

Mednarodni simpozij Skupnost deluje! Sodobni pristopi v gledališču

Lokacija:

avditorij Narodne galerije,
Prešernova cesta 22, Ljubljana

Termin: 8. 10. 2020 in 9. 10. 2020

Location:

**Auditorium of the National Gallery
of Slovenia,
Prešernova cesta 22, Ljubljana, Slovenia**

Date: 08. 10. 2020 and 09. 10. 2020

***International
symposium
Community works! –
Contemporary
Theatre Models***

Slovenski gledališki inštitut, Gledališče Glej, Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani ter Amfiteater, revija za teorijo scenskih umetnosti, prirejajo znanstveni simpozij, posvečen sodobnim produkcijskim modelom in pristopom v gledališču. Simpozij navdihuje 50. obletnica Gledališča Glej iz Ljubljane.

Gledališče Glej je najstarejše neinstitucionalno gledališče v Sloveniji (in eno prvih tovrstnih gledališč v nekdanji Jugoslaviji), ki se ponaša z drznimi performansi, (na novo) premišljuje zanimive produkcijske modele, nehierarhične oblike dela v gledališču ter temelji na kolektivnem in družbeno angažiranem delu. Na podlagi Glejeve 50-letne prakse v gledališču želimo skupaj raziskati možnosti sodobnega gledališča v odnosu do kolektivnega gledališkega ustvarjanja, skupnosti in različnih oblik, ki jih koncepta kolektivnega in skupnosti lahko zaobjemata.

V času, ko se družbena in politična klima v Evropi, še posebej na njenem obrobju, vse bolj zaostrojuje, družbene neenakosti pa vse bolj poglobljajo, se je umetnost odzvala ne le z razkrivanjem zatiranja določenih skupin v naši družbi, temveč pogosto tudi z angažirano držo za spremembo situacije. Kakšno vlogo pri izgradnji gledaliških skupnosti ima lahko sodobno gledališče? Je to sploh njegova naloga? Kako nove politične in ekonomske okoliščine vplivajo na produkcijske modele v sodobnem gledališču?

Slovenian Theatre Institute, Glej Theatre, the Academy of Theatre, Radio, Film and Television of the University of Ljubljana and Amfiteater – Journal of Performing Arts Theory are organising a symposium dedicated to the questions of new production models in contemporary theatre. The symposium is inspired by the upcoming 50th anniversary of Glej Theatre from Ljubljana, Slovenia.

Glej Theatre is the oldest non-institutionalised theatre in Slovenia (as well as in former Yugoslavia) that prides itself with cutting edge performances, the (re)-invention of intriguing production modes, of non-hierarchical theatre practice that is based on collective and socially engaged work. On the basis of the five decades of its operation we wish to explore the possibilities of contemporary theatre in relation to the concept of theatre collective creation and different forms which this might take.

As the social and political climate in Europe, and even more so in its peripheries, are growing more and more intense, and social divisions in society are bigger than ever, the answer to it in art has been not just to try to reveal the oppression of many different targeted communities, but also to actively step into the situation. What sort of role in building up communities can contemporary theatre have? Is this even its purpose? How do new political and economic situations affect production models in contemporary theatre?

***Program
simpozija***

***Pro-
gramme***

13.00

Otvoritev

Uvodno predavanje

13.30–14.10

Tomaž Toporišič: Kolektivi, skupnosti in ne-hierarhično ustvarjanja med leti 1970 in 2020

14.10–14.20

Diskusija

1. panel

Moderator: Tomaž Toporišič

14.20–14.50

Odmor

14.50–15.10

Primož Jesenko: Eksperimentalno gledališče med letoma 1955 in 1967 ter njegove inovacije

15.10–15.30

Alja Lobnik: Koncept časa in status eksperimenta Gledališča Glej

15.30–15.50

Andreja Kopač: Teritorij skupnostnega delovanja: od Betontanca do Beton.Ltd

15.50–16.10

Branko Jordan: Beton.Ltd: študija primera

16.10–16.40

Diskusija

16.40–17.00

Coffee break

2. panel

Moderatorica: Andreja Kopač

17.00–17.20

Promise Nyatepeh Nyatuame and Akosua Abdallah: Mladinsko gledališče in opolnomočenje skupnosti v Gani

17.20–17.40

Diskusija

13.00

Opening speeches

Keyspeaker

13.30 – 14.10

Tomaž Toporišič: Collectives, communities and non-hierarchical modes of creation from 1970–s till 2010–s

14.10–14.20

Discussion

1st panel

Moderated by: Tomaž Toporišič

14.20–14.50

Coffee Break

14.50–15.10

Primož Jesenko: Experimental Theatre from 1955 till 1967 and its innovations

15.10–15.30

Alja Lobnik: The concept of time and the status of experiments in Theatre Glej

15.30–15.50

Andreja Kopač: Territories of Community Action: From Betontanc to Beton.Ltd

15.50–16.10

Branko Jordan: Beton Ltd.: Case Study

16.10–16.40

Discussion

16.40–17.00

Coffee Break

2nd pannel

Moderated by: Andreja Kopač

17.00–17.20

Promise Nyatepeh Nyatuame and Akosua Abdallah: Youth Theatre and Community Empowerment in Ghana

17.20–17.40

Discussion

Uvodno predavanje
9.00–9.40
Višnja Kačič Rogošić:
Držati obljubo skupnosti

9.40–9.50
Diskusija

3. panel
Moderator: Gašper Troha

9.50–10.10
Maja Murnik:
Vloga občinstva v družbenoangažiranih
uprizoritvah na Slovenskem

10.10–10.30
Ana Vrtovec Beno: Brez (podpore)
skupnosti ni ljudskega gledališča

10.30–11.00
Diskusija

11.00–11.30
Odmor

11.30–11.50
Nika Leskovšek: Participacija in politično pri
Kapelj in Semenič v sestavljanju

11.50–12.10
Aldo Milohnič: Od skupinskega do snovalnega
načina ustvarjanja v slovenskem gledališču

12.10–12.30
Diskusija

12.30–14.30
Odmor

4. panel
Moderatorica: Nika Leskovšek

14.30–14.50
The Intelekturálně collective: Praga ni
češka: Umetniški projekt kot javna storitev
– performativno predavanje / predstavitev
znamke

14.50–15.10
Martina Čurdová: Gledališče kot prostor
transformacije: češko-nemška čezmejna
izkušnja

15.10–15.40
Diskusija

Keyspeaker
9.00–9.40
Višnja Kačič Rogošić: Keeping the
Promise of Community

9.40–9.50
Discussion

3rd pannel
Moderated by: Gašper Troha

9.50–10.10
Maja Murnik: The Role of the Audience
in Socially and Politically Engaged
Performing Arts in Slovenia

10.10–10.30
Ana Vrtovec Beno: There is no Folk Theater
without a (supporting) Community

10.30–11.00
Discussion

11.00–11.30
Coffee Break

11.30–11.50
Nika Leskovšek: Participation and Politicality
in Kapelj and Semenič under construction

11.50–12.10
Aldo Milohnič: From Collective to Devised
Mode of Creation in Slovenian Theatre

12.10–12.30
Discussion

12.30–14.30
Lunch Break

4th pannel
Moderated by: Nika Leskovšek

14.30–14.50
The Intelekturálně collective: Prague is not
Czech: Artistic Project as a Public Service –
lecture performance

14.50–15.10
Martina Čurdová: Theatre as a Space of
Transformation: Czech–German Transborder
Experience

15.10–15.40
Discussion

15.40–16.00

Odmor

16.00–16.20

Marina Pallarès–Elias: Gledališče Da-ja:
Lepota kot os sprememb za transformacijo
skupnosti prek njihovih lastnih zgodb

16.20–16.40

Caspar Nieuwenhuis: Predružačiti morate
svojo umetnost!

16.40–17.40

Zaključna diskusija
Moderatorica: Alma R. Selimović

18.00–18.30

Gledališče Glej
Lea Kukovičič: Neznano zna

15.40–16.00

Coffee Break

16.00–16.20

Marina Pallarès–Elias: Theatre of Yes:
The beauty as the axis of change for the
transformation of communities through their
own stories

16.20–16.40

Caspar Nieuwenhuis: You Must Change Your
Art!

16.40–17.40

Final discussion
Moderated by: Alma R. Selimović

18.00–18.30

Theatre Glej
Lea Kukovičič: Unknown Knows

Kolektivi, skupnosti in nehierarhično ustvarjanje med letoma 1970 in 2020

Ta prispevek bo v razdobju petdesetih let, ki sovpadajo tudi z obstojem Gledališča Glej, raziskoval oblikovanje in preoblikovanje nehierarhičnih gledaliških skupnosti oziroma – z besedami enega od ustanoviteljev Gledališča Glej Dušana Jovanovića – gledaliških plemen. Na podlagi preteklih in sodobnih primerov bomo poskušali izrisati zemljevid tistih praks ustvarjanja avtorskega gledališča, ki jih Badiou poimenuje splošna nihanja. »Resnično gledališče vsak nastop, vsako igralčevo gesto spremeni v splošno nihanje, v katerem so dovoljene razlike brez osnove. Gledalec se mora odločiti, ali se prepusti tej praznini in sodeluje v neskončnem postopku. Ni pozvan k užitku [...], pač pa k razmišljanju« (*Rhapsodie* 91–92).

Poskušali bomo poiskati odgovore na naslednja vprašanja: kako je slovenska eksperimentalna in nevladna gledališka scena (kot reakcija na hierarhične strukture repertoarnih gledališč) ustvarila različne moduse nehierarhije v okvirih performansov, umetniških vodenj gledališč in oblikovanj začasni skupnosti z emancipiranimi gledalci; katere modele je ta scena uporabljala in katere uporablja danes za razvoj lastne logike avtorskih in skupnostnih gledaliških taktik; in nazadnje, koliko so ta različna umetniška skupnostna plemena spreminjala in še spreminjajo gledališko krajino v Sloveniji, Jugoslaviji in drugod?

