

maska..

*katalog /
catalogue*

100 LET.
200 ŠTEVILK

100 YEARS.
200 ISSUES

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Uvod

MASKA .. 100 LET. 200 ŠTEVILK

Naša parola je: kultura srca. Naša »Maska« je izraz iskanja lepote. Ne bojimo se: s to mislijo gremo pogumno na vse strani v svet, ki je zrušen. —Mi. (Maska. št. 1, 1920)

Ko nek pojav v kulturi obeležuje 100 let od nastanka, takoj pomislimo na nekaj čvrstega, trdnega, na kakšen objekt, arhitekturo ali institucijo. Zagotovo ne na revijo o umetnosti, še posebej ne v današnjem času, ko je prostor za razmišljanje o umetnosti skrčen na minimum. Maska, časopis za scenske umetnosti, je prvič izšla leta 1920, leta 2020 izhaja 200. številka. Nikoli ni imela trdne institucionalne zaslombe, tudi danes je njen založnik prekarna nevladna organizacija Maska. V boju za avtonomijo se je vselej upirala normiranju, standardiziranju in indeksiranju. Njeno geslo je: skupaj z umetnostjo in mislijo prebijati meje možnega. Skozi Masko, najprej skozi revijo, kasneje skozi založniško in produkcijsko prakso, so se izoblikovale generacije piscev, urednikov, oblikovalcev, prevajalcev, lektorjev in drugih sodelavcev, ki so iskali in izoblikovali jezik, s katerim lahko zapopademo tudi najbolj drzne umetniške pojave.

Letos praznujemo 100. obletnico izida prve številke Maske ter izid 200. številke Maske, ki jo bomo pripravili v treh številkah: 200aa, 200bb, 200cc. Vrhunec obeleževanja obletnice je dogodek *Prekarnost ali samoupravljanje?* (9.–11. 9. 2020, Stara mestna elektrarna), na katerem predstavljamo nove Maskine knjige, dve novi produkciji in konferenco *Prekarnost ali samoupravljanje?*, ki izhaja iz naslednjega premisleka:

»Ironija zgodovine je hotela, da se je v začetku 21. stoletja v razvitih kapitalističnih sistemih kot ena od najbolj razširjenih praktičnih oblik organizacije dela oziroma oblik delovnega razmerja uveljavila oblika samega sebe zaposlujočega prekarnega delavca. Ta oblika presenetljivo spominja na koncept posameznika v idealno zamišljeni družbi jugoslovanske verzije socializma kot »demokratskega pluralizma samoupravnih interesov« iz druge polovice 20. stoletja. Edvard Kardelj je tako preroško zapisal: »Nadaljnje delovanje naše družbe se bo čedalje manj opiralo na vlogo državnega aparata, vse bolj pa na moč in iniciativo samoupravno združenih in demokratično organiziranih delavcev.« Današnji samozaposleni prekarni delavec se sploh ne more več opirati na vlogo državnega aparata, saj ta služi samo še preostankom hitro izumirajočega razreda »mezne buržoazije«, kakor ga je poimenoval Slavoj Žižek, prekarčevo preživetje pa je skoraj v celoti odvisno od njegove lastne moči in iniciativnosti. Kot samozaposleni delavec je postal formalno razcepljen na delavca in zaposlovalca in sam nosi vso odgovornost za upravljanje s svojo socialno varnostjo. Morda bi lahko pri tem razumeli polje umetnosti kot polje, na katerem se je ta model uveljavil v svoji najbolj očitni obliki, kot vadbeno polje novih prekarne družbenih odnosov. Kaj to pomeni za današnjo umetniško produkcijo, za njene načine dela in za povezovanje med akterji?« (Gregor Moder)

Ob izidu 100. številke (Naredi si sam / Do it yourself, letnik XXI, št. 5 (100), poletje 2006) smo povabili umetnike, o katerih je Maska pisala, da si zamislijo projekt, ki bi ga uresničili v letu 2023,

ob natisu jubilejne 200. številke, in takrat zapisali: »Ker Maske ne razumemo kot nekega arbitra časa, ampak kot dejavnega soustvarjalca preteklega, sedanjega in prihodnjega, smo poleg 100. številke pripravili tudi 200. številko Maske.« A ker nas čas vselej prehitava in je revija v vmesnem času intenzivneje izhajala, obeležujemo okroglo že v letu 2020. Tako prva izmed umetnic in umetnikov svoj projekt *Parquet Ball* predstavlja Mateja Bučar (9. 9. 2020 v Narodni galeriji). Ponovno uprizarjamo tudi novo Maskino produkcijo *Gejm Žige Divjaka* ter predstavljamo Novo pošto, prostor, ki ga skupaj programsko kurirata Maska in Slovensko mladinsko gledališče. Predstavljamo tudi dve novi Maskini knjižni izdaji: *Koreografiranje problemov* Bojane Cvejić in *Gledališča potencialnosti* Male Kline.

Na konferenci *Prekarnost ali samoupravljanje?* gostimo mednarodno uveljavljene raziskovalce sodobnih umetnosti, ki prihajajo s področja nekdanje Jugoslavije – Boris Buden, Bojana Cvejić, Branislav Jakovljević, Katja Kobolt, Bojana Kunst, Tomislav Medak, Andrej Mirčev, Nataša Petrešin-Bachelez, Katja Praznik, Miško Šuvaković, Biljana Tanurovska Kjulavkovski in Ana Vujanović.

Razprava se dotika prekarnosti in samoupravljanja, ki na kompleksen način zaznamujeta umetniško produkcijo našega časa. Negotovosti, ki so prišle s strukturnimi spremembami neoliberalne paradigme, so drastično posegle v refleksijo sodobnih scenskih praks. Revije (*TkH, Frakcija* itn.), ki so ustvarjale skupni miselni prostor in presegle ozke nacionalne kontekste, so naenkrat izginile, prenekateri pomembni soustvarjalci revij so se odselili v druga okolja. Z letošnjim obeleževanjem se tako poklanjamo tudi tistim, ki so izgubili svoje prostore, ki bi jih bilo s skupnimi močmi treba ponovno oživiti. Prispevke s simpozija boste lahko brali v 200cc številki, ki bo skupna številka *Maske* in dveh ugaslih revij, *Frakcije* iz Zagreba in *Teorije koja hoda* iz Beograda. Dogodek *Prekarnost ali samoupravljanje?* zaokroža Aldo Milohnić v pogovoru z nekdanjimi in zdajšnjimi urednicama *Maske* o uredniških politikah. Likovno zasnovano prostora mednarodnega simpozija v Stari mestni elektrarni oblikuje Toni Soprano Meneglejte.

Revija *Maska* se ponaša z bogato oblikovalsko zgodovino, ki je nanizala vrsto imen (France Kralj, Matjaž Vipotnik, Irena Woelle, Samo Lapajne, Martin Bricelj, Martin Mistrik, Miha Turšič, Ajdin Bašić), pomembnih za širšo oblikovalsko krajino. Letos smo v sodelovanju z mentorjem Boštjanom Botasom Kendo in študenti magistrskega študija grafičnega oblikovanja na ALUO prenovili vizualno podobo *Maske*. Prvo izmed treh 200-tih števil sta oblikovali Nika Lapkovski in Nina Ninković. Nika Lapkovski je zasnovala tudi ulično razstavo *.. 100 let. 200 števil* (27. 7.–24. 8. 2020, TAM TAM plakatna mesta na Gosposvetski ulici v Ljubljani).

