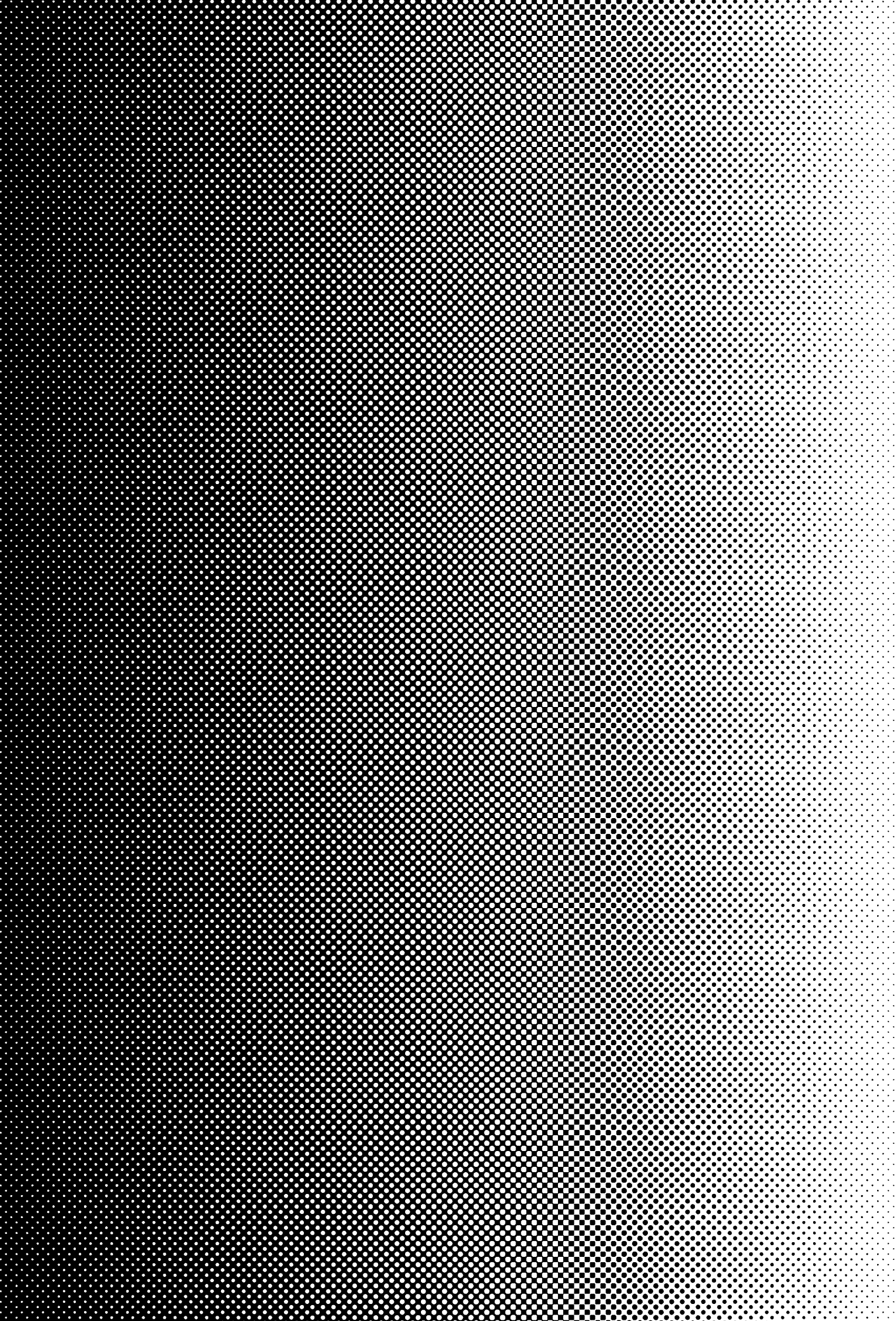


Teden slovenske drame
27. 3. — 11. 4. 2026

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The Week of Slovenian Drama

PREŠERNOVOGLEDALIŠČE



56. Teden
slovenske
drame

The 56th Week
of Slovenian
Drama

Program/Programme

Pet/ Fri 27. 3.	19.00	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj, Main Hall		Slovesno odprtje 56. TSD s podelitvijo nagrad ZDUS	Festival Opening Ceremony and the ZDUS (SADA) Awards Presentation
	Sledi/ Followed by	Prešeren Theatre Kranj		Anja Novak – Anjuta Tekst telesa Premiera	Anja Novak – Anjuta The Text of the Body Opening Performance - Première
Sob/ Sat 28. 3.	16.30 60 min ni odmora	Stolp Škrlavec Kranj/ Škrlavec Tower, Kranj	D	Živa izvedba radijske igre Lučka Neža Peterlin Jagnje Radio Slovenija – program Ars in PG Kranj	A live performance of a radio play Neža Lučka Peterlin The Lamb Radio Slovenija – program Ars and Prešeren Theatre Kranj
	18.30	Layerjeva hiša Kranj/ Layer House, Kranj	D	Odprtje razstave Slovenska dramatika v prevodih Slovenski gledališki inštitut	Exhibition opening Slovenian Drama in Translation Slovenian Theatre Institute
	18.30*	Prešernovo gledališče – spodnje preddverje/ Prešeren Theatre Kranj, Lobby	D	Slovenski gledališki založniki na 56. TSD Odprtje prodajne knjižne izložbe	Opening of the book fair Slovenian Theatre Publishers at the 56th Week of Slovenian Drama
	19.30 85 min ni odmora	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj, Main Hall	T	Avtorski projekt Inkubator Slovensko mladinsko gledališče	Devised theatre project Incubator Mladinsko Theatre
	16.30 90 min	Prešernovo gledališče Kranj, Foaje Petra Musevskega/ Prešeren Theatre Kranj, Peter Musevski Foyer	D	Pogovor o(b) knjigi Urjenja v nestrinjanju Knjižnica MGL	Presenting the book Training in Disagreement MGL Library
Ned/ Sun 29. 3.	18.00 220 min 1 odmor	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj, Main Hall	T	Avtorski projekt Anhovo SNG Nova Gorica	Devised theatre project Anhovo Slovene National Theatre Nova Gorica
	16.00 180 min	Velika dvorana UL AGRFT Ljubljana/ Grand Hall UL AGRFT, Ljubljana	D	Dan nominirancev in nominirank – nagrada Slavka Gruma PG Kranj, UL AGRFT in SLOGI Ljubljana	Reading performances of the nominated texts The Day of the Nominees – Slavko Grum Award for the Best New Slovenian Play
Tor/ Tue 31. 3.	20.00 80 min ni odmora	Slovensko mladinsko gledališče Ljubljana/ Mladinsko Theatre, Ljubljana	T	Avtorski projekt 55. člen Slovensko mladinsko gledališče	Devised theatre project Article 55 Mladinsko Theatre
	17.30 90 min	Stolp Škrlavec Kranj/ Škrlavec Tower, Kranj	D	Hiša za goste: Umetniška svoboda na kocki Kulturni zavod Oder, Slovenski center ITI	Round table with international guests The Guest House: Artistic Freedom on the Line Oder Cultural Institute, Slovenian Centre ITI
Sre/ Wed 1. 4.	19.30 80 min ni odmora	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj, Main Hall	S	Ivan Cankar, Varja Hrvatin, Bor Ravbar Po motivih proze Ivana Cankarja In mnogi drugi ... PG Kranj in SLG Celje	Ivan Cankar, Varja Hrvatin, Bor Ravbar And Many Others ... Prešeren Theatre Kranj and Celje City Theatre
	16.00 150 min 1 odmor	Stolp Škrlavec Kranj/ Škrlavec Tower, Kranj	D	Bralne uprizoritve 10-minutnih dramskih besedil študentk in študentov UL AGRFT Akademija za gledališče, radio, film in televizijo UL	Reading Performances of 10-minute Dramas by UL AGRFT Students UL Academy of Theatre, Radio, Film and Television
Sre/ Wed 1. 4.	18.00 60 min	Prešernovo gledališče Kranj, Foaje Petra Musevskega/ Prešeren Theatre Kranj, Peter Musevski Foyer	D	Predstavitev delavnice Anđelka Nikolić Slovenščina kot drugi in tuji jezik	Discussion and presentation of the practical workshop and project Slovenian as a Second and Foreign Language
	19.30 90 min	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj, Main Hall	D	Toni Cahunek Novi sošolci Eustahije Film Filmski projekciji bo sledil pogovor.	Toni Cahunek New Classmates Eustahije Film Film screening

*Knjige bodo naprodaj eno uro pred predstavami

Čet/ Thu 2. 4.	16.00 90 min	Mestna knjižnica Kranj/ Kranj City Library	D	Okrogla miza Med dramskim in gledališkim besedilom ZDUS	A round table organised by the Playwrights' Unit of the Slovenian Association of Dramatic Artists (SADA) Between the Drama Text and the Theatre Text
	18.00 95 min ni odmora	Stolp Škrlavec Kranj/ Škrlavec Tower, Kranj	S	Lučka Neža Peterlin Now, Suddenly, I Was A Creature of Vice Zavod Maska in Zavod Delak	Lučka Neža Peterlin Now, Suddenly, I Was a Creature of Vice Maska Institute and Delak Institute
	20.00 90 min ni odmora	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj, hall	S	Priredba besedila Tjaše Mislej Prva beseda je mama SNG Drama Ljubljana	Adaptation of the play by Tjaša Mislej Mama is the First Word Slovenian National Theatre Drama Ljubljana
Pet/ Fri 3. 4.	17.00 180 min 1 odmor	Stolp Škrlavec Kranj/ Škrlavec Tower, Kranj	S	Rose Sélavy NAFTA Mini teater	Rose Sélavy OIL Mini teater
	20.30 75 min ni odmora	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj, hall	T	Barbara Kukovec, Katarina Stegnar, Urška Brodar Umetnost življenja: Umor na podežlju Slovensko mladinsko gledališče, Zavod Rizoma in Mesto žensk	Barbara Kukovec, Katarina Stegnar, Urška Brodar The Art of Living: The Act of Killing Mladinsko Theatre, Rizoma Institute and the City of Women
	20.30	TrainStation SubArt Kranj	D	Dvojni koncert MRK in bend presenečenja	Double concert MRK and special surprise evening guest
Sob/ Sat 4. 4.	16.00 270 min 2 odmora	SNG Nova Gorica –stranski oder Nova Gorica/ Slovene National Theatre Nova Gorica	T	Avtorski projekt 1973 SNG Nova Gorica, GOI 2025 – Evropska prestolnica kulture, Nova Gorica – Gorizia	Devised theatre project 1973 Slovene National Theatre Nova Gorica, GOI 2025 – European Capital of Culture, Nova Gorica – Gorizia
Tor / Tue 7. 4.	17.00	Stolp Škrlavec Kranj/ Škrlavec Tower, Kranj	D	Peter Alojz Marn, Ula Talija Pollak Pasijon po Petru ali dolga pot domov Premiera UL AGRFT in PG Kranj	Peter Alojz Marn and Ula Talija Pollak St. Peter’s Passion or The Long Way Home Première UL Academy of Theatre, Radio, Film and Television and Prešeren Theatre Kranj
	19.30 135 min ni odmora	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj, hall	T	Katarina Morano Zakaj sva se ločila Mestno gledališče ljubljansko	Katarina Morano Why We Got Divorced Ljubljana City Theatre
Sre/ Wed 8. 4.	17.00 120 min 1 odmor	Stolp Škrlavec Kranj/ Škrlavec Tower, Kranj	D	Kratke bralne uprizoritve in okrogla miza, posvečene Zofki Kveder Zofka Kveder – dramatičarka in gledališka kulturna posrednica	Staged reading and round table Zofka Kveder: A Playwright and an Intermediary of Theatre Culture
	19.30 100 min ni odmora	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj, hall	T	Tereza Gregorič, Borut Petrovič, Jakob Šfiligoj Usje se je dalu SNG Nova Gorica, Zavod Scaramouche, GOI 2025 – Evropska prestolnica kulture, Nova Gorica – Gorizia	Tereza Gregorič, Borut Petrovič, Jakob Šfiligoj It Was All Possible Slovene National Theatre Nova Gorica, GOI 2025 – European Capital of Culture, Nova Gorica – Gorizia, Scaramouche Institute
Čet/ Thu 9. 4.	17.00 120 min	SLOGI Ljubljana/ Slovenian Theatre Institute (SLOGI), Ljubljana	D	Dan nominirank in nominirancev – nagrada Zofke Kveder PG Kranj, UL AGRFT in SLOGI Ljubljana	The Day of the Nominees – Zofka Kveder Award Prešeren Theatre Kranj, UL Academy of Theatre, Radio, Film and Television, Slovenian Theatre Institute
	20.30	Stolp Škrlavec Kranj/ Škrlavec Tower, Kranj	D	Koncert Čedahuči	Concert Čedahuči
Pet/ Fri 10. 4.	17.30 90 min	Stolp Škrlavec Kranj/ Škrlavec Tower, Kranj	D	Okrogla miza Reprezentacija žensk: Pregled stanja v slovenski gledališki krajini DGKTS	Round table The Representation of Women: An Overview of the Slovenian Theatre Landscape Association of Theatre Critics and Researchers of Slovenia
	19.30 110 min ni odmora	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj, hall	S	Avtorski projekt Boško in Admira Slovensko mladinsko gledališče	Devised theatre project Boško and Admira Mladinsko Theatre
Sob/ Sat 11. 4.	17.00	Kavarna Layerjeve hiše Kranj/ Layer House Café	D	Open Mic: Odprti mikrofoni Za vse še (ne)slišane dramske glasove	For all the (yet un)heard voices of Slovenian drama Open Mic
	19.30	Prešernovo gledališče Kranj/ Prešeren Theatre Kranj, Main Hall		Sklepna slovesnost 56. TSD s podelitvijo nagrad in Zajtrkom	Festival Closing Ceremony and Awards Presentation and Concert by Zajtrk

2	Koledar festivala/ Festival Calendar
5	Kazalo/ Contents
10	Uvodnika/ Introductions
14	Nagrada Slavka Gruma/ The Slavko Grum Award
26	Nagrada Zofke Kveder The Zofka Kveder Award
32	Festivalski program/ Festival Programme
38	Tekmovalni program/ Competition Programme
54	Spremljevalni program/ Accompanying Programme
66	Dodatni program/ Additional Programme
88	Selektorica in žiriji/ Selector and Festival Juries
96	Pretekli festival/ Last Year's Festival
120	Mejniki in nagrajenci/ Milestones and Award Winners

Festivalski
program

38	Tekmovalni program	69	Odprtje prodajne knjižne izložbe: Slovenski gledališki založniki na 56. TSD
40	Avtorski projekt: Inkubator	69	Pogovor o(b) knjigi: Urjenja v nestrinjanju
42	Avtorski projekt: Anhovo	70	Dan nominirank in nominirancev – nagrada Slavka Gruma
44	Avtorski projekt: 55. člen	70	Hiša za goste: Umetniška svoboda na kocki
46	Barbara Kukovec, Katarina Stegnar, Urška Brodar: Umetnost življenja: Umor na podežελju	70	Bralne uprizoritve 10-minutnih dramskih besedil študentk in študentov UL AGRFT
48	Avtorski projekt: 1973	73	Predstavitev delavnice, Anđelka Nikolić: Slovenščina kot drugi in tuji jezik
50	Katarina Morano: Zakaj sva se ločila	73	Filmska projekcija, Toni Cahunek: Novi sošolci
52	Tereza Gregorič, Borut Petrović, Jakob Šfiligoj: Usje se je dalu	74	Okrogla miza ZDUS: Med dramskim in gledališkim besedilom
54	Spremljevalni program	74	Dvojni koncert: MRK in bend presenečenja
56	Ivan Cankar, Varja Hrvatin, Bor Ravbar (po motivih proze Ivana Cankarja): In mnogi drugi ...	74	Peter Alojz Marn, Ula Talija Pollak: Pasijon po Petru ali dolga pot domov
58	Lučka Neža Peterlin: Now, Suddenly, I Was a Creature of Vice	75	Kratke bralne uprizoritve in okrogla miza, posvečene Zofki Kveder: Zofka Kveder – dramatičarka in gledališka kulturna posrednica
60	Priredba besedila Tjaše Mislej: Prva beseda je mama	75	Dan nominirank in nominirancev – nagrada Zofke Kveder
62	Rrose Sélavy: NAFTA	76	Koncert: Čedahuči
64	Avtorski projekt: Boško in Admira	76	Okrogla miza DGKTS: Reprezentacija žensk: Pregled stanja v slovenski gledališki krajini
66	Dodatni program	76	Open Mic: Odprti mikrofoni: Za vse še (ne)slišane dramske glasove
68	Slovesno odprtje 56. TSD s podelitvijo nagrad ZDUS in Anja Novak – Anjuta: Tekst telesa (otvoritvena predstava – premiera)	77	Slovesen zaključek 56. TSD s podelitvijo nagrad in Zajtrkom
68	Živa izvedba radijske igre: Lučka Neža Peterlin: Jagnje		
68	Odprtje razstave: Slovenska dramatika v prevodih		

Festival
Programme

38	Competition Programme	81	Reading Performances of 10-minute Dramas by UL AGRFT Students
40	Devised theatre: Incubator	83	Discussion and presentation of the practical workshop and project: Slovenian as a Second and Foreign Language
42	Devised theatre: Anhovo	83	Film screening: Novi sošolci / New classmates / Shokët e rinj të klasës
44	Devised theatre: Article 55	84	A round table organised by the Playwrights' Unit of the SADA
46	Barbara Kukovec, Katarina Stegnar, Urška Brodar: The Art of Living: The Act of Killing	84	Between the Drama Text and the Theatre Text
48	Devised theatre: 1973	84	Double concert: MRK and special surprise evening guest
50	Katarina morano: Why We Got Divorced	84	Peter Alojz Marn and Ula Talija Pollak: St. Peter's Passion or The Long Way Home
52	Tereza Gregorič, Borut Petrović, Jakob Šfiligoj: It Was All Possible	85	Zofka Kveder: A Playwright and an Intermediary of Theatre Culture
54	Accompanying programme	85	The Day of the Nominees – Zofka Kveder Award (for Young Playwrights)
56	Ivan Cankar, Varja Hrvatin, Bor Ravbar: And Many Others ... (based on motifs from Ivan Cankar's prose	86	Concert: Čedahuči
58	Lučka Neža Peterlin: Now, Suddenly, I Was a Creature of Vice	86	Round table organised by the Association of Theatre Critics and Researchers of Slovenia: The Representation of Women: An Overview of the Slovenian Theatre Landscape
60	Adaptation of the original play by Tjaša Mislej: Mama is the First Word	86	Open Mic: For all the (yet un)heard voices of Slovenian drama
62	Rrose Sélavy: OIL	87	The Closing Event of the 56th Week of Slovenian Drama with the Festival Awards Ceremony, Music Programme by Zajtrk and a Reception
64	Devised theatre: Boško and Admira		
66	Additional Programme		
78	A live performance of a radio play: Neža Lučka Peterlin: The Lamb		
78	Exhibition opening: Slovenian Drama in Translation		
79	Opening of the book fair: Slovenian Theatre Publishers at the 56th Week of Slovenian Drama		
79	Presenting the book: Training in Disagreement		
80	Reading performances of the nominated texts: The Day of the Nominees – Slavko Grum Award for the Best New Slovenian Play		
80	Round table with international guests: The Guest House: Artistic Freedom on the Line - Theatre in Politically Charged Contexts		

»Gledal sem
nepozabno predstavo«
— Stanislavski, *Etika*

»I saw an unforgettable
performance«
— Stanislavski, *Ethics*

Zofija in Etika

Krovni tematski sklop letošnjega Tedna slovenske drame je Zofija in Etika. Zofija oziroma grško σοφία (sophia) pomeni modrost, etika pa je ena temeljnih disciplin filozofije oziroma filo-zofije – ljubezni do modrosti. Na kratko: Modrost in Ljubezen. Ti se v letošnjem festivalskem konceptu zlijeta v nujno praktično etično držo, ki pokončno stoji nasproti kaosu današnjega sveta. V konkretni (festivalski) manifestaciji nastopata Zofija in Etika kot Zofka (Zofija) Kveder (1878–1926), prva slovenska profesionalna pisateljica, dramatičarka, kulturna posrednica in promotorka slovenske kulture v tujini ter borka za pravice žensk, avtorica prvega slovenskega ženskega časopisa *Slovenka*, ter K. S. Stanislavski (1863–1938), gledališki reformator, ustanovitelj Moskovskega umetniškega gledališča (MHAT), utemeljitelj velikega Sistema oziroma metode za študij igre, umetnosti ali pa kar življenja samega, in njegova nepogrešljiva *Etika*.

Njune modre misli so v času trajanja 56. Tedna slovenske drame na ogled povsod: na festivalskih majicah, na razstavi Tamtam nasproti Mestne knjižnice Kranj, na festivalskih panojih, med dogodki na festivalu ter v tem Katalogu 56. TSD. V upanju, da se vendarle še lahko kaj naučimo od starih modrecev tudi po tem, ko bo citate v mestu že davno spral dež, vas prepuščam citatom. (NL)

Zofija and Ethics

This year's Week of Slovenian Drama is presented under the umbrella theme Zofija and Ethics.

Zofija – or in its original ancient Greek, σοφία (sophia) – means wisdom, and ethics is one of the disciplines of philosophy, or philosophy, that is, the love of wisdom. In short, Wisdom and Love. In this year's festival, they merge into an essential practical and ethical stance that stands firm against the chaos of today's world.

In their concrete festival manifestation, Zofija and Ethics can be seen, on the one hand, as Zofka (Zofija) Kveder (1876–1926) – the first professional Slovenian woman writer, playwright, cultural mediator and promotor of Slovenian culture abroad and a women's rights activist, and a contributing author to the first Slovenian women's newspaper *Slovenka* – and, on the other, as K. S. Stanislavski (1863–1938) – theatre reformer and the founder of the Moscow Art Theatre (Moskovskiy Hudojestvenny Akademicheskij Teatr, or MHAT), the author of the magnificent "system" or method for actor training, that is, for studying acting, art or perhaps life itself, and, finally, his indispensable *Ethics*.

You will be able to see their wise thoughts everywhere and throughout the 56th Week of Slovenian Drama: printed on festival T-shirts, displayed in an exhibition opposite the Kranj City Library, on festival billboards, during festival events and, here, in the festival catalogue. In the hope that there are still things we can learn from our elders, even once the rain has washed off the quotes around town, I leave you with their thoughts. (NL)

Rok Bozovičar,
direktor Prešernovega
gledališča Kranj

»Velika je radost,
če fantazija najde
svojo materialno
obliko«

Tokratni uvodnik začujem s citatom. Ko fantazija najde svojo materialno prisotnost na odru, kot zapiše Konstantin Sergejevič Stanislavski, se zgodi nekaj dragocenega – misel oz. domišljija postane oprijemljiva, skupna izkušnja. V času globalnih in lokalnih delitev, fragmentacije družbenega in vsesplošne negotovosti »sveta s tečajev«, to ni abstraktno romantiziranje, temveč zaveza gledališča: da misli svet pred občinstvom. Je etična zaveza.

Etika Stanislavskega, ruskega gledališkega reformatorja, ki je tudi avtor naslovnega citata, je v slovenščini izšla leta 1954, izdalo pa jo je prav Prešernovo gledališče Kranj, ki v letu 2026 obeležuje 80. obletnico svojega preimenovanja v Prešernovo. Enako dolgo pot praznuje tudi Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani, obe instituciji pa sta skozi desetletja dokazovali, da gledališče ni samoumevna dediščina, temveč nenehen proces učenja, dvoma in ponovnega izumljanja odrske umetnosti. Zato vprašanje etike, ki nas letos spremlja kot festivalsko vodilo in izziv, ni teoretično in univerzalno, saj se nanaša na realne, konkretne odnose med gledališčem in časom, ki ga obdaja, med ustvarjanjem in skupnostjo, med umetnikom ali umetnico in resnico. Gledališče obstaja toliko, kolikor prevzema odgovornost za ta vprašanja in odgovore.

In prav to dokazuje program 56. Tedna slovenske drame. Selektorica Zala Dobovšek je v tekmovalni in spremljevalni

Rok Bozovičar,
Managing director of the
Prešeren Theatre Kranj

“It is a great joy
when imagination
takes on material
form”

I open this year's address with a quote. Once imagination finds its material presence on stage, as Konstantin Sergeyevich Stanislavski writes, something precious happens – thought, or imagination, becomes a tangible, communal experience. In a time of global and local divisions, societal fragmentation and the general insecurity of “the world out of joint”, this is not abstract romanticising but theatre's pledge: to think the world in front of the audience. It is an ethical oath.

Ethics – by the Russian theatre reformer Stanislavski, the author of the quote in the title – was published in Slovenian in 1954 by the Prešeren Theatre Kranj, which in 2026 celebrates eighty years with this name. The Academy of Theatre, Radio, Film and Television of the University of Ljubljana has covered an equally long path, and both institutions have, throughout the years, proven that theatre is not a legacy taken for granted but a constant process of learning, doubting and reinventing stage art. Therefore, the question of ethics that accompanies us this year as the festival's guiding line and challenge is not theoretical and universal because it refers to the real, concrete relationships between theatre and its time, between creativity and community, between artists and truth. Theatre only exists inasmuch

izbor uvrstila uprizoritve, ki jasno artikulirajo odnos do sodobnosti, ne iščejo zgolj ugodja ali udobja, ampak tudi konflikt: družbeni, estetski, etični. Angažiranost v tem pogledu ni slogovna oznaka, temveč način dela – odprtost, da gledališče postane prostor soočenja.

56. Teden slovenske drame je prostor srečanja in raznolikosti in ni zgolj pregled presežkov preteklega leta, je trenutek, ko se gledališče ozre na samo sebe – na svoje postopke, odgovornost in moč domišljije.

Posebno pozornost bomo namenili tudi Zofki Kveder, avtorici, ki je pred več kot stoletjem pisanje razumela kot dejanje poguma, njeno delo pa nas opominja na angažirano držo glede družbene neenakosti, položaja žensk in osebne svobode – vztrajajoč pri pogledu, ki ne pristaja na samoumevnost sveta.

Osrčje festivala ostaja nova slovenska dramatika, ki z nominacijami za nagradi Slavka Gruma in Zofke Kveder dokazuje, da slovenska drama ni retrospektiva, je aktualni proces in intenziven dialog, ki skupaj s predanostjo ustvarjalcev, zaupanjem sodelavcev in radovednostjo občinstva festivalu daje ključni pomen in vzdušje.

Ko fantazija na odru dobi svojo materialno obliko, se zgodi gledališče. Dobrodošli na 56. Tednu slovenske drame!



Foto: Mediapand

as it takes responsibility for these questions and answers.

And the programme of the 56th Week of Slovenian Drama proves exactly that. Zala Dobovšek, this year's selector, created the Competition and Accompanying Programmes by including productions that clearly articulate their attitude to modern time.

They seek not only comfort or pleasure but also conflict: social, aesthetic, ethical. In this respect, engagement is not a style label but a modus operandi – an openness that allows theatre to become a place of confrontation.

The 56th Week of Slovenian Drama – a place of meeting and diversity – is not only an overview of the peaks of the previous year but also a moment when theatre looks at itself: its procedures, responsibility and power of imagination. We will pay special tribute to Zofka Kveder, an author who, over a hundred years ago, understood writing as an act of courage and whose work reminds us of the engaged stance when it comes to social inequality, the position of women and personal freedom – insisting

on a point of view that doesn't agree with the self-evident world.

The core of the festival remains new Slovenian drama, which, with the nominations for the Slavko Grum Award and the Zofka Kveder Award, proves that Slovenian drama is not a retrospective. Slovenian drama is a timely process and an intense dialogue that, together with the dedication of its creators, the trust of its collaborators and the curiosity of its audiences gives the festival its key importance and atmosphere.

When imagination finds its material form onstage, theatre happens. Welcome to the 56th Week of Slovenian Drama.

Matjaž Rakovec,
župan Mestne občine Kranj

Uživajte v predstavah

Prešernovo gledališče je najpomembnejša kulturna ustanova v Kranju in na Gorenjskem. In ena najpomembnejših v Sloveniji. Teden slovenske drame je drugi najpomembnejši dogodek na področju uprizoritvene umetnosti v Sloveniji. Je res? Ali pa je morda najpomembnejši? Ni pomembno! Pomembno je, da gre za dogodek, ki pritegne najboljše ustvarjalke in ustvarjalce najboljših domačih dramskih besedil.

Ko se v Kranju vsako leto zbere slovenska gledališka ustvarjalnost v vsej svoji raznolikosti, se mesto znova potrdi kot eno ključnih kulturnih središč Slovenije. Teden slovenske drame že več kot pol stoletja ni le festival, temveč prostor srečevanja, refleksije in poglobljenega razmisleka o tem, kdo smo in kam gremo kot družba. Prav zato ima poseben, nacionalni pomen – obenem pa že dolgo presega slovenske meje.

Teden slovenske drame našo dramatiko postavlja v širši, evropski kontekst. Lanski festival je v okviru projekta evropskega sodelovanja Dramatika manjših evropskih jezikov (DoSEL) gostil številne tuje predstave in ustvarjalce ter odprl dragocen prostor dialoga med jeziki in kulturami. Letos pa je v ospredju tisto, kar je srčika festivala: slovenska dramatika sama – njena moč, aktualnost in sposobnost, da nagovarja tudi zunaj svojega jezikovnega prostora.

Posebej pomemben korak v tej smeri predstavlja izdaja zbornika prevodov sodobne dramatike manjših evropskih jezikov. Gre za trajen in otipljiv prispevek k mednarodni prepoznavnosti slovenskih avtoric in avtorjev ter krepitvi njihove prisotnosti na tujih odrih. Slovenska dramatika ni le nacionalna dediščina, temveč živ in relevanten del sodobnega evropskega gledališča.

Matjaž Rakovec,
Mayor of the City of Kranj

Enjoy the Programme!

The Prešeren Theatre is the most important cultural institution in Kranj and in the Gorenjska region. And one of the most important ones in Slovenia. The Week of Slovenian Drama is the second most important event in the field of performing arts in Slovenia. Is it, really? Or is it perhaps the most important? It doesn't matter! What matters is that it is an event that attracts the best creators of the best Slovenian drama texts.

When, every year, Slovenian theatre creativity in all its diversity is on display in Kranj, the city once again proves to be one of the prominent cultural centres of Slovenia. For over half a century, the Week of Slovenian Drama has been not just a festival, but a place to meet, discuss and contemplate who we are and where we're headed as a society. This is why the festival has special national significance – and why it has long since grown beyond Slovenian borders.

The Week of Slovenian Drama positions our playwriting into the broader European context. As part of the European cooperation project, Drama of Smaller European Languages (DoSEL), last year's festival hosted numerous international productions and creators and opened a precious space of dialogue between languages and cultures. This year the festival again shines a light on its essence: the Slovenian drama itself – its power, relevance and ability to speak to the audiences beyond its linguistic milieu.

Publishing a collection of translated contemporary plays from smaller European languages is a particularly important step in this

Projekt Dramatika manjših evropskih jezikov (DoSEL), ki bo trajal do oktobra 2026, s Prešernovim gledališčem Kranj kot vodilnim partnerjem in v skupni vrednosti približno 1,5 milijona evrov, s skoraj milijonom sredstev iz programa Ustvarjalne Evrope, porazdeljenem po konzorciju osmih partnerjev, je izjemen primer, kako lahko lokalna institucija prevzame vodilno vlogo v mednarodnem prostoru. Mestna občina Kranj je ponosna, da podpira gledališče, ki s svojim znanjem, vizijo in pogumom odpira vrata slovenski dramatiki v svet.

Teden slovenske drame v Kranj vsako leto pripelje najpomembnejše uprizoritve preteklega leta, hkrati pa ustvarja prostor za nove ideje in umetniške presežke. V času, ko je potreba po poglobljenem dialogu, kritični misli in empatiji še posebej velika, ima gledališče nenadomestljivo vlogo.

Letošnje dogajanje v Prešernovem gledališču Kranj je še posebej zaznamovano s sila zanimivo obletnico. Pred 80 leti se je namreč kranjsko gledališče poimenovalo po dr. Francetu Prešernu in od takrat ponosno nosi njegovo ime ter ime Prešerna in Kranja tako odlično predstavlja doma in v svetu. Mene to navdaja z neizmernim ponosom. Verjamem, da tudi vas.

Vsem ustvarjalkam in ustvarjalcem, sodelavcem Prešernovega gledališča, gostom ter obiskovalkam in obiskovalcem želim navdihujoč festivalski teden. Naj bo 56. Teden slovenske drame praznik besede, misli in skupnega doživetja.

direction. It is a lasting and tangible contribution to the international recognisability of Slovenian authors, and it strengthens their presence on international stages. Slovenian drama is not just a national heritage but rather a living and relevant segment of the contemporary European theatre.

The DoSEL project continues until October 2026, with Prešeren Theatre Kranj as the lead partner. With a budget of approximately €1.5 million – including nearly €1 million in funding from the Creative Europe programme across an eight-partner consortium – it is an outstanding example of how a local institution can take a leading role in the international space. The City of Kranj is proud to support a theatre that, with its knowledge, vision and courage, opens doors to the world for Slovenian drama.

Every year, the Week of Slovenian Drama brings the most important production of the previous year to Kranj and creates space for new ideas and artistic excellence. In a time when the need for deep dialogue, critical thought and empathy is particularly great, theatre has an irreplaceable role.

This year's activity at the Prešeren Theatre Kranj is particularly marked by a very interesting anniversary. It was eighty years ago that the theatre in Kranj was named after Dr France Prešeren and has proudly carried his name since then, competently representing Kranj and Prešeren at home and abroad. This makes me immensely proud. I am sure you feel the same.

I wish an inspiring festival week to all the creators, Prešeren Theatre collaborators, guests and spectators. May the 56th Week of Slovenian Drama be a celebration of word, thought and communal experience.



Foto: Sandi Fifer

»Oder je nepopisan
list papirja«
— Stanislavski, *Etika*

»The Stage is a blank
sheet of paper«
— Stanislavski, *Ethics*

Nagrada
Slavka Gruma

The Slavko Grum
Award

Poročilo strokovne žirije za podelitev nagrade Slavka Gruma in nagrade Zofke Kveder 2026

Na letošnji razpis za nagrado Slavka Gruma je prispelo devetintrideset dramskih besedil, k temu pa sta se pridružili še dve besedili, nominirani že na lanskem Tednu slovenske drame. Za eno izmed besedil je žirija presodila, da je starejše od treh let – merjeno od praizvedbe, prve objave ali prve prijave na Teden slovenske drame –, zato ga ni uvrstila med letošnje nominirance. Približno četrtnina obravnavanih besedil je bila že uprizorjena v slovenskem gledališkem prostoru, kar lahko razumemo kot spodbuden pokazatelj živosti sodobne dramatike. Manjši delež uprizorjenih ali prijavljenih del je nastal v okviru snovalnega gledališča, s čimer se ponovno potrjuje specifičen položaj dramskega besedila kot presečišča med literaturo, drugimi umetnostmi in gledališčem. Med nominirana besedila je žirija uvrstila tri že uprizorjena besedila in dve besedili, ki na svojo uprizoritev še čakata.

Opazen je razmeroma visok delež komedijskih besedil. Čeprav še ne gre za količinski presežek, večina komedij dosega visoko kakovostno raven. Med nominiranimi besedili tako najdemo sodobno pisano in uprizoritveno premišljeno »ljudsko igro«, karnevalsko komedijo z aristofanovskim pridihom, elemente absurdne komike pa zaznamo tudi v besedilih, ki se zvrstno opredeljujejo kot drame.

