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SLOVENIAN THEATRE NEWS

March 2019

sl()gi SLOVENIAN
THEATRE
INSTITUTE

www.slogi.si

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PLATFORM GOLDEN STICK (ZLATA PALIČICA)

New web platform

www.zlatapalicica.si

With a theatre season 2017/18, new web platform **Golden Stick** (*Zlata paličica*) was launched. It offers first referential search and serves as introductory base of **quality theatre performances for children and youth**, produced by Slovenian professional theatres.



The **catalogue of performances** currently consists of the performances selected at the 2017 [Golden Stick festival of Performing Arts for Children and Young people](#), extended with performances still being performed from 2015 *Golden Stick Festival* selection. Further theatre performances will be subsequently selected and added upon the discretion of **the Golden Stick Web Platform Expert Commission** in the composition of theatre expert, developmental psychologist and teacher.

The **Golden Stick Web Platform** provides systematically and continuous information on Slovenian professional theatre institutions, creators and quality Slovenian theatre production for growing-up audience ... it opens doors to the theatre – the space of opened, creative dialogue, artistic surpluses and innovative forms of learning. Besides the catalogue of performances the **Golden Stick Web Platform** also comprehends: a *catalogue of quality cultural and arts education programmes* from the field of theatre, announcements of actual *professional trainings* for professionals from the field of education and culture, the *catalogue of Slovenian professional theatre institutions* and *examples of good practice of cooperation* among educational institutions, professional theatres and creators. The web platform is currently available in Slovenian only.

The **Golden stick web platform** is part of **Gleda(i)šče** cultural education project, operated by the Slovenian Theatre Institute – the national coordinator for cultural education in the field of theatre. The Ministry of Culture of the Republic of Slovenia and the European Union form the European Social Fund finances the project.



We are theatre

Brochure on the Slovenian Theatre Landscape



With the foundation of the Drama Society in Ljubljana in 1867, the Slovenian theatre embarked on the road of professionalization and institutionalisation. In only fifty years, the patriotic society of theatre dilettantes grew into a genuine Slovenian theatre. Today, the Slovenian theatre, called by the author of the first Slovenian book on theatre, Josip Noll, “*the grandest invention of human spirit*”, is a vibrant and frisky place of open, spirited, creative dialogue and artistic lustre, addresses the future, responding to the present and preserving the past. It is an innovative learning environment offering flexible form of learning for the community and individual. It is a place of freedom, exchange and integration. This Slovenian theatre unites, inspires and builds, conveying a surplus of spirit. The brochure [We are the theatre](#) comprises information on Slovenian professional theatres – on its public institutions, non-governmental organizations and as well professional associations in the field of Slovenian performing arts. It includes their basic contacts and a brief introduction. We are theatre – get to know us!

[WE ARE THE THEATRE](#)

The brochure was published within the project **Gleda(l)išče** – the national cultural education project by Slovenian Theatre Institute, aiming at raising theatrical literacy and creativity of children, youth and professionals, encouraging cross-sectoral creative partnerships and development of general competences in the field of culture. The investment is co-financed by the Ministry of Culture of the Republic of Slovenia and the European Union from the European Social Fund.

gleda(l)išče



GIBANICA (MOVING CAKE) - Biennial of Slovenian Contemporary Dance Art

KSENIJA HRIBAR AWARD FOR LIFETIME ACHIEVEMENT 2019 goes to Sinja Ožbolt

Recent history of contemporary dance in Slovenia would certainly be quite different if Ksenija Hribar wouldn't have met dancer Sinja Ožbolt somewhere between the late 1970s and early 1980s. Ksenija Hribar placed all her choreographic hopes in her dance talent, related to her ideal physical predispositions, dancing flexibility, imagination, and sense of improvisation, in her keen interest in it, her sense for the spirit of the times, and last but not least, in her pure human ethos, almost instantly transforming it into a decisive contemporary dance plan. Sinja Ožbolt was the fuel that Ksenija Hribar needed for her creative contemporary dance machine, which, by the mid-1980s, got its name: Dance Theatre Ljubljana.

The dance biography of Sinja Ožbolt begins in the late 1970s at the Studio for Free Dance, with Živa Kraigher and her pupils. It then continues, after a short detour with her admission to AGRFT (Drama Studies) at the beginning of 1980s, where she completed her first year, at the London Contemporary Dance School, which was at one of its peaks during the time. There, she was very thoroughly acquainted with dance and composition techniques of American dance modernism, with a choreographic paradigm that had the most profound effect on her artistic self-confidence. Upon her return to Slovenia, she is almost immediately able to dance in choreographies created by Hribar for the Mladinsko Theatre and Dance Theater Ljubljana, and handle the repertoire as a dancer. She combines her dance skills with her acting talent, characterized by her delicate sense of humor and amazing stage charisma. She has delivered some unforgettable performances in both *Jaz nisem jaz* ("I am not Myself") at the Mladinsko Theatre, as well as in performances such as *Bridke solze za L.M.* ("Bitter Tears for L.M."), *Alpsko sanjarjenje* ("Alpine Daydreaming"), *Nostalgija* ("Nostalgia") and *Odisejev povratnik* ("The Tropic of Odysseus") by Ksenija Hribar; *Pisma iz črnega marmorja* ("Black Marble Letters") and *Metastaza - Laibach* ("Metastasis – Laibach") by Damir Zlatar Frey; *Izgubljeni, opus št. 2* ("Lost, Opus No. 2") by Maja Milenović Workman; and in *Panoptikum* by Brane Završan. Let's be selective. Her choreographic opus, which she began to gradually build at the turn of the 1980s and 1990s, is characterized by her remarkable feeling for space and consistency in composition, for inventive formal and voluminous choreographic configurations, which are able to create unusual atmospheres with their classical contemporary dance systems, as they are usually scattered with different types of visual, action or movement malfunctions and disturbances. The shapes of things which are usually excluded by the norms and symbolic orders. Their constitutive nothing. A look at the ensembles of her performances reveals that there is always a dancer which is occupied into some form of another body; a kind of disturbance. To paraphrase Lacan's statement that the unconscious is structured like a language, Sinja Ožbolt's version would be: The unconscious is structured like a choreography. And for Ožbolt, it is precisely the human body and its choreography that are the media in which the architecture the human desire can inadvertently build the most picturesque, sometimes funny, but mostly barely noticeable ruins. *Ne dotikaj se* ("Don't Touch"), *Rdeči čevljički* ("Red Shoes"), *Zrcaljenja* ("Reflections"), *Čudovite ruševine* ("Wonderful Ruins"), *Skriti vrtovi pogleda* ("Hidden Gardens of Gaze"), *Prikazen – Transformacija* ("Apparition – Transformation"), and so on, at least up to *Nekakšen sindrom* ("A Kind of Syndrome"). Practically every title speaks of this in its own way.

Despite the fact that Sinja Ožbolt received generally affirmative reviews for her performances, it seems that she has always been poorly read by the Slovenian professional public. Within different undeniable certainties, she represented a kind of disturbance in the system. It is perhaps for this reason that the Ksenija Hribar Award for lifetime achievement is – in addition to the Golden Bird Award for her dance work in 1986 – her first domestic award for her choreographic work.

In recent years, Ožbolt is primarily working as a teacher at the Secondary Preschool Education and Gimnazija Ljubljana. Her work in this field subscribes to the anarchistic principles, it doesn't need authority or hierarchy,

since she is arousing the attention and creativity of the youth mainly with open and sincere attitude and with a great deal of charisma.

