

Gledališka fotografija
Theatre Photography

tone stojko

I.1 & I.2

Dušanu Jovanoviću *Dedicated to Dušan Jovanović*

Ko je Friedrich Nietzsche snoval svojo znamenito
When Friedrich Nietzsche was projecting his book Die
knjigo Rojstvo tragedije iz duha glasbe, je njegov
Geburt der Tragödie aus dem Geiste der Musik (The
pogled dolgo, ure in ure, drsel nad plitkimi reliefi, ki
Birth of Tragedy out of the Spirit of Music), his gaze
so prikazovali prizore iz gledališkega življenja starih
glided for hours on end over the shallow reliefs depicting
Grkov. Iz plitkih podob, belo izklesanih v belem
scenes from the theatrical life of the ancient Greeks. From
kamnu z otoka Delosa, je razbral podobe lepih
these shallow-cut images, whitely incised into the white
mladeničev, ki so igrali na glasbila: na lire, piščali,
stone from the island of Delos, he discerned the features of
avlose, ustvarjajoč glasbo, iz katere so se porajali
the handsome young men playing on instruments: lyres,
ritem, koraki in govor in s tem gledališče. Gledališče
flutes and aulic harps, creating the music which generated
pod visokim obokom opoldanskega nébesa,
the rhythm, steps and speech, and hence the theatre itself.

Polifemovo oko Toneta Stojka
The Polyphemus Eye of Tone Stojko

Ivo Svetina
(2002)

pod slavolokom zvezdnatim in ob svečavi iz oljkovega lesa narejenih bakel. Svetloba sonca, zvezd in ognja je oživljala prizore rojstva gledališča: jokajočo sestro nad truplom ubitega brata, kralja, ki si je sam iztaknil oči, ker spal je z lastno materjo in bil svojim otrokom oče in brat, mater, pogrezajočo se v blaznost nad krvavimi ostanki sina, ki ga je rodila in ki ga je v božanski pijanosti raztrgala kot pobesnela zver … Luč, ki se je rojevala v globinah neba, je bila, ki je osvetljevala tragično usodo človeškega bitja, zapuščenega od bogov, dobrih in hudobnih. In tudi kadar so smeh, radost in veselje napolnili kamniti avditorij gledališča, je svetloba kot dež usipajoče se od zgoraj zalila oči in srca gledalcev, da so v razposajenih komedijantih in razuzdanih satirih ugledali sami sebe takrat, ko so ujetniki svoje jeze in igrače svojega srda. To je bilo tedaj, ko je gledališču vladal mythos in so dramske zgodbe živele v spominu občestva. ¶ A mythos je nekoč moral umreti in z njim kolektivni spomin občestva – prebivalcev grškega polisa. Gledališče je postalo veščina, umetelna zgradba dejanj in besed, in tedaj se je rodila želja shranjevati minljivost zapisane podobe izmišljenega, ustvarjalnega življenja, vedno znova porajajočega se v mehki temi odra: v gnezdu sanjskih prizorov, napolnjenih z nevidnim fluidom želja, hrepenenja, ljubezni, vere, upanja, sovraštva, kovarstva, ljubosumja, dvoma … Iz teme, ki je maternica vseh čudežev, se je izvil kot sulica tenak žarek svetlobe in se zagnal proti začudenemu očesu gledalca, ki je v gledališče prišel iskat izgubljenega brata svojega življenja. In svetloba je kot zlato zrno vzklila v očesu njega, ki je za silo potešen odhajal iz gledališča ono davno zvezdnato zimsko noč. Ker v njegovi duši se je naselila pomanjšana podoba odra, preko katerega se je v preteklih dveh in še malo čez urah odvilo neko tuje, a tako njegovemu podobno in vabljivo življenje. ¶ Da bi lahko kdorkoli med nami napisal zgodovino rojstva naroda iz duha gledališča, bo moral dolge ure, ure dneva in ure noči, preživeti sklonjen nad fotografijami Toneta Stojka: nad temi črno-belimi reliefi duha, ki je v drugi polovici 20. stoletja snoval slovensko gledališče in gradil palačo, v kateri se je vsak večer znova v čudežu utvarnega, izmišljenega življenja dopolnilo marsikatero hrepenenje, izpolnila premnoga pričakovanja in bila potešena želja odpotovati nekam daleč, daleč stran iz tega pustega,

A theatre beneath the lofty vault of the noonday heavens, beneath the triumphal arch of starlight and the flares of olive-wood torch brands. The light of the sun, stars and fire enlivened the scenes of the birth of theatre: the sister weeping over the corpse of her slain brother, the King, who had put out his own eyes for having slept with his mother and for being to his children both father and brother; the mother, descending into insanity over the bloody remains of the son to whom she had given birth and whom – in a fit of divine intoxication – she had torn apart like an enraged beast. Light, it was this light, born in the depths of the heavens, that illuminated the tragic fate of human beings and was abandoned by the gods, by the good and the evil. And also, when laughter, joy and delight filled the stony auditorium of the theatre, the light, like rain pouring down from above, watered the eyes and hearts of the spectators so that in the unbridled comedians and the licentious satyrs, they caught sight of their own selves at that moment when they were captives of their own anger and playthings of their own wrath. That was at the time when mythos held sway in the theatre, and the dramatic stories lived in the memory of the community. ¶ Mythos, however, at one time had to die, and with it, the collective memory of the community of the inhabitants of the Greek polis. Theatre became a skill, a crafted construct of acts and words. Then there was born the desire to conserve the transitoriness of the recorded image of the imaginary, illusory life, ever anew being reborn in the soft dimness of the stage: in the nest of dreamlike scenes, filled with the invisible fluid of desire, yearning, love, faith, hope, enmity, intrigue, jealousy, doubt …. From the dimness, which is the womb of all miracles, thrusting out like a spear came a thin beam of light leaping out towards the astonished eyes of the spectator who had come to the theatre to seek the lost brother of his life. And the light, like a golden grain, sprouted in the eyes of the one who, for the meanwhile consoled, was leaving the theatre that long-past, starry winter night. For in his spirit, there was settling a reduced image of the stage upon which, during the past two and somewhat more hours, there had unfolded a life, foreign, yet so similar to his own and enticing. ¶ If any of us were to be able to record the history of the birth of the nation from the soul of the theatre, he or she should have to live through long hours – hours of the day and hours of the night – pouring over the photographs by Tone Stojko: the black-and-white reliefs of the soul which the Slovenian theatre projected in the second half of the 20th century, creating a palace in which every evening anew, in the

praznega življenja … Bile mnoge sanje odsanjane. Saj gledališče ne terja budnosti. ¶ Le od kod je prihajala svetloba, ki je oživljala sredi arhitekture teme premnoge tragične in komične like, ki so poseljevali slovenske odre v času med rojstvom utopije o dolgem pohodu skozi institucije in svitom tretjega tisočletja. Iz Polifemovega očesa Toneta Stojka: iz njegove neuslišane ljubezni do najlepše med Muzami – do Talije. Oko neuslišanega zaljubljenca in ljubosumneža kiklopa Polifema, ki ga je zvijačni Odisej oslepil, da je v kamniti temi na veke hranil spomin na najlepšo med petdesetimi vodnimi nimfami, na Galatejo, in si bolečo samoto težil z igranjem na avlos. ¶ Čisto na začetku stopa, ker je to čas rojstva, golo dekle iz teme in čas se za hip čudenja zaustavi, zamrzne, kot da je to hip, ko se je boginja dvignila iz morske pene. In za to razboženo boginjo, brezimno lepoto mladosti, stopa sprevod velikih junakov, hlapcev, herojev in ljudi – graditeljev slovenskega gledališča. Veliki obrazi, naličeni s strastmi, ki jih človekovo srce komajda zmore prenesti: s strastmi, ki so se dolga stoletja pojile pri izviru snujočega, pesnikovega duha. In tam nekje na robu teme stoji nekdo, ki je kot Polifemov brat: z glavo, močno nagnjeno vnic, z roko, v obupu položeno čez oči, z drugo pa tesno stiskajoč svoj ud: podoba tragičnega junaka tik pred usodnim spoznanjem, da je bilo vse njegovo življenje zaman; da je ves čas zidal nad brezdanjim breznom. In tu je tudi njegov brat, nežni princ z lobanjo ubogega dvornega norčka v lepo negovani, prinčevski roki. A lobanja, v kateri je nekoč prebival iskrivi duh, je sedaj klepsidra, skozi katero se usipajo peščena zrna časa, da vsi vemo, da se naše življenje, tisto tam na odru in to tu v avditoriju, neusmiljeno, nezaustavljivo izteka. Da ga ne zaustavi nobena še tako sijajna predstava, odrska utvara! Še tako zapeljiva lepota ne! ¶ Saj ni je lepote na vsem svetu, ki bi lahko odgnala strašno zver, v katero se je našemila stara, a večno mlada smrt, da stopa čez umišljen vrt modrih vrtnic in dekliškega koprnenja. In še se oglašajo mrtvi: mrtvi, ki še vedno žive, ne na odru ne v našem kot kitajska vaza krhkem spominu, ampak v teh s čudežno svetlobo presvetljenih prizorih življenja po življenju: ob vsakem mrtvem obrazu je sestra senca, ki v nas oživlja lik junaškega borilca, naskakujočega samo nebo. ¶ Tisoč in eno noč je Tone Stojko – kot Šeherezadin brat – prebil v gledališču in strmel v nepretrgan tok

miracle of the illusory, imaginary life many yearnings were complemented, so many expectations fulfilled, and the desire was appeased to travel far, far away from this desolate, empty life …. Many were the dreams dreamt. For the theatre does not demand wakefulness! ¶ Only from where came the light which, in the midst of the architecture of the dimness, revived the so many tragic and comic characters who peopled the Slovenian stages at the time between the birth of the utopia of the long march through the institutions and the dawn of the third millennium? From the Polyphemus eye of Tone Stojko: from his unrequited love for the most beautiful among the Muses – for Thalia. The eye of the unrequited lover and jealous cyclops Polyphemus, who was blinded by the guileful Odysseus so that in the stony darkness on his eyelids, he preserved the memory of the most beautiful among the fifty water-nymphs of Galatea and consoled his painful solitude by playing on the aulos. ¶ Right at the beginning, for this is the time of birth, a naked girl steps forward from the darkness, and time for a moment of wonder stands still, freezes, as if this were the moment when the goddess rose up from the sea spray. And behind that undeified goddess, the nameless beauty of youth, there enters a procession of great heroes, farmhands, champions and people of the architects of Slovenian theatre. Big faces, painted with the passions which the human heart is scarcely able to bear, with the passions which over long centuries have been quenched at the source of the plotting, poeticising soul. And over there, somewhere on the verge of the darkness, stands someone who is like the brother of Polyphemus: with his head thrown forcefully backwards, one hand clasped despairingly over his eyes, the other tightly gripping his member: the image of the tragic hero just before the fatal realisation that all his life has been in vain; that all the time he has been building above a bottomless abyss. And here is also his brother, the gentle prince with the skull of the wretched court fool in his manicured princely hand. But the skull, in which there once dwelt a sparkling wit, is now a clepsydra (hourglass) through which slip the sandy grains of time so that we should all know that our life – both the one on the stage and the one here in the auditorium – is remorselessly, unstoppably, running out. That it cannot be stopped by any, however brilliant, performance or stage illusion! Nor by any, however seductive, beauty! ¶ For there is no beauty in all the world which could drive away the fearsome beast, into which the old, yet ever-young death has disguised itself, from stepping across the imaginary garden of dark blue roses and girlish longings. And

podob, oživljenih z znojem, krvjo in solzami igralcev, in s svojim polifemovskim očesom lovil svetlobe in sence, umetnost in življenje, gledališče in igro; da to preobilje, bogastvo brezmejno shrani v globino svojega pogleda, kjer bo na fotografski papir, umit z razredčeno kislino, vtisnil – kot stari kipar v beli deloški kamen – podobe edino resničnega življenja: življenja človekovih sanj, ki so oživele v gledališču, ki so oživile gledališče.

already the dead are calling in: the dead, who are still living, not on the stage, nor in the Chinese vase-like fragility of our memory, but rather in those magically illuminated scenes of life after life: beside each dead face there is the sister of the shadow which enlivens in us the image of the heroic warrior, the sole on-storming sky. ¶ A thousand-and-one nights: that is what Tone Stojko – like Scheherazade's brother – has spent in the theatre, gazing into the uninterrupted flow of images, enlivened by the sweat, blood and tears of the performers, searching out with his Polyphemus eye, light and shadow, art and life, theatre and play; in order to preserve this over-abundance, these limitless riches within the depths of his view, which then on photographic paper, washed over with acid solvent, he will imprint – like an antique sculptor on the white stone of Delos – images of the only true life: the life of human dreams, which have been brought to life in the theatre and have enlivened the theatre.

Navdih umetnosti je umetnost sama
The Inspiration of Art Is Art Itself

Dušan Jovanović
(2002)

Prvo dejstvo je, da gledališka fotografija v glavah
In most people's minds, the first fact is that theatre
večine ljudi ni kaj dosti več kot uporabno orodje.
photography is little more than a useful tool. It is most
Najbolj razširjena je njena objava v gledališkem listu.
widespread in publication in theatre journals. Less
Manj pogosto se prenaša v revijalni tisk, na lepake,
frequently, this photography appears in press reviews, on
ovitke knjig, videokaset in nosilcev zvoka. Za
posters, book covers, video cassettes and sound recordings.
gledališki arhiv in gledališki muzej je to historični
For the theatre archive and the theatre museum, these
dokument o predstavi. Za prodajni oddelek
pictures are a historical document of the production. For
gledališča je sredstvo za promocijo in trženje. Za
the sales division of the theatre, they are a means for
igralce je v albumu shranjen spomin na odigrane
promotion and marketing. For the performers, they are an
vloge. Za dnevno časopisje je dobrodošla poživitev
album-preserved souvenir of past roles. For the daily press,

strani z igralsko zvezdo. Za akademike je dokazno gradivo v razpravi. Za gledališke kritike je ilustracija zapisane sodbe. Za rumeni tisk so zanimive le obline in razgaljeni deli telesa. Za raziskovalce, študente in profesorje je učni pripomoček. Za sorodnike in partnerje nastopajočih so slike dokaz uspešnosti njihovih dragih in sploh – dika in ponos. Na hodnikih teatrov visijo kot dokaz stare slave, v bistrojih jih obešajo, da bi polepšali ambient. ¶ Drugo dejstvo je, da je gledališka fotografija lahko tudi umetnost. Doživlja razstave in knjižne objave. Ena je pred nami. Kaj lahko o njej povemo? Tako kot ima naša zavest menda dve podzavesti (najglobljo in manj globoko), ima gledališče dva tipa vizualne refleksije v gledališki fotografiji. Ena naj bi se utemeljevala kot poljubna množica, naključna zmes znakov, druga naj bi se (kot neke vrste avtorska reciklaža) prekrivala z izbranimi shemami te mnogoterosti. Obe sta potrebni. D. H. Lawrence v Kaosu v poeziji pravi: »Vselej bomo potrebovali druge umetnike, da naredijo nove špranje, izpeljejo nujna raztrganja. Umetnost se dejansko bori s kaosom, toda to počne zato, da iz njega vznikne videnje, ki ga za hip osvetli. Občutje.« Pred nami so torej videnja stanj in občutij par excellence: sanj v Godotu, nasilja v Razrednem sovražniku, norosti v Idiotu, spolnosti v Hard Coru, melanholije v Hamletu, anarhije v Živite kot svinje, obupa v Antigoni, osvoboditve v Silence Silence Silence. Objektiv kamere potuje od enega realnega bitja k drugemu in prisluškuje njihovemu notranjemu šumu zato, da bi ga spremenil v podobe. ¶ Sizif bo na fotografiji držal svojo skalo visoko nad glavo toliko časa, dokler bo ta fotografija obstajala. Vse na tej fotografiji bo za zmeraj ostalo tako, kot se je osvetlilo v enem samem bežnem trenutku odrske utvare. V hipu, ki je bežal, a ni ubežal budnemu očesu kamere. Celo najbolj neobstojna stvar na svetu – gledališka megla, ki se razkadi brez sledi, še preden dobro treneš z očesom – je na tej isti fotografiji fiksirana enako zanesljivo kot katranasto črn hrib iz poliuretana, ki je najbrž že zdavnaj pokopan na mestni deponiji. Ujeta je neponovljiva kretnja igralca, njegova drža, korak v spremenljivih in zato nikoli povsem istovetnih okoliščinah. Nekaj, kar je bilo v vrsti podrobnosti absolutno enkratno (zdaj to vidiš in nikoli več), je odslej na voljo večkratnemu pogledu. Fotografija je iztrgala iz minljivosti trenutek, ki se lahko reproducira, ponavlja in poljubno dolgo traja. Za kratek čas izgubljen in

they come as a welcome way of enlivening the page with a star of the stage. For the academics, they provide illustrative material for discussion. For the theatre critic, an illustration of a written judgment. For the tabloid press, all that are of interest are the contours and exposed parts of the body. For researchers, students and professors, they offer an instructional aid. For the relatives and partners of those portrayed, the pictures are proof of the success of their dear ones – and, altogether, a mark of pride and honour. In the theatre corridors, they hang as proof of the old fame, while in the bistros, they are displayed to enhance the atmosphere. ¶ The second fact is that theatre photography may also be an art presented in exhibitions and book collections. One is before us. What can I say about it? Just as our consciousness has, allegedly, two forms of the subconscious (the deeper and shallower), so, too, the theatre has two types of visual reflection in theatre photography. One might be designated as the arbitrary mass, the chance mixture of signs; while the other (as a form of authorial recycling) might – through selected schemes – cover this diversity. Both forms are necessary. In Chaos in Poetry, D H Lawrence says: "We will always need other artists to make new slits and to do the necessary tearing apart. Art truly battles with chaos, and does so in order that from it there might emerge the vision which, for a moment, it illuminates. Feeling." Before us, then, are visions of conditions and feelings, par excellence: the dreaming in Godot, the violence in The Class Enemy, the madness in The Idiot, the sexuality in Hard Core, melancholy in Hamlet, anarchy in You Live Like Pigs, despair in Antigone, liberation in Silence Silence Silence … The camera lens travels from one real creature to another and eavesdrops on its inner sound to transform it into an image. ¶ Sisyphus, in the photograph, will go on bearing the rock high above his head for as long as this picture lasts. Everything in this photograph will forever remain just as it was, illuminated in a single fleeting moment of stage illusion. In an instant that was fleeting but did not escape the wakeful eye of the camera. Even the most non-existent matter on earth – stage mist, which dissipates without a trace, even before you have blinked – is fixed with equal fidelity in this photograph, as is the pitch-black hill of polyurethane, which has probably long ago been buried under the municipal waste-dump. What is captured is the unrepeatable movement of the actor, his bearing, his stepping into the changeable, and therefore never quite identical circumstances. Something which, in the order of detail, had been a once-and-forever experience

ponovno najden, vrnjen pogledu. Tako se lahko posnetek primerja z arheološko najdbo. Arheologi iz globin zemlje rešujejo kamnite, proti zobu časa odporne, tako rekoč neuničljive umetniške predmete, da spet zagledajo luč sveta, fotografi pa izbirajo in lovijo tiste trenutke, ki jih ne sme pogoltniti večna tema. V obeh primerih gre za darove, ki kot po čudežu prihajajo iz preteklosti. »Umetnost ohranja – in to je edina stvar na svetu, ki se ohranja,« pišeta Gilles Deleuze in Félix Guattari v delu Kaj je filozofija? V primeru gledališke fotografije bi lahko rekli, da se umetnost ohranja in hrani z umetnostjo, ali – drzneje: resnični navdih umetnosti je umetnost sama. ¶ V gledališki predstavi Kdo to poje Sizifa je neznosna teža skale Sizifa kar naprej zmagovala, kar naprej je sklonjen klecal pod neznanskim bremenom, kar naprej mu je kamen polzel iz rok in ga upogibal k tlom. V neskončni in mukotrpni bitki Sizifa s kamnom je trenutek, ki ga izbere Tone Stojko, nekaj posebnega: edini je, ko je Sizif vzravnan in je kamen visoko nad njegovo glavo. V prizoru, ki traja petnajst minut, je to vsekakor nov dogodek, a vendar le eden od mnogih, ki členijo Sizifovo razmerje s kamnom. Dogodek, ki ga slika Tone Stojko, je torej le člen v verigi dogodkov in ni nekaj, kar bi oko gledalca predstave kakorkoli utegnilo izdvojiti iz celote. Gledalec v parterju gleda slike in kompozicije v funkciji zgodbe. Ujet je v fabulo, v njeno kontinuiteto, v tok reke dogodkov, ki teče brez predaha in postanka. Tega toka ne more, a tudi ne želi prekiniti. Še tako izjemen in presenetljiv trenutek je zanj le sličica na filmskem traku, ki ga spreda v lastni glavi, zgolj delček zgodbe, ki ji brez ostanka pripada. Njegovo oko ne more ustaviti giba, ne more zadržati detajla, da bi zaznalo njegovo srhljivo lepoto. Objektiv Stojkove kamere je to naredil. In nenadoma je fragment neke celote postal fascinanten sam po sebi. Ustavljen čas naredi čudež: slabo opazen, tako rekoč neviden delček neke scenske zgodbe se razraste v likovni spomenik nekemu človeškemu trenutku. Za sliko ni pomembno, kaj se je zgodilo prej in kaj se bo zgodilo v naslednji sekundi, njen edinstveni trenutek nas polni s silnim občutjem, ki mu ne vemo imena. Ali ni prav to najpresunljivejše na fotografiji: ovekovečeno je tisto, česar gledalec predstave ni mogel doživeti. Na Stojkovi fotografiji je poveličan tisti Sizifov trenutek nadčloveškega napora uporne volje, ko se zdi, da je tik pod vrhom hriba

(now you see it, and never again) can from now on be reviewed many times over. Photography has drawn out from transience a moment that can be reproduced, repeated and made to extend at your wish. It is briefly lost and again found, returned to the gaze. And so the picture may be compared with an archaeological find. From the depths of the earth, archaeologists recover works in stone, resistant to the tooth of time – one might say, indestructible artistic objects – that they might again see the light of the world; by contrast, photographers select and seek those instants that should not be swallowed up by the eternal dark. In both cases, we are dealing with gifts which, as if miraculously, come back to us from the past. As Gilles Deleuze and Félix Guattari have said in their work What is Philosophy?: "Art preserves, and this is the only thing on earth which preserves itself." In the case of theatre photography, one might say that art is conserved and preserves itself through art, or, more boldly – the true inspiration of art is art itself. ¶ In the theatre production Who Sings Sisyphus, the unbearable weight of Sisyphus' stone continued to triumph again and again, and again and again he knelt down, bowed beneath the immense burden, and yet again the stone slipped from his hands and bent him to the ground. In this endless and tormenting battle between Sisyphus and the stone, the moment which Tone Stojko selected was something special: it is the only moment when Sisyphus is upright, holding the stone high above his head. In the scene, which lasts 15 minutes, this is certainly a new event, and yet it is just one of the many which link the situation of Sisyphus to the stone. The event, as captured by Tone Stojko, is, therefore, a link in the chain of events and is not something that might in any way distract the eyes of the audience from the action as a whole. The audience in the stalls sees the pictures and compositions within the function of the story. They are caught up in the fable, in its continuity, in the flow of the river of events which course onwards without pausing or stopping. This flow they cannot, nor do they wish to, stop. For the audience, this exceptional and surprising moment is only a frame on a film track, only a fragment of the story to which it belongs weaving through their heads. The viewer's eye cannot stop the movements, cannot hold back the details, in order to perceive the fragile beauty of the picture. The lens of Stojko's camera has arranged it so. And suddenly, the fragment of a unit has become fascinating in itself alone. The frozen time works wonders: a scarcely noticeable, practically invisible fragment of the stage action

zmagoslavje nad bogovi na dosegu roke. Ta bežni hip je upravičeno ovenčal s slavo. Vse drugo bo utonilo v pozabo in morje ravnodušnosti. ¶ Ta fotografija se je iztrgala predstavi, iztrgala se je minljivosti, osamosvojila se je, postala je neodvisna od svojega neobstojnega konteksta, od njegovih bivših afektov in pozabljenih zaznav. Odcepila se je od svojega modela in ne potrebuje nikakršnih dodatnih pojasnil. Ne veže jo spomin na nič drugega kot na polnost nekega trenutka. Obstaja na sebi. Ta polnost dogodka ustvarja svoj avtonomni svet, ki nezadržno raste naprej. Raste za sedanjost in prihodnost. Da bi zagledali dogodek, moramo prezreti dogajanje, moramo odpisati vse njegove povezave z mitskim, prostorskim, časovnim, objektivnim virom, ki mu dogodek dolguje svoje spočetje. Dogodek je dogodek takrat, ko je gol, kot od matere rojen. Človek, zraščen s hribom in skalo – to je vse. Za opazovalca slike sploh ni pomembno, da ve, kdo je človek, ki ga opazuje. »V krajini nehamo biti zgodovinska bitja. Izmaknjeni smo iz objektivnega sveta, a tudi iz samih sebe. To pomeni, da čutimo,« je zapisal Cézanne. Prav to – čutenje – vibrira iz Stojkove fotografije in se prenaša na tistega, ki jo gleda. ¶ V predstavi se neprestano vse premika, na sliki sta gib in mimični izraz zamrznjena. Na fotografiji Strindbergovega Očeta gledamo oči, ki so videle nekaj, kar ni nihče od nas, ki gledamo te oči, videl. Morda so zazrte navznoter, morda navzven, morda nazaj, morda naprej. Morda zrejo v kaj neznosnega, strašnega, nemara v poljub življenja s tistim, kar mu grozi. Te oči so za nas zdaj tuje, zdaj nikogaršnje, zdaj organ biološke narave, ki opazuje samo sebe. Poskušamo gledati z njimi, a ne moremo. Poskušamo jim pripisati neko videnje, a v tem ne uspemo. Te oči komponirajo za naš pogled neko občutje tukaj in zdaj, ki ga ne moremo identificirati z ničemer prepoznavnim v svojem izkustvenem spominu. Zaman iščemo oporo in primerjavo. Te oči so nas zmedle, zbegale so naš izkušeni pogled, ki je navajen prepoznavanja, pojasnjevanja in interpretacije. Te oči izzivajo v nas še neznane občutke, na katere se le počasi navajamo in sprva še negotovo odzivamo. Sproščajo se iz nas, očitno so bili še nerojeni od vekomaj prav tam, ne da bi mi vedeli zanje. Te oči na fotografiji jih kot porodniške klešče trgajo iz neznane globine. Poimenovati jih še ne moremo, čeprav se hitro udomačujejo. Ko se enkrat razrastejo, smo bogatejši za živo polnost, ki je zdravilka