Precej besedil na dobesedni ravni preizprašuje možnosti angažmaja in upora v sistemu, ki kritiko amortizira in nevtralizira. Nekatera izhajajo iz univerzalnega oziroma globalnega okvira ter razvijajo konceptualne in idejne rešitve, ki so lahko prav zaradi svoje teoretske narave radikalne. Druga

The 2026 Slavko Grum and Zofka Kveder Awards Expert Jury Report

This year, the Slavko Grum Award competition received thirty-nine entries, and two texts nominated at last year's Week of Slovenian Drama were also considered. The jury concluded that one of the new submissions was more than three years old – based on the date of the first production, first publication or first entry to the Week of Slovenian Drama – so it was not considered. Around one fourth of the plays have already been staged in one of the Slovenian theatres, which we see as an encouraging sign of the vitality of contemporary drama. A smaller share of the staged or entered works was created within the framework of devised theatre, which confirms the specific position of the drama texts at the intersection of literature, theatre and other arts. Among the nominees, the jury included three works already staged and two still awaiting their staging.

We have also noticed a relatively high share of comedies. Although they are not remarkable in quantity, they are remarkable in quality. The nominated plays thus include a "folk play" written in contemporary style with staging possibilities in mind and a carnival comedy with an Aristophanic flair, but we can also detect elements of absurd comedy in the texts that the authors classify as dramas.

Several plays examine, on a literal level, the possibility of engagement and revolt within a system that buffers and

besedila konkretni, lokalno specifični problematiki podeljujejo univerzalen pomen: pretresajo, ponujajo malo upanja, a hkrati odpirajo vsaj prostor prepotrebne poguma. Prav lokalizacija dramskih fabul se kaže kot ena izrazitejših značilnosti letošnjega nabora. Če se je dolgo zdelo, da sodobna slovenska dramatika – zlasti v primerjavi z britansko preteklih desetletij – redkeje izhaja iz specifičnosti lastnega okolja, še posebej manjših skupnosti ter ruralnih ali primestnih prostorov, je letos veliko besedil umeščenih prav v takšne ambiente. V najboljših primerih ožji fokus približa tematiko in like ter s tem poveča njihovo psihološko globino in recepcijsko dovzetnost. K prepričljivosti dramskih svetov pogosto prispevajo tudi premišljene dialektalne in pogovorne jezikovne izbire, ki lahko hkrati delujejo kot pomemben generator komičnega učinka.

Posebej izstopata besedili, ki ne izhajata le iz jasno prepoznavnega okolja in problematike, temveč k snovi pristopata dokumentarno-raziskovalno. Obe se umeščata v mejni primorski prostor ter zajemata daljše časovno obdobje 20. in 21. stoletja, pri čemer gradivo črpata iz pričevanj ljudi, ki tam živijo ali so tam živeli, iz njihovih spominov, govorice in vsakdanjih izkušenj. Besedili hkrati demonstrirata diametralno nasprotni možnosti umetniške predelave dokumentarnega gradiva: od živahne, mestoma karnevalsko razprte komedijske transformacije kolektivnega spomina do pritajenega, komaj zaznavnega dramskega toka, ki skozi nizanje dogodkov evocira tihe prelome zgodovine v intimnih življenjih ljudi, predvsem pa v skupnosti.

Večina besedil je eksplicitno umeščena v sodobni družbeni trenutek, velik delež pa se osredinja prav na aktualne družbene probleme. Ob tem ostaja prisoten tudi – verjetno že standardni – segment intimnih dram, ki obravnavajo partnerske, družinske in druge medosebne relacije. Žirija posebej poudarja kakovost, inovativnost in subtilnost teh besedil: naj gre za enodejanke ali kompleksno strukturirane dramske celote, najboljšim uspe iz na videz nepomembnih vsakdanjosti zgraditi celostno sliko bivanjskega sveta. Ob tem

neutralises criticism. Some of these texts draw from a universal or global frame and develop solutions for their ideas and staging concepts that can be radical precisely because they are theoretical in nature. Others afford universal meaning to concrete, locally specific problems: although they move us and offer little hope they at least open the space of much-needed courage. It is this localisation of drama narratives that comes across as one of the more obvious traits of this year's pick. If, for a long time, it has seemed that contemporary Slovenian drama – particularly compared to British drama of recent decades – rarely originates in the specifics of its own environments, particularly smaller communities and rural or suburban spaces, this year, several plays are set exactly there. In the best cases, the narrower focus brings us closer to the theme and the characters, thus increasing their psychological depth and receptivity. Careful linguistic choices – the use of spoken language and dialect – also help make them more convincing, and can, at the same time, also function as an important generator of comedy effects.

Two plays, in particular, stand out because they not only originate in clearly recognisable environments and issues but also use the documentary-research approach to deal with the material. Both are set in the border space of Primorska and span across a longer part of the 20th and 21st centuries. Their material comes from the testimonies of people who live or lived there, from their memories, language and everyday experiences. The texts at the same time demonstrate the diametrically opposite possibilities of artistic adaptation of the documentary material: from the lively, at times carnivalesque comedy transformation of the collective memory, to the subtle, barely perceptible drama flow that, through the sequence of events, evokes the quiet breaks of history in the intimate lives of people, and particularly in the community.

Most of the texts are explicitly set in the contemporary social moment, and many of them focus on actual social problems. The segment of – probably standard, by now – intimate dramas that

nevsiljivo izrišejo vpetost intersubjektivnih razmerij v družbeni red ter razgalijo sistemske politične in ideološke mehanizme; eno izmed besedil z intimno upodobitvijo lezbičnega razmerja dodatno izostri vprašanja družbene normativnosti, vidnosti in pripadanja.

Nespregledljiva je tudi poudarjena prisotnost ženskih likov. Avtorice in avtorji s perspektive nekoč podrejenih ženskih figur transformirajo klasične fabule ali pa s sodobnimi, pogosto resničnimi zgodbami odpirajo nove interpretacije mitoloških heroinj.

Zenske, morda junakinje, morda še ne, pa so tudi povečini avtorice besedil, ki so tekmovala za nagrado Zofke Kveder. Trinajst besedil so v veliki večini ustvarile študentke Akademije za gledališče, radio, film in televizijo Univerze v Ljubljani. V delih mladih dramatičark in dramatikov se ob obravnavi sodobnih bivanjskih in družbenih problemov zrcali tudi izrazita senzibilnost do preteklih družbenih travm – kot bi se skozi razumevanje preteklosti soočali z lastno frustrirajočo sedanjostjo in negotovo prihodnostjo.

Letošnji nabor odpira tudi vprašanja razmerja med dokumentarnim in fikcijskim, ki jih je že Aristotel v *Poetiki* obravnaval ob razliki med poezijo in zgodovinopisjem. Nekatera besedila učinkujejo, kot da so neposredno prepisana iz resničnega življenja svojih avtoric in avtorjev; druga delujejo kot dokument časa in prostora; tretja bi to lahko postala v drugačnih, bolj prizanesljivih svetovih; za četrta pa si želimo, da jih človeška telesa nikoli ne bi izkusila. Kljub raznolikosti pristopov ostaja mogoče pritrditi antični presoji, da merilo umetniške vrednosti ni faktografska resničnost, temveč spoznavna univerzalnost, torej nujnost in verjetnost nekega delovanja. V sodobnosti se sicer pogajamo že pri opredelitvi same resničnosti in univerzalnosti, saj prepogosto presojamo iz lastnih individualističnih teženj. Najboljša besedila letošnjega natečaja prav s preoblikovanjem empiričnih podatkov v mimetične

explore partner, family and other interpersonal relationships remains present. The jury would like to particularly emphasise their quality, innovativeness and subtlety: whether one-act or full-length plays with complex structures, the best among them succeed in constructing, from seemingly unimportant everyday events, a comprehensive image of the world we inhabit. With that, they unobtrusively chart intersubjective relationships and their place in the social order and disclose the systemic political and ideological mechanisms. One text, with its intimate presentation of a lesbian relationship, additionally zeroes in on the questions of social normativity, visibility and belonging.

It is also impossible to ignore the strong presence of female characters. The authors use the perspective of once-submissive female figures to transform classical stories or they open new interpretations of mythological heroines through contemporary, often true stories.

There is also a strong presence of women among the authors of the plays competing for the Zofka Kveder Award – in some cases, they themselves are also the heroines or heroines-in-the-making. Most of the thirteen texts were written by women studying at the Academy of Theatre, Radio, Film and Television at the University of Ljubljana. These works by young playwrights explore contemporary existential and social problems and also clearly reflect the sensitivity to past social trauma, as if understanding the past would help the authors confront their own frustrating present and uncertain future.

This year’s submissions also raise questions about the relationship between the documentary and the fictional, the same questions Aristotle posed in his *Poetics* when exploring the distinction between poetry and history. The texts seem to fall into four groups: some come across as if they were directly copied from the real lives of their authors; others seem to be documents of time and place; still others could become such a document in different, more lenient worlds; and as for the last group, we wish human

strukture razkrivajo družbene in ekološke zlome kot posledice človeškega delovanja. Obenem pa s humorjem ali prikazom povezane skupnosti ohranjajo upanje za (gledališko) prihodnost.

Dr. Maja Šorli
Petra Vidali
Dino Pešut

bodies would never experience them. Despite the diversity of approaches, it remains possible to agree with the analytical evaluation that the gauge for artistic value is not a factographic reality. Still, a cognitive universality, that is, the inevitability and plausibility of an act. In modern times, we negotiate around the very definition of reality and universality because we all too often judge from our own individualistic tendencies. And it is by transforming empirical data into mimetic structures that the best plays of this year’s competitions reveal social and ecological breakdowns as a consequence of human activity. At the same time, they retain hope for the (theatre) future by using humour or presenting a tightly-knit community.

Maja Šorli, PhD
Petra Vidali
Dino Pešut

skupnostjo, med politično voljo in strokovnimi odločitvami, med darežljivo naravo in umrljivimi telesi. To pa ni več lokalna zgodba, temveč nadnacionalna tragedija, ki se usede v pljuča.

new era began with the birth of the environmentalist struggle. With the last line, *Anhovo* cements the presentation of toxic relationships between greedy individuals and the community, between political will and expert decisions, between life-giving nature and dying bodies. No longer a local story – it is a transnational tragedy that sits in your lungs.

Katarina Morano in Žiga Divjak

Anhovo

Anhovo je dokumentarna drama, oblikovana po lokalni zgodbi iz spodnje Soške doline, ki jo zastrupljata azbest in sežigalnica odpadkov. Zgodba ponuja različne začetke, a mimo uvodne izjave o omejitvi odgovornosti (angl. *disclaimer*) ne moremo. Vse to je fikcija. Pričevanja, spomini, dokumenti, statistike, medijska poročanja se nalagajo drug na drugega, dokler občinstvo ne more več ločiti zgodovine od sedanjosti. Oblikovno dialogi niso razločeni od didaskalij, vendar brez težav prepoznamo protagoniste, negativce, sivo pokrajino in Sočo, bistro hčer planin, ukročeno v tovarniški dolini. Struktura besedila je fragmentarna, ponavljajoča, obsesivna, saj posnema dolgotrajno, sistemsko uničevanje, ki se ne zgodi v enem trenutku, ampak se ponavlja v desetletjih. Avtorja ali pa mogoče kar avtorji (strokovni sodelavki in umetniška ekipa) se z resnico igrajo zgolj na začetku v uvodni zavrtnitvi odgovornosti, potem pa prepričljivo, resnobno, tragično, na trenutke humorno nizajo prizore rasti, zanikanja, sprenevedanja, (lažnega) upanja, predvsem pa obolevanja in umiranja. V zgodbi je malo prostora za optimizem, slutimo pa lahko, da se je nova doba začela z rojstvom okoljevarstvenega boja. Z zadnjo repliko *Anhovo* zacementira prikaz toksičnih razmerij med pohlepnimi posamezniki in

Katarina Morano and Žiga Divjak

Anhovo

Anhovo is a documentary drama based on a local story from the lower Soča Valley, poisoned by asbestos and an incinerator. The story offers different beginnings, but we cannot ignore the initial disclaimer. This is all fiction. Testimonies, memories, documents, statistics and media reports layer one over another until the audience is no longer able to tell history from the present. In form, the dialogues are not separate from the didascalies. We still recognise, without much trouble, the protagonists, the villains, the grey landscape and the Soča River, the limpid daughter of the heights, flowing tamely, past the factory straddling its banks. The play's structure is fragmentary, repetitive and obsessive because it mimics the long-term systemic destruction that doesn't happen in a single moment but repeats over decades. The authors (perhaps including also the expert consultants and the artistic ensemble) play with the truth only in the beginning, with the initial refusal of responsibility, but later convincingly, earnestly, tragically and at times humorously string scenes of growth, denial, dissimulation, (fake) hope, but above all, sickness and dying. The story offers little room for optimism, but we can sense that a

Lina Akif

Hudič babi brusi jezik

Hudič babi brusi jezik se začne s šepetom, ki ponavlja besede srednjeveškega inkvizitorja Heinricha Kramerja: vse se dogaja zaradi telesnega poželenja, ki je pri ženskah nenasitno. Iz tega zgodovinskega obtožujočega refrena se dramsko besedilo širi in prelija skozi fragmente, kolaže, dokumente in elemente avtofikcije – od seksualiziranih klepetov do poskusov pisanja novih epskih spevov – ter proizvaja poplave in požare, material za igro, situacijo in performans. Drama nas popelje iz globin zasebnih spletnih predalnikov (angl. *inbox*) prek bolnišnice in sodne dvorane, iz intimnega v javno, skozi zgodovino do sodobnega političnega trenutka, pri čemer razkriva kontinuiteto nasilja nad ženskim telesom in glasom. Jezik drame je hkrati poetičen in brutalen ter se ne izogiba ironiji in humorju niti v najtemnejših trenutkih. *Hudič babi brusi jezik* ni rekonstrukcija zgodovine spolno pogojenega nasilja, temveč poskus seciranja sedanjosti skozi zgodovino, v kateri se čarovnice – neposlušne ženske – kaznuje, sramoti in nadzira zaradi njihove neodtujljive pravice do telesa, užitka in svobode. To je drama, ki ustvarja lasten, brezkompromisen prostor svobode: klofuta družbi, institucijam in krutemu dediščinskemu bremenu naše civilizacije.

Lina Akif

The Devil Sharpens a Woman's Tongue



Foto: Nino Bekdashvili

The Devil Sharpens a Woman's Tongue begins with a whisper that repeats the words of the medieval inquisitor Heinrich Kramer: everything that happens is a result of physical lust, which is insatiable in women. From this refrain of historical judgement, the text expands and flows through fragments, collages, documents and elements of autofiction – from sexualised chats to attempts to write new epic poems – and creates floods and fires, materials for the play, situation and performance. The play takes us from the depths of private inboxes to a hospital and a courtroom, from intimate to public, through history to the contemporary political moment, while revealing the continuity of violence against the female body and voice. The language of the play is at once poetic and brutal; even in the darkest moments, it doesn't shy away from irony and humour. *The Devil Sharpens a Woman's Tongue* is not a reconstruction of the history of sexually conditioned violence but an attempt to dissect the present through history in which the witches – the unruly women – are punished, shamed and controlled because of their inalienable right to the body, pleasure and freedom. This is a play that creates its own, uncompromising space of freedom: a slap at society and its institutions and at the cruel legacy burdening our civilisation.

Orkan

Orkan se začne kot turistični izlet in konča kot razgaljenje človeka. Skupina ljudi sedi na stolih, gleda v horizont in čaka, da se zgodi nekaj velikega, nekaj nevarnega, nekaj, kar bi njihovo bivanje za hip osmislilo. Toda prav v tem čakanju se razkrije bistvo drame: dramske osebe so navajene opazovati, ne delovati. Tornado, ki se približuje, ni le vremenski pojav, temveč metafora sveta, v katerem živijo – sveta političnih floskul, birokratske brezbrčnosti, turistične potrošnje katastrofe in udobnega cinizma. Dialogi so hkrati banalni in zlovešči, polni humorja, ki se počasi spreminja v nelagodje. Ko postane jasno, da niso več tisti, ki le opazujejo orkan, temveč so del orkana, je že prepozno. Največja kakovost *Orkana* je prav ta obrat: grožnja ne pride od zunaj, temveč razkrije, da je bila ves čas že tukaj. Drama ne ponudi odrešitve, temveč znano podobo – v njej vidimo bogate ljudi, ki uživajo, ko gledajo katastrofo, ljudi, ki jih smrt in smeti vznemirijo le za krajši čas. Gledamo družbo, ki raje sedi na stolu, kot da bi vstala – tudi takrat, ko veter že ruši tla pod nogami.

Matjaž Zupančič

The Hurricane



Foto: Boštjan Lah

The Hurricane begins as a tourist trip and ends as a revealing of humanity. A group of people sitting on chairs, staring at the horizon and waiting for something big to happen, something dangerous, something that would give their existence a meaning, if only for a moment. But this waiting reveals the essence of the play: the characters are used to observing, not acting. The approaching storm is not just a weather phenomenon; it is a metaphor for the world in which they live – a world of political platitudes, bureaucratic indifference, disaster tourism and comfortable cynicism. The dialogues are at once banal and ominous, full of humour that slowly transforms into unease. When it becomes clear that they're no longer simply observing the hurricane but rather a part of it, it is too late. *The Hurricane's* greatest quality is this very twist: the threat doesn't come from the outside; it reveals that it has always been here. The play offers no salvation but rather a well-known image – in it, we see rich people enjoying the sight of the disaster, the people for whom death and rubbish are only a short-term nuisance. We see a society that prefers to remain seated rather than to stand up – even when the wind is destroying the ground under its feet.

Tereza Gregorič, Borut Petrovič, Jakob Šfiligoj

Usje se je dalu

Tereza Gregorič, Borut Petrovič, Jakob Šfiligoj

It Was All Possible

Dramsko besedilo o življenju ob slovensko-italijanski meji od konca druge svetovne vojne do izteka stoletja je posebna zvrstna kombinacija: dokumentarna komedija. Porojeno ni zgolj iz splošnega vedenja o izbrani temi, temveč iz pričevanj, ki so jih ustvarjalke in ustvarjalci zbrali za ta namen in jih umetniško preoblikovali. Četudi so bile posledice političnih odločitev prevečkrat tragične, je optika ustvarjalne ekipe komična. Malo zaradi pregovornega temperamenta, ki ga kažejo tudi pričevanja, malo zaradi historične distance, največ pa zaradi imanentne absurdnosti ukrepov, s katerimi so ljudi delili in jim vladali. Meja, prehajanje ljudi in dobrin oziroma prepoved prehajanja so izhodišče za situacijsko komiko, ki jo dopolnjuje karakterna tipizacija v slogu commedie dell'arte, oboje pa nadgradijo v besedilo inkorporirani sodobni uprizoritveni pristopi. Dosledna dialektalna raba in preigravanje specifičnih arhaičnih izrazov prispevata humor in nostalgijo tudi na jezikovni ravni. Ob vprašanju meje besedilo spretno niza še druge historične mejnike ter socialne in ekonomske silnice v izbranem času in prostoru. Kljub komično absurdni večnosti in tipskosti dramskih oseb je razvidno sporočilo o presežni vitalnosti in opolnomočenju žensk. *Usje se je dalu* dokazuje, da je ljudska igra lahko sodobna in da je lahko dobro umetniško delo.



Foto: Fabris Šulin

The play about life along the Slovenian–Italian border between the end of World War II and the end of the century is a particular genre combination: a documentary comedy. It was born not only from general knowledge about the topic but also from the testimonies the creators collected for this purpose and artistically moulded. Although the consequences of political decisions were more than often tragic, the creative team's optics are comedic. That is partly because of the proverbial temperament revealed in the testimonies, partly because of historical distance, but mostly because of the immanent absurdity of the measures used to divide people and govern them. The border, the people and the goods crossing it – or prohibited from crossing it – are the starting points for a situational comedy complemented by character typisation in the style of commedia dell'arte. Both are developed through the contemporary staging approaches built into the text. The consistent use of dialect and the playful use of specific archaic expressions contribute to humour and nostalgia even on the linguistic level. In addition to the question of the border, the text deftly brings other historic milestones and social and economic powers to the selected time and place. Despite the comically absurd timelessness and typified nature of the characters, the message about the surplus vitality and empowerment of women clearly emerges. *It Was All Possible* proves that a folk play can be contemporary and a good work of art.

Zakaj sva se ločila

Mož in žena v štiridesetih nas vsak s svoje perspektive vodita od sedanjega trenutka zveze do prvega srečanja. S priklicevanjem ključnih velikih prizorov in samo zanju pomenljivih drobnih momentov si poskušata odgovoriti na vprašanje, kako sta prišla do sem, kaj sta na poti izgubila in kje sta izgubila sebe. V drami *Zakaj sva se ločila* je ena najpogostejših tem – deziluzijsko spoznanje o neizpolnjujočem partnerskem razmerju – izpisana s sodobno pisavo in zavedanjem sodobnega družbenega konteksta. Besedilo prefinjeno manifestira prikrito dialektiko zasebne in javne sfere. Ker so intimni in družinski odnosi podvrženi neoliberalni logiki produktivnosti in doseganja popolnosti, tudi izguba čustvene bližine, življenjskih sanj in smisla prerašča okvire zasebnega. Dramaturško se rapidni repetitivni dialogi s seznamom starševskih in gospodinjskih zadolžitev, jedilniki in urniki, izmenjujejo z refleksivnimi monologi o frustracijah in strahovih. V njih je tesnoba ob izgubljanju gotovosti in pomena doma prepletena s tesnobo ob apokalipsi sveta. Besedilo ob vsebinskem uvidu odlikuje tudi mimezis realistične naracije in pogovornega jezika: tudi z mašili, praznimi mesti, ponavljanji in nedorečenostmi prenaša sporočilo o izčrpanem bivanju in odnosih.



Foto: Osebnost arhiv

Katarina Morano

Why We Got Divorced

A forty-something husband and wife, each from their own perspective, lead us from the present moment of their union to the moment they first met. By recalling the milestone events and the tiny moments that matter only to them, they try to answer the question of how they got here, what they lost on the way and where they lost themselves. In *Why We Got Divorced*, one of the most common themes – a disillusioned recognition of an unfulfilling partner relationship – is written with a contemporary voice and with the awareness of the contemporary social context. The text is a sophisticated manifestation of the concealed dialectic of the private and public spheres. Because intimate and family relationships are subjected to the neoliberal logic of productivity and perfection, the loss of emotional closeness, of dreams and of meaning grows beyond the frame of the private. Dramaturgically, the rapid, repetitive dialogues with lists of parental and household duties, meal plans and timetables, alternate with reflective monologues about frustrations and fears. In them, the anxiety over losing the security and meaning of home is intertwined with the anxiety surrounding the apocalypse of the world. In addition to its content insights, the text excels as a mimesis of realistic narration and colloquial language, using filler words, silences, repetition and inconclusiveness to convey a message about exhausted life and relationships.

Seznam prispelih besedil za nagrado Slavka Gruma

Submitted Texts for Slavko Grum Award

Lina Akif:
HUDIČ BABI BRUSI JEZIK

Žiga Divjak in Katarina Morano:
ANHOVO

Tereza Gregorič, Borut Petrovič, Jakob Šfiligoj:
USJE SE JE DALU

Klemen Kordež:
PESKOVNIK

Nina Kuclar Stikovič:
TELO PLEŠE SAMO ZASE

Jelena Lasan:
PES, OSEL, PODGANA IN JUHA

Urša Majcen:
ORFEJ IN EVRIDIKA

Tamara Matevc:
SEDEM PIK

Katarina Morano:
ZAKAJ SVA SE LOČILA

Vinko Möderndorfer:
ODLOČITVE

Boštjan Narat Meden:
MANIFEST

Klemen Pisk:
FONETIČNI PROCESI

Cveto Prezelj:
KOVČKI

Simona Semenič:
PREDSTAVA DRUŠTVA LJUBITELJIC GLEDALIŠČA, BRANJA, GIGANSKEGA TAROTA ITD.

Danijel Day Škufca:
BLUE BOYS

Pia Vatovec Dirnbek:
VRANICA

Rok Vilčnik ROKGRE:
KOTIČEK POZABLJENE LJUBEZNI

Anže Voh Bostič:
ZA BOLJŠI JUTRI

Goran Vojnovič:
V ISKANJU IZGUBLJENEGA JEZIKA

Anja Zag Golob:
TARVA

Barbara Zemljič:
ALARM TELES

Matjaž Zupančič:
ORKAN

Šifra: AMALIJA:
VRVI, JEKLENICE IN NITI

Šifra: ANTON KOROL:
NIHČE NIMA DVEH ŽIVLJENJ

Šifra: AVELA LAMPU:
IZLET V OBLAKIH

Šifra: GERBERA:
MIŠJI RAJ

Šifra: HAIDEGGER JE SPET PIJAN:
SPREGLEDANO

Šifra: KRALJ MATJAŽ:
STRICI IZ OZADJA

Šifra: LAURA:
SREČEN ZAKON KURBE LAURE

Šifra: NA DVORU:
ANA CELJSKA, GLAS DVEH DEZEL

Šifra: PADLAVLADA2025:
VLADA JE PADLA

Šifra: PIONIR:
PIONIR NOVEGA SVETA

Šifra: RROSESELAVY:
NAFTA

Šifra: SENTIMENTALNA ZGODBA, FRANCI:
PLAMENU PETA PESEM

Šifra: SEVERNI POL:
PER MEDEJA (MORFOLOGIJA SOČUTJA)

Šifra: SKN – ZADNJIČ:
SANJE KRESNE NOČI – ZADNJIČ

Šifra: TRKS-Z IN ZHUZHA:
YORICK

Šifra: ZAFIPA:
PETNAJST

Šifra: J178K:
SLON V ŠOTORU

»Glavno je, da se roka
ne odvadi peresa ali
pisalnega stroja, da se
iz dneva v dan ostri«
— Stanislavski, *Etika*

»The main thing is not to let
your hand lose the feeling
of writing with a pen – or
a typewriter – sharpening
it with each passing day«
— Stanislavski, *Ethics*

Nagrada Zofke Kveder

The Zofka Kveder Award

Maruša Freya Voglar

Fižol cveti pozimi

Izak je izgubljeni sedemindvajsetletnik, propadli študent brez posebnih ambicij. Vrnil se je v rodno Naklo, kjer živi s starši in sestro ter dela v skladišču. Avtorica ga empatično opiše kot *naveličanega, depresivnega, introvertiranega in ciničnega, a duhovitega mladeniča, ljubitelja psihedelikov, narave, people watchinga in prepirov z neznanci na internetu*. Skratka, junak našega časa. Prek klasične strukture spremljamo Izakovo *junakovo pot*, čeprav je to potovanje morda nepotrebno, zaman in nevarno. Skupaj s prijateljem Borisom se podata v tihotapljenje drog, da bi zaslužila denar za pot v Peru. Njuna avantura se seveda konča slabo, Peru pa ostane to, kar je bil od nekdaj: še eno neuresničeno upanje. Toda *Fižol cveti pozimi* je vendarle več kot pustolovska drama. Gre za sodoben odgovor na narative o izgubljeni generaciji, nadaljevanje regionalne dramatike, ki v središče postavlja simpatičnega luzerja. Avtorica presenetljivo gradi mrežo empatije, prijateljstva, drobnih dotikov in skritih nežnosti. *Fižol cveti pozimi* je duhovita drama z močnim uprizoritvenim potencialom, generacijski krik o poskusih, zgrešenih poteh in svetovih, ki še čakajo, da jih odkrijemo.



Foto: Maja Pirc

Maruša Freya Voglar

Beans Blossom in Winter

Izak is a lost twenty-seven-year-old, a failed student without any particular ambitions. Having returned to his native Naklo to live with his parents and sister, he is now working in a warehouse. The author, empathetic, describes him as *a fed-up, depressed, introverted and cynical, but witty, young man, a lover of psychedelics, nature, people watching and arguing with strangers on the internet*. In short, a hero of our time. Through a classical structure, we follow Izak's *hero's journey*, though it may be unnecessary, futile and dangerous. Izak and his friend Boris go into smuggling drugs to earn money to travel to Peru. Their adventure, of course, ends badly, and Peru remains what it has always been: yet another unrealised hope. Nevertheless, *Beans Blossom in Winter* is more than an adventure drama. It is a modern response to the narratives about a lost generation, a continuation of playwriting about a peripheral region that puts a lovable loser at its centre. The author builds a surprising web of empathy, friendship, minute touches and hidden tenderness. *Beans Blossom in Winter* is a witty play with strong staging potential, a generational

Samo Podkrajšek

Pasja procesija

Pasja procesija je drama, ki se smeje, dokler smeh ne postane boleč. Pod krinko satire, farse, groteske in burleske se razpira natančno seciranje kulturnih, verskih in umetniških ritualov, ki so izgubili stik s pomenom, a ne z močjo. Priprave na lokalno kulturno proslavo se sprevržejo v procesijo ega, praznih citatov, poziranja in nasilne morale. Dve ženski in pet moških ter kopica stranskih oseb so prepoznavni liki, ki govorijo preveč in razumejo premalo. V tem hrupu besed in občasni spremljavi pošastnih podob se razkriva njihova praznina, občasno pa tudi topla človečnost. Besedilo zavestno parafrazira tuje glasove, meša visoko literaturo in vulgarni jezik, sveto in banalno, citat in parodijo – vse z namenom, da pokaže, kako so velike ideje postale dekoracija. Kaos ni napaka, temveč struktura: svet, kjer vsi govorijo, nihče pa ne posluša. *Pasja procesija* si drzne biti besedilo, ki je nespodobno, pretirano in brez spoštovanja do lažnih avtoritet, a prav zato duhovito.

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

Samo Podkrajšek

Dog and Pony Show



Foto: Maja Lupša

Dog and Pony Show is a play that laughs until laughter becomes painful. Under the guise of satire, farce, grotesque and slapstick, it dissects cultural, religious and artistic rituals that have lost their connection to meaning but not to power. The preparations for a local cultural celebration turn into a procession of egos, empty quotes, posing and aggressive morals. Two women, five men and a posse of side characters are recognisable figures that speak too much and understand too little. The word noise, occasionally accompanied by ghastly images, reveals their emptiness – and at times their warm humanity. The text consciously paraphrases foreign voices, mixes high literature and vulgar language, the sacred and the profane, quotation and parody – all with the intent to show how big ideas have become decoration. Chaos is not a mistake; it is structure: a world in which everyone speaks and no one listens. *Dog and Pony Show* dares to be a play that is indecent, excessive and disrespectful to false identities, and that's what makes it witty.

Prvič so
demokracijo
izumili na agori,
drugič pa v
gasilskem domu

Democracy Was
Invented in the
Agora the First
Time Around and at
the Fire Station the
Second

Sredi priprav na pustno rajanje postane vaški gasilski dom Fitnes center Ahiles. Podjetniški prevzem je sprožilni moment aktivacije. Vaščani se spominjajo najljubših skupnostnih doživetij, štejejo argumente in glasove in izbirajo strategije odpora. Lahko našemljeni glas ljudstva premaga okravateno in z beljakovinskimi napitki naphano privatno iniciativa? S pustom, ki je vmes spremenil spol, bodo res zgorele vse krivice, vendar tudi – ker s fitnes napravami pač ni mogoče gasiti – gasilski dom. Komedijska *Prvič so demokracijo izumili na agori, drugič pa v gasilskem domu* brez uporabe sociološkega besednjaka govori o izjemno pereči družbeni problematiki – prilaščanju javnega interesa, javnega dobra in skupnostnih prostorov. Če ni več skupnega in javnega, če ni več ljudstva, tudi demokracije več ni, še zavesti o njej in potrebe po njej ne. Komedijska izvrstno prepleta grštvo (ki je izumilo demokracijo, komedijo in izklesana telesa, kot jih proizvaja fitnes) s slovenskim ruralnim ambientom, s primorskim dialektom, temperamentom in komedijskim talentom. Satirske igre srečajo aristofanske komične poduke o koristih ljudske skupščine. Vsesplošna karnevalizacija pa ne zamegli dejstva, da slovensko podeželje ne ostaja samo brez gasilskih domov, temveč brez pošt, bank, bankomatov, trgovin, javnega prevoza in (zato) tudi brez sprejemno-registracijskih centrov za migrante.



Foto: Katka F. Slosar

Amidst the preparations for the carnival celebration, the village fire station becomes Achilles Fitness Centre. The entrepreneurial takeover is a trigger moment for the activation. The villagers remember their favourite community experiences, count arguments and votes and pick strategies of resistance. Can the voice of the people – wearing carnival masks – win against the tie-wearing private initiative, buffed up on protein shakes? Burning the character of Pust, who has changed gender in the meantime, will really incinerate all the injustices, but also – because it is impossible to put fires out with fitness equipment – the fire station. Without using the vocabulary of sociology, the comedy *Democracy Was Invented in the Agora the First Time Around and at the Fire Station the Second* discusses a particularly burning social issue – the appropriation of public interests, public good and communal spaces. If the communal and the public no longer exist – if there is no people – then neither democracy, nor the awareness of it, nor the need for it exists. The comedy excels at intertwining Greekness (which invented democracy, comedy and chiselled bodies that the gym produces) with the rural Slovenian ambience, the Primorska dialect, temperament and a talent for comedy. Satyr plays meet Aristophanic comedy lessons on the benefits of a people’s assembly. But the general carnivalisation does not obscure the fact that the Slovenian countryside remains not only without fire stations but also without post offices, banks, ATMs, supermarkets, public transportation and (therefore) also without reception-registration centres for migrants.

Seznam prispelih besedil
za nagrado Zofke Kveder

Submitted Texts for the
Zofka Kveder Award

Blažka Gantar:
IN OSTANE MOJ
NAJLJUBŠI DEL NOČI

Nejka Jevšek:
GENOSLED

Voranc Mandić:
CIKEL MOŠKOSTI:
VORANCPLAGIAT

Tilen Oblak:
MOČNEMU JE TREBA
PUSTITI, DA SE BRANI SAM

Luna Pentek:
NEKATERE STVARI

Samo Podkrajšek:
PASJA PROCESIJA

Marko Rengeo:
ANTOLOGIJA IZGUBLJENE
GENERACIJE

Iva Štefanija Slosar:
PRVIČ SO DEMOKRACIJO
IZUMILI NA AGORI, DRUGIČ
PA V GASILSKEM DOMU

Nika Šoštarčič:
KAKO SI ODŠITI SENCO?

Helena Šukljan:
ČE BI OBSTAJAL SVET
BREZ GLASBE, BI TE
VEČNO ČAKALA NA
STRANI OD RADIA

Maruša Freya Voglar:
FIŽOL CVETI POZIMI

Karin Winkler:
G59

Šifra FANT:
MEHKI UGRIZI

»Velika je radost, če
fantazija najde svojo
materialno obliko«
— Stanislavski, *Etika*

»It is a great joy when
imagination takes on
material form«
— Stanislavski, *Ethics*

Festivalski
program

Festival
Programme

Če je logično, še ne pomeni, da je razrešeno

V letu 2025 sem si kot selektorica Tedna slovenske drame ogledala 64 uprizoritev. V podrobni (primerjalni) analizi teh dogodkov se razkriva marsikaj, morda celo »vse«. To niso le umetniški projekti, to so vedno estetske manifestacije stvarno obstoječih, a pogosto še vedno nevidnih in neartikuliranih napetosti, neenakopravnosti in samozadostnosti, ki zaznamujejo našo uprizoritveno sceno (in seveda tudi širšo družbo). Leto 2025 je bilo v programskem in konceptualnem smislu izjemno angažirano, aktivistično, z veliko odgovornosti, senzibilnosti in raziskovalno-eksperimentalnih tveganj. Hkrati pa je bilo tudi problematično, prepredeno s strukturnimi anomalijami in nereflektiranostjo.