Tomaž Toporišič je dramaturg in gledališki teoretik, profesor zgodovine in teorije drame in gledališča ter prodekan AGRFT Univerze v Ljubljani. Med letoma 1997 in 2003 je bil umetniški vodja, med 2003 in 2016 pa dramaturg v SMG. Leta 1995 je soustanovil Festival Exodos. Leta 2013 je bil gostujoči programer Evropske kulturne prestolnice Maribor. Kuriral je vrsto razstav na praškem Kvadrionalu performativnega oblikovanja in prostora (PQ). V glavnem raziskuje sodobne uprizoritvene umetnosti, literaturo in vizualno kulturo. Je avtor štirih knjig o sodobnih uprizoritvenih umetnostih. Med njegovimi zadnjimi esei so: »Novo slovensko gledališče in italijanski futurizem«, »(Po)uprizorjanje retorike prostora«, »Dekonstruktivno razumevanje tradicije avantgarde v postsocialističnem in retroavantgardnem gledališču« ter »Smrt in nasilje v sodobnem gledališču, drami in romanu (Oliver Frlijić, Anja Hilling, Simona Semenič in G. W. Sebald)«.

Collectives, Communities and Non- Hierarchical Modes of Creation from the 1970s to the 2010s

Within the fifty-year period that also marks the history of Glej Theatre, the paper will research the formation and transformations of non-hierarchical theatre communities, or, in the words of one of its founders Dušan Jovanović, *theatrical tribes*. Using historical and present-day examples, we will try to map the specific devised theatrical procedures producing what Badiou names "a generic vacillation. The true theatre makes of each performance, each actor's every gesture, a generic vacillation in which differences with no basis might be risked. The spectator must decide whether to expose himself to this void, and share the infinite procedure. He is called, not to pleasure ..., but to thought" (*Rhapsodie* 91–92).

We will strive to answer the following questions: How did the Slovenian experimental and non-institutional performing arts scene (as a reaction to the hierarchical structure of repertory theatres) create different non-hierarchical modes in relation to creating the performances, the theatre's artistic direction and forming the temporary communities with emancipated audiences? To which models did this scene turn – then as well as today – to develop its own logic of devised and collaborative theatrical tactics? And lately: To what extent have those different artistic collaborative tribes changed the theatrical landscape in Slovenia, Yugoslavia and elsewhere and how are they still changing it today?

Tomaž Toporišič is a dramaturg and theatre theorist, an associate professor of history and theory of drama and performing arts and the vice-dean of the Academy of Theatre, Radio, Film and Television, University of Ljubljana. In 1995, he co-founded Exodos Festival of Contemporary Performing Arts. He was the artistic director (1997–2003) and a dramaturg (2003–2016) of the Mladinsko Theatre. In 2013, he was a guest programmer of the Maribor European Capital of Culture. He has curated several exhibitions for the Prague Quadrennial of Performance Design and Space (PQ). His primary research interests are contemporary performing arts, literature and visual culture. He is the author of four books on contemporary performing arts. His latest essays: "The New Slovene Theatre and Italian Futurism", "(Re)staging the Rhetoric of Space", "Deconstructive Readings of the Avant-Garde Tradition in Post-Socialist Retro-Avant-Garde Theatre" and "Death and Violence in Contemporary Theatre, Drama, and Novel (Oliver Frlijić, Anja Hilling, Simona Semenič, and G. W. Sebald)".

Eksperimentalno gledališče med letoma 1955 in 1967 ter njegove inovacije

Eksperimentalno gledališče Balbine Baranovič, Oder 57 in Gledališče ad hoc Drage Ahačič so pionirji gledališkega eksperimenta v Sloveniji v obdobju 1955–1967. S svojimi umetniškimi tendencami premostijo odsotnost kontinuitete avantgardne dejavnosti, bistveno utrdijo kondicijo slovenskega gledališkega prostora in okrepijo pojem uprizoritvenega pluralizma. Eksperimentalna gledališka paradigma v Sloveniji po drugi svetovni vojni zraste iz korespondence s produkcijo osrednje institucije, kot alternativa njenemu rigidnemu (t. i. burgtheatrskemu) igralskemu slogu in ažurni, a neiskrivi korektnosti repertoarja.

Uprizarjanje v Viteški dvorani Križank, na videz neuglednem prostoru, določenem s strani mestne oblasti, potrdi svojo ključno vlogo na ljubljanskem gledališkem prizorišču. V prispevku bo govora o logistiki skupin, sočasno delujočih v istem prostoru (»produkcijskem modelu«), o razlikah med njihovimi idejno-estetskimi usmeritvami, ambicijami in videnji gledališke komunikacije.

Kaj je pomenilo dolgoročne strukturne premike, interakcije med njimi in gledališko institucijo; kako je sledila apropiacija eksperimentalnega estetskega modela v instituciji (fenomen Male drame, ust. 1963); in ne nazadnje, kakšna je bila mednarodna dimenzija eksperimentalnih modelov (uprizarjanje prelomnih dramskih besedil iz tujine; vplivi in vzori iz Pariza, Dunaja, ZDA)? Prispevek bo poskušal zajeti družbeno, gledališko in kritično percepcijo neinstitucionalne gledališke dejavnosti v 50. in 60. letih prejšnjega stoletja.

Primož Jesenko je dramaturg, gledališki kritik in teatrolog, gledališko zgodovino raziskuje s posebnim poudarkom na eksperimentalnih uprizoritvenih praksah. Njegova študija *Dramaturški koncepti v slovenskem gledališču 1950–1970* je izšla v knjigi leta 2008. Za monografijo *Rob v središču: izbrana poglavja o eksperimentalnem gledališču v Sloveniji 1955–1967* (2015) je prejel priznanje Vladimirja Kralja, ki ga podeljuje Društvo slovenskih kritikov in teatrologov. Je urednik za področje scenskih umetnosti pri mesečniku *Dialogi*; objavlja v teatroloških zbornikih in knjižnih izdajah (npr. analiza obdobja 1919–1967 v zborniku *100 let Slovenskega narodnega gledališča v Mariboru*, 2019). Sodeloval je v več raziskovalnih projektih (TACE – Occupying Spaces: eksperimentalno gledališče v Srednji Evropi; SGM; Uprizarjanje vizualnega, uprizarjanje življenja, umetniške prakse od 60. do 80. let, Maska Ljubljana, 2009) in na mednarodnih festivalih, razstavah ter kolokvijih (npr. *Exodos Ljubljana*, 2006–2008; *Revolutionary Voices*, New York Public Library, 2009). Od leta 2012 je zaposlen na Slovenskem gledališkem inštitutu.

Experimental Theatre from 1955 to 1967 and Its Innovations

In the period 1955–1967, three non-institutional collectives – Experimental Theatre of Balbina Batellino Baranovič, Stage 57 and Ad hoc Theatre of Draga Ahačič – introduced the first wave of the experimental theatre which developed as an alternative to the central theatre institution in Ljubljana with its rigid acting manner (of the so-called Burgtheater style) and non-inventive repertory programme. Thus, they ended the absence of the avant-garde activity, modified the general artistic paradigm and eventually led to the strengthening of performing arts pluralism.

Performing in the Knight's Hall of Križanke, a marginalised space in the old city centre ascribed by the local authorities, this location played a significant role in the Ljubljana theatre scene. The paper will take a closer look at the imposed logistics ("production model") of many co-existent theatre collectives on the same stage.

What were the long-term structural changes, the interaction with the theatre institutions and even the appropriation of some of the experimental aesthetic models by the institution (Small Drama, est. 1963)? Last but not least, what was the international dimension of the first experimental models (cutting-edge drama translations put onstage; influences and inspiration from Paris, Vienna and the USA)? The presentation delves into the social and theatrical perception of the non-institutional theatre in the 1950s and 60s and its critical reception.

Primož Jesenko (*1975), MA, is a dramaturg, theatre critic and researcher, exploring theatre history with a particular focus on experimental theatre tendencies. His book *Dramaturgical Concepts in Slovene Theatre 1950–1970* was published in 2008. For his monographic work *The Edge in the Centre: Selected Chapters on Experimental Theatre in Slovenia 1955–1967* (2015) he was bestowed the Vladimir Kralj Award by the Association of Theatre Critics and Researchers of Slovenia. He is the editor of the performing arts section of the cultural journal *Dialogi* and a contributor to several theatre studies volumes and historical overviews (e.g., a study on the period 1919–1967 for the publication *100 Years of the Slovene National Theatre Maribor*, 2019). He has contributed to various research projects (e.g., Theatre Architecture in Central Europe (TACE) project: *Occupying Spaces: Experimental Theatre in Central Europe*, National Theatre Museum of Slovenia (2008–2011); *Performing Visuality, Performing Life: Art Practices in Slovenia from the 1960s to the 1980s*, Maska Ljubljana (2009)) and has been involved in international festivals, exhibitions, and colloquia (e.g., *Exodos Festival*, Ljubljana, 2006–2008; *Revolutionary Voices*, New York Public Library, 2009). Since 2012, he is employed at the Slovenian Theatre Institute.

Alja Lobnik
Filozofska fakulteta Univerze v Ljubljani

Koncept časa in status eksperimenta Gledališča Glej

Matjaž Zupančič ob 20. jubileju delovanja Gledališča Glej zapiše: »Glej ni imel nikoli prihodnosti, in v tem je bila njegova prednost. Vedno je imel samo sedanost, če jo je intenzivno izkoriščal, je prihodnost ustvarjal sproti«. Zvone Šedlbauer ob taisti obletnici zapiše, da si gledališča sploh ne predstavlja kot neko obstojno reč. K temu moramo nujno primakniti še posebno namero tega gledališča, da je bilo ob svoji ustanovitvi izrazito antiinstitucionalno in eksperimentalno, kar določi njegovo podvrženost nomadskosti: prostorski, časovni, estetski ali politični. V prispevku se bomo natančno ukvarjali s premenami estetskih politik in časovnih pojavnosti tega za lokalni kontekst nadvse pomembnega prostora ter skozi genealogijo mislili različne odnose, ki jih je Gledališče Glej vzpostavljalo na eni strani s klasično gledališko strukturo in na drugi z alternativno kulturo, ki se je v 90. letih z zakonom o ustanavljanju nevladnih organizacij pretvorila v neodvisno sceno. Zanimalo nas bo, kdaj in kako je Gledališče Glej obstajalo kot mesto borca zoper normalizacijo, kakšno mesto je v njem skozi zgodovino zavzel eksperiment in kako je vstopal v odnos do koncepta časa. Projektna logika, ki se je široko razmahnila po nevladnem sektorju, se danes dogaja prav znotraj okvirov pospeševanja časa ter v nekakšni deaktivaciji sedanosti za prihodnost. Pod drobnogled bomo vzeli dve kategoriji, ki se v zadnjem času eksplicitno osrediščata okoli koncepta časa, saj ga bodisi minimizirata (Miniaturke) bodisi raztegujeta (Glejev rezident).