expands into a visual monument to a human moment. For the picture, it is neither important what happened before nor what will happen in the next second, for its unique moment fills us with a powerful feeling to which we can give no name. But is that not just the most astonishing in the photograph? What has been eternalised is what the viewer in the audience could not experience. In Stojko's photograph, there is the glorification of that instant of superhuman effort, of the rebellious will of Sisyphus, when it seems that just below the peak of the hill, triumph over the gods is within reach. This fleeting instant is justly crowned with glory. All else will sink into oblivion and the sea of indifference. ¶ This photograph wrenched itself out of the production, wrenched itself from transience, made itself independent, and became independent of its own non-existent context, of its former affects and forgotten perceptions. It has broken away from its own model and needs no further clarifications. It is not bound to the recollection of anything other than the fullness of one moment. It exists on its own. This fullness of the moment creates its own autonomous world, which goes on growing unrestrainably. It grows for the present and for the future. In order to perceive the event, we must disregard the happening, must write off all its links with the mythical, spatial, temporal and objective sources to which the event owes its conception. The event is an event at the time when a man is bare as if born from his mother, a man grown into the hill and the rock – that is all. For the viewer of the picture, it is of no importance to know who this man is, whom he or she is observing. As Cézanne remarked: "In the landscape, we cease to be historical creatures. We are removed from the objective world, and also from ourselves. This means that we are feeling." It is precisely this feeling that vibrates from Stojko's photography and which is passed on to whoever views it. ¶ In the production, everything is constantly in motion, while in the picture, the movements and mimical expressions are frozen. In the photograph of Strindberg's Father, we see eyes that have seen something that none of us who are looking at those eyes has ever seen. Maybe they are gazing inwards, maybe outwards, maybe behind, maybe ahead. Maybe they are staring at something unbearable, fearful, perhaps at the kiss of life with that which threatens him. For us, these eyes are now foreign, now nobody's eyes, now an organ of biological nature, observing only itself. We try to see with these eyes, but we cannot. We try to ascribe to them some sight, yet we do not succeed. For our gaze, these eyes

praznine in slepote. In takrat šele lahko spregledamo z očmi na fotografiji. Spodbudile so nas, naučile so nas, da odkrivamo zaklade, za katere nismo slutili, da jih lahko imamo. Fotografija si vzame čas, da pokaže in opozori na tisto, kar se izmika klasifikaciji, žanrom, poimenovanju, bližnjicam. Fotografija je povabilo na bližnje srečanje, na opazovanje enigme ustvarjenih svetov: recimo – obraza, na katerem se skrivnostno svetlikajo živalski, rastlinski, mineralni odbleski. Pri tem svetlikanju ne gre za navadno tujstvo ali dvoumnost, gre za stanja raznolikosti, za postajanja in nastanke. ¶ Videl sem pravo kri in pravo smrt, še preden sem videl kri in smrt v gledališču. In zmeraj se mi je zdela smrt v življenju nekako logična, razložljiva – in zato manjša od tiste v teatru. Življenje je trivialno močvirje, gledališče utegne biti prispodoba pekla. Teater obvezno poveča smrt. Če nič drugega – jo kopiči. V enem samem večeru se v Hamletu cel kup odrskih prikazni spremeni v mrliče. Ampak smrt na gledališki fotografiji je še bolj navzoča, še bolj povečana od tiste v teatru. V primerjavi z ono pritlikavko, ki kosi zares, je pa sploh orjaška pošast. Gledam fotografijo Hamleta z Yorickovo lobanjo, iz katere v drobnem curku teče mivka. To je trikotnik: Hamlet, lobanja, pesek. Hamlet gleda pesek, lobanja gleda Hamleta, pesek se proti dnu slike že spreminja v prah. Ko smrt na fotografiji izloči vse, kar je odvečno in prazno, kar je običajno in povprečno, se napihne čez vsako mero in doseže stanje tiste nasičenosti, ki postane kristalno transparentna in žari kot absurd. Smrt, ki živi bolj živo od življenja samega. To je srhljiva cona nerazločljivosti med tistim, kar smo, in tistim, kar nas nekoč neizogibno čaka. Slika je močnejše magnetno polje od prizora. Njeno mirovanje je bolj hipnotično in bolj usodno od »atletike čustev« Antonina Artauda. Nemara je po vsebini enaka Hamletovemu modrovanju, vendar ne ogovarja razuma, ampak občutje. V privlačnem polju Yorickove lobanje čutimo skrajno bližino dveh stanj, ki si nista niti malo podobni. Ta bližina sproža osmozo, v kateri nujno nekaj preide od enega k drugemu, od življenja k smrti in obratno. Pa ne samo na sliki – med Hamletom in Yorickovo lobanjo! Tudi nas je oplazila senca somraka, ki ne pušča vidnih sledov, je le nekakšen tempiran radioaktivni žarek z nepredvidljivim učinkovanjem. ¶ Posnetki kipenja kvišku v predstavah Dragana Živadinova Krst pod Triglavom in

compose a certain feeling of here and now, which we cannot identify with anything recognisable in our memory of experience. In vain, we search for support and comparison. These eyes have confused us. They have confounded our experienced gaze, which is accustomed to recognition, clarification and interpretation. These eyes stir up in us still unknown feelings, to which we only gradually become accustomed and to which, at first, we still respond uncertainly. They free themselves from us; clearly, they were still unborn, right there, without our knowing of them. These eyes in the photograph are, as if with surgical forceps, drawn out of unknown depths. We still cannot give them a name, although they swiftly become familiar. When once they open out, we are the richer for the living fullness which is the nurse of emptiness and blindness. And only then can we overlook the eyes in the photograph. They have encouraged us, taught us, to discover the treasures which we had not been aware we might possess. Photography takes its time to show and to point out that which evades classification, genre, naming, shortcuts. Photography is an invitation to a closer encounter, to the observation of the enigma of the created worlds, for example, the faces on which are secretly illuminated the animal, plant and mineral side-reflections. This glimmering is not that of ordinary foreignness or ambiguity; it involves, rather, the states of diversity, of becoming and emergence. ¶ I had seen real blood and real death even before I saw blood and death in the theatre. And it has always seemed to me that death in life is somehow logical, explicable – and therefore less than death in the theatre. Life is a trivial quagmire, while theatre manages to be the allegory of hell. Theatre of necessity magnifies death if nothing else – it accumulates death. In one and the same night, in Hamlet, a whole heap of stage apparitions is reduced to corpses. Yet death in the theatre photograph is still even more present, more magnified than death in the theatre. In comparison with that dwarf who truly reaps, it is altogether a gigantic phantom. I look at the photograph of Hamlet with Yorick's skull, from which the sand trickles in a fine stream. This is a triangle: Hamlet, the skull, the sand. Hamlet looks at the sand, the skull looks at Hamlet, and towards the bottom of the picture, the sand is already turning into dust. When death in the photograph excludes everything that is superfluous and empty, that is ordinary and average, it rages across all measures and achieves the state of that satiation, which becomes crystalline transparency and blazes like an absurdity. A death that lives more vitally

Molitveni stroj Noordung ne komemorirajo nobenega preteklega, stvarnega dogodka, ne pripovedujejo naravne zgodbe, ne predstavljajo medčloveških razmerij. Kipenje kvišku je ravnina doživljanja, je volja po premagovanju težnosti, ki se posmehuje Newtonu. To je abstraktna scenska umetnost, ki skuša disciplinirati, mehanizirati gib, da bi rafinirala občutje. Podobe, ki jih gradi, so arhitektonske kompozicije teles in scenskih inštalacij. Človeški stroji se dvigajo, vzpenjajo, stremijo navzgor in s tem postajajo čista duhovna bitja, »z duhom prežarjena materija, ki misli in je mišljena«. Živadinov sam komponira materialne slike, ki trajajo v času in s tem pretendirajo na nesmrtnost. Stojkovi posnetki so posnetki posnetkov ali drugače: spomeniki spomenikom. ¶ V tej knjigi gledamo univerzum, ki bi mu lahko rekli – pokopališče senc. Sence ustvarjalnih nabojev, idej, strasti in konceptov se tu verižijo, se izpodbijajo, se cepijo, se bratijo, se transformirajo ena v drugo in prepletajo v mnogoglasje, ki – na vso srečo – nemo strmi v nas. Umetnost je govorica občutij, pa četudi so ta včasih zvedena na goli estetski užitek. Kaj so hoteli umetniki povedati? V katerem jeziku? So peli, deklamirali, kričali, stokali, šepetali ali jecljali? Ne vemo. Te sence so imele jezike, ki so bili dejavni. Imele so usta, ki so se odpirala in iz njih so se vrtinčili roji besed in (ne)artikuliranih zvokov. Fotografija jim je odvzela besede in jim pustila govorico. Govorico, ki nima svojega mnenja, nima ne priporočila ne sporočila, a je kljub temu povedna, ker uteleša dogodek. O enem sem prepričan: če dober fotograf nima česa pokazati, potem tudi predstava ni imela česa pokazati. Nemara je samo blebetala. Teater bi se moral učiti od fotografije. Ona pokaže resnico in razgali zadevo do kosti. Stojkova fotografija ne zapeljuje in ne zamegljuje, ne skriva, ne mistificira, ampak neusmiljeno razkriva. Ravna se po nasvetu, ki ga Gertruda izreče Poloniju: »Bolj stvarno, manj okrasja!« Retorika ni nujno v sorodu z resnico, še manj je v sorodu z umetnostjo. In vendar je govor umetnosti drugačen od vsakdanjega. In vendar mora znati umetnik pripraviti navadni jezik do tega, da zapoje. Takole to pojasnjuje ruski pesnik Osip Emiljevič Mandelštam v Hrupu časa: »Kaj je hotela povedati moja družina? Ne vem. Jecljala je že od rojstva, pa je vendar hotela nekaj povedati. Mene in veliko mojih sodobnikov bremeni jecljanje od rojstva. Nismo se naučili govoriti, temveč blebetati, in šele

than life itself. This is the tremulating zone between what we are and what one day inevitably awaits us. The picture is a more powerful magnetic field than the stage scene. Its repose is more hypnotic and more fateful than the "athletics of feeling" of Antoine Arthaud. Perhaps, in content, it is equal to Hamlet's speculating, although it does not address reason but rather feelings. In the field of attraction of Yorick's skull, we sense the extreme closeness of two states that are by no means similar. This closeness generates an osmosis in which, of necessity, something crosses over from one to the other, from life to death and the reverse. Yet, not only in the picture – between Hamlet and Yorick's skull! We have also been brushed by the shadow of the twilight, which leaves no visible traces and is just a kind of delayed-action radioactive ray with an unpredictable effect. ¶ The shots of the upward surging in the stagings of Dragan Živadinov's Krst pod Triglavom (Baptism Under Triglav) and Molitveni stroj Noordung (The Noordung Prayer-Machine) do not commemorate any past, real event, do not narrate natural stories, and do not represent inter-human relations. The upward surging is the plane of the experiencing, the will to overcome gravity, which derides Newton. This is abstract stage art, which endeavours to discipline, to mechanise the movements in order to refine the feelings. The images which it builds are architectonic compositions of bodies and stage installations: the human machines rise up, mount up, strive upwards, and thus become pure spiritual beings with "the spirit of irradiated matter, which thinks and is thought of". Živadinov himself composes material pictures which persist in time and hence have pretensions towards immortality. Stojko's shots are shots of shots, or, to put it differently, monuments to monuments. ¶ In this book, we are observing the universe, which, one might say, is the graveyard of shadows. Shadows of creative charge, ideas, passions and concepts, here become linked together, impugn one another, split apart, fraternise, transform themselves into each other, and interweave into the polyphony which, most fortunately, gazes wordlessly upon us. Art is the speech of feelings, even though these are at times reduced to a nakedly aesthetic enjoyment. What did the artists wish to relate? In what language? They sang, declaimed, clamoured, moaned, whispered or whimpered? We do not know. These shadows had tongues which were active. They had mouths that opened, and from them, there welled millstreams of words and (un)articulated sounds. Photography has taken the words from them and left them the speech. Speech which does not have

ko smo prisluhnili naraščajočemu hrupu stoletja in ko nas je oprala pena njegovega najvišjega vala, smo prišli do jezika.« Gledališče mora prisluhniti naraščajočemu hrupu časa, mora znati pripraviti dogodke do tega, da zapojejo v svojem specifičnem scenskem jeziku. Tega fotografija najbolje razume.

its own opinion, which has neither counsel nor message and yet, despite this, is telling because it embodies the event. Of one thing I am sure: if a good photographer has nothing to show, then neither did the performance. Possibly, it was just babbling. Theatre should learn from photography. It portrays the truth and strips the action down to the bone. ¶ *Stojko's photography does not seduce and does not confuse, does not conceal or mystify, but instead remorselessly reveals. He follows the advice given by Gertrude to Polonius: "More matter with less art." Rhetoric is not necessarily related to truth; still less is it related to art. And yet, the speech of art is different from everyday speech. And yet, the artist must know how to prepare ordinary language to the point when it begins to sing. This is how it is clarified by the Russian poet Osip Emilyevich Mandelstam in The Noise of Time: "What did my family want to tell? I don't know. It was stammering already from birth, yet even so, it wished to tell something. I, and many of my contemporaries, have been burdened by stammering from birth. We did not learn to speak, but rather to blather, and it was only when we listened in to the ever-growing tumult of the century, and when had been washed clean by the foam of its highest wave, did we come to language." Theatre must listen to the growing noise of the times, must know how to prepare events to the point where they sing out in their own specific stage language. It is this that photography best understands.*

V iskanju opusa magnuma Toneta Stojka

In Search of Tone Stojko's Magnum Opus

Marija Skočir
(2024)

Tone Stojko je edinstven fotografski ustvarjalec v slovenskem prostoru ne le zaradi svoje konsistentne, le nekaj manj kot šest desetletij trajajoče in z neprekinjeno intenzivnostjo dela grajene kariere, temveč tudi zato, ker je enako močno zaznamoval številne fotografske žanre. Ambicija poklicnega fotoreporterja, da snuje opus umetniških fotografij, istočasno pa sistematično dokumentira celotno sodobno zgodovino gledališke umetnosti nekega naroda, je skorajda nepredstavljiva. S svojo odmevnostjo in prepoznavnostjo so veliki fotoreporterski dosežki, ki so mu prinesli status nenadomestljivega kronista slovenskega družbenega dogajanja, včasih zasenčili njegove umetniške stvaritve. Kljub temu je svojo močno željo po fotografskem ustvarjanju uresničil v obeh zvrsteh, dokumentarni in izpovedni, na najvišji ravni. »Vmesna« področja, kot sta gledališka fotografija, zapis dogajanja na odru, ki je hkrati ponovno – bolj kot beleženje – poustvarjanje vizualnega izraza, in na drugi strani socialno-dokumentarna fotografija, pri kateri je bolj kot umetniški vtis pomembna psihološka slika prizora, so mu na tej poti vzporedno, a enako resno in z odličnimi dosežki uspevala ves čas od njegovega prvega pritiska na sprožilec. Ob vsem tem pa ne gre spregledati njegovih izjemnih prispevkov v žanru fotografskega portreta, ki kot rdeča nit spaja vsa poglavja Stojkovega fotografskega opusa. ¶ Tone Stojko je svojstven fotograf tudi zato, ker je tok svojega navdiha v jezik fotografske podobe preusmeril po tem, ko se je v mladosti sprva preizkusil v literarni umetnosti. Zato verjetno ni naključje, da ga je atmosfera gledališkega odra, polja prefinjenega sožitja literarnega in vizualnega doživetja, od nekdaj privlačila. Pisana beseda je zanj najbolj izrazna takrat, ko jo nekdo z občutenjem izgovori. Zgodaj je tudi ugotovil, da je svet, ki ga obdaja, kakor koli boleče preprost že je, dovolj bogat, da postane njegov motivni univerzum – kot bi že imel v sebi moto, ki si ga je kasneje zadal: »[K]aj je lepšega, kot če lahko rečeš, da je cel svet tvoj studio in vsi ljudje na njem tvoji modeli.«[1] ¶ Zanimanje za ljudi je prinesel tako rekoč z domačega dvorišča na podeželju v Prlekiji, kjer je preživel zgodnje otroštvo, in kasneje v Mariboru, kjer je hodil v šolo. Kot dečka sta z bratom s portretiranjem drug drugega preizkušala prvi fotoaparat, ki mu ga je oče pri trinajstih poslal iz Nemčije. »Moj prvi fotografski projekt so bili pravzaprav skupinski portreti; v sedmem razredu osnovne šole sem pofotografiral vse razrede na šoli, da smo s sošolci zaslužili nekaj denarja za končni izlet.«[2] Mladi fotograf je deloval zgolj iz sebe v danih, omejenih okoliščinah, a že tedaj z močnim zanimanjem za tisto, kar se za obrazom, ki ga človek kaže svetu, v resnici skriva in

1 Tone Stojko, Dogodki včerajšnjega popoldneva / Yesterday's Afternoon Event, Ljubljana: Prodok, 2002, str. 9.

2 Pogovori s Tonetom Stojkom, 2017–2024.

Tone Stojko is a unique photographic artist in Slovenia, not only because of his incredibly consistent career that has been going with unabated working intensity for just under six decades but also because of his no-less astounding mark on several different photographic genres. The ambition of a professional photojournalist to produce an oeuvre of artistic photographs and, at the same time, systematically document the entire history of the Slovenian national theatre art is almost inconceivable. The high profile and visibility of his amazing photojournalistic achievements, which earned him the status of an irreplaceable chronicler of Slovenian social events, have sometimes overshadowed his artistic creations. Nevertheless, he has realised his passion for photographic creation in documentary and expressive genres at the highest level. Parallel to this, his achievements in the "in-between" areas such as theatre photography – a record of stage events, which is more like a re-creation of visual expression rather than merely a record – and socio-documentary photography – where the psychological portrayal of a scene is more important than its artistic impression – have been equally excellent and elaborate throughout the years, ever since he first laid his finger on the shutter. With all this, one should not forget his outstanding contributions to the photographic portrait genre, the common thread running through all the chapters of Stojko's photographic oeuvre. ¶ Tone Stojko is also a unique photographer because he only redirected the flow of his inspiration into the language of the photographic image after first trying his hand at literary art in his early youth. It is thus probably no coincidence that he has always been attracted to the atmosphere of the theatre stage, the place of sophisticated coexistence of literary and visual experience. For him, the written word is most expressive when spoken with emotion. Early on, he also realised that the world around him, painfully simple as it might be, was rich enough to offer him a whole universe of motifs – as if he already were carrying within him the motto he later set himself: "[…] what is better than to be able to say that the whole world is your studio, and all the people in it are your models."[1] ¶ In a way, Tone's interest in people stems from his own backyard in the countryside of Prlekija, where he spent his early childhood, and Maribor, where he later went to school. As children, he and his brother tried making portraits of each other using the first camera their father sent from Germany when Tone was 13. "My first photographic project was group portraits. When I was in the seventh grade, I took pictures of all the classes at the school so that my classmates and I could earn some money for the end-of-year school trip."[2] In the limited circumstances, the young photographer had to work purely from his own intuition. However, even then, he demonstrated a strong interest in what really lay hidden behind the human face that one showed the world and how this could be articulated in a photograph. As his educational options back

1 Tone STOJKO, Dogodki včerajšnjega popoldneva / Yesterday's Afternoon Event, Ljubljana 2002, p. 9.

2 Conversations with Tone Stojko, 2017–2024.

kako je to mogoče ubesediti s fotografijo. Omejene možnosti so pomenile, da se je moral vpisati na Tehniško srednjo šolo v Mariboru, a tudi v učnem programu elektronike ga je še najbolj zanimala slovenščina. Z Andrejem Brvarjem sta že kot dijaka pisala mladostno socialno protestno poezijo in iskala navdih v delavskem okolju mariborskega Lenta, hkrati pa je mladi umetnik na mariborskem radiu že vodil mladinske in glasbene oddaje. Novele, ki jih je leta 1971 kot literarni prvenec izdal v zbirki Zadnja molitev, so lucidne in poglobljene psihološke študije ljudi, ki jih, tudi kadar jih opisuje, v resnici slika, da živi stopajo pred bralčevo obličje. Z literarnimi orisi se kar najtesneje istovetijo tudi Stojkove manj znane, zgodnje socialno-dokumentarne fotografije, denimo cikel, ki ga je posnel v Halozah leta 1969 in izbor izdal v zborniku Siti in lačni Slovenci. To so presunljive pripovedi o ljudeh, ki poznajo le trdo delo in boj za preživetje, a v sebi nosijo veliko resnico o življenju samem, ki se razgalja na njihovih neolepšanih obrazih. Svinjak, poljska cesta, klop pred kmečko hišo, vaška gostilna so njihovi odri, na katerih iz dneva v dan ponavljajo uprizoritve dram lastnega življenja. Malce podobni so Tonetovi stari mami, ki jo je rad obiskoval na Humu pri Ormožu. Fotografiral jo je čisto od blizu in pod portret njenih gub s svinčnikom zapisal lirično izpoved – fotografija in beseda skupaj ustvarjata celostno podobo bridkosti, modrosti in hkrati lepote življenja. ¶ Sobivanje besede in podobe se je leta 1964, ko je pridobil štipendijo RTV Ljubljana, prelilo v študij novinarstva, s tem tudi prve službe na televiziji v tehnični ekipi. Po študiju in ob začetku sodelovanja s Tribuno leta 1968 se je začela Stojkova zgodnja fotografska pot usmerjati v reportažno fotografijo, ki jo je v naslednjih desetletjih kot urednik fotografije pri Mladini razvil v svojo življenjsko kariero. Na tem področju ni prispeval le na tisoče posnetkov, ujetih v odločilnih trenutkih slovenske zgodovine, temveč mu je treba priznati tudi pionirsko delo na področju uveljavljanja fotografije kot samostojnega vizualnega medija in vzpostavitev temeljev, na katerih še danes gradijo načini dela in vrednotenja fotografije časopisnih uredniških politik. ¶ Konec šestdesetih let se je namreč s Stojkovo vključitvijo v uredniški odbor Tribune, ki so ga sestavljali poznejši vodilni slovenski intelektualci, vloga objavljenih fotografij

then were limited, he had to enrol at the Technical High School in Maribor. Even in the electronics programme, however, Tone was most interested in the Slovenian language. As pupils, he and Andrej Brvar wrote youthful social protest poetry. They looked for inspiration in the working-class setting of Maribor's Lent neighbourhood, even while the young artist was already moderating youth and music shows for the Maribor radio. The novellas he published in 1971 in The Last Prayer (Zadnja molitev) collection as part of his literary debut read as lucid and profound psychological studies of people whom, even when just describing them with words, he painted so that they appeared to the reader as real, living characters. Stojko's lesser-known, early socio-documentary photographs can also be closely identified with literary depictions, for example, the series he shot in 1969 in Haloze and published in the collection Full and Hungry Slovenians (Siti in lačni Slovenci). His photographs told compelling stories about people who only knew hard work and the struggle for survival but carried a great truth about life, a truth laid bare on their ravaged faces. A pigsty, a field road, a bench in front of a peasant house and a village inn presented the stages on which they performed the dramas of their own lives day after day. They seem to be a bit like Tone's grandmother, whom he used to visit in Hum near Ormož. He took a close-up picture of her and pencilled a lyrical confession under the portrait of her wrinkles – the photograph and the words combined to evoke a comprehensive image of life's poignancy, wisdom and even beauty. ¶ Stojko transposed this coexistence of word and image into his study of journalism when, in 1964, he obtained a scholarship from RTV Ljubljana and, with it, also his first job as part of the technical team at the TV station. After concluding his studies, when he started collaborating with Tribuna magazine in 1968, Stojko's early photographic career shifted towards reportage photography, which, over the following decades, he developed into his life oeuvre while working as a photography editor for Mladina magazine. In this area, he not only contributed thousands of images capturing pivotal moments in Slovenian history but must also be credited with pioneering work in establishing photography as an independent visual medium and building the foundations on which the approaches to producing and evaluating photography within newspaper editorial policies remain based to this day. ¶ Towards the end of the 1960s, Stojko joined the Tribuna editorial board, which included later major Slovenian intellectuals, and began to change the role of published photographs. Despite the modest technical

začela spreminjati – fotografija kljub skromnim tehničnim zmožnostim postane samostojno sporočilo v pisnih prispevkih, hkrati pa nosi podpis svojega avtorja, kar pred tem nikakor ni bilo samoumevno. Svoj pristop k fotografiji v ilustriranem časopisu je Stojko nadgradil kasneje, ko je bil povabljen k sodelovanju z revijo Mladina. Revija se je na začetku sedemdesetih let kot prva začela tiskati z mnogo naprednejšo tehnologijo; ta je omogočala občutno izraznejši učinek tudi barvnim fotografijam in znotraj uredništva je Stojko kot avtor in urednik dosegal najvišje mogoče standarde tistega časa, sledeč tudi tujim vzorom in vselej z velikim trudom za najkakovostnejšo fotografsko produkcijo in objavo fotografij. Pri svojem reporterskem delu je na drugi strani z izjemnim občutkom in sposobnostjo »biti ob pravem trenutku na pravem mestu« spremljal vsakršno aktualno politično, družbeno in kulturno dogajanje. Vse od študentskih demonstracij ob zasedbi Filozofske fakultete prek predosamosvojitvenih manifestacij in demonstracij, vojne za Slovenijo pa do vstajniških gibanj in demonstracij vse do danes je vedno brez lastnega opredeljevanja in pristranskosti dokumentiral dogodke, ki se zapisujejo v slovensko politično zgodovino na način, da o dogodkih pove več: nemalokrat droben detajl postane velik fotografski motiv, navidezno nepomemben človeški detajl pa vodilna misel celotne fotozgodbe. Kot je ob razstavi ob dvajsetletnici odbora za varstvo človekovih pravic, Sporočilo za javnost … 1988–2008[3], zapisal Blaž Vurnik: »Posnetek, na katerem iz množice iztegnjena roka odvrže cvet proti vojaškemu policistu JLA, je skorajda banalno lep, a obenem močno pretresljiv. Osrednja figura posnetka s svojo držo vsakega centimetra telesa označuje neprijetne občutke, ki jih doživlja po vseh naključjih, ki so ga na služenje vojaškega roka pripeljale kdo ve od kod prav pred stavbo vojaškega sodišča v Ljubljani.« V dogodkih, ki so sledili, je Stojku njegova izostrena pozornost na navidezno naključne dogodke omogočila posneti verjetno najbolj ikonično slovensko reportažno fotografijo vseh časov, Aretacijo Janeza Janše, ki je tiste vrste fotografija, ki ima v sebi več kot le vizualno informacijo – ima moč vplivati na razvoj dogodkov, moč razkrivati, širiti obzorja, opozarjati. Kot je v luči tedaj berljivih aktualnih dogajanj zapisala Marina