ORIGINAL CHOREOGRAPHIC WORK - Maja Delak

Maja Delak first established herself as a successful dancer, who eventually developed the need for independent choreographic and authorial work. At the heart of what builds her integrity and choreographic signature are maturation and organic improvement through different education, as well as sensing the right moment for the next step. Maja Delak's ability to listen to her own impulses in a given timeframe also applies to her work with other artists. Her authorship and field of choreography consist of more than just the display of the virtuosity and signature of the author. Her work reminds us that this field is also an intersection of the creative force of everyone involved. Maja Delak definitely excels in her elegant ability to navigate among a large number of people, to not jump the gun, to listen, and yet to pull the lines of force in the right moment and direct them. For her, every performance means discovering a new world, and her work always reflects a certain courage to join forces with demanding and well-established performers from different fields. In Maja Šorli's words, her building of cooperation is simply a reparative tactics that defies the devastating conditions on the contemporary dance scene. It is therefore both an aesthetic decision and a political act at the same time. In her latest performance, *Just for Today*, she's returning to where she started as a dancer – to movement – except there is now an abundance of experiences discovered along the way, making this movement open-source and daring in her search for coincidences. She returns to the movement with the ability to think over the essential fact of the contemporary dance reality – every body ages. And we are not talking of just any body, but especially of female body which is all the more fiercely subjected to norms. The travesties of femininity and masculinity are the central part of the collective project *Image Snatchers*, for which Maja Delak created perhaps one of her most iconic characters, Mad Jakala. For her, stage is always a place of facing the intimate and broader social issues that affect our reality. And just like ephemerality is written into the ontology of life, dance as a living matter cannot escape transience. Maja Delak understands this very well, which is why her work extends onto projects containing the aspect of advocacy for the contemporary dance scene. She's outlining the map of contemporary dance with several projects in cooperation with the Emanat Institute, such as *Slovenian choreographic directory, Recording Methods*, and newly-published volume *Community of emancipated thoughts and bodies*. She was the main initiator for perhaps the most important affirmation of contemporary dance, inclusion in secondary education.

DANCER / PERFORMER - Nataša Živković

In her artistic work, Nataša Živković is remarkable in fluctuating between different performing contexts, which she imbues with her own authorial mark and generously contributes to the collective stage expression. She moves across different fields – from contemporary dance to theatre and performance – and she sees each format as a creative terrain where she engages in powerful metamorphoses. She has a remarkable power of transformation and the ability to sustain such heterogeneous choreographic and performing approaches. She regularly cooperates with contemporary dance scene, working with choreographers (Irena Tomažin, Kaja Lorenci, Maja Delak, Mala Kline, Sanja Nešković Peršin, Mateja Bučar) and with directors and ensembles (Via Negativa, Betontanc, etc.) of different backgrounds, thereby providing her body with procedures that establish various qualities and presences of her corporality. She is developing sensitivity to the materiality of voice, exploring inter-body relations and negotiations, and pursuing the questions of extimacy, meaning that which cannot be easily represented on stage. Either this means the swarming inside of the body or what is easily excluded. In *365falls*, she deconstructs the character of the mother, she travestizes gender binaries as Tristan Bargeld in the technoburlesque *Image Snatchers*, and does the same in *Sonny* by delving into the fate of the individual women – *virginas*. Her thematic focus is on the issue of gender and gender differences, which places her creation in the register of feminist practices, which are capable of being both activist and artistically sensible at the same time. As a trained ballerina, technical sophistication is inscribed in her body, which through the years of artistic creation gradually became softer and looser in form. She became an artist, a performer, a dancer and, last but not least, an author with an exceptional presence and ability to transform herself. She successfully combines sensitivity to body matter and composition with a confessional attitude which is capable of changing into a wider social one. Her work opus is a nice a nice intersection of these

features, with Nataša Živković literally moving across the Oedipal triangle of the psychoanalytic arsenal. She perceives the artistic landscape as a changeful place where it is still possible to negotiate about the state of affairs.

PROMISING CHOREOGRAPHER - Jan Rozman

Despite his youth, Jan Rozman is one of the creators for whom it can be said that he found something of their own; very early on, he planted seeds of original poetry with his approach and reasoning. He began his artistic career at KD Qulenium Kranj under the mentorship of Saša Lončar. Even before completing elementary school, he recreated the iconic speech by Charlie Chaplin from the cult film *The Great Dictator*, making a name for himself once and for all. Since then, dealing with complex topics, questioning stereotypes, taboos and (non)senses of everyday life, and searching for ways to convert them have been key characteristics of this curious explorer of the stage expression. He even dares to say that art – like certain other things – is simply useless, and this is exactly what amuses him. It is in this uselessness that a space opens up for him, from which something new can emerge. Imagination has a special place in his artistic practice. He incorporates it into his body and performance, which is most obvious in his latest performances. Instead of wasting his time with stylistic categorizations, he is addressing different fields with his practice. His interdisciplinary approach to creation is evident. In his latest original performance *Thinging*, he is using his eclectic mixture of movement, speech and witty improvisation to address the saturation of our everyday life with objects and look for the ways in which things can develop relationships themselves, communicate, and coexist. His source of movement thus remains highly heterogeneous. There is no doubt that Jan Rozman – by interweaving artistic and theoretical discourse – brings a lot of freshness into the sphere of dance art, especially in the context of unique aesthetic decisions perfected by continuous training.

SET DESIGN - Ajda Tomazin

Ajda Tomazin came across dance as a creative expression very early on, but parallel to her passion for dance, she has always cultivated sensibility to visual expression. Her creative work is multifaceted, ranging from design, costume and set design, installation, photography and animation, to intermedia and conceptual art, which gives her a certain quality of interdisciplinary enabling her to create spaces. Her scenographic landscape is subtle, unpretentious, and extremely precise. It is characterized by a clear logic and clarity, in which she is introducing a certain antithesis. She plants elements of the intimate, organic and physical in her poetic minimalism, as though the space now occupied the position of a body to enter into relations with another one, to meet it, negotiate and create situations with it. She builds space in an entirely choreographic manner with which she dares to play. Her work underlines the heterogeneity of her practices, in which different sensories communicate. She often engages in projects as set and costume designer, simultaneously creating multiple bodies. She understands extremely well the physical sculptures and formations, which results in the selection of quality materials and in the spatial landscapes that allow bodies to emerge and disappear in a somewhat different way. The fog that she proposes in *Just for Today* enables the body to be organic and sufficiently flexible to be able to encounter coincidences. In *There. Nearby*, the wires begin to bend in spiral structures which delineate curves with their bodies. In the last year, Ajda Tomazin has proven to be a highly subtle and innovative space designer, author of various dance projects by Maja Delak, Magdalena Reiter, Matevž Dobaj and Neus Barcons Roca.

LIGHTING DESIGNER - Jaka Šimenc

Jaka Šimenc has been present on the Slovenian contemporary dance scene for many years and is an exceptional master of light. He collaborated with various authors – visual artists, directors and choreographers. As an author, he engages in object theatre practice, exploring the expressive possibilities of supporting elements in the theatre. His opus is impressive and diverse in terms of genre, encompassing performances for children, contemporary dance, installations and workshops, where he studies the relationships between light

and shadow, between the blackness of stage and the light. He is attentive to the way the meaning of images transforms depending on the way they are revealed or concealed by light and shadow. In his performances and artistic collaborations Šimenc explores what seems the most obvious with incredible depth and in a very sophisticated way. Are we even aware of the importance of light in the theatre? For Jaka Šimenc, this is certainly not a self-evident question, but rather a creative problem that stands out as an independent dimensions of stage art and carries its own poetic charge. His work and approach towards lighting design are come closest to the definition of Vittorio Storaro: "The job of a cineaste is to design and write the story, starting from the beginning, which has its own development and its own ending. My profession is in fact to be a writer of light." One could easily argue that Jaka Šimenc is a writer of light. His works "write" a wide spectrum of light procedures, which are deeply connected to the content of an individual stage creation, from the brutal sharpness *Feng Shui in the Theatre without an Actor*, to the intimate contours, to a play shadow and fields of light in *What Remains* or *Thursday at*. Here he takes his study of shadow and light a step further, blurring the spatial boundaries and creating empty matters, where light acts as the reason for darkness or as the basis for emptiness. The latter expands into the infinite space, in which dancers keep disappearing and reappearing once again. He is therefore creating spaces that layer inside the black cube, giving physicality a certain special time dimension. Jaka Šimenc is definitely an exceptional sound designer, characterized by his modesty and exceptional breadth of creative spirit, who has been present on local stages for many year and certainly cannot be overlooked. In recent years, he has also been developing his knowledge and skills by cooperating with Opera and Ballet Ljubljana, proving that he is ready for any challenge.