Alja Lobnik je doktorska študentka na programu Humanistika in družboslovje Univerze v Ljubljani. Kot kritičarka je delovala na Radiu Študent, bila je redaktorica oddaje Teritorij teatra in avtorica mnogih oddaj na temo performativnih umetnosti. Pisala je tudi za spletno platformo Kriterij.si in za časopis Delo. Je avtorica več strokovnih in znanstvenih objav (Maska, Šum, Amfiteater, ČKZ, Dialogi, Adept, zbornik *Skupnost emancipiranih misli in teles* itn.). Sodelovala je na več okroglih mizah, predavanjih in simpozijih. Nekaj let je soorganizirala Sic!, gledališki seminar, ki se je fokusiral zlasti na plesne prakse in skozi avtoreferencialnost prispeval k refleksiji sintagme »mlade kritičarke« v polju kritištva. Nekaj let je bila urednica gledališkega lista v Gledališču Glej, sodelovala je tudi z Nagibom na oder v Mariboru. Je sourednica časopisa za scenske umetnosti Maska ter soustanoviteljica in sourednica novoustanovljene spletne platforme za refleksijo sodobne uprizoritvene umetnosti Neodvisni. Je članica odbora Mesta žensk, s festivalom pa je sodelovala ob več priložnostih kot kuratorica in predavateljica. Je predsednica Društva gledaliških kritikov in teatrologov Slovenije.

Alja Lobnik
Faculty of Arts, University of Ljubljana

The Concept of Time and the Status of Experiments in Glej Theatre

For the 20th anniversary of Glej Theatre, Matjaž Zupančič wrote: "Glej never had a future and this was its strong point. It only had the present, and if it truly made the most of it, it created its future as it went along." For the same anniversary, Zvone Šedlbauer wrote that he does not envision the theatre as a permanent and long-lasting space. We should also mention the special intent of this theatre, for it was established as an extremely anti-establishment and experimental theatre, which thus defined its nomadic (spatial, temporal, aesthetic and political) lifestyle. The paper will address the alterations of the aesthetic policies and temporal manifestations of this – for the local context – extremely important space. Through its genealogy we will consider the various relations that Glej Theatre established with the classic theatre structure as well as with alternative culture, which transformed into the independent scene in the 1990s, with the legislation on non-government organisations. The author is interested in when and how Glej Theatre existed as a space that opposed normalisation, the role of experimentation throughout its history and how it entered the relationship with the concept of time.

The current project-based production logic, which is widespread throughout the Slovenian non-government cultural sector, takes place within the frames of accelerating time and some sort of deactivation of the present for the future. The paper takes a closer look into two categories that have been recently revolving around the concept of time, as they either minimise it (Miniatures) or expand it (Glej's resident).

Alja Lobnik is a PhD candidate in the Humanities and Social Sciences interdisciplinary programme at the University of Ljubljana. She has worked as a publicist and critic for Radio Študent's Culture and Humanities Redaction and for Bunker's *Kriterij.si* platform. She has also published her texts in various other magazines and publications (*Amfiteater*, *Dialogi*, *Maska*, *Šum*, etc.). She has participated in lectures, symposiums and round tables, moderating and organising some of them. For several years, she co-organised the Sic! theatre seminar, which focused on dance practices and through self-referentiality contributed to a reflection on the "young female critic" syntagma in the field of theatre criticism. Alja Lobnik was the editor of Glej's theatre programmes and has been cooperating with Nagib na oder in Maribor. She is the co-editor of *Maska – Performing Arts Journal* and co-founder and co-editor of the website *Neodvisni.art* (Independent.art) which reflects upon the contemporary art field. She is a board member of City of Women and has cooperated with CoW as a curator and lecturer on various occasions. She is the president of the Association of Theatre Critics and Researchers of Slovenia.

Andreja Kopač
AMEU – Akademija za ples

Teritorij skupnostnega delovanja:
od Betontanca do Beton.Ltd

Če pod drobnogled vzamemo kolektive, skupnosti in nehierarhične modele ustvarjanja in sodelovanja na področju sodobnih scenskih umetnosti v zadnjih dveh desetletjih, je skupina fizičnega gledališča Betontanc pod vodstvom Matjaža Pograjca in ustvarjalcev gotovo nekaj posebnega. Začelo se je leta 1989 v kletnih prostorih poljske gimnazije z ducat stolom, radovedno publiko in energijo, ki je vrela v dinamičnem družbenopolitičnem življenju. Skupina je maja 1990 ustvarila prvo predstavo *Pesniki brez žepov*, hitro pridobila prepoznavnost v mednarodnem prostoru in postala prava »ambasadorka« slovenske umetnosti ter hkrati glasnica svežega, neobremenjenega, a vseeno čutno nabitega pristopa. Vedno na meji med sprejetjem in zavrnitvijo, med inovacijo in eksperimentom, med ljubeznijo in nasiljem. Vse od tu naprej je zgodovina, katere ozadje bom skušala odpreti tudi tako, da bom skušala fenomen *post-jugoslovanskega punk-uprizoritvenega pristopa* postaviti v širši kontekst na način, kakor jih je obravnavala domača in tuja kritiška javnost, ter preko refleksije nekdanjih in sedanjih akterjev. Menjavale so se ekipe, menjavali so se obrazi, a glavčina akterjev se je v zadnjem desetletju delovanja ustalila in zasnovala samosvoj produkcijski »odvod« Beton Ltd. (Katarina Stegnar, Branko Jordan, Primož Bezjak), ki od leta 2010 razvija specifično avtorsko poetiko gibkega poigravanja z žanrskimi formami in uprizoritvenimi formati ter vzpostavlja novo kadenco *tranzicijske* generacije in avtorefleksivni humor. Prispevek bo skušal misliti več perspektiv hkrati in strnjeno (tudi na podlagi lastne izkušnje) izpostaviti nekatere ključne vidike fenomena skupine, ki v našem prostoru kljub dvajsetletnemu delovanju še nima jasnejše refleksije. Vprašanje se nujno dotika tudi relacije med institucijo in ne-institucijo, družbene tranzicije, spremenjenih metodologij dela ter vprašanja skupinskega avtorstva.

Andreja Kopač deluje kot publicistka, dramaturginja in profesorica na področju sodobnih scenskih umetnosti. Leta 2016 je doktorirala na programu Sociologija kulture na Filozofski fakulteti Univerze v Ljubljani. Kot publicistka deluje pri revijah *Delo*, *Maska* in *Rast* ter poučuje na Srednji vzgojiteljski šoli, gimnaziji in umetniški gimnaziji Ljubljana ter na AMEU – Akademiji za ples. Leta 2018 je (v sodelovanju z Majo Šorli) uredila knjigo *Skupnost emancipiranih misli in teles* in bila istega leta odgovorna urednica revije *Maska*.

Andreja Kopač
AMEU – Dance Academy

Territories of Community Action:
From Betontanc to Beton Ltd.

Taking a "magnifying glass" into collectives, communities and non-hierarchical models of creation and collaboration in the contemporary performing arts in the last two decades, the Betontanc physical theatre group, led by Matjaž Pograjc and its creators, is certainly something special. It began in 1989 in the basement of Poljska Gymnasium with a dozen chairs, a curious audience and energy boiling over in a dynamic sociopolitical life. In May 1990, the group created its first performance *Poets without Pockets*, quickly gained recognition in the international space and became a true "ambassador" of Slovenian art and at the same time a voice of a fresh, unburdened, yet sensually charged approach, always on the border between acceptance and rejection, innovation and experiment, love and violence. From here on is history – the background of which the author will try to connect to the phenomenon of the post-Yugoslav punk staging approach in the wider context and in the way that has been considered by domestic and foreign critics and through the reflection of former and current actors. The collective has changed, the faces have changed, but the most crucial actors settled in the last decade of collaboration and established their own production "derivation": the collective Beton Ltd. (Katarina Stegnar, Branko Jordan, Primož Bezjak), which since 2010 has been developing a specific poetics, characterised by flexible genre forms and performing formats, which establishes a new cadence of transitional generation and auto-reflexive humour. In the paper, the author aims to consider several perspectives simultaneously and to concisely (also based on her own experience) highlight some key aspects of the phenomenon of a group which, despite its ten years of operation, does not yet have a clearer reflection. The question also necessarily touches on the relationship between institution and non-institution, social transition, changed work methodologies and issues of group authorship.

Andreja Kopač, PhD, works as a publicist, dramaturg and professor in the field of contemporary performing arts. She holds a PhD in Sociology of Culture from the Faculty of Arts, University of Ljubljana. As a publicist, she works for *Delo*, *Maska* and *Rast* and teaches high school in Ljubljana and at the AMEU Dance Academy. In 2018, she co-edited (with Maja Šorli) *Community of Emancipated Thoughts and Bodies* and was also editor-in-chief of *Maska*, *Performing Arts Journal*.

Branko Jordan
AGRFT Univerze v Ljubljani

Beton Ltd.: študija primera

Beton Ltd. je gledališki kolektiv treh igralcev, Primoža Bezjaka, Katarine Stegnar in Branka Jordana, ki od leta 2010 kontinuirano deluje pod produkcijskim okriljem Zavoda Bunker, nekaj svojih predstav pa je ustvaril tudi v (so)produkciji Anton Podbevšek Teatra. Na področju uprizoritvenih umetnosti v slovenskem prostoru je Beton Ltd. oral ledino v kolektivnem pristopu pri ustvarjanju predstav in je kot tak specifičen primer, ko govorimo o nehierarhičnih in kolektivnih produkcijskih modelih v Sloveniji.