3 Mestni muzej Ljubljana, 6. 5.–1. 9. 2008.

capabilities, photography became a vehicle of independent messages within written articles while also crediting their authors, which was by no means a matter of course before his time. Stojko further developed his approach to photography within the illustrated newspaper when he was later invited to collaborate with Mladina magazine. In the early 1970s, Mladina was the first to start printing issues with much more advanced technology; this allowed the publishing of colour photographs with much more expressive effects. Within the editorial office, Stojko achieved the highest possible standards at the time as both an author and editor, following foreign examples and always striving for the highest quality of photographic production and publication of photographs. In his journalistic work, on the other hand, he kept track of all current political, social and cultural events with remarkable sensibility and ability to be in the right place at the right time". From the student demonstrations during the occupation of the Faculty of Arts, through pre-independence manifestations and demonstrations, Slovenian War of Independence, all the way to insurrectionist movements and demonstrations up to the present day, Stojko has always documented the events that have represented milestones in Slovenian political history without taking sides and without judging, in a way that allows for a deeper insight into the events. Often, a tiny detail becomes a large photographic motif, and a seemingly insignificant human detail becomes the "leitmotif" of an entire photoreportage. As Blaž Vurnik noted on the occasion of the 20th-anniversary exhibition of the Committee for the Defence of Human Rights entitled Press Release … 1988 – 2008 (Sporočilo za javnost … 1988 – 2008)[3]: "The snapshot of an outstretched hand reaching out of a crowd throwing a flower towards a Jugoslavian Army military policeman is almost banally beautiful, but at the same time profoundly shocking. With his from who knows where posture, this central figure of the photograph demonstrates, down to the very last inch of his body, the unpleasant feelings he is experiencing after all the coincidences that have brought him from who knows where to serve military service right in front of the military court building in Ljubljana." During the events that followed, Stojko's sharp focus on seemingly random events enabled him to take probably the most iconic Slovenian reportage photograph of all time, The Arrest of Janez Janša, which belongs to the kind of photograph that contains more than just visual information – it has the power to influence the course of events, to reveal, to broaden

3 The City Museum of Ljubljana, 6 May–1 September 2008.

Gržinić, Stojkova fotografija »ni proizvedla samo zavezujočih estetskih učinkov, ki so odločilno zaznamovali in opredelili celotno fotografsko produkcijo na Slovenskem, temveč je nasploh spodbudila in izoblikovala novo interpretacijo in reaktualizacijo dokumentarnega vizualnega gradiva«.[4] ¶ Leta osamosvajanja in kratkotrajne vojne za Slovenijo so Stojku priklicala v spomin začetek kariere, ko si je kot neizkušen mlad fotograf želel v Vietnam, pa so mu razsodni kolegi iz uredništva Tribune to onemogočili. Zato se je kot fotoreporter v tem času povsem predal dokumentiranju vojne na domačih tleh, tako političnih dogodkov kot vojaških akcij, ter se tako v zgodovino slovenske fotografije zapisal kot »fotokronist slovenske pomladi« – kar je oznaka, ki je kmalu postala prihranjena izključno za Toneta Stojka. Po pričanju na kranjskem sodišču v primeru uboja avstrijskih fotografov na Brniku je, namesto nadaljevanja svoje fotoreporterske kariere na drugih bojiščih po Jugoslaviji, po 25 letih zaključil sodelovanje z Mladino. Videti je bilo, da bo z Župančičevo nagrado nagrajena Slovenska pomlad Stojkov opus magnum, a kaj, ko je imel in ima vzporedno na svojih filmih še toliko dolgoročnih projektov. Izbor enega od njih, ciklusa protestne fotografije v zadnjih 52 letih doma in deloma tudi v tujini, je leta 2021 izšel kot zajetna fotomonografija Naša jeza je brezmejna: Demonstracije 1968–2020 s prek 560 fotografijami – če že ne Stojkov osebni, pa zagotovo slovenski fotografski opus magnum na temo množičnih manifestacij, protestov in družbenopolitičnih vrenj. ¶ Kljub Stojkovemu velikemu angažmaju pri fotoreporterskem delu je v zgodnjem obdobju od sredine sedemdesetih do konca osemdesetih let osebno čutil, da želi in mora fotografski medij raziskati bolje, kot mu je to dovoljevala vsakodnevna rutina. Sam se spominja, da je bila Mladina tedaj vendarle le bilten Mladinske organizacije: »Uredniki so se menjavali pod političnim vplivom, odganjali iz uredništva neposlušne in zaposlovali nenadarjene kimavce … Moje opravilo je bilo fotografirati mladinske delovne brigade in mlade povzpetnike. Zelo daleč sem bil od vrhunske reportažne fotografije. Tako sem se zatekel k osebni, umetniški fotografiji.«[5] Že leta 1969 je prvič

4 Marina Gržinić, Fotografski precedens, v: Tone Stojko: Slovenska pomlad, Ljubljana: Prodok, 1992, str. 5.

5 Pogovori s Tonetom Stojkom, 2017–2024.

horizons, to give warning. As Marina Gržinić wrote in light of the events taking place at the time, Stojko's photography "has not only produced the requisite esthetic effects, which have decisively marked and determined Slovenian photography as a whole but in general has provided a new interpretation and actualisation of the visual documentary material."[4] ¶ The years of Slovenia reaching independence and the Ten-Day War in Slovenia brought back memories of the beginning of Stojko's career, when, as an inexperienced young photographer, he wanted to go to Vietnam, but his more reasonable colleagues from the Tribuna editorial team prevented him from doing so. Therefore, as a photojournalist, he devoted himself completely to documenting the war on home ground, both the political events as well as military actions, thus becoming part of the history of Slovenian photography as "the photojournalist chronicler of the Slovenian Spring" – a label that soon became exclusive to Tone Stojko. Instead of continuing his photojournalistic career on other battlefields across Yugoslavia, Stojko ended his 25-year collaboration with Mladina after testifying at the Kranj court in the case of the killing of Austrian photographers at Brnik Airport. It seemed that the Župančič Award-winning Slovene Spring (Slovenska pomlad, 1988–91) would be Stojko's magnum opus, but he had and still has so many other parallel long-term projects running on his film rolls. A selection from one of them, a cycle of protest photography over the last 52 years at home and partly abroad, was published in 2021 in the form of a comprehensive photo-monograph Our Anger is Boundless: Demonstrations 1968–2020 (Naša jeza je brezmejna: Demonstracije 1968–2020) featuring more than 560 photographs. While this may not be Stojko's personal magnum opus, it certainly represents the magnum opus of Slovenian photography on the subject of mass manifestations, protests and socio-political upheaval. ¶ Despite Stojko's great involvement in photojournalistic work, in the early period from the mid-1970s to the end of the 1980s, he intimately felt that he wanted and needed to explore the photographic medium more in-depth than his daily routine allowed him to do. He recalls that Mladina was, at the time, after all, merely the bulletin of the Association of Slovenian Socialist Youth: "Editors got replaced under political influence, the disobedient ones were driven out, and untalented yes-men got hired … My job was to photograph

4 Marina Gržinić, "Fotografski precedens [Photographic Precedence]". In: Tone Stojko: Slovenska pomlad [Tone Stojko: Slovene Spring], Prodok 1992, p. 5.

fotografiral gledališče, Žlahtno plesen Pupilije Ferkeverk Dušana Jovanovića. Oder kot prizorišče fotografskega kadra ga je očaral, svoboda giba in igre pa je zaznamovala snovanje njegove lastne umetniške vizije. Gledališka in umetniška fotografija sta pri Stojku neločljivo povezani predvsem zato, ker dokumentacija s čustvi nabitega dogajanja na odru, v katerem so geste zgoščene in je vzdušje dogajanja mogoče čutiti v zraku, zanj predstavlja mnogo več kot le gradivo za verodostojen zapis dogajanja – ponuja mu možnost poustvaritve umetnine, ki se skoraj neponovljivo odvija na odru, z lastnim orodjem – fotografsko ali filmsko kamero. Tako je leta 1973 začel fotografirati umetnost plesnega giba; serija fotografij Telo v igri, nastalih s plesalkami Jasno Knez, Evo Scagnetti in Nejo Kos v Jakopičevem paviljonu, je fotografu prvič odkrila mogoče poti v temo akta in hkrati v fotografsko abstrakcijo. Odprla mu je neslutene možnosti onkraj okvirov upodabljanja resničnosti: eksperimentiranje s fotografsko kamero, režiranje nastopa modela pred objektivom in občudovanje svobode giba, ki jo tako lahko ujame, ne da bi objektu odvzel avtonomijo. Stojkovo raziskovanje teme je prispevalo nekaj najopaznejših ciklov fotografskega akta v slovenski fotografiji nasploh: Okus po prahu, Empty Rooms, Izgubljeno telo J. K., ki jih je vse kot serije tudi dosledno razstavljal in predstavljal v fotoknjigah. Tudi pri najbolj liričnem pristopu Stojko ostaja umetnik, ki raste, nadgrajuje in gradi svojo poetiko ne kot tekmo z estetskimi izkušnjami slikarske ali grafične umetnosti, temveč v iskanju najglobljе izpovedi in hkrati skrajnih izraznih meja medija. To je v desetletjih prineslo dovršitev v razširjenem in zaokroženem ciklu, ki je v vmesnem času doživel tudi prehod v digitalno barvno tehniko in bil leta 2011 premierno predstavljen na obsežni razstavi Telo v igri v Galeriji Jakopič. Če je Izgubljeno telo J. K. fotograf s svojim objektivom v osemdesetih letih iskal med tančicami njenega oblačila in morsko peno na nizozemski obali Zandvoort, v vodnjakih in na klopeh londonskih parkov, ležeče med drvečimi avtomobili nekje na ulici z Eifflovim stolpom v ozadju, se je njegovo žarišče dve desetletji pozneje ustrezno zreleje preusmerilo v iskanje ne več zgolj fizične interakcije telesa z okoljem, temveč globljega sporočila po načelu »manj je več«. Če je torej nekoč za želene kompozicije akta potreboval oder,

the youth work brigades and the young upstarts. I was very far from being a top-quality reportage photographer. So, I turned to personal, artistic photography."[5] In 1969, he photographed for the first time in theatre: Dušan Jovanović's performance of The Noble Mould of Pupilija Ferkeverk (Žlahtna plesen Pupilije Ferkeverk). The stage as the setting for the photographic frame fascinated him, and the freedom of movement and acting marked the conception of his own artistic vision. In Stojko's work, theatre and artistic photography are inseparably linked, primarily because the documentation of emotionally charged action on stage – in which gestures are concentrated, and the atmosphere of the action can be felt in the air – represents for him much more than just material for a reliable record of the action. It offers him the possibility of recreating the artwork, unfolding on stage almost inimitably, through his own instrument: the photographic or film camera. Thus, in 1973, he began photographing the art of dance movement. The photo series The Body in Play (Telo v igri) that he shot with dancers Jasna Knez, Eva Scagnetti and Neja Kos at the Jakopič Gallery revealed to the photographer for the first time the possible ways to address the topic of the nude and, at the same time, towards photographic abstraction. It opened up the unforeseen potential for him to reach beyond the frameworks of depicting reality, the possibilities for experimenting with the camera, directing the model's performance in front of it, and admiring the freedom of movement that can be captured in this way without depriving the object of its autonomy. Stojko's exploration of the topic resulted in some of the most remarkable series of nude photography in Slovenian photography in general: Okus po prahu / Ukus prašine / Taste of Dust, Empty Rooms, The Lost Body of J.K. (Izgubljeno telo J. K.), all of which he has regularly exhibited as series and presented in photobooks. Even in his most lyrical approach, Stojko proved to be an artist who keeps growing, upgrading and developing his poetics, not in competition with the aesthetic experience of painting or graphic art, but in search of his own deepest expression and at the same time the extreme expressive limits of the medium. Over the decades, he brought his art to perfection in an expanded and accomplished cycle, during which he also underwent the transition to digital colour technique, which premièred in 2011 with the large-scale exhibition The Body in Play at the Jakopič Gallery. In the 1980s, the photographer searched with his lens for The Lost Body of J.K. among the veils of her clothing and sea foam on the Dutch coast of Zandvoort, in the fountains and

5 Conversations with Tone Stojko, 2017–2024.

tovarniške hale, hotelske sobe, tančice, morsko obalo, obrežja rek, Trafalgar Square, nevihtne oblake ... se nova Venera iz morske pene, ki jo tvori njen lastni žar, rojeva izčiščena izključno v podobi lastnega telesa, osvobojenega vsakega kostuma; v prostoru, osvobojenem vsakršnega prizorišča; z gibi, osvobojenimi vsakršne koreografije – ostajajo le spontani gib telesa, premik objektiva in svetloba, ki presega funkcijo osvetlitve ter postaja atmosfera. Andrej Medved je nadčasni razpon štirih desetletij tega snovanja v katalogu razstave leta 2011 povezal z besedami: »Telo v svojem razvoju in razpadanju, gledališče telesa v svoji snovnosti, čutnosti in prozornosti.« Telo v igri zagotovo je opus magnum Stojkove najgloblje povezanosti s fotografijo in osvobojenega navdiha v njej. ¶ A kljub performativnim in plesnim elementom, abstraktnim konstelacijam, ki jih telesa tvorijo v specifičnih interjerjih in eksterjerjih in prelivanju svetlobe, o fotografiranju plesalk, ki vedno ohranjajo svoj individualni izraz in osebnost, Stojko govori kot o »portretiranju« – portretiranju esence, duše, telesa bolj v eterični kot fizični obliki. S tem se povezuje s še enim obsežnim področjem svojega dela, žanrom fotografskega portreta, ki se, kot že rečeno, pne skozi vsa glavna področja Stojkove fotografske ustvarjalnosti. S portreti spominu zapisuje celo epoho življenja zanimivih, izrednih, ustvarjalnih ljudi. Od slovenskih gledaliških igralcev, pevcev, pisateljev in pesnikov ter drugih umetnikov do političnih osebnosti in domačih in tujih zvezdnikov, mednje pa se naseljujejo intimnejše družinske podobe, nemalokrat brezimni ljudje, tudi z roba družbe ali iz specifičnih socialnih razmer. Vsem je skupno eno: skozi Stojkov objektiv se na fotografije selijo njihova najprimarnejša bistva in sporočajo njihov v besedah neizrekljivi življenjski, ustvarjalni ali duhovni kredo. ¶ Med Stojkovimi portreti najdemo številne tuje zvezdnike: fotografije Alfreda Hitchcocka, Johna Lennona in Yoko Ono poznamo kot ene njegovih najbolj ikoničnih. Kot Mladinin fotoreporter se je v sedemdesetih letih odpravljal v Cannes in na druge filmske in glasbene festivale ter spremljal aktualno umetniško sceno na tem področju: »Na filmskih festivalih snemaš predvsem portrete, tu gre za lov na znane obraze.«[6] Izginotje negativov Hitchcockovih portretov je za skrbnega

6 Ibid.

on the benches of London's parks, lying on the street somewhere among the speeding cars with the Eiffel Tower in the background; two decades later, his focus shifted and correspondingly turned more mature, to no longer searching for the body's mere physical interactions with the environment but for a deeper message, according to the principle of "less is more". So, if before he would require a stage, factory halls, hotel rooms, veils, the seashore, riverbanks, Trafalgar Square, storm clouds, etc., to achieve the desired composition of the nude photograph, a new Venus made of the sea foam composed of her own inner glow was born purified exclusively onto the image of her own body, liberated from any costume, in a space cleared of any setting, with movements unrestrained by any choreography. What remains is only the spontaneous movement of the body, the movement of the lens, and the light, which transcends the function of mere illumination and turns into the atmosphere. In the 2011 exhibition catalogue, Andrej Medved summed up the timeless span of four decades of this conceptual work with the following words: "The body in its development and decay, the theatre of the body in its materiality, sensuality and transparency." The Body in Play undoubtedly is the magnum opus of Stojko's deepest connection to photography and his liberated inspiration in it. ¶ Despite the performative and dance elements, the abstract constellations that bodies form in specific interiors and exteriors and the flow of light, Stojko speaks of his work of photographing dancers by retaining their individual expressions and personalities as "portraiture" – the portraying of the essence, the soul, the body in its ethereal rather than physical form. This relates to another large area of his work, the genre of portrait photography, which, as mentioned before, runs through all the main areas of Stojko's creativity. It is through portraits that he records to memory a whole epoch of the lives of interesting, extraordinary, creative people – from Slovenian theatre actors, singers, writers, poets and other artists to political figures and local and foreign celebrities – while interspersing them with intimate family images of often nameless people, even from the margins of society or specific social situations. Their common denominator: through Stojko's camera, their most primal essences become inscribed into the photographs, conveying their life credo, be it creative or spiritual, that cannot be put into words. ¶ Stojko's portraits feature many foreign celebrities: his photographs of Alfred Hitchcock, John Lennon and Yoko Ono are among his most iconic ones. In the 1970s, he travelled to Cannes and other film and music festivals as a photojournalist

arhivista, kot je Tone Stojko, pomenilo tako veliko enigmo, da je tudi iz tega ustvaril umetniško gesto: aluzijo na Antonionijev film je Slavko Hren deset let pozneje kot metaforo uporabil v filmskem portretu Toneta Stojka Blow-up z okusom po prahu. ¶ Zdelo se je, da že poznamo najbolj razvpite Stojkove portretirance – retrospektiva Moderne in Mestne galerije s spremljajočima publikacijama leta 2002 je namreč prinesla pregledni izbor vseh Stojkovih ikoničnih fotografij vseh zvrsti – a je leta 2017 na Grossmannovem filmskem festivalu v Ljutomeru presenetil z razstavo, na kateri je med drugimi izobesil tudi najboljšim poznavalcem njegovega dela neznani portret Fidela Castra. Zagotovo eno najbolj simboličnih, a likovno izčiščenih upodobitev tega kontroverznega kubanskega voditelja, ki ga je Stojko posnel na srečanju mladih iz držav neuvrščenih leta 1978. Brez oklevanja glede kakovosti bi jo podpisal katerikoli priznani svetovni fotograf. ¶ Pa vendarle se opus magnum tega poglavja Stojkovega fotografskega dela razkriva drugje: v še enem velikanskem prispevku, ki ga kot portretist vse od leta 1997 prispeva k podelitvam, almanahom in praznovanjem Prešernovih nagrad. Sposobnost poudariti tiste lastnosti umetnikov, ki se v njihovih dosežkih najizraziteje zrcalijo, osebni psihološki pristop in velika doslednost pri portretiranju ustvarjajo še eno zbirko fotografij nacionalnega pomena. Poleti 2017 je Galerija Prešernovih nagrajencev ob 70-letnici Prešernovih nagrad priredila obsežno pregledno razstavo in fotomonografijo Stojkovih 173 portretov nagrajencev zadnjih enaindvajset let. A Tone Stojko dela dalje, nabor portretov vsako leto dopolnjuje. Veščina uporabe studijskih luči, večinoma temna ozadja, iz katerih izstopa avrična podoba portretiranca, postavitve, zasuki, geste in atributi Stojku pomagajo pri ujetju odločilnega odbleska svetlobe, ko ji uspe osvetliti bistvo človeka. Kot kipar, ki vihti kladivo in kleše kamen, ali slikar, ki vleče barvne poteze po platnu, je fotograf ujet v proces intenzivnega dialoga fotoaparata in subjekta, kar pomeni, da morata fotograf in aparat pravzaprav postati eno, v to simbiozo pa vključiti še portretiranca – ali kot je zapisal Henri Cartier-Bresson: »Portret je zame najtežja zvrst. Poskusiti moraš spraviti fotoaparat v prostor med kožo človeka in njegovo

for Mladina to keep up with the current art scene in these fields: "At film festivals, one mainly takes portraits. It's about preying on famous faces."[6] To a meticulous archivist like Tone Stojko, the disappearance of the negatives of his portraits of Hitchcock was such an enigma that he created an artistic gesture out of it: ten years later, the allusion to Antonioni's film was used by Slavko Hren as a metaphor in his film portrayal of Tone Stojko entitled Blow-Up with a Taste of Dust (Blow-up z okusom po prahu). ¶ *Although it seemed that we already knew Stojko's most notorious subjects – his 2002 retrospective in the Museum of Modern Art and the City Gallery Ljubljana with its accompanying publications brought about a comprehensive selection of all of Stojko's iconic photographs of all genres – at the Grossmann Fantastic Film Festival in Ljutomer in 2017, he surprised us all with an exhibition in which, among others, he displayed a portrait of Fidel Castro hitherto unknown even to the people best acquainted with his work. Certainly one of the most emblematic yet artistically refined depictions of the controversial Cuban leader, Stojko took this photograph at a meeting of young people from non-aligned countries in 1978. Moreover, in terms of its quality, any world-renowned photographer would happily sign their name on it without hesitation.* ¶ *Yet, the magnum opus from this chapter of Stojko's photographic work can be revealed elsewhere. Since 1997, his contribution as the portraitist of the Prešeren Awards ceremonies, almanacs and celebrations has been unprecedented. His ability to highlight the artists' qualities that are most clearly reflected in their achievements, his personal psychological approach and his astounding consistency in portraying make up another collection of photographs of national importance. In the summer of 2017, on the 70th anniversary of the Prešeren Awards, the Gallery of Prešeren Award Laureates organised a comprehensive overview exhibition and photographic monograph of Stojko's 173 portraits of the laureates of the last twenty-one years. But Tone Stojko is still going; he adds new portraits to his collection every year. His skill in using the studio lights, the mostly dark backgrounds from which the subject's auric image emerges and the juxtapositions, twists, gestures and features help Stojko to capture that decisive reflection of light which illuminates a person's essence. Like a sculptor wielding a hammer and chisel to carve out a stone or a painter drawing streaks of colour across a canvas, the photographer is caught up in a powerful process of intense dialogue between the camera and its subject, which*

6 *Conversations with Tone Stojko, 2017–2024.*

srajco.«[7] Ne le prostor, odločilna dimenzija pri portretu je tudi čas: »Portretiranje je počasen posel: ne smeš hiteti in moraš imeti časa v izobilju. Navadno so moji portretiranci v nekem nedefiniranem prostoru, kot bi potovali po vesolju skozi čas; vidijo se obrazi, vidijo se roke, preostalo je po navadi nepomembno. Včasih se sicer pojavi zraven kakšen njihov izdelek, ki je videti kot kaka arheološka najdba današnjega časa. Portreti so posneti danes, gledajo pa se iz jutri … vedno so dokument preteklosti. Kaj smo mislili, kaj postorili, kaj zapustili? Vsakič vem, da začenjam na začetku, da vstopam v nov svet, v nova občutja: kako vse to zabeležiti z na svetlobo občutljivo napravo, da bo zapis odzvanjal v nekih drugih, meni neznanih časih?«[8] Stojkova alkimistična formula za dober portret nikakor ni univerzalna. Vsak portret je neke vrste nova rešitev vsebinskega in likovnega problema – katerega največji izziv morda ni poza, obraz ali osvetlitev, temveč položaj in gestikulacija rok. ¶ Kot tih, a spreten in prodoren sopotnik slovenske kulture zadnjega pol stoletja se je tako ali drugače srečal skoraj z vsakim ustvarjalcem, ki je pustil v našem prostoru umetniški pečat. Enako, kot je spremljal aktualno družbenopolitično dogajanje tega časa. Prav tako kot gledališke predstave slovenskih gledališč. To kaže na njegovo avtorsko vodilo, ki naročila fotografij nikoli ni postavljalo pred kakovost fotografije ali odločitev o tem, ali fotografirati ali ne. Vedno je bil predvsem sam svoj naročnik, pa naj ga je pri tem vodil umetniški navdih ali vzgib sistematičnosti in doslednosti spremljanja določene teme ali celotnega področja. Kljub izdelkom, ki bi zlahka posegli na naslovnice tujih revij, in privlačnosti evropskih prestolnic, ki jih je prepotoval z namenom fotografiranja svojih umetniških projektov že v sedemdesetih in osemdesetih letih, se je Tone Stojko zavestno odločil vtisniti prispevek in zapise celotne epohe časa v svoj kulturni prostor. Pomembno je, da se pri tem nikoli ni in se očitno ne bo odpovedal iskanju lepote. Lepote, ki ni naključje, lepote, ki jo morda zastira površinska maska obraza, lepote, ki jo je zagotovo mogoče iskati na vsakem človeškem obličju, četudi se pojavi šele na fotografiji. Navdihujoče ga je opazovati pri delu, ko ga po toliko letih še vedno in vsakič znova očara določena oseba na