»Ne bojimo se: s to mislijo gremo pogumno na vse strani v svet, ki je zrušen,« so zapisali v prvi številki pred stotimi leti. Konferenca se bo začela s pozivom »Ni vrnitve v samoupravljanje, samoupravljanje je edina prihodnost«.

Dobimo se zato, da se bodo lahko dobili tudi čez 100 let!



Introduction

MASKA .. 100 YEARS. 200 ISSUES

Our motto is: the culture of the heart. Our “Maska” is an expression of a search for beauty. We are not afraid: with this thought in mind, we set out bravely in every direction into a world that has fallen apart. — Us. (Maska. No 1, 1920)

When a cultural phenomenon celebrates 100 years of existence, one immediately thinks of something robust, strong, an object, a piece of architecture or an institution. Certainly not an arts magazine, especially in this day and age when the space for thinking about art has been reduced to a minimum. *Maska, the Performing Arts Journal*, was first issued in 1920; 2020 will mark its 200th issue. It never had a strong institutional backing. Even today, its publisher is the precarious non-governmental organisation Maska. Fighting for autonomy, it has always defied norming, standardisation, and indexing. Its motto is: pushing the boundaries of possibility through art and thought. Maska, first the magazine then its publishing and production activities, has produced generations of writers, editors, designers, translators, proof-readers and other participants who have looked for and developed a language that can articulate even the most daring of art phenomena.

This year marks the 100th anniversary of the first and the publication of the 200th issue of Maska, which will consist of three parts: 200aa, 200bb, and 200cc. The highlight of the anniversary celebration will be the event Precarity or Self-management? (9 to 11 September 2020, Old Power Station), which will feature a presentation of Maska’s latest book releases, two new productions and a conference entitled Precarity or Self-management? drawing from the following thoughts:

“The irony of history wanted that, in the early 21st-century developed capitalist systems, one of the most widespread *practical* forms of work organisation or employment relationships is now the self-employed precarious worker. Interestingly, this employment type is suggestive of the concept of an individual in the *ideally* conceived society of the Yugoslav version of socialism as ‘the democratic pluralism of self-management interests’ from the second half of the 20th century. Edvard Kardelj made this prophetic forecast: ‘The future workings of our society will be less and less reliant on the role of the state apparatus and increasingly grounded in the strength and initiative of self-managing and democratically organised workers.’ Nowadays, the self-employed precarious worker can *no longer* rely on the role of the state apparatus, as the latter serves only the remnants of the fast disappearing class of ‘the salaried bourgeoisie’, as Slavoj Žižek called it, and the precarious workers’ survival is almost entirely dependent on their own strength and initiative. As self-employed, they have become formally divided into worker and employer and assume full responsibility for managing their social security. The field of art could perhaps be seen as a field where this model has prevailed in its most obvious form, as training grounds for new precarious social relationships. What does that mean for today’s artistic production, its methods of work and collaboration between players?” (Gregor Moder)

On the occasion of its 100th issue (Naredi si sam/Do It Yourself, Year XXI, No. 5 (100), Summer 2006), we invited the artists discussed in *Maska* to think of a project they would

like to see realised in 2023, upon the publication of the jubilee 200th issue, with the following words: “Immediately following the 100th issue, we will publish issue number 200 of *Maska*, which would normally be due out in 2023. We understand *Maska* not as an outside referee, but as an active creator of the past, present and future.” But as time always goes by so fast and the magazine has seen even more issues coming out since then, we are celebrating this milestone in 2020. Thus, the first artist, Mateja Bučar, will present her project *Parquet Ball* (on 9 September 2020 at the National Gallery). There will be a repeat performance of Maska’s new production *The Game* by Žiga Divjak and a presentation of Nova pošta, whose programme is jointly curated by Maska and the Slovenian Youth Theatre. We will also present Maska’s two new book releases: *Koreografiranje problemov* (Choreographing Problems) by Bojana Cvejić and *Gledališča potencialnosti* (The Theatres of Potentiality) by Mala Kline.

The Precarity or Self-management? conference will host internationally renowned contemporary art scholars from the territory of the former Yugoslavia – Boris Buden, Bojana Cvejić, Branislav Jakovljević, Katja Kobolt, Bojana Kunst, Tomislav Medak, Andrej Mirčev, Nataša Petrešin Bachelez, Katja Praznik, Miško Šuvaković, Biljana Tanurovska Kjulavkovski, and Ana Vujanović.

The discussion will be about precarity and self-management, which are complex characteristics of the artistic production of our time. The insecurities brought on by structural changes in the neoliberal paradigm have had a profound effect on the reflection about contemporary performing arts. The magazines (*TkH, Frakcija*, etc.) that created our shared thought space and transcended the narrow national contexts suddenly disappeared and many of the magazines’ major players moved elsewhere. This year’s anniversary celebration will therefore honour those who have lost their spaces that should be brought back to life through joint efforts. Texts from the symposium will be published in issue 200cc, which will be a joint issue of *Maska* and two magazines that are no longer in publication, the Zagreb *Frakcija* and the Belgrade *Teorija koja hoda*. The Precarity or Self-management? event will conclude with Aldo Milohnić in conversation with former and the two current editors of *Maska* on their editorial policies. The visual design of the venue for the international symposium at the Old Power Station was designed by Toni Soprano Meneglejte.

Maska has a rich design tradition, having featured a number of important figures (France Kralj, Matjaž Vipotnik, Irena Woelle, Samo Lapajne, Martin Bricelj, Martin Mistrik, Miha Turšič, and Ajdin Bašić) from the world of design. This year, in cooperation with mentor Boštjan Botas Kenda and MA students of graphic design at the Academy of Fine Arts and Design, University of Ljubljana, *Maska*’s image got a visual makeover. The first of the three 200th anniversary issues was designed by Nika Lapkovski and Nina Ninković. Nika also designed the .. 100 Years. 200 Issues street exhibition (27 July–24 August 2020, TAM TAM poster locations at Gosposvetska ulica in Ljubljana).

“We are not afraid: with this thought in mind, we set out bravely in every direction into a world that has fallen apart”, said the first issue one hundred years ago. The conference will open with the call “There is no going back to self-management; self-management is the only future”.

Let’s get together, so that people 100 years from now can do the same!