V desetih letih obstoja je Beton Ltd. ustvaril sedem predstav: *Tam daleč stran: uvod v ego-logijo* (2010); *Rečem, kar mi rečejo, naj rečem* (2012); *Vse, kar smo izgubili* (2013), *Upor ni človek* (2014), *Ich kann nicht anders* (2016), *Große Erwartungen* (2018), *Mahlzeit* (2019).

Prispevek se s pomočjo introspektivne samoanalize poskuša približati odgovorom na vprašanja, kateri nujni predpogoji so bili potrebni za vzpostavitev kolektiva (zgodovinski pogled) in kateri so potrebni za učinkovito delovanje (vsebinska analiza postopkov, metodologije in procesa dela). Preizprašuje razmerje med dejansko in navidezno kolektivnostjo, poskuša označiti prednosti in slabosti ustvarjanja v kolektivu, predvsem pa poskuša ozavestiti, ali v posameznem primeru obstajajo premise splošnega, kar bi lahko veljalo kot primer dobre prakse, ali pa gre le za izjemo.

Igralec Branko Jordan je študiral in diplomiral na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani v razredu profesorjev Mileta Koruna in Matjaža Zupančiča (1996–2002). Že med študijem je začel sodelovati z režiserjem Matjažem Pograjcem in bil aktiven član skupine Betontanc (2001–2014). V svojem profesionalnem delu je deloval tako v repertoarnih gledališčih kot z neodvisnimi producenti na področju uprizoritvenih umetnosti. Bil je stalni član SLG Celje (2003/2004), Prešernovega gledališča Kranj (2004–2008), Drame SNG Maribor (2009–2013 in 2016–2018) ter SNG Drama Ljubljana (2014–2016 in 2019–). Sodeloval je z Zavodom Bunker, Gledališčem Glej, Zavodom Imaginarni, s Cankarjevimi domovi, z gledališko organizacijo Pandur.Theaters in Anton Podbevšek Teatrom. V mednarodnem prostoru je sodeloval z gledališčem Ulysses, s skupino Jonghollandia (Wunderbaum), New Lathwian Theatre Institutom, festivalom Mitelfest, Teatrom Reon iz Bologne idr. V dvajsetih letih ustvarjanja je oblikoval več kot sedemdeset vlog in zanje prejel številne nagrade. Leta 2018 je postal docent za področje dramske igre in umetniške besede na Akademiji za gledališče, radio, film in televizijo, kjer predava dramsko igro. Je ustanovni član skupine Beton Ltd.

Branko Jordan
AGRFT, University of Ljubljana

BETON Ltd.: A Case Study

Beton Ltd. is a theatre collective of three actors, Primož Bezjak, Katarina Stegnar and Branka Jordana. Since 2010 they have been continuously collaborating, produced by Bunker, as well as Anton Podbevšek Theatre. Beton Ltd. broke ground on the Slovenian performing arts scene with their collective approach to creating and is thus a special case as far as non-hierarchical and collective production models in Slovenia are concerned.

In their ten years of existence, they have created seven performances: *SO FAR AWAY introduction to ego-logy* (2010); *I Say What I Am Told To Say* (2012); *Everything We've Lost, While We've Gone on Living* (2013); *Rebel* (2014); *Ich kann nicht anders* (2016); *Große Erwartungen* (2018); *Mahlzeit* (2019).

The paper will attempt, through an introspective self-analysis, to approach the answers to the questions about the necessary preconditions for the formation of the collective (a historical view) and about the conditions necessary for effective work (an analysis of the processes and work methodology). It will explore the relationships between actual and virtual collectivity, attempt to highlight the advantages and disadvantages of working as a collective and crucially attempt to discern, whether there is a common case of good practices to be found here, or whether it is only an exception.

Actor Branko Jordan studied and graduated from the Academy of Theatre, Radio, Film and Television, University of Ljubljana, mentored by Mile Korun and Matjaž Zupančič (1996–2002). During his studies, he already began to collaborate with director Matjaž Pograjc as an active member of Betontanc (2001–2014). He has worked in both repertory theatres and independent producers in the performing arts field. He has been a part of the ensemble of Celje City Theatre (2003/2004), Prešeren Theatre Kranj (2004–2008), Drama of SNT Maribor (2009–2013 and 2016–2018) and SNT Drama Ljubljana (2014–2016 and 2019–). He has collaborated with Bunker, Glej Theatre, Imaginarni Institute, Cankarjev dom, Pandur. Theaters and Anton Podbevšek Theatre. Internationally, he has worked with Ulysses, Jonghollandia (Wunderbaum), New Lathwian Theatre Institute, Mitelfest Festival, Reon Theatre of Bologna and others. In his twenty-year career, he has created more than seventy roles for which he has received numerous awards. In 2018, he became an assistant professor of acting at the Ljubljana AGRFT. He is a founding member of Beton Ltd.

Promise Nyatepeh Nyatuame
Filozofska fakulteta Univerze Cape Coast

Akosua Abdallah
Mladinski kulturni center Nacionalne komisije za kulturo

Mladinsko gledališče in opolnomočenje skupnosti v Gani

Z razvojem novih produkcijskih modelov in osredičenjem na opolnomočenje skupnosti je narasel pomen razvoja orodij za evalvacijo teh procesov. Prispevek se osredotoča na skupnostno mladinsko gledališče Community Youth Cultural Centre (CYCC) Narodne komisije za kulturo (NCC) v Gani. Raziskali smo vlogo mladinskega gledališča CYCC pri opolnomočenju skupnosti. Uporabili smo kvalitativno študijo primerov šestih umetnikov/posrednikov z najmanj petimi in največ 30 let delovnih izkušenj v CYCC. Opazovali smo tudi uprizoritvene aktivnosti in pregledali dokumente CYCC. Rezultati so razkrili pet tem: podpora družbeno-kulturnim potrebam in prizadevanjem mladih v Gani; programi za razvoj mladih; skupnostno mladinsko gledališče in družbena intervencija za razvoj izobraževanja in družbe. Ugotovili smo, da uprizoritveni umetniki in posredniki v CYCC uporabljajo raznolike gledališke modele ter z njimi omogočajo procese opolnomočenja skupnosti. Raziskava predlaga, naj kulturni in ustvarjalni centri v Gani izrabijo potencialne skupnostnega mladinskega gledališča ter razvijejo na skupnosti in kontekste vezane performativne modele ter tako podprejo umetniško-estetsko-kulturne in neformalne izobraževalne procese, ki vodijo k našemu vzajemnemu cilju opolnomočenja skupnosti v Gani.

Promise Nyatepeh Nyatuame je predavatelj na Oddelku za gledališke in filmske študije na Univerzi Cape Coast v Gani. Je član American Council of Learned Societies (ACLS) in programa African Humanities (AHP). Je tudi razvojni komunikator in član ITI v Gani. Med drugim raziskuje gledališko izobraževanje in gledališče za razvoj. Je avtor vrste objav.

Akosua Abdallah je predsednica centra CYCC, kulturne agencije Narodne komisije za kulturo (NCC) v Gani. Je tudi predsednica ITI v Gani in bivša podpredsednica Narodnega gledališča v Gani. Magistrirala je iz gledaliških umetnosti, doktorirala pa iz študij umetnosti in kulture v Gani.

Promise Nyatepeh Nyatuame
Faculty of Arts, College of Humanities and Legal Studies, University of Cape Coast

Akosua Abdallah
Community Youth Cultural Centre (CYCC), National Commission on Culture (NCC)

Youth Theatre and Community Empowerment in Ghana

As contemporary theatre and new production models are now being evaluated with more regard to community empowerment, the importance of proper tools for the evaluation of the process has increased. The paper explores the community youth theatre of the Community Youth Cultural Centre (CYCC) of the National Commission on Culture (NCC) in Ghana. We examined the role of the youth theatre at CYCC in the light of community empowerment. Using the qualitative case study design, six artists/facilitators with a minimum of five years and a maximum of thirty years working experiences from the CYCC were interviewed. Performance activities and documents of the CYCC were also observed and analysed. The findings revealed five themes: supporting sociocultural needs and aspirations of the youth in Ghana; youth development programmes; community youth theatre; and cultural intervention for educational and social development. It was found that performing artists and facilitators at the CYCC employed diverse theatrical modes to facilitate community empowerment processes. The study recommends that cultural and creative centres in Ghana should harness the potentials of the community youth theatre, develop community-specific and context-driven performance models to support artistic-aesthetic-cultural and non-formal education processes to enhance our collective strive for community empowerment in Ghana.

Promise Nyatepeh Nyatuame, PhD, is currently a lecturer in the Department of Theatre and Film Studies, University of Cape Coast, Cape Coast, Ghana. He is a Fellow of the American Council of Learned Societies (ACLS) of the African Humanities Program (AHP). He is also a development communicator and member of the International Theatre Institute (ITI) in Ghana. His areas of research include Theatre Education, Applied Theatre and Theatre for Development. He has a few publications to his credit.

Akosua Abdallah, PhD, is currently the director of the Community Youth Cultural Centre (CYCC), a cultural agency of the National Commission of Culture (NCC) of the Ministry of Culture, Tourism and the Creative Arts in Ghana. She is the current president of the International Theatre Institute (ITI) in Ghana and also the former deputy artistic director of the National Theatre of Ghana. She holds an MFA in Theatre Arts and a PhD in Arts and Culture from Ghana.

