- -Filipičevega priznanja	2021 dramaturg Milan Ramšak Marković		
1979 dramaturški oddelek SLG Celje			
1982 dramaturški oddelek Drama SNG Maribor	<hr/>		
1985 dramaturški oddelek SMG	Prejemniki velike oziroma Šeligove nagrade		
1988 dramaturški oddelek SMG	1999 Sebastijan Horvat in Primož Vitez: Ion R: Sebastijan Horvat E. P. I. Center Ljubljana in Drama SNG Maribor		
1991 dramaturški oddelek Prešernovega gledališča Kranj			

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

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

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

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

Nagrada za najboljšo igralko Tedna slovenske drame

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

2022
Marjuta Slamič
Simona Semenič:
jerebika, štrudelj,
ples pa še kaj
SNG Nova Gorica
in Slovensko
mladinsko
gledališče

Nagrada za najboljšega igralca Tedna slovenske drame

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

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

Posebna nagrada Tedna slovenske drame

2021
Uprizoritev Gejm
Slovensko mladinsko
gledališče in
Maska Ljubljana

2022
Uprizoritev Under
construction
Gledališče Glej

Prejemniki nagrade občinstva za najboljšo predstavo

2006
Boris Kobal in Sergej
Verč: Zafrkon
KUD Pod topoli

2000
Iztok Lovrić in Gregor
Strniša: Mnemosyne
Gledališče Glej

2008
Iztok Mlakar (po
Molièrovih motivih):
Douhtar pod mus!
Gledališče Koper in
SNG Nova Gorica

2009
Branko Završan:
Solistika
Društvo Familija in
Mestno gledališče
Ljubljansko

2010
Svetlana Makarovič
in Janja Majzelj:
Krizantema
na klavirju
Slovensko mladinsko
gledališče

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

2012
Simona Semenič:
zgodba o nekem
slastnem truflu
ali gostija ali
kako so se roman
abramovič, lik janša,
štiriindvajsetletna
julia kristeva, simona
semenič in inicialki
z. i. znašli v oblačku
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,
Mumbaj, Indija

2016
Tjaša Ferme: Divji
otrok v mestu/Wild
Child in the City
PopUpTheatrics &
The Secret Theatre,
New York, ZDA

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

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

2019
Simona Semenič:
še ni naslova
Slovensko mladinsko
gledališče

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

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

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

Milestones

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

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

1999
the first Grand Prix for the best performance awarded

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

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

2004
the beginning of the annual playwriting workshops

2006
the first Audience Award given

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

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

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

2012
the first Young Playwright Award

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

2019
the first playwriting residency takes place

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

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

52 Years of the Festival

The Slavko Grum Award Winners

1979 Dane Zajc: Voranc	1994 Dušan Jovanović: Antigone	2010 Ivo Prijatelj: Totenbirt Simona Semenič: 24hours Ivo Svetina: A Tomb for the Pekarna
1980 Dušan Jovanović: The Karamazovs	1995 Drago Jančar: Hallstadt	2011 Matjaž Zupančič: Shocking Shopping
1981 Rudi Šeligo: The Wedding	1997 Ivo Svetina: Thus Died Zaratustra	2012 Vinko Möderndorfer: Exercises in Anxiety
1982 Drago Jančar: Dissident Arnož and his People	1998 Matjaž Zupančič: Vladimir	2013 Evald Flisar: The Comedy About the End of the World
1983 Dominik Smole: Little Golden Shoes	1999 Zdenko Kodrič: Train Across the Lake	2014 Vinko Möderndorfer: Europe
1984 Tone Partljič: My Dad, the Socialist Kulak Rudi Šeligo: Ana	2000 Rok Vilčnik – rokgre: That!	2015 Simona Semenič: seven cooks, four soldiers and three sophias
1985 Drago Jančar: The Great Brilliant Waltz	2001 Zoran Hočevnar: I'll Kill You! Matjaž Zupančič: The Naked Pianist or A Little Night music	2016 Rok Vilčnik – rokgre: The Sakeshvili Democratic People's Circus
1986 Dane Zajc: The Kalevala	2002 O. J. Traven: The Exhibitionist	2017 Simona Hamer: Postcards or Fear is Hollow on the Inside and Empty on the Outside
1987 Jože Snoj: Gabriel and Michael Ivo Svetina: Billiard on Capri	2003 Matjaž Zupančič: The Corridor	2018 Vinko Möderndorfer: Romeo and Juliet were Refugees
1988 Sergej Verč: The Gospel according to Judas	2004 Evald Flisar: Nora Nora	2019 Nejc Gazvoda: A Silent Breath
1989 Drago Jančar: Stakeout at Godot's	2005 Matjaž Briški: The Cross	2020 Tjaša Mislej: Our Warehouse
1990 Dušan Jovanović: The Lake, the Wall	2006 Matjaž Zupančič: The Class	2021 Maja Šorli: A Taste You Haven't Tried Before
1991 Milan Jesih: A Single Touch	2007 Dragica Potočnjak: For Our Young Ladies	2022 Katarina Morano: Sediments
1992 Ivo Svetina: The Gardens and the Dove	2008 Rok Vilčnik – rokgre: Garbage on the Moon	
1993 Evald Flisar: What About Leonardo?	2009 Žanina Mirčevska: The End of the Atlas Simona Semenič: 5boys.si	