PREKARNOST ALI SAMOUPRAVLJANJE?
Maska .. 100 let. 200 številik na Festivalu Indigo
9.-11. september 2020, Stara mestna elektrarna

PRECARITY OR SELF-MANAGEMENT?
Maska .. 100 Years. 200 Issues at the Indigo Festival
9-11 September 2020, Old Power Station

Urnik Event Calendar¹

TOREK, 8. 9. 2020 / TUESDAY, 8 SEPTEMBER 2020

18.00-20.00, Narodna galerija Ljubljana / National Gallery in Ljubljana
Mateja Bučar: Nad parketom / Parquet Ball
Predpremiere / Prepremieres

SREDA, 9. 9. 2020 / WEDNESDAY, 9 SEPTEMBER 2020

16.00, Stara mestna elektrarna / Old Power Station
Predstavitve novih Maskinih knjig:
/ Presentation of new Maska releases:

Bojana Cvejić: Koreografsiranje problemov.
Izrazni pojmi v evropskem sodobnem plesu
/ Choreographing Problems: Expressive Concepts in
European Contemporary Dance and Performance

Mala Kline: Gledališča potencialnosti: med etiko in politiko
/ *The Theatres of Potentiality: Between Ethics and Politics*
Moderira / Moderated by Bojana Kunst

18.00-20.00, Narodna galerija Ljubljana / National Gallery in Ljubljana
Mateja Bučar: Nad parketom / Parquet Ball
Premiera / Premiere

ČETRTEK, 10. 9. 2020 / THURSDAY, 10 SEPTEMBER 2020

10.00, Stara mestna elektrarna / Old Power Station
Maska: nekoč in tam, tukaj in zdaj, nekega dne nekje, uvodni nagovor
/ *Maska: In Times Past, Here and Now, Some Day Somewhere*, opening address
Pia Brezavšček, Janez Janša, Alja Lobnik

11.00, Stara mestna elektrarna / Old Power Station
Bojana Cvejić in / and Bojana Kunst: Življenje, skrb, varno in uničenje
/ *Life, Care, Safe, and Destruction*
Moderira / Moderated by Katja Čičigoj

14.30, Stara mestna elektrarna / Old Power Station
Nataša Petrešin-Bachelez: Kar se je dogajalo tukaj, tako ali tako ni bilo normalno
/ *What was happening here, was never normal anyway*

Katja Kobolt: Kuriranje kot (anti)družbena praksa / Curating as (anti)social practice
Moderira / Moderated by Maja Murnik

16.00, Stara mestna elektrarna / Old Power Station
Tomislav Medak: Ni povratka v samoupravljanje, samoupravljanje je edina
prihodnost / No Return to Self-management, Self-management is the Only Way Forward

¹ Urnik zaradi spreminjajoče se situacije ni dokončen. Vabimo vas, da nas spremljate na www.maska.si, kjer bomo objavljali tekoči program in vse spremembe. Prosimo vas, da upoštevate priporočila NIJZ. / Due to the ever-changing coronavirus situation, the event calendar is not yet final. Please follow www.maska.si for regular updates about the programme and any changes. We ask that you follow the recommendations of the National Institute of Public Health.



Branislav Jakovljević: Eksperimentalno lastništvo: nematerialno delo in družbena lastnina / Experimental Ownership: Immaterial Labor and Socially Owned Property

Moderira / Moderated by Jasmina Založnik

18.00–20.00, Narodna galerija Ljubljana / National Gallery in Ljubljana

Mateja Bučar: Nad parketom / Parquet Ball

19.00, Nova pošta / The New Post Office

S*S, predstavitev Nove pošte / Presentation of The New Post Office

Urška Brodar, Goran Injac, Janez Janša,

21.00, Slovensko mladinsko gledališče / Slovenian Youth Theatre

Žiga Divjak: Gejm / The Game

PETEK, 11. 9. 2020 / FRIDAY, 11 SEPTEMBER 2020

10.00, Stara mestna elektrarna / Old Power Station

Miško Šuvakovič: Logika pasti: digitalni proletarji, digitalni fašizem; simbioza virusa in avtokracije / Trap Logic: Digital Proletarians; Digital Fascism; A Symbiosis of Virus and Autocracy

Andrej Mirčev: Okupacija gledališča Volksbühne in odmevi samoupravljanja / Occupation of the Volksbühne and the Echoes of Self-Management

Moderira / Moderated by Gregor Moder

11.30, Stara mestna elektrarna / Old Power Station

Ana Vujanovič: Prekarnost ali samoupravljanje kot entimem / Precarity or Self-management as Enthymeme

Boris Buden: Vernakularni kontinuiteti / Vernacular Continuities

Moderira / Moderated by Muanis Sinanović

14.30, Stara mestna elektrarna / Old Power Station

Katja Praznik: Od kulturnih delavcev do socialističnih podjetnikov - razveza umetnosti kot dela / From Cultural Workers to Socialist Entrepreneurs - the Dissolution of Art as Labour

Biljana Tanurovska Kjulavkovski: Samoorganizirana prekarnost - sindikalno organiziranje samozaposlenih v Severni Makedoniji / Self-organized precarity - unionisation of freelance workers in N.Macedonia

Moderira / Moderated by Jure Novak

16.00, Stara mestna elektrarna / Old Power Station

Uredniške politike Maska 1985–2020. Sodelujejo: urednice in uredniki Maske / *Maska's Editorial Policies 1985–2020.* Participating: the editors of *Maska*

Moderira / Moderated by Aldo Milohnić

17.30, Stara mestna elektrarna / Old Power Station

Zaključek / Conclusion: Pia Brezavšček, Janez Janša, Alja Lobnik

18.00–20.00, Narodna galerija Ljubljana / National Gallery in Ljubljana

Mateja Bučar: Nad parketom / Parquet Ball

20.00, Slovensko mladinsko gledališče / Slovenian Youth Theatre

Žiga Divjak: Gejm / The Game

BORIS BUDEN je pisec, kulturni kritik in prevajalec. Je stalni sodelavec Evropskega inštituta za progresivne kulturne politike na Dunaju. Uči kulturno teorijo na Fakulteti za umetnost in dizajn Bauhaus v Weimarju in na Univerzi za aplikativno umetnost na Dunaju. Njegova zadnja knjiga je *Transition to Nowhere* (2019). **Boris Buden** is a writer, cultural critic, and translator. He is a permanent fellow at the European Institute of Progressive Cultural Policies, Vienna. He teaches cultural theory at the Faculty of Art and Design, Bauhaus Universität Weimar, and the University of applied Arts Vienna. His latest book is *Transition to Nowhere* (2019).

BOJANA CVEJIĆ deluje na polju filozofije, gledališke/plesne dramaturgije in izobraževanja na področju performativnih umetnosti. Trenutno je profesorica plesa in plesne teorije na Nacionalni akademiji za umetnost KHiO v Oslu in profesorica filozofije umetnosti na FMK Singidunum v Beogradu. Njena zadnja knjiga je *Koreografiranje problemov: izrazni pojmi v evropskem sodobnem plesu*.

Bojana Cvejić's work spans philosophy, theatre/dance dramaturgy, and performance education. She is currently Professor of Dance and Dance Theory at Oslo National Academy of Arts KHiO and Professor of Philosophy of Art at FMK Singidunum Belgrade. Her latest book is *Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance*.

BRANISLAV JAKOVLJEVIĆ je profesor na oddelku za gledališke in uprizoritvene študije na univerzi Stanford. Njegovo raziskovanje se osredotoča na teorijo performansov, performans in politiko, avantgardno in eksperimentalno gledališče ter trenutno na radikalno predstavo in etiko. Njegova najnovjša knjiga je *Potujitveni učinki: performans in samoupravljanje v Jugoslaviji 1945–1991* (2016).

Branislav Jakovljević is Professor in the Department of Theater and Performance Studies at Stanford University. His research focuses on performance theory, performance and politics, avant-garde and experimental theatre, and, currently, on radical performance and ethics. His most recent book is *Alienation Effects: Performance and Self-Management in Yugoslavia 1945–1991* (2016).

KATJA KOBOLT (München/Ljubljana) deluje na stičiščih umetnosti, pisanja in poučevanja. Konceptualizirala in organizirala je številne umetniške razstave in prireditve v različnih delih Evrope. Aktivna je v okviru feministične kuratorske platforme Red Mined in Balkanet e.V., samoorganizirane produkcijske platforme migrantskih delavk v kulturi v Münchnu.