Že prejšnja selektorska poročila so oznanjala izrazito naraščanje uprizarjanja po snovalnih principih (t. i. avtorski projekti) in skorajšnje izginotje izvirne domače dramatike. Statistični podatki so v tem pogledu bolj ali manj vsem znani, vendar se je treba poglobiti še dlje. Leta 2025 je bilo od 64 uprizoritev kar 53 zasnovanih po snovalnih principih; na podlagi namensko dokumentarnih materialov, sproti ustvarjenih besedil, tekstualnih tvorbo ter hibridov med izvirniki in njihovimi reinterpretacijami. Skratka po kreativnih načelih, ki lahko na koncu sicer »tvorijo« tudi »dramska besedila«, a so ta tesno in odvisno povezana z avtorsko ekipo, ki jih uprizarja. Le 11 uprizoritev je temeljilo na »srečanju« izvirne dramske pisave z njeno relativno »neodvisno« odrsko interpretacijo. Kar je pri tem najbolj ključno, povedno in problematično, pa je naslednje: kdo režira koga? Neizpodbitno je dejstvo, da starejše generacije režiserk in režiserjev zlepa ne režirajo mlade dramatike.

Generacije, ki imajo bogate izkušnje, so obrtniško opremljene in imajo dolgo kilometri- no, preprosto, tako se zdi, sistematično odri-

If It's Logical, It Doesn't Necessarily Mean It's Been Solved

As the selector for the 56th Week of Slovenian Drama, I saw 64 productions in 2025. A detailed (comparative) analysis of these theatre events reveals plenty, perhaps even everything. These aren't just artistic projects, they are always aesthetic manifestations of actual, existing, but often still invisible and unarticulated tensions, inequalities and complacency that leave their mark on our performing scene (and, of course, on our society at large). In terms of programming and concepts, 2025 demonstrated exceptional engagement and activism, with a lot of responsibility, sensitivity and boldness in research and experimentation. At the same time, it was also problematic, intertwined with structural anomalies and a lack of critical self-reflection.

In their reports, previous selectors had already noticed a clear increase in stagings created using devised theatre principles (what is known as "authorial projects") and, thus, an impending disappearance of the local original drama. This aspect of the statistical data is more or less known to all, but we need to dig deeper. Of the 64 productions, 53 were conceived using the principles of devised theatre. They were based on carefully selected documentary materials, texts created during the process, textual materials, and hybrids of original dramas and their reinterpretations. In short, following the creative principles which may "result" in "dramatic texts", yet such texts are closely and dependently tied to the team of creators that is staging them. Only 11 texts were based on an "encounter" between original drama writing and its relatively "independent" stage interpretation. And the most crucial, telling and problematic issue here is: who is directing whom? It is an irrefutable fact that older generations of directors rarely choose to direct young playwrights.

njajo sveža in mlajša dramska imena – in vprašanje je, *zakaj*. Sama težko presodim, kakšno vlogo imajo pri tem pogovori in/ali pogajanja med umetniškimi vodstvi ter režiserkami in režiserji, a preference njihovih odločitev so več kot očitne. Koliko je to (zavedno ali nezavedno) povezano s feminizacijo na področju dramskega pisanja? Zakaj bo režiserka ali režiser srednje/starejše generacije raje posegel po uveljavljenih imenih, četudi so se njihovi teksti že zdavnaj izpraznili zgodovinskega in političnega naboja (da problematičnih reprezentacij niti ne omenjam)? Se bodo pri tem morda sklicevali na to, da mlajših generacij ne razumejo, da ne najdejo vstopa vanje, da jim je njihov dramski svet tuj in nepoznan (in da naj se mlajša generacija raje režira sama med seboj)? Kako zelo zgovorno, da nekdo ne najde vstopa v mentaliteto mlajše generacije (ki je tukaj in zdaj), hkrati pa nima prav nobenih težav pri razumevanju in vstopanju v antične, srednjeveške ali elizabetinske drame. In sploh ne gre za to, da mlajše generacije režiserk in režiserjev ne bi bile kos svojim izzivom; gre za nekaj drugega, veliko bolj strukturnega in posledično nevarnega. Tako očitno in kontinuirano razdeljevanje lahko vodi v segregacijo umetniške produkcije, kjer se vrednost (dramskih) del ne ocenjuje po kakovosti, temveč na podlagi spola, starosti in (še) neuveljavljenosti. In to načelo bo skupaj z nami avtomatsko posvojilo tudi naše občinstvo.

Večinski pristopi snovalnega gledališča v celotni produkciji implicitno prinašajo tudi izjemen, že skoraj presežen domet dokumentarističnih prvin – tako vsebinskih kot metodoloških. Prav zaradi tega izrazitega naraščanja dokumentarnega gledališča bo treba njegov pojem oziroma terminologijo čim prej preizprašati in redefinirati: izraz »dokumentarno gledališče« se namreč danes, čeprav se morda zdi konkreten, v resnici kaže dokaj abstrakten, predvsem pa preveč splošen, že skoraj generičen. Trenutne uprizoritve tega sklopa namreč v svoje uprizoritvene mehanizme vključujejo razplastene elemente dokumentarnosti: transdokumentarnost, (avto)biografijo, avtofikcijo, terenske raziskave ter stvarno in nesnovno dediščino, ki jih pogosto med seboj prepletajo, spajajo in nalagajo, zato teh robov ni vedno preprosto razbrati. Ne zato, ker bi bilo to nujno potrebno, temveč zato, ker načini reprezentacije nečesa ali nekoga »realnega« in njihovo natančno opazovanje vselej (v)zbujajo novo politiko našega zaznavanja, ki sega onstran

The generations that have rich experience, are skilled and have a long track record, simply – or so it seems – push aside fresh and younger playwrighting names, and the question is *why*. It is difficult for me to judge the role of discussions and/or negotiations between artistic management and directors in this. However, their preferences are obvious in the choices they make. How does this (consciously or unconsciously) relate to feminisation within the field of drama writing? Why might a director (male or female) from a middle or older generation prefer to choose an established name, even though their texts have long since lost their historical and political charge (without even mentioning problematic representations)? Will they claim that they do not understand younger generations, that they cannot find a way into their texts, that their drama world is alien and unknown to them (and that younger-generation texts should be staged by younger-generation directors)? How very telling that someone cannot find a way into the mentality of the (living and breathing) younger generations but, at the same time, has no problem finding a way into classical, mediaeval, or Elizabethan plays. And it is not even a question of younger directors standing up to the challenges; it's about something else entirely, something a lot more structural and consequently dangerous. Such an obvious and continuous division can lead to the segregation of artistic production, where the value of a (drama) work is not evaluated by quality but by gender, age and (a lack of) recognition. And together with us, our audiences will automatically internalise such a principle.

As a whole, the dominance of devised-theatre approaches in the theatre production also results in an outstanding range of documentary elements, both in content and method. It is because of this clear rise in documentary theatre that we must question and redefine its concept and terminology as soon as possible: today, the expression "documentary theatre" can seem rather abstract – although it seems concrete – and above all, very general, almost generic. The current stagings from this segment include, in their mechanisms, multilayered elements of documentarity: transdocumentarity, (auto)biography, autofiction, field research, and tangible and intangible heritage, which they often intertwine, merge and layer, so these edges are not always easily legible. Not because this is required, but because the modes of representing something or someone "real" – and observing them carefully – always awaken a new politics of perception that

uprizoritve kotčasne skupnosti. Izbrane dokumentaristične uprizoritve brez dvoma ne le tematizirajo, temveč tudi kritično in pogumno razpirajo občutljive točke naših življenj: načelno razpirajo namerno prezrte plati zgodovine, vrtajo v dehumanizacijo lokalnih pozicij moči in brez rezerve spregovorijo o vojni kot bolni perversiji, ki poteka pred našimi očmi. To so uprizoritve, ki jih na prvem mestu zaznamuje odgovornost v najplemenitejšem pomenu te besede: odgovornost do sveta, ki se izpeljuje prek linije odgovornosti umetnosti do družbe, ko večina »izkoristi« svojo moč, da spregovori o manjšinah, ko »izkoristi« javni prostor za zgodbe, ki so bile iz tega prostora izrinjene. So uprizoritve, ki ne bežijo pred (kolektivnim ali individualnim) nelagodjem, saj je to nelagodje edina pot do premika naprej in navzven.

Leto 2025 je bilo zaznamovano tudi z *Evropsko prestolnico kulture*, ki je močno vplivala na poetiko uprizoritvene produkcije v goriški regiji. Ena verjetno najpomembnejših (ne moremo pa vedeti, ali tudi trajnih) posledic tega projekta se kaže v razpiranju občinstva in zbližanju s populacijo, ki v gledališče prej ni zahajala. V tem pogledu je *EPK* nedvomno razbil tudi nekatere razredne barikade, ki jih uprizoritvena scena (no, nekateri bolj, drugi manj) vse bolj ozavešča in reflektira. V mislih imam tisto temeljno vprašanje: »Za koga delamo predstave?« Prav kombinacija dobre finančne podpore (ki zagotavlja primerne pogoje ustvarjanja) in umeščanja dokumentarističnih zgodb, ki so bile lokalne ter spletene z zgodovino in sedanostjo občinstva, je ustvarila most do pomembne izkušnje, da so nekateri morda prvič na odru »uzrli sebe«. Ob tem pa niso prejeli le prepoznavne slike oziroma upodobitve, ampak tudi poglobljeno psihološko/dramaturško artikulacijo lastne eksistence. Zdi se, da se je zgodilo nekaj izstopajočega: gledališče se je približalo (lokalni) skupnosti, skupnost je vstopila v gledališče in vzniknilo je srečanje dveh polov, ki se med seboj slišita in sprejemata, a nikakor ne na račun zniževanja estetskih standardov in obujanja (prav tako obojestranskih) predsodkov.

Na prvi pogled se včasih zazdi, da so vprašanja, *kdo piše kaj, kdo režira kaj in kje in na kakšen način*, na samem robu banalnosti, kot da gre zgolj za tehnično izpolnjevanje kvot. Toda prav v teh na videz najbolj prizemljenih in trivialnih vprašanjih se skriva največja političnost naše gledališke skupnosti.

reaches beyond the performance as a temporary community. Undoubtedly, the selected documentary theatre productions not only thematise but also critically and courageously open the sensitive spots of our lives: they are principled in their unveiling of the deliberately overlooked aspects of history, they dig into the dehumanisation of the local positions of power, and without reservations speak about war as a sick perversion that unfolds in front of our eyes. These are the productions that are primarily marked by responsibility in the noblest sense of the word: responsibility to the world materialised through the responsibility of art towards society, when the majority “uses” its power to speak about minorities, when it “uses” public space for the stories that were pushed out of this space. These are productions that don’t flee from (collective or individual) discomfort because this discomfort is the only way to move forward and outward.

The year 2025 was also marked by the European Capital of Culture GO! 2025 Nova Gorica-Gorizia, which strongly influenced the poetics of the productions in the Goriška region. Probably one of the ECoC project’s most important (but we cannot know if permanent) consequences is the expanding of the audience and the approach to the population that previously didn’t attend theatre. In that aspect, this undertaking also shattered some class barricades that the performing arts scene (well, more or less) is increasingly conscious of and reflects on. Here, I mean that fundamental question: “For whom do we perform?” Solid funding (that secures the appropriate conditions for creation) combined with documentary stories rooted in local history and everyday life helped create the conditions for a powerful moment – one in which some people, perhaps for the first time, “saw themselves” onstage. With that, they not only received a recognisable image or presentation but also an in-depth psychological/dramaturgical articulation of their own existence. It seems that something outstanding has happened: the theatre has approached the (local) community, the community has entered the theatre, and a meeting of two poles has occurred, in which they hear and accept each other without lowering aesthetic standards or rekindling prejudices (on both sides).

At first sight, it sometimes seems that the questions of *who* writes *what*, *who* directs *what* and *where* and *in what way* are on the verge of being banal, as if they were just technical questions about filling quotas. But it is in these seemingly most grounded and trivial questions that the political nature of our theatre community is quietly at work. When watching the 64 productions, we

Prav ob ogledu 64 predstav globlje spoznamo samo realnost družbenih in umetniških hierarhij; ta uvid je izjemno intriganten, a tudi boleč. Spolna zaznamovanost ni prisotna le v plačnih vrzelih, stereotipiziranih odrskih reprezentacijah in skepticizmi ob (umetniškem) vodenju. Spolna zaznamovanost se zelo konkretno naseljuje v same uprizoritve. Morda nikoli do zdaj ni bilo (tako v institucijah kot na nevladni sceni) poudarjeno eno temeljnih feminističnih vprašanj: »Čez kaj gre v življenju moško telo in čez kaj žensko ter druga nenormativna telesa?« Spoznavanje z lastnimi ranljivimi izkušnjami (ženskega telesa) je mučno in tesnobno, a nujno. Zato naraščanje uprizoritev s feminističnimi načeli ni nikakršen »trend« ali trenutna »moda«, temveč moment, ki je predolgo čakal, da spregovori in se razcveti tudi v uprizoritvenem prostoru. Odgovorov ne bom ponujala, zato pa nekaj vprašanj v razmislek: kdo se v predstavah bori s sedanostjo in kdo si lahko privošči fantazirati o prihodnosti? Kdo govori o bogu in kdo o človekovih pravicah? Kdo ugiba, kaj bo po smrti, in kdo se trudi zgolj preživeti do smrti? Kdo želi biti neposreden in konkreten ter kdo uhaja v simbolne eskapizme?

V tokratnem mandatu sem si ogledala tudi dve avtorsko-snovalni uprizoritvi: eno je ustvarila in izvedla skupina treh žensk srednje generacije, drugo pa trije igralci iste generacije. Obe skupini sta imeli vso svobodo pri izbiri tematike, prav tako tudi estetike, dramaturgije in režije. Uprizoritev prve skupine je spregovorila o permanentnem nasilju (različnih oblik) nad ženskim telesom in o femicidu. Uprizoritev druge skupine pa je pripovedovala o svojih najstniških prigodah, neuspešnem osvajanju punc, krožkih in treningih, zaključila pa se je s komadom *Everything’s gonna be alright*. Kaj naj rečem, slovenska gledališka produkcija več kot očitno živi v različnih vesoljih. Želim si, da bi se na neki točki kljub vsemu »srečali« tudi mi.

Selektorsko delo je zahtevno in odgovorno, hkrati pa tudi navdihujoče in nagrajujoče. Upam, da bo selekcija predstav na 56. Tednu slovenske drame dobro predstavila raznolike spektre gledališča in predvsem razprla nove horizonte v občinstvu.

Zahvaljujem se za zaupanje in vabilo k opravljanju selektorske funkcije.

dr. Zala Dobovšek,
selektorica 56. Tedna slovenske drame

come to understand more deeply the very reality of social and artistic hierarchies; this insight is extremely intriguing but also painful. Gender bias is present not only in the pay gap, in stereotype-driven stage representations and in scepticism regarding (artistic) management, but it also shapes, very concretely, the productions themselves. Perhaps never before (neither in institutions nor on the independent scene) has a basic feminist question been so strongly asserted: “What does a body go through in life – whether it be a male, female or non-normative body?” Familiarising oneself with one’s own vulnerable experience (of the female body) is painful and anxious, but essential. This is why the growth in productions with feminist principles is not a “trend” or current “fashion”; rather, it is a moment that has waited too long to speak up and to flourish also in the performing space. I will not be offering the answers, but instead, some questions to think over: in productions, who struggles with the present and who can afford to fantasise about the future? Who speaks of god and who of human rights? Who guesses what happens after death and who merely tries to survive until dying? Who wants to be direct and concrete, and who flees into symbolic escapism?

Let me illustrate my point by comparing two devised projects I saw during this selection period: one was created and performed by a team of three women of the middle generation, and the other, by three actors of the same generation. Both teams were free to choose their topics, as well as aesthetics, dramaturgy and direction. The first team’s production spoke about the permanent violence (of different forms) against the female body and about femicide. The second team’s production spoke about teenage escapades, the struggle to get girls, after-school activities and sports practice, and ended with the song “Everything’s Gonna Be Alright”. What can I say? Slovenian theatre production clearly lives in different universes. I wish we would also “meet” each other at some point.

The work of a selector is demanding and demands responsibility, yet it is also inspiring and rewarding. I hope that the selection at the 56th Week of Slovenian Drama will showcase this broad spectrum of theatre practices and, most importantly, open new horizons for audiences.

I thank you for your trust and invitation to take on this role.

Zala Dobovšek, PhD
Selector of the 56th Week of Slovenian Drama

»Prepričajte z
lastnim zgledom«
— Stanislavski, *Etika*

»Persuade by your
own example«
— Stanislavski, *Ethics*

Tekmovalni
program

Competition
Programme

Sobota, 28. 3.,
ob 19.30

Prešernovo gledališče Kranj, dvorana

Avtorski projekt

Inkubator

»Uspavanka za otroke, ki so se, še preden so
znali govoriti, naučili gramatike smrti«

Slovensko mladinsko gledališče

Besedilo: ustvarjalke in ustvarjalci predstave
Režiser: Oliver Frlić
Dramaturg: Goran Injac
Scenograf: Igor Pauška
Kostumografka: Slavica Janošević
Asistent režiserja: Bor Ravbar
Asistent scenografa: Demijan Pintarič
Svetovalka za gib: Dragana Alfirević
Oblikovalka svetlobe: Kristina Kokalj
Avtor izbora glasbe: Oliver Frlić
Oblikovalec zvoka: Sven Horvat
Lektorica: Mateja Dermelj
Vodja predstave: Liam Hlede

Igrajo: Lina Akif Daša Doberšek Klemen Kovačič	Draga Potočnjak k. g. Matej Recer Blaž Šef Vito Weis
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Premiera: 16. maj 2025, zgornja dvorana Slovenskega mladinskega
gledališča

Predstava traja 85 minut in nima odmora.

»Oliver Frlić ve, da so otroci prva in zadnja
točka človečnosti in nečlovečnosti, ve pa tudi,
da so zato najbolj primerno ›sredstvo‹ za
vzbujanje čustev. Če jih je ›uporabil‹, jih je zato,
ker je skrajni čas, ker je mera nečlovečnosti
prevelika. [...] Z uprizoritveno razgradnjo in
nadgradnjo zgodbe o tem, kako je zdravstveno
osebje brez elektrike reševalo nedonošenčke v
bolnišnici Al Šifa, je nelagodje stopnjeval in ga
suspendiral do konca, da je bilo – ne prvič pri
njegovih predstavah – težko ploskati.«
Petra Vidali, Večer, 28. maj 2025

Saturday, 28 March
at 19.30

Prešeren Theatre Kranj, Main Hall

Devised theatre

Incubator

*A lullaby for the children who learnt, before
words, the grammar of death*

Mladinsko Theatre

Authors of the text: Creative team
Director: Oliver Frlić
Dramaturg: Goran Injac
Set designer: Igor Pauška
Costume designer: Slavica Janošević
Assistant director: Bor Ravbar
Assistant to the set designer: Demijan Pintarič
Choreography consultant: Dragana Alfirević
Lighting designer: Kristina Kokalj
Music selector: Oliver Frlić
Sound designer: Sven Horvat
Language consultant: Mateja Dermelj
Stage manager: Liam Hlede

Cast: Lina Akif Daša Doberšek Klemen Kovačič	Draga Potočnjak as guest Matej Recer Blaž Šef Vito Weis
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Première: 16 May 2025, Upper Hall of the Mladinsko Theatre

The performance is 85 minutes long and has no interval.

“Oliver Frlić knows that children are both the
first and final point of humanity and inhumanity,
and he also knows they are the most effective
‘tool’ for stirring emotion. If he ‘used’ them, it is
because it is high time – because the scale of
inhumanity is too great. [...] Through the
performative deconstruction and escalation of
the story about how medical staff saved
premature babies in Al-Shifa Hospital without
electricity, he amplified the discomfort and
suspended it to the very end, so much so that,
as is often the case with his productions, it was
hard to applaud.”

Petra Vidali, Večer, 28 May 2025



Inkubator, nepogrešljivo orodje za
reševanje prezgodaj rojenih otrok,
simbolizira predanost varovanju vsakega
človeškega življenja, tudi tistega, ki še ni
biološko samozadostno. Z natančnim
uravnavanjem temperature, vlažnosti in
kisika ter zmanjševanjem zunanjih
dražljajev inkubatorji poustvarjajo razmere
v maternici in bistveno prispevajo k
preživetju in zdravemu razvoju prezgodaj
rojenih otrok. Gledališka raziskava
povezuje simboliko inkubatorjev in
brutalno sedanost vojne v Gazi. Prizori
inkubatorjev brez elektrike v bolnišnici Al
Šifa in novorojenčkov, nagnetenih skupaj,
da bi jim bilo toplo, odpirajo vprašanje
meja (ne)človeškosti.

Oliver Frlić je poskušal podoben
projekt ustvariti v Nemčiji, kjer v zadnjem
času največ deluje, vendar zaradi
tamkajšnjega zatiranja vsakršnih
propalestinskih glasov to ni bilo mogoče.
Tako se je znova povezal s Slovenskim
mladinskim gledališčem, z ansamblom, s
katerim je že v preteklosti plodno
sodeloval, in skupaj z njim ustvaril nekaj
svojih najbolj odmevnih (in tudi
kontroverznih) projektov, ki so uspešno
gostovali po Evropi in onkraj njenih meja.

The incubator, a critical tool in rescuing
premature infants, symbolises an
unwavering commitment to safeguarding
every human life, even those yet to attain
biological self-sufficiency. By precisely
regulating temperature, humidity, oxygen
levels and minimising external stimuli,
incubators significantly contribute to the
survival and healthy development of infants
born prematurely. The theatre exploration
interconnects the symbolic value of
incubators and the brutal actuality of the
war in Gaza. The haunting images of
incubators in Al-Shifa Hospital deprived of
power and the infants left to huddle
together for warmth bring forth a pressing
inquiry into the limits of (in)humanity.

Oliver Frlić attempted to create a
similar project in Germany, which has been
his theatre domicile in the last few years.
This proved impossible due to the German
suppression of any pro-Palestinian voices.
So, he reconnected with the Mladinsko
Theatre and its ensemble with which he
created some of his most resonant (and
controversial) projects that have toured
Europe and beyond.

Nedelja, 29. 3.,
ob 18.00

Prešernovo gledališče Kranj, dvorana

Avtorski projekt

Anhovo

Dokumentarna drama

Slovensko narodno gledališče Nova Gorica

Režiser: Žiga Divjak
Avtorja besedila: Žiga Divjak in Katarina Morano
Dramaturginja: Katarina Morano
Strokovni sodelavki: Jasmina Jerant in Monika Weiss
Lektorica: Anja Pišot
Scenograf: Igor Vasiljev
Kostumografka: Tina Pavlović
Avtor glasbe: Blaž Gracar
Oblikovalec svetlobe: Aleksandar Čavlek
Oblikovalec zvoka: Vladimir Hmeljak
Asistentka scenografa: Katarina Prislan

Igrajo: Iztok Drabik Jug k. g. Ana Facchini Lara Fortuna Miha Nemec	Ivana Percan Kodarin Urška Taufer Marjuta Slamič Timon Šturbej k. g.
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Premieri: 28. in 29. maj 2025, Slovensko narodno gledališče Nova Gorica, veliki oder

Predstava traja 3 ure in 40 minut ter ima odmor.

»Sodobna srhljivka, triler, drama ter zgodba o pogumu v treh urah in pol s premorom, gane, razhudi in osuplja, saj niti sklepnega dejanja, ki ga je obljubila ta vlada, še ni. Bo tudi uredba, ki izenačuje izpuste sežigalnic in sosežigalnic, kakršna je Alpacemova v Anhovem, nabirala prah v katerem od uradniških predalov? ›Mejne vrednosti izpustov so vedno politična, ne strokovna odločitev,« je bilo večkrat v predstavi slišati besede dr. Metode Dodič Fikfak. Jih bodo končno slišali tudi izven gledališča?»«

Maja Pertič Gombač, *Primorske novice*, 30. maj 2025

Sunday, 29 March
at 18.00

Prešeren Theatre Kranj, Main Hall

Devised theatre

Anhovo

A documentary drama

Slovene National Theatre Nova Gorica

Director: Žiga Divjak
Authors of the text: Žiga Divjak, Katarina Morano
Dramaturg: Katarina Morano
Expert advisors: Jasmina Jerant, Monika Weiss
Language consultant: Anja Pišot
Set designer: Igor Vasiljev
Costume designer: Tina Pavlović
Composer: Blaž Gracar
Lighting designer: Aleksandar Čavlek
Sound designer: Vladimir Hmeljak
Assistant to the set designer: Katarina Prislan

Cast: Iztok Drabik Jug as guest Ana Facchini Lara Fortuna Miha Nemec	Ivana Percan Kodarin Urška Taufer Marjuta Slamič Timon Šturbej as guest
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Première: 28 and 29 May 2025, Big Stage of the Slovene National Theatre Nova Gorica

The performance is 3 hours and 40 minutes long and has one interval.

“Over the course of its three and a half hours (with an interval), this modern-day thriller, a drama and a story about courage, moves, enrages and astonishes because the final act, promised by this government, is nowhere in sight. Will the regulative act that equalises the emissions of incinerators and co-incinerators, such as the Alpacem plant in Anhovo, also end up gathering dust in some bureaucrat’s drawer? ‘Emission limit values are always a political, not an expert decision,’ are the words by Dr Metoda Dodič Fikfak, repeated several times during the production. Will they finally be heard outside the theatre, too?”

Maja Pertič Gombač, *Primorske novice*, 30 May 2025

V naši širši okolici bi težko našli kraj, kjer se je magični obet industrializacije in napredka bolj boleče obrnil v svoje popolno nasprotje. Kar je zanosno dajalo kruh, se je kasneje izkazalo za strup. V mnogih primerih industrijskega uničenja je to mišljeno metaforično, v Anhovem, kjer so se otroci igrali z belimi ostanki azbesta, pa je dobesedno tako. Eno samo vlakno azbesta je dovolj, da človek zboli. Azbest je vzel veliko življenj in jih desetletja po prepovedi uporabe še vedno jemlje. Mnogi se z boleznimi, ki jih je povzročil, borijo, drugi v negotovosti čakajo, ali jih bo doletela podobna usoda. Drobтинice tega kruha je dolina drago plačala, vendar se zgodba Anrovega, tragična, kakor je, ne zaključi pri proizvodnji salonita. Njegovo proizvodnjo je v devetdesetih letih kratkotrajno nadomestila proizvodnja prav tako rakotvornega stirena. Kmalu je v zgodbo prišel še sosežig strupenih odpadkov, masovni izkop rudnine iz lokalnega kamnoloma ter neurejen vodovod, v katerega je nedavno vdrla voda, zastrupljena s težkimi kovinami.

Toda Anhovo ni samo zgodba o mnogih oblikah ekološkega uničenja in prevladi kapitala nad zdravjem ljudi. Je tudi zgodba o uporabi, o pogumu, o trdoživosti, solidarnosti in vztrajnosti.

In the wider region surrounding us, it would be hard to find a place that saw the magical promise of industrialisation and progress morph into its total opposite more painfully. What once enthusiastically gave us bread later turned out to be poison. In many cases of industrial devastation, the poison is metaphorical, but in the case of Anhovo, where children played with the white asbestos residue, it is quite literal. A single asbestos fibre is enough to make a person sick. It has taken many lives, and decades after being banned, it continues to take them. Many are battling the disease it has caused, and many others wait, in uncertainty, if a similar fate will befall them. The valley paid dearly for those breadcrumbs, but the story of Anhovo, tragic as it is, does not end with the manufacture of asbestos roofing. In the 1990s, its production was briefly replaced by the manufacture of – also cancerogenic – styrene. Soon, the co-incinerating of toxic waste entered the story, as well as extensive digging of ore from the local quarry and an unregulated water distribution system into which water, poisoned with heavy metals, recently broke.

But Anhovo is not only a story of the many facets of ecological destruction and the rule of capital over people’s health. It is also a story of resistance, courage, resilience, solidarity and persistence.



Foto: Peter Uhan

Ponedeljek, 30. 3.,
ob 20.00

Slovensko mladinsko gledališče, Ljubljana,
spodnja dvorana

55. Člen

Dokumentarna proslava

Slovensko mladinsko gledališče
Partnerica uprizoritve je RTV Slovenija.

Režiserka in avtorica zamisli ter scenarija: Tjaša Črnigoj
Umetniška sodelavka, scenografka in kostumografka: Tijana Todorović
Soavtorice scenarija: Tamara Avguštin, Anja Novak, Katarina Stegnar in Miranda Trnjanin
Dramaturginji: Urška Brodar in Tjaša Črnigoj
Avtor glasbe in oblikovalec zvoka: Tomaž Grom
Avtorica videa: Ana Čigon
Oblikovalec svetlobe in videa: Borut Bučinel
Asistentka dramaturginj: Helena Šukljan
Asistentka scenografke, kostumografke in avtorice videa: Lene Lekše
Lektorica: Mateja Dermelj
Vodja predstave: Urša Červ
Intervjuvanke: Mojca Dobnikar, Vlasta Jalušič, Mateja Kožuh Novak, Sonja Lokar, Metka Mencin, Tanja Renner, Mirjana Ule in Živa Vidmar

Igrajo:
Tamara Avguštin k. g. Katarina Stegnar
Anja Novak Miranda Trnjanin k. g.

Premiera: 24. maj 2025, spodnja dvorana Slovenskega mladinskega gledališča

Predstava traja 80 minut in nima odmora.

»Predstava gradi iz arhivov, pričevanj in kolektivnega spomina na boje za reproduktivne pravice: kako so se politične odločitve, medicina, moraliziranje in intimne izkušnje žensk prepletale v javni spor. Namesto muzejske lekcije je to živa, frontalna odrska razprava o svobodi, telesu in državi – ter o tem, kaj pomeni pravica, če zanjo ni pogojev. [P]olitično naredi osebno – in papirnate svoboščine spremeni v živo, konfliktno resničnost.«

Gašper Stražišar, *Dnevnik*, 4. januar 2026

Monday, 30 March
at 20.00

Mladinsko Theatre Ljubljana, Lower Hall

Article 55

A documentary celebration

Mladinsko Theatre
Production partner: RTV Slovenija

Director and author of the concept and text: Tjaša Črnigoj
Artistic collaborator and set and costume designer: Tijana Todorović
Authors of the text: Tamara Avguštin, Anja Novak, Katarina Stegnar, Miranda Trnjanin
Dramaturg: Urška Brodar, Tjaša Črnigoj
Author of the music and sound: Tomaž Grom
Author of the video: Ana Čigon
Lighting and video projection designer: Borut Bučinel
Assistant to the dramaturgs: Helena Šukljan
Assistant to the set and costume designer and to the author of the video: Lene Lekše
Language consultant: Mateja Dermelj
Stage manager: Urša Červ
Interviewees: Mojca Dobnikar, Vlasta Jalušič, Mateja Kožuh Novak, Sonja Lokar, Metka Mencin, Tanja Renner, Mirjana Ule, Živa Vidmar

Cast:
Tamara Avguštin as guest Katarina Stegnar
Anja Novak Miranda Trnjanin as guest

Première: 24 May 2025, Lower Hall of the Mladinsko Theatre

The performance is 80 minutes long and has no interval.

“The performance draws on archives, testimonies and collective memories from the struggle for reproductive rights: how political decisions, medicine, moralising and women’s intimate experiences intertwined into a public dispute. Instead of a museum lesson, this is a vivid, frontal stage debate about freedom, the body and the state – and about the meaning of a right if the conditions for it are not met. [... It] makes the political personal – and turns paper freedoms into a living, conflicted reality.”

Gašper Stražišar, *Dnevnik*, 4 January 2026



Foto: Borut Bučinel

Slovenija ima v ustavi zapisano pravico do kontracepcije in umetne prekinitve nosečnosti. V Sloveniji je varen splav razmeroma dostopen, hormonska kontracepcija pa je večinoma brezplačna. To je v svetovnem merilu redkost.

Uprizoritev *55. člen* se podaja v osemdeseta in začetek devetdesetih let 20. stoletja. Rekonstruira obdobje, v katerem se je socialistični sistem bližal koncu in so v celotni regiji naraščale nacionalistične težnje, obenem pa so ta čas močno zaznamovala nova družbena gibanja in feminizem. Kot socialistična republika je imela Slovenija že od leta 1974 v ustavi zapisano pravico do odločanja o rojstvih otrok, ko se je osamosvajala, pa je bila ta pravica znova postavljena pod vprašaj. Pri oblikovanju nove ustave je največ polemik sprožal prav člen, ki je zadeval reproduktivne pravice žensk. Nekatere_i so predlagale_i, da bi ga preprosto izpustile_i. Ženske oz. feministične skupine so se proti temu odločno borile in vztrajale, da morajo te pravice ostati zapisane v ustavi.

Uprizoritev temelji na arhivskem gradivu, zapisih o tistem času in pogovorih z akterkami tega boja. Osvetljuje pripoved o povezovanju, podpori in zavezništvu, zaradi katerih je pravica do izbire v Sloveniji danes zaščitena z ustavo.

Slovenia has the right to contraception and elective pregnancy termination enshrined in its constitution. In Slovenia, safe abortion is relatively accessible, and hormonal contraception is mostly covered by insurance. This is a rarity worldwide.

Article 55 travels back to the 1980s and early 1990s, reconstructing the time in which the socialist system was coming to a close and the entire region experienced a surge in nationalist tendencies, but which was also marked by new civil movements and feminism. As a socialist republic, Slovenia had the right to choose to bear children written in its constitution since 1974; however, this right was questioned as the country gained its independence. The most heated polemics about the new constitution were triggered by the article concerning women’s reproductive rights. Some suggested simply leaving it out. Women’s or feminist groups fought determinedly against it and insisted that these rights remain enshrined in the constitution.

The production is based on archival materials, reflections of that time and talks with the protagonists of that fight. It sheds light on the story of creating groups, support and alliances, which have resulted in the right to choose being protected by the Constitution of Slovenia today.

Petek, 3. 4.,
ob 20.30

Prešernovo gledališče Kranj, dvorana

Barbara Kukovec, Katarina Stegnar,
Urška Brodar

Umetnost življenja:
Umor na podeželju

Slovensko mladinsko gledališče, Zavod Rizoma in Mesto žensk

Avtor videa: Vid Hajnšek
Fotograf: Andrej Firm
Kostumografki ter avtorici postavitve in oblikovanja prostora:
Meta Grgurevič in Olja Grubič
Avtorji glasbe in oblikovalci zvoka: Dead Tongues
Oblikovalec svetlobe: Borut Bučinel
Rekviziterka: Tina Krajnc

Igrajo:
Barbara Kukovec
Katarina Stegnar
Urška Brodar

Premiera: 10. oktober 2025, Stara elektrarna – v okviru Mesta žensk

Predstava traja 75 minut in nima odmora.

»Predstava *Umetnost življenja: Umor na podeželju* Barbare Kukovec, Urške Brodar in Katarine Stegnar je neposredna, dokumentarna predstava, ki v jeziku umetnosti v zgoščeni obliki, polni referenc na lastno ustvarjanje in na ustvarjanje umetnic, ki so bile ključne za razvoj feministične performativne umetnosti, govori o nasilju nad ženskami, mizoginiji in patriarhatu, sočasno pa se sprašuje, ali je z umetnostjo mogoče stvari spremeniti. [D]vorane zagotovo ne zapustimo enake_i, kot smo vanjo vstopile_i.«
Ana Lorger, *aplavz!*, 18. december 2025

Friday, 3 April
at 20.30

Prešeren Theatre Kranj, Main Hall

Barbara Kukovec, Katarina Stegnar,
Urška Brodar

The Art of Living:
The Act of Killing

Mladinsko Theatre, Rizoma Institute and the City of Women

Author of the video: Vid Hajnšek
Photographer: Andrej Firm
Costume and space designer: Meta Grgurevič, Olja Grubič
Author of the music and sound: Dead Tongues
Lighting designer: Borut Bučinel
Property master: Tina Krajnc

Cast:
Barbara Kukovec
Katarina Stegnar
Urška Brodar

Première: 10 October 2025 (Old Power Station Ljubljana – as part of the City of Women Festival)

The performance is 75 minutes long and has no interval.