Young Playwright Award Winners

2013
Vesna Hauschild:
Inventory
Tibor Hrs Pandur: Dream 59

2014
Tjaša Mislej: A Beehive

2015
Katja Markič: Migratory
Birds

2016
Pia Vatovec: Winter Joys

2017
Nika Švab: A Moment
Caught

2018
Maša Pelko: The King's
Children

2019
Ana Obreza: The Gold
Prospectors

2020
Varja Hrvatin: It All
Began With Rabbit Soup

2021
Nina Kuclar Stiković:
Tomorrow Seemed
Different in My Dreams

2022
Ela Božič: The
Interpretation of Sanja

The Grün-Filipič Award Winners

1979
dramaturgy department
Celje City Theatre

1982
dramaturgy department
SNT Drama Maribor

1985
dramaturgy department
Mladinsko Theatre

1988
dramaturgy department
Mladinsko Theatre

1991
dramaturgy department
Prešeren Theatre Kranj

1991
dramaturgy department
Mladinsko Theatre

2000
Dramaturg Marinka
Poštrak

2003
Dramaturg Diana Koloini

2005
Dramaturg Alja Predan

2007
Dramaturg Nebojša Pop
Tasić

2009
Dramaturg Mojca Kranjc

2011
Dramaturg and theorist
Eda Čufer

2013
Dramaturg Vili Ravnjak

2015
Dramaturg and critic
Vasja Predan

2017
Dramaturg, theatre
researcher and author
Tomaž Toporišič

2019
Dramaturg Darja
Dominkuš

2021
Dramaturg Milan Ramšak
Marković

The Grand Prix or the Šeligo Award Winners

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

2000
Matjaž Zupančič:
Vladimir
D: Matjaž Zupančič
SNT Drama Ljubljana

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

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

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

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

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

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

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

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

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

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

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

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

2013
Miha Nemec and Nejc
Valenti: The Brigands
D: Miha Nemec
SNT Nova Gorica and
Prešeren Theatre Kranj

2014
Devised theatre project:
25.671
D: Oliver Frlijić
Prešeren Theatre Kranj

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

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

2017
The Republic of Slovenia
Mladinsko Theatre and
Maska Institute

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

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

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

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

The Week of Slovenian Drama Best Actress Award

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

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

The Week of Slovenian Drama Best Actor Award

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

2022
Benjamin Krnetić
Nina Rajić Kranjac and the creative team: Solo Maska Ljubljana and Mladinsko Theatre

The Week of Slovenian Drama Special Jury Award

2021
Performance GEJM
Mladinsko Theatre and Maska Ljubljana

2022
Performance Under Construction
Glej Theatre

The Audience Award for the Best Production

2006
Boris Kobal and Sergej Verč: Teaser
KUD Pod topoli

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

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

2009
Branko Završan: Soloism
Familija Association and Ljubljana City Theatre

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

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

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

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

2014
Devised theatre project: Robinson
Ljubljana Puppet Theatre

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

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

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

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

2019
Simona Semenič: no title yet
Mladinsko Theatre

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

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

Selektor 53. Tedna slovenske drame

Rok Bozovičar

je na ljubljanski Filozofski fakulteti diplomiral iz filozofije in primerjalne književnosti, doktorski študij književnosti pa je nadaljeval na Filološki fakulteti v Beogradu. Od leta 2012 je dejaven kot gledališki kritik, sprva na Radiu Študent, nato kot novinar in kritik sodeluje z Radiem Slovenija in časopisom Dnevnik ter portalom Kritika. Deluje tudi kot urednik, pisec, moderator in dramaturg. Leta 2021 se je pridružil Pii Brezavšček pri urejanju revije Maska in spletnega portala Neodvisni. Bil je selektor 55. Festivala Borštnikovo srečanje (2020), v letu 2021 je sklenil selektorstvo 11. Bienala lutkovnih ustvarjalcev Slovenije. Sodeluje tudi v strokovnih žirijah in komisijah (Prešernove nagrade, Ministrstvo za kulturo RS, Teden slovenske drame, Mestna občina Maribor). Je član Društva gledaliških kritikov in teatrologov Slovenije in Društva za sodobni ples Slovenije.