Katja Kobolt (Munich/Ljubljana) works on the junctures of art, writing, and teaching. Katja has conceptualized and produced numerous art exhibitions and events in different parts of Europe and has been active within a feminist curatorial platform Red Mined and Balkanet e.V., a self-organised production platform for migrant art and cultural workers in Munich.

BOJANA KUNST je profesorica in direktorica Inštituta za uporabne umetnosti / ATW Justus-Liebig University v nemškem Giessnu. Njena raziskovalna zanimanja so sodobni performans in ples, umetniška teorija in filozofija sodobne umetnosti. Njena zadnja knjiga je *Umetnik na delu: bližina umetnosti in kapitalizma* (2013).

Bojana Kunst is a professor and director of the Institute for Applied Theatre Studies / ATW – Institut für Angewandte Theaterwissenschaft, Justus-Liebig University, Giessen, where she leads the International MA in Choreography and Performance. Her research interest is contemporary performance and dance, arts theory, and philosophy of contemporary art. Her latest book is *Artist at Work, Proximity of Art and Capitalism* (2013).

TOMISLAV MEDAK je doktorski kandidat na Centru za postdigitalne študije univerze v Coventryju, ki se osredotoča na politično ekonomijo tehnologije in planetarno ekološko krizo. Poleg tega je tudi član teoretske in založniške ekipe Multimedijskega inštituta MAMA v Zagrebu, sopobudnik projekta Pirate Care in član uprizoritvenega kolektiva BADco.

Tomislav Medak is a PhD researcher at Coventry University's Centre for Postdigital Cultures, who focuses on political economy of technology and the planetary ecological crisis. He is also a part of the theory and publishing team of Multimedia Institute MAMA, a co-initiator of the Pirate Care project, and a member of the performing arts collective BADco.

ANDREJ MIRČEV je doktoriral na FU Berlin s tezo o intermedijškosti in prostoru. Nazadnje je med drugim souredil zbornik *Left Performance Histories* (2018). V zimskem semestru 2019 je bil gostujoči profesor na Univerzi za umetnost in dizajn Karlsruhe in pridružen predavatelj na Oddelku za odrski dizajn UDK Berlin.

Andrej Mirčev received his PhD from FU Berlin with a thesis on intermediality and space. His latest publications include *Left Performance Histories* (2018, co-ed.). In the 2019 winter semester, Mirčev was a guest professor at the University of Arts and Design in Karlsruhe and an associate lecturer at the Department for Stage Design, UDK Berlin.

NATAŠA PETREŠIN-BACHELEZ je neodvisna kuratorica, urednica in piska. Bila je so-direktorica Les Laboratoires d'Aubervilliers (2010–12). Je odgovorna urednica revije *Versopolis Review* in nekdanja odgovorna urednica časopisov *Manifesta Journal* (2012–14) in *L'Internationale Online* (2014–2017). Je soustanoviteljica Inicijative za prakso in vizijo radikalne skrbi.

Nataša Petrešin-Bachelez is an interdependent curator, editor, and writer. She was co-director of Les Laboratoires d'Aubervilliers (2010–12). She is chief editor of *Versopolis Review* and was chief editor of the *Manifesta Journal* (2012–14) and of *L'Internationale Online* (2014–2017). With Elena Sorokina, she is the co-founder of the Initiative for Practices and Visions of Radical Care.

KATJA PRAZNIK, doktorica sociologije, je docentka na programu kulturnega menedžmenta na Državni univerzi New York v Buffalu, kjer poučuje predmete povezane s politično ekonomijo umetnosti, kulturno politiko in raziskovalnimi metodami na področju kulturnega menedžmenta. Je avtorica knjige *Paradoks neplačanega umetniškega dela: avtonomija umetnosti, avantgarda in kulturna politika na prehodu v postsocializem*, ki je leta 2016 izšla pri Založbi Sophia.

Katja Praznik holds a PhD in Sociology from the University of Ljubljana. She is an Assistant Professor in the University at Buffalo Arts Management Program, where she teaches courses related to the political economy of the arts, cultural policy, and research in the field of arts management. She is the author of *The Paradox of Unpaid Artistic Labor: Autonomy of Art, the Avant-Garde and Cultural Policy in the Transition to Post-Socialism* (Sophia 2016), published in Slovenian.

BILJANA TANUROVSKA KJULAVKOVSKI je kulturna producentka, kulturna aktivistka in kuratorica. Je soustanoviteljica Lokomotive, Nomad Dance Academy (NDA) in Kino Kulture (KK) – projektne prostora za uprizoritvene umetnosti in kulturo v Skopju. Od leta 2011 je delala kot neodvisna predavateljica na Fakulteti za glasbeno umetnost v Skopju.

Biljana Tanurovska Kjulavkovski is cultural producer, activist in culture, and a curator. She is co-founder of Lokomotiva, Nomad Dance Academy (NDA) and Kino Kultura (KK) – project space for contemporary performing arts and culture in Skopje. Since 2011, she has been working as an independent lecturer at the Faculty of Music Arts in Skopje.

MIODRAG ŠUVAKOVIĆ je teoretik sodobne estetike in umetnosti ter konceptualni umetnik, rojen leta 1954 v Beogradu. Je dekan in predavatelj na Fakulteti za medije in komunikacije, kjer predava teorijo umetnosti in teorijo kulture na transdisciplinarnem magistrskem in doktorskem študiju. Objavil ali uredil je več kot 50 strokovnih publikacij o estetiki ali umetnostni teoriji.

Miodrag Šuvaković is a contemporary aestheticist, art theorist, and conceptual artist born in 1954 in Belgrade. As dean of the Faculty of Media and Communication, he teaches theory of art and theory of culture in transdisciplinary master and doctoral studies. He published or edited more than 50 publications on aesthetics or art theory.

ANA VUJANOVIĆ je kulturna delavka, ki se ukvarja s presekem kritične teorije in sodobne umetnosti. Od leta 2016 je mentorica na SNDO – School for New Dance Development, Amsterdam. Nedavno je skupaj z L. A. Piazza uredila zbornik *Live Gathering: Performance and Politics in Contemporary Europe* (Berlin: b_books, 2019).

Ana Vujanović is a cultural worker focused on bringing together critical theory and contemporary art. Since 2016, she is a team member and mentor at SNDO – School for New Dance Development, Amsterdam. Recently, she co-edited the collection *Live Gathering: Performance and Politics in Contemporary Europe* with L. A. Piazza (Berlin: b_books, 2019).



Mala Kline ..maska TRANSformacije

Gledališča potencialnosti MED ETIKO IN POLITIKO

GLEDALIŠČA POTENCIALNOSTI: MED ETIKO IN POLITIKO

THE THEATRES OF POTENTIALITY: BETWEEN ETHICS AND POLITICS

MALA KLINE

Transformacije
Maska, 2019

Razumevanje gledališča v knjigi Mala Kline je daleč od razumevanja gledališča kot velike geste, glasne politične izjave, gledališča kot hrumečega prelomnega dogodka, ki je zaznamoval gledališko zgodovino v 20. stoletju. Kadar govorimo o političnem gledališču, imamo ponavadi v mislih gledališče, ki je glasno, ki intervenira in nagovarja, v knjigi pa gledališke politične geste nastopijo predvsem v molovskem načinu. So mikropolitичne prakse, serija naključij in časovnih intenzitet, ki jih moramo vedno ugledati, prakticirati in misliti v njihovi singularnosti.