“*The Art of Living: The Act of Killing* by Barbara Kukovec, Urška Brodar and Katarina Stegnar is a direct, documentary piece that uses the language of art in its concentrated form, filled with references to the authors’ previous work as well as the creativity of women artists who were instrumental for the development of feminist performance art, to talk about violence against women, misogyny and patriarchy while questioning if art can change things. [...W]e don’t leave the theatre the way we were when we entered.”

Ana Lorger, *aplavz!*, 18 December 2025

Barbara Kukovec je za Festival performansa 2023 s sodelavkami pripravila performans *Sladke skrbi*, zbirko receptov, kako se na primerih legendarnih feminističnih performansov na novo učiti odzivov, ki jih potrebujemo za vsakodnevno preživetje. V novem projektu je recepte dopolnila in jih delila s svojimi sopodeželankami. Potem pa se je čisto blizu vasi, od koder prihaja, zgodil femicid in izostril fokus predstave.

Vrneš se na podeželje. Vrneš se, da bi oznanjala svoj evangelij: umetnost. Z ognjem in mečem, če bo treba. Emancipiraš, feminiziraš, depatriarhaliziraš in izobražuješ ženske, lačne sodobnega performansa. Vključiš jih v umetniško prakso, ustvariš skupnost, se soočiš z vozliščem njihovih načel, in potem ... Potem tvojo skupnost pretrese dogodek, ki ga ne prebavi nobena umetniška praksa. Dogodek, za katerega iščeš besede, iščeš način, da bi se z njim soočila. A obstaja zgolj kot izbris, smrt, neobstoj. Lotiš se dela. Sposodiš si dron, najameš bager, vzameš kamero, prineseš lopate, najdeš kline, kupiš plezalni pas, narediš lutko, pripraviš teren. Pokličeš zaveznice, sosede, sorodnice, dijakinje. Oblečete si hlače. V roke vzamete lopate. Postavite se pred hiše. Dvignete napise. Zavzamete pozicije. Zavihtite zastavo. To je to, kar je pred vami. Dekolonizacija podeželja.

For the Performance Festival 2023, Barbara Kukovec and her collaborators prepared *Sweet Worries*, a collection of recipes that use legendary feminist performances as case studies to relearn the reactions necessary for everyday survival. In her new project, *Sister Barbara’s Cookbook*, Kukovec expanded the recipes and shared them with her fellow countrywomen. And then, right next to her home village, a femicide happened and sharpened the focus of the piece.

You return to the countryside. You return to preach your gospel: art. With fire and sword, if necessary. You emancipate, feminise, depatriarchalise and educate women, hungry for contemporary performance. You include them in the artistic practice, build a community, confront the cluster of their principles and then ... then your community is shaken by an event that no artistic practice can digest. An event that makes you search for words, search for a way to face it. But it only exists as an erasure, death, non-existence. You get to work. You borrow a drone, hire a digger, grab a camera, pick up a shovel, prepare stakes, buy a climbing belt, create a puppet, prepare the terrain. You summon the women: allies, neighbours, relatives, high school students. You put on your trousers. You pick up your shovels. You stand in front of your houses. You lift up your slogans. You claim your positions. You wave your flags. This is what is in front of you. The decolonisation of the countryside.



Foto: Andrej Firm

Sobota, 4. 4.,
ob 16.00

Slovensko narodno gledališče Nova Gorica,
Nova Gorica, stranski oder

Avtorski projekt

1973

Transgeneracijska dokumentarna fikcija

Slovensko narodno gledališče Nova Gorica, GO! 2025 – Evropska
prestolnica kulture, Nova Gorica – Gorizia

Režiser in dramaturg: Tomi Janežič
Scenograf: Branko Hojnik
Kostumografka: Marina Sremac
Avtor glasbe: Samo Kutin
Avtor videa: Carlo Zoratti
Asistentki režiserja: Tjaša Črnigoj in Mojca Madon
Asistentki scenografa: Katarina Prislan in Lara Reichmann
Asistentka kostumografke: Slavica Janošević
Svetovalka za jezik: Anja Pišot
Oblikovalca svetlobe: Tomi Janežič in Branko Hojnik
Oblikovalec zvoka: Gašper Torkar
Snemalec videa: Stefano Giacomuzzi
Snemalec zvoka za video: Renato Rinaldi
Svetovalka za znakovni jezik: Tina Strel

Igrajo:	Anuša Kodelja k. g.
Tamara Avguštin k. g.	Helena Peršuh
Ana Facchini	Matija Rupel
Arna Hadžialjević	Marjuta Slamič
Patrizia Jurinčič Finžgar	Žiga Udir

V predstavi so uporabljene tudi avtorske skladbe zasedbe Mulčer
(Samo Kutin, Andrej Fon in Szymon Gasiorek) in skladbe Sama
Kutina v soavtorstvu z Enjo Grabrijan.

Drugi glasbeniki, ki sodelujejo s Samom Kutinom pri glasbi za
Dodekalogijo 1972–1983, so Jure Boršič, Kaja Draksler, Jošt
Drašler, Vid Drašler, Andrej Fon, Szymon Gasiorek, Iztok Koren,
Ana Kravanja, Dejan Lapanja, Eduardo Raon in Tea Vidmar.
Uporabljena je tudi glasba s plošče *Odpotovanja* Tomaža Pengova
in druga glasba iz leta 1973.

Premiera: 1. februar 2025, SNG Nova Gorica, mali oder

Predstava traja 4 ure in 30 minut ter ima dva odmora.

»Tomi Janežič popelje v neke druge čase, a jih
ne romantizira. Preskoki v času in narativa
zgodbe so jasni in pregledni. Ves čas nas
pušča v vedenju, da smo v gledališču, saj so
na odru tudi šepetalka in scenski delavci, ki ne
motijo, temveč sceni pustijo dihati. Po koncu
predstave se zdi kot čarovnik, ki spretno
manevrira med vsem opisanim, gledalci pa
smo otroci, ki z vso svojo pozornostjo padejo v
pravljico. Po petih urah je občutek, kot da smo
odšli v ta čas in ga živeli skupaj z njimi. Mar ni
ravno v tem čar gledališča?»

Taja Lesjak Šilak, *MMC RTVSLO*,
4. februar 2025

Saturday, 4 April
at 16.00

Slovene National Theatre Nova Gorica,
Side Stage

Devised theatre

1973

Transgenerational documentary fiction

Slovene National Theatre Nova Gorica, GO! 2025 – European Capital
of Culture, Nova Gorica–Gorizia. The event is a part of the official
programme of GO! 2025

Director and dramaturg: Tomi Janežič
Set designer: Branko Hojnik
Costume designer: Marina Sremac
Composer: Samo Kutin
Author of the video: Carlo Zoratti
Assistants to the director: Tjaša Črnigoj, Mojca Madon
Assistants to the set designer: Katarina Prislan, Lara Reichmann
Assistant to the costume designer: Slavica Janošević
Language consultant: Anja Pišot
Lighting designers: Tomi Janežič, Branko Hojnik
Sound designer: Gašper Torkar
Cameraman: Stefano Giacomuzzi
Sound recorder for video: Renato Rinaldi
Sign language consultant: Tina Strel

Cast:	Anuša Kodelja as guest
Tamara Avguštin as guest	Helena Peršuh
Ana Facchini	Matija Rupel
Arna Hadžialjević	Marjuta Slamič
Patrizia Jurinčič Finžgar	Žiga Udir

The production uses original music by Mulčer (Samo Kutin, Andrej Fon and
Szymon Gasiorek) and compositions co-authored by Samo Kutin with Enja
Grabrijan. Other musicians who collaborated with Samo Kutin on the score
for *Dodecalogy 1972–1983* are Jure Boršič, Kaja Draksler, Jošt Drašler, Vid
Drašler, Andrej Fon, Szymon Gasiorek, Iztok Koren, Ana Kravanja, Dejan
Lapanja, Eduardo Raon and Tea Vidmar. The production also uses the music
from Tomaž Pengov’s album *Odpotovanja* and other music from 1973.

Première: 1 February 2025, Small Stage of the Slovene National
Theatre Nova Gorica

The performance is 4 hours and 30 minutes long and has 2 intervals.

“Tomi Janežič takes us to other times, but he
never romanticises them. The time-leaps and the
narrative of the story are clear and legible. We’re
always aware that we’re in the theatre, because
the prompter and the stage workers are also
onstage, but they don’t disturb; rather, they let the
scenes flow. Once the performance ends, he
seems like a magician who deftly manoeuvres
between everything described here, while we, the
spectators, are like children who dive into the fairy
tale with all our attention. After five hours, it feels
like we have travelled to that time and lived it with
them. Isn’t that the actual charm of theatre?”

Taja Lesjak Šilak, *MMC RTVSLO*, 4
February 2025



Foto: Peter Uhan

1973 je leto, ko Jugoslavija postane evropski
prvak v košarki, Fellini posname *Amarcord*,
Pink Floyd izdajo *The Dark Side of the Moon*,
Pengov pa svojo nepozabno ploščo v
stranišču. Josipa Lisac poje *Dnevnik jedne
ljubavi*, Ameriško psihiatrično združenje
umakne homoseksualnost iz svojega
priročnika duševnih motenj, konča se
ameriško posredovanje v vietnamski vojni, v
New Yorku se zgodi prvi klic z mobilnim
telefonom in naslednji dan odprejo World
Trade Center. 11. septembra Pinochet s
podporo ZDA strmoglavlvi demokratično
izvoljeno vlado Čila in prevzame oblast. Eden
najdaljših popolnih sončnih mrkov v drugem
tisočletju je viden nad ekvatorialno Afriko.
Žičnica na Sveto goro preneha obratovati,
ustanovljena je gobarska družina Nova
Gorica, Atletski klub Nova Gorica pa praznuje
prvih deset let delovanja. Nova Gorica gosti
športne igre delavcev lesne industrije
Socialistične Republike Slovenije. V družini, o
kateri je govor v uprizoritvi, se 11. septembra
1973 zgodijo dogodki, zaradi katerih bo v
prihodnosti vse drugače, kot bi sicer bilo. Leto
1973 so vrata v medgeneracijske zgodbe
družine, ki segajo od začetka 20. stoletja do
današnjega dne.

1973: the year in which Yugoslavia becomes
the FIBA EuroBasket champion, Fellini makes
Amarcord, Pink Floyd release *The Dark Side
of the Moon*, and Tomaž Pengov his
unforgettable album, recorded in his lavatory.
Josipa Lisac sings *Dnevnik jedne ljubavi*, the
American Psychiatric Association declassifies
homosexuality as a mental disorder in its
Diagnostic and Statistical Manual of Mental
Disorders, the American intervention in the
Vietnam War ends, the first call on a mobile
phone is made in New York, and a day later,
the World Trade Center opens. On 11
September, Pinochet, supported by the United
States, topples the democratically elected
Chilean government and takes power. One of
the longest total solar eclipses of the second
millennium is visible over equatorial Africa. The
cable car to Sveta Gora stops operating, the
Mushroom Pickers’ Club in Nova Gorica is
established, and the Athletic Club Nova
Gorica celebrates its first decade. Nova
Gorica hosts the sports meet of the wood
industry workers from the entire Socialist
Republic of Slovenia. On 11 September 1973,
the family that the production talks about
experienced events that would change their
entire future. The year 1973 is a portal into one
family’s intergenerational stories that span
across the 20th century and lead up to today.

48

Tekmovalni program

Competition Programme

Torek, 7. 4.,
ob 19.30

Prešernovo gledališče Kranj, dvorana

Katarina Morano

Zakaj sva se ločila

Drama

Mestno gledališče ljubljansko

Režiser: Žiga Divjak
Dramaturginja: Katarina Morano
Scenograf: Igor Vasiljev
Kostumografka: Tina Pavlovič
Avtor glasbe: Blaž Gracar
Lektorica: Maja Cerar
Oblikovalec svetlobe: Borut Bučinel
Oblikovalec zvoka: Sašo Dragaš
Asistentka dramaturginje (študijsko): Nejka Jevšek

Igrata:
Jana Zupančič
Matej Puc

Premiera: 16. januar 2025

Predstava traja 2 uri in 15 minut ter nima odmora.

»Drama *Zakaj sva se ločila* Katarine Morano razpira tematiko sodobnega partnerskega odnosa [...], v ospredje postavlja Tino in Tineta, izžeta zakonca v štiridesetih [...]. Režiser z ekonomično, vendar pomenljivo uprizoritveno gesto v uverturo vnese ton predstave in zariše koordinate mikrokozmosa družbene odtujenosti, ponavljajočih se rutin in neizrečenih napetosti, ki v sodobnem neokapitalističnem miljeju razjedajo človeške odnose [...]. Kontekstualno bogato, fragmentirano in atmosferično besedilo ob nevpadljivi režiji ohranja središče uprizoritvenega dogajanja [...].«
Evelin Bizjak, *Kritika*, 3. februar 2025

Tuesday, 7 April
at 19.30

Prešeren Theatre Kranj, Main Hall

Katarina Morano

Why We Got Divorced

Drama

Ljubljana City Theatre

Director: Žiga Divjak
Dramaturg: Katarina Morano
Set designer: Igor Vasiljev
Costume designer: Tina Pavlovič
Composer: Blaž Gracar
Language consultant: Maja Cerar
Lighting designer: Borut Bučinel
Sound designer: Sašo Dragaš
Assistant to the dramaturg (student): Nejka Jevšek

Cast:
Jana Zupančič
Matej Puc

Première: 16 January 2025, Ljubljana City Theatre

The performance is 2 hours and 15 minutes long and has no interval.

”Katarina Morano’s *Why We Got Divorced* explores the topics of a modern partner relationship [...] and focuses on Tina and Tine, exhausted forty-something spouses [...] Using a sparse, but meaningful performing gesture, the director introduces the tone of the production into the opening and charts the coordinates of the microcosm of social alienation, repetitive routines and unspoken tensions that in the contemporary neo-capitalist milieu corrode human relationships [...] The inobtrusive directing allows this contextually rich, fragmentary and atmospheric text to remain the centre of the production [...].”
Evelin Bizjak, *Kritika*, 3 February 2025

V drami *Zakaj sva se ločila* nas mož in žena popeljeta preko svojih »letnic« – vsak s svoje perspektive nas vodita preko ključnih in naključnih točk iz zgodovine svojega sobivanja, da bi lahko razumela, kaj se jima je zgodilo. Kje se skladiščijo vse te na videz drobne zamere in zakaj je pomembno, kdo je rekel, da iz avtomata ni treba vzeti parkirnega listka ali da je mleka doma zagotovo dovolj? Kdo je navijal, da posvojita psa in kdo ga zdaj vodi na sprehod? Kdo po tuširanju nikoli ne pobriše mokrih tal in kdo zna edini pravilno zložiti posodo v pomivalni stroj? Kdo je že takoj rekel, da je zložljive komarnike nemogoče očistiti in kdo vedno pušča odprte predale? Kdo je nekoč želel objadrati svet, zdaj pa se mu ne ljubi niti peš iz Spodnje Šiške do središča Ljubljane? Kdo se je včasih ure in ure igral z nečaki, zdaj se mu pa z lastnim otrokom ne da niti barvati pobarvanke? Kdo je včasih požiral gore knjig, zdaj pa samo še »skrola« po Instagramu? In zakaj bi imel tisti, ki si še vedno zna vzeti čas za telovadbo, pivo ali koncert, slabo vest, ker drugi tega pač ne zna? Zakaj se več ne pogovarjata in kako se jima je zgodilo, da sta se znašla v stereotipu »dnevi so dolgi in leta kratka«? Kdo se je spremenil in kdo je pokazal svoje prave barve? Kakšne leteče sanje sta imela in kje sta pristala? Kako sta sploh prišla do sem?

In *Why We Got Divorced*, a husband and wife take us through their “tree rings” – each from his or her own perspective, leading us through key and incidental points in the history of their cohabitation in order to make sense of what happened to them. Where are all these seemingly petty grievances stored, and why does it matter who said that you didn’t need to take a parking ticket out of a vending machine, or that there was certainly enough milk at home? Who rooted for them to adopt a dog, and who is now taking it out for a walk? Who never wipes up wet floors after a shower, and who is the only one who knows how to properly put the dishes in the dishwasher? Who said right away that foldable mosquito nets are impossible to clean, and who always leaves the drawers open? Who used to want to travel around the world, but now does not even walk from Spodnja Šiška to the Ljubljana city centre? Who used to play hours and hours with their nephews, but now cannot even colour a colouring book with their own child? Who used to devour piles of books, but now just scrolls through Instagram? And why should someone who still knows how to make time for a workout, a beer or a concert have a bad conscience, because someone else can’t? Why don’t they talk anymore, and how did they end up in the stereotype of “the days are long and the years are short”? Who has changed, and who has shown their true colours? What grandiose dreams did they have, and where did they end up? How did they get there in the first place?



Sreda, 8. 4.,
ob 19.30

Prešernovo gledališče Kranj, dvorana

Tereza Gregorič, Borut Petrovič,
Jakob Šfiligoj

Usje se je dalu

Komedija

Slovensko narodno gledališče Nova Gorica, Zavod Scaramouche,
GO! 2025 – Evropska prestolnica kulture, Nova Gorica – Gorizia

Režiserka: Tereza Gregorič
Asistent režiserke: Jure Srdinšek
Dramaturginja: Tajda Lipicer
Lektorica: Anja Pišot
Scenografa: Dan Pikalo in Jan Rozman
Kostumograf: Andrej Vrhovnik
Avtor glasbe in korepetitor: Anže Vrabec
Avtorji glasbenega izbora:
Tereza Gregorič, Borut Petrovič in Anže Vrabec
Oblikovalec svetlobe: Matjaž Bajc
Oblikovalec zvoka: Vladimir Hmeljak
Strokovni sodelavec za zgodovino: Marko Klavora
Strokovni sodelavec za dramaturgijo: Blaž Lukan
Asistentka dramaturginje (študijsko): Karin Winkler

Igrajo: Patrizia Jurinčič Finžgar Marjuta Slamič Borut Petrovič k. g.	Jakob Šfiligoj Matija Rupel Anže Vrabec k. g./ Blaž Pahor k. g.
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Premiera: 25. september 2025, Slovensko narodno gledališče Nova
Gorica, veliki oder

Predstava traja 1 uro in 50 minut ter nima odmora.

»Predstava je polna humornih režijskih domislic,
ki uspešno delujejo v kombinaciji z igralsko
eksaktnostjo. Celotna igralska zasedba se
namreč odlikuje v preciznosti komičnih kreacij,
ki kljub mestoma absurdnim pripetljajem na
meji nikoli ne postanejo karikature, temveč
ostajajo samosvoje osebnosti.«

Ana Jerman Obreza, *Kritika*, 10. oktober
2025

Wednesday, 8 April
at 19.30

Prešeren Theatre Kranj, Main Hall

Tereza Gregorič, Borut Petrovič, Jakob Šfiligoj

It Was All Possible

Comedy

Slovene National Theatre Nova Gorica, GO! 2025 – European Capital
of Culture, Nova Gorica–Gorizia. The event is a part of the official
programme of GO! 2025. In collaboration with Scaramouche Institute.

Director: Tereza Gregorič
Assistant to the director: Jure Srdinšek
Dramaturg: Tajda Lipicer
Language consultant: Anja Pišot
Set designers: Dan Pikalo, Jan Rozman
Costume designer: Andrej Vrhovnik
Composer and repetiteur: Anže Vrabec
Musical selection: Tereza Gregorič, Borut Petrovič, Anže Vrabec
Lighting designer: Matjaž Bajc
Sound designer: Vladimir Hmeljak
Historical consultant: Marko Klavora
Dramaturgical consultant: Blaž Lukan
Assistant to the dramaturg (student): Karin Winkler

Cast: Patrizia Jurinčič Finžgar Marjuta Slamič Borut Petrovič as guest	Jakob Šfiligoj Matija Rupel Anže Vrabec as guest/ Blaž Pahor as guest
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Première: 25 September 2025, Big Stage of the Slovene National
Theatre Nova Gorica

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

“The performance is full of humorous directorial
ideas that work well in combination with the
actors’ precision. The entire cast excels in the
precision of their comic creations, which,
despite the sometimes absurd incidents at the
border, never become caricatures, but remain
unique personalities.”

Ana Jerman Obreza, *Kritika*, 10 October
2025



Foto: Peter Uhan

Usje se je dalu je komedija, rojena iz življenja ob
meji. Zgodbe pričevalk in pričevalcev se na
humoren način dotikajo različnih – tudi perečih
ali celo usodnih – tem, problemov in fenomenov,
ki so ključno zaznamovali socialne in
ekonomske razmere posameznikov ter
skupnosti. Ponujajo zanimive primerjave in
pojasnjujejo generacijske razlike, predvsem
pa s smehom povezujejo občinstvo in ga
nagovarjajo k razmisleku.

Usje se je dalu je sklepna uprizoritev
projekta *Sezona obiranja zgodb*, ki ga je kot del
uradnega programa GO! 2025 razvijal Zavod
Scaramouche pod umetniškim vodstvom
Tereze Gregorič. Ustvarjalna ekipa je zbrala
več kot 70 pričevanj ljudi, ki so živeli in živijo
ob slovensko-italijanski meji. Ob njihovih
pričevanjih se izrisuje podoba bivanja na robu
dveh svetov – razklanost med dvema mestoma
v dveh državah nasprotujočih političnih
ideologij. Zgodbe malih ljudi, ki jih uradna
zgodovina pogosto spregleda (nekatero so bile
v okviru projekta prvič zapisane), ponujajo
globok uvid v snovno in nesnovno kulturno
dediščino primorske regije, prispevajo k
sestavljanju mozaika zgodovine slovenstva
ter nudijo kritično refleksijo razmerij med
preteklostjo in sodobnostjo. Avtorska ekipa
nadgrajuje dokumentarni material z umetniškim
obdelovanjem tako, da poudarja komične
dimenzije vedrine in humorja, ki se že v samih
pričevanjih kaže kot zvest spremljevalec
regijskega »duha«.

It Was All Possible is a comedy born out of life at
the border. The interlocutors’ stories humorously
touch upon different, at times burning, even
fateful topics, problems and phenomena that
have left a significant mark on individuals’ and
the community’s social and economic
circumstances. They offer interesting
comparisons and explain generational
differences, but above all, connect the audience
through laughter and encourage them to think.
It Was All Possible is the concluding production
of the *Season of Story Picking* project, developed
by the Scaramouche Institute as a part of the
official programme GO! 2025. The creative team
collected over seventy testimonies of those who
have lived along the Slovenian–Italian border.
Through their stories, an image of living on the
border of two worlds emerges – a split between
two cities in two countries of opposing political
ideologies. The stories of ordinary people, so
often overlooked by official history, provide
profound insights into the material and immaterial
cultural heritage of the Primorska region,
contribute to the mosaic of Slovenian history and
identity and offer a critical reflection on the
relationships between the past and the present.
The artistic methods the creators employ to
enhance the documentary material emphasise
the comedic dimensions of joy and humour,
already apparent in the testimonies as a faithful
companion to the “esprit” of the region.

»Majhnih vlog ni, kvečjemu
majhni igralci«
— Stanislavski, *Etika*

»There are no small roles,
only small actors«
— Stanislavski, *Ethics*

Spremljevalni
program

Accompanying
Programme

Torek, 31. 3.,
ob 19.30

Prešernovo gledališče Kranj, dvorana

Ivan Cankar, Varja Hrvatin, Bor Ravbar

In mnogi drugi ...

Po motivih proze Ivana Cankarja

Prešernovo gledališče Kranj in Slovensko ljudsko gledališče Celje

Soavtor dramatizacije in režiser: Bor Ravbar
Soavtorica dramatizacije in dramaturginja: Varja Hrvatin
Scenografka: Urša Vidjč
Kostumografka: Nina Čehovin
Avtor glasbe: Branko Rožman
Oblikovalec svetlobe: Domen Lušin
Oblikovalec zvoka: Stefan Gladović
Koreografka: Lada Petrovski Ternovšek
Lektorica: Živa Čebulj

Igrajo:	Mojka Končar
Luka Bokšan k. g.	Lucija Harum
Vesna Pernarčič	Eva Stražar
Aljoša Ternovšek	Rastko Krošl
Barbara Medvešček	Tarek Rashid
Aljoša Koltak	Damjan M. Trbovc

Premiera v SLG Celje: 3. oktober 2025

Premiera v PG Kranj: 12. november 2025

Predstava traja 80 minut in nima odmora.

»Mlada generacija gledaliških ustvarjalcev odkriva v Cankarju tisto, kar je stara generacija prehitro zavrgla kot preveč naivno in utopično. ›Plemenitost samo v misli in volji ne zaleže. Mladi bomo morali najti drugo pot,‹ so zadnje Jožetove besede v predstavi.«
Petra Vidali, *Večer*, 15. november 2025

Tuesday, 31 March
at 19.30

Prešeren Theatre Kranj, Main Hall

Ivan Cankar, Varja Hrvatin, Bor Ravbar

And Many Others ...

Based on motifs from Ivan Cankar’s prose

Prešeren Theatre Kranj and Celje City Theatre

Co-author of the dramatisation and director: Bor Ravbar
Co-author of the dramatisation and dramaturg: Varja Hrvatin
Stage designer: Urša Vidjč
Costume designer: Nina Čehovin
Composer: Branko Rožman
Lighting designer: Domen Lušin
Sound designer: Stefan Gladović
Choreographer: Lada Petrovski Ternovšek
Language consultant: Živa Čebulj

Cast:	Mojka Končar
Luka Bokšan as guest	Lucija Harum
Vesna Pernarčič	Eva Stražar
Aljoša Ternovšek	Rastko Krošl
Barbara Medvešček	Tarek Rashid
Aljoša Koltak	Damjan M. Trbovc

Première: 3 October 2025, Celje City Theatre

Première: 12 November 2025, Prešeren Theatre Kranj

The performance is 80 minutes long and has no interval.

“The young generation discovers in Cankar what the old generation discarded too quickly as too naive and utopian. ‘Nobility in thought and will alone does not suffice. We, young people, will have to find another way,’ are Jože’s final words in the production.”
Petra Vidali, *Večer*, 15 November 2025



Foto: Jaka Babnik

Uprizoritev *In mnogi drugi ...* se vključuje v diskurz o revščini in socialnem sramu. Nastaja po motivih črtice *Mater je zatajil*, drugih Cankarjevih pripovedi o položaju delavca in razredni dinamiki ter ob podpori sodobnih teoretskih del, ki obravnavajo delavski razred in sram. Vstopa v Cankarjeva besedila skozi raziskovanje motivov revščine, njihovega odtisa v sodobnem postkapitalističnem kontekstu in skozi soočanje z zmedo pri razumevanju ideologije delavskega razreda danes. Uprizoritev odpira vrsto vprašanj: kakšen je naš odnos do revščine in razrednega položaja? Kako se revščina danes vidi – in zakriva? Kdo sploh je delavski razred v sodobnem času? Pod drobnogled postavlja odnos otrok in staršev do lastne ekonomske pozicije ter razkriva, kako se prav te razredne kategorije vtisnejo v medosebne odnose in jih oblikujejo.

And Many Others ... fits into the discourse on poverty and social shame. It is created based on the short story *Mater je zatajil* (He Disowned His Mother) and other narratives by Ivan Cankar that explore the position of the worker and class dynamics. It is supported by modern theoretical works that study the working class and shame. The production enters Cankar’s texts by exploring the motifs of poverty and their imprints in the contemporary post-capitalist context and through confronting the confusion in understanding the ideology of the working class today. It opens a series of questions: What is our attitude towards poverty and class position? How is poverty revealed – and concealed – today? Who comprises the working class in modern times? The performance also puts under scrutiny the attitude that parents and children take towards their own economic position and reveals how these class categories leave an imprint on and shape interpersonal relationships.

Četrtek, 2. 4.,
ob 18.00

Stolp Škrlovec, Kranj

Lučka Neža Peterlin

Now, Suddenly, I Was a Creature of Vice

Zavod Maska in Zavod Delak (partner)

Avtorica koncepta in besedila, režiserka in izvajalka intervjujev:
Lučka Neža Peterlin
Soavtorica besedila: Besarta Zimeri
Soavtorici in performerki: Lea Aymard in Ajda Pirtovšek
Soavtorici in asistentki dramaturgije: Lana Krmelj in Manca Tea Devetak
Montažer zvoka: Tschimy Aliage Obenga
Glas: Lina Akif, Diana Kolenc, Klara Kuk, Mila Peršin, Darja Reichman, Angela Steiner in Miranda Trnjanin
Fotografka: Asiana Jurca Avci
Grafična oblikovalka: Angela Steiner
Producentka: Nastja Minik Kotnik
Tehnični vodja in oblikovalec luči: Igor Remeta
Finančna podpora: Ministrstvo za kulturo Republike Slovenije, Mestna občina Ljubljana

Posebna zahvala gre vsem anonimnim osebam, ki so bile pripravljene deliti svoje izkušnje.

Opozorilo o občutljivi vsebini: v performansu so omenjene teme spolnega nasilja in zlorabe, izkoriščanja in trgovine z ljudmi, fizičnega in psihičnega nasilja, drogiranja in zasvojenosti, spolno prenosljivih bolezni, samopoškodovanja in samomorilnih misli.

Igrata:
Lea Aymard
Ajda Pirtovšek

Premiera: 25. april 2025, Osmo/za

Predstava traja 95 minut in nima odmora.

»Dokumentaristični in raziskovalni pristop se zdi najboljši način, kako spolno delo tematizirati, hkrati pa poglobljeno raziskovalno delo Neže Lučke Peterlin, ki ne sodi, temveč posluša, omogoča, da dvorane ne zapustimo z moralističnim pridihom ali izoblikovanim mnenjem, temveč nas sooči s kompleksnostjo dejstva, da je spolno delo v naši družbi še kako prisotno, le da ga zaradi stigmatizacije, kriminalizacije, diskriminacije in ekonomske neenakosti spregledamo, potlačimo ter ignoriramo.«

Ana Lorger, *Kritika*, 6. maj 2025

Thursday, 2 April
at 18.00

Škrlovec Tower, Kranj

Lučka Neža Peterlin

Now, Suddenly, I Was a Creature of Vice

Maska Institute (in partnership with Delak Institute)

Author of concept and text, director and conductor of interviews:
Lučka Neža Peterlin
Co-author of the text: Besarta Zimeri
Co-authors and performers: Lea Aymard and Ajda Pirtovšek
Co-authors and assistants to the dramaturgs: Lana Krmelj and Manca Tea Devetak
Sound designer: Tschimy Aliage Obenga
Voices: Lina Akif, Diana Kolenc, Klara Kuk, Mila Peršin, Darja Reichman, Angela Steiner and Miranda Trnjanin
Photographer: Asiana Jurca Avci
Graphic designer: Angela Steiner
Producer: Nastja Minik Kotnik
Technical director and lighting designer: Igor Remeta
Financial support: The Municipality of Ljubljana and the Ministry of Culture of the Republic of Slovenia

Special thanks to all the anonymous contributors who shared their experiences.

Content warning: The performance includes topics of sexual violence and abuse, human trafficking, physical and psychological violence, drug use, addiction, sexually transmitted diseases, self-harm and suicidal ideation.

Cast:
Lea Aymard
Ajda Pirtovšek

Première: 25 April 2025, Osmo/za

The performance is 95 minutes long and has no interval.

“A documentary and research-based approach seems to be the best way to address sex work while, at the same time, Neža Lučka Peterlin’s in-depth research, which does not judge but listens, allows us to leave the venue without a moralising tone or a formed opinion, and instead confronts us with the complexity of the fact that sex work is very much present in our society, yet due to stigmatisation, criminalisation, discrimination and economic inequality, it is overlooked, suppressed and ignored.”

Ana Lorger, *Kritika*, 6 May 2025

Spolno delo bi lahko razumeli kot edini poklic, ki (seveda žensko) spolno delavko tako po svoje označi do konca življenja. Označi na način, da ji s tem spodmika dostojnost, njeno delo minimizira in sprevrača, legitimnost (poleg legalnosti) njenega dela postavlja pod vprašaj in pri tem vztrajno kaže na patriarhalna razmerja moči v skupnosti, ki ji pojma komodifikacije telesa ter rape culture nista tuja.

Now, Suddenly, I Was a Creature of Vice je dokumentarni performans in temelji na intervjujih z resničnimi ženskami, ki jim je skupna izkušnja spolnega dela in ki s svojimi raznolikimi izkušnjami ter življenjskimi zgodbami vsaj deloma orisujejo položaj spolne delavke v Sloveniji, pri tem pa izstopajo iz kalupov, ki jih pripravlja družba. Na ranljiv in mnogokrat boleč, tudi grozljiv, a včasih tudi zabaven, predvsem pa zanimiv ali fascinanten način se pred nami razkrivajo njihove resnice, vse od glamuroznih do najbolj bolečih. Surov material obenem diktira nekonformistično multimedijsko prezentacijo, ki se giba po celotnem spektru med izpovedjo, pričevanji in gledališko reprezentacijo, pri čemer različni konteksti ter s tem različni vstopi v zgodbe omogočajo pluralnost opredelitev, identitet in profilov. Performans s predstavljenimi zgodbami ne želi moralizirati, prav tako si ne želi prisvojiti glasov spolnih delavk, temveč jim ustvariti prostor, da se izrazijo.

Sex work is the only profession that marks the sex worker (a woman, of course) for the rest of her life. A mark that undermines her dignity, belittles and twists her work, questions its legitimacy and exposes the patriarchal power relations in a society steeped in the commodification of bodies and rape culture.

Now, Suddenly, I Was a Creature of Vice is a documentary performance based on interviews with women who have experienced sex work. The variety of their experiences and life stories that break with society’s common paradigms gives at least partial insight into the status of sex workers in Slovenia. Their fragile, painful, captivating, fascinating, horrendous and at times surprisingly funny stories reveal their glamorous and harrowing truths. The unorthodox multimedia presentation mirrors the rawness of the material, traversing the genres of confession, witness account and theatre representation; the diversity of contexts and inlets into the represented stories results in a plurality of significations, identities and profiles. The performance does not moralise or co-opt the voices of the sex workers but highlights these stories to create a space where they can freely express themselves.