PRODUCER - Dragana Alfirević

Dragana Alfirević is exceptionally propulsive in all elementary segments of cultural production: (re)organization, fundraising, production, postproduction, curating, advocacy, inter-sectoral work, networking, combining production elements, etc. Her production work builds itself through different roles in the ecosystem of an art institution – she is a choreographer, dancer/performer, curator, and cultural activist – and contributes significantly to the proliferation of the paradigm of curating and production. Namely, at a certain point, contemporary dance, extremely fragile and precarious in nature, requires creators to begin combining different skills and to retrain themselves to other profession to a certain extent. With Dragana Alfirević, this reflects in her understanding of production as a creative and substantive work. She understands choreography in a broader sense, making her sensitive to reflections on the collective, composed of bodies in relations which are constantly negotiating. Her work is highly interconnected. Her production practice contains the awareness that material conditions and production can easily result in the erosion of both interpersonal relations and artistic content, making human relations the priority of her "relational" production, in order to try to change the material conditions in which the organization and production of content takes place. In the conditions provided by Dragana Alfirević, human work has its dignity, and her products remain part of her workers, creators. Such conception of production prevents segmentation, immunization and privatization of cultural and artistic activities, stimulates cooperation and transparency, and strengthens the attitude towards art, which is never separated from its contexts. Her production CV is exceptional, and a large amount of European funds are received by the local scene thanks to her knowledge (*Life's Long Burning, Dance On Pass On dream On*), with exceptional benefits to the local cultural context (CoFestival, DSPS, NDA Slovenia, Cinema Šiška). Due to her work, the project of fundamental importance to the local environment become possible once again. Dragana Alfirević succeeds in detecting the most deficient places within the contemporary dance landscape, she engages in them with passion of activism, the lucidity of conceptual thoughts and the sensibility of interpersonal relationships, while being strongly marked by her internal-external nature of involvement in the state of things. Her biography is pervaded with a certain dichotomy between different geo-cultural and political contexts, which fundamentally informs her work in contemporary dance. Dragana Alfirević is not socially blinded by her allegiance to the local environments.

THEORY AND HISTORY OF DANCE - Rok Vevar

Slovenian contemporary dance would likely be less imaginative, sensible, conceptually thought out and politically engaged if it were not for Rok Vevar, a publicist, theorist, historian, archivist and contemporary

performing arts teacher, who entered the scene in the early 1990s. As a high school student in 1990s, he began to visit the pedagogical centre of the time, GILŠ Kodum, where he realised that he is simply captivated by dance. His sharp reflexive apparatus and his passion for this line of work fuel the contemporary dance scene. He is introducing in his work a reflection on the working methods and artistic procedures which are also capable of stabilizing a collective social body. For Rok Vevar, contemporary dance landscape still represents a potential of public which is still capable of producing a common thing or two through negotiating about differences. It is as if the contemporary dance scene and its artistic power represented a training ground for methods of cooperation and coexistence. Perhaps his best virtue is the constant concern for sharing and as free as possible flow of knowledge acquired through years and in precarious working conditions, where Rok Vevar underpins the contemporary dance scene as an inexhaustible source of knowledge. It is therefore not surprising that on the one hand, he developed permanent cooperation – either as a co-author or as a dramaturge – as a partner in dialogue with certain artists: Simona Semenič, Jana Menger, Sinja Ožbolt, Andreja Podrzavnik, Snježana Premuš, Kaja Lorenci and others, and on the other hand, inspired with enthusiasm entire generations of future writers as a pedagogue. He contributed fundamentally to the broader discourse and recognisability of the contemporary dance scene through his political engagement with decision makers and as the initiator of various self-initiated initiatives. At the same time, Rok Vevar is very well aware of the fact that nationality a too narrow and stifling concept for the breadth of artistic creation. In his view, forming of once so lively bonds in the area of the former Yugoslavia is a necessity, without which one cannot imagine future. As a member of Nomad Dance Academy Slovenia, he is doing just that. But above all, he contributed to the affirmation of contemporary dance through journalism, having published in a variety of local daily newspapers for years, inventing and mastering language simultaneously with contemporary dance production and managing to provide it with some theatre sensibility and affectedness. It was this lack of dance writings that made him return to dancing. His reflection on dance compositions is delicate and accurate, and his theoretical tools are imaginative due to his close connection with artistic practice. Even when involved in co-curating (Cofestival), his programming method is precise, led by concern for adequate language, capable of building contexts into which performances are inserted. In recent years, he is focusing on the historization of the ephemeral dance practice, providing the contemporary dance scene with its own memory trail. Through years of patient work and thorough systematization, his passion for archiving has grown into the Temporary Slovenian Dance Archives, which finally found its place in The Museum of Contemporary Art Metelkova. His latest project is the publication of *Day, Night + Man = Rhythm: Anthology of Slovene Contemporary Dance Criticism 1918–1960* (published by Maska Institute), which reveals the hidden history of the vividness of journalism and dance practice. With his endless contextual work, Rok Vevar represents a binding force for the contemporary dance scene, which is hard to imagine without it.

PEDAGOGUE - Saša Lončar

Saša Lončar is a dance teacher who works with dedication, commitment and passion. Due to her research in dance pedagogy she discovered the primal nature of movement, which remains the main theme of her pedagogical work. The main features characteristic of her pedagogical work are body awareness, activation of creativity, communication and the ability to relate to the world of others and react to it, understanding, encouraging and establishing genuine human relationships. Under her own conditions and in her own way, she created KD Qulenium in 1991, where she works as president, organizer, coordinator, mentor, choreographer, teacher, artistic director, and producer. For almost two decades now, Sanja Lončar has been actively and passionately nurturing the creativity of children along with their personal and artistic development. She is a pedagogue who embodies the Platonic idea of a pedagogue: a focused and attentive motivator who opens up, monitors, develops and co-creates the development of a student. She is a mentor who does not follow any predetermined system but rather creates schematized frameworks and points of reference, based on which she develops the potentialities of the processes. In her dance creation process, she demands a shift from systematic and mechanized modes to the area of imagination. The latter materializes either in a dance miniature, in a relationship and group relations, or in the organization of a community. Dance stories of her pupils develop slowly, because good production requires precision, clarity and consideration of the smallest gestures within a stage situation. Dance miniatures and performances by dancers of KD Qulenium inspire hope for the Slovenian professional contemporary dance scene, with Saša Lončar being responsible for a remarkable part of the new generation of promising dance artists, such as Jan Rozman, Ben Novak and Ana Roma. In each one of them, an image of Saša reflects in a slightly different way.

SPECIAL PRIZE BY THE AWARD COMMITTEE:

for performance *Together* and participation in various projects in the last two years

Leja Jurišić

Leja Jurišić is a comprehensive stage artist who has already established herself on the Slovenian scene in the artistic duo with Teja Reba, and before that with her original debut piece. She gradually evolved from a young and promising artist, already the recipient of the Ksenija Hribar Award in 2013, into a mature artist who insists on physicality and explores its limits. She leaves her creative signature both in her projects and in cooperation with other authors and co-workers. She feels at home in artistic duos, such as with Teja Reba, Petra Veber and Marko Mandić, with whom she has been establishing the necessary atmosphere of dialogue both on and behind the stage. She is autonomous, independent and uncompromising. We believe that she is the right person for the Ksenija Hribar Award, because she has developed in the course of her creative career physical presences with which she is persistently revealing physical images that permeate the local archive repertoire. Perhaps one of the key questions emerging from her engagement directly or indirectly is where and how a performer communicates with their audience and where does the private space begin. Today, contemporary dance keeps testing the limits of the public and the private, defining new boundaries. Leja Jurišić found a field where she feels comfortable, and it seems that her "studio" for exploring physicality is performance itself. Even though the latter began in fine arts and only later transferred to dance, it is a field in which Leja Jurišić can maintain, research, live, express herself with all intensity and dedication. In today's world of flatness, her commitment to exploring authenticity and presence is more than just a display of physicality. It represents a reminder that we can be in our bodies in a different way. That such bodies exist and remind us themselves of our boundaries, limitations, and abilities. Her prominent duo *Together* is an example of a project where she successfully tests her own positions and transforms them with her colleagues into experimental zest. This is what a comprehensive stage ambient represents: an experience of duration, based on the unpredictability of the meeting of two performers and the audience, above all a field of negotiations, situations and conditions, which represent a sort of materialization of persisting together. Contrary to the formats which respond to a specific situation, such as the installation in the duo with Petra Veber: "The most beautiful moments are also the shortest. They appear shortly after the pain ends, and just before it reappears. And yet they are mine." For Leja Jurišić, body is always honest, so we need to listen to it and hear it. In the silence of the gallery, the body is left hanging, leaving behind its memory – a reminder.