7 Life Library of Photography: Year 1980, New York: Time-Life Books, 1980, str. 27.

8 Pogovori s Tonetom Stojkom, 2017–2024.

means that the photographer and the camera have to become one, in effect. Also, the sitter has to be included in this symbiosis. Or, in the words of Henri Cartier-Bresson: "The most difficult thing for me is a portrait. You have to try to put your camera between a person's skin and his shirt."[7] *It is not only space that features as a decisive dimension in portraiture, but time as well: "Portraiture is a slow business: you must not rush it, and you need a lot of time. My subjects are usually in some undefined space as if they were travelling across space and through time; you can see their faces, you can see their hands, but the rest is usually irrelevant. Sometimes, though, their product appears next to them, looking like an archaeological find from our present time. Portraits are taken today but seen from tomorrow … they are always documents of the past. What were we thinking, what were we doing, what remains after us? Each time, I know that I am starting at the beginning, that I am entering a new world, new experiences: how to record all of this with a light-sensitive device so that the record will resonate in some other time, unbeknown to me?"*[8] ¶ *However, Stojko's alchemical formula for good portraiture is by no means universal. Each portrait represents a new solution to the conceptual and artistic problem, the greatest challenge perhaps not being the pose, the face or the lighting but the position and gesticulation of the hands.* ¶ *For the last half a century, Stojko has been a silent but skilful and insightful companion of Slovenian culture. In one way or another, he has met virtually every artist who has left their artistic mark in our space, just like he has been following the current socio-political developments of the time and the theatre performances of Slovenian theatres. This reveals his guiding principle as an author: never prioritise the commission of photographs over their quality or the decision of whether to photograph or not. He has always been, first and foremost, his own client, whether driven by artistic inspiration or the impulse to follow a particular subject or an entire area systematically and consistently. Even though his photographs could easily have made the covers of foreign magazines and despite the attraction of the European capitals to which he has travelled to photograph his artistic projects as early as the 1970s and 1980s, Tone Stojko consciously decided to imprint his contribution and records of an entire epoch of time into his cultural space. And the most important thing is that in doing so, he has never, and*

7 *Life Library of Photography: Year 1980, New York: Time-Life Books, 1980, p. 27.*

8 *Conversations with Tone Stojko, 2017–2024.*

fotografiji, kajti zaveda se, da čas nima moči proti osvetljeni tisočinki sekunde in da bo podoba, ki jo je zabeležil v danem trenutku, vedno zmagala. ¶ Čudovito nehvaležna naloga je pisati pregledno besedilo o življenjskem fotografskem opusu Toneta Stojka, zaradi številnih razlogov: ker se zaradi njegovega odnosa do lastnega dela ni nikoli izgubil noben posnetek, nobena predstavitev, nobena objava, zato je vsako razmišljanje o njem lahkoten, a hkrati neskončen sprehod skozi čas. Ker nikoli ni mogoče dovolj izčrpno opisati ne obsega, ne kakovosti, ne pomena njegovega dela. Ker se nikoli ne bomo mogli odločiti, kateri Stojkov opus je njegov edini pravi opus magnum, saj se zdi, da je v svoje fotografsko poslanstvo, morda celo v vsako svojo fotografijo, vnesel več vzporednih življenj, ki nagovarjajo vsakogar drugače. Ker obstaja velika možnost, da je v času našega pisanja že zgrabil svoj fotoaparat, morda lestev, morda filmsko kamero, morda uredil še en velikanski del svojega arhiva in že sodeluje na novi razstavi ali dveh – poleg naslednjega, tistega pravega, zares velikega osebnega projekta.

apparently never will, given up on his search for beauty. A beauty that is no accident, a beauty that may be obscured by the superficial mask of the face, a beauty that can certainly be found in every human face, even if it only becomes visible in a photograph. It is inspiring to observe him at work when, after so many years, he is still captivated by a particular person in a photograph. Because Stojko is well aware that time has no power over the exposed one-thousandth of a second and that the image he has captured in a given moment will always win. ¶ *Writing an overview text on Tone Stojko's life's oeuvre in photography is a wonderfully difficult task for many reasons: because, due to his attitude towards his work, he has never lost a single photograph, a single presentation or a single publication, and thus any reflection on him is a relaxing yet endless walk through time. Because it is never possible to fully and comprehensively describe his work's scope, quality or meaning. Because we will never be able to decide which of Stojko's works is his one true magnum opus since he seems to have brought several parallel lives into his photographic mission, perhaps even into each of his photographs, which speak to each one of us differently. Because there is a good chance that at the time of writing this article, he has already grabbed his camera, perhaps a ladder, perhaps a film camera, or perhaps edited another enormous part of his archive and is already collaborating on the next exhibition or two – besides his next personal project, the real one, the really huge one.*



Od Pupilije do Julije *From Pupilija to Juliet*



1969, Gledališče poezije 442
Žlahtna plesen Pupilije Ferkeverk
režiser */directed by* Dušan Jovanović

Katja Boh, Manca Čermelj, Bojana Klemenčič, Monika Žagar

1969, Gledališče Pupilije Ferkeverk
Pupilija, papa Pupilo pa Pupilčki
režiser */directed by* Dušan Jovanović

Manca Čermelj, Barbara Levstik



1969, Gledališče Pupilije Ferkeverk
Pupilija, papa Pupilo pa Pupilčki
režiser */directed by* Dušan Jovanović

Dušan Rogelj, Meta Gorjup,
Milan Jesih, Ivo Svetina, Barbara
Levstik, Ilonka Kranjc



1969, Gledališče Pupilije Ferkeverk
Pupilija, papa Pupilo pa Pupilčki
režiser */directed by* Dušan Jovanović

Monika Žagar, Ilonka Kranjc,
Goranka Kreačič, Manca Čermelj,
Dušan Rogelj, Meta Gorjup,
Tomaž Kralj



1969, Gledališče Pupilije Ferkeverk
Pupilija, papa Pupilo pa Pupilčki
režiser */directed by* Dušan Jovanović

Monika Žagar, Ivo Svetina,
Željko Kozinc, Tomaž Kralj, Ilonka
Kranjc, Tomaž Zorko, Lado Jakša,
Barbara Levstik, Jožica Avbelj, Bard
Iucundus, Matjaž Kocbek, Milan Jesih,
Meta Gorjup



1969, Gledališče Pupilije Ferkeverk
Pupilija, papa Pupilo pa Pupilčki
režiser */directed by* Dušan Jovanović

Milan Jesih, Matjaž Kocbek,
Bard Iucundus





1973, Gledališče Pekarna
Peter Božič: **Kako srečen dan**
režiser /*directed by* Matija Logar

Marinka Štern

1973, Gledališče Pekarna
Peter Božič: **Kako srečen dan**
režiser /*directed by* Matija Logar

Kristijan Muck



1972, Gledališče Pekarna
Dane Zajc: **Potohec**
režiser / *directed by* Lado Kralj

Barbara Jakopič, Zdenko Kodrič,
Janez Vrečko, Samo Gabrijelčič,
Barbara Levstik



1972, Gledališče Pekarna
Dane Zajc: **Potohec**
režiser / *directed by* Lado Kralj

Janez Vrečko, Samo Gabrijelčič,
Zdenko Kodrič - Koči





1983, Akademija za gledališče, radio, film in televizijo
Dane Zajc: **Potohec**
režiser */directed by* Franci Cegnar

Maja Blagovič, Boris Ostan

1976, Drama SNG v Ljubljani
John Arden: **Živite kot svinje**
režiser */directed by* Zvone Šedlbauer

Majda Potokar, Metoda Zorčič



1980, Mestno gledališče ljubljansko
Friedrich Schiller: **Spletka in ljubezen**
režiser */directed by* Dušan Jovanović

Veronika Drolc



1983, Slovensko mladinsko gledališče
Vito Taufer: **Jaz nisem jaz I**
režiser */directed by* Vito Taufer

Sandi Pavlin



1980, Mestno gledališče ljubljansko
Ivan Cankar: **Hlapci**
režiser */directed by* Dušan Jovanović

Janez Hočevar



1985, Mestno gledališče ljubljansko
Arthur Miller: **Lov na čarovnice**
režiser */directed by* Franci Križaj

Jožica Avbelj, Vesna Jevnikar,
Nadja Strajnar





1980, Eksperimentalno gledališče Glej
Radovan Ivšić: **Kralj Gordogan**
režiser */directed by* Vinko Möderndorfer

Srečo Špik



1980, Eksperimentalno gledališče Glej
Radovan Ivšić: **Kralj Gordogan**
režiser */directed by* Vinko Möderndorfer

Sandi Pavlin, Srečo Špik,
Niko Goršič, Željko Hrs

1983, Eksperimentalno gledališče Glej
Martin Sherman: **Rožnati trikotnik**
režiser */directed by* Vinko Möderndorfer

Zvone Hribar, Silvo Božič,
Roman Končar



1983, Eksperimentalno gledališče Glej
Martin Sherman: **Rožnati trikotnik**
režiser */directed by* Vinko Möderndorfer

Brane Grubar, Slavko Cerjak



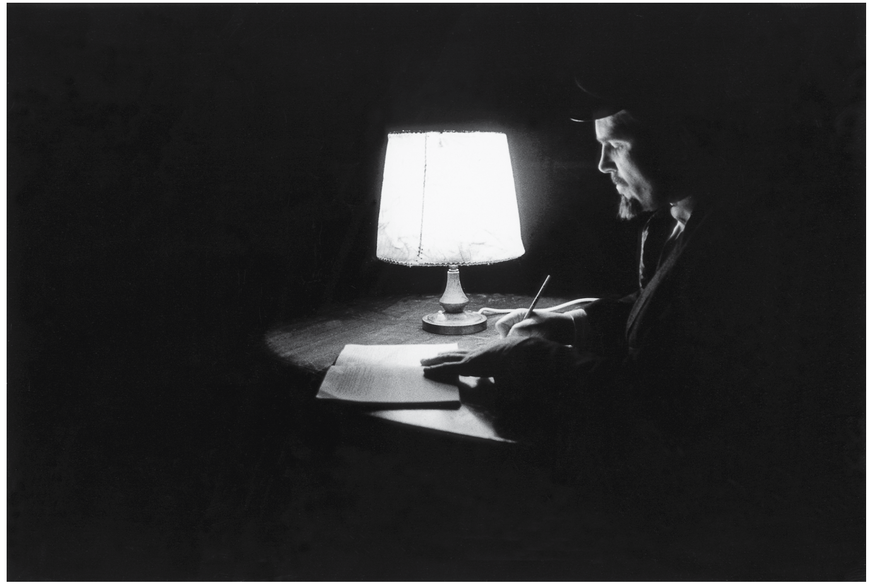
1980, Slovensko mladinsko gledališče
Danilo Kiš - Ljubiša Ristić:
Missa in a minor
režiser */directed by* Ljubiša Ristić

Vojko Zidar, Vladimir Jurc



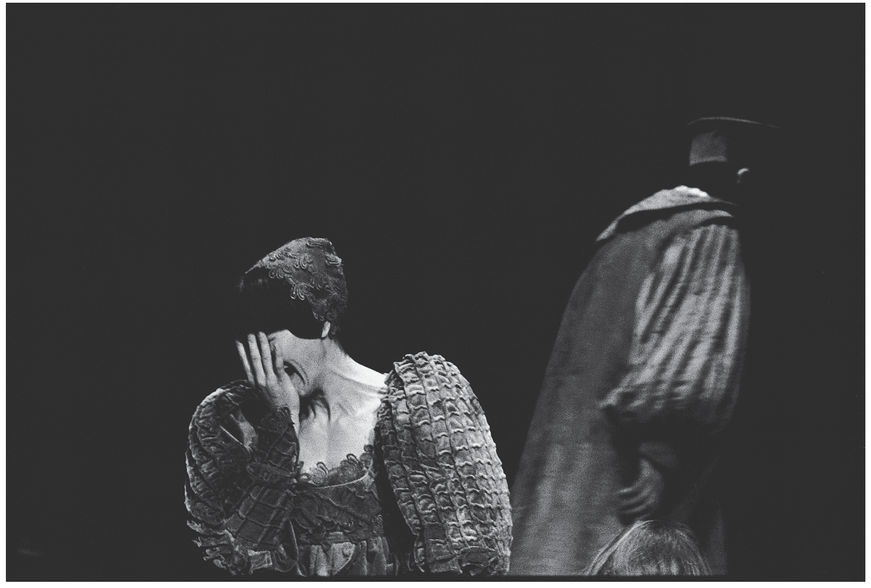
1980, Slovensko mladinsko gledališče
Danilo Kiš - Ljubiša Ristić:
Missa in a minor
režiser */directed by* Ljubiša Ristić

Niko Goršič



1983, Slovensko mladinsko gledališče,
Opera in balet SNG v Ljubljani,
Cankarjev dom
William Shakespeare: **Romeo in Julija**
režiser */directed by* Ljubiša Ristić

Marinka Štern, Pavel Rakovec



1983, Slovensko mladinsko gledališče,
Opera in balet SNG v Ljubljani,
Cankarjev dom
William Shakespeare: **Romeo in Julija**
režiser */directed by* Ljubiša Ristić



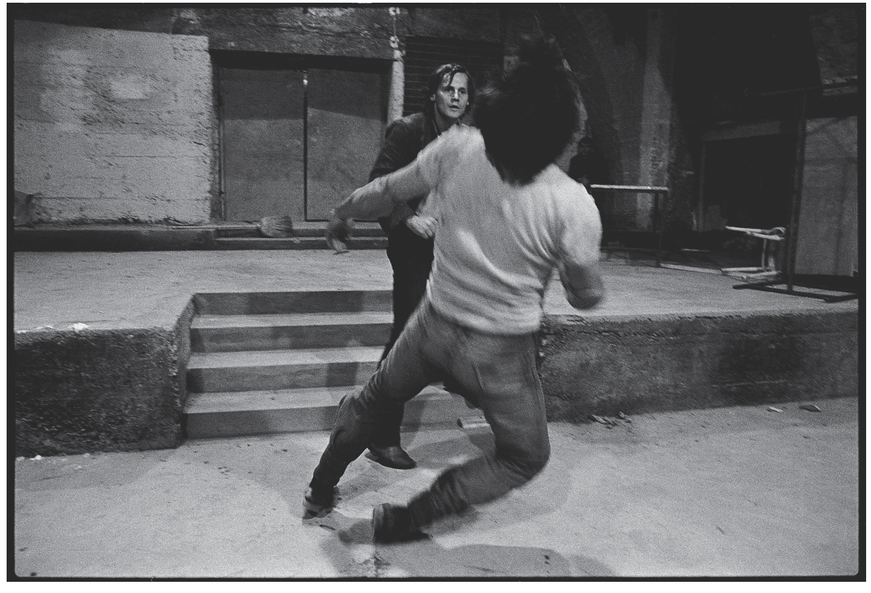
1982, Slovensko mladinsko gledališče
Nigel Williams: **Razredni sovražnik**
režiser */ directed by* Vito Taufer

Vojko Zidar, Miloš Battelino



1982, Slovensko mladinsko gledališče
Nigel Williams: **Razredni sovražnik**
režiser */ directed by* Vito Taufer

Miloš Battelino, Jožef Ropoša





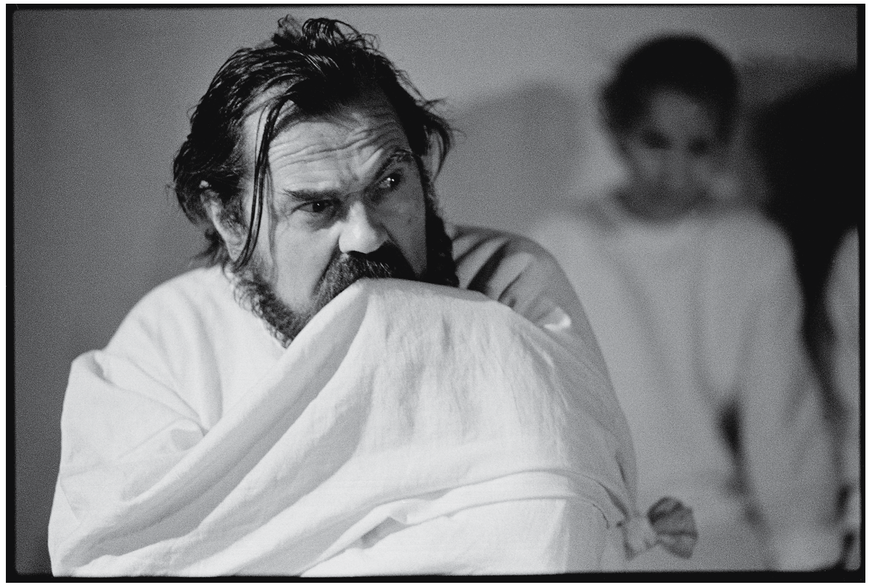
1984, Eksperimentalno gledališče Glej
Goran Gluvić, Matjaž Zupančič:
Hard Core
režiser / *directed by* Matjaž Zupančič

Damjana Černe, Miloš Battelino

1984, Eksperimentalno gledališče Glej
Goran Gluvić, Matjaž Zupančič:
Hard Core
režiser / *directed by* Matjaž Zupančič

Damjana Černe, Miloš Battelino,
Gojmir Lešnjak



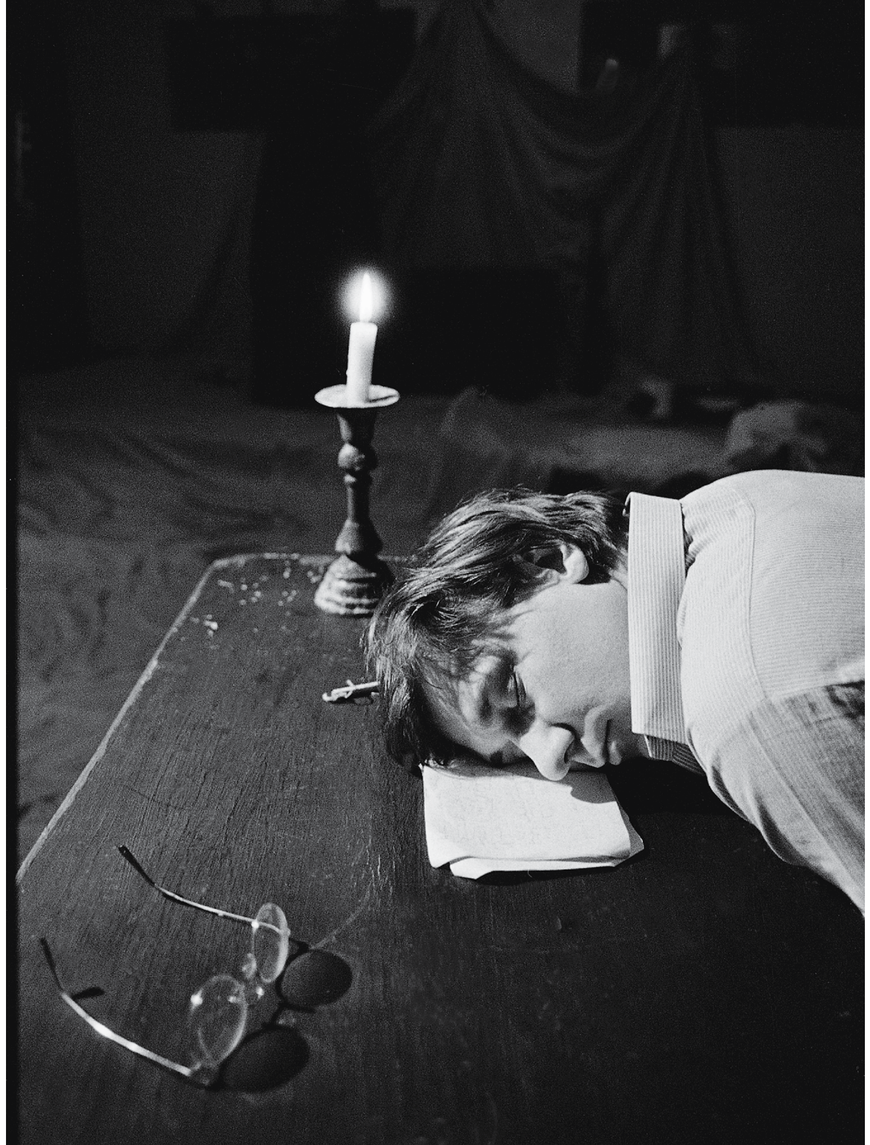


1984, Drama SNG v Ljubljani
(Mala Drama)
August Strindberg: **Oče**
režiser */directed by* Igor Likar

Lojze Rozman

1982, Drama SNG v Ljubljani
(Mala Drama)
Edvard Kocbek: **Tišina osmega jutra**
režiser */directed by* Igor Likar

Aleš Valič



1984, Tespisov voz
Drago Jančar - Tomaž Pandur:
Nočni prizori
režiser */ directed by* Tomaž Pandur

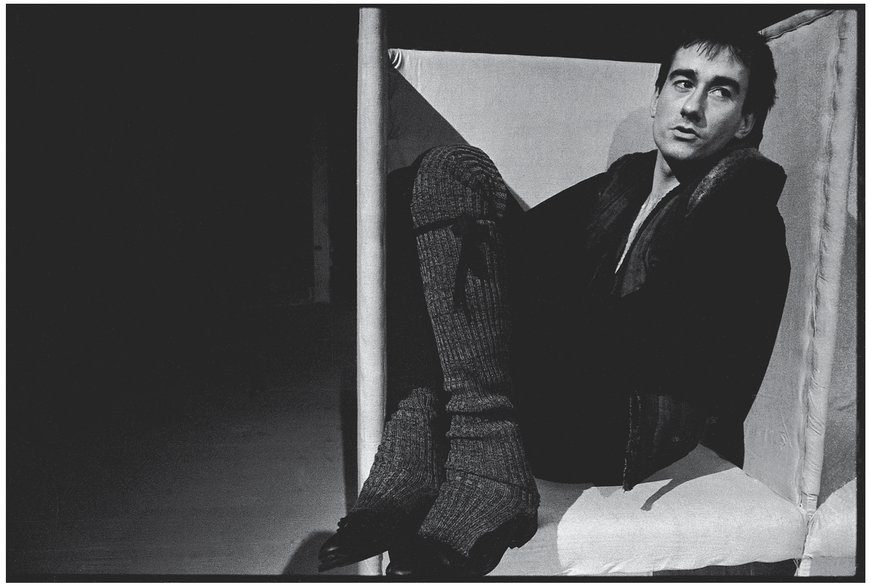
Branko Šturbej, Peter Boštjančič,
Jože Zupan



1982, Eksperimentalno gledališče Glej
Velimir Stojanović:
Ni človek, kdor ne umre
režiser */ directed by* Vinko Möderndorfer

Matjaž Turk, Evgen Car, Jerica Mrzel,
Slavko Cerjak, Marko Simčič



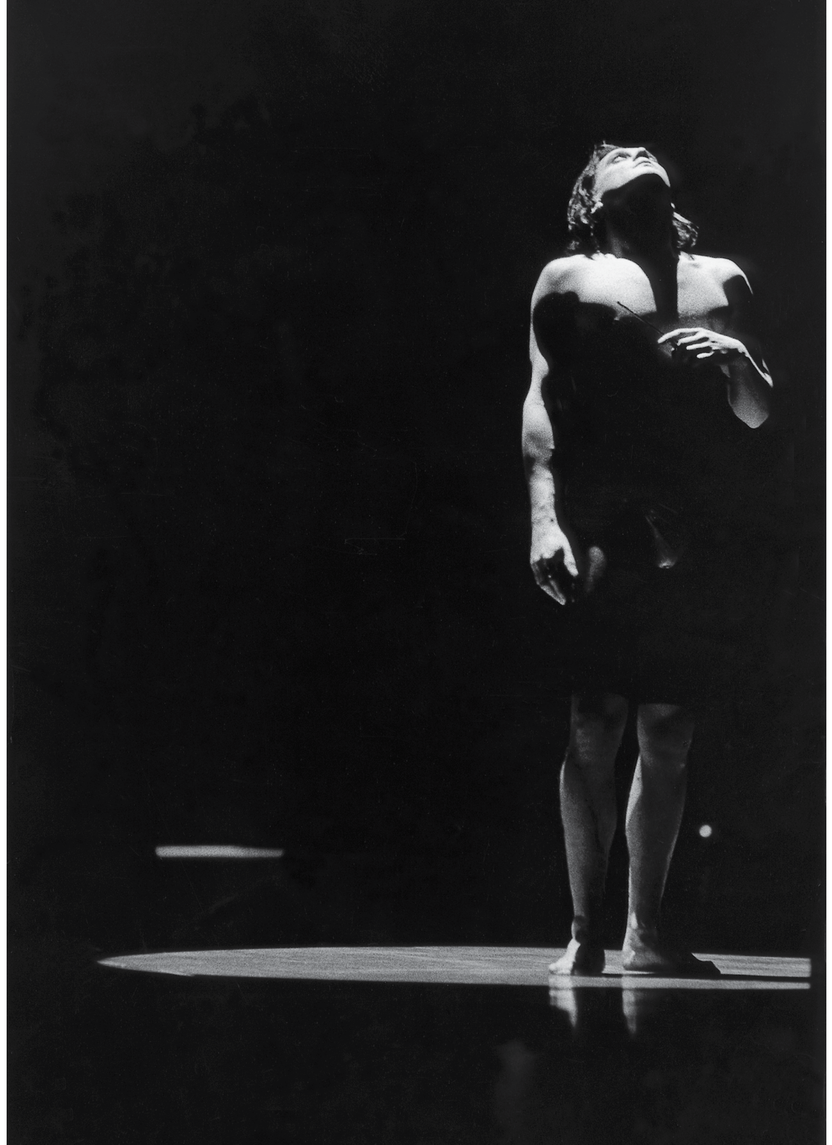


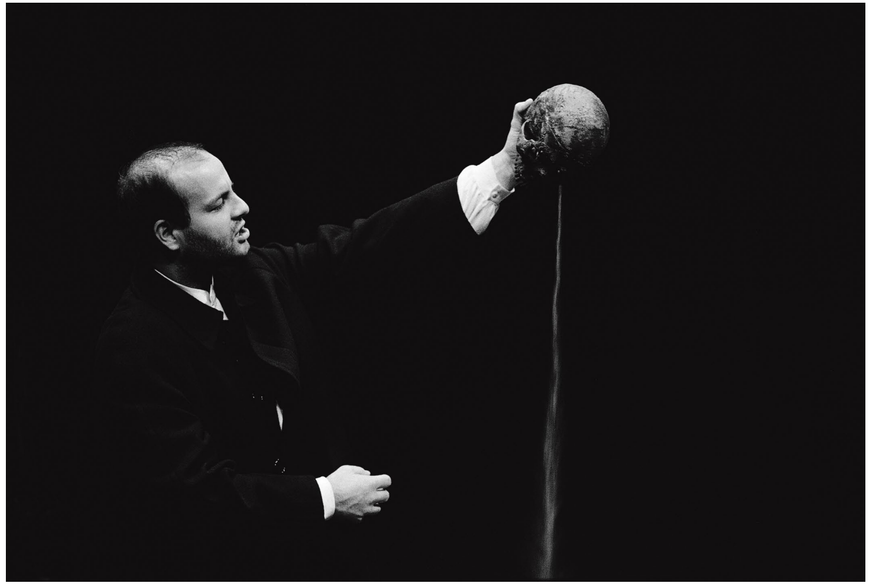
1984, Mestno gledališče ljubljansko
William Shakespeare: **Hamlet**
režiser */directed by* Mile Korun