– Bojana Kunst, odlomek iz spremne besede

Mala Kline je ena redkih avtoric (mlajše) generacije, ki v slovenskem in mednarodnem prostoru združuje plesno in koreografsko prakso s teoretsko refleksijo, ki se umešča v uprizoritveni kod in v filozofski konceptualni okvir. Delo *Gledališča potencialnosti: med etiko in politiko* je avtoričina predelana doktorska disertacija.

The perception of theatre in Mala Kline's book is far from the perception of theatre as a grand gesture, a noisy political statement, theatre as a roaring milestone marking the history of theatre in the 20th century. When we talk about political theatre, we usually think of theatre that is loud, that intervenes and speaks to people, while in the book, the political gestures of theatre appear particularly in minor key. They are micropolitical practices, a series of coincidences and temporal intensities that always have to be seen, practiced and thought in their singularity.

– Bojana Kunst, excerpt from the preface

Mala Kline is one of the rare authors of the (younger) generation in the Slovenian and international space to combine dance and choreographic practice with theoretical reflection, which operates between a performative code and a philosophical conceptual framework. *Gledališča potencialnosti: med etiko in politiko* / *The Theatres of Potentiality: Between Ethics and Politics* is the author's revised doctoral dissertation.

Gledališča potencialnosti: med etiko in politiko / *The Theatres of Potentiality: Between Ethics and Politics* (2019)

Avtorica / Author: Mala Kline

Zbirka TRANSformacije, knjiga št. 44 / TRANSformacije series, book no. 44

Urednik zbirke / Series editor: Gregor Moder

Uredil / Editor: Gregor Moder

Spremna beseda / Preface: Bojana Kunst

Prevod delovnega gradiva iz angleščine / Translation of work materials from English: Maja Ropret

Jezikovni pregled / Linguistic review: Tatjana Capuder

Imensko in stvarno kazalo / Author and subject index:

Mala Kline, Gregor Moder

Oblikovanje in prelom / Design and layout:

Ajdin Bašić, Iztok Kham

Knjižno delo je izšlo v okviru kulturnega projekta, ki ga sofinancira Javna agencija za knjigo Republike Slovenije v letu 2019. Ljubljana, 2020. / The book was published as part of a cultural project co-financed by the Slovenian Book Agency in 2019. Ljubljana, 2020.

Bojana Cvejić
TRANSformacije
..maska

KOREOGRAFIJA

Izrazni pojmi
v evropskem
sodobnem plesu

PROBLEMOV

KOREOGRAFIRANJE PROBLEMOV. IZRAZNI POJMI V EVROPSKEM SODOBNEM PLESU

CHOREOGRAPHIC PROBLEMS:
EXPRESSIVE CONCEPTS IN EUROPEAN
DANCE AND PERFORMANCE

BOJANA CVEJIĆ

Transformacije
Maska, 2018

Pričujoča knjiga osvetli razmerje med filozofijo in sodobno eksperimentalno koreografsko prakso v delih vodilnih evropskih koreografov. Razpravo z vidika Deleuzove, Spinozove in Bergsonove filozofije o telesu, gibanju in času v performativnih umetnostih, pa tudi o pojmih teatraličnosti, afekta, improvizacije in procesa, ter o zmožnosti koreografije, da »izrazi« misel, spremlja natančna analiza sedmih prelomih plesnih predstav: *Self Unfinished* (1998) in *Untitled* (2005) Xavierja Le Royja, *Weak Dance, Strong Questions* (2000) Jonathana Burrowsa in Jana Ritsema, *héâtre-élévision* (2002) Borisa Charmatza, *NVBSL* (2006) Ezster Salamon, *50/50* (2004) Mette Ingvarstsen in *It's In The Air* (2008) Mette Ingvarstsen in Jefte van Dintherja.

The book sheds light on the relationship between philosophy and contemporary experimental choreographic practice in the works of leading European choreographers. A discussion from the viewpoints of philosophies by Deleuze, Spinoza, and Bergson about the body, movement and time in performing arts as well as the concepts of theatrics, affect, improvisation and process, and about the choreography's ability to "express" thought is accompanied by a detailed analysis of seven ground-breaking dance performances: *Self Unfinished* (1998) and *Untitled* (2005) by Xavier Le Roy; *Weak Dance, Strong Questions* (2000) by Jonathan Burrows and Jan Ritsema; *héâtre-élévision* (2002) by Boris Charmatz; *NVBSL* (2006) by Ezster Salamon; *50/50* (2004) by Mette Ingvarstsen and *It's In The Air* (2008) by Mette Ingvarstsen and Jefte van Dintherja.

Koreografiranje problemov. Izrazni pojmi v evropskem sodobnem plesu / *Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance* (2015)

Avtorica / Author: Bojana Cvejić

Prevedla / Translated by: Aljoša Kravanja, Barbara Skubic

Zbirka TRANSformacije, knjiga št. 41 / TRANSformacije series, book no. 41

Urednica zbirke / Series editor: Amelia Kraigher

Urednik / Editor: Gregor Moder

Spremna beseda / Preface: Stefan Hölscher

Prevod spremne besede / Preface translation: Urška P. Černe

Strokovni pregled, kazalo / Technical overview, table of contents: Gregor Moder

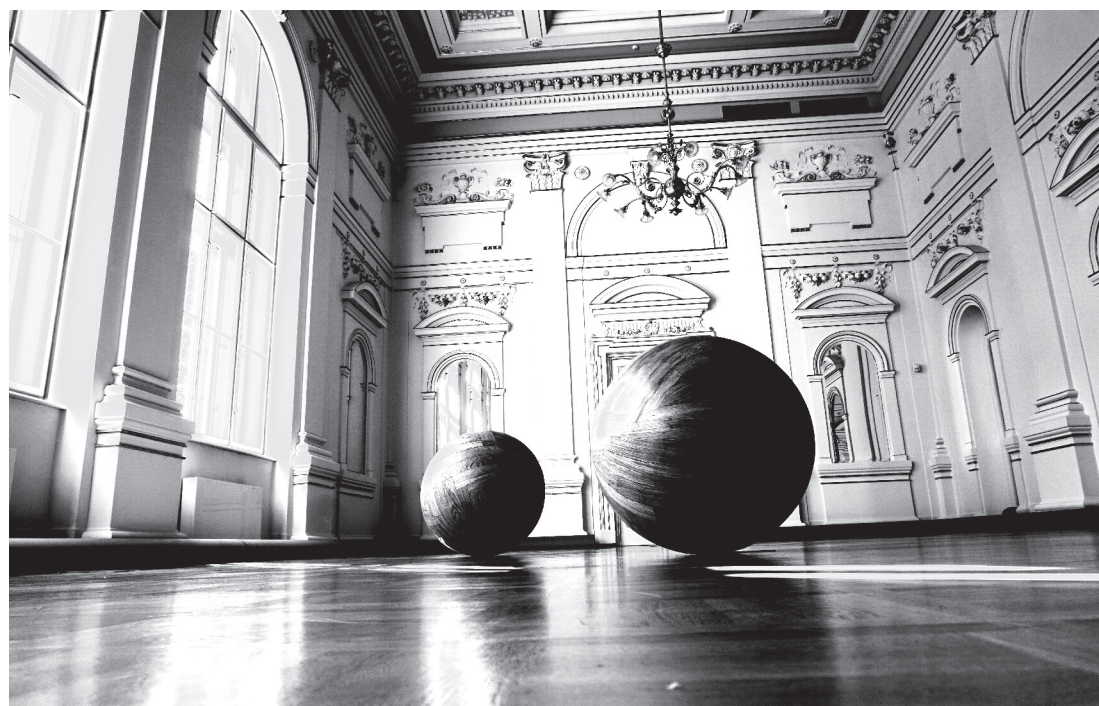
Jezikovni pregled / Linguistic review: Tatjana Capuder

Oblikovanje in prelom / Design and layout:

Ajdin Bašić, Iztok Kham

Za strokovno pomoč pri terminoloških vprašanjih se zahvaljujemo Janezu Janši. / Special thanks for assistance with terminological issues to Janez Janša.