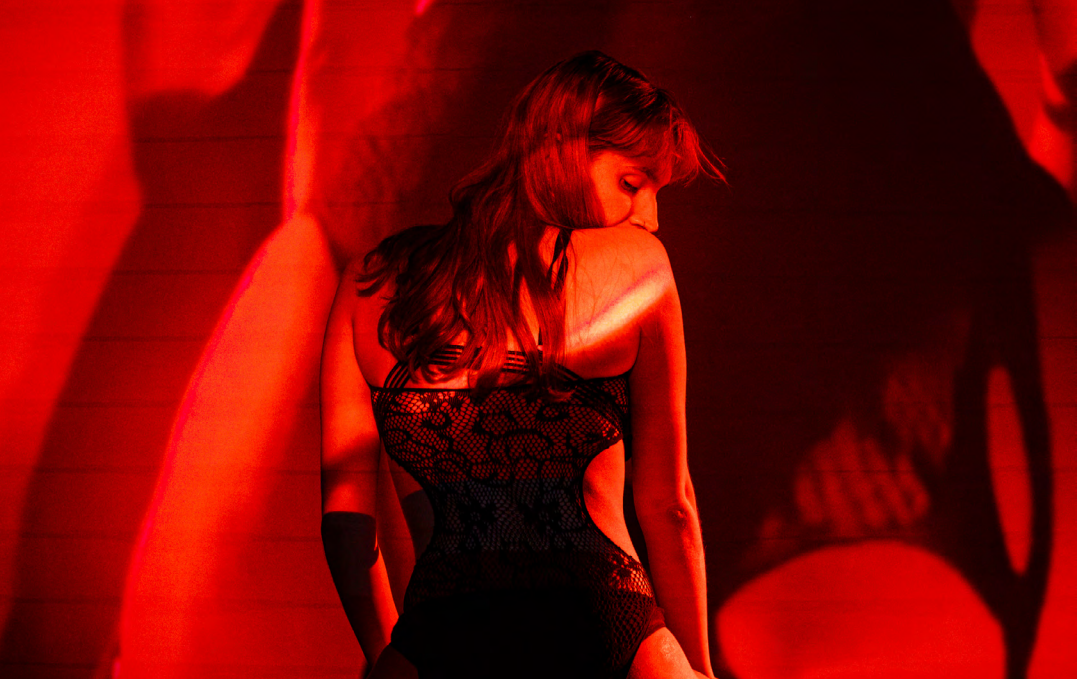


Foto: Asiana Jurca Avci

Četrtek, 2. 4.,
ob 20.00

Prešernovo gledališče Kranj, dvorana

Priredba besedila Tjaše Mislej

Prva beseda je mama

Slovensko narodno gledališče Drama Ljubljana

Režiserka: Brina Klampfer Merčnik
Dramaturginja: Eva Kraševce
Lektor: Arko
Scenografka: Vasilija Fišer
Kostumografka: Marina Sremac
Skladatelj: Mateja Starič in Sebastien Bal
Oblikovalka odrskega giba: Vita Osojnik
Oblikovalec svetlobe: Dani Žorž
Oblikovalka maske: Andrea Schmidt
Asistentka režiserke: Ana Duša
Asistentka dramaturginje (študijsko): Nika Šoštarič
Asistentka kostumografke: Slavica Janošević

Igrajo:	Iva Babić
Kaja Petrovič k. g.	Saša Pavlin Stošić
Tina Vrbnjak	Robert Prebil k. g.
Benjamin Krnetić	Silva Čušin
Klemen Janežič	Eva Jesenovec

Premiera: 10. oktober 2025, Mala Drama, Slovensko narodno gledališče Drama Ljubljana

Predstava traja 90 minut in nima odmora.

»V uprizoritvi *Prva beseda je mama* izstopata Tina Vrbnjak in Klemen Janežič, ki prepričljivo lovita razpone utrujenosti, samonadzora in tihe frustracije ter z izbrušeno partnersko igro držita prizore prizemljene in človeške. Zanimiva in več kot pohvalna je tudi zamenjava spolov – Klemen Janežič kot mama, Tina Vrbnjak kot moški. Ta odločitev ustvari jasen, razumljiv premik perspektive: gledalec nenadoma dobi uvid v delitev skrbstvenega dela brez predsodkov o »naravnih« vlogah. Prizor je duhovit; natančno pokaže, kje se v resnici lomijo pričakovanja. Izvrstna je tudi Kaja Petrovič v vlogi otroka, saj lik ujame v celoti – brez pretiravanja, naravno in čisto – ter ga od začetka do konca drži v jasni, verodostojni liniji.«

Gašper Stražišar, *Dnevnik*, 30. oktober 2025

Thursday, 2 April
at 20.00

Prešeren Theatre Kranj, Main Hall

Adaptation of the play by Tjaša Mislej

Mama Is the First Word

Slovenian National Theatre Drama Ljubljana

Director: Brina Klampfer Merčnik
Dramaturg: Eva Kraševce
Language consultant: Arko
Set designer: Vasilija Fišer
Costume designer: Marina Sremac
Composers: Mateja Starič and Sebastien Bal
Choreographer: Vita Osojnik
Lighting designer: Dani Žorž
Make-up designer: Andrea Schmidt
Assistant to the director: Ana Duša
Assistant to the dramaturg (student): Nika Šoštarič
Assistant to the costume designer: Slavica Janošević

Cast:	Iva Babić
Kaja Petrovič as guest	Saša Pavlin Stošić
Tina Vrbnjak	Robert Prebil as guest
Benjamin Krnetić	Silva Čušin
Klemen Janežič	Eva Jesenovec

Première: 10 October 2025, Small Stage of the Slovenian National Theatre Drama Ljubljana

The performance is 90 minutes long and has no interval.

“Tina Vrbnjak and Klemen Janežič stand out in *Mama Is the First Word*, convincingly capturing the full range of exhaustion, self-restraint and quiet frustration. The emotional core of the production lies in a finely calibrated partnership between Vrbnjak and Janežič, who keep the scenes grounded and deeply human. The gender swap is especially interesting and praiseworthy: Janežič plays the mother, while Vrbnjak takes on the male role. This choice creates a clear and accessible shift in perspective, allowing the audience to perceive the division of caregiving work without the bias of “natural” roles. The scene is wittily funny and sharply exposes where expectations truly begin to falter. Kaja Petrovič is also excellent as the child, portraying the character with restraint and authenticity – without exaggeration, naturally and with clarity, maintaining a credible emotional line from beginning to end.”

Gašper Stražišar, *Dnevnik*, 30 October 2025



Foto: Peter Uhan

Tjaša Mislej v *Prva beseda je mama* vzpostavi več protagonistk in jih v svojem dramskem tkivu premišljeno sooči s ključnimi emancipacijskimi vprašanji. Teh, kot lahko vidimo prek dilem njenih junakinj, današnji družbi še ni uspelo dokončno razrešiti, saj ženski boj, ki je zgolj boj ene manjšine mnogih identitet, še zdaleč ni dobljen. *Prva beseda je mama* s trpkim humorjem razpira številne vrzeli materinstva, ki so daleč od idealov in pričakovanj sodobne emancipirane družbe. Gre za omnibus petih dramskih zgodb: Liza se pri triindvajsetih sooča z neželjeno nosečnostjo in se ob podpori partnerja odloči za splav, kar se izkaže kot veliko razočaranje za njegovo družino; Maša si brez otroka ne predstavlja smisla življenja in si prizadeva zanositi za vsako ceno; Ema ob napornem in v partnerskem odnosu neenakopravno razdeljenem skrbstvenem in gospodinjskem delu izgublja možnosti za poklicno napredovanje, hkrati pa se bori z izgorelostjo in občutkom krivde, da kljub vsemu trudu ni dovolj dobra mama; Ksenija in hči Tina sta zapleteni v toksičen odnos matere in hčere: Tino zaznamuje mladoletno materinstvo in z materinim prigovarjanjem sprejeta odločitev, da otroka odda v posvojitev; Barbara, ki se je odločila, da ne bo imela otrok, je postavljena pred izziv začasnega skrbništva nad najstniško nečakinjo. Poleg osrednjih problemov protagonistk so ključni stranski liki, ki dopolnjujejo dramski dispozitiv.

In her play, *Mama Is the First Word*, Tjaša Mislej introduces a series of female protagonists and skilfully confronts them with key issues of emancipation woven into the play’s dramatic fabric. Through the dilemmas of her protagonists, we see that contemporary society has yet to resolve these issues. The struggle of women – just one minority among many identities – is anything but over.

With acerbic humour, *Mama Is the First Word* exposes the many cracks in the idealised image of motherhood promoted by contemporary emancipated society. The play is an omnibus of five inter-connected stories. Twenty-three-year-old Liza faces an unwanted pregnancy and, with the support of her partner, decides to have an abortion, much to the disappointment of his family. Maša cannot imagine life without a child and pursues becoming a mother at any cost. Ema, overwhelmed by the unequal distribution of caregiving and household labour in her relationship, sacrifices career opportunities while battling burnout and guilt over never feeling “good enough” as a mum. Ksenija and her daughter Tina are trapped in a toxic mother–daughter dynamic: Tina, afflicted by a teenage pregnancy, was persuaded by her mother to give up her baby for adoption. Barbara, who has deliberately chosen not to have children, is suddenly confronted with the responsibility of caring for her teenage niece. Alongside the central characters and their problems, a range of supporting characters enrich the play’s dramatic structure and deepen its exploration of contemporary motherhood.

Petek, 3. 4.,
ob 17.00

Stolp Škrlovec, Kranj

Rose Sélavy

NAFTA

Avtorski projekt

Mini teater, Ljubljana

Režiser in avtor glasbe: Jan Krmelj
Avtorji besedila: Jan Krmelj, Jernej Potočan, Jernej Gašperin, Diana Kolenc, Mojka Končar, Gašper Lovrec, Lucija Ostan Vejrup in Filip Mramor
Dramaturg: Jernej Potočan
Scenograf: Lin Japelj
Avtorji scenarija animacije objektov: Jan Krmelj, Jernej Potočan, Jernej Gašperin, Diana Kolenc, Mojka Končar, Gašper Lovrec in Lucija Ostan Vejrup
Kostumografka in avtorica vizualne podobe: Brina Vidic
Avtor video intervencije: Filip Mramor
Asistent režiserja (študijsko): Luka Ravnik
Asistent – opazovalec (študijsko): Gašper Stražišar
Izvršni producent: Branislav Cerović

Igrajo:	Mojka Končar
Jernej Gašperin	Gašper Lovrec
Diana Kolenc	Lucija Ostan Vejrup

Premiera: 28. februar 2025, Mini teater, Ljubljana

Predstava traja 3 ure in ima en odmor.

»Informacijska ontologija, ki smo ji zapadli v zadnjih nekaj letih, je le ponovitev poskusa redukcije človeka na atome v mehanicistični fiziki ali na občutke, vtise in dražljaje v z mehanicizmom prežeti psihologiji. A morda smo prej kot statični zbirni informacij, občutkov in psiholoških lastnosti dinamični procesi; arhivi, ki se s tem, ko se odpirajo, sproti izpraznjujejo. Osrednji modus sodobne umetnosti 21. stoletja pa morda ni več neposrednost (in z njo povezana ›avtentičnost‹), ki v digitalni dobi izgublja vsakršno subverzivnost, ampak procesnost, ki identiteto dogodka ali osebe razpršuje v snope, medtem ko proizvaja formalne kode za prepoznavanje njihovih medsebojno povratnih referenc. V tem je performans *NAFTA* izjemen.«

Jaka Bombač, *Kritika*, 6. marec 2025

Friday, 3 April
at 17.00

Škrlovec Tower, Kranj

Rose Sélavy

OIL

Devised theatre

Mini teater, Ljubljana

Director and music composer: Jan Krmelj
Authors of the text: Jan Krmelj, Jernej Potočan, Jernej Gašperin, Diana Kolenc, Mojka Končar, Gašper Lovrec, Lucija Ostan Vejrup and Filip Mramor
Dramaturg: Jernej Potočan
Stage designer: Lin Japelj
Authors of the step-outline for animating the objects: Jan Krmelj, Jernej Potočan, Jernej Gašperin, Diana Kolenc, Mojka Končar, Gašper Lovrec and Lucija Ostan Vejrup
Costume designer, visual creation: Brina Vidic
Author of video interventions: Filip Mramor
Assistant to the director (student): Luka Ravnik
Assistant to the dramaturg (student): Gašper Stražišar
Executive producer: Branislav Cerović

Cast:	Mojka Končar
Jernej Gašperin	Gašper Lovrec
Diana Kolenc	Lucija Ostan Vejrup

Première: 28 February 2025, Mini teater, Ljubljana

The performance is 180 minutes long and has one interval.

“The information ontology to which we have fallen prey in the last couple of years is merely a repetition of the attempt to reduce the human being to atoms in mechanistic physics, or to feelings, impressions and stimuli in a psychology steeped in mechanism. But perhaps, more than static clusters of information, feelings and psychological traits, we are *dynamic processes* – archives that, by opening, are also emptying. The central mode of 21st-century modern art is perhaps no longer immediacy (and the ‘authenticity’ tied to it), which in the digital age is losing any kind of subversiveness, but processuality that disperses the identity of the event or a person into sheaves, while producing formal codes for recognising their recursive references. In this respect, the performance *OIL* is exceptional.”
Jaka Bombač, *Kritika*, 6 March 2025

NAFTA je performativni mozaik, ki združuje postopke predavanja, dokumentarnega gledališča, zvočne instalacije in manifesta. Je zgodba o ready-madeu, imenovanem sodobnost.

Predstava raziskuje prepletene svetove podatkovnega kapitalizma, črpanja nafte in radikalnih kolektivnih akcij. Uprizoritev skozi dva dela, Antropocen in Pirocen, črpa iz obsežnega arhiva, v katerem se glasovi subverzivnega podkasta (O.I.L.) prepletajo z življenji in deli članic in članov umetniškega kolektiva R.MUTT. Eksperimentalni podkast O.I.L, ki je deloval od leta 2019 do 2023 in se vzpostavil kot umetniško delo v času, ki sproti briše samo sebe, je postal širši javnosti znan z zadnjo epizodo decembra 2023, ko je prostore studia in njegovo anonimno voditeljico poplavelo med prenosom v živo.

NAFTA je zgodba o zavetjih v času konca sveta, o utopiji v času, ki navidez ne dopušča alternativ. Avtonomna cona znotraj sveta, ki gori in se seseda sam vase. Dramaturgija sodobnosti je dramaturgija demence, zgodba o času, ki se kopiči pred nami kot serija katastrof.

OIL is a performative mosaic that combines the procedures of lecture, documentary theatre, sound installation and manifesto. It is a story about a ready-made called modernity.

The performance explores the intertwined worlds of data capitalism, oil extraction and radical collective actions. The staging, through two parts, the Anthropocene and the Pyrocene, draws from an extensive archive where the voices of the subversive podcast O.I.L. intersect with the lives and works of members of the artistic collective R. MUTT. The experimental podcast O.I.L, which operated from 2019 to 2023 and established itself as an artwork in a time that continuously erases itself, became widely known with its final episode in December 2023, when the studio and its anonymous host were flooded during a live broadcast.

OIL is a story about refugees in the time of the end of the world, about a utopia in a time that seemingly allows no alternatives. An autonomous zone within a world that is burning and collapsing inward. The dramaturgy of modernity is the dramaturgy of dementia, a story about a time that accumulates before us like a series of catastrophes.



Foto: Dorian Šilec Petek

Petek, 10. 4.,
ob 19.30

Prešernovo gledališče Kranj, dvorana

Boško in Admira

Slovensko mladinsko gledališče

Režiserka: Živa Bizovičar
Dramaturg: Nik Žnidaršič
Scenograf in avtor videa: Dorian Šilec Petek
Kostumografka: Nina Čehovin
Avtor glasbe in oblikovalec zvoka: Gašper Lovrec
Oblikovalec svetlobe: Andrej Hajdinjak
Lektorica: Mateja Dermelj
Avtor grafita: Dorijan Šiško
Vodja predstave: Urša Červ

Igrajo: Boris Kos
Primož Bezjak
Nataša Keser

Premiera: 31. januar 2025 v dvorani Pošte (Slovensko mladinsko gledališče)

Predstava traja 110 minut in nima odmora.

»Gre za dokumentarno uprizoritev, ki mojstrsko krmili občutljivo ravnovesje med avtentičnostjo in umetniško interpretacijo, ne da bi bila pri tem grandiozno teatralna ali melodramatična. Izogiba se tudi vsakršni moralni doktrini, ki bi se zlahka prikradla v obravnavo teme, hkrati pa ji s prehajanjem med dejanskim in simbolnim uspe zgodbo [...] umestiti v prostor univerzalnosti, v katerem ni v ospredju njuna neomajna ljubezen, ki vztraja tudi v smrti, temveč kontekst njune smrti – vojna in zločin.«
Benjamin Zajc, *Delo*, 20. februar 2025

Friday, 10 April
19.30

Prešeren Theatre Kranj, Main Hall

Boško and Admira

Mladinsko Theatre

Director: Živa Bizovičar
Dramaturg: Nik Žnidaršič
Set and video designer: Dorian Šilec Petek
Costume designer: Nina Čehovin
Music and sound designer: Gašper Lovrec
Lighting designer: Andrej Hajdinjak
Language consultant: Mateja Dermelj
Graffiti artist: Dorijan Šiško
Stage manager: Urša Červ

Cast: Boris Kos
Primož Bezjak
Nataša Keser

Première: 31 January 2025 at The Post Office (Mladinsko Theatre)

The performance is 110 minutes long and has no interval.

“This is a documentary performance that skilfully navigates the fragile balance between authenticity and artistic interpretation, without being theatrically grandiose or melodramatic. It eschews any moral doctrine that could easily creep into the topic, while managing – by shifting between the actual and the symbolic – to position the story [...] in the universal and to focus not on their unwavering love that persists beyond death but on the context of their death – war and crime.”
Benjamin Zajc, *Delo*, 20 February 2025



Foto: Dorian Šilec Petek

Izhodišče projekta je vojna fotografija objetega mrtvega para na mostu Vrbanja. Muslimanka Admira Ismić in pravoslavec Boško Brkić sta leta 1993 poskušala zbežati iz okupiranega Sarajeva, vendar ju je nekaj metrov pred mejo ustrelil še danes neznani ostrostrelec. Dva Američana, fotograf Mark H. Milstein in novinar Kurt Schork, sta par kljub nasprotovanju obeh družin poimenovala »Sarajevska Romeo in Julija« in iz tragične smrti dveh mladih ljudi ustvarila senzacionalistično zgodbo, iz njunih trupel pa podobo in simbol ljubezni, ki jo je pokosila vojna. V fotografiji se tako skriva cel kup vprašanj brez odgovorov, vprašanj o tem, kako se javnost odzove na tovrstne podobe, in o tem, ali so nekatere zgodbe, nekatera življenja pomembnejša od drugih. Onkraj okvira konkretnega posnetka pa se odpira širša problematika vojne fotografije: njenega namena, cilja, etičnosti, učinkovitosti, zmožnosti šokiranja danes. Ko je tako razpeta med povečevanje vojnega nasilja in opozarjanje na vojne grozote, je v podobnem položaju kot predstava – govori o stvari, ki je ni mogoče ubesediti.

The project’s starting point is a wartime photo of a deceased couple in an embrace on the Vrbanja Bridge. The Muslim, Admira Ismić, and the Orthodox, Boško Brkić, tried to escape the occupied Sarajevo in 1993, but were shot by an unknown sniper mere metres before the border. The author of the photo, American photographer Mark H. Milstein, and journalist Kurt Schork named the couple the “Romeo and Juliet of Sarajevo” and – despite the protests of both their families – turned the tragic death of two young people from opposing sides into a sensationalist story of a young couple in love, caught in the bloody dissolution of Yugoslavia. When analysing the photo, the creators questioned war photography and their own attitudes towards it. And war photography – torn between glorifying wartime violence and serving as an essential reminder of the horrors of war – is actually in a similar position to the production.

»Eden za vse in
vsi za enega«
— Stanislavski, *Etika*

»One for all and
all for one«
— Stanislavski, *Ethics*

Dodatni
program

Additional
Programme

Petek, 27. 3.,
ob 19.00

Prešernovo gledališče
Kranj, dvorana

Slavnostno
odprtje 56. Tedna
slovenske drame
ob svetovnem
dnevu gledališča

Podelitvi stanovskih nagrad
Združenja dramskih umetnikov
Slovenije bo sledila premiera
uprizoritve *Tekst telesa*, nastale
po istoimenski igri dramatičarke
Anje Novak – Anjute, ki je leta
2023 zanj prešla nagrado Slavka
Gruma. Režiserka uprizoritve
je Tjaša Črnigoj, producent pa
Prešernovo gledališče Kranj.

Sobota, 28. 3.,
ob 16.30

Stolp Škrlovec, Kranj

Neža Lučka Peterlin

Jagnje

Živa izvedba radijske igre
(izbrani prizori)

Besedilo *Jagnje* Lučke Neže
Peterlin s svojo poetično
zgoščenostjo in raznolikimi
pozicijami izrekanja izziva režijo
pri izbiri zvočnih materialov. Kaj
naj bo izgovorjeno, kaj slišano,
kaj zamolčano. Kako sploh skozi
ustvarjanje – področje, ki ga človek
prispejuje le samemu sebi – izraziti
naravo? In če si domišljamo, da
je zvočni posnetek sam po sebi
objektiven, da je »zgoj«
dejstvo, je vendarle vsakršno
lepljenje, strukturiranje –
antropocentrično. Radijska
igra zato skuša besedilo
brati na način preigravanja
iluzij, ki jih človek goji v
odnosu do svojega
razumevanja narave; njegova
naracija, racionalizacija in
vrednotenje vsakič odpirajo
vrzel med človekom in naravo.
Ker drugačen kot antropocentričen
pogled ni mogoč, ne glede na
to, kako objektivno pozicijo
skušamo ohraniti, želi radijska
igra raziskati različne koncepte
snemanja: od oblikovanja zvoka
po dramaturgiji klasične igrane
radijske forme do dokumentarnega
oz. bioakustičnega gradiva,
raziskovanja zaznave zvoka s
poskusi sonifikacije in zvočne
modulacije frekvenc. Združevanje
različnih zvočnih jezikov bo
skušalo odkriti ne pravi jezik
komunikacije in doživljanja
ekologije v sodobni krajini,
ampak vrzeli, v katerih naš
sistematični, pojasnjevalni in
razvrščevalni um lahko počije ali
celo zastane. Narava je trenutek,
ki je že minil, ko zaslišimo sebe.

Režiserka: Ana Krauthaker
Radio Slovenija – program Ars,
Prešernovo gledališče Kranj
Dogodku bo sledil pogovor z
ustvarjalkami in ustvarjalci.

Sobota, 28. 3.,
ob 18.30

Layerjeva hiša, Kranj

Slovenska
dramatika
v prevodih

Odprtje razstave

V sodelovanju s Slovenskim
gledališkim inštitutom pripravljamo
knjižno razstavo prevodov
slovenskih dram v številne svetovne
jezike. Najstarejše razstavljeno
besedilo je Borštnikov prevod
Cankarjevega *Jakoba Rude* v
hrvaščino (1900). Založnik
najpomembnejših prevodnih
projektov, med drugim *Zbranih
dramskih del* Ivana Cankarja in
besedil Grumovih nagajencev,
je Prešernovo gledališče.
Pomembno poslanstvo Tedna
slovenske drame je bilo poleg
gostovanj tujih gledaliških skupin
z uprizoritvami slovenskih avtorjev
tudi predstavljanje slovenskih
dramatičark in dramatikov v
mednarodnem prostoru.

Avtorica razstave:
Katarina Kocijančič

Prešernovo gledališče Kranj
v sodelovanju s Slovenskim
gledališkim inštitutom (SLOGI)

Sobota, 28. 3.,
ob 18.30

Prešernovo gledališče Kranj,
spodnje preddverje

Slovenski
gledališki založniki
na 56. TSD

Odprtje prodajne knjižne izložbe

Mreža Slovenski gledališki
založniki, v katero so vključeni
Emanat, Knjižnica MGL, Maska
Ljubljana in Slovenski gledališki
inštitut ter SNG Drama Ljubljana,
Festival Borštnikovo srečanje in
UL AGRFT kot pridruženi partnerji,
je bila vzpostavljena z namenom
povezovanja slovenskih založnikov,
ki izdajajo strokovno literaturo s
področja uprizoritvenih umetnosti.

Tiskane izdaje Slovenskih
gledaliških založnikov bodo v
okviru 56. TSD na voljo za ogled
in nakup po sejamskih cenah
eno uro pred predstavami.

Nedelja, 29. 3.,
ob 16.30

Prešernovo gledališče Kranj,
Foaje Petra Musevskega

Pogovor o(b) knjigi

Urjenja
v nestrinjanju



Foto: Maja Keželj, Knjižnica MGL

V zbirki intervjujev *Urjenja v
nestrinjanju* sta Jaka Smerkolj
Simoneti in Tery Žeželj sprego-
vorili_a z umetnicami in umetniki,
ki so v približno zadnjih desetih
letih vstopile_i in začele_i soobli-
kovati področje gledališke režije
v Sloveniji. Živa Bizovičar, Marko
Čeh, Tjaša Črnigoj, Žiga Divjak,
Tin Grabnar, Varja Hrvatina, Maruša
Kink, Jan Krmelj, Lea Kukovičič,
Mojca Madon, Luka Marcen,
Maša Pelko, kolektiv Počemučka,
Nina Rajić Kranjac, Nina Ramšak
Marković, Bor Ravbar, Dorian Šilec
Petek, Neja Tomšič, Juš Zidar in
Aljoša Živadinov Zupančič v knjigi
razgrinjajo ustvarjalne tendence,
produksijske pogoje in kontekste,
ki odločilno zaznamujejo sodobno
slovensko gledališko produkcijo.

Vsak_a na svoj način vstopa v vlo-
go režiserke_je, ki ob naraščanju
snovalnih praks, avtorskih projek-
tov in dokumentarnih pristopov, ki
se postavljajo ob bok uveljavljenim
principom dramskega gledali-
šča, ni več nujno razumljena kot
funkcija ultimativne_ga avtorice_je
uprizoritve. Žeželj in Simoneti se s
sogovorkami_ci sprašujeta, kako
danes misli režijo, kako opredeliti
njeno področje delovanja na prese-
čišču različnih polj ter kako razu-
meti vlogo osebe, ki prevzame to
zdaj že porozno funkcijo. Spremno
besedo h knjigi je napisala teore-
tičarka gledališča Zala Dobovšek,
uredila pa jo je Petra Pogorevc.

Knjižnica MGL

Sodelujejo: dr. Petra Pogorevc,
doc. dr. Zala Dobovšek, Tery Žeželj
in Jaka Smerkolj Simoneti z gosti

Ponedeljek, 30. 3., ob 16.00

UL AGRFT, Velika gledališka dvorana, Ljubljana

Dan nominirank in nominirancev za nagrado Slavka Gruma za najboljše slovensko dramsko besedilo

Pri bralnih uprizoritvah nominiranih besedil sodelujejo študentke in študenti Dramske igre 2. in 3. letnika, študentke Gledališke in radijske režije 2. letnika ter študenta magistrskega programa Gledališke in radijske režije. Študentke in študenti Dramaturgije in scenskih umetnosti pa sodelujejo pri pripravi bralnih uprizoritev, pogovorov in kratkih predstavitev oz. dramaturških razčlemb besedil nominirank in nominirancev.

Vodja pogovorov z nominirankami in nominiranci: dr. Gašper Troha

Mentorji_ce: doc. Barbara Cerar prof. Nataša Barbara Gračner prof. Matjaž Zupančič prof. mag. Sebastijan Horvat doc. dr. Nina Žavbi asist. Martin Vrtačnik prof. dr. Tomaž Toporišič Gregor Kuhar, učitelj veščin

Koordinatorji projekta: doc. Branko Jordan (Oddelek za gledališče in radio) prof. dr. Tomaž Toporišič (Oddelek za dramaturgijo in scenske umetnosti) dr. Gašper Troha (Slovenski gledališki inštitut) dr. Nika Leskovšek (Prešernovo gledališče Kranj, 56. Teden slovenske drame)

Nominirana besedila za nagrado Slavka Gruma (po abecedi) Katarina Morano in Žiga Divjak: *Anhovo* Lina Akif: *Hudič babi brusi jezik* Matjaž Zupančič: *Orkan* Tereza Gregorič, Jakob Šfiligoj, Borut Petrović: *Usje se je dalu* Katarina Morano: *Zakaj sva se ločila*



Torek, 31. 3., ob 17.30

Stolp Škrlovec, Kranj

Hiša za goste Umetniška svoboda na kocki: gledališče v politično zaznamovanih kontekstih

Okrogla miza z mednarodnimi gosti

Hiša za goste, platforma za aktualne mednarodne teme bo posvečena poglobljenemu pogovoru o tem, kako trenutno vladujoča politika oblikuje umetniško ustvarjanje – od cenzure, samocenzure in kadrovskih pritiskov do omejevanja sredstev in posegov v programe. Z gosti iz regije bomo primerjali izkušnje iz Srbije (ne:Bitef), Slovaške in Madžarske ter odprli širši razmislek o svobodi umetniškega izraza v Evropi, kot ga uteleša festival Dunajski slavnostni tedni v okviru koncepta Svobodne dunajske republike. Ob konkretnih primerih in izkušnjah ustvarjalk in ustvarjalcev iz omenjenega prostora bomo razmišljali o tem, kako ohranjati umetniško integriteto in odpornost v času kulturnih in političnih izzivov. Kaj torej ustvarja prostor za politično angažirano, vsebinsko relevantno in neodvisno ustvarjanje, kaj je v svojem bistvu dialog med umetniki, občinstvom in javnostjo, kakšni so okviri skupnega produkcijskega polja, kjer se umetnost ne samo predstavi, temveč aktivno soustvarja javno sfero?

V sodelovanju s Kulturnim zavodom Oder Ljubljana, Slovenskim centrom Mednarodnega gledališkega inštituta (SC ITI) in Prešernovim gledališčem Kranj Partnerji: ACAR ITI (Akcijska skupina za pravice umetnikov ITI Worldwide), Madžarski center ITI, Dunajski slavnostni tedni v okviru koncepta Svobodne dunajske republike Vodja pogovora: Tatjana Ažman, dramaturginja, predsednica SC ITI in koordinatorka ACAR ITI

Sodelujejo: Adam Berzsenyi Bellaagh, gledališki režiser in direktor gledališča Budaörsi Latinovits ter predsednik madžarskega centra ITI (Madžarska), Maximilian Zahn, dramaturg Dunajskih slavnostnih tednov: Freie Republik Wiener Festwochen (Avstrija), Miriam Kičiňová, dramaturginja in umetniška vodja oddelka za dramo Slovaškega narodnega gledališča, in Miloš Lolić, gledališki režiser in umetniški direktor 59. festivala Bitef (Srbija)

Pogovor bo potekal v angleščini.



Sreda, 1. 4., ob 16.00

Stolp Škrlovec, Kranj

Bralne uprizoritve 10-minutnih dramskih besedil študentk in študentov UL AGRFT 2025/2026



Devet Mirčevskih jezdecev predstavlja: *Potovanje od mesnice pa vse do meje. Eni hočejo letet visoko, drugi nizko padejo. Ampak ko se oglasi šop ključev, vse potihne. Čista tišina. Se bojite tišine? Kar bojte se je, ker bomo obglavili kokoško. Pridite, saj niste nič kaj drugačni od nas. Vsak bi kdaj pograbil marelo in ... no, saj veste. Nihče ne more uit temu fajtu, niti učiteljica Sonja ne. Morte prit. Ker bodo tud volitve. Volit pa je treba it. Devet Mirčevskih jezdecev. Inicirajoči dogodek dolgega potovanja spremlja upočasnen, zdolgočasen dvočetrtnski korak. Gorska planota, španski dvor, Minosova ječa, postelja umirajočega očeta, prazna šolska učilnica, polna šolska učilnica, večerja ob telečji pečenki, bolnišnična soba; kmalu se hoja prelevi v lahen drnec. Jezdimo v mitične kraje, ampak padamo nazaj v boleč zdaj. Kako bi mu ubežali?*

Udrihamo po njihovih hrbtih in: besede jezdiijo proti velikemu zapletu. Aristotel se popraska za ušesom in vosek se začne topit. Snemanje nadaljevanke pa še kar traja. Naprezamo se, da bi zbežali vstran, iz tragedije proti farsi dolgo pot prejahamo, ampak beseda ni konj, konj pa ni beseda. Ostajamo drama. Ostajamo dramatični. Kdaj bodo naši konji dobili poštena krila? Dolga pot je še pred nami in ne oznanjamo apokalipse. Nikakor ne. Mi samo jezdim naprej.

V zimskem semestru študijskega leta 2025/2026 so študentke in študenti prvega letnika UL AGRFT, smer Dramaturgija in scenske umetnosti ter Gledališka režija, skupaj s študentkami in študenti Dramske igre, pod mentorstvom prof. mag. Žanine Mirčevske in asist. Nine Kuclar Stiković ustvarili nekaj izvirnih 10-minutnih dramskih besedil. Na festivalu bo predstavljenih devet besedil.

Katarina Kolar

ŠUT!

Zasedba: ANĐELINA – Ajka Poljanšek ZORN CARINIK BRANIMIR VOJNOVIČ BOB – Marko Rafolt GILAS – Nejc Kravos ANTE – Voranc Mandić POLICAJ 1 – Milica Krnjaja POLICAJ 2 – Josip Kadič

Režija: Katarina Kolar Dramaturgija: Voranc Mandić Asistenca dramaturgije: Maša Mramor

»... lepo je biti – četudi krokar – živ. leti leti leti leti gori gori gori gori krokar in pade ...«

Četrtek, 2. 4.,
ob 16.00

Mestna knjižnica Kranj, Kranj

Med dramskim
in gledališkim
besedilom

Okrogla miza bo posvečena poglobljenemu premisleku razmerij, premen in premikov med pojmom dramsko besedilo in gledališko besedilo, pri čemer bomo sistematično preizpraševali njune ontološke, estetske, epistemološke in funkcionalne razlike. Izhodišče razprave bo razumevanje dramskega besedila kot literarne zvrsti, ki vzpostavlja lastno avtonomijo z jezikom, kompozicijo, notranjo dramaturgijo in razmerjem med govorjenim, neizgovorjenim in zapisanim, neodvisno od konkretnih uprizoritvenih realizacij. V tem kontekstu bomo razmišljali o dramskem besedilu kot o nosilcu literarne vrednosti, ki deluje tudi zunaj gledališkega dogodka, na bralnem, refleksivnem in zgodovinskem področju. V nadaljevanju bomo pozornost usmerili v sodobne gledališke pisave, ki pogosto nastajajo kot procesni, hibridni ali kolektivni zapisi ter se izmikajo klasičnim pojmom avtorstva, dramske strukture in fikcijske koherence. Gledališko besedilo bomo obravnavali kot odprto partituro, dispozitiv ali arhiv uprizarjanja, ki je neločljivo vezan na specifičen čas, prostor in telo izvajalcev. Razprava bo skušala razjasniti, ali je razlika med dramskim in gledališkim besedilom danes še operativna analitična kategorija ali pa gre za zgodovinsko pogojeno delitev, ki jo sodobne gledališke prakse vse bolj razrahljajo, premeščajo in konceptualno razgrajujejo.

Okrogla miza v organizaciji ZDUS, enota Dramske pisateljice in pisatelji

Vodja pogovora: Simona Semenič
Sodelujejo: dr. Zala Dobovšek, doc. Žiga Divjak, Urša Majcen in prof. dr. Krištof Jacek Kozak

Petek, 3. 4.,
ob 20.30

Trainstation SubArt, Kranj

Dvojni koncert:
MRK in večerno
presenečenje

Prvi festivalski teden bomo sklenili z dvojnim koncertom: MRK in bend presenečenja večera. MRK je medžanrski šesterec pod vodstvom Gaja Bostiča. Člani zasedbe se s svojim delom umeščajo med najzanimivejše nove zvočne raziskovalce na domači sceni, saj njihov pristop prepričljivo združuje eksperimentalno drznost in sodobno jazzovsko senzibilnost, kar so dokazali tudi na zadnjem Klubskem maratonu ter turnejo po slovenskih klubih. MRK ni »študio-bend z albumi«, ampak aktivna koncertna in performans zasedba.

Zasedba: Gaj Bostič (bobni), Jošt Lampret (bas), Mark Žakelj (kitara), Maximilian Gerstbach (klaviature), Grega Skaza (saksofon) in Tomaž Gajšt (trobenta)

Torek, 7. 4.,
ob 17.00

Stolp Škrlovec, Kranj

Peter Alojz Marn, Ula Talija Pollak:

Pasijon po Petru ali
dolga pot domov

Premiera

Dino Pešut v svojem romanu *Tatin sinko* zapiše: »Domov se vračajo tisti, ki so poskušali in jim ni uspelo. Meni ni uspelo.« Uprizoritev *Pasijon po Petru ali Dolga pot domov* se ukvarja s položajem mladega človeka v medprostoru med domačim okoljem, ki ga zapušča, ter mestom oziroma kulturno sfero, v katero vstopa. Preko tega raziskuje vzroke in posledice te odločitve. Zanima nas, kaj je dom – je to fizični ali mentalni prostor? Kako se spopasti s krivdo ob zapustitvi primarne celice, pa čeprav je to edini smiselni način nadaljevanja obstoja? Kaj je kulturni kapital brez materialnega in obratno? Kdo ima pravico govoriti o nepriviligiranosti in spregledanosti? Koga zatira zatirani? Kdo ima pravico prestopiti družbeni razred? Je lažje premostiti materialni prostor med razredoma ali si pridobiti kulturni kapital? Se lahko človek sploh še kdaj vrne domov? Uprizoritev nastaja po načelih snovalnega gledališča, material pa ekipa kombinirano črpa iz lastnih izkušenj, ki jih dopolnjuje z avtofikcijo, in iz knjig Édouarda Louisa, Dijane Matković, Annie Ernaux in Didiera Eribona. Ta princip omogoča zaostritev zgodbe in materiala, hkrati pa ustvarjalcem nudi razdaljo v odnosu do materiala in preko avtofikcijske anonimnosti imuniteto, da na oder prinese zgodbe, ki jih morda drugače ne bi.