Boris Ostan

1990, Drama SNG Maribor
William Shakespeare: **Hamlet**
režiser */directed by* Tomaž Pandur

Branko Šturbej



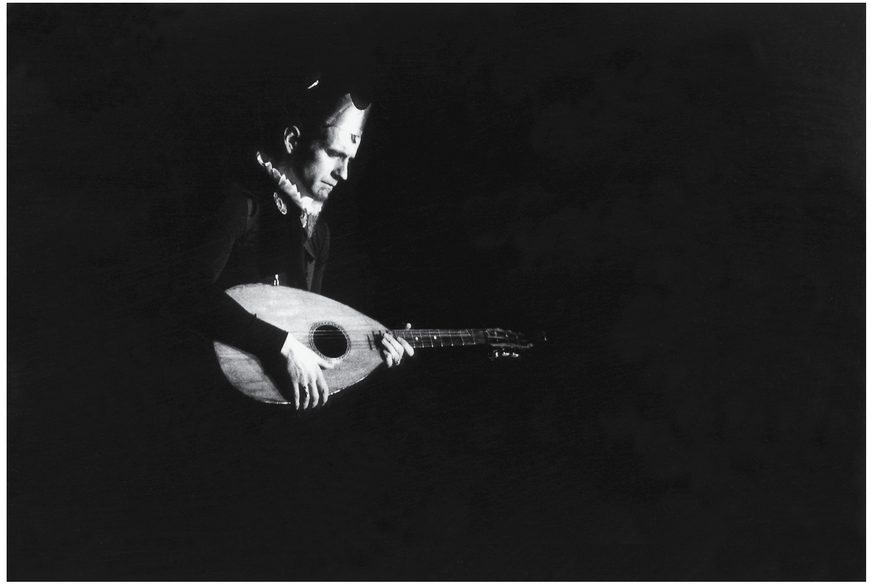


1994, SNG Drama Ljubljana
William Shakespeare: **Hamlet**
režiser */directed by* Janez Pipan

Jernej Šugman

2000, Primorsko dramsko gledališče
Nova Gorica
William Shakespeare: **Hamlet**
režiser */directed by* Vito Taufer

Radoš Bolčina



2006, Mestno gledališče ljubljansko
William Shakespeare: **Hamlet**
režiser / *directed by* Matjaž Zupančič

Boris Ostan, Bernarda Oman, Gregor Čušin, Uroš Smolej



2006, Mestno gledališče ljubljansko
William Shakespeare: **Hamlet**
režiser / *directed by* Matjaž Zupančič

Gregor Čušin, Uroš Smolej, Bernarda Oman



2006, Lutkovno gledališče Ljubljana
William Shakespeare: **Hamlet**
režiser / *directed by* Vito Taufer

Igor Samobor



2013, SNG Drama Ljubljana
William Shakespeare: **Hamlet**
režiser / *directed by* Eduard Miler

Marko Mandić





1983, Eksperimentalno gledališče Glej
Herbert Achternbusch: **Ela**
režiser */directed by* Eduard Miler

Alja Tkačev, Aleš Valič

1983, Eksperimentalno gledališče Glej
Herbert Achternbusch: **Ela**
režiser */directed by* Eduard Miler

Aleš Valič



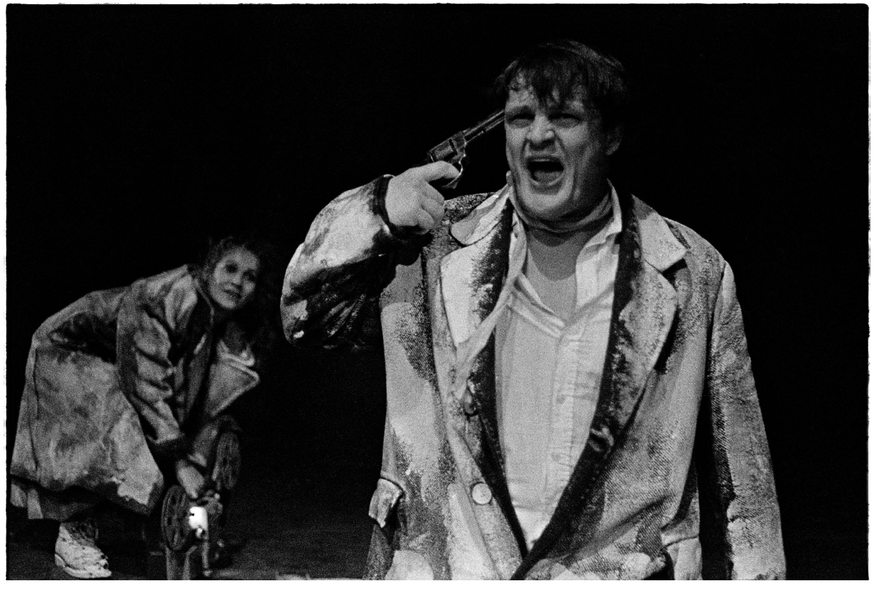
1984, Ekperimentalno gledališče Glej
Errol Bray: **Zbor**
režiser / *directed by* Matjaž Zupančič

Srečo Špik, Boris Kerč



1989, Ekperimentalno gledališče Glej
Stefan Schütz:
Fragment o Kleistu
(Pet in pol)
režiser / *directed by* Martin Kušej

Olga Kacjan, Pavle Ravnohrib



1984, Slovensko mladinsko gledališče
Emil Filipčič: **Bolna nevesta**
režiser */directed by* Janez Pipan

Damjana Černe, Draga Potočnjak



1984, Slovensko mladinsko gledališče
Emil Filipčič: **Bolna nevesta**
režiser */directed by* Janez Pipan

Pavel Rakovec, Draga Potočnjak,
Miloš Battelino, Sandi Pavlin



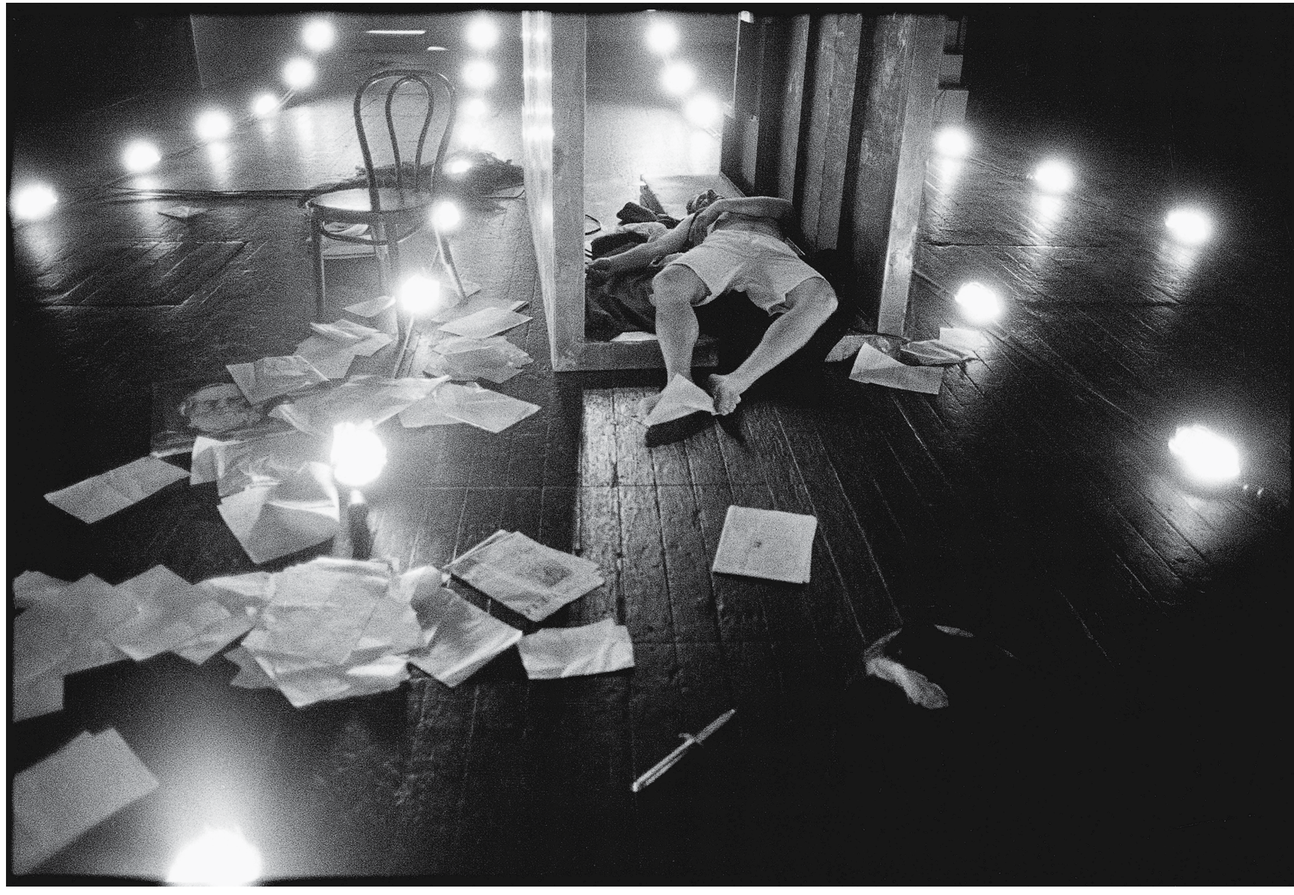
1985, Mestno gledališče ljubljansko
Franz Kafka - Evald Šorm: **Proces**
režiser /*directed by* Zvone Šedlbauer

Srečo Špik, Slavko Cerjak, Evgen Car



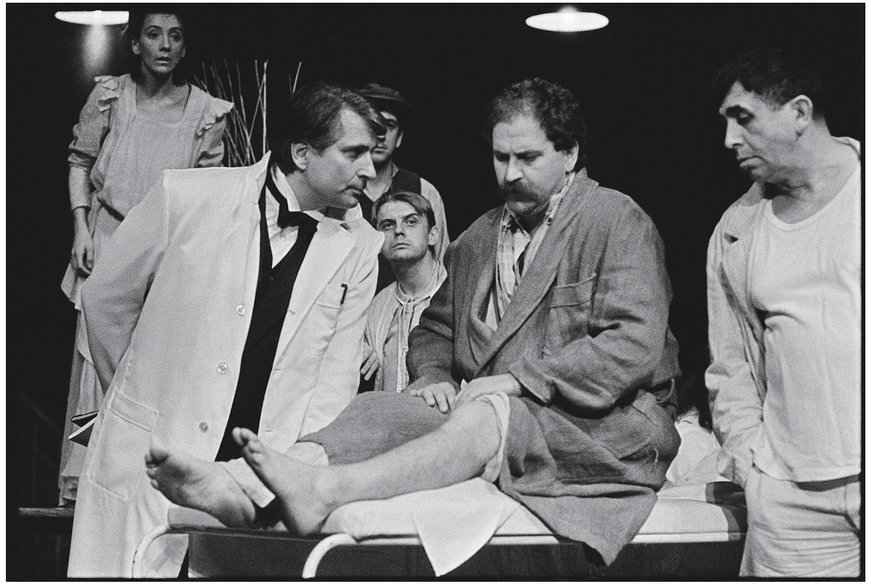
1985, Mestno gledališče ljubljansko
Franz Kafka - Evald Šorm: **Proces**
režiser /*directed by* Zvone Šedlbauer

Slavko Cerjak



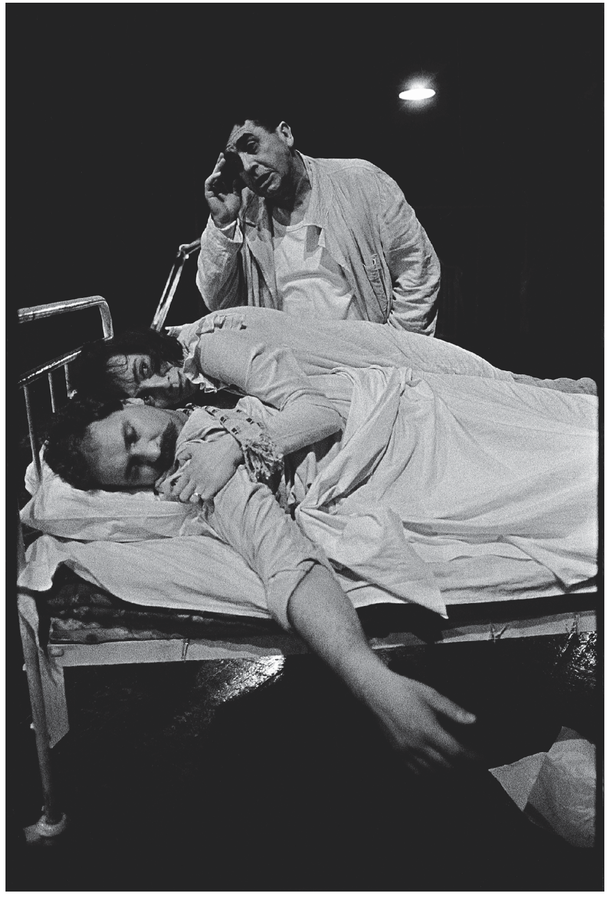
1985, Drama SNG v Ljubljani
Drago Jančar: **Veliki briljantni valček**
režiser / *directed by* Zvone Šedlbauer

Silva Čušin, Boris Cavazza,
Roman Končar, Zvone Hribar,
Ivo Ban, Polde Bibič



1985, Drama SNG v Ljubljani
Drago Jančar: **Veliki briljantni valček**
režiser / *directed by* Zvone Šedlbauer

Ivo Ban, Silva Čušin, Polde Bibič



1985, Drama SNG v Ljubljani
(Mala Drama)
Emil Korytko:
Korespondenca z družino
režiser */ directed by* Jože Babič

Igor Samobor



1985, Drama SNG v Ljubljani
(Mala Drama)
Emil Korytko:
Korespondenca z družino
režiser */ directed by* Jože Babič

Igor Samobor



1985, Slovensko mladinsko gledališče
Ivo Svetina: **Lepotica in zver**
režiser */directed by* Dušan Jovanović

Marinka Štern, Pavle Ravnohrib



1985, Slovensko mladinsko gledališče
Ivo Svetina: **Lepotica in zver**
režiser */directed by* Dušan Jovanović

Jadranka Tomažič, Marinka Štern,
Draga Potočnjak, Veronika Drolc





1986, Mestno gledališče ljubljansko
Sam Shepard: **Pravi zahod**
režiser */directed by* Boris Kobal

Srečo Špik, Ivan Jezernik

1986, Mestno gledališče ljubljansko
Sam Shepard: **Pravi zahod**
režiser */directed by* Boris Kobal

Nada Bavdaž, Ivan Jezernik, Srečo Špik



1986, Drama SNG v Ljubljani
Anton P. Čehov: **Češnjev vrt**
režiser */directed by* Zvone Šedlbauer

Polde Bibič, Mojca Ribič



1999, Drama SNG Ljubljana
Anton P. Čehov: **Češnjev vrt**
režiser */directed by* Janusz Kica

Aleš Valič, Milena Zupančič



1986, Gledališče Sester
Scipion Nasice, Cankarjev dom
Retrogardistični dogodek
Krst pod Triglavom
režiser /*directed by* Dragan Živadinov

Primož Ekart, Marko Mlačnik



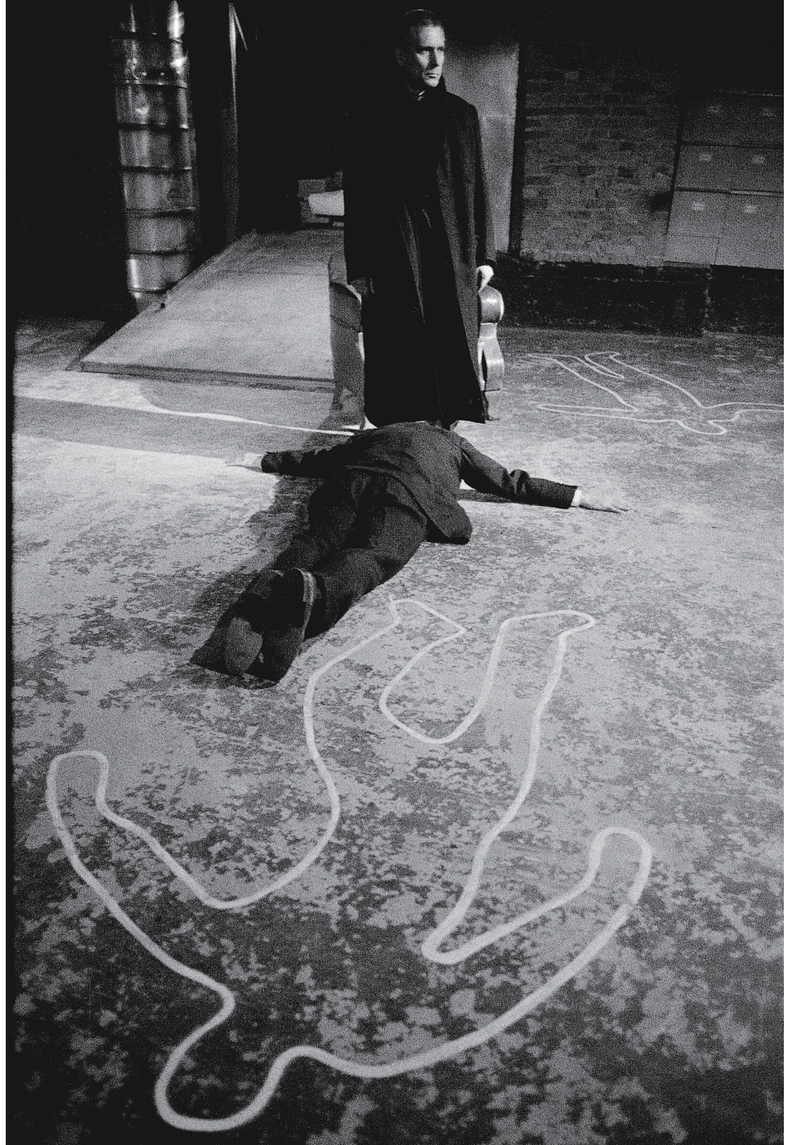
1993, Kozmokinetični kabinet
Noordung, Opera in balet SNG v
Ljubljani, Cankarjev dom
Kozmokinetični balet
Molitveni stroj Noordung
režiser /*directed by* Dragan Živadinov

Vojko Vidmar, Urša Vidmar



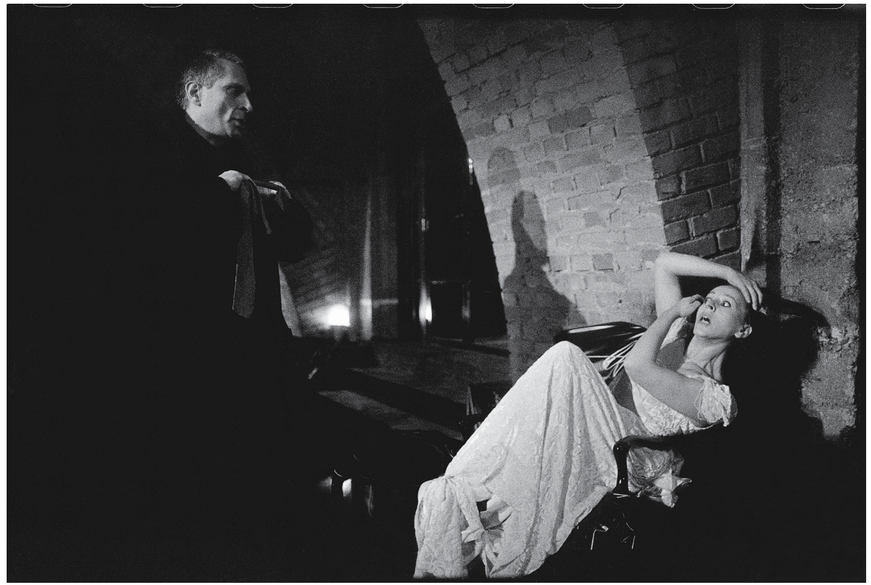
1986, Slovensko mladinsko gledališče
Fjodor M. Dostojevski –
Dušan Jovanović: **Besi**
režiser */directed by* Janez Pipan

Boris Cavazza, Radko Polič



1986, Slovensko mladinsko gledališče
Fjodor M. Dostojevski –
Dušan Jovanović: **Blodnje**
režiser */directed by* Dušan Jovanović

Boris Cavazza, Milena Zupančič





1987, Slovensko mladinsko gledališče
Ugo Betti: **Zločin na Kozjem otoku**
režiser */ directed by* Paolo Magelli

Veronika Drolc, Milena Zupančič

1987, Slovensko mladinsko gledališče
Ugo Betti: **Zločin na Kozjem otoku**
režiser */ directed by* Paolo Magelli

Željko Hrs, Milena Zupančič



1987, Slovensko mladinsko gledališče
Rudi Šeligo: **Slovenska savna**
režiser */directed by* Dušan Jovanović

Boris Cavazza, Gojmir Lešnjak



1988, ŠTUK Maribor, Cankarjev dom
Richard O'Brien:
The Rocky Horror Picture Show
režiser */directed by*
Andrej Rozman Roza

Matija Rozman, Marko Vezovišek,
Gojmir Lešnjak, Neca Falk,
Judita Zidar



1987, Ekperimentalno gledališče Glej
Stanko Majcen: **Apokalipsa**
režiser */directed by* Matjaž Zupančič

Damjana Grašič Luthar, Milan Štefe,
Marinka Štern, Srečo Špik, Damjana
Černe, Uroš Maček



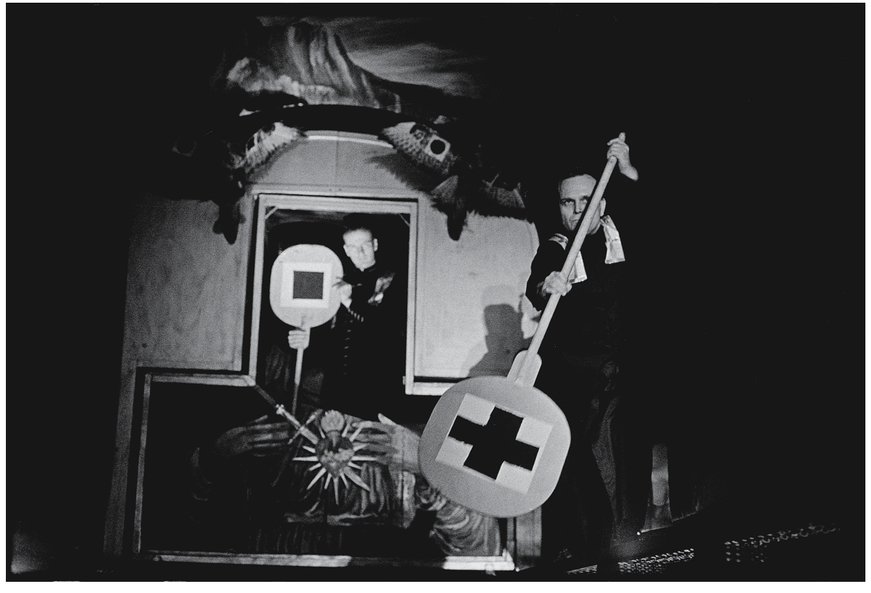
1994, Mestno gledališče ljubljansko
Alan Bennett: **Blaznost Jurija III.**
režiser */directed by* Vinko Möderndorfer