Knjižno delo je izšlo v okviru kulturnega projekta, ki ga sofinancira Javna agencija za knjigo Republike Slovenije. Ljubljana, 2018. / The book was published as part of a cultural project co-financed by the Slovenian Book Agency. Ljubljana, 2018.



NAD PARKETOM
PARQUET BALL
MATEJA BUČAR
PREMIERA / PREMIERE

Mateja Bučar: Nad parketom/Parquet Ball,
2020. Foto/Photo: Vadim Fiškin

Na velikem in praznem plesnem podu žoga iz parketa izvaja vnaprej pripravljeno koreografijo.

Parquet ball je termin, ki označuje “veliki ples na parketu”, pomeni pa tudi objekt: žoga – kroglo iz parketa. V 19. in 20. stoletju se plesi na parketih razvijejo do svojih največastnejših oblik, kakor tudi plesalci v pojmovanju elegantnosti, gibanja in pojavnosti. Tudi dvorane in prizorišča se med seboj nemalokrat kosajo v drsnosti, oblikah in lesku svojih parketov.

Ob izidu 100. številke Maske (2006) je 48 umetnikov predstavilo zamisli za projekte, ki jih nameravajo uresničiti ob izidu 200. številke Maske, prvotno načrtovane leta 2023. *Parquet Ball* je prvi izmed uresničenih projektov.

Vstop v Zlato dvorano Narodne galerije Ljubljana, kamor je delo umeščeno, je prost in možen kadarkoli v času dogajanja. Vse vljudno prosimo, da upoštevajo potrebno disciplino glede distance med gledalkami in gledalci ter plesalkami in plesalci.



Mateja Bučar: Nad parketom/Parquet Ball,
2020. Foto/Photo: Vadim Fiškin

On a big empty dance floor, a ball made of parquet is performing a pre-made choreography.

Parquet Ball denotes “elegant dancing on the parquet of the dance halls”, but it can also mean an object, a ball, a ball made out of parquet. In the 19th and 20th century, such tradition of dancing developed in magnificent ways. Halls and venues often competed in the quality, slipperiness, shapes, and lustre of their parquet floors, while couples were judged by their elegance, movement, and general looks. Celebrating the 100th issue of *Maska* (2006), 48 artists presented their ideas for the projects they were planning on realising upon *Maska*’s 200th issue. *Parquet Ball* is the first such project.

Entry to the event venue, the Golden Hall of the National Gallery in Ljubljana, is free and possible at any time during the celebration. We ask everyone to respect the required distance between the audience and the dancers.

Ideja in koreografija / Concept and choreography: Mateja Bučar

Vizualna podoba / Visual image: Vadim Fiškin

Zvok / Sound: Borut Savski

Gibanje/ples/soustvarjanje / Movement/dance/collaboration: Kristina Aleksova, Maja Kalafatić

Izdelava Parquet Ball / Construction of the Parquet Ball: Matija Jakin, MOJ HOBI

Vodja produkcije / Head of production: Tina Dobnik

Koprodukcija / Coproduction: DUM – društvo umetnikov, Zavod Maska.

V sodelovanju z Narodno galerijo Ljubljana in Kinom Šiška. / In collaboration with the National Gallery in Ljubljana and Kino Šiška.

Zahvaljujemo se / Special thanks to: Stephan Doppner, Aleša Valič, Zavod ZET.

Projekt podpirajo tudi Mestna občina Ljubljana, Oddelek za Kulturo in Ministrstvo za kulturo RS, MGML / Indigo 2020.

/ The project is also supported by the City of Ljubljana, Department of Culture, the Slovenian Ministry of Culture and MGML / Indigo 2020.



Gejm / The Game, režija: Žiga Divjak, Maska in/ and SMG, 2020. Na fotografiji/On the photo: Primož Bezjak in Vito Weis. Foto/Photo: Matej Povše

GEJM THE GAME ŽIGA DIVJAK

Premiera: Slovensko mladinsko gledališče, 10. 6. 2020
/ Premiere: Slovenian Youth Theatre, 10 June 2020

Ljudje, ki so prepešačili pol sveta, da bi pobegnili pred vojnami, preganjanjem, nasiljem in uničujočo revščino, zadnjih dobrih sto kilometrov poti, poti, ki jih v Bosni in Hercegovini še loči do njihovega cilja v Evropski uniji, imenujejo *gejm* (iz *the game* – igra). *Gejm* nima pravil, zakoni ne veljajo, policijska pooblastila so neomejena, nasilje vse brutalnejše, nevarnosti vse večje, možnosti pa vse manjše in poti čedalje bolj oddaljene ... Številni poskušajo večkrat, tudi dvajset-, tridesetkrat: enkrat jim mora uspeti. Za marsikoga se *gejm* konča usodno. Na naših mejah je po dostopnih podatkih življenje do zdaj izgubilo okoli dvajset ljudi. Avtorski projekt *Gejm* preizprašuje vlogo in odgovornost Slovenije in njene mejne politike za življenje in usodo ljudi na begu.

The people who have travelled half way across the world on foot to flee war, persecution, violence, and devastating poverty, call the last one hundred or so kilometres of the path – the path in Bosnia and Herzegovina separating them from their final destination in the European Union – the game. The game has no rules, no laws apply, the police have unlimited powers, the violence gets more and more brutal, the dangers increasingly greater, the odds increasingly smaller, and the paths further and further away ... Many try to do it several, 20, 30 times: they have to make it one day. For many, the game has a fatal ending. According to available data, around 20 people have lost their lives on our borders so far. The original project *The Game* questions the role and responsibility of Slovenia and its border policies when it comes to the lives and destinies of people on the run.