DRAMA (Dramatic play, Contemporary drama)

Slovenian National Theatre Drama Ljubljana

What We Talk About When We Talk About Love

Producer:

DRAMA

Slovenian National Theatre Drama Ljubljana, Erjavčeva 1, 1000 Ljubljana, (+386) 1 252 14 62, info@drama.si, www.en.drama.si/

Contact person:

info@drama.si, blagajna@drama.si, (+386) 1 252 14 79

A short presentation of the producer:

SNT Drama Ljubljana is the central drama theatre in Slovenia, with the largest, most recognizable and respected ensemble, which consists of 45 actresses and actors. Drama's repertory includes classical, contemporary and experimental theatre productions.

Performance :



Peter Uhan/SNT Drama Ljubljana

Author:

Original project after Raymond Carver's short stories

Title:

What We Talk About When We Talk About Love

Creators and performers:

DIRECTOR Maša Pelko

DRAMATURG Jaka Smerkolj Simoneti

SET DESIGNER Dorian Šilec Petek

COSTUME DESIGNER Nina Čehovin

The information about the performances is not proofread. It is published as received from the collaborating producers.

LANGUAGE CONSULTANT Tatjana Stanič
LIGHTING DESIGNER Dorian Šilec Petek, Vlado Glavan
COMPOSER Jurij Alič

ACTING

Tamara Avguštin
Iva Babič
Maja Končar
Gregor Podričnik
Matija Rozman
Eva Stražar
Lovro Zafred

Genre:

Drama

Co-producer(s):

/

Opening night:

2 November 2018 Small Stage SNT Drama Ljubljana

Duration:

80 minutes

A short description of the performance:

The original project is based on the selection of twelve short stories by Raymond Carver. The stories embrace all the periods of the author's more than a decade long oeuvre; two of which have been translated for this occasion. The production explores the form of drama theatre and the dimensions such a theatre may achieve in the context of contemporary performing arts. At the same time, it aims to preserve the conceptual contact that is established when young creators encounter Raymond Carver, literary giant, in contemplating the subject matter such as love.

Links:

<https://www.en.drama.si/repertoar/delo?id=2217>

Target audience:

Adults, students, etc.

Basic technical requirements:

Minimal technical conditions: http://www.en.drama.si/about-drama/venues/small_stage, additional questions you can address to the info@drama.si

Number of performers: 7

Total touring number: 20

Performed in: Slovenian

Awards:

/

Important tours:

/

Near future plans:

/

Lungs

Performance :



Peter Uhan/SNT Drama Ljubljana

Author:

Duncan Macmillan

Title:

Lungs

Creators and performers:

DIRECTOR Žiga Divjak
TRANSLATOR Tina Mahkota
DRAMATURG Eva Kraševc
SET DESIGNER Igor Vasiljev
COSTUME DESIGNER Tina Pavlović
COMPOSER Blaž Gracar
LIGHTING DESIGNER Igor Vasiljev, Žiga Divjak
LANGUAGE CONSULTANT Tatjana Stanič

ACTING

Nina Ivanišin

Vito Weis

Genre:

Drama

Co-producer(s):

/

Opening night:

29 March 2019 Small Stage SNT Drama Ljubljana

Duration:

To be announced

A short description of the performance:

Lungs is a contemporary love story of two thirty-year-olds who live in constant uncertainty, while examining their value systems and fulfilling their personal ambitions. How to take care of a child in the best possible way and not lose yourself along the way? Is it socially responsible even to consider having a baby in a world of political unrest and global warming? Questions are fired away in a furious pace, creating a hyper-real dialogue and establishing an unusual and complex relationship between the partners who unexpectedly find themselves at an important turning point in life.

Links:

<https://www.en.drama.si/repertoar/delo?id=2212>

Target audience:

Adults, students, etc.

Basic technical requirements:

Minimal technical conditions: http://www.en.drama.si/about-drama/venues/small_stage, additional questions you can adress to the info@drama.si

Number of performers: 2

Total touring number: 15

Performed in:

Slovenian

Awards:

/

Important tours:

/

Near future plans:

/

Slovene National Theatre Maribor

Medea

Producer:**Slovene National Theatre Maribor**

Slovenska ulica 27, 2000 Maribor, Slovenia

phone: +386 2 250 61 26

e-mail: drama@sng-mb.si

web page: www.sng-mb.si

Contact person:

Špela Lešnik, producer of Drama SNG Maribor

phone: spela.lesnik@sng-mb.si
e-mail: +386 41 743 485

A short presentation of the producer:

Slovene National Theatre Maribor is the largest cultural and artistic institute in Slovenia, which comprises of four respective units: Drama, Opera, Ballet and the [Maribor Theatre Festival](#). On September 27th 2019, a centennial celebration of the Maribor Theatre will take place. Due to its artistic quality, the theatre regularly tours in Slovenia and abroad, where it has recently become as one of the most important ambassadors and creative pinnacle of the Slovene theatre tradition.

Performance (photo + photo's author):



Photo Damjan Švarc

Author:

Euripides

Title:

MEDEA / MEDEJA

Creators and performers:

Director – Oliver Frljić

Translator – Marko Marinčič

Dramaturg – Gregor Injac

Set designer – Igor Pauška

Costume designer – Sandra Dekanić

Music selection – Oliver Frljić

Light designer – Vesna Kolarec

Language consultant – Janez Bostič

Medea - [Nataša Matjašec Rošker](#)

Jason - [Branko Jordan](#)

Creon - [Miloš Battelino](#)

Aegeus - [Davor Herga](#)

Nurse - [Maša Žilavec](#)

Tutor - [Ivica Knez](#)

Messenger - [Matija Stipanič](#)

Medea's children - [Mojca Simonič](#), [Viktor Meglič](#)

Genre:

dramatic play

Co-producer(s):

/

Opening night:

13th January 2017

Duration:

60 minutes

A short description of the performance:

The new production of Euripides' *Medea* is not just a tragedy of a woman, an emancipatory experiment; she is not just a heroine, witch or a lover, driven by irrational passion – but also a member of a specific social class and a tragic consequence of the actual conflicting policies. Medea's revenge is thus founded on the possibility of establishing a different societal universe, as well on the realization of Medea's radical intimidation, uttered at the very beginning of the play.

Links:

<https://www.sng-mb.si/predstave-drama/medeja/>

Target audience:

adults and students

Basic technical requirements:

stage size: 8 m (width) x 12 m (depth), set-up time: 8 hours, max. number of audience members: depending on venue capacity, number of performers: 9, total touring number: 28, transport requirements: truck (12 t/8 m).

Performed in:

Slovenian language

with the **subtitles in:**

English, Spanish, Croatian.

Awards:

Grand Prix for the best theatre performance on 32th Festival Gavelline večeri, Zagreb, Croatia, 2017

Important tours:

Festival Iberoamericano de Teatro de Bogotá, Columbia in March 2018.

Near future plans:

The question of global migration and its collateral phenomena are one of crucial agents of change that have defined our cultural heritage and will also define our imminent future. In broader scope of the small cooperation project Port of Dreamers, financed by the EACEA (Creative Europe public call on behalf of the European Commission), the question of European migration crisis is being tackled in three interchangeable and interconnected phases, the first phase being workshops with migrants, the second three artistic labs hosted by each partner and the last one the creation of three respective drama productions. In close collaboration among three respective partners, Dubrovnik Summer Festival (lead partner), Slovene National Theatre Maribor and a Serbian non-governmental organization in performing arts, Kulturanova from Novi Sad, some existing prejudice

and pre-concepts of migrants, their cultural background, motives and goals are being challenged within a new societal context, example of good practices in migrants' integration and facilitating their need for creativity and expression of universally acknowledged human needs. The Maribor drama production that will be premiered in July 2020 during at the Dubrovnik Summer Festival will be directed by Aleksandar Popovski. The author of the reworked narratives, gathered during workshops with migrants and drawn together in a new comprehensive screenplay (with a yet non-existing title), is an acclaimed Croatian playwright and dramaturge Ivor Martinić.