Janez Hočevar



1988, Kozmokinetično gledališče R.deči pilot, Slovensko mladinsko gledališče
Dramski observatorij
Zenit
režiser /*directed by* Dragan Živadinov

Peter Mlakar, Niko Goršič



1988, Kozmokinetično gledališče R.deči pilot, Slovensko mladinsko gledališče
Dramski observatorij
Zenit
režiser /*directed by* Dragan Živadinov

Olga Kacjan



1989, Slovensko mladinsko gledališče
Ivo Svetina: **Šeherezada**
režiser */ directed by* Tomaž Pandur

Janez Škof, Olga Kacjan



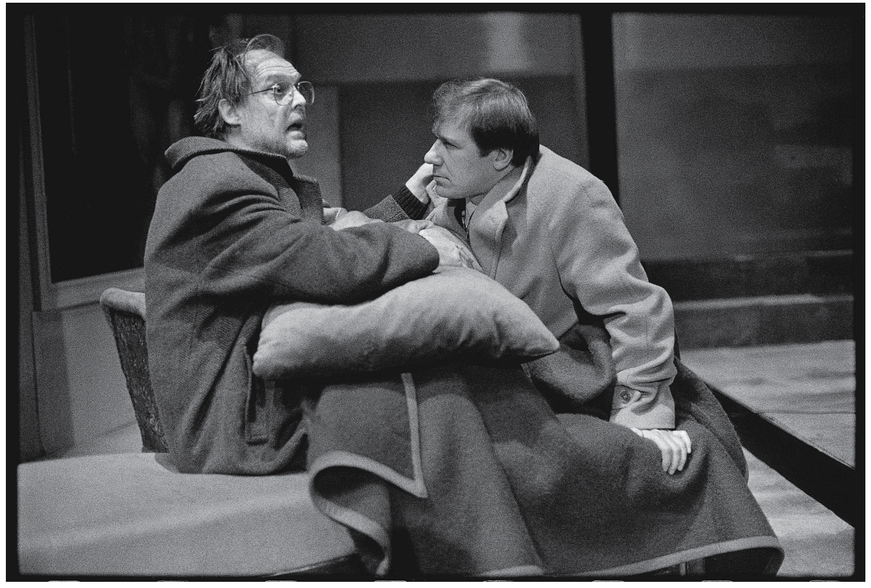
1989, Slovensko mladinsko gledališče
Ivo Svetina: **Šeherezada**
režiser */ directed by* Tomaž Pandur

Janez Škof, Milena Grm,
Pavle Ravnohrib, Željko Hrs,
Miloš Battelino



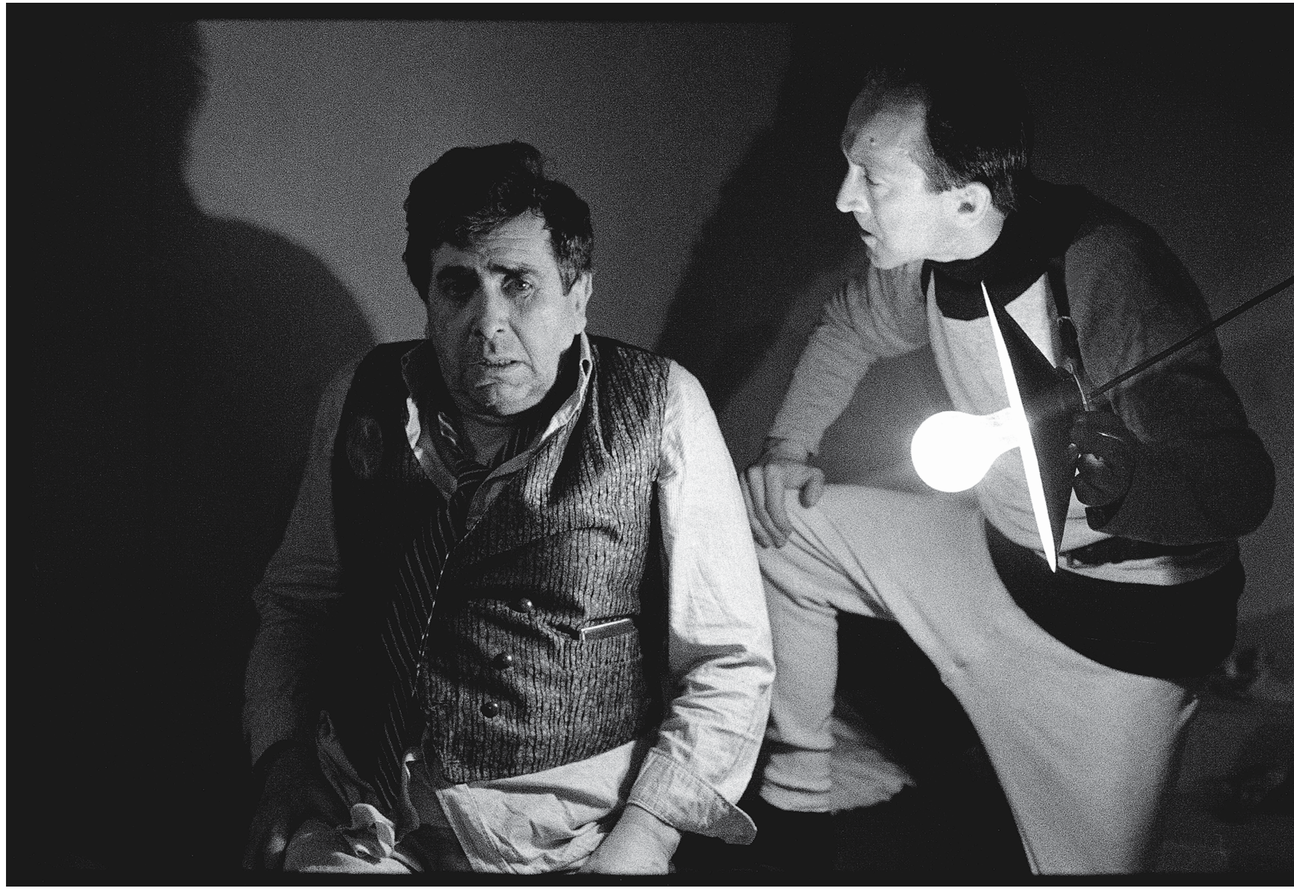
1989, Drama SNG v Ljubljani
Dušan Jovanović: **Zid, jezero**
režiser /*directed by* Dušan Jovanović

Radko Polič, Aleš Valič



1989, Drama SNG v Ljubljani
(Mala Drama)
Drago Jančar: **Zalezujoč Godota**
režiser /*directed by* Marko Sosič

Polde Bibič, Brane Grubar



1990, Slovensko mladinsko gledališče
Veno Taufer: **Odisej in sin ali Svet in dom**
režiser */directed by* Vito Taufer

Niko Goršič



1990, Slovensko mladinsko gledališče
Veno Taufer: **Odisej in sin ali Svet in dom**
režiser */directed by* Vito Taufer

Uroš Maček



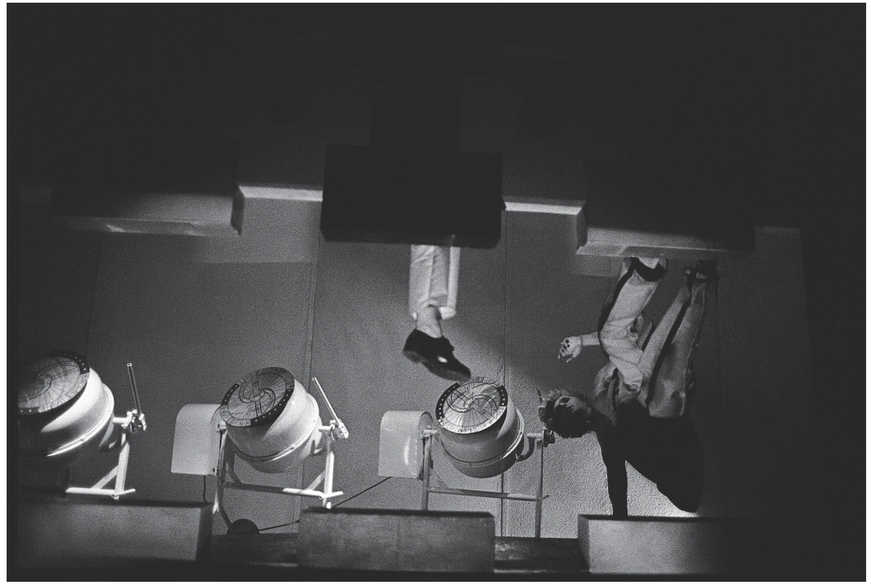
1991, Kozmokinetično
gledališče R.deči Pilot
Dramski observatorij
Kapital
režiser */directed by* Dragan Živadinov

Saša Miklavc, Breda Kralj,
Mario Šelih, Damjana Grašič,
Peter Mlakar, Marko Mlačnik



1991, Kozmokinetično
gledališče R.deči Pilot
Dramski observatorij
Kapital
režiser */directed by* Dragan Živadinov

Mario Šelih, Marko Mlačnik



1991, Drama SNG v Ljubljani
Dušan Jovanović: **Don Juan na psu**
režiser */directed by* Dušan Jovanović

Radko Polič



1991, Drama SNG v Ljubljani
Dušan Jovanović: **Don Juan na psu**
režiser */directed by* Dušan Jovanović

Milena Zupančič, Marijana Brecelj,
Radko Polič, Polona Vetrih,
Majda Potokar, Lojze Rozman,
Roman Končar



1989, Eksperimentalno gledališče Glej
Peter Handke: **Železniške informacije (Pet in pol)**
režiserka */ directed by*
Nevenka Koprivšek

Boris Ostan, Jette Ostan Vejrup



1989, Drama SNG v Ljubljani
Heinrich von Kleist: **Princ Homburški**
režiserka */ directed by*
Barbara Hieng Samobor

Saša Pavček, Boris Juh



1991, Slovensko mladinsko gledališče
Edgar Allan Poe - Janez Pipan: **Krokar**
režiser / *directed by* Janez Pipan

Draga Potočnjak, Željko Hrs



1991, Slovensko mladinsko gledališče
Edgar Allan Poe - Janez Pipan: **Krokar**
režiser / *directed by* Janez Pipan

Majolka Šuklje



1991, Drama SNG v Ljubljani
Henrik Ibsen: **Peer Gynt**
režiser /*directed by* Slobodan Unkovski

Igor Samobor, Matija Rozman,
Ivo Ban, Zvone Hribar, Vojko Zidar



1991, Drama SNG v Ljubljani
Henrik Ibsen: **Peer Gynt**
režiser /*directed by* Slobodan Unkovski

Maja Sever, Matija Rozman,
Tanja Dimitrievska, Zvone Hribar,
Tomaž Grubenšek



1992, Drama SNG v Ljubljani
(Klub Drama)
Pavel Lužar: **Živelo življenje,**
Luka De

Polde Bibič



1992, Drama SNG v Ljubljani
(Klub Drama)
Pavel Lužar: **Živelo življenje,**
Luka De

Polde Bibič



1992, SNG Drama Ljubljana, Mestno gledališče ljubljansko, Cankarjev dom
William Shakespeare: **Kralj Lear**
režiser */directed by* Dušan Jovanović

Mario Šelih, Boris Ostan,
Milena Zupančič



1993, Mestno gledališče ljubljansko
Ariel Dorfman: **Deklica in smrt**
režiser */directed by* Zvone Šedlbauer

Marko Simčič, Stanislava Bonisegna



1993, SNG Drama Ljubljana
Brian Friel: **Ples v avgustu**
režiser */directed by* Dušan Jovanović

Milena Zupančič, Saša Pavček,
Neda Bric



1993, Mestno gledališče ljubljansko
Ivan Cankar: **Za narodov blagor**
režiser */directed by* Mile Korun

Janez Eržen, Jože Lončina, Alojz
Korošec, Milan Škraba, Boris Ostan,
Alojz Širaj, Janez Hočevar,
Matjaž Strnad, Matjaž Turk,
Ivan Jezernik, Srečo Špik



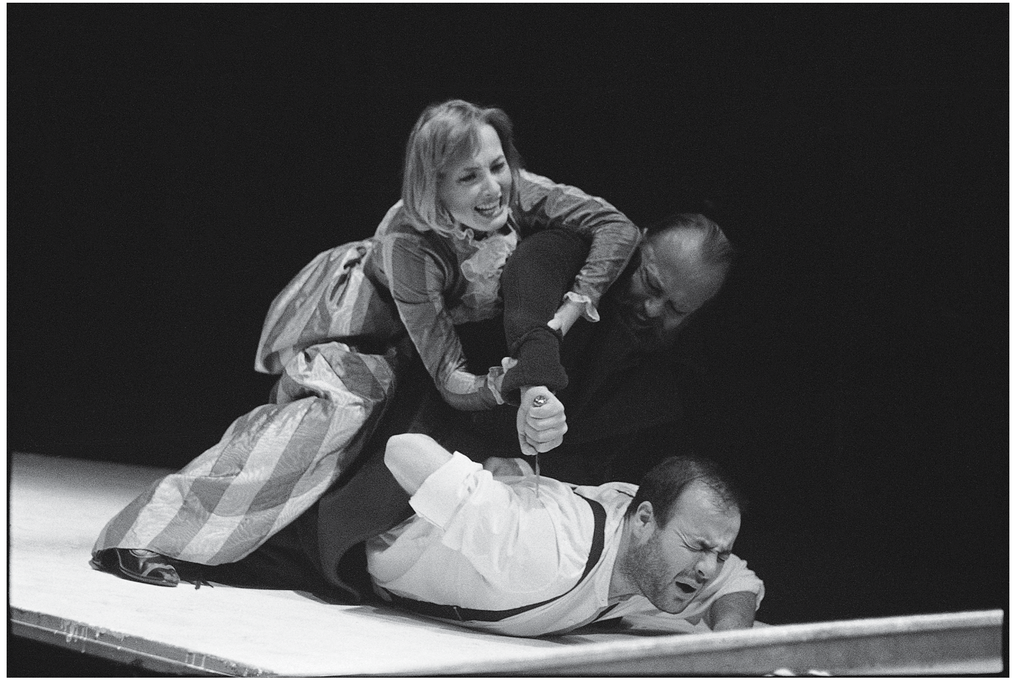
1993, Mestno gledališče ljubljansko
Anton P. Čehov, Thomas Brasch:
Platonov
režiser */directed by* Janez Pipan

Jernej Šugman, Tanja Ribič



1993, Mestno gledališče ljubljansko
Anton P. Čehov, Thomas Brasch:
Platonov
režiser */directed by* Janez Pipan

Tanja Ribič, Srečo Špik, Jernej Šugman



1993, SNG Drama Ljubljana,
Wiener Festwochen
Dušan Jovanović: **Antigona**
režiserka */directed by* Meta Hočevar

Saša Pavček, Jernej Šugman



1993, SNG Drama Ljubljana,
Wiener Festwochen
Dušan Jovanović: **Antigona**
režiserka */directed by* Meta Hočevar

Milena Zupančič, Polona Juh



1994, Slovensko mladinsko gledališče,
Wiener Festwochen
Henrik Ibsen - Meta Hočevar:
Družinski album
režiserka */directed by* Meta Hočevar

Polona Juh



1997, SNG Drama Ljubljana,
Wiener Festwochen
Obisk
režiserka */directed by* Meta Hočevar

Saša Pavček, Polona Juh



1994, Mestno gledališče ljubljansko
Anton P. Čehov:
Galeb
režiser */directed by* Dušan Jovanović

Milan Štefe



1994, Mestno gledališče ljubljansko
Anton P. Čehov:
Galeb
režiser */directed by* Dušan Jovanović

Maša Židanik



1994, SNG Drama Ljubljana
Dane Zajc: **Grmače**
režiser */directed by* Mile Korun

Ivo Ban, Jernej Šugman



1995, Avtorski projekt
Andrej Rozman Roza:
Rupert Marovt
režiser */directed by* Andrej Rozman Roza

Andrej Rozman Roza



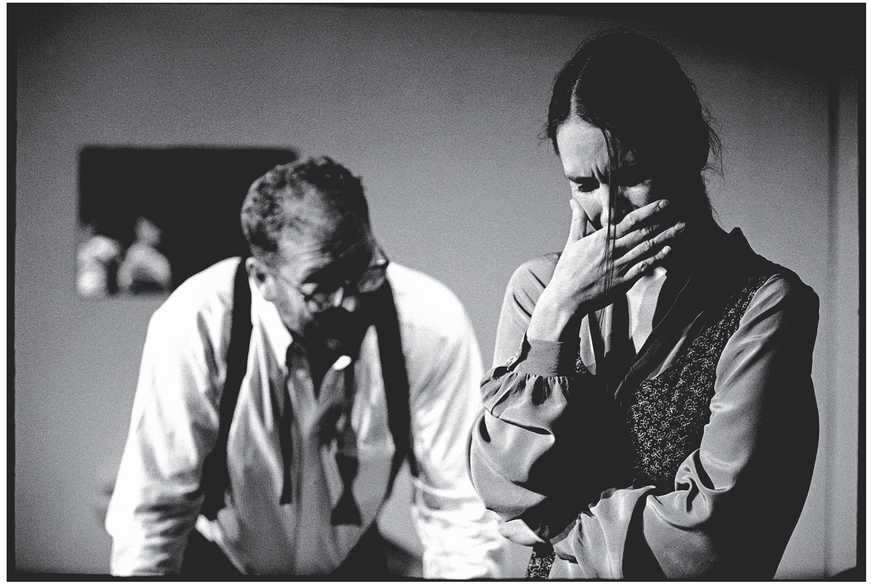
1995, SNG Drama Ljubljana
(Mala Drama)
David Mamet: **Oleanna**
režiser */directed by* Matjaž Zupančič

Ivo Ban, Maja Sever



1995, SNG Drama Ljubljana
(Mala Drama)
David Mamet: **Oleanna**
režiser */directed by* Matjaž Zupančič

Ivo Ban, Maja Sever



1995, Mestno gledališče ljubljansko
Federico García Lorca: **Yerma**
režiser */directed by* Zvone Šedlbauer

Mirjam Korbar



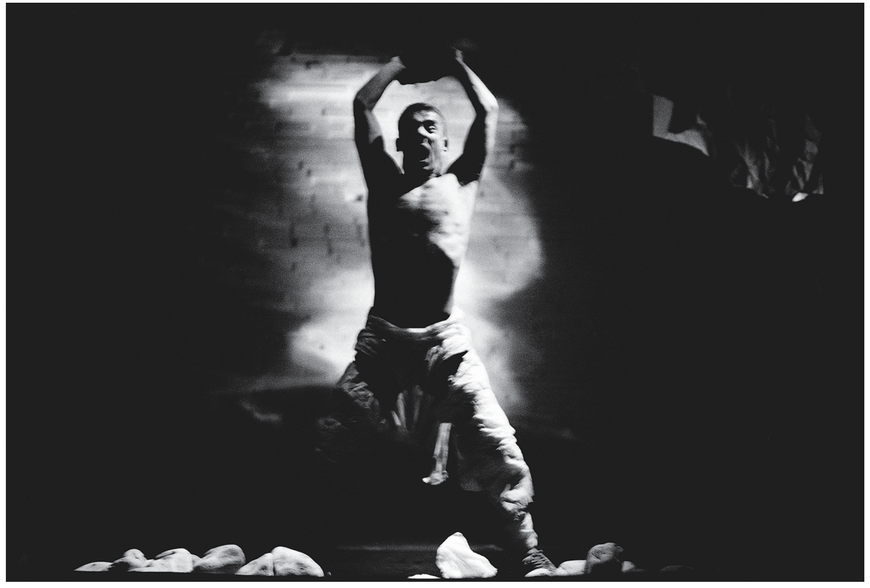
1990, Drama SNG v Ljubljani
Dane Zajc: **Medeja**
režiserka */directed by* Meta Hočevar

Milena Zupančič



1996, Slovensko mladinsko gledališče
Vito Taufer: **Silence Silence Silence**
režiser */directed by* Vito Taufer

Robert Prebil



1997, SNG Drama Ljubljana
Dušan Jovanović:
Kdo to poje Sizifa
režiser */directed by* Dušan Jovanović

Jernej Šugman



1996, Mestno gledališče ljubljansko
Edward Albee:
Tri visoke ženske
režiserka */directed by* Mateja Koležnik

Mirjam Korbar, Jožica Avbelj,
Štefka Drolc



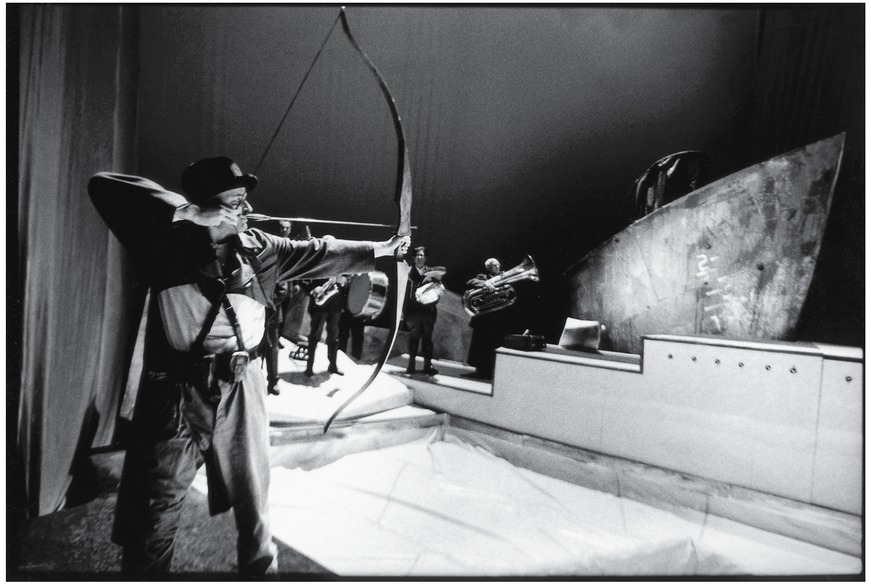
1997, SNG Drama Ljubljana
Edward Albee:
Kdo se boji Virginie Woolf?
režiserka */directed by* Mateja Koležnik

Milena Zupančič



1996, SNG Drama Ljubljana
Sofokles: **Filoktet**
režiser */directed by* Paolo Magelli

Matjaž Tribušon, orkester



1996, Mestno gledališče ljubljansko
Alfred Jarry: **Kralj Ubu**
režiser */directed by* Bojan Jablanovec

Gregor Čušin, Boris Kerč,
Janez Hočevar, Lotos Vincenc
Šparovec, Boris Ostan





1997, Mestno gledališče ljubljansko
Edward Bond: **Rešeni**
režiser */ directed by* Zvone Šedlbauer

Lotos Vincenc Šparovec, Tadej Toš

1997, Mestno gledališče ljubljansko
Edward Bond: **Rešeni**
režiser */ directed by* Zvone Šedlbauer

Uroš Smolej, Daniel Malalan,
Karin Komljanec, Uroš Potočnik





1997, SNG Drama Ljubljana,
Cankarjev dom
William Shakespeare: **Macbeth**
režiser */ directed by* Janez Pipan

Igor Samobor, Nataša Barbara Gračner

1997, SNG Drama Ljubljana,
Cankarjev dom
William Shakespeare: **Macbeth**
režiser */ directed by* Janez Pipan

Jette Ostan Vejrup, Maja Sever,
Nataša Barbara Gračner



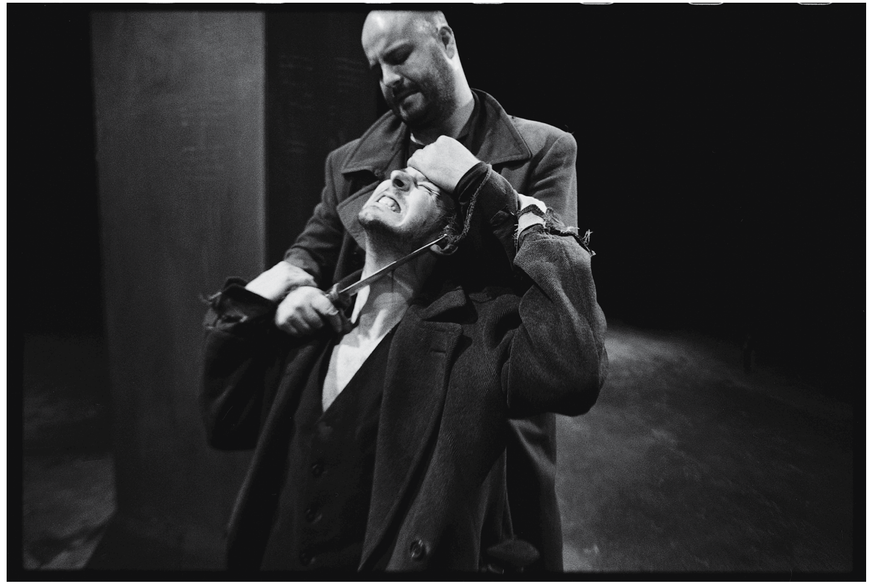
1998, SNG Drama Ljubljana
Bertolt Brecht: **Baal**
režiser */directed by* Eduard Miler

Nataša Tič Ralijan, Jernej Šugman



1998, SNG Drama Ljubljana
Bertolt Brecht: **Baal**
režiser */directed by* Eduard Miler

Jernej Šugman, Uroš Fürst





1999, SNG Drama Ljubljana
Fjodor Mihajlovič Dostojevski - Mile Korun: **Dostojevski: Idiot**
režiser */directed by* Mile Korun

Igor Samobor, Branko Šturbej, Boris Juh, Brane Grubar, Jernej Šugman, Nataša Barbara Gračner