Držati obljubo skupnosti

Leta 1979 v svojem manifestu kolektiv eksperimentalnega gledališča Kugla (Zagreb, 1975–1985) zapiše: »Kugla odkriva podobe, simbole in zgodbe, ki želijo biti obljava skupnosti.« Raziskali bomo posledice teh neoavantgardnih skupnostnih podvigov za zagrebško neinstitucionalno sceno skozi štiri modele inkluzivnih uprizoritvenih praks/uprizoritev, ki se razlikujejo v izhodiščih, estetskih ciljih, nivojih produkcije in načinih sodelovanja. V *Ljubezenskem primeru Fahrige P* (2017) bivši člani Kugle z drugimi soavtorji uprizorijo polilog z literarno, vizualno in performativno zapuščino pokojnega člana gledališča Kugla, multimedijskega ustvarjalca Željka Zorice Šiša (1957–2013). Uporabijo interaktivne postopke, ki so jih razvili v 70. letih. V dolgotrajnem in velikopoteznem projektu *55+* (2012) v produkciji platforme Montažstroj ustvarjalci zberejo udeležence, starejše od 55 let, na delavnicah, javnih razpravah, praznovanjih, protestih in v dokumentarnem filmu ter s tem opolnomočijo zanemarjeno generacijo in ji omogočijo glas in vidnost. V trilogiji *O skupnosti* (2010–2011) produkcijska platforma Metalci sence raziskuje delovanje različnih mehanizmov ustvarjanja začasnih estetskih skupnosti, od vaje vokalne skupine do deljenja skrivnosti, na udeležence. In končno: v subtilno asociativni predstavi *Niti prijatelj niti brat* (2018) v produkciji organizacije Fourhanded atmosferska inkluzija ponuja skoraj elitistično možnost soobstoja v intimnem svetu zasebnih napetosti. Skupni so jim fizično neinvazivna forma, emocionalna in/ali intelektualna vključenost ter poudarek na osebni zavezi (kot posledici praktičnih ali ustvarjalnih zagat), ki lahko gledalce zvbijo k odzivu na vključujočo izkušnjo.

Višnja Kačić Rogošić je docentka na Univerzi v Zagrebu. Je članica uredništva hrvaške gledališke revije *Kazalište* in sodelavka Leksikografskega inštituta Miroslava Krleža ter avtorica monografije *Skupinsko avtorsko gledališče* (2017). Bila je prejemnica štipendije Fulbright 2010/2011 (CUNY, New York City, USA). Je tudi članica hrvaškega centra ITI in izvršnega odbora Hrvaškega združenja kritikov in teatrologov.

Keeping the Promise of Community

In their 1979 manifesto, the independent experimental theatre collective Kugla glumište (Zagreb, 1975–1985) claims: "Kugla discovers images, symbols and stories that wish to be the promise of community." The author proposes to explore the repercussions of those neo-avant-garde community efforts on the contemporary Zagreb non-institutional scene by providing four models of inclusive performative practices/performances which differ in starting points, aesthetic aims, production levels and participatory modes. In *The Love Case of Fahrige P* (2017), ex-members of Kugla and additional co-authors staged a polylogue with the literary, visual and performative heritage not only of the former Kugla glumište member and multimedia artist Željko Zorica Šiš (1957–2013) but also with the interactive procedures they devised during the 1970s. The large-scale long-lasting community project *55+* (2012) by the production platform Montažstroj gathered willing participants over 55 years old in workshops, public debates, celebrations, protests and a documentary to provide visibility and voice to that neglected generation. In the trilogy *On Community* (2010–2011), the production platform Shadow Casters tested different mechanisms of creating temporary aesthetic communities, from learning an a cappella group song to sharing secrets, on its recipients. Finally, the atmospheric inclusion of the subtly associative performance *Neither Friend nor Brother* (2018) by the organisation Fourhanded offered an almost elitist opportunity of co-existing in the intimate world of private tensions. However, what they all have in common is a physically non-invasive form, emotional and/or intellectual engagement as well as an emphasised personal commitment (as a result of practical or creative issues) which can oblige the audiences to reciprocate while they join the community of experience.

Višnja Kačić Rogošić is an assistant professor at the University of Zagreb. She is on the editorial board of the Croatian *Theatre Journal* (*Kazalište*) and an associate of the Miroslav Krleža Institute of Lexicography. She published the book *Group Devised Theatre* (2017). She was a Fulbright Fellowship Program scholar in 2010/2011 (CUNY, New York City, USA). She is the member of Croatian centre ITI and on the executive committee of Croatian Association of Theatre Critics and Theatre Scholars.

Maja Murnik
Inštitut za nove medije in
elektronsko literaturo

Vloga občinstva v družbeno angažiranih uprizoritvah na Slovenskem

Prispevek izhaja iz opažanja, da je v zadnjih petnajstih letih pri nas naraslo število družbeno angažiranih in političnih uprizoritev. Leta 2005 je Lado Kralj menil, da gledališče ni več tako zelo relevantna ustanova ter da se bistvena moralna in socialna vprašanja obravnavajo drugje. Podobno je leta 1999 Hans-Thies Lehmann trdil, da je po padcu Berlinskega zidu sodobno gledališče izgubilo svojo politično moč. Nadomestila ga je politika zaznavanja; znotraj nje je, kot se zdi, pomembno vlogo pridobilo občinstvo.

Takšno razumevanje sproža vrsto vprašanj, povezanih z izbranimi primeri iz sodobne slovenske institucionalne in neinstitucionalne produkcije (Nova pošta, Slovensko mladinsko gledališče). Ali se še zmeraj nahajamo znotraj Lehmannove paradigme politike zaznavanja ali pa smo že na poti h kakim drugim? Kaj te uprizoritve pričakujejo od občinstva? Kaj pričakujejo, ko je uprizoritev konec? Ali gledalec svoj angažma izpolni že v gledališču in zato nima več potrebe, da bi ga nadaljeval v »resničnem« življenju (Milohnič)? In kdo je nosilec družbenih in političnih tem v uprizoritvah – je to *ready-made* besedilo, ki je po navadi uporabljeno, nove produkcijske in gledalske taktike ali pa kaj tretjega?

Maja Murnik je diplomirala iz primerjalne književnosti na Filozofski fakulteti Univerze v Ljubljani in iz dramaturgije na AGRFT ter doktorirala iz filozofije in teorije vizualne kulture na Fakulteti za humanistične študije Univerze na Primorskem. Zaposlena je bila kot asistentka na FHŠ in kot urednica revije *Maska*, zdaj pa je samozaposlena v kulturi (kot kritičarka/recenzentka). Je soustanoviteljica Inštituta za nove medije in elektronsko literaturo (www.inm.si).

Maja Murnik
Institute of New Media Art
and Electronic Literature

The Role of the Audience in Socially and Politically Engaged Performing Arts in Slovenia

The contribution is based on the fact that over the last fifteen years, the number of socially and politically engaged performances has increased in Slovenia. In 2005, Lado Kralj wrote that theatre is no longer such a relevant institution; important moral and social issues are being discussed within other places and contexts. Similarly, in 1999, Hans-Thies Lehmann claimed that after the fall of the Berlin Wall, contemporary theatre has lost its political power. Instead of political theatre, Lehmann offered the shift to the politics of perception. Within this shift, it seemed that the audience has gained an important role.

Such understanding raises several questions, especially concerning some examples in contemporary Slovenian institutional and non-institutional theatre (productions of *The New Post Office*, *Mladinsko Theatre*). Are we still finding ourselves within Lehmann's paradigm of the politics of perception, or have we embarked on another paradigm? What do these performances expect from the audience? What do they expect when a performance is over? Does the audience fulfil its engagement in theatre and not need to continue with it in "real" life (Milohnič)? And, who is the bearer of social and political issues in discussed performances – a *ready-made* text, usually used in a performance, or a new production and audience tactics, or something else?

Maja Murnik graduated in theatre studies and in comparative literature in Ljubljana. She holds a PhD in philosophy and theory of visual culture. She has worked as an assistant at the Faculty of Humanities, University of Primorska and as editor-in-chief of the journal of performing arts *Maska* and its book editions. Currently, she is a freelance art critic and essayist. She is also a co-founder of the Institute of New Media Art and Electronic Literature (www.inm.si).

Ana Vrtovec Beno

Brez (podpore) skupnosti ni ljudskega gledališča

Avtorica se v svoji raziskavi posveča primerom sodobnega ljudskega gledališča. Slednje ne poteka le znotraj lokalne skupnosti, temveč tudi v okviru družinske ali generacijske skupnosti. Znotraj širokega polja ljudskega gledališča avtorica posebno pozornost posveča uprizoritvam, ki slonijo na dediščini, kar še dodatno krepi notranjo identiteto skupine.

Prispevek pokaže, da morata za uspešno uprizoritev dediščine z roko v roki sodelovati igralska zasedba in lokalna skupnost. Tako lokalna skupnost organizatorjem ponudi podporo pri izvedbi, organizatorji pa morajo pri svojem načrtovanju upoštevati, da se uprizoritev ne prekriva z drugimi dogodki in aktivnostmi, ki potekajo znotraj lokalne skupnosti, kot so prazniki, delo na polju, trgatev ipd.

Izvedba uprizoritve, ki sloni na dediščini, vpliva na življenje celotne skupnosti in odseva v vsakdanjem življenju vključenih posameznikov.

Ana Vrtovec Beno, doktorica etnoloških znanosti, raziskuje slovensko etnologijo in kulturno dediščino. Še posebej jo zanima vloga sodobnega ljudskega gledališča v posameznih skupnostih, kar je bila tudi tema njene doktorske disertacije.

Ana Vrtovec Beno

There is no Folk Theatre without a (Supportive) Community

In her research, the author presents contemporary forms of folk theatre in Slovenia. While analysing these, she not only concentrates on the local communities but also on the family and generational communities. The author has limited herself to a special field of the folk theatre, as she deals especially with its forms of occurrence that are about the heritage of the community, which additionally creates and/or strengthens the common identity in the group.

In her paper, the author shows that the amateur folk theatre (performing heritage) and the local community must go hand-in-hand producing the event, as no folk theatre exists if the actors do not have adequate support from the local community. Likewise, the organisers have to coordinate their performances with the other events taking place in the local community, for example, taking into account various local holidays and assuring that the event does not coincide with other work done by fellow citizens.

The author will show that performing such an act affects the life of the whole community and even reflects it daily.

Ana Vrtovec Beno, PhD, works in the fields of ethnology and cultural anthropology. She focuses on Slovenian ethnology and cultural heritage. She is especially interested in the functions and the role of the contemporary folk theatre for various communities, which was also the topic of her PhD dissertation.