The damned

Performance (photo + photo's author):



Photo Damjan Švarc

Author:

Ivor Martinić

Based on the screenplay by Luchino Visconti, Enrico Medioli, Nicola Badalucco

Title:

THE DAMNED / SOMRAK BOGOV

Creators and performers:

Director Dalibor Matanić

Translator Mojca Marič

Dramaturg Ivor Martinić

Set designer Marko Japelj

Costume designer Leo Kulaš

Language consultants Mojca Marič, Janez Bostič

Composers Alen Sinkauz, Nenad Sinkauz

Light designer Vesna Kolarec

Martin Von Essenbeck, Sophie Von Essenbeck's son - [Petja Labovič](#)

Baroness Sophie Von Essenbeck - [Nataša Matjašec Rošker](#)

Friedrich Bruckmann, her lover - [Vojko Belšak](#)

Von Aschenbach, member of SS - [Kristijan Ostanek](#)

Baron Konstantin Von Essenbeck, Joachim's nephew, member of SA - [Davor Herga](#)

Elisabeth Thallman, Herbert Thallman's wife - [Eva Kraš](#)

Günther von Essenbeck, Konstantin's son — [Matevž Biber](#)

Herbert Thallman, Joachim's nephew - [Žan Koprivnik](#)

Baron Joachim Von Essenbeck - [Miloš Battelino](#)

Genre:

dramatic play

Co-producer(s):

/

Opening night:

21th September 2018

Duration:

100 minutes

A short description of the performance:

The scope of German political manipulations during the times of the Reichstag fire in February 1933 and, later on, during the Night of the Long Knives in late June 1934, represents an important backbone of the play *The Damned* and is transposed into an intimate space of Joachim von Essenbeck's family, a renowned steelmaking dynasty. After the death of the Baron Joachim, the von Essenbeck family members, who have engaged themselves into their own little succession feuds, fail to realize they have become marionettes and mere casualties of a higher political agenda.

Links:

<https://www.sng-mb.si/en/performances-drama/the-damned/>

Target audience:

adults and students

Basic technical requirements:

stage size: 8 m (width) x 12 m (depth), set-up time: 8 hours, max. number of audience members: depending on venue capacity, number of performers: 9, total touring number: 29, transport requirements: truck (12 t/8 m).

Performed in:

Slovenian language

with the **subtitles in** :

English, Croatian, Serbian

Awards:

/

Important tours:

Ohridsko ljeto, Ohrid, North Macedonia in July 2019.

Near future plans:

The question of global migration and its collateral phenomena are one of crucial agents of change that have defined our cultural heritage and will also define our imminent future. In broader scope of the small cooperation project Port of Dreamers, financed by the EACEA (Creative Europe public call on behalf of the European Commission), the question of European migration crisis is being tackled in three interchangeable and interconnected phases, the first phase being workshops with migrants, the second three artistic labs hosted by each partner and the last one the creation of three respective drama productions. In close collaboration among three respective partners, Dubrovnik Summer Festival (lead partner), Slovene National Theatre Maribor and a Serbian non-governmental organization in performing arts, Kulturanova from Novi Sad, some existing prejudice

and pre-concepts of migrants, their cultural background, motives and goals are being challenged within a new societal context, example of good practices in migrants' integration and facilitating their need for creativity and expression of universally acknowledged human needs. The Maribor drama production that will be premiered in July 2020 during at the Dubrovnik Summer Festival will be directed by Aleksandar Popovski. The author of the reworked narratives, gathered during workshops with migrants and drawn together in a new comprehensive screenplay (with a yet non-existing title), is an acclaimed Croatian playwright and dramaturge Ivor Martinić.

The Immaculate / immaculata

Performance (photo + photo's author):



Photo Aljoša Rebolj

Author:

Based on Colm Tóibín's novel *The Testament of Mary*

Title:

THE IMMACULATE / IMMACULATA

Creators and performers:

Authors of adaptation – Livija Pandur, Tomaž Pandur

Translator and dramaturg - Livija Pandur

Set designer – Marko Japelj

Costume designer – Leo Kulaš

Language consultants – Janez Bostič

Composers – Boris Benko, Primož Hladnik (Silence)

Coworkers – Branko Jordan, Tibor Hrs Pandur, Edward Clug, Andreja Japelj, Marjeta Borštnar Mini, Janez Balažic

Light designer – Vesna Kolarec

Photographer – Aljoša Rebolj

Mary - [Nataša Matjašec Rošker](#)

Genre:

dramatic play

Co-producer(s): /

Opening night:

23th September 2016

Duration:

80 minutes

A short description of the performance:

Immaculata is searching for meaning in wounds that can never heal. Mary, mother of Jesus, tries to remember some of the words, faces and parts of the story regarding her son's death. By remembering these deeply disturbing events, Mary boldly challenges all great and sacred ideas. In fact, these questionings is the way how she kept them. Because ideas die, if they are not challenged. Immaculata is a woman that has been multiply misused and misconed into an image, a dogma, an instrument of faith. It is the confession of a woman, erased from history, and turned into an image to serve the establishment of a violent religion.

Links:

https://www.sng-mb.si/en/performances-drama/breznadeznaimmaculata_1/

Target audience:

adults and students

Basic technical requirements:

stage size: 8 m (width) x 15 m (depth), set-up time: 8 hours, max. number of audience members: depending on venue capacity, number of performers: 9, total touring number: 21, transport requirements: truck (12 t/8 m).

Performed in:

Slovenian language

With the subtitles in:

English, Spanish, Croatian.

Awards:

/

Important tours:

Teatro Español, Madrid, Spain in February 2017, El Conjunto de Artes Escénicas, Guadalajara, Mexico in November 2017.

Near future plans:

The question of global migration and its collateral phenomena are one of crucial agents of change that have defined our cultural heritage and will also define our imminent future. In broader scope of the small cooperation project Port of Dreamers, financed by the EACEA (Creative Europe public call on behalf of the European Commission), the question of European migration crisis is being tackled in three interchangeable and interconnected phases, the first phase being workshops with migrants, the second three artistic labs hosted by each partner and the last one the creation of three respective drama productions. In close collaboration among three respective partners, Dubrovnik Summer Festival (lead partner), Slovene National Theatre Maribor and a Serbian non-governmental organization in performing arts, Kulturalnova from Novi Sad, some existing prejudice and pre-concepts of migrants, their cultural background, motives and goals are being challenged within a new societal context, example of good practices in migrants' integration and facilitating their need for creativity and expression of universally acknowledged human needs. The Maribor drama production that will be premiered in July 2020 during at the Dubrovnik Summer Festival will be directed by Aleksandar Popovski. The author of the reworked narratives, gathered during workshops with migrants and drawn together in a new comprehensive screenplay (with a yet non-existing title), is an acclaimed Croatian playwright and dramaturge Ivor Martinić.

Slovene National Theatre Nova Gorica

For the good of all

Producer:



Slovene National Theatre Nova Gorica, Trg Edvarda Kardelja 5, 5000 Nova Gorica, Slovenia, + 386 (0) 5/335 22 00, info@sng-ng.si, www.sng-ng.si

Contact person:

Maja Jerman Bratec, +386 (0)5 335 22 10, maja.jerman-bratec@sng-ng.si

A short presentation of the producer:

In 1955 semi-professional Gorica Theatre was established, in 1969 became professional and changed its name to Primorsko dramsko gledališče. In 1994, a new theatre building was built and in 2004 the theatre was declared an institution of national importance and changed its name to Slovene National Theatre Nova Gorica. The theatre's artistic orientation is influenced by its geographical position on the junction of Slavic and Romance cultures and the programme consists of modern texts and classics.