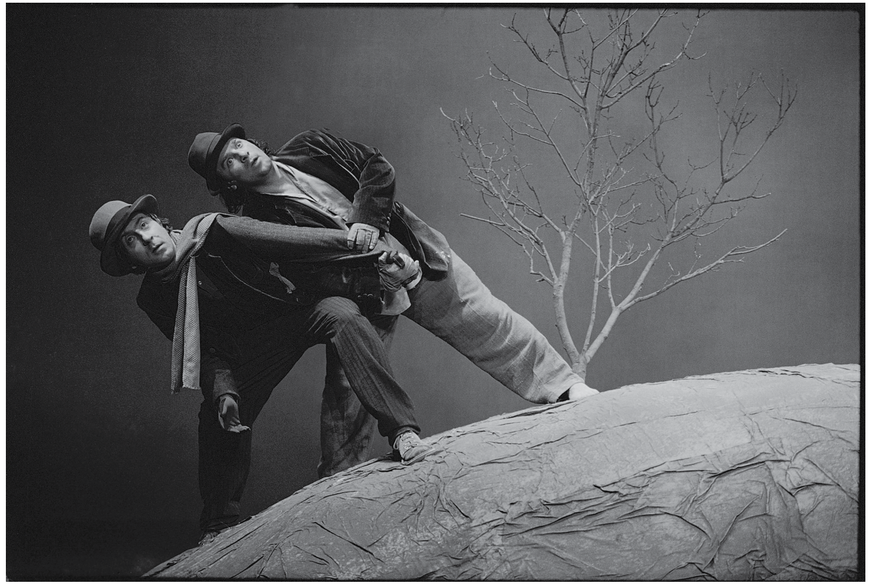
1999, SNG Drama Ljubljana
Fjodor Mihajlovič Dostojevski - Mile Korun: **Dostojevski: Idiot**
režiser */directed by* Mile Korun

Branko Šturbej, Uroš Fürst, Bojan Emeršič, Zvone Hribar



2000, SNG Drama Ljubljana
Samuel Beckett: **Čakajoč Godota**
režiser */directed by* Dušan Jovanović

Gregor Baković, Bojan Emeršič



2000, SNG Drama Ljubljana
Samuel Beckett: **Čakajoč Godota**
režiser */directed by* Dušan Jovanović

Bojan Emeršič, Jernej Šugman,
Gregor Baković, Alojz Svete



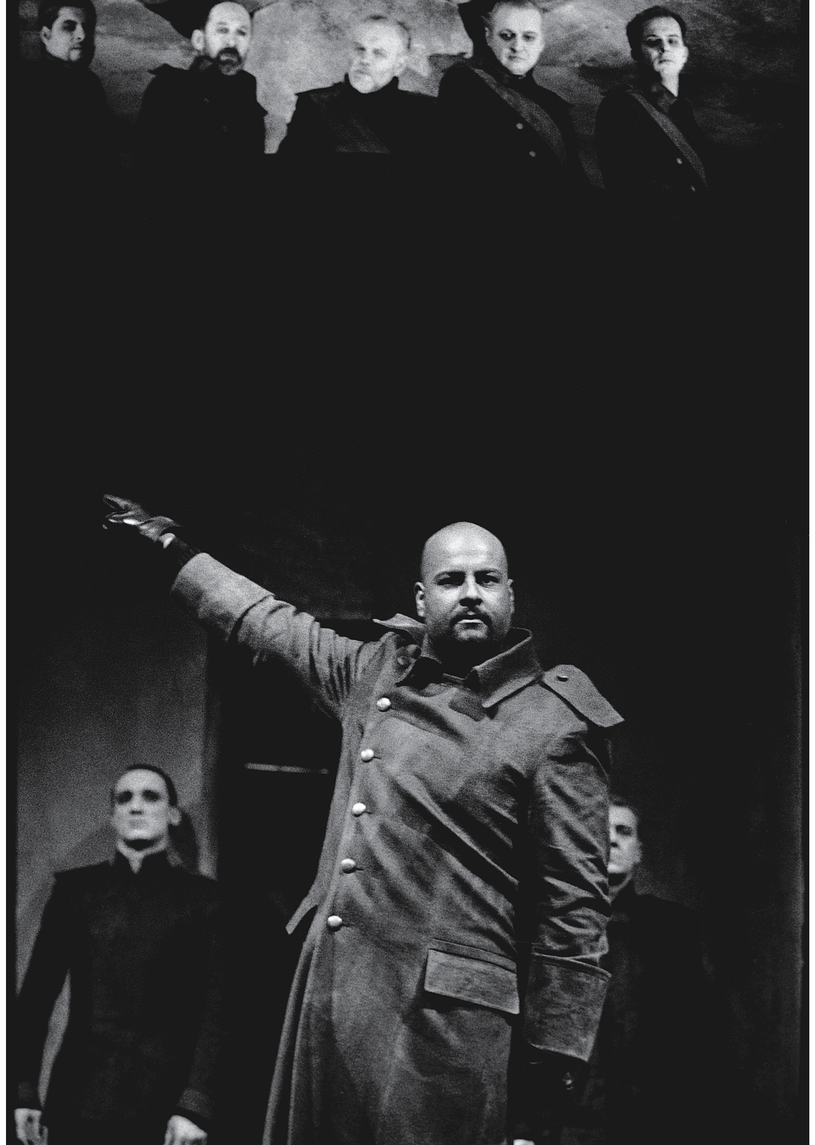
2001, SNG Drama Ljubljana
Franz Kafka: **Proces**
režiser */directed by* Janusz Kica

Branko Šturbej



2001, SNG Drama Ljubljana
William Shakespeare: **Othello**
režiser */directed by* Eduard Miler

Tarek Rashid, Brane Grubar,
Kristijan Muck, Matjaž Tribušon,
Uroš Fürst, Marko Mandić,
Jernej Šugman, Aleš Valič



2001, SNG Drama Ljubljana
Boris A. Novak: **Kasandra**
režiser */ directed by* Dušan Jovanović

Marko Mandić,
Nataša Barbara Gračner



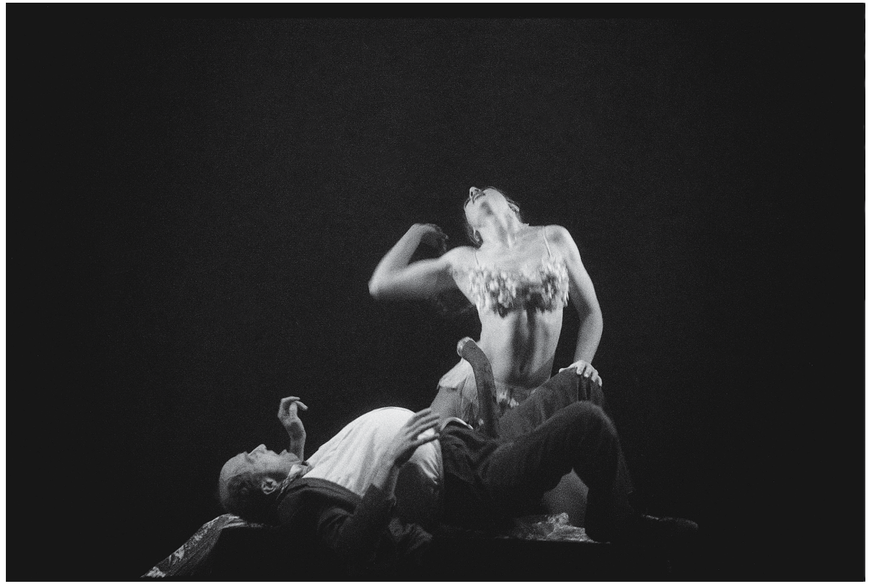
2001, SNG Drama Ljubljana
Thomas Vinterberg, Mogens Rukov,
Bo hr Hansen: **Praznovanje**
režiserka */ directed by* Mateja Koležnik

Maša Derganc, Joseph Nzobandora



1999, Slovensko mladinsko gledališče
William Shakespeare, Andrej Rozman Roza: **Sen kresne noči**
režiser */directed by* Vito Taufer

Janez Škof, Maruša Geymayer Oblak



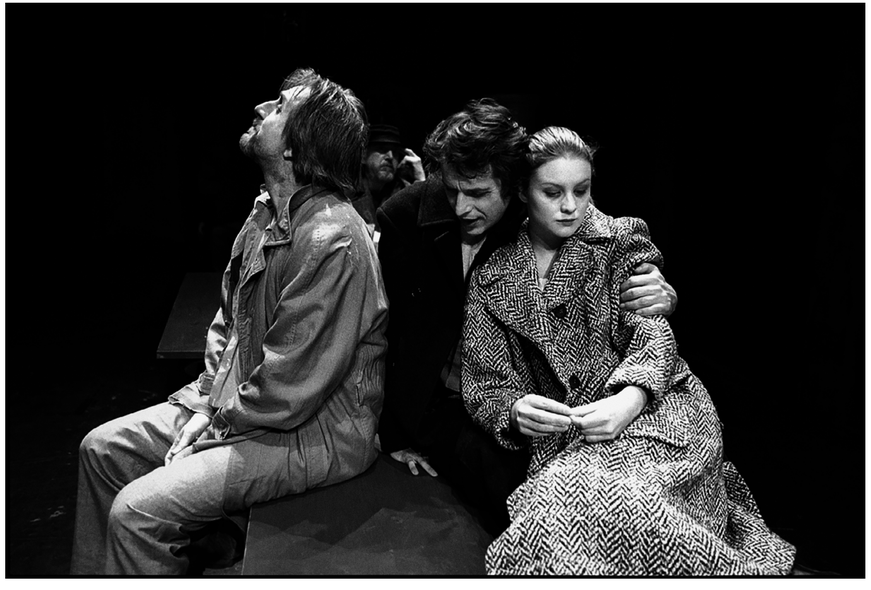
1999, Slovensko mladinsko gledališče
William Shakespeare, Andrej Rozman Roza: **Sen kresne noči**
režiser */directed by* Vito Taufer

Dario Varga, Maruša Geymayer Oblak



2001, Mestno gledališče ljubljansko
Ivan Cankar - Mile Korun:
Lepa Vida – Hrepenenje – Hamlet iz cukrarne
režiser / *directed by* Mile Korun

Slavko Cerjak, Matjaž Turk, Milan Štefe, Iva Krajnc



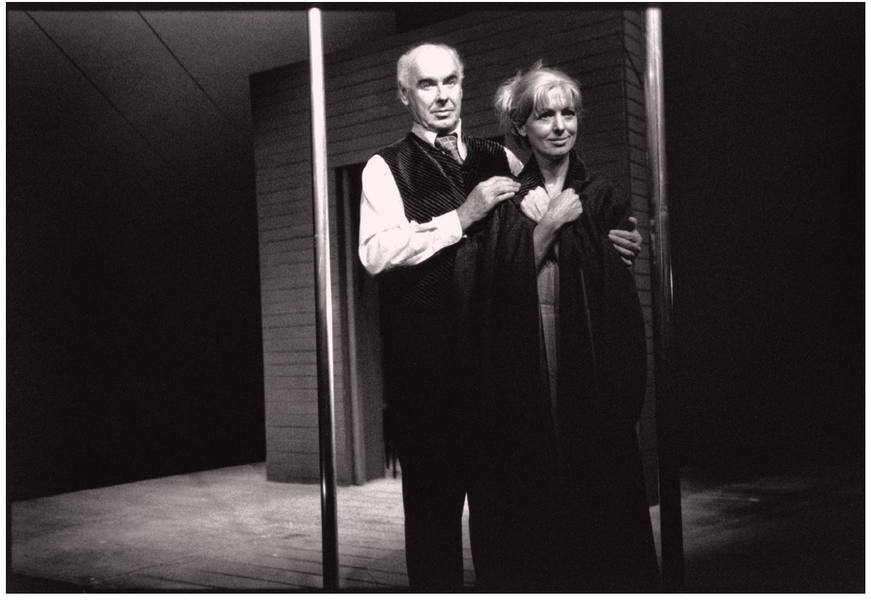
2001, Mestno gledališče ljubljansko
Ivan Cankar - Mile Korun:
Lepa Vida – Hrepenenje – Hamlet iz cukrarne
režiser / *directed by* Mile Korun

Bernarda Oman, Gašper Tič



2002, Mestno gledališče ljubljansko
Susan Sontag: **Gospa z morja**
režiserka / directed by
Mateja Koležnik

Danilo Benedičič, Bernarda Oman



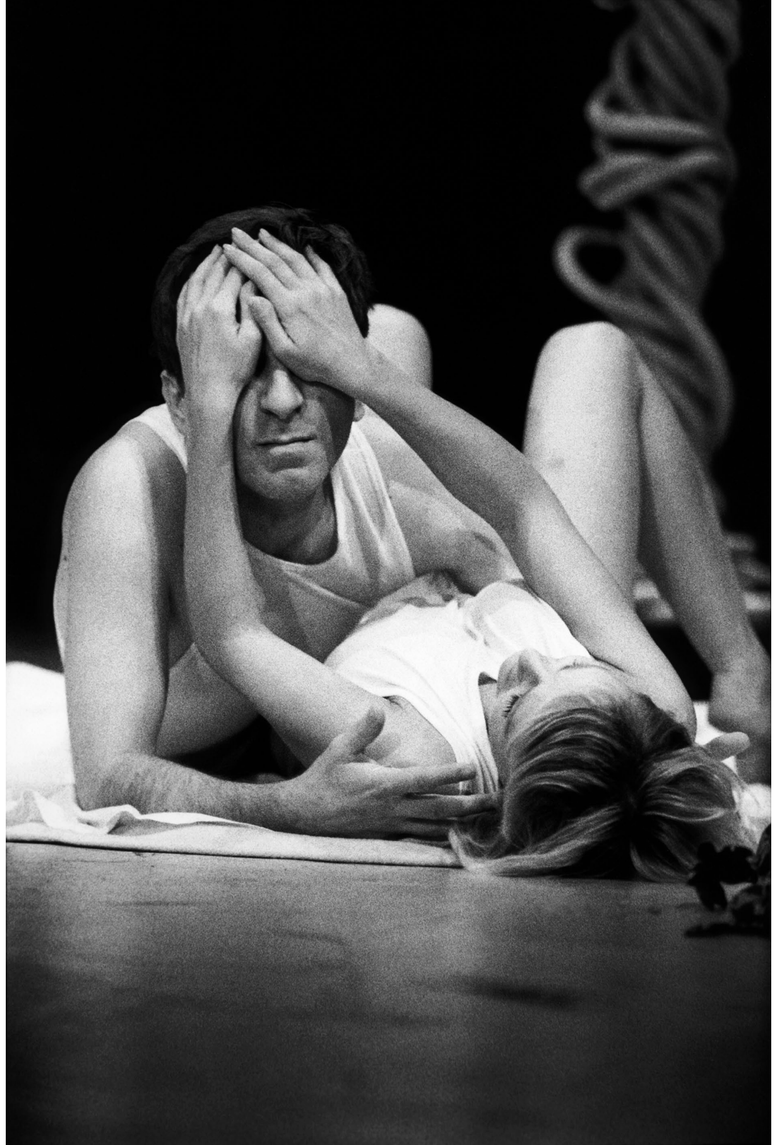
2002, Mestno gledališče ljubljansko
Susan Sontag: **Gospa z morja**
režiserka / directed by
Mateja Koležnik

Mojca Funkl, Milan Štefe



2002, SNG Drama Ljubljana
William Shakespeare: **Romeo in Julija**
režiser */directed by* Dušan Jovanović

Gregor Baković, Polona Juh



2002, SNG Drama Ljubljana
William Shakespeare: **Romeo in Julija**
režiser */directed by* Dušan Jovanović

Polona Juh, Gregor Baković





Od Golega pianista do Psa, noči in noža

From The Naked Pianist to The Dog, the Night and the Knife

2001, Mestno gledališče ljubljansko
Matjaž Zupančič:
Goli pianist ali Mala nočna muzika
režiser / *directed by* Matjaž Zupančič

Boris Ostan, Evgen Car,
Lotos Vincenc Šparovec



2001, Mestno gledališče ljubljansko
Matjaž Zupančič:
Goli pianist ali Mala nočna muzika
režiser / *directed by* Matjaž Zupančič

Karin Komljanec, Boris Ostan



2002, Mestno gledališče ljubljansko
Martin McDonagh:
Kripl iz Inishmaana
režiserka / *directed by* Mateja Koležnik

Gregor Čušin, Boris Kerč



2002, Mestno gledališče ljubljansko
Martin McDonagh:
Kripl iz Inishmaana
režiserka / *directed by* Mateja Koležnik

Uroš Smolej, Janja Majzelj,
Gregor Čušin



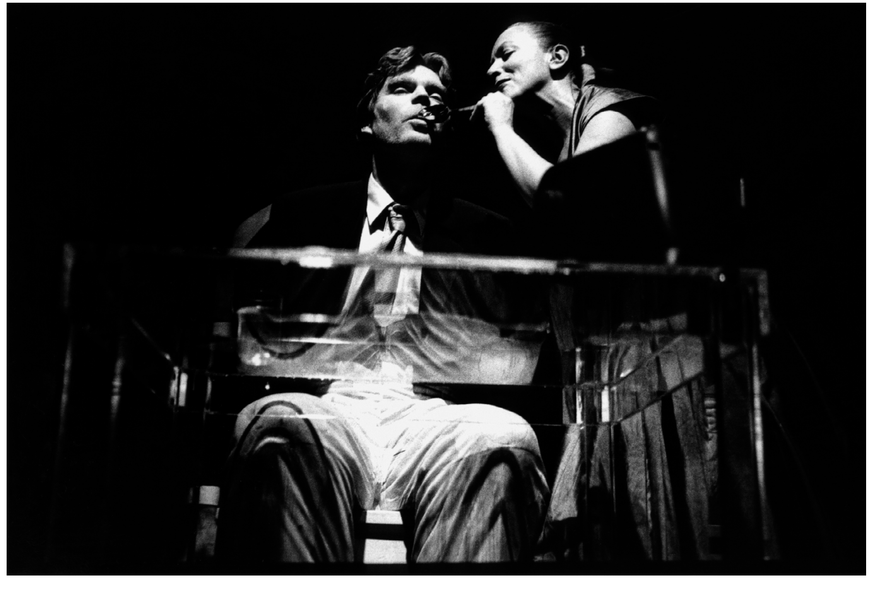
2003, Mestno gledališče ljubljansko
Blow up/Povečava
Gledališki večer Samuela Becketta
režiserka / *directed by* IvanaVujić

Iva Krajnc, Lotos Vincenc Šparovec



2003, Mestno gledališče ljubljansko
Blow up/Povečava
Gledališki večer Samuela Becketta
režiserka / *directed by* IvanaVujić

Boris Kerč, Jožica Avbelj



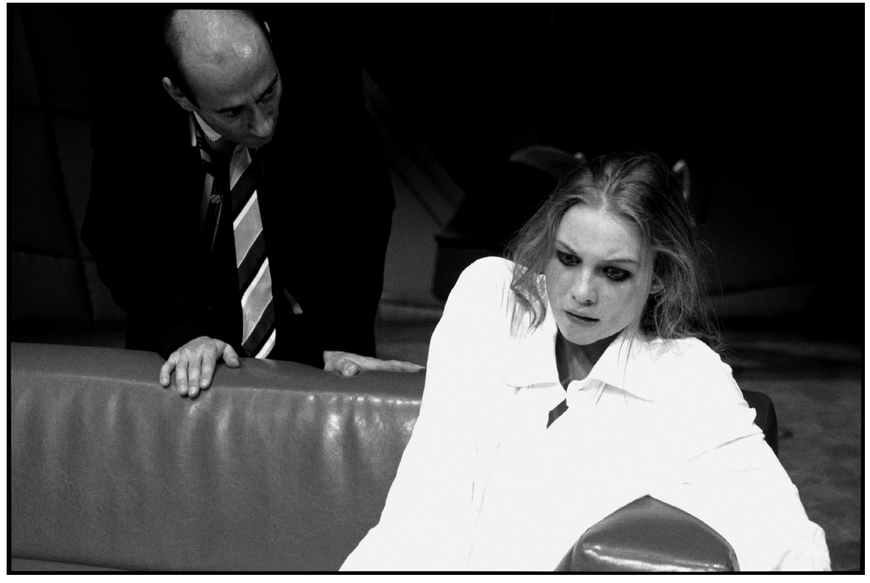
2003, Mestno gledališče ljubljansko
Edward Albee:
Kdo se boji Virginie Woolf?
režiser / *directed by* Mile Korun

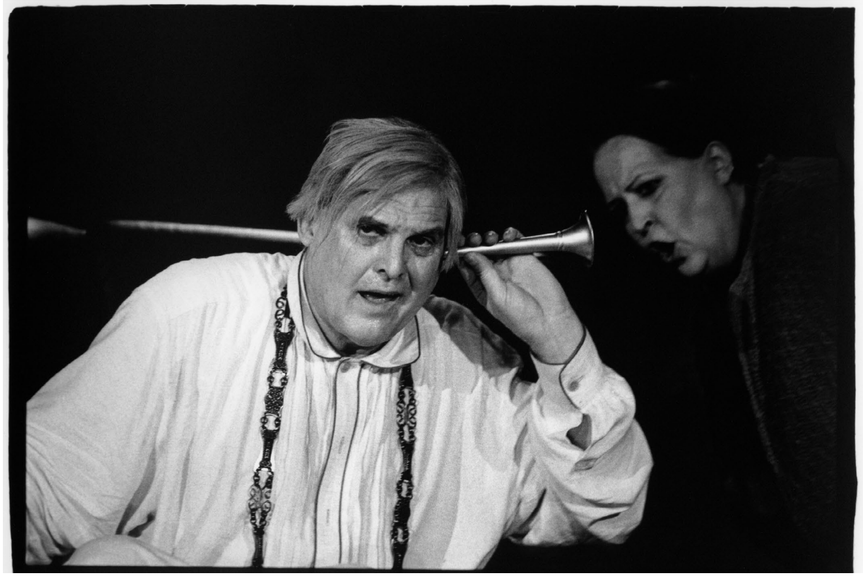
Lotos Vincenc Šparovec, Jožica Avbelj,
Boris Ostan, Iva Krajnc



2003, Mestno gledališče ljubljansko
Edward Albee:
Kdo se boji Virginie Woolf?
režiser / *directed by* Mile Korun

Boris Ostan, Iva Krajnc





2003, SNG Drama Ljubljana
(Mala Drama)
Thomas Bernhard:
Izboljševalec sveta
režiser / *directed by* Dušan Mlakar

Radko Polič, Katja Levstik

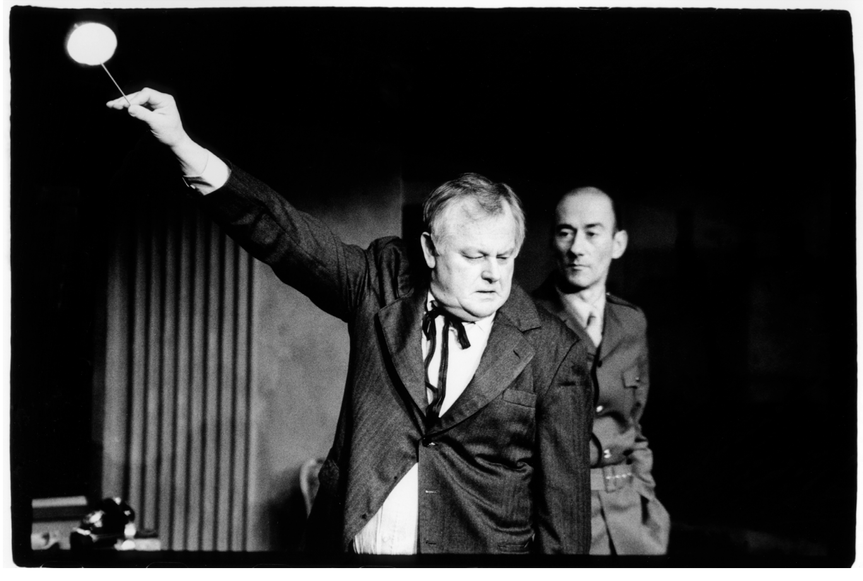


2003, SNG Drama Ljubljana
(Mala Drama)
Thomas Bernhard:
Izboljševalec sveta
režiser / *directed by* Dušan Mlakar

Katja Levstik, Radko Polič

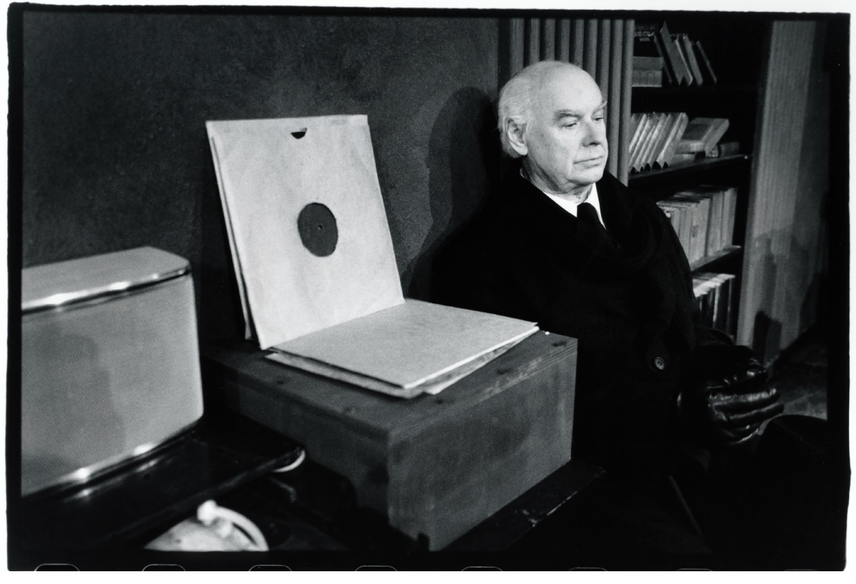
2003, Mestno gledališče ljubljansko
Ronald Harwood:
Na čigavi strani
režiser / *directed by* Boris Kobal