Koprodukcija Prešernovega gledališča Kranj in UL AGRFT
Produkcija Drugostopenjskega magistrskega študijskega programa
Dramska igra, smer Dramska igra.
Avtorja koncepta in uprizoritvenega besedila: Peter Alojz Marn in Ula Talija Pollak

Igra: Peter Alojz Marn
Dramaturginja: Ula Talija Pollak
Oblikovalec luči: Domen Lušin
Oblikovalec zvoka: David Nik Lipovac
Kostumografka: Nina Gorišek
Scenografka: Živa Brglez
Lektor: Martin Vrtačnik
Mentorji: za dramsko igro doc. Branko Jordan doc. Katarina Stegnar za gledališko produkcijo doc. Mija Špiler

Sreda, 8. 4.,
ob 17.00

Stolp Škrlovec, Kranj

Zofka Kveder –
dramatičarka in
gledališka kulturna
posrednica

Dogodek, posvečen Zofki Kveder, je zasnovan dvodelno: najprej se bomo seznanili s krajšimi dramskimi besedili Zofke Kveder, ki bodo tudi bralno uprizorjena, nato pa se bomo na diskusijski okrogli mizi z vabljenimi strokovnjakinjami posvetili dramskemu delu njenega opusa ter njeni vlogi gledališke kulturne posrednice – prevajalke in recenzentke. Govorili bomo tudi o njenem udejanjanju alternativnih podob ženskosti tako v njenem življenju kot v umetnosti.

Vodja pogovora: dr. Nika Leskovšek
Sodelujejo: prof. dr. Katja Mihurko, prof. dr. Mateja Pezdirc Bartol in Simona Semenič
Bralno uprizorjena bodo naslednja besedila Zofke Kveder: *Tuje oči*, *Strti* in *Pri branjevki*.

Četrtek, 9. 4.,
ob 17.00

Slovenski gledališki inštitut, dvorana, Ljubljana

Dan nominirank in
nominirancev
za nagrado Zofke
Kveder (za mlado
dramatičarko oz.
mladega dramatika)

Pri bralnih uprizoritvah nominiranih besedil sodelujejo igralke in igralci Prešernovega gledališča Kranj ter gosti; študentke in študenti Dramaturgije in scenskih umetnosti pa sodelujejo pri pripravi bralnih uprizoritev, pogovorov in kratkih predstavitev oz. dramaturških razčlemb besedil nominirank in nominirancev.

Vodja pogovora: Ana Perne
Režiser: Gabrijel Lazić
Nominirana besedila za nagrado Zofke Kveder (po abecedi)
Maruša Freya Voglar: *Fižol cveti pozimi*
Samjo Podkrajšek: *Pasja procesija*
Iva Š. Slosar: *Prvič so demokracijo izumili na agori, drugič pa v gasilskem domu*

Četrtek, 9. 4.,
ob 20.30

Stolp Škrlovec, Kranj

Koncert

ČEDAHUČI

Čedahučije poznamo predvsem po njihovih doživetih koncertih, ki izžarevajo toplino in občinstvo povežejo na večerih, ki odmevajo še dolgo po tem, ko v dvorani ugasne luč. Njihove najbolj znane pesmi, kot so *Ce hočeš, grem, Je mimo leto, Tišina* ter *Js in ti*, so v zadnjem desetletju postale pomemben del slovenske glasbene pokrajine. Jedro slovenske folksterske zasedbe tvorijo avtor Blaž Učakar (glas in akustična kitara), pevka Romana Prosenc (glas, sint in perkusije), kitarist Matej Naglič (električna kitara in banjo), basist Aljaž Hrčar (bas in glas), bobnar Anže Žurbi (bobni in tolkala) in novo pridružen član zasedbe Čedahuči Benjamin Burgar (klaviature in saksofon). V stolp Škrlovec prihajajo tako z znanimi pesmimi kot tudi z novo glasbo in v prenovljeni zasedbi.

Petek, 10. 4.,
ob 17.30

Stolp Škrlovec, Kranj

Reprezentacija
žensk: Pregled
stanja v slovenski
gledališki krajini

Na okrogli mizi z naslovom *Reprezentacija žensk – pregled stanja v slovenski gledališki in dramski krajini* bomo osvetlile aktualno stanje na področju uprizoritvenih umetnosti z vidika reprezentacije žensk. Razprava se bo osredotočila na vprašanja vključenosti, zastopanosti t. i. ženskih tem ter na načine, kako so te teme predstavljene v sodobni gledališki in dramski produkciji. Posebno pozornost bomo namenile spremembam (morebiti celo napredku), ki so se na tem področju zgodile v zadnjih letih. Osredotočile se bomo na večjo prisotnosti ženskih avtoric ter tematik, ki se vse pogostejše pojavljajo v uprizoritvenih praksah, ter poskušale zarisati teme in perspektive, katerih vidnost se povečuje. Ob bežnem pregledu nagrajenih uprizoritev in dramskih besedil zadnjih let se zdi, da živimo v času neke vrste feministične avantgarde na področju uprizoritvenih umetnosti. Ali ta vtis drži tudi ob natančnejšem pogledu? Razprava bo odprla vprašanja o tem, katere ženske teme so strokovno prepoznane in javno podprte, s čim se ukvarjajo nagrajene avtorice ter kdo te vsebine producira, omogoča in podpira – in kje se to dogaja.

Okrogla miza v organizaciji
Društva gledaliških kritikov
in teatrologov Slovenije

Vodja pogovora: Nika Švab
Sodelujejo: Manca Lipoglavšek,
Nika Šoštarič Ana Lorger,
Nastja Virk, Ula Talija Pollak
in Manca Tea Devetak

Sobota, 11. 4.,
ob 17.00

Kavarna Layerjeve hiše, Kranj

Open Mic:
Odperti mikrofoni

Za vse še (ne)slišane glasove
slovenske dramatike

Interaktivna platforma za posredovanje lastnih dramskih vsebin je namenjena vsem zainteresiranim dramskim ustvarjalkam in ustvarjalcem, katerih glasovi na 56. Tednu slovenske drame še niso bili dovolj slišani ali predstavljeni. Toplo povabljeni k sodelovanju. Vnaprejšnje rezervacije kratkih nastopov so zaželeno info@tsd.si.

Sobota, 11. 4.,
ob 19.30

Prešernovo gledališče
Kranj, dvorana

Sklepna slovesnost
56. Tedna slovenske
drame s podelitvijo
festivalskih nagrad,
glasbenimi točkami
zasedbe Zajtrk in
pogostitvijo

Zajtrk je kantavtorski etno-šansonski duet z duhovitim, družbenokritičnim in nagajivim pristopom k ustvarjanju, ki ga sestavljata Laura Krajnc (violina, vokal, tamburinček) in Sven Horvat (kitara, vokal), tokrat pa se jima bosta pridružili Ana Lazar (violina) in Neža Pavlovič (kontrabas). Zajtrk se napaja iz pravljič, mitov, pripovedk, smešnih anekdot, gledališča in drugih hudih muh, kar se kaže tudi v njuni glasbi. Duet si prizadeva za ohranjanje slovenskega jezika v besedilih, avtonomnosti ustvarjanja, dobrega humorja ter za vnašanje ljudskega v glasbo, besedila skladb pa kažejo predvsem zanimanje za človeka ter za njegovo ikonično, uporniško, zmedeno, tragično, nesrečno in srečno življenje. Ob poslušanju novejših skladb dueta globlje spoznamo eksistencialno in ranljivo naravo človeka, ki se prepleta z duhom starih mitov in pripovedk, z ranljivim jedrom in pompoznim oklepom.

Friday, 27 March
at 19.00

Prešeren Theatre Kranj, Main Hall

The Opening
Event of the 56th
Week of Slovenian
Drama on World
Theatre Day

The ceremonial presentation of the Slovenian Association of Dramatic Artists Awards will be followed by the première of *The Text of the Body*, based on Anja Novak – Anjuta’s play, which won the 2023 Slavko Grum Award. The performance is directed by Tjaša Černigoj and produced by the Prešeren Theatre Kranj.

Saturday, 28 March
at 16.30

Škrlovec Tower, Kranj

Neža Lučka Peterlin
The Lamb

A Live Performance of a Radio Play
(Selected Scenes)

With its poetic density and diverse optics of expression, Neža Lučka Peterlin’s *The Lamb* presents a directing challenge when it comes to the selection of the sound materials. What should be pronounced, what heard, what withheld? How can we even express nature through creativity, the field that humans have appropriated for ourselves? And if we believe that a sound recording in itself is objective, a “mere” fact, any kind of collating or structuring is nevertheless anthropocentric. The radio play thus tries to read the text by playing through the illusions humans foster in relation to their understanding of nature; this narration, rationalisation and evaluation open the gap between humans and nature every time. Because a view other than anthropocentric is not possible, regardless of how objective a position we attempt to maintain, this radio play wants to explore different concepts of recording: from sound design that follows the dramaturgy of the classical radio-play form to documentary or bioacoustic material, the research of different sound languages with the attempts of sonification and sound modulation of frequencies. The merging of different sound languages will not seek to unveil the correct language of communication and of experiencing ecology in the modern landscape, but rather to create gaps in which our systemic, explanatory and categorising mind can rest, or even stop. The moment we hear ourselves, nature has already passed.

Director: Ana Krauthaker
Radio Slovenija – program Ars,
Prešeren Theatre Kranj
A discussion with the creators will follow the event.

Saturday, 28 March
at 18.30

Layer House, Kranj

Slovenian Drama
in Translation

Exhibition opening

Together with the Slovenian Theatre Institute, we are organising an exhibition of Slovenian drama translated into and published in several languages. The oldest exhibited item is Ivan Cankar’s *Jakob Ruda* which Ignac Borštnik translated into Croatian (1900). The Prešeren Theatre Kranj is the curator and publisher of some of the most important translation projects, including *Ivan Cankar’s Collected Plays* and the translation of each year’s Slavko Grum Award winner. In addition to presenting international theatre productions by Slovenian authors, the Week of Slovenian Drama’s other important international mission is to promote Slovenian playwrights worldwide.

Author of exhibition: Katarina Kocijančič
Prešeren Theatre Kranj in collaboration with the Slovenian Theatre Institute (SLOGI)

Saturday, 28 March
at 18.30

Prešeren Theatre Kranj, Lower Lobby

Slovenian Theatre
Publishers at the
56th Week of
Slovenian Drama

Opening of the book fair

The Slovenian Theatre Publishers network, which includes Emanat, MGL Library, Maska Ljubljana and the Slovenian Theatre Institute, as well as associated partners SNT Drama Ljubljana, the Maribor Theatre Festival and UL AGRFT, was established to connect Slovenian publishers that publish expert literature in the field of performing arts.

The Slovenian Theatre Publishers’ print editions will be available during the 56th Week of Slovenian Drama, one hour before each production, with festival discounts.

Sunday, 29 March
at 16.30

Prešeren Theatre Kranj, Peter Musevski Foyer

Presenting the book

Urjenja v
nestrinjanju

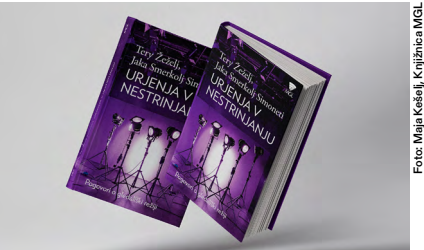


Foto: Maja Kešelj, Krpljanca MGL

MGL Library

In the collection of interviews *Urjenja v nestrinjanju* (Training in Disagreement, MGL Library, 2025), Jaka Smerkolj Simoneti and Tery Žeželj spoke with artists who have begun co-creating the field of directing in Slovenia in the last decade or so. In the book, numerous directors – Živa Bizovičar, Marko Čeh, Tjaša Črnigoj, Žiga Divjak, Tin Grabnar, Varja Hrvatin, Maruša Kink, Jan Krmelj, Lea Kukovičič, Mojca Madon, Luka Marcen, Maša Pelko, the Počemučka Collective, Nina Rajič Kranjac, Nina Ramšak Markovič, Bor Ravbar, Dorian Šilec Petek, Neja Tomšič, Juš Zidar and Aljoša Živadinov Zupančič – reveal the creative tendencies, production conditions and contexts that decisively determine contemporary Slovenian theatre production.

Each of them has their own way of entering the role of a director, which, given the growing trend of devised theatre practices that stand alongside the established principles of drama theatre, is no longer understood as the function of the ultimate author of the production. Žeželj and Simoneti, together with their interlocutors, ponder how to think about directing today, how to define its scope of activity at the intersection of different fields, and how to understand the role of the person who takes over this, now already porous, function. Edited by Petra Pogorevc, the book includes an introductory essay written by theatre theorist Zala Dobovšek.

Participants: Petra Pogorevc, PhD, Associate professor Zala Dobovšek, PhD, Tery Žeželj and Jaka Smerkolj Simoneti with guests

Monday, 30 March
at 16.00

UL AGRFT, Grand Hall, Ljubljana

The Day of the
Nominees – Slavko
Grum Award for
the Best New
Slovenian Play

Second- and third-year students of Stage Acting, second-year students of Theatre and Radio Directing and students from the second-cycle programme Theatre and Radio Directing at UL AGRFT will present the reading performances of the plays nominated for the Slavko Grum Award. Students of Dramaturgy and Performing Arts will also participate in the preparation of these reading performances, as well as in debates and short presentations or dramaturgical analyses of the nominated texts.

Moderator of the debate with the nominees: Gašper Troha

Mentors:
Associate professor Barbara Cerar
Professor Nataša Barbara Gračner
Professor Matjaž Zupančič
Professor Sebastijan Horvat, MA
Associate professor Nina Žavbi, PhD
Assistant Martin Vrtačnik
Professor Tomaž Toporišič, PhD
Gregor Kuhar, coach



Project coordinators:
Associate professor Branko Jordan (Department of Theatre and Radio)
Professor Tomaž Toporišič, PhD (Department of Dramaturgy and Performing Arts)
Gašper Troha, PhD (Slovenian Theatre Institute)
Nika Leskovšek, PhD (Prešeren Theatre Kranj, 56th Week of Slovenian Drama)

Nominated plays for the Slavko Grum Award (in alphabetical order)
Katarina Morano and Žiga Divjak: *Anhovo*
Tereza Gregorič, Jakob Šfiligoj, Borut Petrovič: *It Was All Possible*
Lina Akif: *The Devil Sharpens a Woman’s Tongue*
Matjaž Zupančič: *The Hurricane*
Katarina Morano: *Why We Got Divorced*

Tuesday, 31 March
at 17.30

Škrlovec Tower, Kranj

The Guest House:
Artistic Freedom on
the Line: Theatre in
Politically Charged
Contexts

Round table with international guests

The Guest House, a platform for contemporary international topics, will be dedicated to an in-depth discussion on how the currently governing politics shapes artistic creativity – from censorship, self-censorship and employment pressures to funding limitations and interference with artistic programmes. With guests from the region, we will be comparing experiences from Serbia (ne:Bitef), Slovakia and Hungary, and open a broader contemplation about the freedom of artistic expression in Europe as embodied by the Vienna Festival in the frame of the Free Republic of Vienna. Drawing on concrete examples and the artists’ experience in this region, we will consider how to preserve artistic integrity and resilience amid cultural and political challenges.

What, then, creates the space for politically engaged, thematically relevant and independent creativity, what is, in essence, a dialogue between artists, audience and the general public, and what are the frames of the communal production field in which art not only presents itself but actively co-creates the public sphere?

In collaboration with Oder Cultural Institute Ljubljana, the Slovenian Centre of the International Theatre Institute (SC ITI) and Prešeren Theatre Kranj

Partners: ACAR ITI (Action Committee for Artists Rights ITI Worldwide), Hungarian Centre ITI, Vienna Festival (Wiener Festwochen) | Free Republic of Vienna
Moderator: Tatjana Ažman, dramaturg, president of the SC ITI and the ACAR ITI coordinator

Participants: Adam Berzsenyi Bellaagh, theatre director and general manager of the Budaörsi Latinovits Theatre, president of the Hungarian Centre ITI (Hungary); Maximilian Zahn, dramaturg of the Wiener Festwochen | Freie Republik Wien (Austria); Miriam Kičiňová (Slovakia), dramaturg and director of the Drama Department of the Slovak National Theatre, and Miloš Lolić, theatre director and member of the Artistic Board of the 59th Bitef (Serbia)

The event will be held in English.



Wednesday, 1 April
at 16.00

Škrlovec Tower, Kranj

Reading
Performances of
10-Minute Dramas
by UL AGRFT
Students
2025/2026



The Nine Horsepeople of the Mirčevska present:

A journey from the butcher’s to the border. Some want to fly high, others fall low. But when a bunch of keys clatters, every other sound dies out. Dead silence. Are you afraid of silence? Be afraid, because we’ll decapitate a chicken. Come, you’re not so different from us. Every one of us would sometimes grab an umbrella and ... well, you know. Nobody can avoid that fight, not even Sonja, the teacher. You have to come. Because there will also be elections. And you must vote. The nine horsepeople of the Mirčevska.

A slow-motion, bored, two-four step accompanies the initiating event of the long journey. A mountain plateau, the Spanish court, Minos’s jail, a dying father’s bed, an empty classroom, a full classroom, a roast beef dinner, a hospital room; soon, walking becomes a light trot. We ride to mythical places, but fall back into the painful now. How could we run away from it? We bash their backs, and the words ride towards a grand complication. Aristotle scratches behind his ear, and the wax begins to melt. The shooting of the series continues. We try not to run from tragedy towards farce; we cover a long way, but the word is not a horse and a horse is not a word. We remain a drama. We remain dramatic. When will our horses get proper wings? We have a long path in front of us, and we do not talk about the apocalypse. Absolutely not. We just ride on.

During the winter semester of the 2025/2026 academic year, the first-year students of Dramaturgy and Performing Arts and Theatre Directing at the UL AGRFT, together with the students of Stage Acting, under the mentorship of Professor Žanina Mirčevska and Assistant Nina Kuclar Stiković, created ten original 10-minute plays. Nine of them will be presented at the festival.

Katarina Kolar

SHOOT!

Cast:
ANĐELINA – Ajka Poljanšek Zorn
CUSTOMS OFFICER BRANIMIR VOJNOVIČ BOB – Marko Rafolt
GILAS – Nejc Kravos
ANTE – Voranc Mandić
POLICE OFFICER 1 – Milica Krnjaja
POLICE OFFICER 2 – Josip Kadič

Director: Katarina Kolar
Dramaturg: Voranc Mandić
Assistant dramaturg: Maša Mramor

“... it’s nice to be –
albeit as a raven –
living.
flies flies flies flies
burns burns burns burns
a raven
and falls ...”

Voranc Mandić

DAIDALO

Cast:

ICARUS – France Mandić
DAEDALUS – Marko Mandić

Director and dramaturg: Voranc Mandić

*“We’re alive
my son and I
both.”*

Tia Rozman

80 minutes to hell

Cast:

VELAZQUEZ – Pavle Vastl
MARGARITA – Petja Golec Horvat
GERTRUDA – Erin Bregar Sabolić
KING – Jernej Markelj

Director: Tia Rozman
Assistant director: Iza Lesjak
Dramaturg: Lola Kragelj

*“You have 80 minutes. Gertrude
will bring all that’s necessary. And if
you paint her instead of the
princess again, you’ll marry that
goddamned runt.”*

Nana Novak

How the Chicken
Was Beheaded

Cast:

IVAN – Izidor Vogrinec
SILVESTER – Aleksandar Jovanovski

Director: Katarina Kolar
Dramaturg: Nana Novak

*“War is different from everything
else on this world.”*

Petra Jerina

The Son of Cattle

Cast:

M. BITIČ – Urban Švigelj
MINOTAUR – Maksim Mičković
and Milica Krnjaja

Director: Katarina Kolar
Dramaturg: Luna Pentek
Assistant dramaturg: Petra Jerina

*“Just like them, you’re also just a
dumb calf.”*

Mia Petrič

Impure Blood

Cast:

NEVEN – Puja Gruban Pohar
A BUNCH OF KEYS – Pavle Vastl
CHALLE SALLE – Voranc Mandić
SVEN – Marko Engelman and
Katarina Kolar
GRANDMA – Urban Švigelj
WOMAN – Julija Soban

Director: Voranc Mandić
Dramaturg: Mia Petrič

*“Look for her. And never without an
umbrella, my boy!”*

Maša Mramor

Who Got Afraid
of Silence?

Authors of the performance
concept: Maša Mramor and
Katarina Kolar

Cast:

VOICE 1 – Petja Golec Horvat
VOICE 2 – Tia Rozman
VOICE 3 – Katarina Kolar

Director: Maša Mramor

*“Everybody fell silent; I’m the only
one screaming.”*

Petra Štibelj

Angels Don’t Shit

Cast:

DAD – Maks Mihajlović
SONJA, THE TEACHER – Petra Štibelj

Director: Tia Rozman
Dramaturg: Nana Novak

“Nobody escapes the fight.”

Lola Kragelj

Piglets Dreaming
of Corn

Cast:

BRENDON – Josip Kadič
RINA – Puja Gruban Pohar
TIM – Adrian Grošelj
TEACHER MIRAN – Rok Petrovčič
Vižintin
CHORUS – Tia Rozman, Katarina
Kolar, Voranc Mandić, Ajka
Poljanšek Zorn, Erin Bregar
Sabolić, Milica Krnjaja, Urban
Švigelj, Pavle Vastl, Petja Golec
Horvat, Lola Kragelj, Maša Mramor,
Mia Petrič, Petra Jerina and Nana
Novak

Director: Tia Rozman
Dramaturg: Lola Kragelj

*“At twelve, I would believe you
aren’t corrupt yet. But you are. No
better, no worse.”*

 | AGRFT | 80!

Authors of the performance
concept: Maša Mramor and
Katarina Kolar

Cast:

VOICE 1 – Petja Golec Horvat
VOICE 2 – Tia Rozman
VOICE 3 – Katarina Kolar

Director: Maša Mramor

*“Everybody fell silent; I’m the only
one screaming.”*

Wednesday, 1 April
at 18.00

Prešeren Theatre Kranj, Peter
Musevski Foyer

Discussion and Presentation of
the Practical Workshop and the
project on

Slovenian as a
Second and
Foreign Language

Moderator: Simona Hamer
Workshop leader: Anđelka Nikolić

Wednesday, 1 April
at 19.30

Prešeren Theatre Kranj, Main Hall

Film screening

Novi sošolci /
New classmates /
Shokët e rinj të
klasës



The Slovenian economy needs workers from Kosovo – but how can the education system help their children?

Due to a shortage of local workers, the Slovenian industry needs foreign workers. Together with them, their children also come to Slovenia; they enter primary education and are complete beginners in the Slovenian language. [...] How do children manage in the programmes of Slovenian schools, and how can parents be included in their children’s schooling, the labour market and the society in general?

The documentary provides a background view of the migration from Kosovo and the challenges children face in integrating into their new country. It focuses on the stories of four migrant children and their parents from Kosovo who, face obstacles in different areas. Exploring the reasons behind the mass migrations and the particularities of the education system in Kosovo further illuminates the topic. Through the stories of the protagonists whom we follow in Kosovo and Slovenia, we get to know this thus far overlooked group of migrants. Director: Toni Cahunek Screenwriters: Tonj and Lea Cahunek Film editor: Miha Šubic Directors of photography: Aljoša Korenčan and Arian Haliti Assistant camera: Filip Košnik and Rita Haliti Sound designer: Matic Berus Graphic designer: Filip Košnik Music composer: Janez Dovč Cast: Floralba Avdullahu, Suela Gashi, Masar Maloku, Ledri Gashi and others Production: Eustahije Film Co-production: RTV Slovenija, Invida, The Content Team Associate co-production: Korektif, Studio 001

www.novisosolci.com

A discussion with the creative team will follow the screening.

Thursday, 2 April
at 16.00

Kranj City Library, Kranj

Between the
Drama Text and
the Theatre Text

A round table organised by the Playwrights’ Unit of the Slovenian Association of Dramatic Artists (SADA)

The round table will be dedicated to a thorough examination of the relationships, changes and shifts between the notions of a drama text and a theatre text: we will systematically question their ontological, aesthetic, epistemological and functional differences. The starting point for our debate will be the understanding of a drama text as a literary genre that establishes its own autonomy through language, composition, inner dramaturgy, and the relationship between the spoken, the unspoken, and the written, independently of concrete staging realisations. In this context, we shall think about the drama text as a bearer of literary value that also functions outside the theatre event, in the realms of reading, reflection and history.

In the continuation, we will focus on contemporary theatre writing that often emerges as processual, hybrid or collective writing and eschews the classical concepts of authorship, dramatic structure and fictional coherence. We will look at the theatre text as an open score, a dispositif or an archive of staging indelibly linked to a specific time, space and the performers’ bodies. The debate seeks to clarify whether the distinction between drama text and theatre text remains today an operational analytical category, or is it a historically conditioned division that contemporary theatre practices have been loosening, moving and conceptually disintegrating.

Moderator: Simona Semenič
Participants: Associate professor Zala Dobovšek, PhD, Associate professor Žiga Divjak, Urša Majcen and Professor Krištof Jacek Kozak, PhD

Friday, 3 April
at 20.30

Trainstation SubArt, Kranj

Double concert:
MRK and special
surprise evening
guest

We will close the first festival week with a double concert: MRK and the surprise band.

MRK is an inter-genre sextet led by Gaj Bostič. Their work makes the group members among the most interesting new sound researchers on the Slovenian scene, because their approach convincingly blends experimental boldness and modern jazz sensitivity, something they also proved at the latest Club Marathon and on their tour of Slovenian clubs. The MRK is not a “studio band with albums” but an active concert and performance group.

Musicians: Gaj Bostič (drums), Jošt Lampret (bass), Mark Žakelj (guitar), Maximilian Gerstbach (keyboards), Grega Skaza (saxophone) and Tomaž Gajšt (trumpet)

Tuesday, 7 April
at 17.00

Škrlovec Tower, Kranj

Peter Alojz Marn and Ula Talija Pollak

St. Peter’s Passion
or The Long Way
Home

Première

In his novel, *Daddy Issues*, Dino Pešut writes: “Those who try and fail return home. I failed.” *St Peter’s Passion or The Long Way Home* explores the position of the everyman in the interspace between their home environment that they’re leaving behind and the town, or the cultural milieu they’re entering. Through that, it explores the reasons and the consequences of this decision.

We’re interested in what home is – is it a physical or a mental space? How to deal with the feeling of guilt when we leave the primary cell, even though this is the only sensible way to continue existing? Who has the right to talk about underprivilege and negligence? Who is oppressed by the oppressed? Who has the right to change their social class? Is it easier to bridge the material space between the gaps or to gain cultural capital? Can a person ever return home?

The production has been created using the principles of devised theatre through which the creative team drew on their own experiences, supplementing them with autofiction and books by Edouard Louis, Dijana Matković, Annie Ernaux and Didier Eribon. This principle allowed them to sharpen the story and the material and, at the same time, provided the creators with some distance in their relationship to the material and, through autofiction anonymity, immunity to bring to the stage the stories they might otherwise not stage.

Prešeren Theatre Kranj and UL AGRFT
A production for the second cycle master’s degree in Stage Acting.
Authors of the concept and performance text: Peter Alojz Marn and Ula Talija Pollak
Cast: Peter Alojz Marn
Dramaturg: Ula Talija Pollak
Lighting designer: Domen Lušin
Sound designer: David Nik Lipovac
Costume designer: Nina Gorišek
Set designer: Ziva Brglez
Language consultant: Martin Vrtačnik
Mentors:
for stage acting
Associate professor Branko Jordan
Associate professor Katarina Stegnar
for theatre production
Associate professor Mija Špiler

Wednesday, 8 April
at 17.00

Škrlovec Tower, Kranj

Zofka Kveder:
A Playwright and
an Intermediary of
Theatre Culture

The event, dedicated to Zofka Kveder, is conceived in two parts: first, we will get to know Zofka Kveder’s short plays that will receive a staged reading; afterwards, the round table discussion with invited experts will focus on the drama part of her work and her role as an intermediary of theatre culture – a translator and a reviewer. We will also discuss how she enacted alternative images of femininity, both in life and in art.

Moderator: Nika Leskovšek, PhD
Participants: Professor Katja Mihurko, PhD; Professor Mateja Pezdirc Bartol, PhD and Simona Semenič

The reading performances will feature the following texts by Zofka Kveder: *Foreign Eyes*, *Crushed*, and *At the Grocer’s*.

Thursday, 9 April
at 17.00

Slovenian Theatre Institute, Main Hall, Ljubljana

The Day of the
Nominees – Zofka
Kveder Award
(for Young
Playwrights)

Actors from the Prešeren Theatre Kranj will take part in readings of the nominated texts, while students of Dramaturgy and Performing Arts at UL AGRFT will participate in preparing these readings, debates and short presentations or dramaturgical analyses of the nominated texts.

Moderator: Ana Perne
Director: Gabrijel Lazić
Nominated plays for the Zofka Kveder Award (in alphabetical order)
Maruša Freya Voglar: *Beans Blossom in Winter*
Iva Š. Slosar: *Democracy Was Invented in the Agora the First Time Around and at the Fire Station the Second*
Samo Podkrajšek: *Dog and Pony Show*

Thursday, 9 April
at 20.30

Škrlovec Tower, Kranj

Concert

ČEDAHUČI

Čedahuči are known for their emotional concerts that radiate warmth. The connection they create with the audience during such evenings resonates long after the venue’s lights have gone out. Their best-known songs, like *Če hočeš, grem, Je mimo leto, Tišina* and *Js in ti*, have become mainstays of the Slovenian music landscape over the last decade. The core of this indie folk band is songwriter Blaž Učakar (voice and acoustic guitar), singer Romana Prosenc (voice, synth and percussion), guitarist Matej Naglič (electric guitar and banjo), bassist Aljaž Hrastar (bass and voice), drummer Anže Žurbi (drums and percussion) and Čedahuči’s newest member Benjamin Burgar (keyboards and saxophone). They are coming to Škrlovec Tower with their familiar repertoire and new music, as well as an updated line-up, so welcome to the Čedahuči spring folk party in the venue’s magical ambience.

Friday, 10 April at
17.30

Škrlovec Tower, Kranj

The Representation
of Women: An
Overview of the
Slovenian Theatre
Landscape

The round table will shed light on the current situation in Slovenian performing arts from the perspective of the representation of women. The debate will focus on the questions of inclusion, the representation of the so-called women’s topics, and how these topics are presented in contemporary theatre and drama production. We will pay special attention to the changes (and perhaps progress) made in recent years. We will examine the increased presence of women authors and the themes emerging in performing practices, and try to chart the themes and perspectives that are becoming more visible. Just skimming the awarded productions and plays may give us the impression that we live in a time of a feminist avant-garde in the performing arts. But does this view hold up when we look more closely? The debate will open up questions about which female themes are recognised and publicly supported, what the award-winning authors are working on, who produces and supports these topics, and where they take place.

Round table organised by the Association of Theatre Critics and Researchers of Slovenia
Moderator: Nika Švab
Participants: Manca Lipoglavšek, Nika Šoštaršič, Ana Loriger, Nastja Virk, Ula Talija Pollak and Manca Tea Devetak

Saturday, 11 April
at 17.00

Layer House Café, Kranj

Open Mic

For all the (yet un)heard voices of Slovenian drama

An interactive platform for presenting drama content for all the interested drama artists whose voices have not received enough exposure at the 56th Week of Slovenian Drama. You are warmly invited to participate. Participants are encouraged to book their slot in advance at info@tsd.si.

Saturday, 11 April
at 19.30

Prešeren Theatre Kranj, Main Hall

The Closing Event
of the 56th Week of
Slovenian Drama
with the Festival
Awards Ceremony,
Music Programme
by Zajtrk and a
Reception

For this event, the singing-songwriting duo –with a witty, socially critical and slightly mischievous approach to creativity – known as Zajtrk with Laura Kranjc (violin, vocals, tambourine) and Sven Horvat (guitar, vocals) will be joined by Ana Lazar (violin) and Neža Pavlovič (double bass). Zajtrk draws inspiration from fairy tales, myths, stories, funny anecdotes, theatre, and other whims, which are reflected in their music. The duo strives to preserve the Slovenian language in their lyrics, the autonomy of creativity, good humour, and to introduce folklore into music, while their lyrics show an interest in humans and their comical, rebellious, confused, tragic, unhappy, and happy lives.

When listening to newer songs, we get more acquainted with the existential and vulnerable nature of humans, which intertwines with the spirit of old myths and tales, with a vulnerable core and a pompous armour.

»Ni vse zlato,
kar se sveti z odra«
— Stanislavski, *Etika*

»Not everything that shines
from the stage is gold«
— Stanislavski, *Ethics*

Selektorica
in žiriji

Selector and
Festival Juries

Selektorica 56. Tedna slovenske drame

Zala Dobovšek,
selektorica 56. Tedna slovenske drame

Zala Dobovšek je dramaturginja, teatrologinja in docentka na Oddelku za dramaturgijo in scenske umetnosti na Akademiji za gledališče, radio, film in televizijo UL. Doktorirala je leta 2019 z disertacijo *Gledališče in vojna: temeljna razmerja med uprizoritveno umetnostjo in vojnami na območju nekdanje Jugoslavije v 90. letih 20. stoletja*. V zadnjih petnajstih letih je intenzivno pisala kritike in publicistična besedila za različne medije: Radio Študent, Delo, Dnevnik, Neodvisni, Pogledi ... Prav tako redno objavlja svoje prispevke v strokovno-znanstvenih revijah in gledaliških listih.

Poleg teoretskega delovanja ves čas soustvarja tudi v praktični sferi, in sicer kot mentorica kritiškega pisanja, pedagoginja in dramaturginja. Kot praktična dramaturginja je sodelovala pri raznolikih formah ustvarjanja tako v institucionalnih kot nevladnih produkcijah; pri lutkovnih, (post)dramskih, plesnih in performativnih projektih. Od leta 2016 do 2020 je bila mentorica celoletnega seminarja Mala šola kritike.

The Selector of the 56th Week of Slovenian Drama

Zala Dobovšek,
the selector of the 56th Week of Slovenian Drama



Foto: Damjan Štarc

Zala Dobovšek is a dramaturg and theatre researcher, and an assistant professor at the Department of Dramaturgy and Performing Arts at the Academy of Theatre, Radio, Film and Television, University of Ljubljana (UL AGRFT). She received her PhD in 2019 with the dissertation »Theatre and War: The Fundamental Relationships Between the Performing Arts and Wars on the Territory of the Former Yugoslavia in the 1990s«, published as a book in the MGL Library collection in 2022. Over the past

fifteen years, she has written reviews and articles for a range of media: Radio Študent, the daily newspapers *Delo* and *Dnevnik*, and the web portals *Neodvisni.art*, *Pogledi.si*. She also contributes regularly to academic journals and theatre programmes.