Performance:



Photo: Peter Uhan

Author:

Francesco Randazzo

Title:

FOR THE GOOD OF ALL

Creators and performers:

Translator **Marko Sosič**

Director **Nenni Delmestre**
Set and Costume Designer **Lina Vengoechea**
Choice of Music **Lina Vengoechea**
Assistant to Director **Renata Vidič**
Light Designer **Jaka Varmuž**
Language Consultant **Martin Vrtačnik**
Make-up Designer **Matej Pajntar**

Performing

Zum **Rok Matek**
Zug **Anja Drnovšek**
Ansch **Matevž Biber / Romeo Grebenšek**
Topf **Bine Matoh**
Schwei **Igor Štamulak**
Kopf **Jože Hrovat**
Luss **Tjaša Hrovat**
??? **Lin Colja**

Genre:

dramatic play

Co-producer(s):

Gledališče Koper

Opening night:

30. January 2019, SNG Nova Gorica, Small Stage
Second premiere 31. January 2019, SNG Nova Gorica, Small Stage

At partner theatre 20. April 2018, Gledališče Koper

Duration:

1 hour and 25 minutes without interval

A short description of the performance:

Ordinary people in an ordinary border town. On the other side of the border, other people: dangerous by definition. So the local population organises. They organise into small, but highly motivated groups of neighbourhood watches that function as protection from the immigrants. When one of the foreigners does manage to cross the river, they catch him. Through their "search" for the answers about what to do with the illegal immigrant, the author reveals their darkest passions, the real reason for their emotions and acts, and through them, reveals the horrifying insensitivity of contemporary society, its xenophobia, and above all, the fear of the unknown and of all that is socially unacceptable.

Links:

<https://www.sng-ng.si/en/repertory/premieres/2018061209575301/>

Target audience:

performance for students and adults.

Basic technical requirements:

Performance of the Small Stage (https://www.sng-ng.si/en/the_theatre/technik/)

Number of performers: 8

For more information please contact Technical Manager of SNT Nova Gorica Mr. Aleksander Blažica (aleksander.blazica@sng-ng.si)

Performed in:

Slovene language

with the **subtitles in:**

English

Awards:

/

Important tours:

/

Near future plans:

/

Prešeren Theatre Kranj public institute

The Bedbug

Producer:

PREŠERNOVO
GLEBALISCE

Formal title: Prešeren Theatre Kranj public institute

Address: Glavni trg 6, 4000 Kranj, Slovenia

Phone: +386 4 / 280 49 00

E-mail: pgk@pgk.si

Web page: www.pgk.si

Contact person:

Name and surname: Milan Golob, Head of Marketing

Phone: + 386 (0)4 280 49 18

E-mail: info@pgk.si

A short presentation of the producer:

Operating since 1945, the Prešeren Theatre Kranj is one of the smallest Slovene professional theatres. In addition to the ensemble with nine actors, the theatre employs seventeen technicians and administrative staff. The Prešeren Theatre Kranj is a repertory theatre, featuring themed and socially aware performances of contemporary dramatists. Every year, the Theatre organises the Week of Slovenian Drama festival presenting the best performances from Slovenia and abroad.

Performance (photo + photo's author):



THE BEDBUG, photo: Nada Žgank, Prešeren Theatre Kranj archive

Author:

Author of the play/performance: original project

Title:

The Bedbug

Creators and performers:

Creators = Artistic team:

Translator: Tatjana Stanič

Director: Jernej Lorenci

Choreographer and assistant director: Gregor Luštek

Dramaturge: Matic Starina

Set designer: Branko Hojnik

Costume designer: Belinda Radulović

Composer: Branko Rožman

Vocal coach: Tatjana Stanič

Lighting designers: Jernej Lorenci in Branko Hojnik

Sound designer: Matej Čelik

Make-up artist: Matej Pajntar

Assistant dramaturge: Tjaša Mislej

Actors:

Vera Praprotnik = Vesna Jevnikar

Rozalija = Darja Reichman

Vihravi Rudi = Blaž Setnikar

Nada Praprotnik = Vesna Slapar

Bajan = Aljoša Ternovšek

Božidar Praprotnik – Sulc = Borut Veselko

Iztok = Iztok Drabik Jug (guest appearance)

Klarisa = Nataša Keser (guest appearance)

Zoja = Maruša Majer (guest appearance)

Bajan II = Gregor Zorc (guest appearance)

Genre:

Original project

Co-producer(s):

Prešeren Theatre Kranj & Ptuj City Theatre

Opening night:

Premiere at Prešeren Theatre Kranj on 18 February 2017, premiere at Ptuj City Theatre 17 October 2017

Duration:

130 min, without intermission

A short description of the performance:

Globalisation, capitalism, and American pop culture are spreading to every corner of the world. How did the maelstrom of history take us through time and spit us out on the coast of contemporaneity? What was personal freedom like 50 years ago compared to today? What brought people together in the past and what unites us today? Common ideas and solidarity, or an intrusive ideology, obedience, and fear of authorities? The current consumerism-oriented capitalism brings extreme individualism, yet an individual in this setting is very confined, subject to the free market economy, and lost. The Bedbug projects makes fun of the human frailties and social dystopia described above.

Links:

To the description: <https://www.pgk.si/repertoar/stenica/163>

Programme: <https://www.pgk.si/repertoar>, <https://www.pgk.si/spored>

Video: <https://www.youtube.com/watch?v=kr46gZV1OmE>

Reviews of the performance:

<https://www.dnevnik.si/1042763229>

<https://www.pgk.si/files/media/199/files/2017.xx.xxPerformansnarepertoarjuBlazGselmanDIALOGI.pdf>

<http://www.gorenjskiglas.si/article/20170221/C/170229966/1168>

<https://www.pgk.si/files/media/198/files/2017.02.19KRITIKAPremierapredstaveStenicaPetraTankoR.Slovenija.pdf>

Target audience:

Adults ...

Basic technical requirements:

Stage size: 8 x 12

Team: 7 technicians

Set-up time: 8 hours (scenery + lighting + sound)

Max. number of audience members: max 400–500 spectators

Number of performers: 10

Transport requirements: van

Performed in:

Slovenian language

with the **subtitles in:**

/

Awards:

Acting awards for Gregor Zajc and Maruša Majer awarded at the 52th Maribor Theatre Festival
The Šeligo Award and audience award at the 48th Week of Slovenian Drama festival

Important tours:

/

Near future plans:

/

Our Class

Performance (photo + photo's author):



OUR CLASS, photo: Nada Žgank, Prešeren Theatre Kranj archive

Author:

Author of the play/performance: Tadeusz Słobodzianek

Title:

Our Class

Creators and performers:

Creators = Artistic team:

Translator: Darja Dominkuš

Director: Nina Rajič Kranjac

Dramaturge: Marinka Poštrak

Set designer: Urša Vidic

Costume designer: Andrej Vrhovnik

Composer and accompanist: Branko Rožman

Choreographer: Tanja Zgonc

Vocal coaches: Barbara Rogelj and Irena Androjna Mencinger

Lighting designer: Borut Bučinel

Make-up artist: Matej Pajntar

Actors:

Dora (1920–1941): Darja Reichman

Zocha (1919–1985): Vesna Pernarčič

Rachelka, later Marianna (1920–2002): Vesna Jevnikar

Jakub Kac (1919–1942): Miha Rodman

Rysiek (1919–1942): Blaž Setnikar

Menachem (1919–1975): Nejc Cijan Garlatti (guest appearance)
Zygmunt (1918–1977): Benjamin Krnetić (guest appearance)
Heniek (1919–2001): Peter Musevski
Władek (1919–2001): Aljoša Ternovšek
Abram (1920–2003): Borut Veselko
(cello): Judita Polak (guest appearance)
(guitar): Ciril Roblek (guest appearance)

Genre:

Contemporary drama

Co-producer(s):

Prešeren Theatre Kranj & Mini Teater Ljubljana & Ptuj City Theatre

Opening night:

Premiere at Prešeren Theatre Kranj on 24 March 2018, premiere at Mini Teater Ljubljana on 2 September 2018, premiere at Ptuj City Theatre on 17 October 2018

Duration:

170 min, one intermission

A short description of the performance:

Our Class is at present one of the most prominent texts of contemporary Polish drama. By employing an almost documentary approach to it, the author of the masterpiece follows the lives of ten students from an ordinary school class with the aim to depict, through a complex interlacing of destinies, the dreadful consequences of the Stalinist and Nazi ideological propaganda which had divided and brought hatred among people. The story is based on a real event, the Jewish pogrom that occurred in the Polish town of Jedwabne during the Second World War; however, the shocking truth behind who caused the pogrom was long-concealed.