Evgen Car, Boris Ostan



2003, Mestno gledališče ljubljansko
Ronald Harwood:
Na čigavi strani
Režiser / *directed by* Boris Kobal

Danilo Benedičič



2003, SNG Drama Ljubljana
Jean-Baptiste Poquelin Molière:
Šola za žene
režiserka / *directed by* Mateja Koležnik

Janez Škof, Barbara Cerar, Jurij Zrnec



2003, SNG Drama Ljubljana
Jean-Baptiste Poquelin Molière:
Šola za žene
režiserka / *directed by* Mateja Koležnik

Janez Škof, Alojz Svete,
Zvezdana Mlakar



2004, SNG Drama Ljubljana
Fjodor Mihajlovič Dostojevski:
Bratje Karamazovi
režiser / *directed by* Mile Korun

Gregor Baković, Igor Samobor



2004, SNG Drama Ljubljana
Fjodor Mihajlovič Dostojevski:
Bratje Karamazovi
režiser / *directed by* Mile Korun

Jernej Šugman, Marko Mandić,
Zvone Hribar



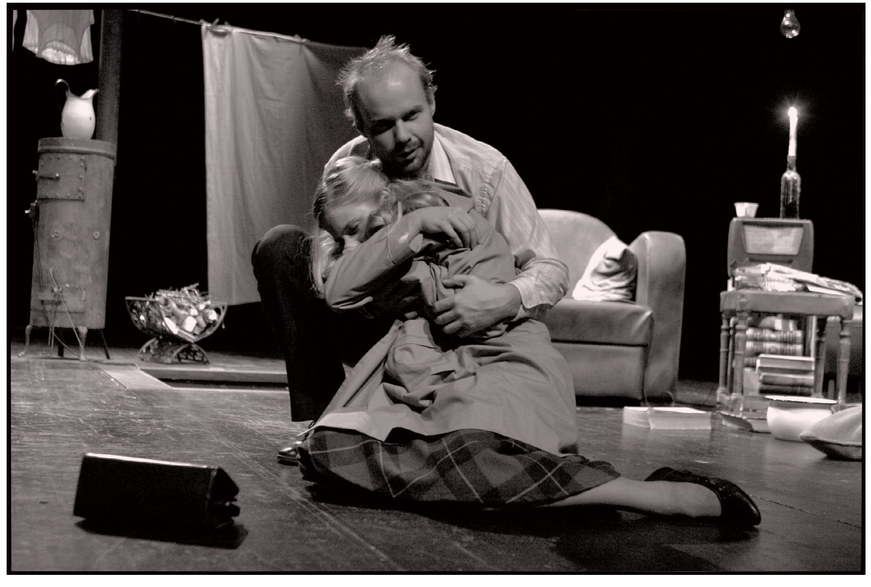
2004, Mestno gledališče ljubljansko
John Osborne:
Ozri se v gnevu
režiser / *directed by* Janez Lapajne

Jana Zupančič, Jaka Lah, Mojca Funkl,
Gregor Zorc



2004, Mestno gledališče ljubljansko
John Osborne:
Ozri se v gnevu
režiser / *directed by* Janez Lapajne

Jana Zupančič, Gregor Zorc



2004, SNG Drama Ljubljana
Marcel Proust:
Iskanje izgubljenega časa
režiser / *directed by* Dušan Jovanović

Alojz Svete, Polona Juh



2004, SNG Drama Ljubljana
Marcel Proust:
Iskanje izgubljenega časa
režiser / *directed by* Dušan Jovanović

Ana Ruter, Dunja Zupanec,
Andrej Nahtigal





2004, Drama SNG Maribor
William Shakespeare:
Rihard III.
režiser / *directed by* Eduard Miler

Miloš Battelino, Peter Boštjančič

2004, Drama SNG Maribor
William Shakespeare:
Rihard III.
režiser / *directed by* Eduard Miler

Peter Boštjančič, Jon Knez



2004, Mestno gledališče ljubljansko
Platon - Zvone Šedlbauer:
Sokratov zagovor
Režiser / *directed by* Zvone Šedlbauer

Aleš Valič, Matjaž Turk



2004, Mestno gledališče ljubljansko
Platon - Zvone Šedlbauer:
Sokratov zagovor
Režiser / *directed by* Zvone Šedlbauer

Aleš Valič





2005, SNG Drama Ljubljana,
Salzburger Festspiele
Vladimir Bartol, Dušan Jovanović:
Alamut
režiser / *directed by* Sebastijan Horvat

Marko Mandić

2005, SNG Drama Ljubljana,
Salzburger Festspiele
Vladimir Bartol, Dušan Jovanović:
Alamut
režiser / *directed by* Sebastijan Horvat

Igor Samobor, Marko Mandić

2005, SNG Drama Ljubljana,
Bitef teatar Beograd
Christopher Marlowe:
Edvard Drugi
režiser / *directed by* Diego de Brea

Janez Škof



2005, SNG Drama Ljubljana,
Bitef teatar Beograd
Christopher Marlowe:
Edvard Drugi
režiser / *directed by* Diego de Brea

Alojz Svete, Janez Škof



2005, SNG Drama Ljubljana
(Mala Drama)
Črimekundan ali Brezmadežni
Tibetanski misterij
režiser / *directed by* Jernej Lorenci

Igor Samobor, Marko Mandić,
Petra Govc



2005, SNG Drama Ljubljana
(Mala Drama)
Črimekundan ali Brezmadežni
Tibetanski misterij
režiser / *directed by* Jernej Lorenci

Igor Samobor, Polona Juh,
Marko Mandić



2005, Zavod Projekt Atol
Noordung:1995-2005-2045
Prva ponovitev
atraktor / *attractor* Dragan Živadinov
vizualizacija / *visualization*
Dunja Zupančič

Romana Šalehar, Milena Grm, Uroš Maček, Borut Veselko, Maruša Oblak, Marinka Štern, Iva Zupančič



2005, Zavod Projekt Atol
Noordung:1995-2005-2045
Prva ponovitev
atraktor / *attractor* Dragan Živadinov
vizualizacija / *visualization*
Dunja Zupančič

Marko Mlačnik s svojim substitutom UMBOT::MM



2006, SNG Drama Ljubljana
Lev Nikolajevič Tolstoj –
Dušan Jovanović: **Ana Karenina**
režiser / *directed by* Dušan Jovanović

Igor Samobor, Polona Juh



2006, SNG Drama Ljubljana
Lev Nikolajevič Tolstoj –
Dušan Jovanović: **Ana Karenina**
režiser / *directed by* Dušan Jovanović

Polona Juh, Jurij Zrnec





2006, SNG Drama Ljubljana
Lev Nikolajevič Tolstoj -
Dušan Jovanović: **Ana Karenina**
režiser / *directed by* Dušan Jovanović

Igor Samobor, Val Fürst, Polona Juh

2006, SNG Drama Ljubljana
Lev Nikolajevič Tolstoj -
Dušan Jovanović: **Ana Karenina**
režiser / *directed by* Dušan Jovanović

Polona Juh

2006, Drama SNG Maribor
Lukas Bärfuss:
Avtobus (Kako se kali svetnica)
režiser / *directed by* Samuel Schwarz

Peter Boštjančič, Eva Kraš



2006, Drama SNG Maribor
Lukas Bärfuss:
Avtobus (Kako se kali svetnica)
režiser / *directed by* Samuel Schwarz

Nenad Tokalić, Eva Kraš,
Ksenija Mišič



2006, SNG Drama Ljubljana
(Mala Drama)
Ferdinand Bruckner:
Bolezen mladosti
režiserka / *directed by* Mateja Koležnik

Barbara Cerar,Vanja Plut



2006, SNG Drama Ljubljana
(Mala Drama)
Ferdinand Bruckner:
Bolezen mladosti
režiserka / *directed by* Mateja Koležnik

Barbara Žefran, Marko Mandić,
Gorazd Logar, Barbara Cerar



2006, Mestno gledališče ljubljansko
Joe Masteroff - John Kander -
Fred Ebb: **Kabaret**
režiser / *directed by* Stanislav Moša

Eva Kraš, Sara Živković,
Uroš Smolej, Tinkara Končar,
Tjaša Ferme, Ana Dolinar



2006, Mestno gledališče ljubljansko
Joe Masteroff - John Kander -
Fred Ebb: **Kabaret**
režiser / *directed by* Stanislav Moša

Uroš Smolej



2006, SNG Drama Ljubljana
Ivo Svetina: **Ojdip v Korintu**
režiser / *directed by* Ivica Buljan

Veronika Drolc, Aljaž Jovanović,
Saša Tabaković, Uroš Fürst, Barbara
Levstik, Marko Mandić,
Petra Govc, Polona Vetrih



2006, SNG Drama Ljubljana
Ivo Svetina: **Ojdip v Korintu**
režiser / *directed by* Ivica Buljan

Marko Mandić, Katja Levstik,
Petra Govc, Aljaž Jovanović,
Alojz Svete, Veronika Drolc,
Polona Vetrih, Barbara Levstik,
Saša Tabaković



2006, SNG Drama Ljubljana
Matjaž Zupančič: **Razred**
režiser / *directed by* Mile Korun

Saša Tabaković, Ivo Ban,
Zvezdana Mlakar, Aleš Valič,
Polona Juh, Uroš Fürst



2006, SNG Drama Ljubljana
Matjaž Zupančič: **Razred**
režiser / *directed by* Mile Korun

Aleš Valič, Saša Tabaković, Ivo Ban



2007, Gradsko dramsko kazalište Gavella, Zagreb
Janusz Głowacki:
Četvrta sestra (Četrta sestra)
režiser / *directed by* Samo M. Strelec

Siniša Ružić, Nataša Janjić, Bojana Gregorić Vejzović, Hrvoje Klobučar



2007, Gradsko dramsko kazalište Gavella, Zagreb
Janusz Głowacki:
Četvrta sestra (Četrta sestra)
režiser / *directed by* Samo M. Strelec

Nenad Cvetko, Franjo Dijak, Jelena Miholjević



2007, SNG Drama Ljubljana
Heinrich von Kleist:
Katica iz Heilbronna ali Preizkus z ognjem
Režiser / *directed by*
François-Michel Pesenti

Veronika Drolc



2007, SNG Drama Ljubljana
Heinrich von Kleist:
Katica iz Heilbronna ali Preizkus z ognjem
Režiser / *directed by*
François-Michel Pesenti

Marko Mandić, Veronika Drolc



2007, Plesni Teater Ljubljana
Maša Kagao Knez:
Moja (boljša) polovica?
koreografa / *choreography by*
Maša Kagao Knez,
Nestor Kouame

Maša Kagao Knez, Nestor Kouame



2007, Plesni Teater Ljubljana
Maša Kagao Knez:
Moja (boljša) polovica?
koreografa / *choreography by*
Maša Kagao Knez,
Nestor Kouame

Maša Kagao Knez, Nestor Kouame



2007, SNG Drama Ljubljana
Tennessee Williams: **Orfej se spušča**
režiserka / *directed by* Mateja Koležnik

Dare Valič, Barbara Levstik



2007, SNG Drama Ljubljana
Tennessee Williams: **Orfej se spušča**
režiserka / *directed by* Mateja Koležnik

Vojko Zidar, Uroš Fürst,
Andrej Nahtigal, Gorazd Logar



2007, SNG Drama Ljubljana
Ivan Cankar: **Romantične duše**
režiser / *directed by* Sebastijan Horvat

Marko Mandić, Nataša Matjašec,
Barbara Cerar, Saša Mihelčič,
Boris Kos



2007, SNG Drama Ljubljana
Ivan Cankar: **Romantične duše**
režiser / *directed by* Sebastijan Horvat

Zvone Hribar, Rok Vihar,
Saša Tabaković, Marko Mandić,
Barbara Cerar



2007, SNG Drama Ljubljana
(Mala Drama)
Jean Genet: **Služkinji**
režiser / *directed by* Diego de Brea

Gregor Baković, Janez Škof



2007, SNG Drama Ljubljana
(Mala Drama)
Jean Genet: **Služkinji**
režiser / *directed by* Diego de Brea

Alojz Svete, Janez Škof,
Gregor Baković



2007, SNG Drama Ljubljana
Henrik Ibsen: **Strahovi**
režiser / *directed by* Eduard Miler

Silva Čušin, Marko Mandić, Ivo Ban



2007, SNG Drama Ljubljana
Henrik Ibsen: **Strahovi**
režiser / *directed by* Eduard Miler

Silva Čušin, Marko Mandić



2007, SNG Drama Ljubljana
Jean-Baptiste Poquelin Molière:
Tartuffe ali Prevarant
režiser / *directed by* Dušan Jovanović

Igor Samobor, Jernej Šugman



2007, SNG Drama Ljubljana
Jean-Baptiste Poquelin Molière:
Tartuffe ali Prevarant
režiser / *directed by* Dušan Jovanović

Igor Samobor, Saša Pavček



2007, SNG Drama Ljubljana
(Mala Drama)
Žarko Petan:
Fatalna komedija
režiser / *directed by*
Vinko Möderndorfer

Andrej Nahtigal, Barbara Žefran



2007, SNG Drama Ljubljana
(Mala Drama)
Žarko Petan:
Fatalna komedija
režiser / *directed by*
Vinko Möderndorfer

Andrej Nahtigal, Barbara Žefran





2008, Imaginarni, Cankarjev dom
Herbert Achternbusch: **Ella**
režiser / *directed by* Primož Ekart

Primož Ekart, Štefka Drolc

2008, Imaginarni, Cankarjev dom
Herbert Achternbusch: **Ella**
režiser / *directed by* Primož Ekart

Štefka Drolc, Primož Ekart

2008, SNG Drama Ljubljana
William Shakespeare: **Kralj Lear**
Režiser / *directed by* Mile Korun

Nataša Barbara Gračner,
Jernej Šugman



2008, SNG Drama Ljubljana
William Shakespeare: **Kralj Lear**
Režiser / *directed by* Mile Korun

Nataša Barbara Gračner,
Jernej Šugman, Saša Pavček



2008, SNG Drama Ljubljana
William Shakespeare: **Tit Andronik**
Režiser / *directed by* Diego de Brea

Saša Tabaković, Alojz Svete,
Gorazd Logar, Jernej Šugman,
Helena Peršuh



2008, SNG Drama Ljubljana
William Shakespeare: **Tit Andronik**
Režiser / *directed by* Diego de Brea

Klemen Mauhler, Jernej Šugman,
Andrej Nahtigal



2009, SNG Drama Ljubljana
Ajshil: **Oresteja**
Režiser / *directed by* Jernej Lorenci

Igor Samobor



2009, SNG Drama Ljubljana
Ajshil: **Oresteja**
Režiser / *directed by* Jernej Lorenci

Silva Čušin, Barbara Cerar,
Saša Mihelčič, Miha Nemec,
Iva Babić, Rok Vihar,
Igor Samobor, Polona Juh





2009, SNG Drama Ljubljana
Thomas Middleton, William Rowley:
Premenjave
Režiserka / *directed by* Lindy Davies

Aljaž Jovanović, Gregor Baković

2009, SNG Drama Ljubljana
Thomas Middleton, William Rowley:
Premenjave
Režiserka / *directed by* Lindy Davies

Barbara Cerar, Gregor Baković



2009, SNG Drama Ljubljana
Bernard-Marie Koltès:
Roberto Zucco
režiser / *directed by* Philippe Calvario

Milena Zupančič, Marko Mandić



2009, SNG Drama Ljubljana
Bernard-Marie Koltès:
Roberto Zucco
režiser / *directed by* Philippe Calvario

Marko Mandić



2009, SNG Drama Ljubljana
(Mala Drama)
Samuel Beckett:
Gledališka skica II
režiserka / *directed by* Ajda Valcl

Bojan Emeršič, Saša Tabaković



2010, SNG Drama Ljubljana
(Mala Drama)
Spiro Scimone:
Kuverta
režiser / *directed by* Marko Sosič

Jurij Zrnec, Alojz Svete, Rok Vihar





2010, SNG Drama Ljubljana
William Shakespeare: **Julij Cezar**
režiser / *directed by* Diego de Brea

Ivo Ban, Igor Samobor



2010, SNG Drama Ljubljana
William Shakespeare: **Julij Cezar**
režiser / *directed by* Diego de Brea

Ivo Ban, Igor Samobor, Boris Mihalj

2010, SNG Drama Ljubljana
(Mala Drama)
Ernst Lubitsch: **Ko sem bil mrtev**
režiser / *directed by* Diego de Brea

Jernej Šugman, Janez Škof



2010, SNG Drama Ljubljana
(Mala Drama)
Ernst Lubitsch: **Ko sem bil mrtev**
režiser / *directed by* Diego de Brea

Boris Mihalj, Alojz Svete



2010, Les Arts et Mouvants, SNG
Drama Ljubljana,
Festival Ex Ponto ...
Eugène Ionesco:
Kralj umira/Le Roi se meurt
režiser / *directed by* Silviu Purcarete

Daphné Millefoa



2010, Les Arts et Mouvants, SNG
Drama Ljubljana,
Festival Ex Ponto ...
Eugène Ionesco:
Kralj umira/Le Roi se meurt
režiser / *directed by* Silviu Purcarete

Daphné Millefoa, Jacques Bourgaux,
Laurent Schuh, Marie Cayrol,
Karelle Prugnaud



2010, SNG Drama Ljubljana
(Mala Drama)
Sam Shepard: **Lunine mene**
režiser / *directed by* Boris Cavazza

Ivo Ban, Boris Cavazza



2010, SNG Drama Ljubljana
(Mala Drama)
Sam Shepard: **Lunine mene**
režiser / *directed by* Boris Cavazza

Boris Cavazza, Ivo Ban



2010, SNG Drama Ljubljana
Georges Feydeau: **Bumbar**
režiser / *directed by*
Luka Martin Škof

Iva Babić, Bojan Emeršič



2010, SNG Drama Ljubljana
Georges Feydeau: **Bumbar**
režiser / *directed by*
Luka Martin Škof

Bojan Emeršič, Maša Derganc



2010, SNG Drama Ljubljana
Anton Pavlovič Čehov: **Platonov**
režiser / *directed by* Vito Taufer

Saša Mihelčič, Marko Mandić



2010, SNG Drama Ljubljana
Anton Pavlovič Čehov: **Platonov**
režiser / *directed by* Vito Taufer

Marko Mandić



2010, SNG Drama Ljubljana
Ivo Prijatelj: **Totenbirt**
režiser / *directed by* Mile Korun

Marijana Brecelj, Maja Končar,
Zvezdana Mlakar, Ivo Ban,
Branko Šturbej



2010, SNG Drama Ljubljana
Ivo Prijatelj: **Totenbirt**
režiser / *directed by* Mile Korun

Nataša Barbara Gračner,
Branko Šturbej





2010, SNG Drama Ljubljana
August Strinberg: **V Damask**
režiser / *directed by*
Aleksandar Popovski

Marko Mandić, Igor Samobor

2010, SNG Drama Ljubljana
August Strinberg: **V Damask**
režiser / *directed by*
Aleksandar Popovski

Janez Škof

2011, SNG Drama Ljubljana
William Shakespeare:
Beneški trgovec
režiser / *directed by* Eduard Miler

Nataša Barbara Gračner



2011, SNG Drama Ljubljana
William Shakespeare:
Beneški trgovec
režiser / *directed by* Eduard Miler

Zvone Hribar, Rok Vihar,
Alojz Svete, Marko Mandić,
Igor Samobor,
Nataša Barbara Gračner,
Nina Ivanišin



2011, SNG Drama Ljubljana,
Cankarjev dom, Zavod Maribor 2012
Bertolt Brecht:
Ustavljivi vzpon Artura Uia
režiser / *directed by* Eduard Miler

Jernej Šugman



22011, SNG Drama Ljubljana,
Cankarjev dom, Zavod Maribor 2012
Bertolt Brecht:
Ustavljivi vzpon Artura Uia
režiser / *directed by* Eduard Milerr

Jernej Šugman



2013, Anton Podbevšek Teater
Slavoj Žižek:
Dobrodošli v duhovnem živalskem kraljestvu
režiser / *directed by* Matjaž Berger

Magdalena Reiter, Janez Hočevar



2013, Anton Podbevšek Teater
Slavoj Žižek:
Dobrodošli v duhovnem živalskem kraljestvu
režiser / *directed by* Matjaž Berger

Mateja Rebolj



2013, Compagnie il était Millefoa
Daphne Millefoa:
Little Blonde Riding Wolf
režiserka / *directed by* Daphne Millefoa

Daphne Millefoa



2013, Compagnie il était Millefoa
Daphne Millefoa:
Little Blonde Riding Wolf
režiserka / *directed by* Daphne Millefoa

Daphne Millefoa



2012, Gradsko dramsko kazalište
Gavella, Zagreb
A. P. Čehov:
Platonov ili Drama bez naslova
(Platonov ali
Drama brez naslova)
režiser / *directed by* Samo M. Strelec

Ranko Zidarić in Ivana Bolanča



2012, Gradsko dramsko kazalište
Gavella, Zagreb
A. P. Čehov:
Platonov ili Drama bez naslova
(Platonov ali
Drama brez naslova)
režiser / *directed by* Samo M. Strelec

Hrvoje Klobučar, Sven Šestak,
Dragoljub Lazarov



2013, Cankarjev dom,
Zavod Federacija
Vesna Eča Dvornik:
Klic gozda ali
Poljub tvoje matere
koreografka / *choreographer*
Vesna Eča Dvornik

Mojca Majcen



2013, Cankarjev dom,
Zavod Federacija
Vesna Eča Dvornik:
Klic gozda ali
Poljub tvoje matere
koreografka / *choreographer*
Vesna Eča Dvornik

Urša Rupnik





2015, Studio za svobodni ples,
Studio 25, Cankarjev dom
Urša Rupnik: **Izgubljena**
koreografinje / *choreographers*
Rosana Hribar,
Maša Kagao Knez, Daša Lakner

Urša Rupnik

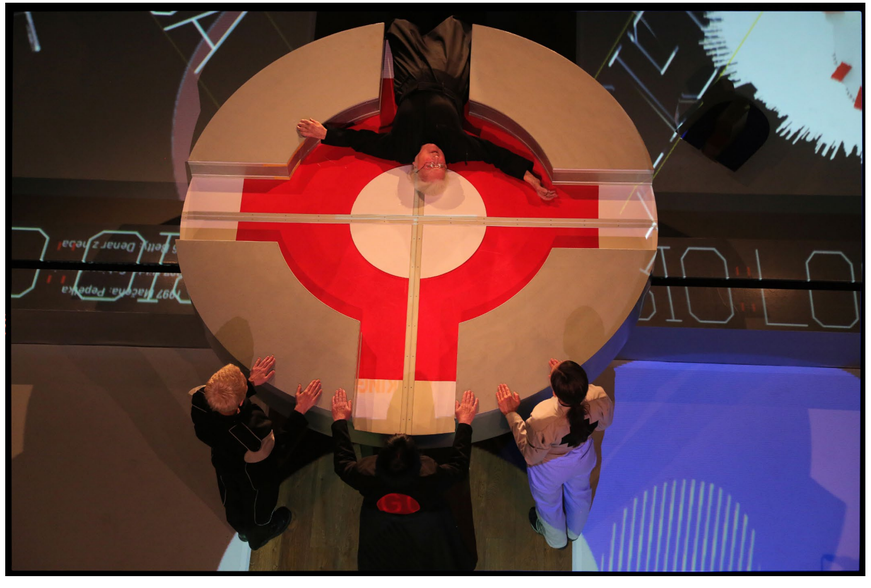


2015, Studio za svobodni ples,
Studio 25, Cankarjev dom
Urša Rupnik: **Izgubljena**
koreografinje / *choreographers*
Rosana Hribar,
Maša Kagao Knez, Daša Lakner

Urša Rupnik

2015, KSEVT Vitanje, Zavod Delak,
Slovensko mladinsko gledališče
Noordung::1995-2015-2045
atraktor / *attractor* Dragan Živadinov
vizualizacija / *visualization*
Dunja Zupančič
digitalna konstrukcija /
digital construction Miha Turšič

Mateja Rebolj, Iva Zupančič,
Mojca Partljič, Maruša Oblak



2015, KSEVT Vitanje, Zavod Delak,
Slovensko mladinsko gledališče
Noordung::1995-2015-2045
atraktor / *attractor* Dragan Živadinov
vizualizacija / *visualization*
Dunja Zupančič
digitalna konstrukcija /
digital construction Miha Turšič

Uroš Maček, Borut Veselko,
Mario Šelih



2015, SNG Drama Ljubljana,
Mestno gledališče ljubljansko,
Cankarjev dom
Homer: **Iliada**
režiser / *directed by* Jernej Lorenci

Janez Škof



2015, SNG Drama Ljubljana,
Mestno gledališče ljubljansko,
Cankarjev dom
Homer: **Iliada**
režiser / *directed by* Jernej Lorenci

Janez Škof, Jure Henigman,
Jernej Šugman, Gregor Luštek



2015, SNG Drama Ljubljana,
Mestno gledališče ljubljansko,
Cankarjev dom
Homer: **Iliada**
režiser / *directed by* Jernej Lorenci

Jure Henigman, Marko Mandić



2015, SNG Drama Ljubljana,
Mestno gledališče ljubljansko,
Cankarjev dom
Homer: **Iliada**
režiser / *directed by* Jernej Lorenci

Matej Puc, Jernej Šugman



2016, Slovensko stalno gledališče
v Trstu
Marius von Mayenburg:
Pes, noč in nož
režiser / *directed by* Matjaž Farič

Tadej Pišek, Tina Gunzek



2016, Slovensko stalno gledališče
v Trstu
Marius von Mayenburg:
Pes, noč in nož
režiser / *directed by* Matjaž Farič

Tadej Pišek, Tina Gunzek



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Tone Stojko

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Ivo Svetina, Dušan Jovanović, Marija Skočir

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