Bila je selektorica več festivalov, med njimi festivala Zlata paličica 2013, MESS Sarajevo 2014 (nacionalna sekcija), Festivala Borštnikovo srečanje 2018, Bienala slovenske sodobne plesne umetnosti Gibanica 2021 in Bienala lutkovnih ustvarjalcev Slovenije 2023. V obdobju 2021–2024 je bila predsednica Društva gledaliških kritikov in teatrologov Slovenije. Leta 2022 je izšla njena knjiga *Gledališče in vojna: uprizoritveni odzivi na vojne v 90. letih v nekdanji Jugoslaviji* (Knjižnica MGL). Njeno področje strokovnega zanimanja se osredotoča predvsem na raziskovanje, ki preči umetniška in sociološka polja; s poudarkom na teatrološki refleksiji »nenormativnih« družbenih pojavov (razredna razmerja, kvirovske prakse, feminizem) in na kritični analizi njihove reprezentacije v uprizoritveni umetnosti.

Leta 2024 je prejela priznanje Vladimirja Kralja za kritiške in teatrološke dosežke za obdobje 2022 in 2023.

Alongside her theoretical work, she is active in mentoring, teaching and dramaturgical practice. As a practising dramaturg, she has worked on productions in institutional and independent contexts, including puppetry, (post)drama, dance and performance projects. Between 2016 and 2020, she was a mentor for the year-long programme Mala šola kritike.

She has served as a programme selector for several festivals, including the Golden Wand (2013), MESS Sarajevo (2014; national selection), the Maribor Theatre Festival (2018), Gibanica – the Biennial of Contemporary Dance Arts in Slovenia (2021) and the Biennial of Slovenian Puppetry Artists (2023). Between 2021 and 2024, she was the president of the Association of Theatre Critics and Researchers of Slovenia. Her professional field of interest focuses predominantly on research that crosses artistic and sociological fields, with an emphasis on the theatrical reflections of “non-normative” social phenomena (class relations, queer practices, feminism) and critical analyses of their representation in the performing arts. In 2024, she received the Vladimir Kralj Award for her achievements in theatre criticism and research (2022–2023).

Žirija za nagrado Slavka Gruma in za nagrado Zofke Kveder

The Jury for the Slavko Grum Award and the Zofka Kveder Award

Maja Šorli

dela kot svetovalna delavka in pedagoginja na Srednji vzgojiteljski šoli, gimnaziji in umetniški gimnaziji Ljubljana (SVŠGUGL), dramaturginja ter psihodramska psihoterapevtka pod supervizijo. Diplomirala je iz psihologije na Filozofski fakulteti Univerze v Ljubljani, leta 2011 pa je z doktorsko disertacijo *Vloga besedila v slovenskem postdramskem gledališču* končala še študij dramaturgije na Akademiji za gledališče, radio, film in televizijo UL. Leta 2014 je objavila svojo prvo znanstveno monografijo *Slovenska postdramska pomlad* (Knjižnica MGL), istega leta pa je sodelovala pri projektu raziskovanja občinstva v Angliji v izvedbi Royal Central School of Speech and Drama. Bila je članica umetniške skupine PreGlej. Med letoma 2015 in 2019 je bila odgovorna urednica revije za teorijo scenskih umetnosti *Amfiteater*. Leta 2021 je za svoj prvenec z naslovom *Tega okusa še niste poskusili* prejela nagrado Slavka Gruma za najboljše slovensko dramsko besedilo.



Foto: osebni arhiv

Maja Šorli

is a counsellor and educator at the Secondary Preschool Education, Grammar School and Performing Arts Grammar School Ljubljana (SVŠGUGL). She also works as a dramaturg and psychodrama psychotherapist under supervision. She has a degree in psychology from the Faculty of Arts, University of Ljubljana. In 2011, she completed her PhD in dramaturgy at the Academy of Theatre, Film, Radio and Television, University of Ljubljana (UL AGRFT) with the dissertation "The Role of Text in the Slovenian Postdrama Theatre". In 2014, she published her first academic monograph, *Slovenian Postdrama Spring*, for the MGL Library collection. That same year, she took part in an audience research project led by the Royal Central School of Speech and Drama in the UK. She was a member of the PreGlej Art Collective and, between 2015 and 2019, served as editor-in-chief of *Amfiteater: Journal of Performing Arts Theory*. In 2021, she won the Slavko Grum Award for the best Slovenian play for her playwriting debut, *A Taste You Haven't Tried Before*.

Petra Vidali

je kritičarka, novinarka in urednica. Diplomirana literarna komparativistka in sociologinja kulture je od leta 1999 zaposlena pri časniku Večer, od leta 2009 je urednica kulturne redakcije. Kot avtorica in urednica si prizadeva ohranjati prostor za umetnostno kritiko v dnevnem časopisju. Bila je članica žirij za literarne nagrade ter žirij na gledaliških festivalih (Festival Borštnikovo srečanje, Festival komornega gledališča, Bienale lutkovnih ustvarjalcev). V sezonah 2015/2016 in 2016/2017 je bila selektorica Festivala Borštnikovo srečanje. Prejela je Stritarjevo nagrado za literarno kritiko (1999) in priznanje Vladimirja Kralja za gledališko kritiko (2022). V desetletju 2004–2014 je pri založbi Litera zasnovala in urejala zbirko sodobne prevodne proze Babilon, trenutno pa je sourednica pri založbi Goga.



Foto: Osební arhiv

Petra Vidali

is a critic, journalist and editor. She graduated in comparative literature and sociology of culture from the Faculty of Arts, University of Ljubljana. She has been working for the daily newspaper *Večer* since 1999 and has served as the editor of its culture section since 2009. As an author and editor, she strives to retain the space for art criticism in the daily press. She has been a member of juries for literary awards and theatre festivals (Maribor Theatre Festival, Slovene Festival of Chamber Theatre, Biennial of Puppetry Artists). In the seasons 2015/2016 and 2016/2017, she was the programme selector for the Maribor Theatre Festival. She is a winner of the Stritar Award for literary criticism (1999) and the Vladimir Kralj Award for theatre criticism (2022). Between 2004 and 2014, she conceived and edited the Babilon series of contemporary prose in translation for Litera Publishing House. She is currently a collaborating editor at Goga Publishing House.

Dino Pešut

je diplomiral iz dramaturgije na Akademiji dramske umetnosti v Zagrebu. Kot praktični dramaturg deluje na Hrvaškem in v tujini, med drugim s Selmo Spahić, Franko Perković, Jernejem Lorencijem in Nino Rajić Kranjac. Je večkratni prejemnik nagrade Marina Držića za najboljše dramsko besedilo. Kot dramatik je bil izbran v program Stückemarkt (festival Theatertreffen, Berlin, 2016) in v mednarodno rezidenco v Royal Court Theatre v Londonu. Njegove drame so prevedene v angleščino, nemščino, francoščino in poljščino. Drama (*Pret*) *Posljednja panda ili statika* je bila uprizorjena v dunajskem Burgtheatru (2019) in je prejela nagrado Der Deutsche Jugendtheaterpreis (2018) za najboljše dramsko besedilo za mlade. Je avtor romanov *Poderana koljena* (2018) in *Tatin sin* (*Očetov sinko*) (2020), ki sta izšla pri založbi Fraktura. Od leta 2024 je kot dramaturg zaposlen v HNK Zagreb.



Foto: Marko Erešević

Dino Pešut

holds a degree in dramaturgy from the Academy of Dramatic Art, University of Zagreb. He has worked as a practising dramaturg in Croatia and abroad, among others, with Selma Spahić, Franka Perković, Jernej Lorenci and Nina Rajić Kranjac. As a playwright, he was selected for the Stückemarkt programme (Theatertreffen Festival, Berlin, 2016) and the international residency at the Royal Court Theatre in London (2019). His plays have been translated into English, German, French and Polish, and he has won several Marin Držić Awards for the best drama text. His play (*Pen*) *ultimate Panda or Static* won the Deutsche Jugendtheaterpreis (German Youth Theatre Prize) for Best Play for a Young Audience (2018) and was produced at the Burgtheater in Vienna (2019). He is also the author of the novels *Poderana koljena* (Skinned Knees, 2018) and *Tatin sin* (Daddy Issues, 2020), both published by Fraktura (Croatia). Since 2024, he has been working as a dramaturg at the Croatian National Theatre in Zagreb.

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

Nika Arhar

deluje kot samostojna delavka v kulturi – kritičarka, urednica, teatrologinja, dramaturška in strokovna sodelavka na področju sodobnih uprizoritvenih umetnosti. Objavljala je v številnih dnevnikih medijih, kritiških platformah in strokovnih publikacijah, bila selektorica Bienala sodobne plesne umetnosti Gibanica, festivala uprizoritvenih umetnosti za otroke in mlade Zlata paličica ter predsednica strokovne komisije za istoimensko spletno platformo. Je soavtorica priročnika in kart za raziskovanje ustvarjalnih postopkov v gledališču *Brez drame!*, njeno uredniško delo pa vključuje knjigi *Bodies of Dance: Aspects of Dance as Cultural, Political, and Art Work in Yugoslavia and After* in *V času, onkraj časa* ob deseti obletnici CoFestivala. Sodeluje pri projektih digitalizacije Slovenskega gledališkega inštituta in Začasnega slovenskega plesnega arhiva.



Foto: osebni arhiv

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

Nika Arhar

works as a freelance cultural professional – as a critic, editor, theatre researcher, dramaturg and expert collaborator in contemporary performing arts. She has published in numerous daily newspapers, theatre criticism platforms and professional publications. She served as a selector for Gibanica – the Biennial of Slovenian Contemporary Dance Art and Zlata paličica (Golden Wand), a festival of performing arts for children and youth, and as the chair of the expert committee for its online platform. She co-authored *Brez drame!* (No Drama!), a manual and a playing cards pack for exploring creative processes in theatre. Her editorial work includes *Bodies of Dance: Aspects of Dance as Cultural, Political, and Art Work in Yugoslavia and After*, and *Within Time, Beyond Time*, celebrating the tenth anniversary of the CoFestival. She also collaborates on digitisation projects at the Slovenian Theatre Institute and the Temporary Slovenian Dance Archive.

Alja Predan

dramaturginja, prevajalka, urednica in teatrologinja, je bila med drugim umetniška vodja Primorskega dramskega gledališča v Novi Gorici, dramaturginja v MGL in SLG Celje, vodja gledališko-plesnega programa v Cankarjevem domu ter umetniška direktorica Festivala Borštnikovo srečanje. Štirikrat je bila selektorica festivala Teden slovenske drame v Kranju, kurirala je slovenski fokus na Festivalu sodobne drame v Budimpešti in Bratislavi. Bila je dolgoletna urednica Knjižnice MGL ter ustanoviteljica in urednica knjižne zbirke Sodobna evropska drama. Bila je članica oziroma predsednica številnih žirij na domačih in mednarodnih gledaliških festivalih, med drugim v Bratislavi, Novem Sadu, Beogradu, Splitu, Krakovu, Birminghamu in drugod. Za svoje delo je prejela več nagrad, med drugimi Grün-Filipičevo priznanje, Veliki bršljanov venec, Glazerjevo listino, nagrado Vladimirja Kralja za življenjsko delo.



Foto: Damjan Štarc

Alja Predan

is a dramaturg, translator, editor and theatre researcher. Among other roles, she has served as the artistic director of the Primorsko dramsko gledališče (now the Slovene National Theatre Nova Gorica), as dramaturg at the Ljubljana City Theatre (MGL) and Celje City Theatre (SLG Celje), as head of the theatre and dance programme at Cankarjev dom and as artistic director of the Maribor Theatre Festival. She has been a four-time selector for the Week of Slovenian Drama and curated the

Slovenian focus at the Contemporary Drama Festival in Budapest and Bratislava. She was a long-time editor of the MGL Library collection and the founder and editor of the Contemporary European Drama book series. She has served as a member or chair of numerous juries at Slovenian and international festivals, for example, Bratislava, Novi Sad, Belgrade, Split, Krakow, Birmingham and others. She has received several awards for her work, including the Grün-Filipič Award, the Great Laurel Wreath (now the Polde Bibič Award), the Glazer Charter and the Vladimir Kralj Lifetime Achievement Award.

Maximilian Zahn

je dramaturg in avtor, ki deluje na področju gledališča, plesa in performansa. Študiral je uporabne gledališke študije in dramaturgijo v Giessnu in Zagrebu ter sodeloval v programu Forum Text (programu dramskega pisanja kulturne iniciative) na uniT Graz. Za svoje pisanje je bil nominiran za nagrado mesta München za novo dramo, bil pa je tudi finalist za nagrado Hansa Gratzerja. Kot dramaturg je v zadnjem času deloval v mednarodni produkcijski hiši Künstler*innenhaus Mousonturm, kjer je bil vpet v mednarodne in lokalne kontekste. Osnova, kuriral ali sokuriral je projekte, ki se med drugim ukvarjajo s postmigracijsko urbano družbo, mejami in nacionalnostjo ter podnebno pravičnostjo. V tem kontekstu je sodeloval z umetniki, kot so Lola Arias, Tim Etchells, Lina Majdalanie, Rabih Mroué, Dana Michel in Arthur Romanowski. Leta 2025 se je kot dramaturg pridružil festivalu Dunajski slavnostni tedni (Wiener Festwochen) pod umetniškim vodstvom Mila Raua.



Foto: Gina Bolle

Maximilian Zahn

is a dramaturg and author working in the fields of theatre, dance, and performance. He studied Applied Theatre Studies and Dramaturgy in Giessen and Zagreb and participated in Forum Text at uniT Graz. His writing has been nominated for the Munich Prize for New Drama, and he was a finalist for the Hans Gratzner Award. As a dramaturg, he most recently worked at the international production house Künstler*innenhaus Mousonturm, engaging in both international and local

contexts. There, he initiated, curated and co-curated projects addressing post-migrant urban society, borders and nationhood, and climate justice, among others. In these contexts, he collaborated with artists such as Lola Arias, Tim Etchells, Lina Majdalanie, Rabih Mroué, Dana Michel, and Arthur Romanowski. In 2025, he joined the Vienna Festival (Wiener Festwochen) as a dramaturg under the artistic direction of Milo Rau.

»Ljubi umetnost v sebi in
ne sebe v umetnosti«
— Stanislavski, *Etika*

»Love art in yourself,
not yourself in art«
— Stanislavski, *Ethics*

Pretekli
festival

Last Year's
Festival

55. Teden slovenske drame

Osrednji festival uprizoritev, nastalih po slovenskih dramskih besedilih, se je tradicionalno začel na svetovni dan gledališča, 27. marca, slovesno pa se je zaključil 12. aprila 2025. V sedemnajstih dneh so si obiskovalke in obiskovalci lahko ogledali sedem predstav v tekmovalnem in pet v spremljevalnem programu, štiri predstave v programu za mlade, pet predstav v Mednarodnem programu DoSEL, ki je nastal v okviru projekta Dramatika manjših evropskih jezikov, ter še štirinajst dogodkov bogatega dodatnega programa, ki so ga sestavljali problemski razgovori, okrogla miza, dve živi radijski igri, predstavitev raziskave o evropski dramatik, intermedijska raziskava, delavnica, razstavi, bralne uprizoritve, dva dneva nominirancev in koncert.

Na sklepni slovesnosti 55. Tedna slovenske drame je bilo podeljenih osem festivalskih nagrad. Strokovna mednarodna žirija v sestavi dr. Rok Andres, Jakob Ribič in Miriam Kičiňová je nagrado Slavka Gruma za najboljšo novo nastalo dramsko besedilo podelila Milanu Ramšaku Markoviču za besedilo *Trilogija o mestih in ljudeh*, nagrado na najboljšega mladega dramatika oz. dramatičarko je prejela Neža Lučka Peterlin za besedilo *Jagnje*, Grün-Filipićevo priznanje za dosežke v slovenski dramaturgiji pa je žirija podelila dr. Blažu Lukanu.

Tekmovalni in spremljevalni program je oblikovala selektorica Alja Predan, festivalsko mednarodno strokovno žirijo za podelitev Šeligove nagrade za najboljšo uprizoritev tekmovalnega programa so sestavljali Mirna Rustemović, Nika Bezeljak in Igor Samobor, ki so podelili štiri nagrade (poleg Šeligove nagrade še nagrado 55. Tedna slovenske drame za najboljšo igralko in najboljšega igralca ter posebno nagrado po presoji žirije). Podeljena je bila tudi nagrada občinstva za najboljšo predstavo festivala.

The 55th Week of Slovenian Drama

The 55th edition of the central festival for the theatre production based on Slovenian drama texts opened, as is traditional, on World Theatre Day, 27 March, and closed on 12 April 2025. During the festival's seventeen-day programme, visitors could see seven productions in the Competition Programme and five in the Accompanying Programme, four productions in the Young Audience Programme, five in the International Programme DoSEL within the project Drama of Smaller European Languages and another fourteen events in the rich Additional Programme that consisted of debates, a round table, two live presentations of radio plays, a research presentation on European drama, an intermedia research project, a workshop, two exhibitions, reading performances, two Days of the Nominees and a concert.

At the closing ceremony of the 55th Week of Slovenian Drama, eight festival awards were presented. The international expert jury, consisting of Dr Rok Andres, Jakob Ribič and Miriam Kičiňová, bestowed the Slavko Grum Award for the best new Slovenian play to Milan Ramšak Marković for *The Trilogy of Towns and People* and the Young Playwright Award to Neža Lučka Peterlin for *The Lamb*. The jury presented Dr Blaž Lukan with the Grün-Filipič Award for achievements in Slovenian dramaturgy.

The selector for the Competition and Accompanying Programmes was Alja Predan. The international expert jury for the Šeligo Award for the best production of the Competition Programme, consisting of Mirna Rustemović, Nika Bezeljak and Igor Samobor, presented four awards: the Šeligo Award, the 55th Week of Slovenian Drama awards for the best actor and the best actress and the special jury award. The Audience Award for the best production of the festival was also presented.



Foto: Sandi Fiser/Mediaspeed za PGK

Milan Ramšak Marković,
prejemnik nagrade Slavka
Gruma

Milan Ramšak Marković,
the Slavko Grum Award
Winner

Nagrade 55. Tedna slovenske drame

Nagrada Slavka Gruma
za najboljše novo nastalo
dramsko besedilo

Milan Ramšak Marković za besedilo *Trilogija o mestih in ljudeh*

Utemeljitev:

Trilogija o mestih in ljudeh je poglobljena študija o razredu in družbeni umeščenosti posameznika. Avtor v gledališki jezik pretvarja ugotovitev, da posamezniki svojo osebnost oblikujemo okrog temeljnih simbolnih točk, ki kot take presegajo svojo dejansko vrednost. Prav zato lahko vsak posameznik s spremembami, ki pridejo od zunaj, izgubi svoj osnovni orientir v življenju, prav to jedro napetost pa besedilo spretno izkorišča in jo prevaja v osrednji dramski konflikt. V prvem delu je takšna identitetna točka otrok, ki je edino, kar v pomanjkanju osnovne ekonomske in socialne varnosti vzhodnoevropska imigrantka ima. Otrok zanjo predstavlja upanje in smisel; ko ji grozi izguba skrbništva nad njim, ji grozi, da bo izgubila tudi to dvoje. V drugem delu, v katerem nas avtor popelje v višji družbeni razred, protagonist svojo identiteto spleta okrog ogrlice, ki je pripadala neki davni ugledni sorodnici. Tudi tu osrednji objekt nima le materialne vrednosti, temveč predstavlja protagonistovo simbolno sidrišče. Nakit v svoji ekscesnosti simbolizira nekaj unikatnega in edinstvenega, je objekt določene privilegiranosti. Zdi se, da protagonist v krizo ne zapade toliko zaradi izgube ogrlice, temveč zaradi prastrahu dominantnega družbenega razreda pred izgubo lastnega statusa in privilegijev. V tretjem delu spremljamo pohajkovalca mesta. Skozi njegov miselni svet se iz številnih

The 55th Week of Slovenian Drama Awards

The Slavko Grum Award for
the Best New Slovenian Play

Milan Ramšak Marković for *The Trilogy of Towns and People*

Explanation:

The Trilogy of Towns and People is an in-depth study of class and social positioning. Ramšak Marković transforms into theatre language the notion that – as individuals – we construct our personalities around fundamental symbolic points that, consequently, surpass their actual value. In doing so, through life's external changes, every person can lose their basic orientation in life. The text cleverly uses this core tension and translates it into the central drama conflict. In the first part, a child serves as such a point of identification – the only thing a woman who migrated from Eastern Europe has left in her situation devoid of any basic economic and social security. In the second part, in which the author moves us to a higher social class, the protagonist builds his identity on a necklace that belonged to a long-gone respectable relative. Here, too, the central object has not only material value but rather represents the protagonist's symbolic anchor. The piece of jewellery, in its extravagance, symbolises something unique. It is thus an object of a certain level of privilege, and it seems that the main character goes into a crisis for this very reason, not so much because of the loss of the necklace but because of the dominant social class's primal fear

drobcev, fragmentov, tu in tam ujetih dialogov, replik ali pogovorov ustvarja vinjeta nekega kraja. Na prvi pogled se zdi, da se avtor v tem delu najbolj približa naslovu svojega besedila – da torej spremljamo pripoved o mestu in ljudeh. Toda z vznemirljivo dramsko formo doseže pomemben obrat: s skorajda hipnotičnim notranjim monologom podčrta poanto, da je tisto, kar vseskozi spremljamo, pravzaprav zgodba o mestu v ljudeh. Zdi se, da to, kar poteka zunaj (v mestu), vseskozi prodira navznoter (v človekov miselni in duševni svet). V formi je tako eno temeljnih vsebinskih sporočil, avtor pa s tem podčrta osnovno poanto, namreč da je tisto, kar naj bi bilo stvar najgloblje človekove notranje biti, v resnici le krhka in ranljiva lamela, tanka in občutljiva zunanja plast, skozi katero nenehno pronicajo zunanji vplivi okolja, družbe in sveta.

Nagrada za mladega dramatika

Neža Lučka Peterlin
za besedilo
Jagnje

Utemeljitev:
Dramsko besedilo Neže Lučke Peterlin je najprej ubeseditev. S sugestivnim imaginarijem avtorica vzpostavlja svetove, ki se gibljejo na presečišču fizičnega in metafizičnega, časnega in onkraj časnega sveta. Posebna kvaliteta besedila je atmosferičnost, ali bolje zapisano: občutek za gradnjo atmosfer, ki v različnih intenzivnostih določajo podobe, stanja in gibanja. Kot posebno kvaliteto besedila prepoznavamo njegovo umeščenost v neurbani svet, naravo, okolje, ki nagovarja preko nečloveških živali. Obenem pa je v njem možno brati tudi izpovednost, kritično držo, stališče in iskanje sebstva. Členjenost besedila sugerira menjavanje pozicije izrekanja, saj s prehajanjem dialogov v monološke strukture (ter nazaj) *Jagnje* v ospredje postavlja poigravanje z dramsko formo. Prizori, ki so mestoma povezani,

regarding the loss of status and privilege. In the third part, we follow a flaneur. Filtered through his mental world, a vignette of a place is constructed from numerous bits and fragments, randomly caught dialogues, lines or discussions. At first glance, it seems that Ramšak Marković comes the closest to the title of his play in this part, in which we follow a tale of a town and [its] people. However, his exciting drama form achieves an important twist. With an inner monologue that is almost hypnotic, he underlines his point that everything we have been following is a story about a town inside people. It seems that what takes place outside (in the city) always penetrates inwards (into the person’s mental and spiritual world). The form thus carries one of the fundamental content messages. With this, the author highlights his principal point, namely that the thing that should be the matter of someone’s deepest internal being is, in fact, simply a fragile and vulnerable veneer, a thin and sensitive outer coat through which outside influences of the environment, society and the world constantly seep.

The Young Playwright Award

Neža Lučka Peterlin
for *The Lamb*

Explanation:
Neža Lučka Peterlin’s text is primarily an articulation. Her suggestive imagery creates worlds that move on the intersection of the physical and metaphysical, the temporal and beyond-temporal. A particular characteristic of the text is its atmosphere, or better, its feel for constructing atmospheres, which in varying intensities define the images, situations and movements. Another noticeable trait is its non-urban setting – nature and the environment speak to us through non-human animals. However, it is possible to read its expressiveness, critical stance, point of view and the search for self. The text’s segmentation suggests shifts in the position of expression; by transitioning back and forth between dialogic and monologic structures, *The Lamb* places its playful



Neža Lučka Peterlin,
prejemnica nagrade za mladega
dramatika

Neža Lučka Peterlin
the Young Playwright Award Winner



Foto: Aljoša Fleboj

Pet kraljev: K psihopatologiji neke monarhije, Šeligova nagrada za najboljšo uprizoritev tekmovalnega programa

Five Kings: The Psychopathology of a Monarchy, The Šeligo Award for the Best Production of the Competition Programme

drugod pa delujejo kot samostojne vinjete, povezujejo zunanje (narava) in notranje svetove, ki postopno postajajo organska celota. Če lahko zapišemo, da je slog hkrati minimalističen, a tudi izjemno nasičen, je osrednja kvaliteta besedila prav jezik, zaradi česar izrazito izstopa v letošnji selekciji.

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

Šeligova nagrada za najboljšo uprizoritev tekmovalnega programa

Pet kraljev: K psihopatologiji neke monarhije

(Tibor Hrs Pandur po kraljevskih kronikah W. Shakespeara) v režiji Livije Pandur, ki je nastala v produkciji SLG Celje.

Utemeljitev:

Uprizoritev *Pet kraljev: K psihopatologiji neke monarhije* prinaša na oder mogočno pripoved, osnovano na Shakespearovih kraljevskih kronikah – od *Riharda II.* do *Riharda III.* – in jih spretno združuje v zaokroženo dramaturško celoto, ki odseva sodobne družbene in politične napetosti. Režijsko koncizna in miselno kompleksna uprizoritev s sofisticirano uporabo gledališkega jezika odpira prostor za razmislek o cikličnosti zgodovine in mehanizmih moči, ki se – kljub stoletjem – bistveno ne spreminjajo, temveč zgolj menjajo obraze. Pri tem se spretno opira na sodobne politične, feministične in literarnoteoretske pristope. V središču je lucidno razdelana psihopatologija vladanja, vendar pa je dodatna kvaliteta uprizoritve preiščena preusmeritev fokusa k ženski perspektivi – vizuri, ki je v izvirnem Shakespearovem besedilu skorajda ni. Na odru se odločno in z jasno režijsko vizijo odpira nov prostor za ženske like in žensko subjektivnost, za njihov pogled in glas v politični areni. Uprizoritev ne le problematizira modele moči, temveč tudi razgalja njihovo

exploration of dramatic form in the forefront. The scenes, at times connected and at times individual vignettes, link the outer (natural) and inner worlds that gradually become an organic whole. If we can say that the style is simultaneously minimalist and extremely saturated, then the text's main quality is its language, which distinguishes it from this year's other entries.

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

The Rudi Šelig Award for the Best Production of the Competition Programme

Five Kings: The Psychopathology of a Monarchy

(Tibor Hrs Pandur, based on William Shakespeare's histories), directed by Livija Pandur and produced by the Celje City Theatre

Explanation:

Five Kings: The Psychopathology of a Monarchy brings a monumental narrative – based on Shakespeare's histories from *Richard II* to *Richard III* – onstage and cleverly combines it into a complete dramaturgical whole that reflects contemporary social and political tensions. Concise in direction and complex in thought, the production uses sophisticated theatre language to open space for reflection on the cyclicity of history and the mechanisms of power that, despite centuries, have not changed significantly; instead, they have simply changed faces. To do that, the production cleverly draws on approaches from contemporary political, feminist and literary theories. At its centre is a lucidly developed psychopathology of government, but the added value comes from a careful and deliberate shift of focus to the female perspective – a viewpoint that is almost absent in Shakespeare's original texts. Onstage, with a deliberate and clear directing vision, a new space opens for female

spolno oziroma družbenospolno dimenzijo, pri čemer v klasično besedilo vnaša nova vprašanja in možnosti interpretacije. Vse to na odru nosi močna igralska zasedba, ki s svojo vehementno igro prepričljivo prepleta in uteleša raznoliko paleto likov in značajev, ki nosijo to uprizoritev. Številčen ansambel – enakovredno močne igralske naloge, ki jih igralci vrhunsko izkoristijo, hkrati pa delujejo kot odlično uigrana ekipa – stremlji k enotnemu cilju: po najboljših močeh prikazati realne in spačene portrete takratnih in današnjih oblastnikov, pokazati patologijo vsake oblasti in pokazati na prave žrtve njihovih postopkov.

Nagrada Tedna slovenske drame za najboljšo igralko

Lucija Harum

za vloge Kraljice Izabele, Nell, Bolničarke in Lady Anne v uprizoritvi *Pet kraljev: K psihopatologiji neke monarhije* v režiji Livije Pandur, ki je nastala v produkciji SLG Celje

Utemeljitev:
Lucija Harum v kompleksni in večplastni upodobitvi ženskih likov – od Kraljice Izabele, Nell, Bolničarke do Lady Anne – tiho, skoraj neslišno in skrito gradi transformacijo skozi celotno predstavo, vse od naivnosti začetnih vlog do končne erupcije v mogočni preobrazbi. Vsak njen prihod na oder prinaša novo dimenzijo in interpretativno fineso, s čimer ustvarja močno in navdihnjeno soigro s fantastičnim ansamblom. S svojo igro ne le, da oživilja kompleksne psihološke pokrajine svojih likov, temveč jih preobraža v močne simbole. Transformacija ženske ob menjavah oblasti – od mladoletne neveste do največje žrtve genocida – je grajena pretanjeno. Njen »krik« širših dimenzij je pretresljivo in poetično prenesen v obči izraz bolečine ponižanih in obupanih, ki gledalce pusti brez sape v katarzični izkušnji. Krik, s katerim se lahko poistovetijo vsi, ki jim je mar za usodo današnjega sveta.

characters and female subjectivity, for a female viewpoint and voice in the political arena. The production not only problematises the models of power but also reveals their gendered or socially gendered dimensions, while introducing new questions and new possibilities for interpretation into the classical text. All this is conveyed onstage by a strong ensemble, which, with its vehemence in acting, convincingly intertwines and embodies a diverse palette of characters that uphold the production. The large ensemble – tasked with equally strong roles, which the actors deliver impeccably while still operating as finely tuned team – strives for the same goal: to depict, to their best ability, the real and contorted portraits of past and present rulers, to expose the pathology of any power and to draw attention to the real victims of their procedures.

The Week of Slovenian Drama Best Actress Award

Lucija Harum

for the roles of Queen Isabella, Nell, Hospital attendant and Lady Anne in *Five Kings: The Psychopathology of a Monarchy*, directed by Livija Pandur and produced by the Celje City Theatre

Explanation:
In her complex and multilayered performance of the female characters – Queen Isabella, Nell, Hospital attendant and Lady Anne – Lucija Harum builds the transformation throughout the production in a way that is quiet, almost silent and hidden, from the naïveté of the early roles to the final eruption in a magnificent transformation. Her every stage entrance brings a new dimension and interpretative finesse, with which she creates strong and inspired performances alongside the fantastic ensemble. Harum’s acting not only brings her characters’ complex psychological landscapes to life but also transforms them into powerful symbols. The transformation of women during shifts of power – from a child bride to the biggest victim of genocide – is built subtly. Her



Foto: Sandi Frišler/Mediaspeed za PGK

Lucija Harum,
prejemnica Nagrada Tedna slovenske
drame za najboljšo igralko

Lucija Harum,
The Week of Slovenian Drama Best
Actress Award



Foto: Sandi Fišer/Mediaspeed za PGK

Klemen Kovačič ,
nagrada Tedna slovenske drame za
najboljšega igralca

Klemen Kovačič,
the Week of Slovenian Drama Best
Actor Award

Nagrada Tedna slovenske drame za najboljšega igralca

Klemen Kovačič

za igro v avtorski predstavi v trajanju *Agmisterij (tretjič)*, ki je nastala v produkciji Akademije za gledališče, radio, film in televizijo Univerze v Ljubljani in Bunkerja, Ljubljana

Utemeljitev:

Klemen Kovačič v performansu v trajanju v osmih urah pred nami izpove in dekonstruira življenje – individualno zgodbo ter meseno in duhovno telo slehernika. Pri tem ga odlikuje predvsem psihofizična kondicija, njegova zavezanost izvajanju in klena prisotnost, ki se ne vda utrujenosti ali nezbranosti. V vseh petih delih igralec z nizom rekvizitov in gest tvori asociativne podobe, jih dekonstruirano naseljuje v tem, kar v nasnetem besedilu jasno opisuje in pripoveduje. Prav dimenzija pripovedi izkazuje igralčevo govorno bravuro – interpretacija je čista, jasna in kljub nevtralnemu tonu čuteča in prodorna. Fizična prezenca pa izkazuje igralčevo gibalno spretnost, ki potuje od odmaknjene gole prisotnosti do velikih ekspresivnih, tudi grotesknih gest in podob. Poleg uporabe različnih gibalnih jezikov je prebojno opazna spretnost v metamorfozah podob, ki presune tudi z duhovitimi prebliski, kjer humoristični učinek doseže z razbremenitvami mučeniških podob in utrujanja telesa ter zavedanjem, da »je gledan«, brez banalne spogledljivosti z občinstvom. Z levitvami skozi faze predstave in v posameznih prizorih nas vodi med zemeljskimi in presežnimi občutki, varljivimi spomini in njihovo usodnostjo. Končno grajenje poti v samospoznanje pa nas pritegne tudi v lastno preizpraševanje o smislu.

”scream” of broader dimensions is touchingly and poetically transposed into a general expression of pain for the damned and the desperate, leaving spectators breathless in a cathartic experience. A scream anyone can identify with if they care about the fate of today’s world.

The Week of Slovenian Drama Best Actor Award

Klemen Kovačič

for acting in the durational performance *Agmysterium (The Third Time)*, produced by the Academy of Theatre, Radio, Film and Television of the University of Ljubljana and Bunker Institute Ljubljana

Explanation:

In this eight-hour performance, Klemen Kovačič narrates and deconstructs a life before us – an individual story and the carnal and spiritual body of an everyman. He is distinguished by psycho-physical stamina, his commitment to performing and his firm presence that does not give in to tiredness or distraction. In all five parts, the actor creates associative images through a series of props and gestures, and inhabits them, deconstructively, as he clearly describes and narrates in the recorded text. It is this dimension of narration that shows the actor’s excellence – the interpretation is clear, clean and despite its neutral tone, sensitive and piercing. The corporal presence shows Kovačič’s physical skill, ranging from a reserved, bare presence to grand, expressive, even grotesque gestures and images. In addition to using different movement languages, what stands out as groundbreaking is the mastery of image metamorphoses, which also astonishes through flashes of wit, where the humorous effect is achieved by relieving the images of martyrdom and exhaustion of the body and with the awareness that he is “observed”, without any kind of banal flirting with the audience. Through transitions across the phases of the productions, as well as within individual scenes, Kovačič guides us between

Posebna nagrada
Tedna slovenske
drame po presoji žirije
za likovno in zvočno
podobo predstave

Boj na požiralniku

(Lovro Kuhar – Prežihov Voranc) v
režiji Jerneja Lorencija, ki je nastala v
produkciji Prešernovega gledališča
Kranj in Mestnega gledališča Ptuj

Utemeljitev:
Za intenzivnost in izpovednost predstave *Boj na požiralniku* so odločilni elementi zvočne podobe, odrskega giba, svetlobe in scenografskih elementov, ki dosežejo gledalčevo povezanost z gradivom pripovedi. Skupaj tvorijo celoto dovršenega estetskega minimalizma, kjer ti elementi čutno, a metaforično upodabljajo človeško in naravno občestvo ter notranje zadržane in ujete stiske sicer molčečih protagonistov. Zvočne intervencije ponavljajočega se zvoka mlatilnice, izbranih citatov pripovedi in otroškega petja se ob zadihanosti igralcev v estetiziranem vztrajajočem monotonem gibu oblikujejo v orkestracijo človeškega bivanja v maršu brezizhodnosti. Predstava *Boj na požiralniku* je izkustven dogodek, ki neposredno nagovarja naše čute. Scenografski elementi so bolj kot v postavitvi učinkoviti v svoji materialnosti, kjer skoraj okušamo zemljo in vodo, ki sta bistvena elementa vizualne podobe. Vse to uokvirja gledališka svetloba, ki ne tvori samo atmosfere, temveč izrisuje odrske podobe v njihovi preteči vztrajni prisotnosti. Vidni reflektorji in jasno usmerjena umetna luč nas prevarajo in ustvarijo občutek, kot da v prostoru zaznavamo naravno svetlobo v vseh njenih mračnih odtenkih, senčenju, skrivanju in razkrivanju nasilja nad človeškim telesom ter boj z življenjem in naravo.

earthly and transcendent sensations, deceptive memories and their fatefulness. This ultimate construction of the path towards self-knowledge also draws us into our own questioning of meaning.