Links:

To the description: https://www.pgk.si/repertoar/nas_razred/297

Programme: <https://www.pgk.si/repertoar>, <https://www.pgk.si/spored>

Video: <https://www.youtube.com/watch?v=Nve1JHMYIIQ>

Reviews of the performance:

<http://www.gorenjskiglas.si/article/20180527/C/180529833/1168/vedno-znova-pozabljena-peta-zapoved>

<https://www.vecer.com/nase-blizine-in-nasa-nasilja-6455961>

<https://www.delo.si/kultura/ocene/ocenjujemo-nas-razred.html>

<https://www.dnevnik.si/1042816143>

<https://www.mladina.si/184712/hujse-zlo-od-holokavsta/>

<https://www.vecer.com/nina-rajič-kranjac-rada-delam-nevidni-teater-viden-6447227>

<https://www.delo.si/kultura/oder/zakaj-se-je-tisto-moralo-zgoditi.html>

[http://kritikaz.com/vijesti/Kritike/39827/Dobri_susjedi_\(zelo_dobri\)](http://kritikaz.com/vijesti/Kritike/39827/Dobri_susjedi_(zelo_dobri))

Target audience:

Adults ...

Basic technical requirements:

Stage size: 8 x 12

Team: 7 technicians

Set-up time: 10 hours (scenery + lighting + sound)

Max. number of audience members: max 400–500 spectators

Number of performers: 12

Transport requirements: lorry

Performed in:

Slovenian language

with the subtitles in:

/

Awards:

Our Class received 2 awards at the 53th Maribor Theatre Festival: best director (Nina Rajič Kranjac) and best collective play.

Important tours:

/

Near future plans:

/

OTHERS(Experimental theatre, Documentary theatre, Devised theatre)

Slovene National Theatre Nova Gorica

Idiomatic

Producer:

Slovene National Theatre Nova Gorica, Trg Edvarda Kardelja 5, 5000 Nova Gorica, Slovenia, + 386 (0) 5/335 22 00, info@sng-ng.si, www.sng-ng.si

Contact person:

Maja Jerman Bratec, +386 (0)5 335 22 10, maja.jerman-bratec@sng-ng.si

A short presentation of the producer:

In 1955 semi-professional Gorica Theatre was established, in 1969 became professional and changed its name to Primorsko dramsko gledališče. In 1994, a new theatre building was built and in 2004 the theatre was declared an institution of national importance and changed its name to Slovene National Theatre Nova Gorica. The theatre's artistic orientation is influenced by its geographical position on the junction of Slavic and Romance cultures and the programme consists of modern texts and classics.

Performance:

Photo: Peter Uhan

Author:

Transquiquennal, Marie Henry

Title:

IDIOMATIC

Creators and performers:

Directors **Transquiquennal, Marie Henry**

Set and Costume Designers **Transquiquennal, Marie Szersnovicz**

Authors of Translation Software **Multititel, Incesa**

Performing

George-Albert Costea, Anna Galy, Georg Peetz, Andrej Zalesjak, Elisabeth Sand / Miguel Declaire

Genre:

experimental theatre

Co-producer(s):

Transquiquennal, Théâtre de Liège and DC&J Création (Belgium), Teatrul Național Marin Sorescu Craiova (Romania), Théâtre de Choisy-le-Roi (France), Det Norske Teatret Oslo (Norway), European Theater Convention.

The performance was created as a part of the ETC project European Theatre Lab: Dub it, one voice, many languages.

Opening night:

13. February 2019, SNG Nova Gorica, Small Stage

Duration:

1 hour and 10 minutes without interval

A short description of the performance:

Idiomatic is a multi-lingual performance with five actors, set in an imaginary world without English. The linguistic mess should not cause greater problems, as the team has available a prototype of the IDIOMATIC

device, which should eliminate any communication noise and thus contribute to the abolishment of misunderstandings and wars, which would finally guarantee peace on earth. The interactive performance, which begins as an awards ceremony of the International Peace Institute Award to IDIOMATIC for its contribution to world peace, quickly goes awry because of the machine's quirks and the forever questionable human factor, the stereotypes and unfamiliarity with special local traits.

Links:

<https://www.sng-ng.si/en/repertory/premieres/2018061211151907/>

Target audience:

performance for students and adults.

Basic technical requirements:

Performance of the Small Stage (https://www.sng-ng.si/en/the_theatre/technik/)

Number of performers: 5

For more information please contact Technical Manager of SNT Nova Gorica Mr. Aleksander Blažica (aleksander.blazica@sng-ng.si)

Performed in:

Slovene, Spanish, French, Italian, Romanian language

with the **subtitles in:**

English

Awards:

/

Important tours:

Teatrul National Marin Sorescu, Craiova, Romunija

Det Norske Teatret Oslo, Norway

Théâtre de Choisy-le-Roi, Francija

Théâtre de Liège, Belgium

Near future plans:

/

Prešeren Theatre Kranj public institute

At Dawn

Producer:

PREŠERNOVO
GLEBALISCE

Formal title: Prešeren Theatre Kranj public institute
Address: Glavni trg 6, 4000 Kranj, Slovenia
Phone: +386 4 / 280 49 00
E-mail: pgk@pgk.si
Web page: www.pgk.si

Contact person:

Name and surname: Milan Golob, Head of Marketing
Phone: + 386 (0)4 280 49 18
E-mail: info@pgk.si

A short presentation of the producer:

Operating since 1945, the Prešeren Theatre Kranj is one of the smallest Slovene professional theatres. In addition to the ensemble with nine actors, the theatre employs seventeen technicians and administrative staff. The Prešeren Theatre Kranj is a repertory theatre, featuring themed and socially aware performances of contemporary dramatists. Every year, the Theatre organises the Week of Slovenian Drama festival presenting the best performances from Slovenia and abroad.

Performance (photo + photo's author):



OB ZORI, photo: Nada Žgank, Prešeren Theatre Kranj archive

Author:

Author of the play/performance: Ivan Cankar

Title:

At Dawn

Creators and performers:

Creators = Artistic team:

Director: Žiga Divjak

Text adapter and dramaturge: Katarina Morano

Set designer: Tina Mohorovič

Costume designer: Tina Pavlovič

Vocal coach: Maja Cerar

Composer: Blaž Gracar

Lighting designer: David Orešič

Make-up artist: Matej Pajntar

Actors:

Anka's mother, Someone, Woman no. 2, Lady with flowers, Clothes vendor, Child, Lady telling stories, Young man, Mara, Someone = Vesna Jevnikar

Anka's father, Someone, The fat cashier, Ribbon vendor, Engine driver, Waiter, Policeman, Child, Father (Seamstress), Daddy, The Gentleman on the square = Peter Musevski

Anka's Sister, Girl no. 2, Someone, Fat woman, Leather vendor, Child, She (Seamstress), mother = Vesna Pernarčič

Girl no. 1, Someone, Confectioner, Shoes vendor, Child, Marko = Blaž Setnikar

Anka, Minca = Vesna Slapar

Girl no. 3, Someone, Woman no. 3, Jeweller, Child, He (Seamstress), Vicar = Aljoša Ternovšek

Narrator, Ms. Riegel, Someone, Hat vendor, Child, Verger, Jernej = Gregor Zorc (guest appearance)

Genre:

Adaptation of selected texts

Co-producer(s):

/

Opening night:

21 December 2018

Duration:

130 min, without intermission

A short description of the performance:

The performance draws on the longing for a better, more real, and meaningful life pervading Cankar's selected stories. The fourteen-year-old girl working from dusk till dawn is dreaming of forests and golden-brown cakes, the smoking lady speaks and dreams of the day when she will not be tired anymore, the starving boy dreams about the great big city where he will get the chance to make the money and fill his stomach. There's a moment in every single one of these stories, when anything seems possible, a moment as morning breaks that promises better things and brighter futures.