Režija / Directed by: Žiga Divjak
Besedilo je nastalo na podlagi pričevanj, zbranih v bazi podatkov Border Violence Monitoring / The text was written based on the testimonies collected in the Border Violence Monitoring database.
Zasedba / Cast: Primož Bezjak, Sara Dirnbek, Maruša Oblak, Matej Puc, Vito Weis;
na posnetku / on the recording: Hamza Aziz, Zaher Amini, Khalid Ali, Behnaz Aliesfahanipour
Pomoč pri raziskavi / Research assistance: Maja Ava Žiberna
Asistenca režije / Assistant directors: Ana Lorger, Nika Prusnik Kardum
Dramaturška sodelavka / Dramaturgy assistance: Katarina Morano
Scenografija / Scenography: Igor Vasiljev

Scenografija /

Kostumografija / Costume design: Tina Pavlovič

Glasba, oblikovanje zvoka in videa / Music, sound and video design: Blaž Gracar

Svetovalka za jezik / Language consultant: Mateja Dermelj

Prevod po tonskem posnetku / Translation of the audio recording: Barbara Skubic

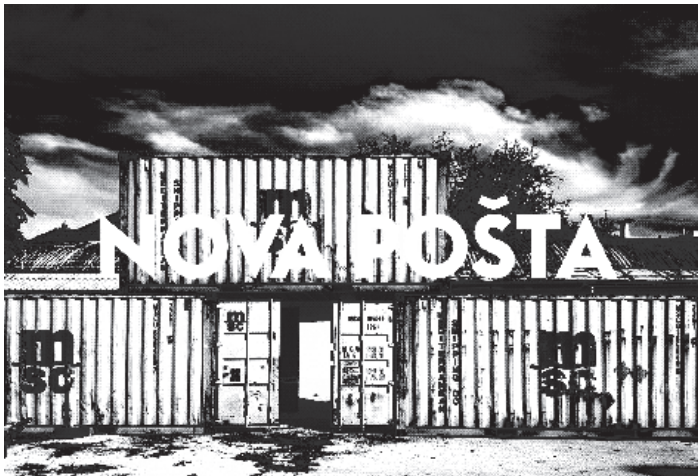
Oblikovalec luči, tehnični vodja predstave in rekviziter / Lighting designer, technical director and props: Igor Remeta

Producentka in vodja predstave / Producer and stage manager: Tina Dobnik.

Zahvaljujemo se / Special thanks to: Behnaz Aliesfahanipour, Hamzi Aziz, Khalid Ali, Zaher Amini, Desmond, Rezi, družina Ahmmad / the Ahmmad family, Miha Turk, Anela Dedić, Nidžara Ahmetašević, Miha Blažič, Barbara Vodopivec, Uroš Škerl Kramberger, Kristina Božič, Aljaž Vrabc, Urša Regvar, Andraž Rožman, Dino Bauk, Faila Pašić Bišić, Milena Zajović Milki, François (Zdravniki brez meja / Doctors Without Borders), Simon Campbell, Matej Povše, Dubravka Vranjac, Marko Pogačar, Tina Zorman, Ivan Šelih, Bruno Álvarez, Jernej Potočnik, Aco Todorović, Ivan Šikora, organizacije / organisations Info Kolpa, Are You Syrious, No Name Kitchen, Border Violence Monitoring, Pravno-informacijski center nevladnih organizacij / the Legal Information Centre for NGOs, Varuh človekovih pravic RS / the Slovenian Human Rights Ombudsman, Osrednja družboslovna knjižnica Jožeta Goričarja (FDV), Humanitarno društvo ADRA Slovenija, še posebej pa hvala stanovalcem Azilnega doma Vič, ki so z nami delili svoje zgodbe, in ljudem na poti, ki smo jih spoznali v Veliki Kladuši in Bihaću / and especially to the residents of the Vič Asylum Centre for sharing their stories with us and to the people on the road we met in Velika Kladuša and Bihać.

Koprodukcija / Coproduction: Slovensko mladinsko gledališče / Slovenian Youth Theatre, Maska Ljubljana.

Nova pošta/The New Post Office, Maska in/and SMG, 2018. Foto/Photo: Sandi



NOVA POŠTA THE NEW POST OFFICE

Nova pošta je prostor dialoga, srečevanj in soočanj, prostor za premislek o širšem družbenem dogajanju in odzivanje nanj. Na Novi pošti se vrstijo tako predstave, pogovori, predstavitve in okrogle mize kakor delavnice, tematsko ali žanrsko osredotočeni sklopi ali festivali.

Nova pošta je eksperimentalen projekt: ne le na ravni ustvarjanja, temveč predstavlja novost tudi kot produkcijski model. Ekipa Nove pošte se posveča osmišljanju umetniškega delovanja v družbenem kontekstu ter razumevanju in navzočnosti umetnosti v širšem družbenem dogajanju. Razmišlja, se odziva, ustvarja, intervenira. Umetniško tvega in poskuša preseči standardizacijo, kakršna vedno bolj obvladuje načine dela v umetnosti in končne umetniške izdelke postavlja v predvidljive okvirje, zaradi katerih je njihov družbeni odzven komaj zaznaven ali nič.

Program Nove pošte kurirajo: Urška Brodar, Goran Injac in Janez Janša

The New Post Office is a place of dialogue, meeting, and confrontation, a place for reflection on broader social developments and responses to them. The New Post Office hosts performances, discussions, presentations, and roundtables as well as workshops, event series of various topics or genres and festivals.

The New Post Office is not only an experimental project in terms of creativity but is also a novelty production model. The New Post Office team focus on realising artistic action in the social context and the understanding and presence of art in the broader social circumstances. They think, react, create, and intervene. They take artistic risks and try to go beyond the standardisation that is starting to dominate the methods of work in art, putting the final art products in predictable frameworks that make their social impact barely noticeable or non-existent.

The programme of The New Post Office is curated by: Urška Brodar, Goran Injac and Janez Janša.

Razstava Maska .. 100 let. 200 številka na Tam Tam plakatnih mestih / Exhibition Maska .. 100 Years. 200 Issues at Tam Tam poster locations. Maska, 2020. Foto/Photo: Nada Žgank



RAZSTAVA MASKA .. 100 LET. 200 ŠTEVILKA NA TAM TAM PLAKATNIH MESTIH EXHIBITION MASKA .. 100 YEARS. 200 ISSUES AT TAM TAM POSTER LOCATIONS

Kuratorji razstave / Exhibition curators: Pia Brezavšček, Janez Janša, Alja Lobnik

Razvoj koncepta razstave / Exhibition conceptualisation: Pia Brezavšček, Urška Comino, Janez Janša, Nika Lapkovski, Alja Lobnik

Oblikovanje / Design: Nika Lapkovski, študent II. stopnje študija Grafično oblikovanje na UL ALUO / student on Graphic Design MA programme at the Academy of Fine Arts and Design University of Ljubljana. **mentor:** prof. Boštjan Botas Kenda

Izvršna producentka / Executive producer: Tina Dobnik.

V sodelovanju s / In collaboration with: TAM TAM, Mrežni muzej MG+MSUM, SLOGI.

Produkcija Maska, Ljubljana. Program Maske sofinancirajo Ministrstvo za kulturo RS, Mestna občina Ljubljana in Javna agencija za knjigo. / Production Maska, Ljubljana.

The programme is co-financed by the Slovenian Ministry of Culture, the City of Ljubljana and the Slovenian Book Agency.