The Selector of the 53rd Week of Slovenian Drama

Rok Bozovičar

graduated from the UL Faculty of Arts in philosophy and comparative literature and continued his doctoral studies at the Faculty of Philology, University of Belgrade. Since 2012, he has worked as a theatre critic, first for Radio Študent and then as a critic and a journalist for Radio Slovenia, *Dnevnik* newspaper and the portal *Kritika*. He is also an editor, writer, moderator and dramaturg. In 2021, he co-edited with Pia Brezavšček the performing arts journal *Maska* and the web portal *Neodvisni.art*. He was the selector of the 55th Maribor Theatre Festival (2020) and the 11th Biennial of Puppetry Artists of Slovenia (2021). He has also been or is currently a member of expert juries and commissions (Prešeren Award, Ministry of Culture of the Republic of Slovenia, Week of Slovenian Drama, City of Maribor). He is a member of the Association of Theatre Critics and Researchers of Slovenia and the Contemporary Dance Association Slovenia.

Žirija za Grumovo nagrado, nagrado za mladega dramatika in Grün-Filipičevo priznanje

Tomaž Toporišič

je dramaturg in gledališki teoretik, redni profesor za področje dramaturgije in scenskih umetnosti ter prodekan AGRFT, kot gostujoči predavatelj pa izvaja tudi predmet Sociologija gledališča na FF Univerze v Ljubljani. Je avtor številnih razprav in znanstvenih monografij. Njegova primarna področja raziskovanja so teorija in zgodovina uprizoritvenih praks in literature, predvsem interakcije med obema področjema, ter semiotika kulture in kulturne študije.

Vesna Jevnikar

se je že kot otrok srečala z gledališčem in filmom ter nastopila v takrat še amaterskem Prešernovem gledališču. Prvi profesionalni nastop je imela že med študijem v Mestnem gledališču ljubljanskem. V času študija je še večkrat sodelovala s tem gledališčem ter posnela kar nekaj filmskih in televizijskih vlog. Po študiju je nekaj let ustvarjala na svobodi in se kmalu pridružila ansamblu SLG Celje, v letu 1998 pa je postala članica ansambla PG Kranj. Za delo v gledališču, na filmu in radiu je prejela že več kot deset nagrad.

Jakob Ribič

je kot mladi raziskovalec zaposlen na AGRFT. Med letoma 2015 in 2019 je bil član uredniškega odbora akademijske revije *Adept*, med letoma 2018 in 2022 pa je z Varjo Hrvatini in Mašo Radi Buh ustvarjal tudi radijsko oddajo *Teritorij teatra* (Radio Študent). Od leta 2022 je sourednik portala *Neodvisni*. Članke objavlja v strokovnih in znanstvenih revijah, gledaliških listih in zbornikih. Deluje kot član žirij in selektor na različnih festivalih in natečajih. Tako za diplomsko kot tudi za magistrsko delo je prejel akademijsko Prešernovo nagrado.

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

Tomaž Toporišič

is a dramaturg, theatre researcher and professor of dramaturgy and performing arts as well as the vice-dean at the UL AGRFT and a guest professor for the sociology of theatre at the UL Faculty of Arts. He is the author of several papers and academic monographs. His primary fields of research are theory and history of performing practices and literature (particularly interactions between the two fields), semiotics of culture and cultural studies.

Vesna Jevnikar

first encountered stage and film as a child and performed at the Prešeren Theatre before it became professionalised. Her professional debut came when she appeared on the stage of the Ljubljana City Theatre, still as a student. She collaborated with this theatre several times before graduating, and she appeared in several films and television projects. After graduation, she spent some years freelancing but then joined the Celje City Theatre ensemble. In 1998, she moved to Prešeren Theatre Kranj. She has won more than ten awards for her work in theatre, film and radio.

Jakob Ribič

is a young researcher at the UL AGRFT. Between 2015 and 2019, he was a member of the editing board of the academy's journal *Adept* and, between 2018 and 2022, he co-authored the weekly radio programme *Teritorij teatra* (for Radio Študent). Since 2022, he has been the co-editor of the web portal *Neodvisni*. He publishes articles in professional and academic journals, theatre programmes and collections of papers and has been a jury member or a selector at different festivals and competitions. He received the UL AGRFT Student Prešeren Award for his bachelor's thesis (2018) and for his master's thesis (2020).

Žirija za Šeligovo nagrado, igralski nagradi in nagrade za poseben dosežek

Diana Koloini

je dramaturginja, publicistka, avtorica strokovnih razprav in prevajalka. Kot dramaturginja je bila zaposlena v PDG (zdaj SNG) Nova Gorica in v SNG Drama Ljubljana, kot gostja pa je delala v skoraj vseh slovenskih gledališčih. Bila je vodja gledališkega in sodobnoplesnega programa v Cankarjevem domu ter umetniška vodja v SSG Trst in Drami SNG Maribor. Leta 2000 je objavila knjigo *Zapeljevanje, iluzija, ljubezen: eseji o dramah in gledališču*, leta 2021 pa monografijo *Slabo poznate naših src tančine: ženske v Molièrovih komedijah* (obe pri založbi Literatura).