Links:

To the description: https://www.pgk.si/repertoar/ob_zori/406

Programme: <https://www.pgk.si/repertoar>, <https://www.pgk.si/spored>

Video: <https://www.youtube.com/watch?v=z6pveY2uT10>

Reviews of the performance:

<https://www.vecer.com/temu-se-rece-prebrati-celega-cankarja-6653189>

<http://www.gorenjski.glas.si/article/20190102/C/190109978/1168>

<https://www.dnevnik.si/1042855008>

Target audience:

Adults ...

Basic technical requirements:

Stage size: 8 x 12

Team: 7 technicians

Set-up time: 8 hours (scenery + lighting + sound)

Max. number of audience members: max 400–500 spectators
Number of performers: 7
Transport requirements: lorry

Performed in:

Slovenian language

with the **subtitles in:**

/

Awards:

/

Important tours:

/

Near future plans:

/

Mladinsko Theatre

National Reconciliation: Freedom Landscapes

Producer:



Slovensko mladinsko gledališče / Mladinsko Theatre, Vilharjeva 11, SI-1000 Ljubljana, +386 (0)1 3004 900,
info@mladinsko-gl.si, www.mladinsko.com

Contact person:

Dušan Pernat, +386 (0)1 3004 907, dusan.pernat@mladinsko-gl.si

A short presentation of the producer:

The Mladinsko story started in 1955 and reached one of its peaks with the title of the European Ambassador of Culture bestowed upon the theatre in 2008 by the European Commission. The Mladinsko aims to expand the existing theatrical boundaries with innovative performative procedures and fresh poetics. It observes the society critically, comments on it and strives to shape it. It tries to penetrate from the stage into the public space, so that the latter becomes an equal space for performance.

Performance (photo + photo's author):



Photo by Ivian Kan Mujezinović, Mladinsko Theatre Archive

Author:

Ana Vujanović in collaboration with Marta Popivoda based on the testimonies by Zora Konjajev, Sonja Vujanović and Zdenka Kidrič

Title:

National Reconciliation: Freedom Landscapes

Creators and performers:

Directed by: Ana Vujanović, Marta Popivoda

Cast: Damjana Černe, Vida Rucli, Katarina Stegnar

Additional texts: Damjana Černe, Katarina Stegnar

Dramaturgy: Ana Vujanović

Video: Marta Popivoda

Direction and dramaturgy assistant: Tery Žeželj

Choreography: Sheena McGrandles

Set design: Matej Stupica

Costume design collaborator: Slavica Janošević

Film photography: Lev Predan Kowarski

Editing consultant: René Frölke

Language consultant: Mateja Dermelj

Consultants: Ana Hofman, Gal Kirn

Dramaturgy assistant (internship): Jernej Potočan

Camera assistant: Gaja Naja Rojec

Translation to Slovenian: Sonja Dolžan

Translation to English: Vid Ropoša, Sandra Lukič, Žarko Cvejič

English language consultant: Jana Renée Wilcoxon

Lighting design: David Cvelbar

Sound design: Silvo Zupančič

Video engineering and mapping: Dušan Ojdanič

Stage manager: Liam Hlede

Choir: Amila Adrovič, Teja Bitenc, Urška Cocej, Sabina Črnica, Polona Glavan, Anja Kocman, Mateja Kuntarič, Mojca Peternel, Ana Smerdu, Tanja Urek, Silvia Viviani, Gaja Vudrag, Anamarija Žagar

Genre:

Documentary theatre

Co-producer(s):

/

Opening night:

29 November 2018

Duration:

135 min

A short description of the performance:

Freedom Landscapes is an artistic-political journey through the landscapes of anti-fascist memories, which is not afraid of being poetic, sensorial, and experimental. Documentary materials such as diaries and interviews of women partisans from the WW2 are our point of departure to open wider issues of anti-fascist heroines, womanly face of the war. The audience is invited to spend time with the artwork and create shared views to what is happening around them today. And what is happening is the memory that struggles to remain history, and that needs us, living people to hold it there.

Links:

<https://mladinsko.com/en/program/31/national-reconciliation-freedom-landscapes/>

Target audience:

students/adults

Basic technical requirements:

Max. number of audience members: 80

Number of performers: 15

Total touring number: 23

Performed in:

Slovenian

with the subtitles in:

English

Awards:

/

Important tours:

/

Near future plans:

Mladinsko Showcase, Ljubljana, Slovenia, 6 April 2019

Our Violence and Your Violence

Performance (photo + photo's author):



Photo: Wiener Festwochen © Alexi Pelekanos, Mladinsko Theatre Archive

Author:

/

Title:

Our Violence and Your Violence

Creators and performers:

Director: Oliver Frljić

Dramaturgy: Marin Blažević

Set design: Igor Pauška

Costume and make-up design: Sandra Dekanić

Lighting design: Dalibor Fugošić

Adaptation of lighting design: David Cvelbar

Sound design: Silvo Zupančič

Music selection: Oliver Frljić

Artistic advice: Aenne Quiñones

Assistant to the director: Barbara Babačić

Production management: Hannes Frey

Cast: Barbara Babačić, Daša Doberšek, Uroš Kaurin, Dean Krivačić, Jerko Marčić, Nika Mišković, Draga Potočnjak, Matej Recer, Blaž Šef.

Genre:

Devised theatre

Co-producer(s):

A commission by HAU Hebbel am Ufer, Berlin.

Production: HAU Hebbel am Ufer, Berlin.

Co-production: Mladinsko Theatre, Ljubljana, Wiener Festwochen, Zürcher Theater Spektakel, Kunstfest

Weimar, Hrvatsko narodno kazalište Ivana pl. Zajca, Rijeka.

Funded by the German Federal Cultural Foundation

Regional co-producer: MESS Sarajevo

Opening night:

29 May 2016 (Vienna), 13 October 2016 (Ljubljana), 22 November (Rijeka)

Duration:

75 min

A short description of the performance:

The performance *Our Violence and Your Violence* observes the Europe which was – how naively – surprised by the refugee crisis, the Europe that unscrupulously forgets its colonial past while closing borders to those escaping the consequences of the European and American politics. As if the 20th century stubbornly did a single thing – fuelling the national narcissisms that taught one mass that it's better than others, while forgetting on purpose that ostracism is a form of violence. The 21st century continues to teach the same lessons, but uses the indispensable weapon: fear.

Links:

<http://en.mladinsko.com/performances/premieres-201617/our-violence-and-your-violence/description/>
<https://www.youtube.com/watch?v=R4M5yH4ghZA>

Target audience:

students/adults

Basic technical requirements:

Max. number of audience members: 1000

Number of performers: 9

Total touring number: 17

Performed in:

Slovenian, English, Croatian, Dutch, German

with the subtitles in:

English

Awards:

The "Brave New World" Award of the Dani Magazine (MESS Sarajevo, 2016)

Important tours:

- The Theater World Festival Brno, Czech Republic, 26 May 2018
- Festival Iberoamericano de Teatro de Bogotá, Colombia, 27 – 29 Apr 2018
- ZonaK (Focus Now), Milano, Italy, 18 & 19 Nov 2017
- MOT, Skopje, Macedonia, 28 Sep 2017
- Maribor Theatre Festival, Maribor, Slovenia, 20 Oct 2017
- KRASS Kultur Crash Festival (Kampnagel), Hamburg, Germany, 28 & 29 Apr 2017
- Marulić Days, Split, Croatia, 24 Apr 2017
- CNT Ivan pl. Zajc, Rijeka, Croatia, from November 2016 on
- Desiré Central Station, Subotica, Serbia, 19 Nov 2016
- Temps d'Image, Cluj, Romania, 11 Nov 2016
- MESS Sarajevo, Bosnia and Herzegovina, 9 Oct 2016
- HAU Hebbel am Ufer, Berlin, Germany, 27–30 Sep 2016
- Festival of New Dramaturgies, Bydgoszcz, Poland, 25 Sep 2016
- Kunstfest Weimar, Weimar, Germany, 20 & 21 Aug 2016
- Wiener Festwochen, Vienna, Austria, 29 May – 1 Jun 2016

Near future plans:

- Bar, Montenegro, 6 July 2019