The Week of Slovenian Drama
Special Jury Award for the
Visual and Sound Image

Struggle at the Sinkhole

(Lovro Kuhar – Prežihov Voranc) directed by
Jernej Lorenci, produced by the Prešeren
Theatre Kranj and the Ptuj City Theatre

Explanation:
The elements of sound design, stage movement, lighting and scenography are crucial for the production’s intensity and narrativity; they establish the spectators’ connection to the narrative material. Together, they form a cohesive whole of refined aesthetic minimalism, where these elements sensually yet metaphorically paint the human and natural community and the internal, hidden and trapped distress of the otherwise silent protagonists. Sonic interventions of the repetitive sound of the threshing machine, selected quotes from the novella, children’s singing and the breathlessness of the actors as they persist in the aestheticised monotonous movement merge to create an orchestration of human existence in a march of inescapability. The production is an experiential event that directly addresses our senses. More than their actual staging, what is important for the scenographic elements is their materiality; they allow us to almost taste the soil and water, essential components of the visual imagery. All this is framed by the theatrical lighting, which not only creates the atmosphere but sketches the stage images in their looming, persistent presence. Visible spotlights and clearly directed artificial light deceive us, creating the illusion of natural light with its sombre nuances and shadows, revealing and hiding violence against the human body and the struggle with life and nature.



Boj na požiralniku (Lovro Kuhar – Prežihov Voranc),
posebna nagrada Tedna slovenske drame za likovno in
zvočno podobo predstave

Struggle at the Sinkhole (Lovro Kuhar – Prežihov Voranc):
The Week of Slovenian Drama Special Jury Award for the
Visual and Sound Image



Foto: Željko Stevančić

Nagrada po izboru občinstva

Prešernovo gledališče nagrado po izboru občinstva podeljuje v sodelovanju s časopisom Gorenjski glas in Mestno občino Kranj.

V konkurenci je bilo sedem uprizoritev tekmovalnega programa (*Agmisterij (tretjič)*, *Balada o trobenti in oblaku*, *Boj na požiralniku*, *Jata*, *Kje mi živimo*, *Pet kraljev: K psihopatologiji neke monarhije* in *Teci, Maša, teci*) ter pet uprizoritev spremljevalnega programa (*Alica: nekaj solilogov o neznosnosti časa*, *Krik: Mama, morska deklica*, *Oko (Ciklon)* in *Samo še enkrat gremo spat*).

Gledalke in gledalci so po vsaki predstavi prejeli glasovnico in uprizoritev nagradili s točkami od 1 do 5. Festivalsko občinstvo je najbolj prepričala uprizoritev:

Alica: nekaj solilogov o neznosnosti časa

(Avtorska uprizoritev po motivih *Alice v čudežni deželi* Lewisa Carrolla)

v režiji Luke Marcena, ki je nastala v produkciji SNG Drama Ljubljana in Akademije za gledališče, radio, film in televizijo Univerze v Ljubljani

Uprizoritev je prejela povprečno oceno 4.958.

Week of Slovenian Drama Audience Award

The Prešeren Theatre Kranj presents the Audience Award in collaboration with the *Gorenjski glas* newspaper and the City of Kranj.

The seven productions of the Competition Programme (*Agmysterium (The Third Time)*; *The Ballad of the Trumpet and the Cloud*; *Struggle at the Sinkhole*; *The Flock*; *Living Conditions*; *Five Kings: The Psychopathology of a Monarchy* and *Run, Maša, Run*) and the five productions of the Accompanying Programme (*Alice: Some Soliloquies on the Unbearableness of Time*; *Scream: Mother*; *the mermaid*; *Eye (Cyclone)* and *One Last Sleep*) all competed for the Audience Award.

The audience voted by rating each production on a scale of 1 to 5 and casting a ballot. This year's festival audience chose:

Alice: Some Soliloquies on the Unbearableness of Time

(Original project after *Alice in Wonderland* by Lewis Carroll) directed by Luka Marcen, produced by the SNT Drama Ljubljana and the Academy of Theatre, Radio, Film and Television of the University of Ljubljana

The production received an average rating of 4.958.

Iz uprizoritve *Alica: nekaj solilogov o neznosnosti časa*, nagrada občinstva za najboljšo uprizoritev

From the performance *Alice: Some Soliloquies on the Unbearableness of Time*, the winner of the Audience Award for the Best Production



Blaž Lukan,
prejemnik Grün-Filipićevega
priznanja za dosežke
v slovenski dramaturgiji

Blaž Lukan,
The Grün-Filipič Award for the
achievements in Slovenian
dramaturgy

Grün-Filipićevo priznanje za dosežke v slovenski dramaturgiji

Blaž Lukan

Utemeljitev:

Blaž Lukan se je rodil 22. novembra 1955 na Ptuj. Študij dramaturgije je opravil na UL AGRFT, kjer je pozneje tudi doktoriral. Bil je umetniški vodja dveh slovenskih gledališč: med letoma 1985 in 1988 v Gleju, nato pa med letoma 1989 in 1993 v SLG Celje. Leta 2006 je postal docent za dramaturgijo na UL AGRFT. V vmesnem času je deloval kot praktični dramaturg (tako v gledališču kot na filmu), kritik, publicist, raziskovalec, urednik, teatrolog, pisec leksikonov, priročnikov, delovnih zvezkov za osnovne šole, dramatizacij in avtorskih besedil. Bil je član številnih strokovnih žirij ter selektor na najuglednejših domačih nacionalnih festivalih. Opravljal je tudi funkcijo predsednika Društva slovenskih gledaliških kritikov in teatrologov Slovenije, še vedno pa je član uredniškega odbora revije *Amfiteater*. Je tudi avtor številnih spremnih besed. Leta 2001 je bila njegova drama *Mrtvi* nominirana za Grumovo nagrado, še prej pa uprizorjena v Drami SNG Maribor. Leta 2014 je s pesniško zbirko *Pričakujem pozornost* prejel Veronikino nagrado, knjigi otroških pesmi *Fantek in punčka* pa je leta 2021 podeljena Levstikova nagrada za izvirno leposlovno delo.

S svojo pronicljivo dramaturško mislijo Blaž Lukan že skoraj štiri desetletja spremlja, sooblikuje in pretresa slovensko gledališče, še posebej dramaturško teorijo in prakso. Svoje teoretsko in praktično delo je vseskozi dosledno umeščal v najširši razpon gledališkega ekosistema. Lukan je tesno povezan tako z glasbenim kot z dramskim gledališčem, ustvarjal je v institucionalnih in zunajinstitucionalnih gledaliških okoljih, zavezan je tudi plesu, performansu in drugim oblikam ter pojavom sodobnih scenskih umetnosti. Če naj bo ta obrazložitev skromen poskus sinteze njegovega bogatega, dragocenega

The Grün-Filipič Award for Achievements in Slovenian Dramaturgy

Blaž Lukan

Explanation:

Blaž Lukan was born on 22 November 1955 in Ptuj. He finished his studies in dramaturgy at UL AGRFT, where he later obtained his doctorate. He was the artistic director of two Slovenian theatres, Glej Theatre (1985–1988) and the Celje City Theatre (1989–1993). In 2006, he became an assistant professor of dramaturgy. In between, he worked as a practising dramaturg (in theatre and on film), critic, writer, editor, theatre researcher, lexicographer and contributor to textbooks for primary schools, including dramatisations and original writing. He has served on many expert juries and has been the programme selector for the most important Slovenian national festivals. He also served as president of the Association of Theatre Critics and Researchers of Slovenia and remains a member of the editorial board of *Amfiteater: Journal of Performing Arts Theory*. He has written numerous introductions to literary works. In 2001, his previously staged play *Mrtvi* (*The Dead*, Drama SNT Maribor) was nominated for the Slavko Grum Award. In 2014, his poetry collection *Pričakujem pozornost* (*I Expect Attention*) won the Veronika Award. In 2021, his book of poetry for children *Fantek in punčka* (*A Boy and a Girl*) won the Levstik Award for original literary work.

With his sharp dramaturgical thought, Blaž Lukan has been following, co-creating and shaking Slovenian theatre, particularly dramaturgy theory and practice for almost four decades. He has consistently placed his theoretical and practical work within the broadest spectrum of the theatre ecosystem.

in prodornega gledališkega dela, potem nemara ni odveč, če se ozremo na *Gledališko sintezo*, ki jo je opravil sam v eni od svojih znanstvenih monografij, v kateri je zbral prispevke iz svojega zadnjega ustvarjalnega obdobja. Pri tem je morda dovolj že pogled na kazalo: kot je namreč očitno, Blaža Lukana zanima najširše polje gledališča, tako zgodovinenje slovenskih gledaliških praks kot teoretiziranje sodobnih pojavov. Ukvarja se s kanoniziranimi pisci, ki spadajo v nabor slovenskih dramskih klasikov, pa tudi z avtorji najmlajše generacije. Piše tako o igralcih in režiserjih institucionalnih gledališč – ter seveda o teh gledališčih samih – kot tudi o lutkovnem gledališču, plesu, performansu, celo bralnih uprizoritvah in drugih pomembnih robnih praksah, ki uhajajo pogledu gledališkega mainstreama. V tem širokem polju ves čas deluje tudi kot praktični dramaturg. Če bi rekli, da je Blaž Lukan človek gledališča, pravi *homo theatralis*, bi kljub temu verjetno rekli še premalo, saj je tudi – in to zelo pomemben – esejist in pesnik, ki piše tako za otroke in mlade kot za odrasle. Toda nemara je Lukan v prvi vrsti res zavezan prav gledališču, njegov opus pa razkriva, kako gledališče po eni strani razume kot resnično široko polje možnih in mogočih praks, po drugi strani pa ga kot tako tudi zanima, na tak način vanj vstopa, o njem razmišlja in v njem tudi deluje. V tem se kaže Lukanova odprtost duha, njegova radikalna zavezanost temu, da se kot raziskovalec, znanstvenik, intelektualac in dramaturg odpre vsemu novemu, drugačnemu, neznanemu in tujemu, da se torej ne zapira v meje obstoječega in znanega, temveč raje pogumno in vztrajno vstopa v mnogo bolj vznemirljivo polje mišljenja in spoznanja.

Slovensko dramaturgijo je Blaž Lukan pomembno zaznamoval kot profesor in raziskovalec na UL AGRFT. Kot naslednik prof. Andreja Inkreta je izoblikoval profile, osebnosti, misli celih generacij dramaturgov, ki danes pomembno oblikujejo slovensko gledališče. Njegovo pedagoško delo je usmerjeno v izoblikovanje profesionalcev, ki se bodo zavedali pomembnosti širine, znanja in obvladovanja različnih tako teoretskih kot praktičnih znanj. Njegova pedagoška

Lukan is closely connected to musical and drama theatre; he has worked in institutional and independent theatre environments, and he is committed to dance, performance art and other forms and phenomena in contemporary stage arts. If this explanation should serve as a modest attempt to synthesise his rich, valuable and transformative theatre work, perhaps it would not be amiss to take a look at one of his academic monographs *Gledališka sinteza* (Theatrical Synthesis), in which, he collected the writings from his most recent creative period. Just looking at the table of contents might be enough. As is obvious, Blaž Lukan is interested in the broadest field of theatre, both in the history-making of Slovenian theatre practices and in the theory of contemporary phenomena. He studies both canonised authors of Slovenian drama classics and authors of the youngest generation. He writes about actors and directors of institutional theatres – and of course, about the theatres themselves – as well as about puppet theatre, contemporary dance, performance art, even reading performances and other important practices on the margins that often eschew the gaze of the theatrical mainstream. In this broad field, he has continuously worked as a practical dramaturg. If we called Blaž Lukan a man of the theatre, a veritable *homo theatralis*, we probably still would not reveal enough. That is because he is also an essayist and poet – and a very important one – who writes for children and young adults, as well as adults. But perhaps Lukan’s first commitment is to theatre. His body of work reveals that, on the one hand, he understands theatre as a truly broad field of potential and possible practices, and, on the other, he is interested in it as such; he enters it this way, thinks about it, and works in it. This shows Lukan’s open-mindedness, his radical commitment to being a researcher, scientist, intellectual and dramaturg who opens to everything new, different, unknown and foreign, so he is not fenced off in the borders of the existing and known, but instead courageously and persistently enters the infinitely more

metoda odraža njegovo lastno prakso: dramaturg je osebnost, ki mora obvladovati veliko veščin, posedovati mnogo znanj in hkrati imeti umetniško osebnost, biti mora sposoben kreativnega razmišljanja, ki ga združuje z analitičnim pristopom.

Kot publicist in kritik je bil Blaž Lukan vseskozi natančen in analitičen kronist slovenskega gledališča. Kot zgodovinar je razsvetljeval in odkrival slepe pege slovenske gledališke zgodovine – knjiga *Slovenska dramaturgija kot gledališka praksa* je le eden izmed takšnih prodornih prispevkov k zgodovinskemu pregledu razvoja slovenske dramaturgije kot praktične gledališke dejavnosti. Kot raziskovalec je Lukan vseskozi odkrival in zbiral dragocene dokumente slovenskega gledališča – v *Generatorju*:: je tako denimo opravil izbor nepoznanih dramskih in uprizoritvenih besedil iz obdobja slovenskega literarnega modernizma, v *Svobodnih rokah* pa sta skupaj s Primožem Jesenkom zbrala teoretske spise o slovenskem gledališču, ki so nastali med letoma 1899 in 1979. Kot znanstvenik s področja teorije scenskih umetnosti in dramatike je napisal vrsto prelomnih študij, ki jih je kasneje objavljajal v knjigah, kot sta *Performativne pisave* in *Gledališka sinteza*, eseje o drami, gledališču, plesu in drugih abstrakcijah, kot se glasi eden od njegovih podnaslovov, pa je objavljajal tudi v knjigah *Tretja predstava*, *Turški lok*, *Tihožitja in grimase*, *Dramaturške figure* in *Dramaturške replike*. S svojimi razpravami Lukan vseskozi pomembno oblikuje gledališko misel tako v domačem kot v mednarodnem prostoru; svojevrsten uspeh slovenske teatrologije je tudi dejstvo, da se jo prevaja celo v kitajski jezik.

»Trdo teorijo« Blaža Lukana so nekoč označili kot »mehko«. To je posledica njegovega impresivnega občutka za jezik. Tudi najbolj daljnosežne gledališko-teoretske tekste piše z izjemno poetično silo, obenem pa je ves čas pozoren in natančen pri rabi terminoloških pojmov; nekaj jih je v svoji karieri ustvaril tudi sam (pomislimo samo na izraze, kot sta »tretja predstava« ali »nova drama«). Mehkoba njegovih besedil izhaja tudi iz njegovega sloga pisanja, ki ga stalno spremlja kritično

exciting field of thought and discovery.

Blaž Lukan has left an important mark on Slovenian dramaturgy as a professor and researcher at the UL AGRFT. As the successor to Professor Andrej Inkret, he has shaped the profiles, personalities and thoughts of generations of young dramaturgs who are instrumental in creating Slovenian theatre today. His educational work aims to form professionals who understand the importance of breadth of knowledge and possess diverse theoretical and practical competencies. His teaching method reflects his own practice: a dramaturg must master many skills, possess extensive knowledge and have an artistic personality, all at the same time. A dramaturg must be capable of blending creative thinking with an analytical approach.

As a writer and a critic, Blaž Lukan has always been a precise and analytical chronicler of Slovenian theatre. As a historian, he has illuminated and uncovered the blind spots of Slovenian theatre history: his book *Slovenska dramaturgija kot gledališka praksa* (Slovenian Dramaturgy as a Theatre Practice) is only one such breakthrough contribution to the historical overview of the development of the Slovenian dramaturgy as a practical theatre activity. As a researcher, Lukan has consistently uncovered and collected valuable documents of the Slovenian theatre. For example, in *Generator*::, he selected unknown drama and staging texts from the period of Slovenian literary modernism. In *Svobodne roke* (Free Hands), he and Primož Jesenko collected theoretical texts on Slovenian theatre written between 1899 and 1979. As an academic researcher in the field of performance art theory and drama, he wrote many milestone studies that were later published in books, such as *Performativne pisave* (Performative Writing) and *Gledališka sinteza* (Theatre Synthesis). He also published essays on drama, theatre, dance and other abstractions – as one of his subtitles claims – in *Tretja predstava* (The Third Performance), *Turški lok* (The Turkish Bow), *Tihožitja in grimace* (Still Lives and Grimaces), *Dramaturške figure*

previzpraševanje lastne pozicije. Teoretska in znanstvena dela, ki so tako neposredno iskrena in osebna, kot so njegova, so prava redkost, a v tem je treba poleg užitka v branju prepoznati tudi pogumno politično naravnost. Kot takega Blaža Lukana poznamo tudi osebno: njegovo nesporno znanje ves čas spremljajo skromnost, nežnost in nepretencioznost – prav zares neka posebna mehkoba. Ne sili se v prve vrste, pogosto se raje drži ob strani, toda zdi se, da je prav takšno tudi njegovo teoretsko in praktično vstopanje v gledališče: le redko frontalno, neposredno, banalno, pač pa raje od strani, z roba, s strastjo in veseljem, toda tudi s premislekom in analitično treznostjo. Za Lukana je značilno natančno razbiranje fragmentov, drobcev, majhnih podrobnosti, skozi katere s svojo dramaturško pozornostjo in natančnostjo stalno vstopa v gledališko občost, jo pretresa, premika in spreminja. Kot takšen je njegov prispevek k slovenskemu gledališču nedvomno ogromen.

Prav zaradi vsega povedanega nas veseli – in se nam zdi nujno –, da se lahko Blažu Lukanu končno ustrezno poklonimo ter se mu zahvalimo za njegovo impozantno dramaturško delo. V izjemno čast nam je, da lahko letošnje Grün-Filipičevo priznanje podelimo prav njemu.

(Dramaturgical Figures) and *Dramaturške replike* (Dramaturgical Replies). Lukan’s studies importantly shape theatre thought in Slovenia and internationally; it is a particular success of Slovenian teatrology that his work has been translated even into Chinese.

Blaž Lukan’s “hard theory” was once described as “soft”. This is a consequence of his impressive feeling for language. Even his most far-reaching theatre-theoretical texts are written with an outstanding poetic force, and he is always attentive and precise in his use of terminological concepts; he created some of them throughout his career (let’s only remember the expressions such as “third performance” or “new drama”). The softness of his texts also stems from his writing style, which is consistently marked by a critical questioning of his own positions. Theoretical and academic works that are as directly honest and personal as his are truly rare – beyond the pleasure of reading them, we must acknowledge the courageous political stance they embody. This is also how we know Blaž Lukan as a person: his undisputable knowledge is always accompanied by modesty, gentleness and unpretentiousness – a truly particular softness. He does seek the spotlight; often, he prefers to keep to the sidelines, and how he theoretically and practically enters the theatre is just like this: rarely head-on, direct, banal, but rather from the side, from the margins, with passion and joy, and at the same time with careful consideration and analytical sobriety. Lukan is known for his precise reading of fragments, particles, tiny details, through which he, with his dramaturgical attentiveness and acumen, continuously engages with the theatre universe, shaking it, moving it, changing it. His contribution to Slovenian theatre is thus, without a doubt, immense.

For all the reasons stated, we are pleased – and we feel it is essential – to finally be able to pay adequate tribute to Blaž Lukan and thank him for his impressive dramaturgical work. We are extremely honoured to present him with this year’s Grün-Filipič Award.

»Zemeljski raj – življenje
v gledališču«
— Stanislavski, *Etika*

»Paradise on Earth
- life in theatre«
— Stanislavski, *Ethics*

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 Univerze v Ljubljani, 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 izvirno dramsko besedilo in Grün-Filipičevo priznanje za dosežke v dramaturgiji	2006 prvič je podeljena nagrada občinstva za najboljšo predstavo	2019 izvedena je prva rezidenčna delavnica dramskega pisanja
1999 prvič je podeljena velika nagrada	2007 Dnevi nominirancev ponujajo poglobljen pogled na nova besedila	2020 zaradi epidemije covida-19 je odpovedan jubilejni 50. Teden slovenske drame
2003 začetek bralnih uprizoritev besedil, nominiranih za nagrado Slavka Gruma	2009 TSD se poveže s slovenskim centrom Mednarodnega gledališkega inštituta ITI pri promociji slovenske dramatike v tujini	2021 51. Teden slovenske drame je izveden v izrednem, novembrskem terminu; prvič sta podeljeni nagradi za najboljšo igralko in igralca ter posebna nagrada po presoji žirije
2004 nagrada za najboljšo uprizoritev dobi ime po preminulem dramatiku Rudiju Šeligu	2011 TSD skupaj s sorodnimi festivali pripravi pobudo za zvezo festivalov novonastale dramatike	2023 prvič je organiziran dan nominirancev za nagrado za mladega dramatika
	2012 prvič je razpisana nagrada za mladega dramatika	

2024
začetek evropskega projekta Dramatika manjših evropskih jezikov (DoSEL), podprt s strani programa Ustvarjalna Evropa

2025
nagrada za mladega dramatika se preimenuje v nagrado Zofke Kveder

55 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 čevljička

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
Necj Gazvoda: Tih vdih

2020
Tjaša Mislej: Naše skladišče

2021
Maja Šorli: Tega okusa še niste poskusili

2022
Katarina Morano: Usedline 2023 Anja Novak-Anjuta: Tekst telesa

2024
Iza Strehar: Nezakonske matere

2025
Milan Ramšak Marković: Trilogija o mestih in ljudeh

Prejemniki nagrade za mladega dramatika

2013
Vesna Hauschild: Inventura Tibor Hrs Pandur: Sen 59

2014
Tjaša Mislej: Panj

2015
Katja Markič: Ptice selivke

2016
Pia Vatovec: Zimske radosti

2017
Nika Švab: Ujeti trenutek

2018
Maša Pelko: Kraljevi otroci

2019
Ana Obreza: Iskalci zlata

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

2021
Nina Kuclar Stiković: Jutri je v sanjah izgledal drugače

2022
Ela Božič:
Interpretacija Sanje

2023
Manca Lipoglavšek:
Zamrzovanje

2024
Brina Jenček:
grem greš greva

2025
Neža Lučka Peterlin:
Jagnje

Prejemniki Grün-
-Filipičevega
priznanja

1979
dramaturški oddelek
SLG Celje

1982
dramaturški oddelek
Drama SNG Maribor

1985
dramaturški
oddelek SMG

1988
dramaturški
oddelek SMG

1991
dramaturški oddelek
Prešernovega
gledališča Kranj

1991
dramaturški
oddelek SMG

2000
dramaturginja
Marinka Postrak

2003
dramaturginja
Diana Koloini

2005
dramaturginja
Alja Predan

2007
dramaturg Nebojša
Pop-Tasić

2009
dramaturginja
Mojca Kranjc

2011
dramaturginja in
teoretičarka Eda Čufer

2013
dramaturg Vili Ravnjak

2015
dramaturg in kritik
Vasja Predan

2017
dramaturg, teatrolog in
esejist Tomaž Toporišič

2019
dramaturginja
Darja Dominkuš

2021
dramaturg Milan
Ramšak Marković

2023
dramaturginja
Mojca Kreft

2025
dramaturg, kritik
in teatrolog
Blaž Lukan

Prejemniki velike
oziroma Šeligove
nagrade

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

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

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

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

2003
Anton Tomaž Linhart:
Ta veseli dan ali
Matiček se ženi
R: Vito Taufer
Lutkovno gledališče
Ljubljana
2004
Dominik Smole:
Krst pri Savici
R: Meta Hočevar
SNG Drama Ljubljana

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

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

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

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

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

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

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

2012
Simona Semenič: zgodba
o nekem slastnem trupu
ali gostija ali kako so se
roman abramovič, lik

janša, štiriindvajsetletna
julia kristeva, simona
semenič in inicialki
z. i. znašli v oblaku
tobačnega dima
R: Primož Ekart
Zavod Imaginarni

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

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

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

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

2017
Republika Slovenija
Slovensko mladinsko
gledališče in Maska
Ljubljana

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

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

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

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

2023
Avtorski projekt po
motivih slovenskih
ljudskih pesmi:
Žene v testu
R: Živa Bizovičar
SNG Drama
Ljubljana

2024
Po trilogiji Ivana
Mraka Stari Rimljan,
Sinovi starega
Rimljana, Razsulo
Rimljanovine in po
drugih Mrakovih
besedilih:
Mrakijada
R: Nina Rajić Kranjac
SNG Drama Ljubljana

2025
Tibor Hrs Pandur po
kraljevskih kronikah
W. Shakespeara: Pet
kraljev: K psihopatologiji
neke monarhije
R: Livija Pandur
SLG Celje

Nagrada za
najboljšo igralko
Tedna slovenske
drame

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

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

2023
Zvezdana Mlakar
Avtorski projekt po
motivih slovenskih
ljudskih pesmi:
Žene v testu
SNG Drama
Ljubljana

2024
Tina Vrbnjak
Po trilogiji Ivana
Mraka Stari Rimljan,
Sinovi starega
Rimljana, Razsulo
Rimljanovine in po
drugih Mrakovih
besedilih:
Mrakijada
SNG Drama Ljubljana

2025
Lucija Harum
Tibor Hrs Pandur po
kraljevskih kronikah
W. Shakespeara:
Pet kraljev: K
psihopatologiji
neke monarhije
SLG Celje

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

2023
Gregor Zorc
Avtorski projekt:
Pravljice našega
otročstva
Prešernovo
gledališče Kranj in
SNG Nova Gorica

2024
Benjamin Krnetić
Po trilogiji Ivana Mraka
Stari Rimljan, Sinovi
starega Rimljana,
Razsulo Rimljanovine
in po drugih Mrakovih
besedilih:
Mrakijada
SNG Drama Ljubljana

2025
Klemen Kovačič
Avtorski projekt
Agmisterij (tretjič)
UL AGRFT in
Bunker Ljubljana

Posebna nagrada
Tedna slovenske
drame

2021
Uprizoritev Gejm
Slovensko mladinsko
gledališče in
Maska Ljubljana

2022
Uprizoritev Under
construction
Gledališče Glej

2023
Uprizoritev Usedline
Mestno gledališče
ljubljsko

2024
serija uprizoritev
Spolna vzgoja
II: Diagnoza +
Consentire +
Zmožnost +
Igre + Borba

2025
Uprizoritev Boj
na požiralniku
Prešernovo
gledališče
Kranj in Mestno
gledališče Ptuj

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
ljubljsko

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 trupu
ali gostija ali
kako so se roman
abramovič, lik janša,
štiriindvajsetletna
julia kristeva, simona
semenič in inicialki
z. i. znašli v oblaku
tobačnega dima
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

2023
Katarina Morano:
Usedline
Mestno gledališče
ljubljsko

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

2025
po motivih Alice
v čudežni deželi
Lewisa Carrola
Alica: Nekaj solilogov
o neznosnosti časa
SNG Drama
Ljubljana in
UL AGRFT

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

Milestones

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

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

1999
the first Grand Prix for the best performance awarded

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

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

2004
the beginning of the annual playwriting workshops

2006
the first Audience Award given

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

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

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

2012
the first Young Playwright Award

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

2019
the first playwriting residency takes place

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

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

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

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

2025
the Young Playwright Award is renamed Zofka Kveder Award

55 Years of the Festival

The Slavko Grum Award Winners

1979
Dane Zajc: Voranc

1980
Dušan Jovanović: The Karamazovs

1981
Rudi Šeligo: The Wedding

1982
Drago Jančar: Dissident Arnož and his People

1983
Dominik Smole: Little Golden Shoes

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

1985
Drago Jančar: The Great Brilliant Waltz

1986
Dane Zajc: The Kalevala

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

1988
Sergej Verč: The Gospel according to Judas

1989
Drago Jančar: Stakeout at Godot’s

1990
Dušan Jovanović: The Lake, the Wall

1991
Milan Jesih: A Single Touch

1992
Ivo Svetina: The Gardens and the Dove

1993
Evlad Flisar: What About Leonardo?

1994
Dušan Jovanović: Antigone

1995
Drago Jančar: Hallstadt

1997
Ivo Svetina: Thus Died Zaratustra

1998
Matjaž Zupančič: Vladimir

1999
Zdenko Kodrič: Train Across the Lake

2000
Rok Vilčnik – rokgre: That!

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

2002
O. J. Traven: The Exhibitionist

2003
Matjaž Zupančič: The Corridor

2004
Evald Flisar: Nora Nora

2005
Matjaž Briški: The Cross

2006
Matjaž Zupančič: The Class

2007
Dragica Potočnjak: For Our Young Ladies

2008
Rok Vilčnik – rokgre: Garbage on the Moon

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

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

2011
Matjaž Zupančič: Shocking Shopping

2012
Vinko Möderndorfer: Exercises in Anxiety

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

2014
Vinko Möderndorfer: Europe

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

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

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

2018
Vinko Möderndorfer: Romeo and Juliet were Refugees

2019
Nejc Gazvoda: A Silent Breath

2020
Tjaša Mislej: Our Warehouse

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

2022
Katarina Morano: Sediments

2023
Anja Novak Anjuta: The Text of the Body

2024
Iza Strehar
Unwed Mothers

2025
Milan Ramšak Marković
The Trilogy of Towns and People

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 Hrvatini: It All Began With Rabbit Soup

2021	Nina Kuclar Stiković: Tomorrow Seemed Different in My Dreams
2022	Ela Božič: The Interpretation of Sanja
2023	Manca Lipoglavšek: Freezing
2024	Brina Jenček i go you go we go
2025	Neža Lučka Peterlin The Lamb
The Grün-Filipič Award Winners	
1979	dramaturgy department Celje City Theatre
1982	dramaturgy department SNT Drama Maribor
1985	dramaturgy department Mladinsko Theatre
1988	dramaturgy department Mladinsko Theatre
1991	dramaturgy department Prešeren Theatre Kranj
1991	dramaturgy department Mladinsko Theatre
2000	Dramaturg Marinka Poštrak
2003	Dramaturg Diana Koloini
2005	Dramaturg Alja Predan
2007	Dramaturg Nebojša Pop Tasić

2009	Dramaturg Mojca Kranjc
2011	Dramaturg and theorist Eda Čufer
2013	Dramaturg Vili Ravnjak
2015	Dramaturg and critic Vasja Predan
2017	Dramaturg, theatre researcher and author Tomaž Toporišič
2019	Dramaturg Darja Dominkuš
2021	Dramaturg Milan Ramšak Marković
2023	Dramaturg Mojca Kreft
2025	Dramaturg, critic and theatrologist Blaž Lukan
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 Frlić Prešeren Theatre Kranj
2015	Simona Semenič: 1981 D: Nina Rajič Kranjac Youth Theatre Group/ UL AGRFT and Glej Theatre
2016	Ivan Cankar: The Serfs D: Sebastijan Horvat Slovene Permanent Theatre in Trieste
2017	The Republic of Slovenia Mladinsko Theatre and Maska Institute
2018	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 Rajič Kranjac and the creative team: Solo D: Nina Rajič Kranjac Mladinsko Theatre and Maska Institute
2023	A project based on Slovenian folk songs: Wives in Dough D: Živa Bizovičar SNT Drama Ljubljana
2024	Based on the trilogy The Old Roman, Sons of the Old Roman, The Annihilation of the Romans and other writings by Ivan Mrak) : Tha Mrakiad D: Nina Rajič Kranjac SNT Drama Ljubljana
2025	Tibor Hrs Pandur, based on W. Shakespeare s histories: Five Kings: The Psychopathology of a Monarchy D: Livija Pandur Celje City Theatre
The Week of Slovenian Drama Best Actress Award	
2021	Doroteja Nadrah Father Romuald/Lovrenc Marušič: The Škofja Loka Passion Play Prešernovo Theatre Kranj and City Theatre Ptuj
2022	Marjuta Slamič Simona Semenič: rowan, strudel, dance and more SNT Nova Gorica and Mladinsko Theatre
2023	Zvezdana Mlakar A project based on Slovenian folk songs: Wives in Dough SNT Drama Ljubljana

2024	Tina Vrbnjak The Mrakiad SNT Drama Ljubljana
2025	Lucija Harum Tibor Hrs Pandur, based on W. Shakespeare s Histories: Five Kings: The Psychopatology of a Monarchy
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 Rajič Kranjac and the creative team: Solo Maska Ljubljana and Mladinsko Theatre
2023	Gregor Zorc Devised theatre project: The Tales of Our Childhood Prešeren Theatre Kranj and SNT Nova Gorica
2024	Benjamin Krnetić The Mrakiad SNT Drama Ljubljana
2025	Klemen Kovačič Durational performance Agmysterium (The Third Time) UL AGRFT and Bunker Institute Ljubljana
The Week of Slovenian Drama Special Jury Award	
2021	Peformance GEJM Mladinsko Theatre and Maska Ljubljana

2022	Performance Under Construction Glej Theatre
2023	Performance Sediments Ljubljana City Theatre
2024	Series of performances Sex Education II: Diagnosis + Consentire + Ability + Games + Fight The New Post Office (Maska Ljubljana and Mladinsko Theatre) and the City of Women
2025	Lovro Kuhar - Prežihov Voranc: Struggle at the Sinkhole Prešeren Theatre Kranj and the Ptuj Clty 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
2018	Devised theatre project: Bedbug Prešeren Theatre Kranj and Ptuj City 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: Tl 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

2023
Katarina Morano:
Sediments
Ljubljana City Theatre

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

2025
Alice: Some Soliloques of
the Unbearableness of
Time
SNT Drama Ljubljana and
ULAGRFT

56. Teden
slovenske drame
The 56th Week
of Slovenian
Drama

Selektorica/
Selector
dr. Zala Dobovšek

Strokovna žirija za podelitev
nagrade Slavka Gruma in nagrade
Zofke Kveder/
The Jury for the Slavko
Grum Award and Award
dr. Maja Šorli
Petra Vidali
Dino Pešut

Strokovna žirija za podelitev
Šeligove nagrade, igralskih nagrad
in nagrade za poseben dosežek/
The Jury for the Šeligo Award
and Other Festival Awards
Nika Arhar
Alja Predan
Maximilian Zahn

Režiser slovesnega odprtja in
sklepne slovesnosti/
Director of the Opening and
Closing Ceremonies
Gabrijel Lazić

Odnosi z javnostmi za 56. TSD/
Public relations for the 56th Week
of Slovenian Drama
Eva Belčič, Tamara Bračič Vidmar

Urednica spletne strani/
Website editor
Zala Julija Kavčič

Organizator
Organiser

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Blagajna je odprta od ponedeljka
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od 9.00 do 10.30 ter uro pred
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to 18.00, on Saturdays (when
there is a matinee) from 9:00 to
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Matej Pajntar

Garderoberka/
Wardrobe manager
Bojana Fornazarič

Inspicienta/
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Ciril Roblek
Dominik Vodopivec

Šepetalka/
Prompter
Judita Polak

Lučni mojster/
Lighting engineer
Nejc Plevnik

Tonski mojster/
Sound engineer
Matic Zelič

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

Oskrbnik/
Attendant
Boštjan Marčun

Čistilec/
Facilities maintenance
Jošt Cvikl

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

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