Anđelka Nikolić

je diplomirala na Filološki fakulteti in na Fakulteti dramskih umetnosti v Beogradu. Za režije je prejela številne nagrade, med njimi nagrado za najboljšo režijo na Festivalu profesionalnih gledališč Srbije in Sterijevo nagrado, najvišje nacionalno priznanje na področju gledališke umetnosti v Srbiji. V Sloveniji je režirala več uprizoritev: *Nekaj v zraku* (V. Bartol, SSG Trst), *Da me je strah* (M. Krese, PG Kranj), *Antigona* (Sofokles, SLG Celje). Je soavtorica dramskih besedil z Milanom Markovićem in Dimitrijem Kokanovom. Prevaja iz francoščine in angleščine.

Tery Žeželj

je diplomirala na programu Dramaturgija in scenske umetnosti na AGRFT, magistrirala pa na programu Contemporary Theatre, Dance and Dramaturgy na Univerzi v Utrechtu. V času študija je kot dramaturginja sodelovala pri gledaliških uprizoritvah, v sklopu študijske prakse pa je delala v arhivu Framer Framed v Amsterdamu in bila kuratorica predloga programa uprizoritvenih umetnosti. Po zaključku študija je z Madison Jolliffe začela daljšo umetniško prakso *the day after yesterday*. Januarja 2022 je v zavodu Bunker začela dveletno raziskavo *Mnogovrstne pokrajine*. Trenutno prevzema različne vloge: kot dramaturginja/umetnica, urednica ter dramaturška in produkcijska sopotnica.

The Jury for the Šeligo Award and Other Festival Awards

Diana Koloini

is a dramaturg, theatre scholar and translator. She was a resident dramaturg at the SNT Nova Gorica and SNT Drama Ljubljana but has worked as a guest dramaturg on productions in almost all Slovenian theatres. She was the head of the theatre and contemporary dance programme in Cankarjev dom and the artistic manager of the Slovene Permanent Theatre in Trieste and Drama SNT Maribor. She is the author of two books, the first about the myth of Don Juan, and the second about female characters in Molière's plays. Since earning her PhD, she mostly works as a freelance dramaturg.

Anđelka Nikolić

graduated from the Faculty of Philology and the Faculty of Drama, University of Belgrade. She has won numerous awards for her directing, among them the award for the best director at the Festival of Professional Theatres of Vojvodina and the Sterija Award, the highest national award in the field of theatre art in Serbia. She has directed several plays in Slovenian institutional and independent theatres (among others: *Something in the Air (AlAraf)* (V. Bartol, Slovene Permanent Theatre in Trieste); *Me, Scared?* (M. Krese, Prešeren Theatre Kranj); *Antigone* (Sophocles, Celje City Theatre)) and co-authored plays with Milan Marković and Dimitrije Kokanov. She translates from English and French.

Tery Žeželj

holds a bachelor's degree from the programme Dramaturgy and Performing Arts UL AGRFT and a master's from the programme Contemporary Theatre, Dance and Dramaturgy, University of Utrecht. As a student, she worked on productions as a dramaturg and also did an internship working on the archives of Framer Framed in Amsterdam and curated the proposal for the performing arts programme. Once she graduated, she started working on *the day after yesterday*, a long artistic practice with Madison Jolliffe. In January 2022, she began a two-year research, *Multispecies Landscapes*, at Bunker Ljubljana. She is currently navigating among several roles and relationships: as a dramaturg/artist, editor and a co-traveller in dramaturgy and production.

53. Teden slovenske drame The 53rd Week of Slovenian Drama

Selektor/
Selector
Rok Bozovičar

Strokovna žirija za podelitev
nagrade Slavka Gruma,
nagrade za mladega dramatika in
Grün-Filipičevega priznanja/
The Jury for the Slavko Grum
Award, the Young Playwright
Award and the Grün-Filipič Award
Vesna Jevnikar
Jakob Ribič
Tomaž Toporišič

Strokovna žirija za podelitev
Šeligove nagrade, igralskih nagrad
in nagrade za poseben dosežek/
The Jury for the Šeligo Award
and Other Festival Awards
Diana Koloini
Anđelka Nikolić
Tery Žeželj

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Nejc Plevnik

Tonski mojster/
Sound engineer
Tim Kosi

Mizarji in odrski tehniki/
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Marko Kranjc Kamberov
Jure Pogačar
Jure Fon

Oskrbnik/
Attendant
Boštjan Marčun

Čistilec/
Facilities maintenance
Jošt Cvikl

Igralski ansambel/
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Vesna Pernarčič
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