Nika Leskovšek
AGRFT Univerze v Ljubljani

**Participacija in politično v
predstavi *Kapelj in Semenič v sestavljanju***

Prispevek bo analiziral predstavo *Semenič in Kapelj v sestavljanju* (2012, Ljubljana) v produkciji nevladne organizacije KD Integrali. Cilj prispevka je opredeliti točno določeno vrsto političnosti predstave in njene komunikacije z občinstvom. Predstava, ki se je odvijala v *site-specific* okolju hiše Simone Semenič, je bila v resnici tekstovna in scenografska inštalacija, po kateri so se gledalci prosto sprehajali in sledili logiki »sestavljene« sekvenčne dramaturgije. Avtorici – dramatičarka Simona Semenič in scenografka Barbara Kapelj – sta reprezentativni za sodobne slovenske uprizoritvene umetnosti in sta delovali tudi v Gledališču Glej. Zato se političnost umetniškega dela razpenja med vlogama drame/besedila in scenografije prek ozadja postdramskega gledališča. Prispevek pa bo pokazal tudi, da se političnost dela nanaša še na položaj neinstitucionalnega kulturnega delavca, politiko spolov in aktualni kulturnopolitični kontekst leta 2012.

Nika Leskovšek je mlada raziskovalka in doktorska študentka na AGRFT Univerze v Ljubljani. Delovala je tudi kot kritičarka in dramaturginja.

Nika Leskovšek
AGRFT, University of Ljubljana

Participation and Politicality in *Kapelj and Semenič Under Construction*

The paper analyses the performance *Semenič and Kapelj Under Construction/ Semenič in Kapelj v sestavljanju* (2012, Ljubljana), produced by the non-governmental organisation KD Integrali. The aim of the paper is to extract a specific kind of politicality of the performance and its specific interaction with the audience. The performance situated in the site-specific environment inside Semenič's house was essentially a textual and scenographic installation, inside which the spectators were free to wander, following the logic of the "construction's" sequential dramaturgy. The authors of the performance were two female artists – playwright Simona Semenič and scenographer Barbara Kapelj –, both representatives of the independent contemporary Slovenian performing arts' scene and active also in Glej Theatre. Consequentially, the politicality of the piece ranges between the role of play/text and scenography on the backdrop of post-dramatic theatre. But the paper will demonstrate that its politicality also refers to the position of the non-institutional cultural worker – Kapelj and Semenič in particular –, gender politics and the relationship to the concurrent socio-political context of 2012.

Nika Leskovšek is a junior researcher fellow and PhD candidate at the Academy of Theatre, Radio, Film and Television, University of Ljubljana. She is active as a theatre critic and dramaturg.

Od skupinskega do snovalnega načina ustvarjanja v slovenskem gledališču

V sodobnem slovenskem gledališču je vse več predstav, v katerih vnaprej napisano dramsko besedilo ni ključno za končni produkt ustvarjalnega procesa. Dva najpogosteje uporabljana izraza, ki označujeta to vrsto predstav, sta »po motivih« (kar pomeni, da predstave načeloma temeljijo na obstoječih igrah ali drugih literarnih zvrsteh, vendar jih uporabljajo le kot izhodišče za povsem novo kompozicijo besedila predstave) in »avtorski projekt« (kar pomeni, da predstave nastajajo na podlagi individualnih ali skupinskih prispevkov v ustvarjalnem procesu, kar ima za posledico popolnoma novo uprizoritveno besedilo). Čeprav ta izraza nista sinonima in ju ni mogoče enačiti, oba implicirata tako imenovani »snovalni« tip gledališča. V *Devising Performance* (2005) Heddon in Milling ta način ustvarjanja pripisujeta »tistim gledališkim skupinam, ki izraza 'snovalno' ali 'skupinsko' ustvarjanje uporabljajo za opis način dela brez predloge – brez dramskega besedila ali uprizoritvenega scenarija«. Očitno skuša ta opredelitev enačiti sodelovalno (ali skupinsko) s snovalnim načinom ustvarjanja, čeprav ni nujno, da gre za enake prakse. Hipotetično sta lahko tako skupinski kot snovalni pristop značilna za eksperimentalne in neodvisne gledališke skupine poznih 60. let, vendar se zdi, da so te skupine kmalu ponovno sprejele običajno delitev dela v ustvarjalnem procesu z režiserjem kot avtoritativnim vodjo in glavnim avtorjem predstave. Prispevek bo kritično analiziral to preobrazbo iz skupinskega v snovalni način ustvarjanja v slovenskem gledališču od konca 60. let do najnovejših primerov.

Aldo Milohnič je izredni profesor na AGRFT Univerze v Ljubljani, kjer predava zgodovino gledališča. Od leta 2013 je predstojnik Centra za teatrologijo in filmologijo UL AGRFT. Je urednik številnih zbornikov in tematskih števil kultur in časopisov, soavtor več knjig, avtor številnih znanstvenih in strokovnih člankov ter avtor znanstvenih monografij *Teorije sodobnega gledališča in performansa* (2009) in *Umetnost v času vladavine prava in kapitala* (2016).

From the Collective to the Devised Mode of Creation in Slovenian Theatre

In contemporary Slovenian theatre, there is an increasing number of performances in which a pre-written dramatic text is not crucial for the final product of the creative process. The two most frequently used terms indicating that type of performances are "based on the motives" (meaning that performances are in principle based on existing plays or other literary genres but they are used only as a starting point for a completely new composition of the performance text) and "authorial project" (meaning that performances are developed by either individual or collective inputs within the creative process resulting in a completely new performance text). Although these two terms are not synonymous and cannot be equated with, they both imply a devised type of theatre. In *Devising Performance* (2005), Heddon and Milling assign that mode of creation to "those theatre companies who use 'devising' or 'collaborative creation' to describe a mode of work in which no script, neither written play text nor performance score, exists before the work's creation by the company." Apparently, this definition attempts to equate "collaborative" (or "collective") with a devised mode of creation. However, they are not necessary practices of the same type. Hypothetically, both "collective" and "devised" approaches might be characteristic for experimental and independent theatre groups of the late 1960s. Still, it seems that quite soon they re-adopt the usual division of labour in the creative process with the director as an authoritative leader and the main author of the performance. In my paper, I will critically analyse that transformation from the collective to the devised mode of creation in Slovenian theatre, starting from the late 1960s to the most recent examples.

Aldo Milohnič, PhD, is an associate professor of the history of theatre at the Academy of Theatre, Radio, Film and Television, University of Ljubljana. Since 2013, he is head of the Theatre and Film Studies Centre of the same Academy. He is editor and co-author of numerous anthologies and special issues of performing arts journals, author of numerous articles in academic journals and author of the books *Theories of Contemporary Theatre and Performance* (2009) and *Art in Times of the Rule of Law and Capital* (2016).

The Intelekrurálně collective
Janáčkova akademija glasbenih
umetnosti v Brnu

Praga ni češka:
umetniški projekt kot javna storitev
Performativno predavanje /
predstavitev znamke

Praga ni češka je potovalna agencija, ki ponuja aranžmaje, ki sledijo avtentični češkosti.

Kot del tega projekta v trajanju bodo konferenco v Ljubljani obiskali trije vodilni kadri agencije. V svojem nastopu za simpozij bodo predstavili svojo izkušnjo z vzpostavljanjem prve začasne izpostave agencije – kioska, ki je bil odprt med praškim Kvadrienalom 2019. Na koncu predstavitve bodo vzpostavili vizijo: spremeniti podjetje v javno storitev, javno dobro, ki bo po njihovem več kot zgolj umetniški projekt. Da bi pojasnili, kaj mislijo z izrazom »javna storitev«, Intelekruralni kolektiv poudarja pomen delovanja na robovih scenografije, performansa in družbenih umetniških praks ter povezovanje navideznih binarnosti: urbano/ruralno, lokalno/mednarodno, umetnik/gledalec-obiskovalec, umetnost/življenje. Glede na to strategijo jim naziv »potovalna agencija« pomaga uokviriti aktivnosti, ki se sicer verjetno ne bi nikoli zgodile, ter ustvarja dialoge med ljudmi z raznolikimi družbenimi in kulturnimi ozadji ali z nasprotnih koncev ekonomske vrzeli. Zato se osredotočajo na sodelovanje z udeleženci (naj bo to skupno nabiranje jagod ali pitje piva v gostilni) namesto na razvoj umetniškega dela s strukturiranim sporočilom. To je zanje ključni gradnik raznih aktivnosti, ki niso nujno na ravni umetniškega diskurza.

Intelekruralni kolektiv je nastal za potrebe projekta *Praga ni češka* v studiu za scensko oblikovanje akademije JAMU. Člani kolektiva se nenehno menjavajo. Na simpoziju bodo sodelovali Anna Chrtková in Andrea Dudková (ustanovitveni člani in študentki prej omenjenega studia) ter Amálie Bulandrová (scenografka in doktorska kandidatka na Masarikovi univerzi v Brnu). Beseda »Intelekrurálně«, »Intelekruralno« se nanaša na zdravo pamet. Videti je kot tipkarska napaka, a v resnici je sofisticirana besedna igra, ki pojem pojasnjuje in uči, kako ga uporabljati.

The Intelekrurálně collective
Janáček Academy of Music and
Performing Arts, Brno

Prague is not Czech:
An Artistic Project as a Public Service
Performative lecture /
brand presentation

Prague is not Czech is a travel agency offering trips that follow the authentic Czechness.

As a part of this ongoing project, three managers of this company will attend the conference in Ljubljana. In their talk at the symposium, they will reveal their past experience in setting up the agency's first temporary branch: a kiosk that opened during the Prague Quadrennial 2019. At the end of the presentation, a vision formed: to transform the company into a public service that, following the founding members' own words, is more than just an artistic project.