MASKA .. 100 LET. 200 ŠTEVILK NA
FESTIVALU BORŠTNIKOVO SREČANJE

MASKA .. 100 YEARS. 200 ISSUES AT THE
MARIBOR THEATRE FESTIVAL

100 let od izida prve številke Maska in izid 200. številke / 100 years since the publication of the first issue of Maska and the publication of the 200th issue

Vetrinjski dvor, 12.–30. 10. 2020

/ Vetrinje Mansion, 12–30 October 2020

Otvoritev: 16. 10. ob 18.00 / Opening: 16 October at 18.00

Z razstavo v Vetrinjskem dvoru na Festivalu Borštnikovo srečanje predstavljamo razgibano dejavnost zavoda Maska, ki se je iz začetnega izdajanja revije razširila na knjižne izdaje, umetniško produkcijo in izobraževanje. Predstavili bomo dva umetniška projekta v Maskini produkciji. Mateja Bučar bo gostovala s performansom *Nad parketom / Parquet Ball*. Del razstave bo tudi uprizoritev besedila Simone Semenič *jerebika, štrudelj, ples pa še kaj*, kjer postaneta filmska in metagledališka govornica podlaga za neke vrste ambientalno filmsko postavitev. Besedilo je uprizorjeno kot (nemi) film s podnapisi. Umetniška praksa Maske v svoji dolgi zgodovini priča o tem, da je v osišču njenega zanimanja vselej preizpraševanje produkcijskih formatov in raztegotvanje misli o gledališču.

Razstavo, ki bo vključevala različne ravni materialnosti – fizično, grafično, digitalno, bo oblikovala Toni Soprano Meneglejte.

Ves čas razstave bo velik izbor Maskinih publikacij na voljo z 10-% popustom v Mestni knjigarni Maribor (Ulica 10. oktobra 4).

The exhibition at the Vetrinje Mansion at the Maribor Theatre Festival showcases the diverse activities of the Maska Institute, which have spread from the initial focus on magazine publications to book releases, artistic production, and education. Two art projects produced by Maska will be presented. The first will be Mateja Bučar's performance *Parquet Ball*. A part of the exhibition will be dedicated to the performance of Simona Semenič's text *rowan, strudl, dance, and then some*, where film and metatheatrical language become the basis for a sort of ambient film staging. The text will be performed as a (silent) movie with subtitles. The long history of Maska's artistic practice suggests that, at the heart of its interest, always lies the questioning of production formats and the broadening of reflection about theatre.

The exhibition encompassing various levels of materiality – physical, graphic, and digital – will be designed by Toni Soprano Meneglejte.

For the entire duration of the exhibition, a large selection of Maska's publications will be available at a 10-percent discount in the Maribor City Bookshop (Ulica 10. oktobra 4).

Urnik Event Calendar

PETEK, 16. 10. FRIDAY, 16 OCTOBER

17.00, Vetrinjski dvor / Vetrinje Mansion

Vodstvo po razstavi (angleščina)
/ Guided tour (in English)

Janez Janša

18.00, Vetrinjski dvor / Vetrinje Mansion

Nagovor ob otvoritvi razstave
/ Exhibition opening address:
Pia Brezavšček, Janez Janša, Alja Lobnik

18.15, Vetrinjski dvor / Vetrinje Mansion

Vodstvo po razstavi (slovenščina)
/ Guided tour (in Slovenian)

Janez Janša

19.00–20.00, Kazinska dvorana, SNG Maribor

Mateja Bučar: Nad parketom / Parquet Ball

SOBOTA, 17. 10. SATURDAY, 17 OCTOBER

19.00, Vetrinjski dvor / Vetrinje Mansion

Simona Semenič: jerebika, štrudelj, ples pa še kaj
/ *rowan, strudl, dance, and then some*

18.00–20.00, Kazinska dvorana, SNG Maribor

Mateja Bučar: Nad parketom / Parquet Ball

Kuratorji / Curators: Janez Janša, Pia Brezavšček, Alja Lobnik;

prostorsko oblikovanje in zasnova / venue design

and concept: Toni Soprano Meneglejte;

grafično oblikovanje / graphic design: Nika Lapkovski;

vodja produkcije / head of production: Tina Dobnik;

asistentka produkcije / assistant producer: Nataša Božič;

odnosi z javnostmi / PR: Urška Comino;

tehnična izvedba / technical director: Igor Remeta.

Programi Maske so financirajo MzK, JAK, MOL / Maska's programmes are financed by the Ministry of Culture, the Slovenian Book Agency, and the City of Ljubljana.

V tekmovalnem programu na FBS bo tudi Maskina letošnja koprodukcija *Gejm* Žige Divjaka, nastala kot del programa Nove pošte, ki ga Maska kurira skupaj s Slovenskim mladinskim gledališčem.

The competition programme of the Maribor Theatre Festival will also feature Maska's latest coproduction *The Game* by Žiga Divjak, part of the New Post Office programme curated by Maska together with the Slovenian Youth Theatre.



JEREBIKA, ŠTRUDELJ, PLES PA ŠE KAJ
ROWAN, STRUDEL, DANCE
AND THEN SOME

SIMONA SEMENIČ

Premiera: Nova pošta, 26. 10. 2018

/ Premiere: The New Post Office, 26 October 2018

Besedilo Simone Semenič je izjemna komedija, prava besedilna bravura, ki se po eni strani igra z žanrom komedije s tem, da preizprašuje meje komičnega, po drugi strani pa z meščansko predpostavko gledališča, ki je provokacijo pripravljeno sprejeti, a le do določene mere. Že v »napotkih za uprizoritev« avtorica neizprosno zahteva redukcijo kakršnihkoli kompromisov, zato ne preseneča, da so nekateri umetniški vodje slovenskih gledališč to besedilo zavrnilo: »V kolikor imajo igralke in igralci kakršenkoli predsodek ali težave z goloto in seksualnostjo na odru, naj ne sodelujejo pri uprizorjanju tega besedila«. Na prvi pogled je *jrebika, štrudelj, ples pa še kaj* igra o nekem zgodovinskem času (šestdeseta leta prejšnjega stoletja) in o manifestacijah temeljne slovenske ideološke razklanosti (klerikalni in liberalni pol) v Vipavski dolini. A bolj se zadeva razpleta, bolj postaja igra portret sodobne slovenske družbe, v kateri ideološko prepričanje zlahka zamenja pragmatična korist. Besedilo v svoji intenziteti nenehno prehaja med časi in kraji in je v tem smislu celo bolj podobno filmskemu scenariju. Filmska in metagledališka govorica sta podlagi za neke vrste ambientalno filmsko postavitev. Besedilo je uprizorjeno kot (nemi) film s podnapisi.

A comedy about the conflict between two political options, taking place in a Mediterranean village in 1963. The comedy plays on the one hand with the comic genre by questioning the limits of comedy and on the other hand with the bourgeois perception of theatre which is ready to accept provocation, yet only up to a certain point. At first glance, *rowan, strudel, dance, and then some* is a play about a historical era (the 60s) and the manifestations of the underlying Slovenian ideological disunity (the clerical and the liberal poles) in the Mediterranean Slovenian village. But the more the story unfolds, the more the play evolves into a portrait of contemporary society in which pragmatism can quickly replace ideological convictions. In its intensity, the text continually moves between times and places, and is in this regard even more similar to a film script. The film- and meta-theatre speech form the basis for an ambient film set-up of a sort.

Avtorica besedila / Author of the text: Simona Semenič

Režija / Directed by: Janez Janša

Zasedba / Cast: Stane Tomazin

Ustvarjalci / Credits:

animacija / animation: Luka Umek;

glasba in oblikovanje zvoka / music

and sound: Eduardo Raon

Vodja produkcije / Head of production: Tina Dobnik

Tehnična izvedba / Technical team:

Igor Remeta, Grega Mohorčič

Koprodukcija / Coproduction: Maska Ljubljana

in Slovensko mladinsko gledališče / Maska

Ljubljana and Mladinsko Theatre.