To explain what "public service" means, the *Intelekrurálně* Collective (a pseudonym of the agency's board used in the art community meaning in English: Rural Intellect) stresses and points out the importance of working on the edges of scenography, performance and social art practice and interconnecting the apparent binaries: urban/rural, local/international, artist/spectator-visitor, art/life. By this strategy, the label "travel agency" helps to frame activities that would probably never happen and creates dialogues between people coming from diverse social and cultural environments or from the opposite sides of the wealth divide. Hence, the focus on doing something together with participants (be it collective strawberry picking or drinking beer in a pub), rather than preparing a piece of art with a structured message, is the cornerstone for various activities. Activities that are not necessarily within the range of art discourse.

The *Intelekrurálně* Collective was formed for the purposes of the Prague is not Czech project at the stage design studio of JAMU (Janáček Academy of Music and Performing Arts in Brno). Its members are constantly changing according to the ongoing project. For the symposium, the *Intelekrurálně* collective is represented by Anna Chrtková and Andrea Dudková (founding members and graduates of the before-mentioned studio) and Amálie Bulandrová (scenography theoretician and PhD student of Theatre Studies at the Masaryk University in Brno). The word "Intelekrurálně" or "Intellectrurally" refers to common sense. It may look like a typo, but it is a sophisticated game explaining the term and teaching how to use it properly before we call it a day.

Martina Čurdová
Praga, Češka

**Gledališče kot prostor transformacije:
češko-nemška čezmejna izkušnja**
Zgodba o spravi skupnosti s pomočjo
avtorskega dokumentarnega gledališča

V Jablonné v Podještědí me je povabila lokalna sociologinja Barbora Spalová leta 2012. Vodila naj bi prvi projekt češko-nemškega skupnostnega gledališča. Na nek način je šlo za avantgardni eksperiment. Jablonné leži v Sudetih, ob nemški meji. Zgodovina mesta je tipična za celotno regijo. Pred vojno je bilo pretežno nemško, sledila je okupacija, po vojni pa izselitev nemških prebivalcev, prihod čeških prišlekov in, v času komunizma, velika tišina. Današnja situacija so posledično razdrobljene, nezaupljive in zlahka manipulirane skupnosti na obeh straneh meje, saj je sudetsko vprašanje še vedno pogosto zlorabljeno s strani populističnih politik, lokalne zgodovinske travme pa v večini primerov niso bile naslovljene ali zdravljene.

Prvi korak projekta je bila raziskava, kako lokalni prebivalci razumejo prostor (v geografskem in skupnostnem smislu), kako tolmačijo kontroverzno preteklost regije in kako v ta narativ vpletajo svoje osebne zgodbe.

Želeli smo ustvariti odprt prostor transformacije, v katerem bi se lahko posamezniki z obeh strani meje družili, si izmenjali osebne zgodbe in jih pretvorili v avtorsko predstavo. Prostor, kjer bi lahko poiskali svoj lastni avtentični način, kako postati ustvarjalci namesto potrošnikov – na odru in v življenju. Želeli smo jim omogočiti nov pogled na težko preteklost, možnost okrevanja v sedanosti ter raziskati potencial skupnostnih umetniških postopkov za okrevanje posameznikov in skupnosti. V projekt se je vključilo okrog dvajset lokalnih prebivalcev, starih od pet do 80 let, na stotine pa jih je bilo vpletenih kot gledalcev ter prisostvujočih na pogovorih po predstavah, ki smo jih izvedli na obeh straneh meje. Proces, čeprav je bil pogosto boleč in konflikten, je dosegel velike spremembe na več ravneh: osebni, skupnostni in politični. Zaradi velikega vpliva projekta sem lahko vodila še dva češko-nemška skupnostna projekta v regiji, v letih 2014–2015 in 2017–2018.

Martina Čurdová je gledališka režiserka, performerka, predavateljica in dramska terapevtka. Študirala je kreativno dramo in alternativno gledališče na praški Akademiji za uprizoritvene umetnosti. Potem je raziskovala različne oblike skupnostnega in družbenega gledališča ter študirala še v Barceloni v Centro Teatro do Oprimido in v Riu de Janeiru. Ustvarjala je s skupnostmi v Latinski Ameriki, Afriki in Evropi, pri tem pa gledališče uporabljala kot orodje za osebno osvobodjanje in družbeno transformacijo. Martina večinoma dela s skupnostmi, ki potrebujejo podporo, pri tem pa uporablja raznolike tehnike, od dokumentarnega avtorskega gledališča do družbenega cirkusa.

Martina Čurdová
Prague, Czech Republic

**Theatre as a Space of Transformation:
The Czech-German Transborder Experience**
A story of community reconciliation through
documentary devised theatre

I got invited to Jablonné v Podještědí by local sociologist Barbora Spalová to facilitate a Czech-German community theatre project in 2012 for the first time. It was an avant-garde experiment in its way. Jablonné is situated in a region formerly known as Sudetenland, by the German border. Its history is symptomatic for the whole area; heavily populated by Germans in the pre-war period, the occupation, the post-war transfer of German inhabitants, the resettlement of newcomers and the big silence during the communist era. The results today are atomised, distrustful and easily manipulated communities on both sides of the border, as the Sudeten issue is still a common populist political agenda and the local historical traumas have not been named and treated in most of the cases.

The first step of the project was to explore how local inhabitants relate to the space (both in geographical and community sense), how they interpret the controversial past of the region and how they integrate their personal story in the narrative.

Our intention was to create an open space of transformation where people from both sides of the border could come together to share their own stories and convert them into a performance through the devising process. A space, in which they might find their authentic way to become creators instead of consumers – both onstage and in life. We wanted to offer them a chance to regard the troubled past as an opportunity for recovery in the present and to explore the potential of the collective artistic process for individual and community restoration.

Around twenty local people between five and eighty years old participated directly in the project; hundreds were involved as viewers and participants of discussions following the performances that we presented on both sides of the border. The process, although many times painful and conflictual, has brought a great change, simultaneously on many levels: personal, community and political. Thanks to such a deep impact, I have facilitated two more Czech-German community projects in the region in 2014–2015 and 2017–2018.

Martina Čurdová is a theatre director, performer, lecturer and drama therapist. She studied creative drama and alternative theatre at the Academy of Performing Arts in Prague, Czech Republic. After, she explored various forms of community and social theatre, studying in Barcelona, Spain and at Centro de Teatro do Oprimido in Rio de Janeiro, Brazil. She has been working with communities in Latin America, Africa and Europe, applying theatre as a tool of personal liberation and social transformation. Martina has worked mainly with communities in need of support, using diverse techniques ranging from documentary devised theatre to social circus.

Marina Pallarès-Elias
Acting Now, Velika Britanija,
in Rebozo Teatro, Mehika

Gledališče da-ja: lepota kot os sprememb za transformacijo skupnosti prek njihovih lastnih zgodb

»Gledališče da-ja« je metodologija, ki moč lepote uporablja kot jezik za razbijanje stereotipov o situacijah, na katere družba gleda z apatijo. Ustvarja provokativne in čustvene predstave, ki ljudem spremenijo življenje.

A kako ustvariti visokokakovostno predstavo z ljudmi, ki niso poklicni igralci, imajo pa zgodbe, ki jih je treba deliti?

Kako lahko močne predstave postanejo os sprememb?

Kako lahko čustva postanejo gonilo upora proti družbenemu zatiranju posameznih skupin?

V letih ustvarjanja predstav po vsem svetu je Marina Pallarès-Elias prepoznala pomen odrske kvalitete kot osi sprememb, ki vodijo v razbijanje stereotipov, s katerimi se pogosto soočajo osebe v ranljivih situacijah. Namesto kampanje z letaki Marina predlaga ustvarjanje čustvene predstave na podlagi pogosto skritih osebnih zgodb, kjer je najpomembnejši rezultat kolektivna katarza med gledalci in nastopajočimi. V takem delu najdemo odgovore na skrita vprašanja in razkrijemo čustva ter želje, ki do zdaj še niso našle svojega javnega prostora.

Opažamo, da kreativnost spodbuja ljudi k iskanju svobodnejših različic samih sebe, predvsem pa se približajo esenci svoje človečnosti. Osnova gledališča da-ja združuje univerzalne lastnosti, odkritost, preprostost, skromnost in darežljivost. Glavne lastnosti metodologije so »da« kot orožje proti nevrednemu jazu, lepota kot os sprememb, fizično gledališče po metodologiji Lecoq, osebne zgodbe ter gledališki rezultati, ki težijo k odličnosti.

Marina Pallarès-Elias je umetniška vodja skupine Acting Now s sedežem v Veliki Britaniji in gledališča Rebozo iz Mehike. Ustvarja visokokakovostne predstave na podlagi osebnih zgodb ljudi, ki jih navadno ne slišimo. V Mehiki je delala z ženskami, gluhih in ostarelimi, v Veliki Britaniji z ljudmi z motnjami v duševnem razvoju, učno oviranimi, LGBTQ+, priseljenci in ženskami; v Italiji z gibalno oviranimi; v Španiji z LGBTQ+; v Nemčiji z migranti. Je prejemnica prestižne nagrade Iberescena in nagrade Arts Council England. Svoje delo je predstavila na državni gledališki konferenci v Mehiki (2019), na konferenci Univerze v Cambridgeu in v Madridu (2018).

Marina Pallarès-Elias
Acting Now, Great Britan,
in Rebozo Teatro, Mexico

Theatre of Yes: Beauty as the Axis of Change for the Transformation of Communities Through Their Own Stories

“Theatre of Yes” is a methodology that uses the power of beauty as a language to break the stereotypes of situations that society views with apathy. By creating a provocative and emotional performance, we can transform the lives of people.

Yet how can we create a high-quality performance with people who are not professional actors but have stories that should be shared?

How can we use powerful performances as an axis of change?

How can emotions be the motor for the struggle against the social oppression that many groups suffer?

Through years of creating plays around the world, Marina Pallares-Elias has realised the importance of the scenic quality as the axis of change to break the stereotypes with which people in situations of vulnerability are often confronted. Instead of developing a leafletting campaign, Marina proposes the creation of an emotional performance from often-hidden personal stories in which the important result is the collective catharsis between spectators and actors. In this work, hidden questions are answered, and emotions and desires hitherto deprived of the space to be shared are revealed.

The work has helped to observe how creativity pushes people to find a freer self and, above all, to be close to the essence of the human being. The basis of the Theatre of Yes brings together universal characteristics such as honesty, simplicity, humility and generosity. The characteristics of the methodology are “yes” as a weapon against the non-worthy self, beauty as the axis of change, physical theatre using the Lecoq method, personal stories and theatrical results that aim towards excellence.

Marina Pallares-Elias is the artistic director of Acting Now based in UK and Rebozo Teatro based in Mexico. Her passion is to create high-quality performances using the personal stories of people who do not have the opportunity to be heard. She has worked in Mexico, with women, deaf people and the elderly; in the UK, with people with mental health challenges, learning disabilities, LGBTQ+, refugees, women; in Italy, with physical disabilities; in Spain, with LGBTQ+ Zinegoak Film Festival; in Germany, with migrants. She received the prestigious Iberescena Award and the Award of the Arts Council England. She has presented her work at the National Theatre Conference in Mexico (2019), the Cambridge University Conference and in Madrid (2018).

Predružačiti morate svojo umetnost!

Leta 2012 je posthumno izšla publikacija gledališkega raziskovalca Dragana Klaića *Resetiranje odra*. Šlo je za kritični pregled stanja javnega gledališča. Od takrat se je spremenilo bolj malo. Javno gledališče še vedno trpi pod bremenom spreminjajočih se navad odjemalcev kulturnih dobrin, in covid 19 bo morda zadnji žebelj v njegovo krsto.

Medtem pa je bila to poletje v nizozemskih medijih objavljena vrsta odprtih pisem, ki opozarjajo na neenakost in nepravičnost znotraj struktur moči in financiranja v nizozemskem kulturnem sektorju. Kako naprej? Ima javno gledališče vseeno pozitivne lastnosti? Ima lahko covid 19 učinek katalizatorja in pospeševalca inovacije ter novih praks?

Leta 2016 sem napisal članek o njeni prenovi evropskih sistemov kulturnih politik »Predružačiti morate svojo umetnost!« Začel sem z vrsticami, ki naj bi sprožile postopek regeneracije: »Predružačiti morate svojo umetnost! Poslušajte ta napotek! Naj zveni skozi razslojena gledališča in ravna gledališča. Naj odzvanja po hodnikih medijskih hiš in izobraževalnih ustanov. Naj grmi v pisarnah parlamentov in ministrstev. Naj brni na filmskih setih, festivalih in v oblikovalskih studiih. Naj odmeva v zapisih in na notnih črtovjih. Predružačiti morate svojo umetnost! Ta doba to terja.«

Odpira se vprašanje, kdo naj bo nosilec sprememb? Umetniki ali ustvarjalci politik? In še, kako naj povežemo obe strani, vzpostavimo skupne naložbe odločevalcev in umetnikov? Covid 19 nas je nečesa le naučil – da tega ne moremo storiti sami.

Caspar Nieuwenhuis (1977) je izvršni direktor Akademije umetnosti v Utrechtu (HKU). Pred nastopom te funkcije je bil deset let umetniški vodja produkcijske hiše Likeminds v Amsterdamu. Leta 2002 je diplomiral na Univerzi v Utrechtu (UU), deloval pa je tudi kot neodvisni režiser in dramaturg. Leta 2005 je ustanovil gledališko družbo, produciral in režiral vrsto predstav za mednarodni festival Oerol Festival na Nizozemskem ter delal kot glavni urednik in režiser gledališkega debatnega šova *De Brakke Zondag and Commotie*. Je član svetovalnega sveta mreže IETM (Informal European Theatre Movement). Objavil je vrsto člankov o prihodnosti uprizoritvenih umetnosti in kulturnih politik. Zadnji je »Predružačiti morate svojo umetnost!«, v katerem poziva k prenovi sistema kulturnih politik.

You Must Change Your Art!

In 2012, a book by theatre scholar Dragan Klaić was published posthumously, entitled *Resetting the Stage*. A critical survey on the state of the public theatre, little seems to have changed since. The public theatre is still suffering under changing patterns of cultural consumption and Covid-19 could be the nail in the coffin.

Meanwhile, in this Summer of Discontent, several open letters were published in the Dutch media, calling out the disparity and inequality of power structures and established funding infrastructures in the Dutch cultural sector.

So where do we go from here? Did the public theatre have its merits? Could Covid-19 have a catalysing effect in accelerating innovation and new practices?

In 2016, I wrote an article pleading for a reset of cultural policy systems throughout Europe. In "You Must Change Your Art!" the first lines were to galvanise the effort of regeneration:

You must change your art! Heed this imperative! Let it resound through tiered theatres and flat-floored theatres. Let it echo through the corridors of broadcasting companies and teaching departments.

Let it ring through parliaments and policy bureaux. Let it buzz on film sets, at festivals and in design studios. Let it reverberate on your type areas and music scores. You must change your art! This era requires it.

The question arises: who should be the agent of change? The artists or the policymakers? Moreover, how can we connect the dots, set up joint ventures between decision-makers and artists? Because one thing Covid-19 has shown us clearly: we can't do this alone.

Caspar Nieuwenhuis (1977) is executive director of the Theatre Academy of the University of Arts Utrecht (HKU). The decade before he was artistic director of the production house Likeminds Amsterdam. In 2002, he graduated as a Master of Arts at the University of Utrecht (UU) and worked as a freelance director and dramaturg. In 2005, he started his own company, produced and directed several performances at the International Oerol Festival in the Netherlands. He also worked as chief editor and director of the theatrical debating shows *De Brakke Zondag and Commotie*. He is a member of the Advisory Committee of the IETM (Informal European Theatre Movement). He has published several articles on the future of performing arts and culture policy. The latest is "You must change your art!" (<https://issuu.com/hku-online/docs/jemoetjekunstveranderen-essay-digit>) in which he pleads for a reset of the cultural policy system.

Lea Kukovičič
Bunker, Ljubljana

Neznano zna

Neznano zna je performativno predavanje, osnovano na raziskovanju, ki sem ga izvedla z različnimi člani občinstva v zadnjih dveh letih po vsem svetu. To je bilo zame obdobje obrata, ko sem prenehala hoditi v gledališče. Naveličala sem se gledališča, ki se ni posvečalo gledalcu. Performativno predavanje *Neznano zna* dokaže, da so med gledalcem in nastopajočim potrebna nenehna pogajanja in da struktura gledališkega dogodka ne zadovoljuje potreb občinstva.

V /poglavju:skrivnice/ predlagam nov gledališki model za razvoj občinstev: ne samo, da moramo izobraževati občinstva, temveč moramo tudi ustvarjalci premisliti načine, kako ustvarjamo gledališče, zakaj potrebujemo občinstva in kako jih umeščati. Kot izhodiščno točko sem si izbrala dve temi: terorizem kot performans in njegov razvoj občinstev ter sliko Casperja Davida Friedricha *Potepuh nad morjem megle*. V zadnjem koraku performansa razkrijem dejanski pomen predavanja *Neznano zna*. Izbrala sem sedem ljudi, ki so bili del raziskave »Tujec gledališča« in še nikoli niso bili v gledališču. V performansu razkrijem tudi podrobnosti tega eksperimenta.

Performativno predavanje *Neznano zna* odpira možnosti gradnje občinstev prihodnosti.

Lea Kukovičič je neodvisna gledališča ustvarjalka. Diplomirala je iz dramaturgije na AGRFT Univerze v Ljubljani, magistrirala pa iz režije avtorskega in objektnega gledališča na praški DAMU. Po študiju je opravljala pripravništvo kot asistentka nemškega gledališkega ustvarjalca Juliana Hetzela. Lea Kukovičič je svoja dela predstavljala po več evropskih mestih in festivalih, kot so PQ, Placcc, 4+4 Days in Motion. Leta 2020 je umetniška rezidentka v Bunkerju.

Lea Kukovičič
Bunker, Ljubljana

The Unknown Knows

The Unknown Knows is a lecture-performance based on previous research I have conducted with various audience members worldwide during two years. The mentioned period was my turning point when I had stopped going to the theatre. I was fed up with the theatre that did not pay attention to the spectator. The lecture-performance *The Unknown Knows* proves that the contract with the spectator needs constant re-negotiation and that the structure of the theatrical event is not enough for the needs of audience members.

In the /chapter:hide&sick/ I suggest a new theatrical model for audience development: We do not only need to educate audience members but we, theatre-makers, need to re-think the way we do theatre, why we need spectators and how to stage them. As a reference point, I took two themes: terrorism as performance art and its audience development and the painting of David Casper Friedrich's *Wanderer above the Sea of Fog*. In the last step of the performance, I reveal the actual meaning of *The Unknown Knows*. I picked seven people who were part of the Theatre Alien research and have never been to the theatre in their life. In the performance, I reveal the details of this experiment.

The lecture-performance *The Unknown Knows* opens the possibility of building spectatorship of the future.

Lea Kukovičič is an independent theatre-maker and deviser. She got her BA in dramaturgy and performing arts at the Academy for Theatre, Radio, Film and Television, University of Ljubljana and finished her MA in directing for devised and object theatre at the Academy of Performing Arts in Prague, Theatre Faculty (DAMU). After her studies, she did an internship in the form of assisting German theatre-maker Julian Hetzel. Kukovičič has presented her work in various cities in Europe and at festivals such as PQ, Placcc, 4+4 Days in Motion. In 2020, she is artist-in-residence at the non-profit organisation Bunker.

Delovni jezik simpozija je angleščina. Skladno z določili 25. člena Zakona o javni rabi slovenščine je slovenščina zagotovljena na obvestilni ravni.

The working language of the symposium is English. In accordance with Article 25 of the Act on Public Usage of Slovenian Language, the use of Slovenian language will be provided at the information level.

Vodja simpozija / **Head of symposium:** Gašper Troha
Pripravljalni odbor / **Preparatory committee:** Amadea Karin Ilic, Primož Jesenko, Andreja Kopač, Jure Novak, Tjaša Pureber, Inga Remeta, Tomaž Toporišič, Gašper Troha, Mojca Jan Zoran
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